

O kazaskom zanatu u Sarajevu

Pregledni rad

UDK: 677:687.1 (497.6 Sarajevo) " 15/19 "

U radu je dat historijski razvoj kazaskog zanata u Sarajevu. U odvojenim poglavljima predstavljeni su načini izrade kazaskih proizvoda, alati koji su korišteni tokom izrade proizvoda, materijal za rad i vrste kazaskih proizvoda. U radu se kazuje i o učenju kazaskog zanata, te o ženama koje su se bavile ovim zanatom. Na kraju je donesen poimenični popis zanatlija koji su se bavili ovim zanatom početkom dvadesetog stoljeća.

Ključne riječi: kazaski zanat, Sarajevo, majstor, alat, proizvod

The haberdashers' craft in Sarajevo

Review article

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The paper sets out the historical development of the haberdashers' craft in Sarajevo. Separate sections describe the way haberdashery articles were made, the tools used in the process, the materials used, and the types of haberdashery articles produced. It also deals with how the craft was learned and with women haberdashers, and concludes with a list of names of haberdashers in the early 20th century.

Key words: haberdashers' craft, Sarajevo, artisan, master craftsman, tool, wares

Uvod

Nakon osmanskih osvajanja u 15. vijeku, na mjestu srednjovjekovnog naselja Trgovišta (ili Varoši) (Skarić, 1937:39), u dolini rijeke Miljacke, razvija se Sarajevo kao gradsko naselje. Po svom geografskom položaju Sarajevo se nalazilo na pogodnom mjestu za trgovinu, na raskršću puteva koji su vodili u pravcima sjever – jug i istok – zapad. Kao gradsko naselje razvija se po orijentalnim obrascima.

Središte trgovačke i zanatske djelatnosti bila je Bašçaršija sa okolnim uličicama, dok su stambene četvrti, zavisno od konfiguracije terena, uglavnom bile na padinskim dijelovima grada. Zbog svog geografskog položaja Sarajevo je bilo pogodno mjesto za trgovanje između Istoka i Zapada, čemu je pogodovala i činjenicu da je Osmanska imperija bila jedinstvena carinska i trgovačka teritorija.

Sa dolaskom osmanske vojske u Sarajevo dolaze i brojne zanatlije, koje su u prvo vrijeme radile za potrebe vojske i putnika. Međutim, sa povećanjem broja domaćeg stanovništva razvijaju se mnogi zanati koji svojom proizvodnjom zadovoljavaju potrebe domaćeg stanovništva (Skarić, 1937:39). Osim toga, zanatima se bavi i lokalno stanovništvo. Sarajevski građani bili su muslimani, hrišćani, i, od 16. vijeka, Jevreji-Sefardi (nakon progona iz Španije),

Introduction

Sarajevo developed as an urban settlement in the River Miljacka valley, on the site of the mediaeval settlement of Trgovište (or Varoš) (Skarić, 1937:39) after the Ottoman conquest in the 15th century. Its location, where roads leading north-south and east-west met, was ideal for trade. It developed into a town along oriental lines.

The centre of trade and crafts was Bašçaršija, with its surrounding streets; because of the lie of the land, residential quarters were mainly located on the slopes above. The town was well placed for East-West trade, and a further advantage was that the Ottoman Empire constituted a single customs and trading territory.

The arrival of the Ottoman army in Sarajevo was accompanied by that of numerous artisans, initially engaged in providing for the military and travellers. However, as the resident population grew, many crafts and trades evolved to meet its needs (Skarić, 1937:39). The local population itself was also engaged in crafts. The people of Sarajevo were Muslims, Christians and, from the 16th century, Sephardi Jews, after their expulsion from Spain. Muslims only were engaged in certain crafts, only Christians

tako da su se nekim zanatima bavili samo muslimani, nekim samo hrišćani, nekim samo Jevreji, a bilo je zanata kojim su se bavili zanatlije bez obzira na religijsku pripadnost.

Brojni su bili zanati koji su podmirivali potrebe stanovnika grada, a mnogi od tih proizvoda bili su namijenjeni i vanjskom tržištu. Proizvodi sarajevskih zanatlija bili su nadaleko poznati po svom kvalitetu i ljepoti izrade.

Zanati su bili organizovani po esnafima. Strogim, nepisanim pravilima bili su regulisani svi odnosi unutar esnafa, kao i kontrola kvaliteta proizvoda, odnosi prema kupcima, cijene proizvoda itd. Naprimjer, ukoliko je neko prekršio uobičajeni način poslovanja, uprava esnafa mogla je da ga kazni da jedno vrijeme mora da sjedi u svom otvorenom dućanu, ali ne smije da radi, niti da prodaje svoje proizvode dok traje kazna. To se obilježavalo na taj način što mu je mjesto za rad bilo prekriveno bijelim platnom (Beljkašić-Hadžidedić, 1972/73:165).

Svoj puni procvat Sarajevo je doživjelo u 16. vijeku, tako da se taj period može s pravom nazvati "zlatnim dobom Sarajeva" (Zlatar, 1996). Teško bi bilo i nabrojati sve vrste zanata kojim su se bavili građani Sarajeva. Ono što je posebno značajno, to je da su zanatske radionice brojnijih zanata iste vrste bile smještene u posebnim ulicama, koje su i nazivane upravo po tim zanatima (naprimjer – Kujundžiluk, Kazandžiluk, Ćurčiluk, Abadžiluk, Bravadžiluk, Kazazi, Aščiluk itd.). Neke od spomenutih ulica zadržale su ove nazive i u savremenom Sarajevu, iako su mnogi od tih zanata već davno nestali.

Treba napomenuti da je, pored toga što je grad Sarajevo građen po orijentalnim obrascima, cjelokupni život gradskog stanovništva bio izložen orijentalnim uticajima, bez obzira na etnoreligijsku pripadnost, budući da je padom pod osmansku vlast cijelo ovo područje ušlo u krug islamsko-orijentalne civilizacije. To je našlo odraza u arhitekturi, kulturi stanovanja, ishrani, nekim običajima, pa i u odijevanju.

Carigrad (Istanbul) je bio administrativno i političko sjedište te velike imperije. Međutim, ono što je značajno, bio je i veliki modni centar u ono vrijeme. I ne samo da je bio centar iz koga su modni uticaji dolazili i u periferne oblasti Osmanskog carstva, nego su ti uticaji, posredstvom trgovačkih veza, stizali čak i u druge zemlje. To se odnosi na razne vrste tkanina, a posebno na razne vrste haljeta, njihove krojeve i način ukrašavanja.

Brojni su zanati koji su se bavili izradom i ukrašavanjem različitih odjevnih predmeta. Nekada su

in others, and only Jews in yet others, but there were also crafts in which artisans were engaged regardless of their religious affiliation.

There were many artisans supplying the people of the town, but many of their products were also intended for external markets. The products of Sarajevo's craftsmen were known far and wide for their quality and fine workmanship.

Craftsmen were organized in guilds, known as *esnaf*, which had strict if unwritten rules governing every aspect of their work, from quality control to customer relations and product prices. If an artisan violated the customary rules of business, the elders of the guild would discipline him by making him sit in his open shop for a while without working or selling his wares for a certain period. To show that he was under reprimand, his workplace would be covered with a white sheet (Beljkašić-Hadžidedić, 1972/73:165).

Sarajevo flourished in the 16th century, which has been known as the Golden Age of Sarajevo (Zlatar, 1996). The people of Sarajevo practised almost too many different trades to count. Of particular note is the fact that many crafts had their own streets, which were named after the craft in question – among them Kujundžiluk (goldsmiths' street), Kazandžiluk (coppersmiths' street), Ćurčiluk (furriers' street), Abadžiluk (tailors' street), Bravadžiluk (locksmiths' street), Kazazi (haberdashers' street), and Aščiluk (cooks' street). Some of these streets of Sarajevo bear the same names to this day, even though many of the crafts have long since died out.

Not only was Sarajevo laid out along oriental lines – its residents' entire life was influenced by oriental ways, regardless of their religious affiliation, as once the area came under Ottoman rule, it became part of Islamo-oriental civilization. This was reflected in its architecture, lifestyle, cuisine, certain customs, and clothing.

Istanbul, the imperial city, was the administrative and political capital of the vast empire. No less important was that it was the great fashion capital of the time, its influence reaching not only to the further reaches of the Ottoman empire but also to other countries. This was true of certain fabrics, and particularly of the range of cut and embellishment of doublets or jerkins.

Many artisans were involved in making and embellishing articles of clothing. Fashions might reach Sarajevo the moment they first appeared in

modni uticaji iz Carigrada stizali sa većim ili manjim zakašnjenjem, nekad i istovremeno, zavisno od niza okolnosti. Najvidljiviji modni uticaji bili su na odjeći izrađenoj od tkanina.

Višeslojna, kitnjasta odjeća orijentalnog porijekla, nošena i u našim krajevima, bila je ukrašavana vezom i našivanjem raznih ukrasa. I pored direktnih orijentalnih uticaja, odjeća koju su izrađivali domaći majstori imala je i svojih specifičnosti, zavisno od ukusa domaćih potrošača.

Među brojnim zanatlijama koji su se bavili izradom odjeće na prvom mjestu bili su majstori koji su izrađivali dijelove odjeće od tkanina. Oni su bili nekad među najbrojnijim zanatlijama u Sarajevu, a to su bili *terzije* i *kazazi*. *Terzije* su bili krojači gradske odjeće. Oni su se bavili krojenjem, šivenjem i ukrašavanjem raznih dijelova gradske odjeće. Ukrašavali su svoje proizvode vezom i našivanjem ukrasnih vrpce i traka. *Kazazi* su bili zanatlije koji su uglavnom izrađivali upravo taj materijal neophodan za ukrašavanje odjeće. Dakle, *terzije* i *kazazi* zajednički su učestvovali u oblikovanju tradicijske gradske nošnje. O višestoljetnom djelovanju ovih zanatlija svjedoče i podaci da se i *terzije* i *kazazi* spominju u gradu Sarajevu već u 16. vijeku (Spaho, 1981:2; Beljkašić-Hadžidedić, 1972/73:156).

O kazazima

Majstori zanatlije, proizvođači ukrasnog materijala (ne samo za tradicijske nošnje) nazivali su se *kazazi*. Sama riječ "kazaz" je turskog, persijskog i arapskog porijekla. U rječniku turcizama dato je kratko objašnjenje tog naziva: "Kazaz je svilar, posamentir, zanatlija koji izrađuje svilene i pamučne zehove, gajtane, širite, kite i ostale ukrase za starinska odijela i konjsku opremu" (Škaljić, 1973:404).

U Sarajevu se zanatlije *kazazi* prvi put spominju 1556. godine, a u Mostaru 1633. godine (Kreševljaković, 1927:183).

O kazazima i njihovoj proizvodnji pisano je više puta. Hamdija Kreševljaković u nekoliko članaka o zanatima u Bosni i Sarajevu spominje i kazaze. Govoreći o tome čime se bave *kazazi*, on navodi: "Kazazi su obrtnici, koji su iznajprije od svile, a onda i od pamuka i vune izrađivali razne predmete, koji se upotrebljavaju za ukras odjeće, kao što je zeh, gajtan, širit, ibrišim, razne vrste dugmeta, čaprazi,

Istanbul, or with a lesser or greater lapse of time, depending on a range of circumstances. These fashion influences were most noticeable in articles of clothing made of cloth.

The many-layered, flamboyant clothing of oriental origin worn in this part of the world was embellished with embroidery or the addition of various braids and so on. Though directly influenced by oriental fashions, the articles of clothing made by local artisans had their own specific features, dictated by local consumer taste.

Foremost among the craftsmen making articles of clothing were those working in cloth, once the most numerous artisans in Sarajevo: *terzije* (tailors) and *kazazi* (haberdashers). Tailors made urban garments, cutting, stitching and embellishing various articles of clothing with embroidery and ornamental braids and ribbons; these wares were made by haberdashers. Traditional urban costume, therefore, was developed by tailors and haberdashers together. Theirs was a long tradition: by the 16th century, there is mention of both crafts in Sarajevo (Spaho, 1981:2; Beljkašić-Hadžidedić, 1972/73:156).

Haberdashers

The artisans producing accessories (not only for traditional costume) were known as *kazazi*. The word *kazaz* is a Turkish loan-word of Arabo-Persian origin, defined in the dictionary as "a silk merchant or haberdasher, an artisan making silk and cotton ribbons, braids, tassels and other wares for the garments and saddlery of bygone days" (Škaljić, 1973:404).

The earliest reference to haberdashers in Sarajevo dates from 1556, and in Mostar from 1633 (Kreševljaković, 1927:183).

Much has been written about haberdashers and their wares. Hamdija Kreševljaković, who wrote a number of articles on crafts in Bosnia and in Sarajevo, said of them: "Haberdashers are craftsmen working mainly in silk, and later also in cotton, to produce various wares used to embellish articles of clothing, such as *zeh*, *gajtan*, *širit*, *ibrišim*, buttons of various kinds, *čaprazi*, girths, tassels and other saddlery articles" (Kreševljaković, 1927:42-43).

podveze, razne kite i slične predmete za konjsku opremu, kanice itd.” (Kreševljaković, 1927:42-43)

Zbog lakšeg razumijevanja, razjasnićemo šta znače nazivi spomenutih proizvoda. *Zeh* je deblji svileni (ili zlatni) konac koji se pravi od dvije čvršće uvrnute niti. *Gajtan* je uzana traka (širine nekoliko milimetara) koja je, zapravo, vrsta pletenice opletene od 7-9 tankih niti. *Širit* je vrsta otkane trake, najčešće između 3-5 centimetara. *Širiti* su skoro uvijek bili zlatotkani. *Ibrišim* je deblji svileni konac. *Čaprazi* su bili posebna vrsta ukrasa, koji su se našivali na poprsju raznih odjevnih predmeta. Opis čapriza nalazimo i u Škaljićevom Rječniku: “Ukrasni gajtani sa krupnim pucama na čevkenima i libadama i sličnoj gornjoj odjeći, stoje vodoravno postavljani s obje strane prsa (obično ih je po 6) i pri kraju imaju s jedne strane dugmeta, s druge strane petlje, pa se na sredini sapinju” (Škaljić, 1973:163). Uz objašnjenje u Rječniku šta su čaprazi, dodala bih da su čaprazi, s obzirom na uvid koji sam imala u muzejskim zbirkama, pravljani od širita, ponekad i na starijim primjercima ženskih anterija.

Kazazi u Sarajevu, kako je već prethodno rečeno, spominju se već u 16. vijeku. Tada se spominju i “dugmedžije”, što se vjerovatno odnosi na kazaze (Skarić, 1937:67).

