The 2003 UNESCO Convention lists several domains in Article 2.2 where intangible cultural heritage manifests itself:

(a) Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
(b) Performing arts;
(c) Social practices, rituals and festive events;
(d) Knowledge and practices concerning nature and the universe;
(e) Traditional craftsmanship.

However, the list is not exhaustive. Intangible cultural heritage can be found in all domains of society: the arts (the creation), the socio-cultural field, the youth sector, religion, the social sector, tourism and leisure, education and work, economy and politics. As any living body, it follows a life cycle and therefore some elements are likely to disappear after having given birth to new forms of expressions. The community may no longer consider relevant or meaningful for itself some certain forms of intangible cultural heritage, despite their economic value. Nevertheless, the Convention identifies for safeguarding only that intangible cultural heritage, which communities recognize as their ownership and that provides the community with a sense of identity and continuity. By ‘recognition’, the Convention means a formal or, more often, informal process by which communities acknowledge that specific practices, representations, expressions, knowledge and skills and, if appropriate, associated instruments, objects, artifacts and cultural spaces, form part of their cultural heritage.

Designing a policy for intangible cultural heritage the Kazakhstan cultural authorities will have to link with other policy domains. In fact, ‘a list of domains in which intangible cultural heritage manifests itself’ has to be understood as ‘a list of types and categories of intangible cultural heritage’. The authorities and communities can compare the individual elements of the list and look for similarities.

Popular culture, folk or ethnology studies are not synonyms for intangible cultural heritage. In addition, intangible cultural heritage is not a synonym of ‘everyday culture’. Intangible cultural heritage refers to intangible cultural expressions such as customs, knowledge, practices and phenomena which a group aims to transmit to future generations. These intangible cultural expressions may be illustrations of everyday culture or everyday customs, but also of customs that are rare, for example customs or traditions that occur only once every decade. Ethnology and cultural anthropology studies, on the other
hand, are important and contain interesting methodologies for studying the intangible cultural heritage. Ethnologists or cultural anthropologists are used for mapping out ‘development’ and to recognize processes of appropriation and placing cultural expressions in a historical, geographical and social framework. Tradition is often equated with ‘as it used to be done’ and the most original, most authentic or oldest form is looked for or referred to. In identifying an intangible cultural heritage policy, tradition must be seen in combination with dynamics, change, development and the transmission to future generations. These are also part of the intangible cultural heritage.

Unfortunately, not much of the traditional Kazakh art can be found at the museums around the world; however, local museums and private collectors have excellent and well-preserved collections. The independence nourished the process of revitalization and recognition of the cultural heritage, and the Government supported the research investigations in museums, libraries and private collections at homeland and abroad. These efforts resulted in appropriation of more than five thousands manuscripts, books and printings on Kazakhstan history, culture and arts, which were previously unknown for the public.

Because intangible cultural heritage is dynamic and evolves, authenticity is a relative notion. There is a constant competition and search for the most authentic and truthful costume. This usually results in the fixation of a certain phase from that attire as ultimate reference point. The same applies, for instance, for Kazakh folk dances. A reconstruction is made of dance steps and music. During this ‘folklorisation process’ the functions and meanings of the original use change. The wearing of traditional costumes or the dancing is sometimes turned into a tourist/recreational product. This type of association is one of the possible developments of intangible cultural expressions or of intangible cultural heritage. ‘Folklorisation’ is not of greater or lesser value than any other development.

Figure 3 Scratches by Aubakir Ismailov
(Source: A. Ismailov’s Private Backlog, National
Oral Traditions and Expressions Including Language as a Vehicle of the Intangible Cultural Heritage

The Kazakh oral traditions and expressions domain plays the significant role even nowadays and encompasses an enormous variety of spoken forms including proverbs, riddles, tales, legends, myths, epic songs and poems, chants, songs, dramatic performances and more. Oral traditions and expressions are used to pass on knowledge, cultural and social values and collective memory. It plays a crucial part in keeping cultures alive. The richness of oral heritage of Kazakh people is unique and encompasses various genres. People also admire with the rich artistic world of these folk artists, who perform the epic songs in a way of a narrative story. They bring the historical stories from the past to the present and future. The artists can sing improvised folk songs for hours with the accompaniment of folk stringed instruments in every place where they perform. However, to become aware of this difference as a diversity and richness, it is necessary to make comparative studies for sharing this with the world and for becoming aware of the local riches. The inventory of Kazakh oral traditions still expects comprehensive study. As the oral expressions were not put on paper, one cannot recall to the original wording, but the version which had been reviewed by many tellers and re-formulated under changing environment. It is necessary to revitalize This field of intangible cultural heritage has been distanced from the non-formal and formal educational systems, and is under the visible threat under the influence of the fashions created or spread by the modern cinema, TV and Internet shows.

The riches of the Kazakh oral creations are extraordinary great. On the top of numerous musical folklore genres, there is about fifty genres and genre varieties of the oral expressions. One may recall, in particular, zhar-zhar and bet-ashar wedding ceremonial songs; synsu (brides’ crying); toi bastar (festival or a feast opening songs); koshtasu (farewell songs) and estirtu (advice on death of the closest); bata (good wishes), duga (plots) and baksy saryny (shaman’ spells). One can add dastany and kissa (the heroic lyrical epos and historical songs); tolgau (poetic and philosophical meditations); terme (poetic edifications), zholdirme (fast rhythm played reflections-tirades), kara-olen (popular pre-created couplets), mysal (fable) and salem-huts (the poetic message). Prosaic genres include: ertek (fairy tales), angime (scenes from family life), anyz-angime (legends), shezhire (family tree). One should also include the popular small genres: zhumbak (riddles), makal (proverbs), matel (sayings), zhanyltpash (patters), sheshendik soz (oration, diatribe etc.) and many other. Oral expressions bearers are compiled of various and diverse artists: aqyns - patrimonial poets and song-writers; zhyrau – diviners and prophetic epic poets; angimeshi – legends and family story-tellers; baksy - shamans; sal and sari – inventive souls and poets.
**Aytys**

The poetic competition *Aytys* is one of the most ancient forms of oral traditions and expressions. Originating since the ancient times, *aytys* was the part of the *shaman* rituals and skills. From first millennium AC this art of dual poetic competitive performance has been preserved by the Kazakh people and continues to be very popular nowadays. Two singers (*aqyns*) conduct the dialogue in a spontaneous rhyming verse on various topics, and each singer strums *dombra* (musical instrument). The singers may make backhanded political statements, criticize each other’s style and even insult to, flirt (if of the opposite sex). But the prerequisite for good *aqyn* is to demonstrate good intentions. Usually competing *aqyns* represent different tribes. Due to the fact that *aytys* is common for Kyrgyz people too, there are also Kazakh-Kyrgyz *aytys* competitions.

The *aytys* competitions between a woman and a man were frequently conducted and then echoed throughout the Great Steppe. Famous Bizhan *aqyn* and the beauty Sara were in poetic duel for several days. This *aytys* has been memorized as one of the best examples. It inspired the artist Mukan Toulebayev to create the popular opera ‘Bizhan and Sara’.

**Epic Songs**

Two of the most popular and favorite Kazakh novel epos are – **Kozy-Korpesh and Bayan Sulu** and **Kyz-Zhibek**. **Kozy-Korpesh and Bayan Sulu** is the Kazakh oral epic novel of 13-14th centuries. Famous *aqyns* Sybanbai, Bekbau, Zhanak, Shozhe had recorded in various starring. The folklorist's records in Kazakh language were made by ethnographers G.Sablukov (1830), G.Derbisalin (1834), A.Frolov (1841) and Chokan Valikhanov (1856). Famous Russian poet Alexander Pushkin heard the novel about Kazakh Romeo and Juliette during his travel in Asia and kept the written translation in his archives, probably, to rewrite the story. The novel epos **Kyz Zhibek** (UNESCO included celebration of its 500th anniversary in the World list in 2008) describes another romantic story between two young people. The everlasting value of these poems inspired creation of first Kazakh operas and ballet.

Like other forms of intangible cultural heritage, oral traditions are under the threat of rapid urbanization, large-scale migration, industrialization and environmental change. Books, newspapers and magazines, radio, television and the Internet can have provocative damaging effect on oral traditions and
expressions. Modern mass media may significantly alter or over replace traditional forms of oral expression. Epic poems that once took several days to recite in full may be reduced to just a few hours, and traditional courtship songs that were sung before marriage, may be replaced by CDs or digital music files.

Performing Arts (Such as Traditional Music, Dance and Theatre)

Kazakh performing arts range from vocal and instrumental music and dance to theatre and beyond. It includes numerous cultural expressions that reflect human creativity, which, to some extent, appear in many other intangible cultural heritage domains. Music is an integral part of other performing art forms and accompanies rituals, festive events or oral traditions. Musicians play traditional melodies and songs on various occasions: marriages, funerals, rituals and initiations, festivities, as well as many other social functions. In a more intimate setting, lullabies are often sung to help a baby sleep. Traditional theatre performances usually combine singing, dance and music, dialogue, narration or recitation but may also include puppetry. These arts, however, are more than simply ‘performances’ for an audience; they may also play crucial roles in culture and society such as songs sung while carrying out agricultural work or music that is part of a ritual.

One can simplify the dance definition can be to order bodily movements, usually performed to music. The rhythmic movements, steps and gestures of dance often express a sentiment or mood or illustrate a specific event or daily act, such as religious dances and hunting, warfare or romantic activity. Kazakh nation has a spectacular diversity of dance variations, for example, Burkhut-Khoyan dances, dances with stuffed animals (Orteke-bi) or birds, Bakhysy dances, and dances that include elements taken from other nations (Khalmakhsha Bi). The ‘solo’ dances usually reflect the individual style and/or preferences of a given traditional performer. The nature of the Kazakh dances reflected the depth of the people's attitude, which then transformed in the specific manner of dance performance. A particularly upbeat, proud posture of the performer, certain positions and hands movements aim to visualize the message. Dance moves, some plastic elements, different positions and postures, in most cases do not exist by themselves. Each of it has a definite meaning and significance. The harmonious combination of proportionality allows the spectators to peek into the inner world of the dancer.
**Kara Zhorga Dance**

*Khara-Zhorgha* is a dance that implements a variety of inflections and artistic devices. It combines bellicosity and buffoonery, tender lullaby and mobility, speed and calm grace (A. Ismailov). The specific way of the dance performance varies in different regions and depends on a type of event. There were such types of *Khara-Zhorgha* as Khos-Zhorgha and Yerkhekh-Zhorgha. In Eastern Kazakhstan *Khara-Zhorgha* was performed as a pair dance. Distinctive manner of performing this dance was noted in Altai region, Sary-Sum and Tarbagatai. There are some different styles of this dance: Karaganda style, Dzhetsyu style, West-Kazakh, and also Xindian-Uigur and Mongol styles of Kazakh dances performance.

*Khara-Zhorgha* dance reproduced a picture of equestrian competition - *bayga*. "... The Maman village is going to celebrate an event. The young horseman runs out of the crowd of equestrians. He puts his body slightly forward and waves his whip sharply, with a dashing young man's enthusiasm to take the match. Riders overtake one another, rapidly moving in circles, lines, diagonals, and demonstrating the agility jump or an intricate jump. They simulate racing: rhythmically sharp jumps from one foot, the big jump with a curved body are interspersed with dance techniques. Folk dance tune *Khara-Zhorgha* " - a clear, sharp, taut, and the movement subordinate to the rhythm of racing, successfully merged into a single image of *dzhigits* (riders) who are very good horsemanship (Sarynova, 1976).

The researchers give special attention to the roots of *Khara-Zhorgha* origins: 'This dance was most often performed during the ritual of Shildekhana.' These words suggest complex and sacramental origin of this dance. The performance of *Khara-Zhorgha* in the most important period of a child's life was to make the child a part of the nomadic world: the child was introduced to a nomad's way of life, always on a back of a horse. The tempo of the dance was designed to represent the initial spirit of the reality of nomadic life. It established the general destination of the future life of the newborn – the forward target direction, despite the obstacles, the direction of construction, optimism, and mobility. Other elements of *Khara-Zhorgha* include cleansing and protection, for both the child and guests who had come to participate in a celebration. Aside from the
cosmogony and cleansing meaning, the 'Khara-Zhorgha' dance symbolizes the protection and it still carries some everyday social distinctive features of Kazakh nation. 'Khara-Zhorgha' is a dance that implements a variety of inflections and artistic devices. It combines bellicosity and buffoonery, tender lullaby and mobility, speed and calm grace.' (A.Ismailov). Due to enormous semantic and symbolic meaning, the 'Khara-Zhorgha' dance was distinctly popular over a very prolonged period. It was frequently performed by common people and acquired new special features and styles.

The Orteke – Kazakh Traditional Puppet-Musical Performing Art

The core of the Kazakh traditional art performance Orteke is manifested by a flexible wooden figure of a mountain goat, which is set on the daulpz (drum). The puppet moves due to a thread fixed to fingers of the artist, who is simultaneously playing on a dombra (Kazakh musical instrument). The figure makes amusing, dancing movements following the rhythm of music and taps on the tense skin of a drum. The artist sets the tempo of movement. The accompanied music varies from region to region (style of performance and rhythms).

The Orteke nature is in original combination of art, musical story, puppet dance and percussion. An expressive 'teke' puppet seems alive due to entertaining movements. The masters of genre can play simultaneously with 2-3 puppets. The specific technique of manual "dance" follows the music. While Orteke genre is concentrated on the 'goat family', it can also involve other personalities. According to Kazakh art researches (A.Zhubanov, Zh.Abilpeissov) in 50-60-es of XX century the puppets include also the figures of people and horses. Also there are records on artistic management with 8-10 puppets by a single artist, but these skills were lost. Ways should be sought to keep alive the unique art that uses many techniques together, such as theater, music and improvisation and to find apprentices to continue the arts of the Orteke artists, whose numbers are gradually decreasing.

Social Practices, Rituals and Festive Events

Social practices, rituals and festive events are habitual activities that structure the lives of communities and groups and that are shared by and relevant to many of their members. They are significant because they reaffirm the identity of the group or a society who practice it in public or private. Social, ritual and festive practices may help to mark the passing of the seasons, events in the agricultural
calendar or the stages of a person’s life. They are closely linked to a community's worldview and perception of its own history and memory. The practices and events vary from small gatherings to large-scale social celebrations and commemorations. Each of these sub-domains is vast and there is a certain overlap between them.

Kazakhstan social practices, rituals, customs and traditions have their own long history. Since ancient ages the Kazakh tribes had their own customs without any depending religious influence. The period of the pro-Islamic faith and beliefs is associated mainly with the 16th - the beginning of the 20th century. In that period the official and non-official Islam spreading clearly adjusted its religion to the local ethnic environment and absorbed a great number of local cults and peculiarities. Finally, the national religious mentality acquired syncretism.

The Kazakh people are rich in traditions. From birth through ageing and death, every step of their lives has been historically marked with special rituals. Unfortunately, many rich and interesting traditions and customs of the Kazakh people have been forgotten throughout the past century. Now the Kazakh people rediscover some of these abandoned traditions. The latter include respect to old people and patriotism; honesty, tolerance and learning to love mankind. Like other cultural groups, Kazakhs have inherited various forms of entertainment and games from their ancestors. Most of these cultural forms referred to the life situations and national peculiarities: and its intent was to teach succeeding generations to be healthy, strong, brave, smart, observant, resourceful, resilient and humane. Entertainment is one of the edges of Kazakh national culture.

Kazakhs believed in well-disposed and malicious spirits. Among them Kazakhs specifically deified the aruakhs (benevolent spirits-ancestors). The nomads used the names of the latter as battle cries, called upon them at funeral ceremonies and applied to them in significant decision-making moments. Usually the nomads accompanied such applies with sacrifices (cow, ship etc.). When the nomad passed away, the relatives usually burned the light for his aruakh for forty days, put the white thick felt at the entrance and provided the cup of koumiss (horse milk). This specific attitude to the spirits of ancestors nourished the Kazakh traditions and rituals since ancient times to nowadays.

Usually rituals and festive events take place at special times and places, and it reminds a community some significant aspects of its worldview and history. In some cases, the access to rituals may be restricted to certain members of the community; initiation rites and burial ceremonies are two such examples. Some
festive events, however, are a key part of public life and are widely open to all members of society; carnivals and events to mark the New Year, beginning of Spring and end of the harvest are inclusive occasions common all over the world. Special attention should be drawn to the Kazakh yurta (felt-made nomadic house). It is recognized as an element of national heritage and traditional dwelling sample. Moreover, from time immemorial yurta has been a sacral place, which has profound philosophical meaning. A great number of rituals, routine customs that passed down from generation to generation, were performed in the yurta.

Social practices shape everyday life and are familiar to all members of the community, even if not everybody participates in them. The Convention (2003) gives the priority to distinctive social practices that are especially relevant to a community and help reinforce a sense of identity and continuity with the past. For example, in many communities greeting ceremonies are informal while in others they are more elaborate and ritualistic, acting as a marker of the social identity. Similarly, practices of giving and receiving gifts may range from casual events to formal arrangements with significant political, economic or social meanings.

Social practices, rituals and festive events involve a dazzling variety of forms: worship rites; rites of passage; birth, wedding and funeral rituals; oaths of allegiance; traditional legal systems; traditional games and sports; kinship and ritual kinship ceremonies; settlement patterns; culinary traditions; seasonal ceremonies; practices specific to men or women only; hunting, fishing and gathering practices and many more. They also include a wide variety of expressions and physical elements: special gestures and words, recitations, songs or dances, special clothing, processions, animal sacrifice, special food.

The communities' changes in modern societies strongly affect the social practices, rituals and festive events. This is because of its heavy dependency on the broad participation of practitioners and other community members. Such global effects and processes as migration, mandatory introduction of formal education, influence of major world confessions have a visible effect on the social practices.
Nauryz

Traditionally Kazakhs start the New Year from the first spring month when day equals night. Nomads considered this day to be the launching point for the world renewal. The Kazakhs named this holy day as the Ulystyn Uly Kuni (the Nation Great Day). Nauryz (the New Year holiday and the beginning of Spring) is celebrated on 22 March and is celebrated by all people in the country in traditional forms. These forms and rituals have passed from generation to generation, and evidently, changes of the historical, social, political environment impacted it significantly. There are various ceremonies, rituals, and cultural events held within every family and community. One of the major functions of the element is public gatherings - cultural spaces where exchanges and ceremonies take place. True bearers and practitioners of ritual and ceremonial elements of Nauryz basically belong to the elder generation who keeps and conveys ancestral experience. The celebration of Nauryz is usually accompanied with various traditional musical, verbal and applied art. Nauryz celebration acts as a key mechanism of preservation and transfer of spiritual symbols of unity of nature and humanity, and has become one of the most favorite holidays for all ethnic groups in Kazakhstan.

In Kazakhstan Nauryz celebration includes the following ceremonies/rituals:

1) A cult of the first grass (it is not allowed to tear, rumple the first grass);
2) A cult of the first milk (colostrum) with which some rite actions are connected:
   a) all wares are filled with milk for the night,
   b) sacrifice to the earth (milk is poured out to the earth that means transition from red (meat) food to white (dairy);
   c) preparation of ritual dishes from colostrum - Uyz-kozhe; Nauryz-kozhe
3) Cult of meeting of a rising sun (birth of new day)

Ethnic sport games and festive events do a great public importance since ancient times, and nowadays it appears in a number of the successive forms, tailored to modern environment and mentality. Sport games and entertainment have also social
Falconry

Kazakhs used to differentiate birds that are suitable for hunting into the falcon, hawk and eagle. Each region has its own hunting bird choice based on the landscape and climatic conditions (that vary significantly in Kazakhstan). The Kazakh tradition of falconry has always been a noble, respected custom. This ancient tradition has been preserved carefully up to this day, and there are many professional 'Kusbegi' and 'Burkitshi'. They are so-called professional hunters with birds, who are directly involved in the schooling of falcons and hawks. These artists have a natural gift of education and training of wild birds. Mastering the art of being a Kusbegi or a Burkitshi requires a lot of patience and time. The main goal in teaching bird hunting is teaching subordination to the will of the master-hunter.