Osim u Sarajevu, bilo je kazaza i u Mostaru i Travniku. Kazazi su tu imali i svoje esnafe, a prema svjedočenju Evlije Čelebi iz 1664. godine u Mostaru su imali i svoju čaršiju (Kreševljaković, 1949:183). Dok se kazazi u Mostaru spominju već u 16. vijeku, izgleda da su se kazazi u Travniku pojavili znatno kasnije. Spominju se početkom 18. vijeka (Kreševljaković, 1943:183).

Dakle, kazazi su gradske zanatlije. Stoga je posebno interesantan podatak da se u selima Budoželj i Kaderići (okolina Vareša i Visokog) u zimskom periodu izrađivala dugmad od svile i vune, a pripadali su sarajevskom kazaskom esnafu. Kako i zbog čega je došlo do toga da se jedan dio kazaskih proizvoda izrađuje i na selu, i do kada je to trajalo, ostaje nepoznanica (Kreševljaković, 1949:183).

“Kazaski zanat je bio u muslimanskim rukama” (Kreševljaković, 1951:80). Međutim, krajem 18. i početkom 19. vijeka kao kazazi se spominju i Jevreji, izgleda čak i u znatnijem broju (Bašeskija, 1968:13). Po svoj prilici, to nije dugo trajalo. Brojni su bili kazaski dućani u Sarajevu još

The names of some of these haberdashery wares need explanation. *Zeh* is a thick silk or gold thread made of two tightly-woven strands. *Gajtan* is a narrow braid, a few millimetres in width, made of seven to nine fine strands. *Širit* is a woven ribbon, usually three to five centimetres wide, almost always of gold thread. *Ibrišim* is thick silk thread. *Čaprazi* were a particular type of embellishment applied to the bust of various articles of clothing, described in Škaljić’s dictionary as follows: “Decorative braid with large buttons on a *čevken* [short jerkin with long, wide, slit sleeves], *libada* [wide-sleeved coat] or similar outer garments, applied horizontally on both sides of the chest (usually six on each side), with a button at one end and a loop at the other with which the garment was fastened in the middle” (Škaljić, 1973:163). To this I would add that from what I have seen in museum collections, *čaprazi* made of *širit* are also sometimes to be seen on early examples of the women’s outer garment known as an *anterija*.

As already noted, there is reference to haberdashers in Sarajevo in the 16th century, when *dugmedžije* (button-makers) are also mentioned, probably meaning haberdashers (Skarić, 1937:67). There were also haberdashers in Mostar and Travnik, where they too had their own guild. In 1664, according to Evliya Čelebi, they also had their own *čaršija* (street) in Mostar (Kreševljaković, 1949:183). Though there is mention of them in Mostar in the 16th century, it appears that haberdashers made their appearance in Travnik much later; there is reference to them in the early 18th century (Kreševljaković, 1943:183).

Haberdashers, then, were urban artisans. It is thus of particular interest that people in the villages of Budoželj and Kaderići, in the Vareš and Visoko area, made silk and woollen buttons during the winter, and belonged to the haberdashers’ guild in Sarajevo. It remains unknown how and why part of the haberdashers’ range of wares came to be made out in the country, and how long this practice lasted (Kreševljaković, 1949:183).

“The haberdashers’ craft was in Muslim hands” (Kreševljaković, 1951:80). However, in the late 18th and early 19th centuries there is also reference to Jewish haberdashers, seemingly in quite significant numbers (Bašeskija, 1968:13). It seems this did not last long. There were many haberdashers’ shops in Sarajevo at that time, as Mula Mustafa

krajem 18. i početkom 19. vijeka. O tome nam svjedoči Mula Mustafa Bašeskija u svom Ljetopisu. Govoreći o raznim zanimanjima u Sarajevu, navodi da u Sarajevu ima preko 60 vrsta zanata, a da su među njima najbrojniji terzije (145) i kazazi (118) (Kreševljaković, 1927:33; Spaho, 1981:2).

Ulica, smještena na istočnoj strani Begove džamije, u kojoj su nekada bili kazaski dućani nazivala se Kazazi. Navodno, ulica Kazazi nastala je nakon izgradnje Gazi Husrev-begove džamije (Kreševljaković, 127:16).

Kazazi su, kao i ostale zanatlije, unutar svog esnafa po nepisanim pravilima regulisali sva pitanja vezana za svoju djelatnost, kao što je učenje zanata, kontrola kvaliteta proizvoda, cijene proizvoda, nelojalna konkurencija, zajedničke manifestacije, međusobna solidarnost u nevoljama itd.

Hamdija Kreševljaković u jednom od svojih radova o sarajevskim zanatima navodi žalbu uglednih sarajevskih kazaza na nekorektno ponašanje pojedinaca (neke kalfe, kao i oni koji nisu izučili zanat) "protivno dosadašnjem redu i običaju obrtničkom", pa traže od "divana" da donese naredbu kojom bi se takvim zabranio rad. Tako, navode da neki iz koristoljublja, da bi im roba dobila na težini, kvase je zejtinom i maslom. To narušava dotadašnji način trgovanja, posebno kad se radi o trgovanju svilom koja stiže iz Turske (Urumenlije) (Kreševljaković, 1951:92).

Kazaski esnaf, kao i ostali esnafi, priređivao je obično jednom godišnje svečani izlet, tzv. "kušanmu".¹

Koliki se značaj pridavao kušanmi, vidi se i po tome da su pripreme za kušanmu trajale 51 dan (Kreševljaković, 1927:16).

Esnafi su imali i svoje zastave ("bajrake").

Sa sigurnošću se zna da su ih imali kazaski, sarački i tabački esnafi.² Kako navodi Kreševljaković, "kazaski se bajrak čuva sada u biblioteci Begove džamije, dug je 3,5m a širok 2m, od svile zelenkaste boje, sa deset krasno izrađenih kita,

Bašeskija relates in his Chronicle. He says that there were more than sixty different crafts in Sarajevo, among which tailors, of which there were 145, and haberdashers (118) were represented in the largest numbers (Kreševljaković, 1927:33; Spaho, 1981:2).

The street to the east of the Gazi Husrev bey Mosque, where haberdashers formerly had their shops, was known as Kazazi. It supposedly came into being after the Bey's Mosque was built (Kreševljaković, 127:16).

Like other artisans, the haberdashers' guild had its own unwritten rules governing every aspect of their work, such as apprenticeship, quality control, price, unfair competition, joint events, solidarity in cases of misfortune, and so on.

In one of his works on the crafts of Sarajevo, Hamdija Kreševljaković refers to a complaint by the city's leading haberdashers about the behaviour of certain individuals (some *kalfa* [those who had completed their apprenticeship and were working under a master craftsman] and even some who had not yet learned their craft) "contrary to the order so far and the customs of the trade," requesting the "divan" to issue an order prohibiting such conduct. It was said that in their own selfish interests some of them were soaking their wares in olive oil or melted butter to make them weigh more. This was undermining their way of doing business, particularly in the case of the trade in silk from Turkey (Rumelia) (Kreševljaković, 1951:92).

Like other guilds, the haberdashers' guild usually had an annual outing, known as *kušanma*.¹ Its importance can be gauged from the fact that preparations for the *kušanma* took 51 days (Kreševljaković, 1927:16).

Each guild also had its own banner or *bajrak*; the haberdashers', saddlers' and tanners' guilds are known to have had banners.² As Kreševljaković notes, "The haberdashers' banner, now in the library of the Bey's Mosque, is 3.5 m long and 2 m

¹ Kako se navodi u Rječniku turcizama (Škaljić, 1973:428), kušanma je svečanost koja se priređivala u janjičarsko doba i prilikom podjeljivanja svjedodžbi šegrtima za *kalfa* i *kalfama* za majstore u raznim cehovima (esnafa). Ta svečanost je uvijek bila vezana za izlet. Šeh esnafa ili majstor opase šegrtu, odnosno kalfi *peštemalj* (pregaču) i tim činom ga proglašava *kalfom*, odnosno majstorom.

² *Sarači* su bili zanatlije koji su izrađivali predmete od kože, a *tabaci* su se bavili preradom kože.

¹ As the Dictionary of Turkish loan words (Škaljić, 1973:428) states, *kušanma* was a ceremony held in the time of the Janissaries and when awarding *kalfa* certificates to apprentices and master-craftsmen's certificates to *kalfa* in the various guilds. The ceremony was always accompanied by an outing. The shaiikh or master would place a *peštemalj* around the waist of the apprentice or *kalfa*, thereby acknowledging him as a *kalfa* or master craftsman respectively.

² *Sarači* or saddlers made leather wares; tanners were known as *tabaci*.

koje su kazazi izradili kao sebi” (Kreševljaković, 1927:34).

U 19. vijeku dolazi do velikih promjena, kako na političkom, tako i na društvenom i kulturnom planu, posebno nakon dolaska austrougarske uprave u naše krajeve. Trgovina se sve više orijentira ka Zapadu, zakoni tržišta se mijenjaju i na tržištu je sve više industrijski proizvedene robe. Zbog toga se smanjuje i potražnja zanatskih proizvoda.

Sve ove promjene o kojima smo govorili svakako su uticale i na modna kretanja. Uticaj tzv. “bečke mode” sve je veći i sve više se prihvata odjeća po zapadnoevropskim obrascima. Prihvatanje nove mode odrazilo se posebno u muškoj odjeći. Mlađi muškarci prihvataju novu modu i odijevaju se u odjeću “alafranga” ili, kako se još nazivalo, “tjesno odijelo”. Tradicionalnu gradsku mušku odjeću, u čijoj izradi su učestvovali *terzije* i kazazi, nose još stariji ljudi, ali i oni postepeno prihvataju odjeću “alafranga”, a dotadašnje, tzv. “bosansko odijelo” nose još samo u svečanim prilikama, uglavnom na Bajram, pa je stoga nastao i naziv “bajramsko odijelo”.

U novonastaloj situaciji postepeno se gase i nestaju tradicionalni zanati. Nekim zanatima bave se još samo stariji majstori, jer omladina ne želi da uči te zanate, tražeći rentabilnija zanimanja. Takav je bio slučaj i sa *terzijskim* a i kazaskim zanatom. Posljednji učenik-šegrt koji je učio kazaski zanat bio je Edhem Čatić, koji je kazaski zanat počeo da uči 1912. godine kod svog oca, kazaza Muhameda Čatića. Edhem Čatić je naslijedio dućan svoga oca nakon njegove smrti 1938. godine. Dućan se nalazio u ulici Kazazi. Zbog slabe potražnje, Edhem je samo ponešto radio i dućan je konačno zatvorio 1945. godine.

Posljednji sarajevski kazaz Edhem Čatić, iako je svoju radnju zatvorio 1945. godine, bio je njen vlasnik do 1952. godine, kada je tu nekadašnju kazasku radionicu otkupio Muzej grada Sarajeva. Taj kazaski dućan, koliko mi je poznato, bio je jedini kazaski dućan u Sarajevu i u ulici Kazazi i prije II svjetskog rata.

Tadašnji kustos muzeja, Ljubica Mladenović, popisujući inventar u dućanu, uz opis i namjenu pojedinih dijelova kazaskog alata, od kazaza Edhema Čatića prikupila je i neke podatke o kazaskoj djelatnosti. Rezultat tih istraživanja bio je i njen objavljeni rad pod naslovom: “Jedan izumrla sarajevski zanat”, uz podnaslov “Kazazi” (Mladenović, 1952).

wide; it is made of green silk, with ten beautifully worked tassels which the haberdashers had made as if for themselves” (Kreševljaković, 1927:34).

The 19th century brought great changes, both political, social and cultural, particularly after the introduction of Austro-Hungarian rule. Trade turned increasingly towards the West, the laws of the market changed, and more and more factory-made goods appeared on the market. This led to a decline in the demand for artisanal wares.

All these changes also affected fashion. The “Viennese fashion” became more and more popular, and Western European style clothing was increasingly adopted, particularly by men. Young men adopted the new fashion, wearing what was known as “alafranga” garments or “tight-fitting suits.” The traditional urban costume made by *terzije* and *kazazi* was still worn by older men, but even they gradually adopted the “alafranga” fashion and the “Bosnian costume” they had previously favoured was now worn only on formal occasions, particularly Bajram [‘Eid], hence its alternative name of “Bajram costume.”

In these new circumstances, the traditional crafts gradually died out. Older artisans continued to work at some of the crafts, but young people did not want to learn them, seeking more profitable occupations instead. This affected both the *terzija*’s and the haberdashers’ trade. The last apprentice to learn the haberdashers’ trade was Edhem Čatić, who was apprenticed to his father, the haberdasher Muhamed Čatić, in 1912, and who inherited his father’s shop in Kazazi St. after Muhamed’s death in 1938. There was little demand for his wares, so Edhem had little work, and finally closed the shop in 1945, as the last of Sarajevo’s *kazazi*. He retained ownership of the shop until 1952, when it was purchased by the Sarajevo City Museum. As far as I know, this was the only *kazaz* shop in Kazazi St., and indeed in Sarajevo as a whole, even before World War II.

Ljubica Mladenović, curator of the museum at the time, compiled an inventory of the shop, describing the various tools and their use, and also obtained some information on the haberdashers’ trade from Edhem Čatić. She published her findings in a paper entitled “Jedan izumrla sarajevski zanat,” subtitled “Kazazi”

Članak je značajan ne samo zbog objavljenih podataka o kazaskom zanatu nego i zbog toga što je do sada to bio i jedini rad posvećen isključivo kazaskom zanatu. Zapravo, kazazi se spominju na više mjesta u stručnoj literaturi, ali samo u okviru kompletne zanatske djelatnosti u Bosni i Hercegovini i u Sarajevu.

U uvodnom dijelu članka Ljubica Mladenović dala je opšti osvrt na privredne prilike u starom Sarajevu. U drugom dijelu članka govori o kazaskom zanatu, o njihovim proizvodima i daje opis i nazive kazaskog alata. Uz tekst su dati i crteži kazaskog alata.

Članak Ljubice Mladenović je znatan doprinos poznavanju jednog iščezlog i nekad značajnog zanata kakav je bio kazaski. Međutim, da bi se dobila kompletna slika o kazaskom zanatu, smatrala sam da bi bilo korisno da se izvrše i dopunska istraživanja kojim bi bili obuhvaćeni: podaci o kazazima u stručnoj literaturi, o materijalu za rad, nabavci tog materijala, učenju zanata, o kazaskim proizvodima, o području rada i plasmanu proizvoda, o vanjskim saradnicima i, po mogućnosti, sa imenima kazaza koja su ostala sačuvana u sjećanju.

Imajući želju da uradim taj dio posla, obratila sam se starom kazazu Edhemu Ćatiću s molbom da mi u tome pomogne. On se ljubazno odazvao mojoj molbi, od njega sam prikupila neke podatke, ali, nažalost, taj posao je ostao nedovršen, jer nas je u tome omela smrt Edhema Ćatića.