Nowadays, Kazakhstan has more than 70 officially registered hunters with birds of prey, which are themselves engaged in catching, preparing game birds and special equipment, and training volunteers willing to be prey hunters. The dynasties of hunters (Kusbegi, Burkitshi) hand down the secrets of the training the birds of prey in from generation to generation. In Kazakh customary tradition Kusbegi or owners of the birds brought up the falcons. The owners usually have special facilities like leather straps worn on the bird's legs, eyecups, and a leather glove to carry a bird on its master's hand. They keep an adult bird close to humans with tied paws for a long period like a year. Kazakhs consider that the best hunting birds derive from domesticated adults. The latter, accustomed by the owner, are amenable to training faster than young ones. A hunter can only hunt with one bird for no more than 5-6 years, then he has to set it free. This helps to preserve the Kazakh population of birds.

Alaman-bayga

Alaman-bayga or horse racing on rough terrain for long distances. This race involves only adult animals from 3 years and older. There is no standard of length of a single distance race. In Kazakhstan the usual distance is 21 and 31 kilometers, but occasionally, races can be fixed as 50 or 100 kilometers.
*Alaman-bayga* is an ancient phenomenon, which designed its specific techniques for training of horses to use their strength rationally during the competition. These methods and training procedures become traditional because of the frequent use and strong community interest. Specific vocabulary and traditional riding dressing were designed, and event bearers and participants maintain and actively use it nowadays. *Alaman-bayga* traditions are tightly associated with ethics and philosophy. It survived for centuries, wars, revolutions and change of social orders – slavery, feudalism, capitalism, socialism and even period of total decline.

After the revival of interest in the second half of the 20th century, the horse riding tradition was re-established due to a joint effort of horse farming owners and the Association of *Kokpar tartu* game. To participate in the race Participants need to perform a series of complex horse selection procedures for endurance and sprint qualities. Knowledge and skills transfer from father to son. *Alaman-bayga* became an integral part of cultural and social traditions, nobody can the Kazakh folk cultural heritage, traditions and social life without this historical and admirable competition. The horse and rider's equipment remains almost unchanged, but the modern materials replaced some traditional ones previously used for its design. The revival of *Alaman-bayga* inspired the revival of the traditional leather craft – saddle, whip and etc.

*Kazakh wrestling*

Kazakh wrestling (*Kazakhsha kures*) is one of the ancient traditions ethnic duels which is recognized as a kind of Kazakh folklore sports. The wrestling manifests courage, fortitude, pride and dignity characteristic of nomadic people. Kazakhs were proud of their famous singers, poets, folk singers (*zhyrau*), judges (*biis*), warriors (*batyrs*) and athletes. Though the people's memory keeps only a few names of the famous Kazakh wrestlers, the families were eager to train their boys in wrestling from the childhood. Wrestling is the essential part of the festive events, national holidays and fairs in Kazakhstan. Nowadays the ancient sport is being revived in the whole country. The first official Kazakh wrestling championship in modern time was held in Almaty in 1938. Many wrestlers came from countryside to participate in the competition. Agility was paramount in Kazakh wrestling, might was secondary. A Kazakh saying has it that “might doesn’t acknowledge defeat until being overpowered”. Up to the 1930-1940 Kazakh wrestling has no differences of weight and age.

The functions and rules of Kazakh wrestling are not only meant to test the pair of wrestlers’ strength and prowess, but to link it with national elements of other traditional arts and customs. The wrestlers have special costumes with specific coats and belts. The wrestlers try to capture and drop the contestant on the ground. If a wrestler's back touches the ground, it is considered a defeat. These functions have been elaborated for many centuries. Everything has deep meaning.
Kokpar tartu

*Kokpar tartu* is a horse-racing wrestling, wrestle of riders to get in a mastery way the carcass of goat: 'kokpar' or 'kokbori' means in Kazakh 'grey wolf'. It remains one of the favourite sports game of people, which accompanies festive events. The game has two versions, the most common is *zhalpy-tartys* when the game gets a lot of riders who are fighting for mastery of each carcass itself. Another one *Doda-tartys*, when the struggle is between the two groups, consisting of a number of riders.

Knowledge and Practices Concerning Nature and the Universe

Knowledge and practices concerning nature and the universe include knowledge, knowhow, skills, practices and representations developed by communities by interacting with the natural environment. These ways of thinking about the universe are expressed through language, oral traditions, and feelings of attachment towards a place, memories, spirituality and worldview. It strongly influences values and beliefs and underlies many social practices and cultural traditions. The natural environment and the community’s wider world shaped the practices in its turn. This ICH domain includes numerous areas such as traditional ecological wisdom, indigenous knowledge, knowledge about local fauna and flora, traditional healing systems, rituals, beliefs, initiatory rites, cosmologies, shamanism, possession rites, social organizations, festivals, languages and visual arts.

Ancient Turks divided the Universe by three worlds - the Superior World, the Medial World and the Inferior World. The nomads apotheosized the Superior World *Tengri* (the Heaven), they believed that the heaven people were riding on the heaven horses and chariots and ruling the other worlds. The Medial World is the common world of people on the Earth (Zher) with Water flows (Suu) that is why the people should deify this dual worship Zher-Suu. The Median World depends on the Superior World and this stipulates a hierarchy of deities that people should necessarily thank. Raining (water) comes from the sky and it irrigates soil (earth), the earth in turn feeds the people and the water satisfies its thirst. In total, these are the prerequisites for a living activity. The traditional nomadic celestial observations facilitate adequate orientation during the seasonal roaming. The astronomical observations laid the basis for most convenient nomadic routes. The Kazakhs were guided by an attitude of North Star (*Temir Kazyk*) and the Big Dipper (*Zheti Karakshy/Seven Robbers*). The Venus (*Sholpan*) had the special significance: the ancient cattlemen considered it as the ancestral motherland. The nomads recognized the Moon to be the mistress of the Universe.

Again, Kazakh *yurta* serves as the unique example of reflection the general world outlook and understanding of the composition and structure of the macrocosms (Universe) by the ancestors. The *yurta* is divided into three vertical layers and 7, 4 or 2 horizontal segments (that the other nomadic ethnic groups had similar horizontal division of their dwellings). The division of the *yurta* into a four segments (sections) coincides with the position of cardinal points, and to some
extent gives the reflection of understanding of the structure of the macrocosms by the ancient Kazakhs. The division of the dwelling into seven sections appeared later, as the sacred number of 'seven' is common. Kazakhs always associate threshold, hearth, and door of a yurta with fetish symbolical meaning.

The nomadic world was full of nomads has been charged by benevolent spirits and evils. Most of them attributed to a certain location; therefore, many sacred places existed in steppes. Such a worship place could be a mountain and a grove or forest, a straggled tree or unusual bushes. People marked it with scarf, pat of a tissue (zhyrtys) as a tribute of reverence to associated spirits.

The Kazakhs worshipped to mountains, they considered the tall mountains to be an umbilical cord of an earth, and the liaison between Tengri and Zher-Suu. The next main female deity - Umai - takes the responsibility on the hearth, family and children. The Goddess Umai has the bow and arrows, it strikes the malicious spirits menacing to life and health of people. The Goddess Umai is pictured jointly to Tengri on many petroglyphs and rock engravings in Semirechye.

In children memories Umai abides as young, charming and kind woman. Umai does down from the sky on the ground alongside a rainbow, it has the gold bow in hands to safeguard the children. Umai seemed to play an important role in child education and arts training. It supports a child from a birth of the child up to adulthood. It trained the child in various types of arts: singing, drawing, epic songs and tales. Umai revealed the art capabilities and ennobled the child's spirit. Umai observed a training and education of young generation; it cultivated the feeling of beauty and bringing up the aesthetic origins.

Academic researches show the longer term historical links between Kazakhs, Kirgiz, Kara kalpaks and Uzbeks. The mobility of nomadic Turks' way of life imparted some distinctive and therefore feasible features to their arts and crafts products. The ethnic groups that inhabit the territories of Central Asia, Altai, and Siberia have similar religious rites and ceremonial rituals. Turkic graven images, fine examples of the stone-cutting art, are the evidence of these genetic links and cultural ties. Many Kazakh religious rites become lucid when one draws parallels with the ethnic traditions and rites of the ethnops of the Altai, Siberia and other Central Asia countries. All mentioned ethnic groups have similar roots in their ethnic genesis, and they were never isolated from each other. There is some striking resemblance of the customs and religious rites of the Kazakhs with the rituals of some Caucasus and Middle Asia people.

The roots of nomadic life of the herders originate from the nature. The nomads considered the seasonal specificity and made their regular movements in accordance with the climatic cycles. The centuries-old expertise taught nomads to accommodate with the nature and tailor the routine life to its requirements and demands. It was knowledge, belief and a moral of a nomadic society. The nomad should know benefits and dangers of the environment chosen for its habitat. The Kazakh herder correlated the events related to this habitat with the schedule of occurrence. This ensured his regular, not bad and sometimes even favorable life's level.
The moon and planets move above almost every livestock breeder's head. Each herder knew the motions of the moon and the planets. The nomads used to forecast weather by the motions of the moon and the stars, in particular, Urker (Pleiades), Usharkar-tarazy (Orion) and Sumbile (Sirius). The moon intersection with the Urker (Pleiades) played a specific role in nomad lifestyle schedule. It is the most ancient known system of time measurement among Kazakh people.

The nomads used different types of time estimation. Historical time was measured in terms of a day, night, day, week, month, toksan (quarter, 90 days), year, mushel (the period of 12-years), century, epoch. Mushel - the 'animal calendar cycle' consists of 12 years, and each year has the name of the different animal, such as mouse, cow, ounce (pard), hare, dragon, snake, horse, sheep, ape, hen, dog, and boar. Genealogical time estimation was tight to the origin/birth dates of known people and their pedigree. Situational time estimation was referring to the known events or household undertakings.

Environment estimation reflected the longterm expertise saved up by generations. Kazakh herder used four seasons - spring, summer, autumn, winter. Each of these seasons was divided at three parts with unique name. The environment estimation also refereed to certain known and/or evident benchmarks, for example: in the third quarter of the new moon; during peak of Pleiades; when Venus will light up; in early of August when stars will go out; after the first spring thunder; after the first snow fall.