Prikupljena građa godinama je stajala kao dio nedovršenog posla. Međutim, imajući u vidu činjenicu da bi bila šteta da građa, čak i u ovom obimu, ostane neobjavljena, odlučila sam da je prezentiram javnosti. Mislim da će to biti doprinos poznavanju kazaskog zanata. Pored podataka do kojih sam svojevremeno došla prema kazivanjima Edhema Ćatića, posljednjeg kazaza, kao sastavni dio ovog rada biće i opis, crteži i nazivi alata koji će biti preuzeti iz članka Ljubice Mladenović.

(Mladenović, 1952). This paper is significant not only because of the information it provides on the haberdashers' trade but also because until now it was the only work dealing exclusively with the haberdashers' trade. *Kazazi* are often referred to in specialist literature, but only in the context of the crafts of Bosnia and Herzegovina as a whole or of Sarajevo.

In her introduction, Ljubica Mladenović gives an overview of the economy of old Sarajevo. She then deals with the haberdashers' craft and their products, giving the names and a description of their tools, with drawings. This article is a significant contribution to our knowledge of a once important craft, now vanished. However, to provide a complete picture of the haberdashers' craft, it seemed to me to be of use to conduct further investigations, covering information on *kazazi* in specialist literature, their materials and where they purchased them, apprenticeship to the trade, their wares, where they worked and sold those wares, who their associates outside the trade were and, if possible, the names of haberdashers that are still remembered.

I thus approached the old *kazaz* Edhem Ćatić to ask for his help. He kindly responded, providing me with some information, but sadly died before he could pass on all his knowledge to me. The material I had assembled was left to one side for years. But since it would be a pity for even this limited amount of information to remain unpublished, I resolved to present it to the public, believing that it will add to our knowledge of the haberdashers' craft. This paper will set out not only the information I obtained from Edhem Ćatić, but also descriptions, drawings and names of the haberdashers' tools, taken from the article by Ljubica Mladenović.

Materijal za rad

Za izradu svojih proizvoda kazazi su upotrebljavali vunu, svilu, pamuk, zlatne i srebrene niti. Vunu, kao domaću sirovinu, nabavljali su direktno od seljaka iz okolnih sela. Vuna je nabavljana opredena, a za kazaske potrebe morala je biti tako tanko predena kao da je "iz uha vođena".

Svila se "nekad davno" nabavljala (vjerovatno oko polovine 19. vijeka) direktno iz Carigrada.

Materials

Kazazi used wool, silk, cotton, and gold and silver thread to make their wares. They purchased the wool direct from the surrounding villagers, already spun; to make haberdashers' wares, it had to be spun as fine as if it had been "pulled from the ear."

"Long ago" (probably in the mid 19th century), silk was obtained direct from Istanbul. By the

Pri kraju 19. i početkom 20. vijeka svila se nabavljala iz Italije. Svila je bila opredena i upakovana u "balama". "Bala", tj. veliki paket, bila je uvijek teška oko 100 kilograma. Dok se "giltalo na oke" (tj. dok se računalo), bale su se mjerile na oke, a kasnije (vjероватно pri kraju 19. vijeka), mjerile su se na kilograme. Pošto je jedna bala bila teška oko 100 kilograma, nekad se udruživalo po nekoliko majstora da kupe jednu balu, pa su je dijelili međusobno. Svila koja je stizala iz Italije (po sjećanju E. Ć.) bila je žućkaste boje. Bila je opredena i smotana u velika kančela. Stoga se svila premotavala u nešto manja, ali dugačka kančela koja su se nazivala "tūra". Prilikom premotavanja i svila se odmah premotavala u više žica – "koliko se hoće" (zavisno od namjene u proizvodnji), i to u 2, 3, 4, 5 ili više žica. Tada se pristupalo pranju.

Svila se prvo potapala u vodu. U vodi je ostajala malo duže, dok se dobro natopi, pa se onda prala sapunom. Tek tada se svila nosila "na pravo pranje". To "pravo pranje" obavljalo se u rijeci Miljacki, na "Bembaši". Nastojalo se da se pranje svile obavlja u povoljnim vremenskim prilikama (obično u proljeće i ljeto), ali ako je to bilo neophodno, onda se nije gledalo na vremenske prilike. Bilo je uobičajeno da se udruži više majstora da idu zajednički na pranje svile, zapravo, svaki majstor je prao svoju svilu. To je ujedno bila prilika za zajedničko druženje, pa se tu ostajalo i nešto duže, uz meze, razgovor i šale.

Pranje se obavljalo na određeni način, što je podrazumijevalo i određenu fizičku snagu. Ukoliko je majstor bio u godinama, pomagao mu je i stariji kalfa. Inače, šegrti i kalfe su tu bili samo kao pomagači (donošenje svile na rijeku, dodavanje itd.)

Pri postupku pranja najprije se tūra ispirala od sapunice. Zatim je majstor uzimao tūru u ruku, tako nakvašenu u vodi, snažnim zamahom zavratio bi je više puta i snažno udarao o kameni podlogu. Taj postupak se ponavljao više puta i tada se tūra stavljala da se suši. Pranje svile uvijek se obavljalo po tom uobičajenom postupku, tj. snažnim udaranjem o kamen, a nikada se nije udaralo "prakljačom".³

³ *Prakljača* (ili *pratljača*) je deblja drvena lopatica sa kratkom drškom. Koristi se za pranje rublja tako što se na kamenoj ili drvenoj podlozi mokro rublje lupa, udara prakljačom.

late 19th and early 20th century it was being purchased in Italy. The silk was spun and packed in bales weighing about 100 kilograms. In the days when the oke (3 pounds) was the standard measure of weight, the bales were weighed in oke, but later (probably by the late 19th century), they were weighed in kilograms. With each bale weighing so much, several craftsmen would join forces to buy one and divide it among themselves. As far as Edhem Ćatić recalled, the silk from Italy was yellowish in colour; it was spun and wound into a large bundle. It would therefore be rewound into a long but smaller bundle known as a *tūra*; at the same time, it was rewound into several strands, 2, 3, 4, 5 or more – "as many as were needed" (for its intended use).

The silk was then washed. It was first soaked in water until it was thoroughly wet, and then washed with soap. Only then was it taken for the "proper wash," which was done in the River Miljacka at Bembaša. If possible, this was done when the weather was good, in spring and summer, but if necessary, the silk could be washed there regardless of the weather. Several craftsmen would usually join forces for the silk washing, with each washing his own silk; this was also a social occasion, when they would linger over plates of meze, talking and joking among themselves.

The specific way the silk was washed required a certain degree of physical strength, so older craftsmen would be helped by their older *kalfe*. Both apprentices and *kalfe* were there in any case to help out by bringing the silk to the river and so on.

The washing began by rinsing the soap out of the tūra. The artisan would then take hold of the tūra, soaking wet as it was, whirl it around several times and then beating it on stone. This was repeated several times, after which the tūra was left to dry. Silk was always washed in this customary way, but beating it on stone, never with a battledore.³

If pure white silk was required, after washing it would be boiled in water. Earlier, probably until the late 19th century, the silk would be dyed with vegetable dyes, each *kazaz* dyeing for his own

³ A battledore, known in the local language as a *prakljača* or *pratljača*, is a wooden beetle or bat with a short handle, used to wash clothes by placing them on a stone or wooden base and beating them with the battledore.

Ako je bilo potrebno da svila bude sasvim bijele boje, onda se, nakon pranja, otkuhavala u ključaloj vodi. Nekada ranije, vjerovatno još pred kraj 19. vijeka, svila se bojala biljnim bojama i kazazi su je bojili "sobom", tj. sami, za vlastite potrebe. Već krajem 19. i početkom 20. vijeka svila se nosila na bojenje kod posebnih majstora, "bojadžija", koji su upotrebljavali tvorničke boje.

Boje su imale i svoje nazive: *krmez* je bila jarokcrvena boja. Dok su kazazi sami bojili svilu, boja *krmez* se nabavljala (E.Ć. nije znao kako je ta boja izgledala i odakle je nabavljana), a bila je vrlo postojana i nikada ne bi izbljedila. Iako se kasnije svila bojala tvorničkim bojama, ta nijansa crvene boje zadržala je taj naziv. Boja *višnjevi* bila je tamnije crvena, a *kojvišnjevi* je bila zagasitocrvena, skoro mrka. *Portokali* ili *turundži* boja je bila narandžasta, a *limuni* žuta. Rijetko se svila bojala u *mavi* (plavu) boju, izuzev ako je bilo potrebe za izradu *kita* (kićanki) za starinske fesove. Bojenje svile u sasvim tamnu plavu boju pojavilo se nakon I svjetskog rata, a tako bojena svila upotrebljavala se za izradu gajtana koje su upotrebljavali majstori – *abadžije* za izradu seljačke muške odjeće.

Prije I svjetskog rata za izradu veza na *feredžama* uvozila se iz "Urumenlije" (Rumelije) *šehrija*, deblje opredeni svileni konac. Pored *šehrije*, upotrebljavala se i tanje opredena svila, tj. svileni konac zvani *ibrišim*. I *šehrija* i *ibrišim* su dolazili namotani na *kalemove*, a upotrebljavali su se uglavnom za vez na *jakama* *feredže*. Ponekad su bili smotani u male *türe* u kojima je bilo svega 2-3 metra konca.⁴

Poslije I svjetskog rata počinje sve više da se upotrebljava vještačka svila i *preda*. *Preda* je bila tvorničke proizvodnje, kao neka vrsta pamučnog prediva. *Preda* i vještačka svila ubrzo su sasvim "išćerale iz upotrebe" pravu svilu i pamuk.

Pamuk se "za vrijeme Turske" dobavljao iz Engleske, a krajem 19. i početkom 20. vijeka iz Češke. Pamuk je dolazio također u balama, opredeni i smotan u *türe*. Nakon I svjetskog rata, pamuk se mogao kupovati zapakovan u manjim paketima i u sarajevskim trgovinama.

Zlato (zlatne niti) se za vrijeme Turske dobavljalo iz "Stambola", a krajem 19. i početkom 20. vijeka iz Beča i Trsta. Zlatne niti bile su pakovane

needs. By the end of the century or the early 20th century, the silk would be taken to specialist dyers, known as *bojadžija*, who used factory-made dyes.

The dyes had their own names too. *Krmez* or crimson⁴ was a rich red. In the days when the haberdashers dyed their own silk, a crimson dye was purchased (Edhem Ćatić did not know where, or what the dye looked like) that was very colourfast and did not fade. Though factory-made dyes were later used to dye silk, the name was retained for that shade of red. *Višnjevi* or sour-cherry-red was a dark red, and *kojvišnjevi* was darker still, almost maroon. *Portokali* or *turundži* was orange, and *limuni* or lemon was yellow. It was unusual for silk to be died *mavi* (blue), except when that colour was needed for the tassels of old-style fezzes. Silk dyed dark blue first came into fashion after World War I, when it was used to make the *gajtan* braid used by the tailors known as *abadžije*, who used *aba* (hodden) to make men's peasant garments.

Before World War I, a thick-spun silk thread known as *šehrija* was imported from "Urumenlija" (Rumelia) for the embroidery on the *feredža* [chador] worn by women. A thinner silk thread known as *ibrišim* was also used. Both *šehrija* and *ibrišim* came wound on a *kalem* [reel or spool], and were used mainly for the embroidery on the *jaka* [collar] of the *feredža*. They were sometimes wound into a small *tūra* with just two or three metres of thread.⁵

After World War I, artificial silk and *preda*, a factory-made cotton yarn, increasingly came into use, rapidly displacing real silk and cotton.

"In Turkish times" cotton was purchased from England, but in the late 19th and early 20th century it was bought in Bohemia. Cotton also came in bales, spun and wound into *türe*. After World War I, it could be purchased in smaller bolts from shops in Sarajevo.

Gold thread was obtained from "Stambol" during the Ottoman period, and afterwards, in the late 19th and early 20th centuries, from Vienna and Trieste. It came packed in a small *tūra* or wound on

⁴ *Ibrišim* i *šehrija*, kao i finije tkanine, uvozili su se iz Turske pod nazivom "urumenlijska" ili "stambolska roba".

⁴ Translator's note: the word crimson, which derives from *krmez* (itself derived from the Arabic/Persian *qirmiz*) originally meant the colour of the Kermes dye produced from a scale insect, *Kermes vermilio*.

⁵ *Ibrišim* and *šehrija*, along with fine fabrics, were imported from Turkey and were known as Urumenlija or Stambol goods.

u manjim tûrama i na kalemima. Zlatne i srebrenе žice bilo je nekoliko vrsta. Najslabija, a i najjeftinija bila je vrsta *jalaniya*. Jalaniya je mogla da bude žuta ili bijela, a prema materijalu od kojeg je pravljena izgleda da je bila na bazi bakra. Tokom vremena jalaniya oksidira i potamni. Nešto kvalitetnija zlatna i srebrna žica od jalanije bila je žica zvana *niklu*. Ona je duže zadržavala sjaj i najčešće je korištena za ukrašavanje odjeće srednjeg sloja stanovništva. Najkvalitetnija (a i najskuplja) zlatna i srebrna žica bila je *srma*. Najviše se upotrebljavala srma žute boje. Već od početka 20. vijeka zlatovez, kao način ukrašavanja gradske odjeće, nestaje, tako da dolazi do smanjene potrošnje tog materijala. Zlatni konci su se vagali na maloj vagi.

Alat

U svom radu o kazazima, Ljubica Mladenović dala je popis svih alatki koje su se nalazile u dućanu Edhema Ćatića, posljednjeg kazaza u Sarajevu. Uz taj popis, nazive i funkciju pojedinih alatki, dala je i crteže, na kojim su navedeni i njihovi nazivi. S obzirom na činjenicu da je ona, na licu mjesta i uz prisustvo kazaza, dala vjerodostojan prikaz alata, mislim da bi bilo opravdano da se to uključi u ovaj tekst, pa će se to dosljedno citirati (Mladenović, 1952:130). To je zapravo autentičan prikaz kazaskog alata.

Alat su sačinjavali:

- *Vitlovi* za motanje pređe (obični i na sklapanje) sa džehretima (vretenima) i klatilicom (naročitim ramorn u kome su stajala džehreta) – (T. I, 1, 2, 3, 4).
- *Veliki i mali čarak* (čekark za sukanje zeha).
- *Srma-čarak* za presukivanje čibuka (čibuk je ustvari pamuk preko koga su presukivani srebreni ili zlatni konci, vuna i svila).
- *Terdžak* (T. I, 5) za tkanje tkanica, podveza, širita i kolana. Uz njega su išli: *šimširi* (lopatice kojim su se sabijali konci – T. I, 6), *tarak* (češalj kojim su provlačeni konci – T. I, 8), *kože* (za prometanje žica) i *mekik* (čunak za tkanje – T. I, 7).
- *Makara* (T. I, 10) za pletenje uskog širita, gajtana i mostre.
- *Terdžak ili ilik-tahta* (T. II, 14) za pravljenje kita svih vrsta.

a reel. There were a number of varieties of gold and silver thread. The cheapest and poorest quality was known as *jalaniya*, which could be yellow or white; the material used to make suggests that it was a copper alloy. It oxidized and blackened after a while. A rather better quality gold or silver thread was known as *niklu*, which was more durable and remained bright for longer. It was usually used on the garments worn by the middle classes. The best and most expensive gold and silver thread was *srma*, which was usually yellow. By the early 20th century gold thread embroidery as an embellishment for urban costume went out of fashion, and less of it was therefore used. Gold thread was weighed on small scales.