Traditional knowledge and practices lie at the heart of a community’s culture and identity but these first are under serious threat from globalization. Even though some aspects of traditional knowledge, such as medicinal uses of local plant species, may be of interest to scientists and corporations, many traditional practices are nevertheless disappearing. Rapid urbanization and the extension of agricultural lands can have a marked effect on a community's natural environment and their knowledge of it; clearing land may result in the disappearance of a sacred forest or the need to find an alternative source of wood for building. Climate change, continued deforestation and the ongoing spread of deserts inevitably threaten many endangered species and results in the decline of traditional artisanship and herbal medicine as raw materials and plant species disappear.

Safeguarding a worldview or system of beliefs is even more challenging than preserving a natural environment. Beyond the external challenges to the social and natural environment, many underprivileged or marginalized communities are themselves inclined to adopt a way of life or a purely economic development model that are far from their own traditions and customs.

**Traditional Craftsmanship**

The Kazakh folk art has inherited and preserved up to now many traditions of artistic culture of ancient cattle-breeding tribes. The pastoral nomadic patriarchal economic relations pre-designed the development of such crafts and trades as felt production, carpets weaving and woolen fabrics, blacksmith and
wood-working, jewelry making, leather working, processing hides etc. People made thick felt for covering *yurts*, wove carpets and other domestic things of sheep wool. They also made wool cloth for sewing garments, felt cloaks, stockings. They used the hair of horses and homed cattle for making ropes. Masters made various kitchen pots and pans from clay and bones and encrusted the furniture was also with bones. The Kazakh were skillful artisans: carpenters, joiners, jewelers, furriers, shoe-makers, weavers, embroiders, wood and stone carvers.

Traditional artisanship, probably, is perhaps the most tangible manifestation of intangible cultural heritage. However, the 2003 Convention is mainly concerned with the craftsmanship skills and knowledge rather than the artisan products themselves. The safeguarding attempts needs to concentrate on encouraging artisans to continue to produce craft and to pass their skills and knowledge onto others, within their own communities and beyond. Until recent time traditional decorative arts were recognized as almost the sole manifestation in the cultural development of the Kazakhs. Nowadays the academicians and researchers study the different aspects of the historical development of the Kazakhstan provinces and areas; however, the origination of the crafts is always specific and valuable. Archeologists of the 20th century discovered ancient and medieval cultural artifacts in the region, and thus, managed to recreate the chain of historical development and transfer of cultural experiences and knowledge of the Andronian, Sakian and Turkic periods. The discovery of the Pazyryk (Altay) mounds was sensational for the world culture. The ornaments on the found wares were very similar to the ornamental art of the late nomadic Kazakhs.

In the nomadic culture wool, leather, wood and bone materials always dominated in the household production. The archeological data support the fact on massive use of these materials in applied and decorative items. The numerous manuscripts left by travelers and researchers of past times, such as Ibn Ruzbihani, Plano Karpini, Guillom de Rubruk and others, confirm the good quality and practical use of the Kazakh craftsmen's production. For centuries the Kazakhs crafts were sold at markets and exchange courts in neighboring regions and, (for the last two centuries in Orsk and Orenburg on the Russian border), and southern Central Asian and Chinese bazaars. Even recently the most popular and traditional craft types were naturally linked to animal breeding: wool ware, weaving bone work, wood and metal work, jewelry making, etc. The interior decoration of the *yurta* was also compiled of craft household items for routine use. It should be noted that all household utensils were put in order and had the fixed place. Even when Kazakhs moved to houses from traditional dwellings, they still placed the utensils in accordance with traditional requirements.

Wide use of ceramics in architecture and ceramic utensils for everyday use was quite visible in Kazakh urban settlements, especially those appeared along the Silk Road in the Otrar oasis, Khorezm area, and Western and Central regions. The pastoral nomads demonstrated the lack of interest for ceramics because of its massive size and fragile nature, if compared to the wares made of wood, bone or leather.
Ornament represents a cultural code of many Turkic people; the academicians consider it the great achievement of the nomadic arts. Every shape (square, circle, triangle) and dual composition has its specific meaning, therefore in ancient and medieval times there was a reason to blend geometric and zoomorphic images in the ornaments. Combinations of these geometrical figures and zoomorphic details were accomplished to the utmost perfection, and nowadays people know it as traditional Kazakh ornaments. It uses in making felt carpets, such as syrmak, tekemet, tuskuiz, leather and woolen wares, and metal, wood and bone works. Embroidery demonstrates the diversity of floral ornaments and it leads to an organic unity and synergy, when combined with geometrical decorative work. The archeological findings allow compare studies of the metal and ceramics wares with those of organic material such as wood, leather, and wool. The recent discoveries of the Berel burial grounds significantly improved the understanding of the cultural knowledge of the past and its inter-generation linkage to modern Kazakhstan.

The second half of the 20th century witnessed serious transformation of lifestyle. Some of home crafts and trades were vanished or about so, and the local industries absorbed other. The certain part of crafts continues existing in the rural households. It meets needs caused by national identity, traditions, routine use and aesthetic demands. Two of the most traditional types of Kazakh crafts are weaving and leather dressing. The techniques of weaving, as well as wool, leather and bone dressings were very popular types of home crafts. Almost everyone possessed the knowledge and skills of these crafts, from a child to adult. However, the art of jewelry making and blacksmithing always required solid training.

There are numerous expressions of traditional craftsmanship: tools; clothing and jewellery; costumes and props for festivals and performing arts; storage containers, objects used for storage, transport and shelter; decorative art and ritual objects; musical instruments and household utensils, and toys, both for amusement and education. Many of these objects are only intended to be used for a short time, such as those created for festival rites, while others may become heirloom that are passed from generation to generation. The skills involved in creating craft objects vary as the items themselves and range from delicate, detailed work to robust, rugged tasks. As a rule, the teacher handed down the art was to an apprentice, and the parent to a child. The masters used to work alone except such crafts as blacksmithing or tuner’s work, where mate deemed necessary (for blowing furnace, or rotating the shaft of the lathe). Even though the master preferred to invite a family member or close people.

**Thick Felt**

Felt made of wool served as a valuable material used by nomads in their everyday life since time immemorial. Felt was produced from sheep wool, and camel or goat by means of fulling. This method was widespread among nomads in the Eurasian steppes and herders in Tibet, Pamirs, Altai, Caucasus, Balkan Mountains and Central Asia. The cattle breeders would have been deprived of clothes and dwelling without felt and leather trade and weaving. The process of the felt goods production required relevant skills and mastery. The Kazakh
Herders have been manufacturing leather and wool alongside with food products for many centuries. A lot of necessary things could be made from it for survival of nomads. The modern Kazakh Folk Arts Museums demonstrate rich collections of ornamented felts such as carpets, bags, sacks for home utensils and habitat decoration.

Artistic peculiarities of patterned Kazakh felt to a certain extent depend on their manufacturing technique. Nomads used two main types of felt, which differed in terms of its fabrication method and functional purpose. Nomads use the coarse felt mats for covering the yurta and the earthen floor inside it. Sweat-cloths, lower cloths, horse-cloths, floor pads, and some other household articles and elements of harness were also made of such non-ornamented felt.

The ornamented felt serves for carpets, rugs, strips of carpet, pads for sitting and pads for sleep, bags, various artisan covers etc. Its variety aims to satisfy any aesthetic demand and feeling. There are different methods of felt ornamenting: mosaic technique, applique work with colored fabrics, rolling colored wool patterns, patterned quilting, laying patterns with colored lace. The artists usually consider the whole surface of a felt mat and design a relevant color spectrums and contrasting colors.

Mosaic technique is used to produce syrmaks - carpets for covering the floor in yurta or houses. Such carpets are widely produced and used by the Kazakhs nowadays. Syrmak has a rectangular shape (150-250/200-420 cm), with a quite accurate sides correlation: the longer side is twice as much as the shorter one. Syrmak ornamentation depends on the manufacturing technique. Normally there is no distinction between the background and the pattern. Composition of syrmak is created by two felt pieces of different color, covering equal areas and having mirror reflection. Equality of background and pattern determines artistic peculiarities of the work of art. Its graphic clear-cut and completeness of a drawing specifies works created by mosaic technique.

Cutting a two-color pattern, the craftswoman arranges either two carpets or a solid one of two identical parts, where the same mirror drawing serves a background in one part and a pattern in the other. An impression of a positive and negative design disposition of an ornamented pattern more frequently applies to a central part of syrmak. The central part reflects the craftswomen's
understanding of decorative function of the carpet. It is normally horizontally symmetric and has a balanced arrangement. Some of the ornamental motifs have neither background nor foreground, following one another. They never overlap each other or interweave. The master puts in the center of syrmak two, three or four large repeating figures (round, oval, square, rhomb-shaped). The circle ornamentation is one of the oldest motifs for a composition of the central part of syrmak. Rhombus is widely used in syrmaks produced in modern period. The syrmaks from Taldykorgan province are known for filling the central part with a continuous pattern. The otkiiz in Semirechiye and bytpes in Northern Kazakhstan also represent the various types of syrmaks.

The border fringing the central part of old carpets was frequently designed in order to make a solid composition in accordance with the central. The fringe of modern syrmaks (manufactured since the middle of the 20th century) normally consists of two or more borders, each to perceive separately. The master demonstrates the richness and compositional harmony of the ornamented design by skilful use of contrasting colors accentuating the pattern contours and visualizing its forms. Usually the modern palette of syrmaks includes red, blue, brown, orange and white colors. The old syrmaks used natural colors of wool only: white, black and brown.

Another widely used method for felt ornamenting - pattern rolling - is well described in ethnographic literature. Tekemets (carpets with a rolled pattern) also have a large central field and a narrow fringe, which can be ornamented or plain. It is similar to that of syrmaks, but it has more vague and soft forms due to peculiarities of manufacturing technique. The tekemet pattern demonstrates large horn-shaped curls with many forks arranged into a cruciform figures, which are inside rhombs and ovals. The decoration lays on the plain white, gray or brown background of a large koshma (felt mat). In Western Kazakhstan one can find eky bet tekemets, which are ornamented on both sides. It is named ‘turkmen kiiz’ and this also provides the evidence of the source of cultural influence.