Tools

Ljubica Mladenović provided a list of all the tools in the shop belonging to Edhem Ćatić, the last *kazaz* in Sarajevo, in her article, giving the names and uses of the various tools, and drawings with their names. Since she had described these at first hand in the presence of a *kazaz*, it seems appropriate to quote her descriptions verbatim (Mladenović, 1952:130) as an authentic account of a haberdasher's tools.

The tools consisted of:

- *Reels* for winding yarn (plain or folding) with *džehra* (spindle) and *klatilica* (a separate arm for the spindle) – (T. I, 1, 2, 3, 4)
- *Large and small čarak* (a reel for winding zeh)
- *Srma-čarak* for rewinding *čibuk* (cotton over which silver or gold thread, wool and silk are wound)
- *Terdžak* (T. I, 5) for weaving sashes, *podveze* (puttees), *širit* and *kolan* (belt or girth). It went with *šimširi* (beaters used to push the yarn securely into place – T. I, 6), a *tarak* (the reed, a comb-like device holding the yarn in place – T. I, 8), *kože* for spreading the yarn, and *mekik* (a shuttle – T. I, 7)
- *Makara* (T. I, 10) for plaiting narrow *širit*, *gajtan* and *mostra* braid
- *Terdžak* or *ilik-tahta* (T. II, 14) for making tassels
- *Endeze* (T. II, 15) for binding tassels

- *Endeze* (T. II, 15) za presukivanje kita.
- *Budžidžak* (T. II, 16) spravica kojom se prebacivao i uvrtao konac pri presukivanju kita na endezetu.
- *Tokmaci* (12 kom – T. I, 13) za pletenje zlatnog gajtana.
- *Tomruk i čolani* (T. I, 11) za utlesivanje zlatnog gajtana (čolani su dve obične koske kojima se prevlačilo s naličja preko gajtana.)
- *Endeze* (T. I, 12) za namotavanje zlatnog gajtana.
- *Igla*, za šivenje dugmadi.
- *Suvek*, spravica od drveta, kosti ili gvožđa u obliku štapića, na kojoj su se šila dugmeta.
- *Juksuk* (nadlanica, napršnjak), prsten koji se stavljao na srednji prst desne ruke sa daščicom kojom se terala igla pri šivenju dugmadi.
- *Endeze* (2 para – T. II, 18), za valjanje dugmadi.
- *Tahta* (T. II, 17) za prebiranje dugmadi.
- *Terazije za merenje zlata*
- *Makaze*
- *Aršin*
- *Budžidžak* (T. II, 16), a device used to wind thread before binding tassels on the *endeze*
- *Tokmaci* (12 – T. I, 13) for plaiting gold *gajtan*
- *Tomruk and čolani* (T. I, 11) for flattening gold *gajtan* (the *čolani* are ordinary bones used to smooth the braid on the reverse)
- *Endeze* (T. I, 12) for winding gold *gajtan*.
- *Needle* for sewing on buttons
- *Suvek*, a wooden, bone or iron stick on which buttons were sewn
- *Juksuk* (thimble), a ring worn on the right middle finger with a small plate used to push the needle through when sewing on buttons
- *Endeze* (2 pairs – T. II, 18), for rolling buttons
- *Tahta* (T. II, 17) for counting buttons
- *Terazije* – scales for weighing gold
- *Scissors*
- *Aršin* – a ruler

Apprenticeship

Učenje zanata

Na učenje kazaskog zanata dolazili su dječaci koji su obično imali oko 12 do 14 godina. Često se dešavalo da su to sinovi kazaza, a ako i nisu, to su uglavnom bila gradska djeca.

Učenje zanata trajalo je najčešće tri godine. Dužnost šegrta na prvom mjestu bila je da svakog jutra počisti dućan, kao i prostor ispred dućana, te da upali vatru na mangali. Osim toga, šegrti su obavljali sve pomoćne poslove (kao prenos robe).

Na početku, šegrtima se davalo da presukuju niti – bilo vunene, svilene ili pamučne, a tek kad postanu spretniji u tom poslu, onda i zlatne niti, jer presukivanje zlatnih niti zahtijeva veću spretnost u tom poslu. Da bi se ocijenila spretnost u poslu i sklonost za tu vrstu posla, šegrtima se na početku davalo i da udijevaju konac u iglu, kao što je bio slučaj i kod učenja terzijskog zanata (Beljkašić-Hadžidedić, 1972/73:163).

Jedan od glavnih poslova koji su obavljali šegrti bio je pravljenje zeha. *Zeh* je vunena, svilena ili zlatna nit, tanja ili deblja (zavisi od namjene),

Boys usually began their apprenticeship to the haberdasher's trade between the ages of twelve and fourteen. They were often the sons of haberdashers, but those who were not were usually city boys.

Their apprenticeship usually lasted for three years. Their first tasks were to clean the shop and the area outside it and to light the brazier. They also carried out ancillary tasks such as carrying goods.

Initially, apprentices would be given woollen, silk or cotton yarn to wind, and once they became adept at this, they were given gold thread, which requires greater skill in winding. To judge an apprentice's aptitude and inclination for the trade, they would be asked to thread a needle, as were apprentices to the tailor's trade (Beljkašić-Hadžidedić, 1972/73:163).

One of an apprentice's main tasks was to make *zeh*, a woollen, silk or gold thread formed by winding two strands together, varying in thickness according to what it was to be used for. The two strands had to be evenly wound, providing further evidence of the apprentice's aptitude and

koja se dobije uvrtnjem dviju niti. Te niti moraju biti ujednačeno uvrnute, tako da se tu može pokazati vještina i sklonost za kazaski posao. Postepeno, šegrt se uvodi i u druge poslove. Šegrtima koji su već napredovali u svom poslu daje se da tkaju kolane (dio konjske opreme) od deblje, čvrsto opredene vune. Šegrti su od majstora za svoj rad primali i materijalnu naknadu, i to jednom sedmično. To se zvalo “heftaluk”.

Nakon trogodišnjeg perioda, ako je šegrt uspješno savladao obuku, mogao je da postane kalfa, tj. pomoćnik majstora.

Kao što je već naprijed rečeno, nekad su esnaf, pa i kazaski, priređivali svečanosti – “kušanme” (obično sa izletom u okolinu grada) i tom prilikom su šegrti bili proizvedeni u kalfe, a kalfe u majstore. Ta procedura, sa opasivanjem kecelja, davno je napuštena. Sa opadanjem potražnje kazaskih proizvoda, dolazi do smanjenja broja zanatlija – kazaza, a zbog toga dolazi i do gubljenja značaja esnafske organizacije. Novi društveni odnosi uspostavljeni dolaskom austrougarske vlasti, a s tim u vezi i jačanje administracije, imali su uticaj i na obilježavanje novog statusa šegrti ili kalfe.

U vrijeme kada su postojale “kušanme”, pa i bez njih, u prisustvu nekolicine uglednih majstora (ranije i esnafskog starješine) majstor bi obavijestio prisutne da je njegov šegrt (ili kalfa) savladao sve potrebne vještine i da može da bude proizveden u kalfu (ili majstora). Ponekad su prisutnima bili pokazani i proizvodi kandidata. I to je bilo sasvim dovoljno, a nije bilo za to nikakve pismene potvrde. O tome je Edhemu Ćatiću pričao njegov otac, kao i stari majstori. Čini se da je taj način “polaganja ispita” izgubljen krajem 19. vijeka. Edhem Ćatić je dobio “diplomu”, tzv. “majstorsko pismo”, nakon provjere znanja pred nekolicinom majstora. Nije mogao tvrditi sa sigurnošću, ali izgleda da je i njegov otac imao pismenu diplomu da je majstor kazaskog zanata.

Kazaski proizvodi

Kazaski proizvodi nalazili su različitu primjenu: za ukrašavanje gradske, pa i seoske odjeće, za ukrašavanje tekstilnog pokućstva, za dijelove konjske opreme itd.

Glavni kazaski proizvodi bili su zeh i gajtani raznih vrsta.

inclination for the haberdasher's trade. He would then gradually be introduced to other jobs. Those who had already made some progress would be set the task of making girths for horses, using thick, tightly-spun wool.

An apprentice received a weekly wage, the *heftaluk*, for his work. After his three-year apprenticeship, if he had mastered his trade, he could become a *kalfa* or assistant craftsman.

As already noted, guilds, including the haberdashers', used to hold a ceremony, the *kušanma*, usually with an outing into the countryside. It was at the *kušanma* that apprentices were promoted to the status of *kalfa* and from *kalfa* to master craftsman. This ceremony, accompanied by the presentation of the apron, was abandoned long ago. As demand for haberdashers' wares declined, so too did the number of haberdashers themselves, and the guilds ceased to have much meaning. The new social relations established with the introduction of Austro-Hungarian rule and its firmer hand on government also affected the new status of an apprentice or *kalfa*.

In the days of the *kušanma*, or even once it had died out, a master craftsman would announce in the presence of a number of leader master craftsmen (past and present guild elders) that his apprentice or *kalfa* had mastered all the necessary skills to be promoted to *kalfa* or master craftsman respectively. Wares of the candidate's making would sometimes be shown as well. This was sufficient – there was no written certificate. Edhem Ćatić's father, and other old master craftsmen, used to tell him about this. This method of passing the test seems to have died out in the late 19th century. Edhem Ćatić himself received a diploma, or “master craftsman's letters” as it was known, after his knowledge was tested in the presence of a number of master craftsmen. He could not say for sure, but it seems likely that his father had a diploma in writing stating that he was a master of the haberdasher's craft.

Haberdashers' wares

Haberdashers' wares had several uses: to embellish urban and even rural costume, to decorate household textiles, and to adorn various articles of saddlery. Various kinds of braid constituted the mainstay of the haberdasher's trade.

Zeh se pravio od pamučnih, svilenih i zlatnih niti, a veoma rijetko i po narudžbi i od vune. Pravio se čvrstim uvrtnjem više niti. Ukoliko su bile deblje niti, *zeh* se pravio uvrtnjem samo dvije niti. Ako su niti bile tanke, posebno ako sa radi o zlatnim i srebrenim nitima koje su bile vrlo tanke, *zeh* se pravio na specifičan način. Više tankih niti čvrsto se uvrne, tako da izgleda kao jedna nit. Kada se uvrnu takve dvije niti, izgleda kao da je *zeh* napravljen od samo dvije niti.

Bile su dvije vrste *zеха* – “lijevi *zeh*” i “desni *zeh*”, u zavisnosti na koju stranu se uvrću niti – na desnu, ili lijevu stranu. *Terzije* su više upotrebljavale lijevi *zeh* za ukrašavanje odjeće, a desni samo ako se radi o nekim specijalnim ukrasima na odjeći. *Zeh* se motao u mala, kratka kančela, tzv. “kokice”, pa se tako i prodavao.

Gajtana je bilo više vrsta, zavisno od materijala od kojih su izrađeni i od njihove namjene. *Gajtani* izrađeni od vune bili su namijenjeni za ukrašavanje seoske odjeće, koju su krojili i ukrašavali majstori *abadžije*. *Vuneni gajtan* pleo se od 7 ili 8 niti. *Vuneni gajtani* bili su uglavnom tamnocrvene (bordo) boje i njima se ukrašavala odjeća i muslimana i hrišćana. Izuzetno se koristio i tamniji zeleni *vuneni gajtan* za ukrašavanje *gunjeva* muslimana u nekim selima srednje Bosne i to oko polovine 19. vijeka. *Vuneni gajtan* tamnoplave boje počeo je da se upotrebljava u manjoj mjeri oko 1900. godine za ukrašavanja odjeće hrišćanskog stanovništva Sarajevskog polja.

Kada sa radi o *gajtanima* od pamuka, svile i zlatne i srebrene žice, bile su tri vrste, zavisno od izgleda i namjene: to su *ravni* (ili “položiti”), *mostra* i *okrugli*.

Mostra je bio veoma uzan *gajtan* i ta vrsta *gajtana* bila je u velikoj upotrebi. Taj *gajtan* bio je “okruglast” i pleo se od 5 žica. *Mostra* se plela na “makari”. *Makara* ima teg koji “privaguje”, tj. zateže *mostru* kad se plete. Teg je kesica od obične prijesne kože, pri vrhu je sabrana, a u nju se stavi kamen. Na samoj *makari* postoje 2-3 rupe u koje se “umeće klip” od drveta. Klipovi služe za to da se njima pri pletenju *mostra* zbija, a pri prekidu pletenja *mostra* se pričvrsti za taj klip. *Gajtan mostra* upotrebljavao se za ukrašavanje jaka i rubova na feredžama, za našivanje oko izreza na rukavima. Od *mostre* su se pravile “ilike” (petlje) za zakačavanje dugmadi i za našivanje na rubovima

Zeh was made of tightly-wound cotton, silk and gold threads, or very rarely, to special order, of wool. If the yarn was thick, the *zeh* would be made of only two strands, but if the thread was thin, and especially in the case of gold and silver threads, which were very thin, it was made in a particular way. Several fine strands would be tightly woven to form a single thread, and when two such threads were wound together, the *zeh* looked as though it was made of just two strands.

There were two kinds of *zeh* – “left *zeh*” and “right *zeh*,” depending on the direction the strands were woven. *Terzije* chiefly used left *zeh* on the garments they made, with right *zeh* used only for some special embellishments. *Zeh* was wound onto a small, short spool for sale.

There were several kinds of *gajtan* or braid, depending on the material they were made of and how they were used. Woollen braids were used on peasant costume, made by the master-craftsmen known as *abadžije*. Such braids, which were plaited with seven or eight strands of wool, were usually dark red or maroon in colour, and were used to embellish both Muslim and Christian costume. Dark green woollen braid was occasionally used in the mid 19th century in some villages in central Bosnia to embellish the short homespun coats known as *gunj*. Dark blue woollen braid came into use on a small scale around 1900 to embellish the costume worn by the Orthodox Christian population of the Sarajevo polje.

There were three kinds of cotton, silk and gold or silver thread braids, depending again on their particular appearance and use: *flat*, *mostra* and *round*. *Mostra*, a very thin, rounded braid that was widely used, was made of five strands, and was plaited on a *makara* with a weight that kept the *mostra* in tension as it was being made. The weight was a simple raw leather bag, gathered at the mouth, in which a stone was placed. The *makara* itself had two or three holes into which pegs were fitted; these served to keep the *mostra* tightly plaited, and when work stopped on the *mostra*, it would be tied to the peg. *Mostra* braid was used on the collar and borders of a *feredža* and around the sleeve slits. It was also used to make the *ilike* (loops) for buttons, and stitched around the edges of a man's

muških anterija.⁵ Mošta za muške anterije uvijek je bila crne boje, a za druge haljetke uvijek “prema licu”, tj. iste boje kao podloga na koju se našiva. Gajtan mošta uvijek se izrađivao od svile. Taj gajtan uglavnom je bio jednobojan (“sade”), a ponekad i šaren (“karišmali”).

Ravni ili *položiti* gajtan bio je u najširoj upotrebi. Bio je rađen od pamuka (rijetko), svile i zlatne ili srebrene žice. Gajtan od srebrene žice rađen je samo po potrebi, dok je zlatni gajtan bio u širokoj upotrebi. Svileni gajtan pleo se u dućanima, a i kod kuće, dok se zlatni gajtan nikada nije pleo u dućanima, nego samo u kućama. Gajtan od svile pleo se obično od 7 ili 8 žica, a ako je trebalo da bude malo čvršći i širi i od 11 žica. Zlatni gajtan uvijek se pleo od 11 žica. Za pletenje zlatnog gajtana upotrebljavao se *dubak*, sprava koja se nalazila samo u kućama, a nikad u dućanima. *Dubak* je bio opleten od tanjeg pruća, kao košnica, trnka, i bio je “ogrnut” (obavijen) debljim papirom (kao polukarton) zv. *mukava*. Zlatni gajtan pleo se od pamuka i zlatne žice i to – 6 pamučnih i 5 zlatnih žica. Početak pletenja gajtana bio je pričvršćen na vrh dupka. Za pletenje zlatnog gajtana trebalo je obavezno imati i 11 “tokmaka”, jer je na svaki tokmak bila namotana jedna žica. Na 6 tokmaka bio je namotan pamuk, a na 5 tokmaka zlatna i (ili srebrene) žica. Gajtan se pleo tako da je na naličju uvijek bio pamuk, a na licu zlatna žica. Pamuk se kombinovao sa zlatnom žicom zbog toga što je zlatna žica kruta i tako opleten gajtan bio bi krut i nepodesan za primjenu, dok je pamuk davao “mekoću”. Pamuk je uobičajeno bio zlatnožute boje, a uvijek je bio namijenjen tržištu u Bosni i Hercegovini. Zlatni gajtani namijenjeni za Crnu Goru bili su pleteni pamukom crvene boje, dok su oni namijenjeni za Sandžak bili bijele boje.

Gotov zlatni gajtan se “utleisivao”, tj. peglao na specifičan način da bi bio ujednačen i čvrst. To su radila dvojica kazaza. Gajtan, da se ne bi oštetio, “licem” se okrene na “tomruk” – jedan kazaz zateže gajtan na tomruku, a drugi ga sa naličja “utleisava” “čolanom”.⁶

Gotovi svileni i zlatni gajtani namotavali su se u “topove”, a vuneni u “mace”. Bez obzira od kojeg materijala su izrađeni, gajtani su bili jednobojni, a

anterija.⁶ In the latter case, it would invariably be black, while on other jerkins it would always match the colour of the material onto which it was stitched. *Mošta* braid was always made of silk, and was usually of a single colour (*sade*), but occasionally multicoloured (*karišmali*).

Flat braid, the most widely used, was made of cotton (rarely), silk and gold or silver thread. Silver braid was made only as required, whereas gold braid was widely used. Silk braid was made both in the workshop and home, but gold braid was never made in the workshop, only at home. Silk braid was usually plaited with seven or eight strands, but if a rather stronger and wider braid was needed, it would consist of eleven strands. Gold braid, which always consisted of eleven strands, was plaited using a *dubak*, a device found only at home, never in the workshop. The *dubak* resembled a bee-skep woven from fine wicker, wrapped in thick paper or thin card known as *mukava*. The gold braid was made of cotton and gold thread – six strands of cotton and five of gold. These were fixed to the top of the *dubak* for the plaiting to proceed. Eleven *tokmaci* were also needed to make gold braid, as each strand was wound round its own *tokmak* – six with cotton, five with gold or silver thread. The braid was woven in such a way that the reverse was always cotton and the top was gold. The cotton was needed to add strength to the gold thread as well as to make it more flexible – a braid entirely of gold thread would be too stiff to use. The cotton was usually golden yellow in colour, and always destined for the domestic market of Bosnia and Herzegovina. Gold braid destined for Montenegro was made with red cotton, and that intended for the Sandžak with white.

The finished gold braid was smoothed in a particular way to make it flat and strong. This was done by two haberdashers. To avoid spoiling the braid, it was turned right side down on a *tomruk*, with one *kazaz* holding it taut and the other smoothing it flat on the reverse using a *čolan*.⁷

Finished silk and gold braids were wound into a roll known as a *top*, and woollen braids into *mace*. Regardless of the material they were made of, these braids were of a single colour, though as

⁵ Muška anterija je haljetak od tanje tkanine, nosi se preko košulje, ima duge rukave, uzanu jačicu i preklapa se na prsima.

⁶ *Čolan* je uglučana konjska kost.

⁶ A man's anterija is a jerkin made of thinnish fabric worn over a shirt; it has long sleeves and a narrow collar, and is double-breasted.

⁷ *Čolan* is a polished horse bone.

izuzetak je ponekad bio gajtan mostra koji je mogao biti i višebojan (*karišmali*).

Okrugli gajtan je posebna vrsta gajtana koji nije bio u široj upotrebi. Izrađivao se od pamuka, svile, a rijetko i od tanko opredenih vunениh niti. Sam termin "okrugli" govori o njegovom izgledu. Bio je sasvim okrugao, nije imao lice i naličje kao ravni gajtan. Okrugli gajtan pleten je na specifičan način (uvrtanjem i stezanjem niti) i bio je veoma čvrst i krut. Kao vrsta čvrste trake imao je i praktičnu i dekorativnu namjenu. Obično je bio tamnocrvene boje.

Dugmad – "puceta" ili "pucad" rađena su od vune, svile, pamuka i zlatne žice, i to višestrukim namotavanjem. Bilo ih je raznih veličina, loptastog ili kruškolikog oblika. Na pucetima od zlatne žice bilo je uobičajeno da se na vrhu, kao ukras, našije i zrnice crvenog korala ("merdžan"). Puceta su se prodavala na komad ili naveliko. Pakovana su bila (nanizana) po 40 komada ("krkluk") ili po 200 komada ("čijuzluk") (Mladenović, 1952:131). Edhem Čatić nije znao, niti se sjećao da je i "za vakta" njegovog oca bilo priče da su seljaci muslimani u okolini Visokog izrađivali vunenu dugmad. Stoga se može pretpostaviti da je to trajalo kraće vrijeme i to u drugoj polovini 19. vijeka, jer Kreševljaković nije naveo kad se to radilo u spomenutim selima.

Kite – razne vrste kićanki, također su proizvođili kazazi, i to od raznih vrsta materijala. Ipak, najviše su se proizvodile od svile, a nekad i u kombinaciji sa zlatnom žicom.

Kićanki je bilo, zavisno od namjene, tanjih i debljih, kratkih i dugih. Kićanke od vune, tzv. "salandrme", uvijek tamnocrvene boje, bile su dio ukrasa na seoskim gunjevima. Majstori-abadžije koji su šili i ukrašavali seoske gunjeve, našivali su ih kao dio ukrasa na prsima, tzv. "đulovi". Te kićanke bile su sasvim kratke. Grublje vrste (od vune i pamuka) pravile su se na terdžaku i one su se podrezivale, a finije (svilene, srebrene i zlatne) presukivale su se na endeze i one su bile "završene" (sukane kite) (Mladenović, 1952:131).

Kite su ukrašavale ne samo odjeću nego i neke druge predmete, kao što su bajraci, tespihi, neki dijelovi kućnog tekstila, torbe, dijelovi konjske opreme itd. Ako govorimo o kitama na odjeći, na prvom mjestu treba spomenuti kićanke na fesovima. U vrijeme kada su počeli da se nose fesovi u muslimanskoj nošnji, kićanke na fesovima bile su dugačke i vrlo bogate. Rađene su od svile, koja je bila plave

noted a *mostra* braid might occasionally be multi-coloured (*karišmali*).

Round braid, a particular type that was not widely used, was made of cotton, silk, or rarely of fine woollen yarn. As its name suggests, it was perfectly round, with no right and wrong side, unlike flat braid. It was plaited in a particular way, by winding the strands and pulling them taut, producing a very strong, stiff braid. Usually dark red in colour, it was both practical and decorative.

Buttons were made of wool, silk, cotton and gold wire, by winding the strands round and round. They were of various sizes, and could be spherical or pear-shaped. Gold thread buttons were usually topped with a red coral bead known as *merdžan*. Buttons were sold singly or in bulk, in packs of forty (*krkluk*) or 200 (*čijuzluk*) (Mladenović, 1952:131). Edhem Čatić either did not know or could not remember whether it was said, in his father's time, that Muslims in the villages around Visoko made woollen buttons. This was probably therefore a short-lived phenomenon in the latter half of the 19th century, as Kreševljaković did not state when this was the practice in these villages.

Tassels were also made by haberdashers, using a variety of materials, mainly silk, sometimes combined with gold thread. They came in various shapes and sizes. Woollen tassels, known as *salandrme*, always dark red in colour, were part of the embellishment of the peasant coat known as *gunj*. The *abadžije* who stitched these coats embellished them by sewing short tassels or *đulovi* to the breast of the coat. Coarser kinds of wool and cotton were made on a *terdžak* and trimmed, while the finer tassels made of silk or silver and gold thread were wound on an *endeze* and "finished" (Mladenović, 1952:131).

Tassels were not only used to embellish garments but also adorned other articles, such as banners, *tasbihs* (prayer beads), various household textiles, bags, saddlery and so on. The most widespread use of tassels on garments was on the fez. When the fez first began to be worn as part of Muslim costume, the tassels were long and very elaborate, and were made of blue (*čivitli*) silk. As far as I know, the fez as worn by Christians and Jews never had blue tassels, but only black, or no tassel at all.

(“čivitli“) boje. Koliko mi je poznato, fesovi koje su nosili hrišćani i Jevreji nisu nikad imali plave kićanke, nego samo crne, pa čak su bili i bez kićanki.

Navodi se da je specijalitet mostarskih kazaza bila izrada plavih kićanki za fesove. “Težile su po punu litru (četvrt oke) i padale po vratu. Kažu da ovu kitu nije mogla posjeći sablja – pa ako je tako, onda je ona bila neka vrsta šljema” (Kreševljaković, 1951:89). Izgleda da su se crne svilene kraće kićanke na fesovima počele da nose pred kraj 19. vijeka.

Kite od crne svile izrađivale su se i za ukrašavanje ženskih kapa. Crnim svilenim kićankama ukrašavane su ženske kape zvane “kalkan”. To su bile kape u obliku šireg i plicjeg fesa, sa ravnim dijelom na tjemenju. Po rubu, iznad čela, bile su našivene sasvim kratke kićankice i rese, a od ušiju i sasvim pozadi, do ramena, duge svilene rese i kićanke. Iste takve duge, svilene rese, slične kićankama, našivane su i na kape “tokado” (“tukado“) koje su nosile Jevrejke. Osim ovih ukrasa, rađeni su i ukrasi od zlatne žice, tzv. “bečka kita”. Bečka kita prekrivala je cijelu ravnu površinu kape koja je prekrivala tjeme. Ukrasi za te ženske kape radili su se još u drugoj polovini 19. vijeka, jer i tako ukrašene kape izlaze iz mode.

Širiti su također bili znatan dio kazaske proizvodnje. Bilo ih je raznih vrsta i od različitog materijala. To su ukrasne trake različitih širina, a rađene su na dva načina – tkanjem i pletenjem.

Najuži širit (nešto uži od jednog centimetra), rađen od svile ili pamuka, zvao se “uskiš”. Širit uskiš bio je namijenjen ukrašavanju feredža. Našivao se obično uz rub jake i po rubovima rukava. Nešto širi od uskiša bio je širit zvani “takrir”. Tkan je od svile crne boje (rijetko i po narudžbi tamnocrvene boje) a bio je namijenjen ukrašavanju muške odjeće. Uz gajtane i druge ukrase našivan je oko jake muških fermena i djelimično i pri dnu leđa, a ponekad i na rubovima rukava muških čohanih gunjeva.

Tkani širiti od svile i pamuka bili su uvijek “sade” – jednobojni. Ako su bili namijenjeni za prodaju u Crnu Goru, onda su mogli biti i šareni.

Pored širita tkanih od pamuka i svile (uskiš i takrir), proizvodio se i širit zvani “parmakiš”, pleten na prste. Parmakiš je pleten od svile i mogao je, osim crne, biti i nekih drugih boja. Parmakiš se našivao na rubne dijelova feredže, zatim na rubne dijelove ženskih anterija (namijenjenih siromašnijem sloju), zatim na šavovima dimija itd. Parmakiš je bio posebno mekan, mekaniji od uskiša i

The haberdashers of Mostar are said to have specialized in making blue fez tassels. “They weighed a full litre (a quarter of an oka) and fell over the neck. It is said that this tassel could not be cut by a sabre – and if so, then it was a kind of helmet” (Kreševljaković, 1951:89). Shorter black silk fez tassels seem to have come into fashion in the late 19th century.

Black silk tassels were also made for the women’s caps known as *kalkan*, shaped like a wider, narrower, flat-crowned fez. Very short tassels and fringes were stitched along the edge above the forehead, while from the ears to the back were long silk fringes and tassels. Long silk tasselled fringes were also stitched to the *tokado* or *tukado* cap worn by Jews. Tassels made of gold thread, known as Viennese tassels, were used to the entire flat crown of a woman’s cap. These embellishments for women’s caps were still being made in the latter half of the 19th century, when such caps went out of fashion.

Širit was another significant part of a haberdasher’s wares. There were various kinds of this decorative band, in different materials, which was made in two ways – weaving and plaiting.

The narrowest *širit*, less than a centimetre wide, made of silk or cotton, was known as *uskiš*, and was used to embellish the chadors known as *feredža*, usually along the edge of the collar and sleeves. Slightly wider than *uskiš* was the *širit* known as *takrir*, woven from black silk (or rarely, to order, dark red), which was used to embellish men’s costume. Along with *gajtan* braid and other decorative haberdashers’ notions, it was stitched around the collar and part of the back of a man’s *fermen* [a type of waistcoat], and also sometimes to the hem of the sleeves of a man’s *gunj* made of *čoha* [a fine cloth].