The patterned quilting is one of the old varieties of Kazakh felt ornamentation. It is handmade from a one-color koshma (it can be light or dark colored) with thread of natural color camel wool. The masters from Central Kazakhstan ornament the felt with colored lace. Fabric-appliqued felt is used to decorate the yurta outside.) tuskizes (wall carpets), bags and other items for yurta inside decorating. This type of applique work differs in a combination of red and black colors and it is not observed for traditional crafts.
A sacral use of white felt appeared at Khan's (king) election. The ritual required that the honorable men lifted the new Khan on a white felt mat. Similarly, a newly married couple also has its honorable seat on a white felt mat during a wedding party. The white felt mats were used for a funeral ceremony and Moslem prayers.

**Embroidery**

Embroidery is one of the most prominent and unique types of the Kazakh traditional crafts. Its popular name *keste* testifies to the very ancient nature of it, which translated from the ancient Turkic language means 'painted' or 'drawn'. This meaning takes its roots in archaic times. The drawings of magic signs were part of clothes and dwellings, to protect the owner against the evil eye. Later on, the aesthetical meaning of embroidery replaced the magical one.

Embroidery occupied an important place in Kazakh decorative applied arts. It was exclusively a female craft and women and girls used to be involved in that art through the whole life period. Mother transmitted the secret tips and techniques of embroidery to a daughter. The skills of sewing and embroidery were part of a Kazakh’s wife dowry. The major techniques of Kazakh embroidery included byz *keste* (chain stitch), *baspa* satin stitch and cross. Kazakh craftswomen call embroidery in cross as orys *keste*.

Embroidered wares played a significant role was in colorful compositions of the Kazakh dwelling. Wall carpets - *tuskiyz* was a key decoration of the most revered part of the yurt (tor), opposite the entrance. A wide embroidered band - *tegerysh*, encircled the lower part of the yurt, as if connecting its wares of mottled characters into a harmonious union. Wedding curtains, *shymyldyk*, were splendidly embroidered and carried a special sacred role in the wedding ritual. Bed linens, bed covers, edgings, pillow cases, were also opulently embroidered. Small embroidered wares - different bags and cases (*ayak kespe, kese kap, kol dorba, ayna kap, and others*) to keep and carry different utensils) made a functional part of the yurt, traditionally places close to the entrance door, livelier. Embroidery was also very actively used in the decoration of carpets and rugs wares (*syrmak, mayuza, dongelek syrmak, zhainamaz, etc.*) Special attention was given to the decoration of the horse of a bride and a daughter-in-law - horse cloth (*at zhabuy*), *tebenki* (*tebengi*), sitting pillows (*kopshyk*) and others. Today, embroidery continues to be the most popular and most loved of all traditional crafts. Its survival is due to the fact that it is deeply traditional and authentic.

**Figure 13 Fragment of the embroidery.**

While most of traditional nomadic wares exhibits at the museums, there are artisans who make traditional embroidered *tuskiiz*. This particular type of embroidery is a part of contemporary house interiors and makes the home more colorful with an individual ethnic character. Kazakhs placed *tuskiiz* at *kerege*, the most honored place in *yurta*. *Tuskiiz* is a rectangular width stretched wall carpet, sewn from felt, velvet or doth. The lower edge normally lacked border. Embroidery goes across the carpet in a wide strip, framed with stripes on both inner and outer sides or only on outer side of *tuskiiz*. Such border makes the composition complete. Traditional *tuskiiz* has a trapezoidal form with bevel on the edges following the carpet's functional use.

There is a great variety of *tuskiiz*, the most frequent motifs were round rosettes and extended or cruciform figures. The other ornament motifs include *koshkar muyiz* (conjugated spiral sheep curls), *kerys tyrnak* (three-fingered figures), *aishyk* (whirlwind rosettes) *gul* (polypetalous flowers) and *badam* (almond) in various combinations. Masters also use stylized *torsyk* images - leather flasks for *koumiss* (cultured horse milk) - as ornamental forms.

*Tuskiiz* differs noticeably in Central and Eastern Kazakhstan from those of Semirechye and southern regions. Vegetable ornaments in the form of a continuous sprout with many branches, as well as geometric figures (rhomb, squares, circles) similar to those of felt mosaic carpets prevail in its ornamentation. The embroidery in Western Kazakhstan is replaced by applique work or cloth incrustation, which is called *mauyt tekemet*.

*Ayakkap* (small bag to keep dresses in, sewing utensils and other women’s small things) was made of black and red velvet embroidered in chain stitch and lined with felt. The craftswoman often sewn the bags edges with tasseled lace from thread of the same color used in embroidery. *Ayakkap* has a form of a square envelope with a triangular flap and it has the ornamentation of lower corners of the bag and framing border. A large pattern is usually placed on the flap, which never repeats the pattern of the bag but has some similar motifs. Sometimes the bag edge is rounded which adds to its elegance. In this case the pattern of the central field of the bag and its border goes along the curve edge, emphasizing the shape of the bag. The *ayakkap* ornament uses the same motifs as *tuskiiz* and the same technique of combining entire and contour embroidery, making contour with loops and toothed line.

**Figure 14 Kun. Motif of the embroidery.**
In modern houses one can often see *sulgy* (decorative towels). *Sulgy* are of different colors, pattern and embroidery technique. The favorite Kazakh compositions and color combinations are preserved in the ornament, but the new motifs can be also observed, similar to Russian and Ukrainian embroidery.

Kazakh masters achieved skilful degree in the art of golden sewing (*altyndap tygu, altyn nakkystanu*) which also goes back to the ancient tradition. The Arabs were introduced to the Central Asian culture in the 8th century and they admired the abundance and splendor of golden sewing in the clothes worn by the Turkic aristocracy. The peak of this art was attained in the Mongol era when Chingiz Khan's dynasty at medieval Desht-i-Kypchak recognized it as the royal craft. It is curious that people's memory kept the name of Altyn Kaishyly Izbike. *Izbeke* means scissors, and she was one the high-reputed master of golden sewing employed by Khan Zhanibek's *Golden Horde* (Royal Household).

**Weaving**

"Carpet for a nomad is not a fancy, but it is a requirement. Neither reach, nor poor man can survive without it, - wrote A. Bogolyubov in his ethnographic studies in 1908. - Carpet and *koshma* are primarily necessary for arranging *yurta*, nomad's mobile dwelling ". Kazakhs manufactured various woolen fabrics for clothing and home utensils. They used uncolored or striped fabric for men's outer clothes. Course fabric was used for making *kup* (sacks), *korzhyn* (saddlebags), and *alasha* palases to put on the floor.

It is not easy to determine when weaving appeared in Kazakhstan; however one can still trace the most ancient ornamental elements and motifs on the carpets to the Bronze Age. Today the pile weaving, which has expanded widely in the Southern and Western parts of Kazakhstan, probably materialized a long time ago due to constant ethnic, cultural relations and trade intercourse of the native population with people and tribes of the West and Middle Asia: the Medes, Persians, Parthians, Alans, Sarmatians, Kangly, etc. Most of the common pattern elements which still apply today are evidence of a historically uniform source of artistic traditions for carpet ornaments. Later the Turkic tribes (the Oguzy, Karluks, etc.) made carpets which were highly valued in 11-12th centuries. Interaction of the Turkish and Iranian arts and enduring lifetime associations of the people inhabiting the Kypchak steppes such as the Kasakhs, Kirghiz, Kara-Kalpaks, Uzbeks, and Oguz-Turkmenians resulted in the similarity of artistic methods, ornamental elements, coloristic style, meaning of ornamental motifs of weaving. Depending on the types of central decoration, the main three types of pile carpets may be distinguished 'zhuldyz *kilem*', 'kos muyizdi *kilem*', and 'bodnos guldi *kilem*', etc. The coloring of old carpets is determined by natural dyes: madder, indigo, wormwood, etc. Interpenetrating red, blue and additional colors on carpets reflected a symbolic meaning of life, the sun and the sky, fire and water.

*Terme* (an ornamented strip) is one of the most popular fabrics. The width of the strip is different and depends on the usage. Kazakhs use narrow strips for fastening *bau* - the felt covers to tie up *yurta* and the packs when roaming from place to place. They use wider fabric - *baskur* - for decorating the *yurta* interior. It
is also used for sewing of alasha palaces, kerme (hanging bags for keeping soft junk), korzyns (saddlebags), ut zhabu (horse cloth) and other everyday habitat items. Nomads used sheep and camel wool for fabric manufacturing, and some southern regions used cotton yarn. Master spoons wool with urshyk (spindle) for striped and dyed patterned fabric in red, yellow, blue and brown colors. The dyes for these favorite traditional colors were plant-made and nowadays craftswomen widely used aniline dyes.

The Kazakhs use horizontal ormek (prefabricated walls) for all types of weaving. There are skillful women involved in weaving, who can make patterns and manage all the work. They are teaching their relatives and neighbors. There are three methods of fabric ornamentation: 1) different configuration of a pattern and background constituents; 2) pattern and background are geometrically equal but different in color; 3) the field is filled with one or two figures of different configuration in rhythmical repetition. The most complicated drawings use the alternation of pattern color and background color.

Usually master frames pattern stripes with one or two borders. The border pattern consists of double side curls in different combinations, triangles, rhombs and broken lines. Traditional weavers keep in memory the unique names of certain ornamental motifs. These names disclose specific national imaginative thinking character and follow images of animals and plants, talismans and others. Such names are: koshkar muyiz (sheep horn); zhrolbarys tyrnak (tiger claws); tai tuyak (stallion hoof); it taban (dog's track); tuiye taban (camel's track); kazan kulak (boiler's ear) and some others.

Different things for domestic needs could be made with the help of the pile, pileless, and mixed weaving: bags to keep various things 'kerme'; covers to keep bed accessories 'tosekkup', coverlets for coffers 'abdirezhyapkysh', saddlebags to keep and transfer travel accessories 'korzyn', small rugs to stand and pray on them 'zhainamaz', and also braids, bands and stripes 'tangysh', 'shashak bau', 'baskur', etc. used for fastening wooden elements and woolen coverings to the framework of the nomads' tents. The Kazakhs also weaved clothes, for example clothes from camel or sheep hair 'shekpen' on weaving looms, or belts on tablets and thin braids 'shala' with hands. In each yurt carpets and carpet articles with their magnificent harmonious combination of ornamental images and coloring were an integral part of everyday life. People used carpets for sitting, sleeping, and praying on them. A bride could present the best carpets to a beloved bridegroom; and they were also used to take deceased to their last journey.