Woven silk and cotton *širit* was always *sade* – of a single colour – unless it was intended for sale in Montenegro, when it might also be multi-coloured.

Another kind of *širit*, known as *parmakiš*, was plaited on the fingers. It was made of silk and could be black or coloured. It was stitched to the borders of a *feredža* or a woman’s *anterija* (intended for the poorer class), along the seams of *dimije* [baggy women’s trousers tied at the knee and falling to the ground to resemble a long skirt].

takrira. Ipak, da bi ti širiti dobili malo bolji izgled i da bi bili čvršći, oni su se “zamčili”.

Zâmak je bio neka vrsta štirke. Edhem Ćatić nije mogao da kaže šta je *zâmak*. On se samo sjećao da se *zâmak* kupovao u apotekama, da je bio neka vrsta praha koji se rastvori u malo vode, pa se tim rastvorom premaže širit. Taj *zâmak* nije ostavljao nikakav trag niti je uticao na promjenu boje. Kad se širit “uzamči”, tj. premaže tim rastvorom, onda se “utleisava” (pegla). “Utleisavanje” se vršilo na isti način kao i utleisavanje gajtana – na tomruku, gladeći ga čolanom. Tako “uzamčen širit” bio je čvršći i sjajan, kao da je lakiran. Nekada se širit utleisavao i “utijom” (peglom) koja je bila umjereno topla.

Zlatni širiti bili su skupi i posebno cijenjeni, pa se njihovoj proizvodnji poklanjala posebna pažnja. Bilo ih je različitih širina, zavisno od namjene. Zlatni širiti bili su namijenjeni ukrašavanju luksuzne gradske odjeće, koja se još ukrašavala i zlatovezom. Ti zlatotkani širiti obično su bili glatke površine i nekad su se tkanjem dodavali i neki sitniji motivi. Ponekad se izrađivao i svileni uzani širit sa utkanim zlatnim prugicama, namijenjen ukrašavanju feredža.

Specijalna vrsta širita bio je “skadarski širit”. To je bio širit namijenjen tržištu u Crnoj Gori. Bio je uzan, a kroz sredinu imao je u nizu sitne rombične motive.

Podveze su u kazaskoj proizvodnji zauzimale posebno mjesto, i to izgleda u drugoj polovini 19. vijeka, možda čak i do početka 20. vijeka. *Podveze* su bile veoma uske, duge trake, tkane od veoma tanko opredene vune, uglavnom tamnocrvene boje. Na oba kraja imale su male kićanke, nekad i od uskih komadića čohe, iste boje. *Podveze* su, čini se, imale širu primjenu i u Bosni i Hercegovini, a i u susjednim krajevima. Bile su toliko dugačke da su mogle da se omotaju nekoliko puta oko noge, vjerovatno od članaka do koljena. Moguće da su se omotavale ili preko čarapa nošenih do koljena, ili oko tozluka, ako se nisu kopčale kopčama.⁷

Podveze su se u znatnim količinama prodavale u Srbiji, Crnoj Gori, pa i Bugarskoj. *Podveze* izrađene za Srbiju bile su uvijek “kojvišnjevi” (zagasitobordo boje, skoro mrke), a *podveze* za Bugarsku imale su kroz sredinu utkane sitne rombične motive.

Tkanice (“kanice”) – pojasevi otkani od pamuka, izuzetno i od vune, bile su namijenjene za

Parmakiš was particularly soft, more so than *uskiš* and *takrir*, but these *širiti* were treated with a kind of starch known as *zâmak* to make them stronger and improve their appearance.

Edhem Ćatić was unable to say what *zâmak* was; he merely remembered that it was obtained from the pharmacy and was a kind of powder that was dissolved in a little water and smeared over the *širit*, leaving no trace and not affecting the colour. Once the *širit* had been treated with this solution, it was smoothed flat in the same way as *gajtan* braid – on a *tomruk* – using a *čolan*. This treated *širit* was strong and glossy, as if varnished. *Širit* was also sometimes ironed with a warm iron.

Gold *širit* was expensive and much sought after, and was therefore made with particular care. It came in various widths, and was used to embellish luxury town clothes, which were also embroidered in gold. These woven gold *širit* bands were usually smooth-surfaced, and sometimes decorated with small motifs in the weave. Narrow silk *širit* was also sometimes woven with gold stripes and used to embellish a *feredža*.

Skadar *širit*, a special kind destined for the Montenegro market, was narrow, with a running rhomboidal design along the middle.

The puttees known as *podveze* had a particular place in the haberdasher's range in the latter half of the 19th and perhaps into the early 20th century. They consisted of a long, very narrow band woven from extremely fine spun wool, usually dark red in colour, with small tassels at each end, or sometimes made of narrow strips of *čoha* [fine cloth] of the same colour. They seem to have been widely used both in Bosnia and Herzegovina and in neighbouring countries. They were so long that they could be wound around the leg from ankle to knee several times. They could be wound either over knee-socks or around gaiters, if these were not buckled.⁸

Puttees were sold in quantity in Serbia, Montenegro and Bulgaria. Those made for the Serbian market were always *kojvišnjevi* (maroon) in colour, while those destined for Bulgaria had a design of small rhomboidal motifs along the middle.

⁷ *Tozluci* su dio muške odjeće od čohe ili sukna, prekrivaju dio noge od članka do koljena.

⁸ *Tozluci* or puttees are an article of men's clothing made of fine cloth or broadcloth, covering the leg from ankle to knee.

žensku gradsku nošnju. Tkanice su bile veoma mekane, osnovne crvene boje kroz sredinu, sa sitnim zupčastim motivima zlatnožute, bijele i crne boje. Bile su široke oko desetak centimetara, a kopčale su se sprijeda metalnim ukrasnim kopčama, zv. “pafte”. Te tkanice prihvaćene su i u nošnji seoskih žena u okolini Sarajeva.

Nešto šira vrsta pojasa bila je i “kanica za ćemer”. Ćemer je pojas koji je nošen ispod odjeće, do tijela, i uz tijelo na tkanici bila je našivena platnena pregrada u kojoj se držao novac, posebno kad se ide na put.

Od istog materijala, istih boja i sa sitnim zupčastim motivima tkao se i sasvim uzani širit koji se prišivao na naličje odjeće, na muškim fermenima, muškim gunjevima, a posebno na mostarskim feredžama. Taj širit našivao se na šavovima kojima se spaja lice i postava haljetka.

Kazazi su svojim proizvodima učestvovali i u opremanju jahaćih konja. Oni su tkali kolane od čvrsto opredene vune, miješane sa deblje pređenim pamukom. Tkane dijelove konjske opreme prodavali su uglavnom u Sarajevu i u Bosni i Hercegovini.

Na kraju, treba spomenuti i proizvode koji nisu imali neku veću potražnju, a to su bili “bagovi”. Bag je imao istovremeno i funkcionalnu i dekorativnu ulogu. Bagovi su rađeni od okruglog gajtana, koji je bio veoma čvrst i mogao je da izdrži i određenu težinu. Naime, to je bio gajtan koji je imao kako dekorativnu tako i praktičnu ulogu, jer je bag bio neka vrsta držača za sablju, pištolj, sat i druge predmete, koji su mogli negdje i da se okače, ili da se nose oko pojasa, oko vrata i sl. Bagovi su skoro uvijek bili tamnocrvene boje, a ponekad su (po narudžbi) bili i šareni.

Od okruglog gajtana bordo, ponekad i zelene boje, pravila se i “basma za barut”. Basma za barut je bio lijepo obrađen i poliran volovski rog u kome se držao barut, bio je ukrašen uvrnutim okruglim gajtanom, a na dnu je još bila i manja svilena kićanka. O tome kako je izgledala basma za barut, Edhem Ćatić je samo slušao od starijih kazaza.

Žene kazazi

Ono što je bilo, uglavnom, nepoznato široj javnosti, to je činjenica da su se kazaskim zanatom bavile i žene. Naime, one su veoma aktivno bile uključene u kazasku proizvodnju, iako zvanično nisu imale

Tkanice or kanice – very soft belts woven of cotton or rarely of wool – were part of women’s urban costume. These belts were red with a pattern along the middle of small toothed motifs in yellow, white and black. About ten centimetres wide, they were fastened at the front with a decorative metal buckle known as *pafte*. *Tkanice* were also adopted by women in the villages around Sarajevo.

A rather wider belt was known as a *kanica za ćemer*, a money-belt worn under the clothes and provided with a linen pocket for one’s money, especially when travelling.

The same material, of the same colour, and with small toothed motifs, was also used to make very narrow *širit* bands that were sewn to the reverse of clothing, to men’s *fermen* waistcoats and *gunj* coats, and particularly to the *feredža* as worn in Mostar. It was stitched to the seams joining the outer side of a jerkin to the lining.

Haberdashers also made saddlery accessories, weaving girths from tightly-woven wool mixed with thick cotton yarn. These were sold mainly in Sarajevo and elsewhere in Bosnia and Herzegovina.

Finally, mention should be made of articles for which there was not much demand, known as *bag* – a kind of holster. These were both functional and decorative, and were made of round braid, which was very strong and could hold a certain weight. They were used to hold a sabre, gun or other article to be hung up, or to wear around the waist or slung around the neck. They were almost invariably dark red, but could be multicoloured, on request.

Dark red or sometimes green round braid was also used to make powder horns. A powder horn was a finely-worked, polished cow horn used to hold gunpowder, decorated with twisted round braid and with a small silk tassel at the end. Edhem Ćatić knew what these powder horns looked like only from what he had hear from older *kazazi*.

Women kazazi

It was much less generally known that women also worked as *kazazi*, making haberdashery wares, even though they did not officially possess the necessary qualifications, not having undergone

potrebne kvalifikacije (nisu zvanično izučavale kazaski zanat). Žene su radile isključivo u svojim kućama. Te žene koje su radile kod svojih kuća uglavnom su bile iz kazaskih porodica, ali ni to nije bilo pravilo.

Neke od kazaskih proizvoda radile su upravo samo žene. Proizvodnja zlatnog gajtana, zlatnog zeha i puceta bila je isključivo "u ženskim rukama". Žene koje su se bavile kazaskim zanatom nisu direktno komunicirale sa majstorima u dućanu. One su svoje poslove obavljale preko posrednika – jedne od žena koje su se bavile kazaskim radom. Ona je od kazaskih majstora preuzimala materijal za proizvodnju i narudžbe, ugovarala cijene i vršila raspodjelu materijala i narudžbi. Gotove proizvode preuzimala je od žena i predavala ih majstorima u dućanima. Ta transakcija materijala za rad, narudžbi i gotovih proizvoda obavljala se srijedom, kada je bio pazarni dan u Sarajevu, i to nakon "ičindije".⁸ To je bilo vrijeme kada je "pazar u jeku", kad su već ugovoreni mnogi poslovi, kada se roba u znatnoj mjeri već prodala i kad su majstori imali najviše novaca za isplatu pri preuzimanju gotove robe.

U pamćenju je ostala kao dugogodišnji i poznati posrednik hanuma Krečo, koja je inače bila iz kazaske porodice Krečo. Umrula je u dubokoj starosti neposredno pred I svjetski rat. Nju spominje i Ljubica Mladenović u svom članku (Mladenović, 1952:133). Poznato je da su žene-kazazi stanovale u nekim četvrtima grada Sarajeva. To su bile Bjelave, Bardakčije i Gorica. Posljednja žena koja je radila nekad za kazaze bila je Eminaginica koja je stanovala na Bjelavama i bila živa još oko 1955. godine (Edhem Čatić nije mogao da se sjeti njenog prezimena, mislio je da je i ona bila iz kazaske porodice).⁹

Nestajanje kazaskog zanata

Kao što je već ranije rečeno, kazaski proizvodi podmirivali su potrebe bosanskohercegovačkog tržišta, ali su bili traženi i u Dalmaciji, Srbiji, Crnoj Gori, pa čak i u Bugarskoj. Međutim, novija modna kretanja imala su odraz i na potražnju njihovih proizvoda. Zapadnoevropski uticaji odrazili su se prvenstveno na odijevanje muškaraca. Dotadašnju odjeću koju su proizvodili majstori terzije, sa ukrasnim detaljima

a formal apprenticeship. These women, who were usually but not invariably from haberdasher families, worked only at home.

Some haberdashery wares were made only by women – gold *gajtan* braid, gold *zeh* and buttons were exclusively "in women's hands." Women making these articles did not have direct contact with the master-craftsmen in their workshops, but carried out their work through an intermediary – one of the women haberdashers. She would take the orders and the necessary materials from the master haberdasher, agree a price and distribute the material and orders, and would also collect the finished products from the women and hand them over to the master-craftsmen in their shops. These transactions were performed on Wednesday, which was market day in Sarajevo, after *ičindija*.⁹ By that time the market would be in full swing, with many deals concluded, most of the goods sold, and the master-craftsmen had plenty of cash to pay for the finished goods being delivered.

A woman who worked as an intermediary for many years, and who was long remembered, was *hanuma* Krečo, of the Krečo haberdasher's family. She died at a great age just before World War I. Ljubica Mladenović refers to her in her article (Mladenović, 1952:133). Women *kazazi* are known to have lived in various quarters of Sarajevo – Bjelave, Bardakčije and Gorica. The last woman to work for haberdashers was Eminaginica, who lived in Bjelave and was still alive around 1955 (Edhem Čatić could not remember her surname, but thought she too was from a haberdasher's family).¹⁰

The haberdasher's craft dies out

As already noted, haberdashery was not only made for the market in Bosnia and Herzegovina, but was also in demand in Dalmatia, Serbia, Montenegro, and even Bulgaria. However, new fashion trends affected the demand for these wares. Western European fashions initially had an impact on men's clothing, as the garments made by tailors and

⁸ *Ikindija*, popodnevna molitva kod muslimana.

⁹ Pored kazaskih proizvoda koje su izrađivale isključivo žene, one su se, prema potrebi, nekad uključivale i u proizvodnju *tkanica* i izradu *širita* pletenog na prste, zvanog *parmakiš*.

⁹ *Ikindija*, the Muslim afternoon prayer, known elsewhere in the Muslim world by the Arabic word '*asr*'.

¹⁰ As well as making the haberdashery articles that were the sole province of women, when necessary they would also sometimes make *tkanica* belts or the finger-pleated *širit* known as *parmakiš*.

koji su bili kazaski proizvodi, sve više zamjenjuje odjeća “alafranga”, što svakako ima uticaja na smanjenu potražnju kazaske robe. Odjeća sa zlatovezom i ukrasima od zlatnog gajtana sve manje se izrađuje, pa čak i nestaje već oko 1900. godine.

Na smanjenje proizvodnje dodatno je uticala i konkurencija. Još “za turskog vakta” stizao je iz Turske svileni i zlatni gajtan, zvani “urumenlijski”. On je bio nešto skuplji od kazaskog, ali mekaniji i pogodniji za rad, pa su ga terzije kupovale od trgovaca, bar u prilici kada su imali specijalne narudžbe (Beljkašić – Hadžidedić, 1972/73:161).

Iza 1900. godine u Sarajevu su se pojavile “gajtandžije”. To su bili “Arnauti” iz Đakovice, koji su mašinski proizvodili gajtane i zeh. Njihov gajtan (svileni) bio je mekaniji za rad, ali nešto slabijeg kvaliteta. Ti “Arnauti” (njih 5) imali su svoje dućane, ali i oni su radili kraće vrijeme. Jedini a i posljednji gajtandžija bio je Ramiz Ljuša koji je radio sve do svoje smrti (negdje između 1970.-1980., koga sam i lično poznavala).¹⁰

Poslije I svjetskog rata neki trgovci donose i gajtane iz Leskovca. No, konkurenciju koja je znatno uticala na gubljenje značaja kazaskog zanata predstavljalo je osnivanje tzv. “gajtan fabrike”. Ta gajtan fabrika bila je na periferiji Sarajeva (u blizini sela Nahorevo). Gajtan fabriku su osnovali trojica sarajevskih trgovaca. To su bili Salom, zvani Ušćuplija (Ušćup – Skoplje), Šahinagić i Đorđo Besarović. Oni su doveli radnike iz Leskovca, kojima su obećali naknadu veću nego što su je imali u Leskovcu. Fabrika koja je osnovana oko 1900. godine radila je samo kraće vrijeme. Zbog nerentabilnosti je ubrzo zatvorena (Beljkašić – Hadžidedić, 1972/73:150).

Svi nabrojani faktori neminovno su uticali na smanjenu potražnju kazaskih proizvoda, tako da su mnogi kazazi prestali sa radom, pa usljed toga nije bilo nikakvog interesa za učenje kazaskog zanata. Izuzetak je Edhem Čatić, koji je bio posljednji i jedini šegrt na zanatu (počeo je 1912. godine). To je bilo vjerovatno zato što je njegov otac imao kazasku radnju. Da je većina kazaza koje je po sjećanju naveo Edhem Čatić “bila u godinama”, vidi se po tome što je većina umrla oko I svjetskog rata.¹¹

¹⁰ Te njihove proizvode kazazi su nazivali “bukmatela”.

¹¹ Zahvaljujem Zemaljskom muzeju Bosne i Hercegovine i Muzeju Sarajeva što su dozvolili fotografisanje iz njihovih zbirki. Zahvaljujem također kolegama Azri Bečević-Šarenkapa i Hamdiji Dizdaru koji su fotografisali kazaske uzorke.

embellished with haberdashery were increasingly replaced by clothing “alafranga,” and demand for haberdashery declined. Fewer garments with gold embroidery and gold braid were made, and indeed ceased entirely to be produced around 1900.

Competition also had an impact. Even in the Ottoman period, silk and gold braid known as “Urumenli braid” came in from Turkey. It was rather more expensive than that made by local haberdashers, but was softer and easier to work, so tailors would buy it from merchants, at least when they had some special order (Beljkašić-Hadžidedić, 1972/73:161).

Gajtandžije made their appearance after 1900 – Albanians from Đakovica, selling machine-made *gajtan* braid and *zeh*. Their silk *gajtan* was softer to work with, but of rather poorer quality. These Albanians (of whom there were five) had their own shops, but they too did not last long. The last of them was Ramiz Ljuša, who worked until his death sometime between 1970 and 1980, and whom I knew personally.¹¹

After World War I some merchants also brought *gajtan* braids from Leskovac. However, the competition that had a decisive impact on the haberdasher’s craft came about with the establishment of a *gajtan* factory on the outskirts of Sarajevo, near the village of Nahorevo. This was founded by three Sarajevo merchants, Salom, known as Ušćuplija (Ušćup – Skoplje), Šahinagić and Đorđo Besarović, who brought workers in from Leskovac, promising them higher wages than they had had there. The factory was set up in 1900, but did not last long – it operated at a loss, and was soon closed down (Beljkašić-Hadžidedić, 1972/73:150).

All these factors inevitably led to a decline in demand for haberdashers’ wares, and many of them went out of business. As a result, there was no interest in learning the craft. Edhem Čatić, the last and only apprentice to the craft, beginning in 1912, was an exception, probably because his father had a haberdasher’s shop. Most of the haberdashers Edhem Čatić remembered were of advanced age, as is evident from the fact that the majority of them died around the time of World War I.¹²

¹¹ The *kazazi* called their products *bukmatela*.

¹² I am grateful to the National Museum of Bosnia and Herzegovina and the Sarajevo Museum for allowing items from their collections to be photographed, and to my colleagues Azra Bečević-Šarenkapa and Hamdija Dizdar for taking the photographs.

Kazazi koji su radili oko 1900. godine

1. Hadži Hamid Šišić, umro prije I svjetskog rata.
2. Hadži Ibrahim Išaretović, umro prije I svjetskog rata.
3. Haždi Derviš Čejvanija, umro prije I svjetskog rata.
4. Hadži Mehmed Čejvanija, umro 1918. godine, više trgovao.
5. Hadži Avdija Soldo, radio do smrti 1919. godine.
6. Suljaga Kamenica, radio do 1918. godine, kasnije otvorio bojadžijsku radnju.
7. Sejtaga Kamenica, umro oko 1918. godine.
8. Muhamed Išaretović, radio do 1918. godine u dućanu, kasnije radio kod kuće kite za fesove.
9. Salih Arnautović, umro u toku I svjetskog rata.
10. Muharem Telebećir, odselio u Tursku 1912. godine.
11. Suljo Semić, držao radnju do 1918. godine, kasnije kod kuće.
12. Avdija Herđelaš, umro prije I svjetskog rata.
13. Suljo Herđelaš, brat Avdije, umro 1940. godine.
14. Hadži Avdaga Čejvanija, umro oko 1900. godine.
15. Hasan Čejvanija, sin Mehage, umro oko I svjetskog rata.
16. Mujaga Sulejmanović, umro prije I svjetskog rata.
17. Ahmed Herđelaš, umro 1930.
18. Mehmedčauš Čatović, umro prije I svjetskog rata.
19. Šahmanija, ime nepoznato, radio je samo kod kuće i to "sade zlato", "bečke kite" za kalkane i šarene kite za seljake (zlato i crna svila).
20. Hadži Mustafa Čatić, umro 1920. godine.
21. Salihaga Dobitak, umro 1939. godine.
22. Muhamed Čatić, umro 1938. godine.
23. Mehaga Šerbo, radio samo zimi, bio bostandžija.
24. Mujaga Zubetljak, radio zimi, bio bostandžija i prevoznik.
25. Edhem Čatić.

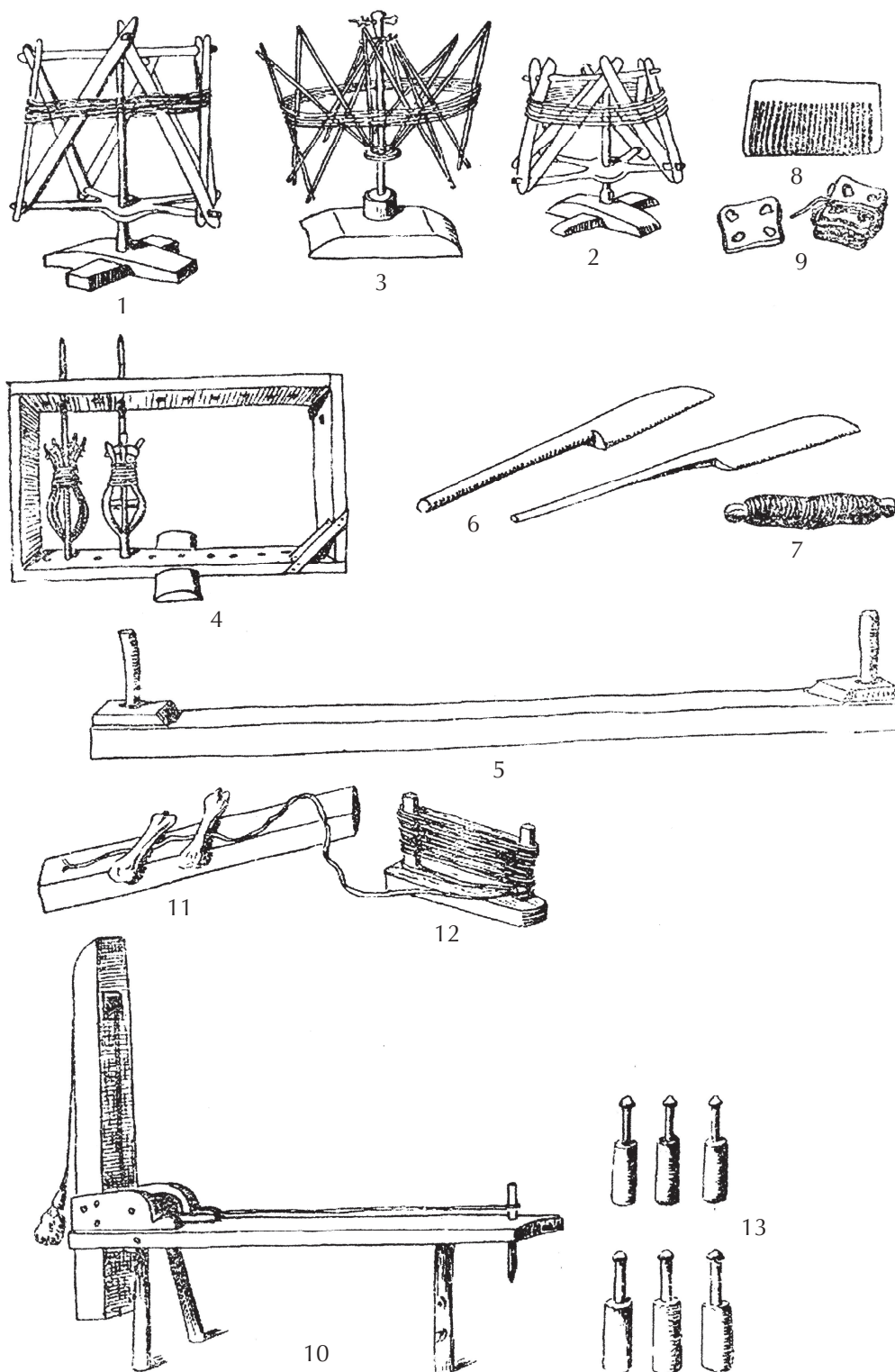
Active kazazi c. 1900

1. Hadži Hamid Šišić, d. before World War I
2. Hadži Ibrahim Išaretović, d. before World War I
3. Haždi Derviš Čejvanija, d. before World War I
4. Hadži Mehmed Čejvanija, d. 1918, more of a trader
5. Hadži Avdija Soldo, worked until his death in 1919
6. Suljaga Kamenica, worked until 1918, later opened a dyer's shop
7. Sejtaga Kamenica, d.c. 1918
8. Muhamed Išaretović, worked in his shop until 1918, later worked at home making tassels for fezzes
9. Salih Arnautović, d. during World War I
10. Muharem Telebećir, emigrated to Turkey in 1912
11. Suljo Semić, kept a shop until 1918, later worked at home
12. Avdija Herđelaš, d. before World War I
13. Suljo Herđelaš, Avdija's brother, d. 1940
14. Hadži Avdaga Čejvanija, d. c. 1900
15. Hasan Čejvanija, son of Mehaga, d. c. World War I
16. Mujaga Sulejmanović, d. before World War I
17. Ahmed Herđelaš, d. 1930
18. Mehmedčauš Čatović, d. before World War I
19. Šahmanija, first name not known, worked only at home making monochrome gold "Viennese tassels" for *kalkan* [women's cap like a shallow fez] and multicoloured (gold and black) tassels for peasants
20. Hadži Mustafa Čatić, d. 1920
21. Salihaga Dobitak, d. 1939
22. Muhamed Čatić, d. 1938
23. Mehaga Šerbo, a gardener who worked only in winter as a haberdasher
24. Mujaga Zubetljak, gardener and carrier who worked only in winter as a haberdasher
25. Edhem Čatić.

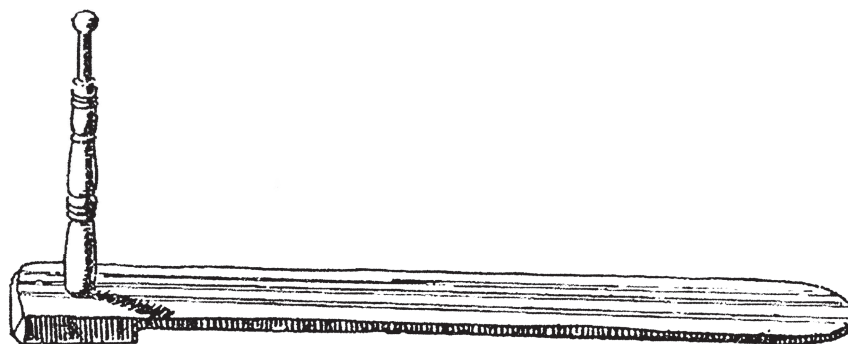
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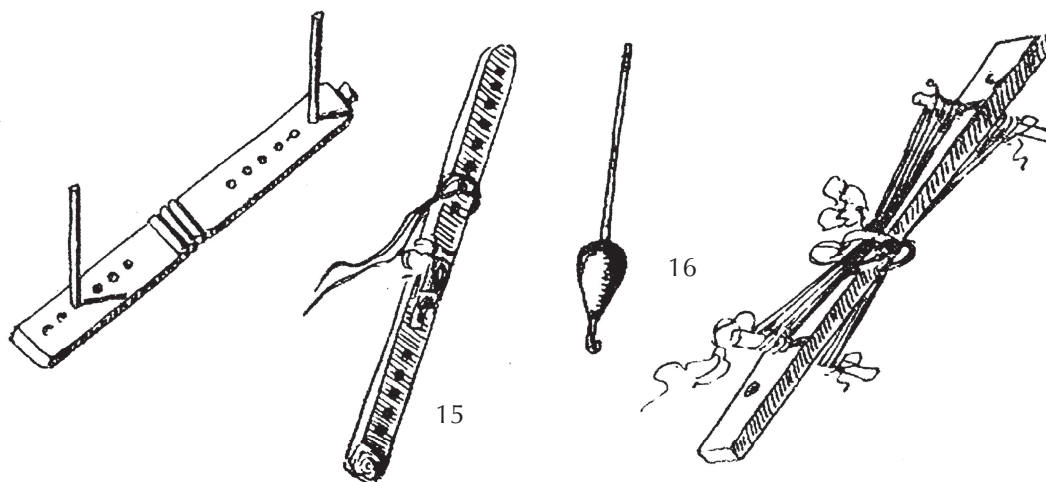
T - I