In Southern Kazakhstan at the Syrdariya river basin one can find kezhym teru or bukhar teru patterned fabric. Kezhym teru is an alternation of patterned and unicolored strips in different combinations. Wide unicolored strips alternate with narrow ornamented, wide patterns separate by narrow unicolored patterns etc. The existing varieties of kezhym teru fabric ornamental motifs can be divided into two groups. The first group is characterized with big size patterns in shapes of curls, rosettes and multi-step rhombs. Ornaments of the second group are smaller-sized. The most frequent motifs are tarak (a comb) and patshaigul (known pashaii Uzbek silk fabric pattern).
South-Western Kazakhstan craftswomen apply *ak baskur* patterned strips to fasten the *kerege* (upper part of yurta). The weaving uses unicolored background filled with the help of weft of additional color and characterizes by different combinations of geometric shapes (broken lines, rhombs, curls, triangles). Craftswomen from Kostanai and Torgai provinces were known for their napless *takta kylem* and *araby kylem* carpets.

Kazakh woven artisanship specifically mentions the nap weaving. It has special value for Kazakh people in the 19th and beginning of 20th centuries. Kazakh carpets were known by good quality and durability of wool fabric. People estimate family status by the number of carpets in property. The nomads used to cover a loaded camel with a nice carpet when roaming, and this makes a caravan to look festive and solemn. Carpet was a solid part of a bride's dowry as well as the valuable prize in folk sport game.

The design of a nap carpet differentiated a central part and a border. Usually master combined two-three ornamental motifs in the central field in order not to overload it with ornament and evade empty space. The ornament should harmonize with the background thus making the solid art object. Borders were made of one to three leading borders and several separating columns.

In the middle and second half of the 20th century, 'tukti kilem' was still manufactured in the southern and western parts of Kazakhstan. Traditional geometrical ornaments often included elements typical of folk and felt carpets, pictures of roses, sometimes birds and animals, Soviet emblems, inscriptions and even pictures of the Soviet leaders. Along with pile carpets, masters weaved various other carpets 'takyr kilem', 'araby kilem' which were differentiated by the applied weaving techniques 'bau', 'baskur', 'alasha', etc. Currently in almost all regions of Kazakhstan hand-weaving is rare; however, folk masters did not forget traditional weaving methods weaving of 'tukty kilem', 'takyr kilem', 'bau', 'baskur' and 'alasha'.

Nowadays decorative weaving is limited to rural areas. However, it is difficult to find masters with a good command of this skill. Most of them are elderly people. Still carpets made of decorative fabrics continue to be the essential part of habitat. Kazakhs place it on the floor, hung on wall, and use as coverlets or small
decorative bags. The global changes lead to inevitably loss of some former household goods. Thus, alongside stop of using the yurta as the basic type of a dwelling, the weaving of the decorative strips for it also lost its significance.

**Wood Crafts**

Decorative processing of wood takes a very special place in the rich and diverse cultural heritage of the Kazakh people. Kazakhs knew the art of wood carving from ancient times. Some of the carved wood monuments were found at archaeological excavations of the early nomadic settlements by Saka tribes in Altai. Kazakh epos and ethnographers’ records mention bows, arrows, musical instruments, kok kuyme carriages and other wooden articles. The decorative elements of the woodcrafts demonstrate its natural link to Kazakh folklore and felt and leather art works. The yurt frame, its doors and stands were wooden-made. The same one can mention about the habitat utensils decorated with carving: doorposts, labor wares, guns, horse armors, musical instruments, etc. Abundance of the natural resource, easy processing technique, and mainly the lightness and endurance of this material, made it indispensable in everyday life of nomads. Almost every family was able to make simple utensils, mortars for food, cradles, washing tubs, etc.

Agash usta (wood craftsmen) were known for manufacturing of household wooden articles. However, they were engaged in cattle breeding and farming. Therefore, the wooden works were performed on its demand, and the occasional payment was provided in kind.

Carving techniques were simple. Poplar tree, birch tree, willow tree, fir and apple trees were used as a raw material due to its easiness in cut with sharp instruments. The instruments were simple as well: shappashot (a small adze), which master used both for chiseling and trimming; chisel, wooden hammer and a special knife with a curved blade. The records by A.Zhunusov, museum ethnographer, describe that a board surface was trimmed and rubbed with a raw sheep liver. Then soot was spread and a chalk was painted on the surface designed for carving. Master filled small defects with red paint and chalk. The craftsman draw a pattern cliché with an awl at the horse leather piece, and then the scratched pattern was painted with a special
horn stick. The relief carving prevailed in Kazakhstan regions, however the other technique types could be observed, like flat relief, three-edged, hollow and contour relief. For example, flat-relief and three edged hollow carvings are common in Western Kazakhstan.

Ornamentation of certain carved wood works is evidently similar to felt crafts. For example, abdyre carved trunks from North-Eastern Semirechyiye almost entirely reproduced syrmak decoration. Artisans from Zhalair’ family created in 1930s these chests with rich ornament composition. The chest central field has the large squares allowing figures to squeeze in. This represents four conjugated horn-shaped curls. The background keeps the traces of red paint.

The yurta folding wooden doors marked the habitat entrance and that is why it was ornamented. Each fold was made of one piece of board. Master placed the ornament vertically, emphasizing the central field. Usually the artisan carved the border on the board simultaneously with the central field; sometimes the border was carved separately and then fixed on the doorframe. Kebezhe (wardrobes) were richly decorated in Central Kazakhstan. Large horn-shaped curls form a clear-cut painting on the chest facade. The additional carving, doubling its major lines, emphasized the richness of impression.

In Uralsk and Aktubinsk provinces craftsmen use the ‘vegetable theme’ ornament. It is characterized by a pattern of stems crossing with leaves, flowers and fancy fruits, resembling majolica patterns of medieval towns of Golden Horde and jewelry of the 20th century by Bukeev’ khanate craftsmen. Geometrical ornament can be found in southern regions. The dark blue and dark green background with superposition of geometric figures characterizes this style. It is close to Khoresm architectural decor and Karkaralinsk artisans art works. Khoresm was a part of the Golden Horde, the same for Kazakh tribes from the Mladshiy Zhuz. Hence, these are the traces of cultural interaction and mutual influence in Kazakh art.

Contrary to Russian khokhloma dishes, Kazakh artisans used natural pattern and twisting of wood fiber as a decorating element. Craftsmen emphasized the texture and richness of the color of wood by polishing the surface of the bowl, making it ranging from yellowish to dark brown. Sometimes plates and bowls were framed with silver. Koumiss (horse milk) drinking bowls from Aktubinsk and Almaty provinces appear the samples of unique art creating. These shara (bowls) looked festive and were served to the most honorable guests. Kazakh wood carvers almost achieved sculptural expressiveness in doing koumiss ozhau (buckets).

The dawn of the Soviet times brought a change in living conditions, expansion of industrial production, appearance of stationary housing and thus, led to a sharp decrease in demand for traditional wooden utensils and a slow decay of this unique Kazakh craft. However, a transportable dwelling of animal breeders, kyiz yui, the yurt, continued to be of importance in the regions where cattle breeding still existed in distant pastures. Nowadays, the number of ethnic Kazakh expatriates from Mongolia, China and other Central Asia countries is increased. They have preserved some elements of traditional culture and this will facilitate the revitalization of traditional crafts and the appearance of new marketable craft products.
Bone and Horn Crafts

A lot of findings of the archeological excavations in Kazakhstan prove the antiquity of the wide use of the bone and horn articles. These were tools, utensils and various decorations. The inhabitants in the middle of 2nd century B.C. used the bone tools alongside with stone and bronze ones. They used bone to make brakes, shaving-knives, and needles, used in leather works. Ancient people used horn for making the arrowheads and knife and dagger handles. They decorated these articles with simple geometric ornaments in the form of small rhombs, concentric circles and triangles.

Bone was used as a raw material for making earrings, buttons, hairpins, inserts, belt clasps and badges, harness, spoons and buckets. Artisans decorated the daggers, knives, handles and saddle pommels with bone incrustation. They used bone to make stamps for imprinting ornaments on pottery items. Numerous findings testify real late nomadic masterpieces of bone carving. The skills of Kazakh artisans in bone carving continued to improve within the centuries and they achieved good results. Such professional bone carvers were called suyekshi. However, wood carvers and locksmiths were also capable in doing this work.

There was no strict labor division in Kazakh community, so other craftsmen knew bone carving technique. Gunsmiths could be locksmiths and bone carvers when demanded. In manufacturing side-arms and fire arms they performed all the work starting from casting to decorating with bone and silver incrustation. Articles from horn and bone such as snuff-boxes, powder flasks were mostly made by zergers (jewelers). Kazakh saddles, incrusted with bone patterns, were well-known from ancient times. Musical instruments such as kobyz, dombra, sybyzgui were incrusted with carved bone plates.

Kazakh bone carving was manual and did not involve any machines or other complicated facilities. Their tools were very simple. These were chisels, files, rasps, hammers, fret-saws, awls and drills. The artisans fixed the bone pieces on the wood in special holes with horn shaped nails or copper clinches. Bone carving was normally applied to a complete bone incrustation on the yurta doors, the bed and wardrobe, chests and pedestals facades. Some of craftsmen designed koumiss buckets, spoons, snuff-boxes, stirrups, horse-shoes, women's adornments, decorative badges, clasps, cases for shots, needles, powder flasks, handles of...
knives, daggers and whips, gun-stand. Expensive snuff-boxes were decorated with silver plates with engraved and chased ornament.

The Kazakh artisans combined bone carving with wood and metal carving. In order to emphasize the open-work of a painting they fixed bone plates on a foil, velvet, cloth and leather. For this purpose they used paints, more often of red, yellow, green and black colors. Kazakh masters knew engraving, patterned and relief bone carving. The craftsman shaped a bone in a certain plate figure - triangle, rectangle, semi-circle or rhombic. Then these incrustations were used to engrave ornamenting the surface of designed art object.