T – II

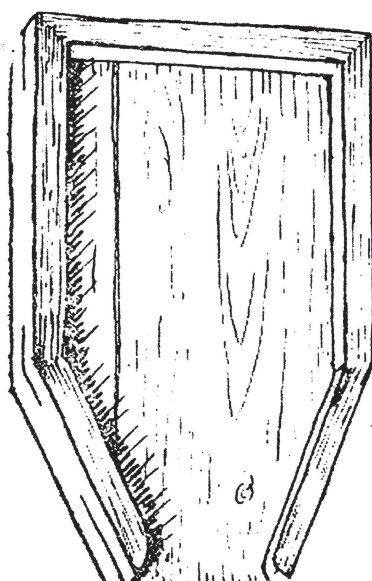


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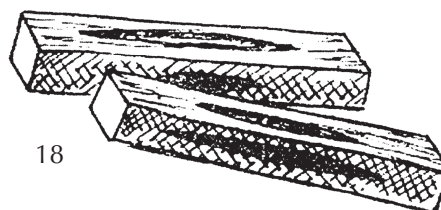


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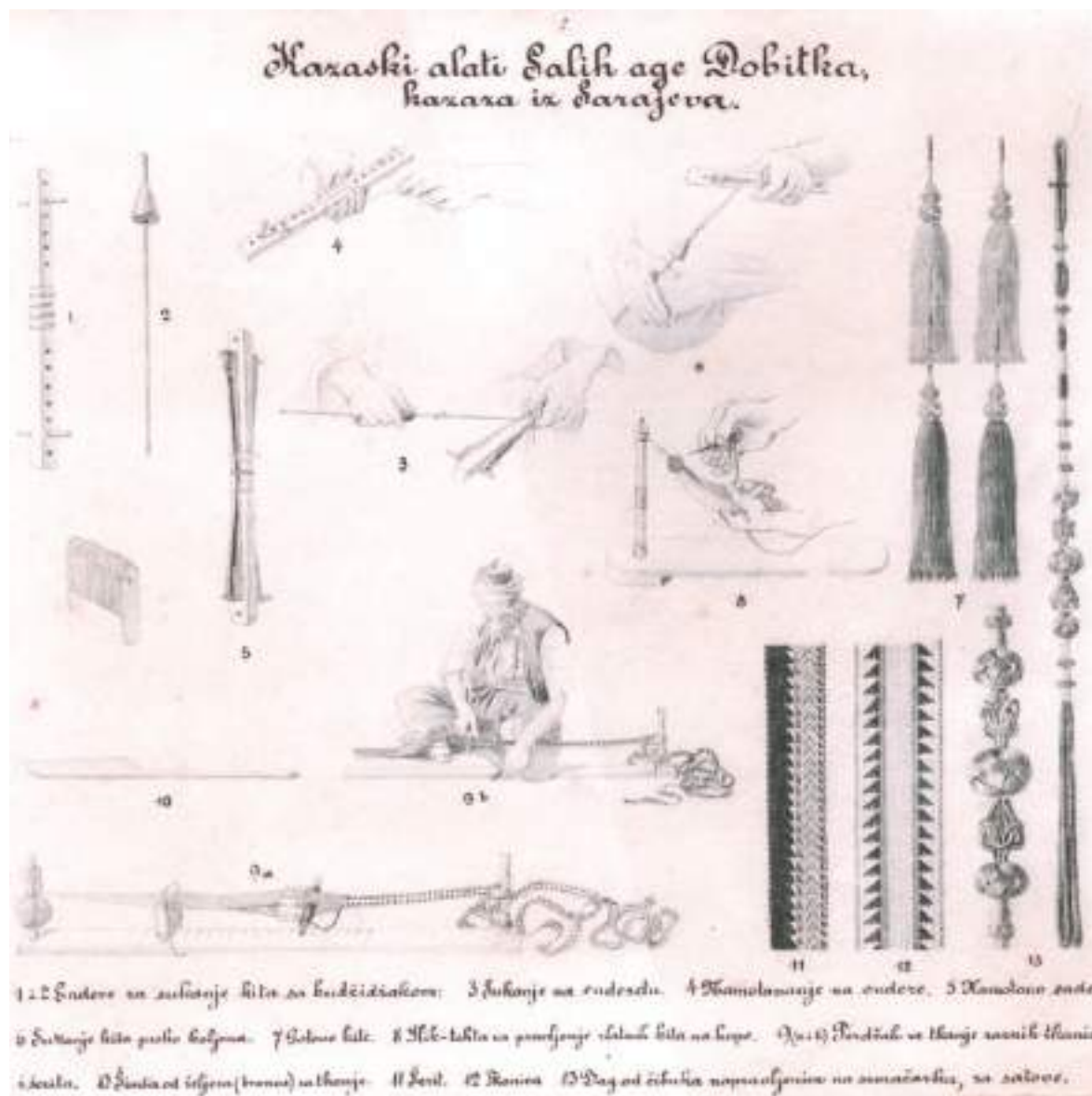
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17



18



The haberdasher's tools used by Salih-aga Dobitak, a haberdasher from Sarajevo

1. and 2. Endeze for binding tassels with a budžidžak – a device used to wind thread before binding tassels on the endeze; 3. Binding on the endeze; 4. Winding on the endeze; 4; a wound endeze; 6 binding tassels on the knee; 7. Finished tassels; 8. Klik-takta for making gold tassels; 9 (a and b) Terdžak for weaving various fabrics and širit; 10. Iron (bronze) beaters used in weaving to push the yarn into place; 11. Širit; 12. Sash; 13. Watch cover made of on čibuk a srmačarak (device used for winding čibuk – cotton over which silver or gold thread, wool and silk are wound).

T – IV



Makaze, šilo i nožić
Scissors, awl and knife



“Utija” (pegla)
“Utija” (iron)

T – V



*“Endeze” za namotavanje zlatnog gajtana
“Endeze” for winding gold braid*

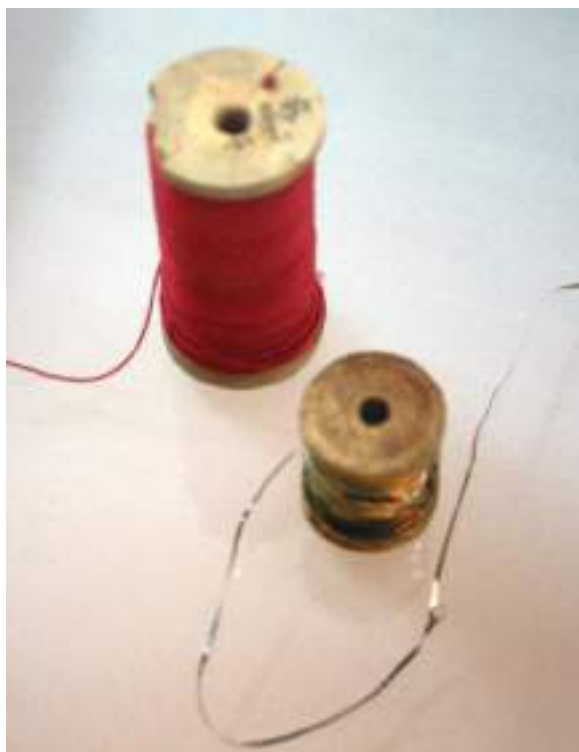


*“Tarak” – češalj za raščešljavanje svilenih i zlatnih niti
“Tarak” – a comb for combing out silk and gold thread*

T – VI



*“Ibrišim” – svileni konac namotan na “kalem” i “juksuk”
“Ibrišim” – silk thread wound on a “kalem” (reel) and “juksuk” (thimble-ring)*



*Svileni i zlatni konci namotani na “kalem”
Silk and gold thread wound on a “kalem”*

T – VII



*“Top” namotanog zlatnog gajtana
“Top” of wound gold braid*



*“Kokice” svilenog i zlatnog zeha (“lijevi zeh”)
“Kokice” of silk and gold zeh (“left zeh”) (thread made of two tightly-woven strands)*

T – VIII



*Svileni i vuneni “desni zeh”
Silk and wool “right zeh”*



*“Ravni” ili “položiti” svileni gajtan
“Flat” silk braid*

T – IX



Razne vrste gajtana
Various kinds of gajtan braid



Tkane podveze raznih šara
Woven puttees of various patterns

T – X



Detalj sa jake od feredže: vez zlatnim zehom, tkani zlatni širit, uži zlatni širit pleten na prste "pamakiš" i na rubu opletena vrsta zlatne čipke zvane "behar"
Detail from the collar of a feredža: gold zeh embroidery, woven gold širit with gold širit woven on the fingers "pamakiš" and edged with a woven gold lace known as "behar"



"Behar" ukras – vrsta čipke za rub na jaci od feredže
"Behar" decoration – a type of lace edging for feredža collars

T – XI



Širiti otkani od svile i zlatne žice
Širits woven from silk and gold thread



Tkani zlatni širiti
Woven gold širits

T – XII



Svilena "kita" plave boje na fesu
Blue silk fez tassel

T – XIII



Zlatne kićanke na "okruglom gajtanu"
Gold tassels on "round gajtan braid"



Raznobojne kićanke od svile i zlatne žice
Multicoloured silk and gold thread tassels

T – XIV



*“Bečka kita” na ženskoj kapi od zlatne žice
“Viennese tassels” on a gold thread woman’s cap*



*“Kalkan” – ženska kapa sa “bečkom kitom” i crnim i zlatnim resama
“Kalkan” – a woman’s cap with “Viennese tassel” and black and gold fringes*

T – XV



*Svilena dvobojna dugmad – “puceta”
Bicoloured silk “puceta” buttons*



*Dugmad – “puceta” od vune, svile i zlatne žice
“Puceta” wool, silk and gold thread buttons*

T – XVI

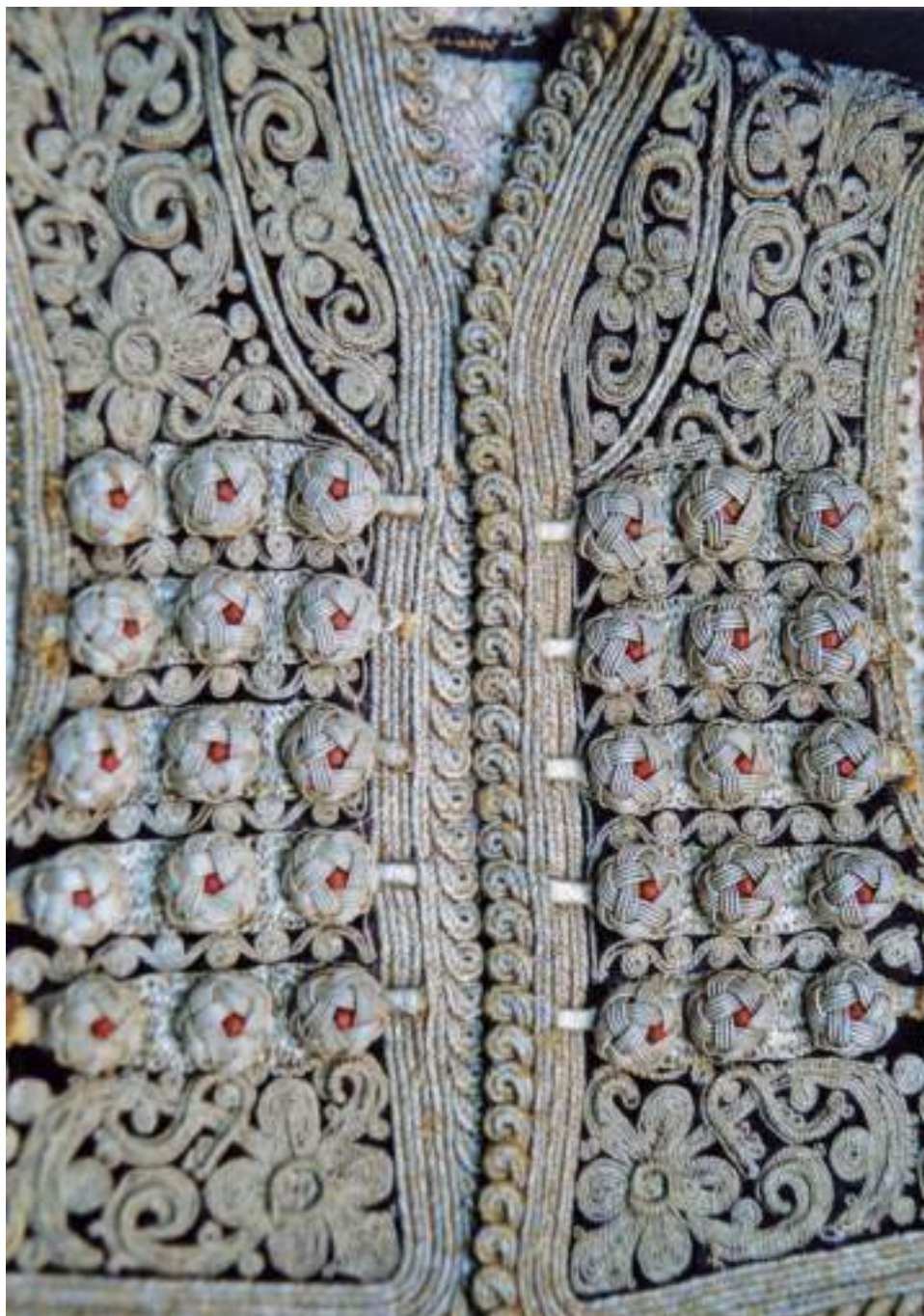


*Četrdesetak nanizanih dugmadi zv. "krkluk"
Forty or so threaded buttons known as "krkluk"*



*Svilena puceta zelene boje
Green silk "puceta" buttons*

T – XVII



Puceta od zlatne žice sa zrcima korala
Gold wire “puceta” buttons with coral beads

T – XVIII



Tkani širit, puceta i kite
Woven širit, puceta and tassels



Podveza sa kičankama
Puttees with tassels

T – XIX



Ukrasni gajtan sa kičankama za "bagove"
Decorative gajtan braid with tassels for covers



Ukrasni gajtan sa kičankama za "bagove" (držači za satove, sablje itd.)
Decorative gajtan braid with tassels for covers for watches, swords etc.

T – XX



Podveza ukrašena kožom
Leather-decorated puttees



Razne tkane podveze
Various woven puttees

T – XXI



Pojas sa kožnom kopčom
Belt with leather buckle



Tkani vuneni pojas
Woven woollen belt

T – XXII



Edhem Ćatić