Patterned and engraved ornament on bone articles consisted of cosmogonist, geometrical, vegetable and zoomorphic motifs. Motifs of the sun in the shape of circles, rosettes, the stars, the moon were referred to the first group; trefoils, tulips, lotus shaped flowers, stems, leaves in various combinations belonged to the second group; the third group includes koshkar muyiz (sheep horn), tuiye taban (camels track) and others.

Kazakh bone carving was very original. In the beginning of the 20th century it was coming to a decay but nowadays the new generation of craftsmen appeared. They are reviving the almost forgotten ancient Kazakh craft.

**Stone Decoration**

Stone decoration was most highly developed in Western Kazakhstan (the Manguishlak peninsula, Usturt plateau). It became an outstanding artistic event in the cultural life of local Kazakh population.

Professional craftsmen and locksmiths were involved in making mausoleums, sarcophagi, koitastar (tomb stones having the shape of a ram) and stele. They used for this purpose a soft local limestone, cockleshell material, which was easy in treatment. The bone carvers used the following instruments: axes, chisels, awls, rasps, shaving knives and knives.

Stone carving art of the Kazakhs emerged and developed due to ancient traditions and religious beliefs, animal myths and various cults of goodwill ancestors. Ornament is the basic element of sacral decoration. It consists of geometrical patterns, symbolizing space objects in the universe. The ornaments covered the walls of mausoleums with a plot interpreting shamans’ understanding of the next life. Islam invasion to Kazakh steppes introduced a variety of Moslem symbols and images into graphic motifs, such as crescent, 'tracks of saint', kumgan (kettle), symbol of piety and Koran quotations. However up to the beginning of the 20th century the carvers painted on the stone
the images of weapons, instruments, scissors, dishes and utensils alongside with Islamic iconography. The pagans thought that these things were necessary for the dead person in the other world. This folk art was characterized by original artistic vision, preconditioned by religious folk consciousness, simplicity and clarity of compositions, rationalism of artistic forms, strictness of decoration, reflecting a severe and hard nomad's lifestyle.

Ceramics

Ceramics is one of the most accessible and thus, one of the most traditional materials mastered by humankind and is at the height of its development. Ceramics can be found everywhere on the territory of Kazakhstan including the excavations of the cultural layer of early and medieval nomads. The most ancient forms of ceramics found in the region correspond to similar pieces found all over the world. In medieval times, ceramics were in demand, and this was linked to thriving medieval Silk Road townships. Though there is a certain similarity with many other Eurasian schools of ceramic art, each area presents its own unique pieces that carry distinctive characters of the local school. Very rich collection of the archeological ceramic materials in Kazakhstan museums allows the researchers tracking of the periods of its manufacturing. It is very important in the area where material and spiritual layers of the settled culture met those of the nomadic culture. Thus, the Otrar museum has architectural and everyday ceramics that reflect artistic traditions of the region. The shape of everyday ceramic wares at the museums provides an evidence of the continuous cultural exchange. A vase in the shape of traditional Kazakh torsyk of the 14-15th centuries is a good example of that cultural exchange.

The first clay items on the territory of Kazakhstan appeared in the New Stone Age, 5th B.C. The transition to farming and cattle breeding had started during this period and people learned how to model clay and bake on fire parabolic vessels with round bottoms and simple ornament. In the bronze epoch, within the spread of Andronov culture on the vast areas of Kazakhstan, the ancient artisans refined primitive vessels and diversified their forms, making the ornamentation more complicated. The ceramic creations of this period were thin-walled and of high durability. Art combinations of ornamental details in the Andronov' vessels were extremely diversified and it is hard to restore the original meaning of each detail. The researchers refer to the latest Buddhist information: square is a symbol of
Swastika is very often depicted on the Andronov vessels, it symbolize the sun and fire and the God of Sun Mitra. The meaning of another well-known detail of Andronov ornament – meander – is still unknown. It may be the symbol of water, or movement, in particular movement of the Sun along the horizon. A popular fur-tree ornament is very often considered a symbol of the Tree of life. The tribes, which inhabited the basin of the river Syrdariya and Otrar oasis, designed ceramics with a ram image.

Many ancient Turkic states were formed on the territory of Kazakhstan in the early Middle Ages (6-9 A.D.). The cities were built along the Great Silk Road linking neighboring countries with cultural ties, and nations and peoples started its formation. Ceramic schools were set up in the cities of two big regions of Semirechiye and Southern Kazakhstan. Pottery in Semirechiye (in 10th and early 13th centuries) was characterized by a wide spread of glazed dishes, decorated with paintings and engravings, rarely with flash and enamel. The technique of making glazed and flashed dishes, and faience items was influenced by the trade demands along the Silk Road. It was also affected by imported ceramic items from Iran, China and even Japan.

The Otrar jugs have a pear shaped body and a handle with a number of protrusions along the vertical rib. The mugs have one or two toothed handles. The ornament of the jugs and mugs is in the extrusion of rhomb shaped nets and rows of semi ovals on the body. It combine the traits of the traditional style (red, cherry-colored and black engobe, handles with zoomorphic elements) and a modern one (a pear-shaped body and a triangle discharge of the jugs). In the 11th and beginning of the 13th centuries on the peak of the urban culture, the potters' blocks started to appear in the cities and ceramic technology was undergoing improvements. At archeological excavations of the ancient Otrar a vast area in Rabad was identified, formerly inhabited by potters. 12 pottery workshops with 18 operating furnaces were found jointly with the potters’ instruments, pits for spoiled pottery items and unfinished products for baking. Chirags (lamps) of the 12th century have a faceted body and a long spout. The handle is loop-shaped or has a protrusion; it is covered with extrusion vegetable ornament (palmette and trefoil) and animal images.
The ceramics of that epoch met the requirements of a medieval society. The forms of the vessels, their proportions, elements were changing. The role of ornamentation, became one of the major features of the medieval art in Central Asia. The artisans introduced new ornamentation elements, new compositions and color range.

Several pottery schools were organized in Merv, Samarkand, Kuva, Shash, Taraz and Otrar. Excavations found many *dostarkhans* - clay round tables, decorated with stamped, carved and modeled vegetable, geometric and zoomorphic ornaments. It could be also found the images of birds, such as peacocks, pigeons, pheasants and cocks. The Otrar ceramics school differed from the other schools for use of its traditional image of a ram with twisted horns. Small hearths or altars represent a specific group. Potters created original works using various stamps and modifications of such decorative elements as gofferings and semi-columns. The ornamentation motifs of trees, medallions, rosettes, solar signs and epigraphic ornaments were used. The hearth ornament had a certain mythological meaning, probably, it reflected a structure of the universe.

At the 16th-17th centuries both stylized vegetable patterns and live nature motifs like flowers, branches, pomegranate fruits were dominating. The known horn shaped curl detail *koshkar muyiz* has been used in the pattern works of Turkic people and appeared in different variations on cloth, floor and wall carpets, clothing, woodcarving and metal. The artisans revised and improved the whirlwind rosette image.

At the end of the 14th-15th centuries, yellow glazed plates and dishes with polychrome paintings on a light engobe started to prevail in Otrar ceramics. The artisans used brown and green colors of different hues, sometimes it contrasted on the same vessel. The patterns were mainly geometric. The details of vegetable motifs were being introduced. A colorless and turquoise glaze was less frequent. Ceramics of the 16th-18th centuries were covered with colorless or turquoise, dark green painted glaze. The paintings were mainly monochrome of dark shades like brown, purple (manganese oxide), dark green (copper oxide), bright blue (cobalt oxide). A separate group of ceramics had the extrusion of the birds and animals shapes, most often horses and rams. They were covered with green, white and turquoise glazing, sometimes it were painted with cobalt.

Ceramic figures of birds and animals were not merely details of adornments. It symbolized the beliefs and religions of local population. Deeply archaic religious ideas certainly were not originally preserved by the late medieval period, but the reminiscences were kept in people’s memory. Thus the cult of a heaven ram existed among the farmers of the Syrdariya river basin up to the 20th century. The urban dwellers preserved customs and beliefs, genetically connected with the
Kangyui God Farn (ram) in the festive ceremonies of Koshkar-ata, which was celebrated in yurtas outside the city. These certify the succession of ancient ceramics traditions in Kazakhstan.

**Leather Crafts**

Leather art works represent a very interesting in Kazakh decorative and applied arts. Even at the dawn of the 20th century, the leather was widely used for footwear and clothes, harness, dishes for dairy products. Masters applied leather for covering wooden trunks, making cases for drinking bowls etc. All these things were of prime necessity under a nomadic way of life. Very often manufacturing leather items required the involvement of a different artisans, like zhugen usta and kamshy usta. Harness was the object of particular care, especially sweat-cloth. Artisans decorated leather items applying different techniques, and stamping was used most frequently. Patterning by stamping used three methods: 1) with a pointed tool; 2) with a rope; 3) kalyp - hot method using metal forms. Besides stamping, leather items were decorated with colored leather and fabrics, decorative seams, metal badges.

Patterns on leather items in many respects are similar to the ones on felt articles, metal and embroidery. Patterns make both borders and closed figures like rosette. Borders are composed of curls and horn-shaped patterns. Rosettes are mostly complicated in the form of cruciform figure, with bisect endings, forming pair spiral or horns acquiring smaller curls, leaf-shaped sprouts and other details. Some of these figures resemble vegetative ornament.

The national artistic traditions and the new creative trends are reflected in leather works of masters and artists, where the embossing technology that developed in ancient times has been preserved almost without any alterations. Through many centuries some stable traditions of making leather artifacts have developed: leather utensils served as a kind of nomadic mobile 'refrigerator' and could well endure any drops in temperature. Keeping in such a container beverages like koumiss (horse milk) and shubat (camel's milk) would preserve their freshness. Most numerous among leather articles in Kazakhstan

![Figure 22 Torsyk. Leather, stamping. Central Kazakhstan. The 19th century.](image)
are dishes: torysk (*koumiss* flask), *kese cap* (cases for drinking bowls), *konek* (milk pails). Dishes were decorated abundantly and trimmed thoroughly. Leather is often used in combination with metal, bone and stones (in harness), in clothing, hats and other household articles.

The leather crafts nature, the manner of its assembling, the stylistic evolution, and historic authenticity were shaped by the origin of folk arts which traditions were handed down from generation to generation. A blending of professional creative activity and traditional motifs of the past was seen as a rebirth of classical traditions and provided the stimulus toward the development of arts. Folk handicraft serves as a fertile soil for unique professional creativity. Creative traditions of nowadays artists and craftsmen form the fundamentals of artistic excellence linking the past, the present and the future and demonstrate the continuity between numerous generations of masters and artisans. Modern works do not represent any new style, though some artists and masters try to go beyond the standards of old traditions. Now leather containers have lost their utilitarian functions, people use it as souvenirs.

**Textile**

In the traditional art of nomads, use of soft materials - such as felt, fabrics and wool - is the same old as manufacturing with hard materials (wood, metal and rock). Unique archeological discoveries in the Altai hills (*Pazyryk* mounds) revealed to the other world artifacts of felt and wool which have survived in permafrost since the 5-4 centuries B.C. Those are fragments of felt and woven carpets, felt sculptures of swans, and felt decorations for walls and floor of a funeral chamber. The fantastic carpet ornaments are made of appliques which can be still found in the decoration of modern Kazakh felt artifacts. The tradition of using felt for different purposes has been preserved today. It is used as a construction material in a *yurta* (traditional habitat of Kazakh nomads). Today craftswomen make felt carpets of two types - *tekemet*, picturesque and multi-colored, and *syrmak* – a simple with clear-cut geometric ornament. In decorating the *syrmak* they often juxtapose the design and color, This economical and expressive technique used only by Kazakh craftswomen. It is interpreted as a visual ornament expression of the duality of the world.

Large artifacts of felt are bags for utensils, traditionally used by nomads as soft 'furniture' - *ajak, kap, kese kap, ton* - in which nomads kept different household wares: dishes, clothes, bedding, etc. Like wooden furniture, they were decorated only from the face side. There are different types of such decorations: embroidery, applique work with other fabric, incrustation, and quilting. Quilting is a complex technology as it requires improvisation by the author and extraordinary talent to make the design perfect. Some researchers believe that the formation of the motif of the Kazakh national ornament is linked with felt wares. Thus, the most typical ornament of *koshkar muiz* (a sheep's horn) - a symbol of fertility and wealth appeared first of all in felt bedding carpets and was then applied to other materials. The artistic tradition of the processing of felt at the end of the 20th and beginning of the 21st centuries is widely used in the new trends - ethnic design and decorative arts. Usually, the creators of such artifacts are professional artists.
who use traditional technologies to develop their own stylistic identity. Patchwork, so popular in the folk art of different national cultures (Russian arts, American Indians art, etc.), is also a traditional skill of Kazakh craftsmen and is still widely used by modern artists and masters. These are bedding carpets, cushions, and chair cushions (kurak korpe) that are quite popular today as they are easy to use and bring artistic beauty to an interior.

Today masters and artists create marram grass screens, decorative panels and different small souvenirs like flags and pendants. Nowadays textile traditions of the Kazakh masters have undergone considerable changes. Nowadays artisans produce traditional household artifacts in limited quantities, depending on the demand in different regions. However, creative use of technologies and artistic devices of the past by craftsmen and artists have often fertilized the appearance of new forms of art which style and design is in tune with the modern environment. Hence, its visible national identity ensures continuity of the ancient traditions for the Kazakh national crafts.

**Jewelry Making and Decorative Blacksmith**

Bronze and casting production originated in Kazakhstan at the beginning of the 2 B.C. At that time Andronov and then Begazy-Dandybaev cultures started their development on the vast territories of Kazakhstan. Already at the early stages of Andronov culture the craftsmen learned casting, forging and coining. Bronze was used to produce knives-slashers, axes, celtis, spear and arrow heads and other utensils. These articles of casual habitat use are amazing by their perfect forms and delicate ornament. The creative fantasy of jewellers helped to produce splendid works of art, distinguished by their miniature size, perfect work and sculptural skill. Plates of a geometrical form, richly ornamented with punch, knurling, goffering had become dominating among numerous forms of sewed on adornments. Solar and astrological cult prevails in ornamental motifs. Original 'solar circles', sewed on clothes, served as talismans, amulets.

The bronze of Semirechyi is distinguished among different bronze articles with such sets including lamps, cauldrons and credence tables. The articles cast in forms were very often decorated with the sculptures of winged snow leopards and tigers, yaks and bulls-zebu, camels and horses, wild goats and rams, wolves and birds as well as the figures of armed warriors. Sculptures of women dressed in tunics, functioning like 'atlantes', supporting the credence table with their
hands were often found pretty. The animals sculptures used to decorate the boards and corners of the credence tables, the edges and surfaces of censers, which sometimes functioned either as 'candlesticks' or cauldron handles and legs.

Middle ages marked the beginning of the epoch of the Turkic states. At this time the states of Western Turkmen, Tyrgesh, Karluks, Oguz, Kypchaks, Karakhanid started to emerge replacing each other. Ethnic and political unions were founded later becoming direct ancestors of Turkic nations including the Kazakhs. Turkic literature and writing originated at that time. This was the time when peoples started joining such great religions as Zoroastrism, Buddhism, Manichaeanism, Christianity, Islam. The cities and their culture as well as the whole steppe were connected via the Great Silk Road with Eurasian civilization.

Turkic favorite motif was comparing the images of mythical animals with the images of people. In the Turkic epos 'a number of traits related to different animals' characterized a perfect warrior. Turkic artists did not limit their works to depicting recognizable animals. The important thing was to point out the animal's outstanding and worth imitating feature.

While preserving traditions of the epoch of the early nomads, Turkic applied arts succeeded in acquiring the values of the neighboring cultures. Turkic artists were fond of multifigured compositions and complicated ornament. However, the art of steppes didn't lose its originality. For instance, Sogdian vegetable ornaments were transformed into a composition of abstract details. Images of real and fantastic animals reflect the symbolism of the ornament, which became a 'graphic folklore' in the Middle Ages.

The first golden jewelry of high artistic value was found four thousand years ago in bronze age. These were flat rings and earrings one and a half turn cast. The earrings represent two figures of undersized breed horses, looking like koulans. This type of a horse depiction was known from the 3rd century B.C. and existed up to the 1st century B.C. (in Iran). Kazakhstan earrings were found in Predzhungariye, in the Mynshunkur burial ground, near the settlement of Kapal and is related to the 'late bronze', the 12-10th centuries B.C. Disjoining tubular bracelets and one-turn earrings with the socket on the end are related to the same period. Their foundation is
made of bronze, covered with sheet gold. The rise in the production of golden items was linked to the epoch of early iron, when nomadic tribes, semi-nomads and farmers known under the ethnic names of Saks, Uisuns, Kangyuis and Huns inhabited the territory of Kazakhstan.

Applied arts had a special place among the most splendid cultural phenomena of that time. Its predominating was so-called 'animal style', originated in the 7-6th century B.C. and very popular with tribes in Siberia, Kazakhstan, Central Asia and the south of Europe. The style got the Scythian-Siberian name for the location of the first findings. Its prevailing motif was depiction of animals and zoomorphic monsters. The art of animal style, mythological by the plot was ornamental. Such were the treasures of Issyk, Chilykty, Tenlik, Uigara, Zhalauly barrows and Kargaly findings.

A set of jewelry and highly artistic works were found when excavating the Isyk barrow in Zhetsyu 40 km to the east of Almaty. The tomb of a famous 'Golden Man' was found on this barrow. The burial on the Issyk barrow goes back to the 4-3rd century B.C. The anthropologists determined that the buried man in the Issyk barrow was at the age of 17-18. He was dressed in richly embroidered ceremonial clothes. He was wearing a high (up to 60-70 cm) conic shaped headdress contained nearly 150 adornments. The majority of them have stamped images of snow leopards, tau-teke (mountain goats), argali, horses and birds. The front part of a head-dress was decorated with the sculptured images of two winged horses with goat horns and two pairs of long bird wings.

Archeological findings in Kazakhstan corroborate the fact of the ancient roots of jewelry making art. Travel records of envoys, merchants and travelers incorporate fragmentary information about a high level of blacksmith's work in Kazakh steppes. Still only a certain studies on Kazakhstan artisans and handicrafts exist, and the ethnographic literature reflects a little information about blacksmith's and jewelry work. One of the Russian ethnographers wrote, that local goldsmiths in Western Kazakhstan, '...using primitive home-made instruments, manufacture surprisingly perfect silver items such as badges, clasps, stirrups. They cover it with silver or golden threads, silver beads, making it looking like pearl. The work is skillfully done, so that one cannot help admiring both their taste and skill'.

Figure 26 Instruments of a zerga. The 19th century. [Source: Atlas of Central Asian Artistic Crafts and
The temirshi (professional locksmiths) and zergers (jewelers) made art works of iron, copper and silver. People respected the masters and believed them to be blessed a superstitious worship, like shamans. Thus the people's memory kept up to nowadays the names of the most famous and skillful artisans. Masters Olzhabai and Edyge, cousins, worked at the time of Abylai khan in Bayan-Aul (North-Eastern Kazakhstan). In Akmola province people still remember master Kozyusta. This skillful craftsman lived in late 19th century and was awarded by the Russian Emperor.

Routine habitat articles presented the overwhelming bulk of metal production: knives, steels, trunks, various cases, harness and weapons, jewelry. But by the end of the 19th century Kazakh locksmith handcraft came to a decay because of the increasing import of Russian industrial goods. However the shrinking of the blacksmith, and the locksmiths and jewelers continued to hand down their skills from generation to generation.

The masters made the instruments by themselves. A complete set of locksmith's instruments included: koryk (blacksmith bellows), tos (anvil), kyskysh (pincers), balga (forge hammers), kashau, shapty (set of chisels), teskish (pokes), temir koseu (pokes), kalyp (moulds), burgy (perforators), egeu (files), turpy (rasps), sym tartkysh (draw-plates), shege isteitin kalyp (nailery), crucibles etc. “In spite of lacking proper instruments, handmade chisels and steels are almost perfect and due to their quality they are popular with Russian inhabitants”, - wrote one of researchers in the year 1863.

 Technique used by Kazakh masters for artistic treating the metal were very diversified such as forgery, casting, applique works, stamping, caving, engraving, chasing, nielloing, forming to shape, filigreeing, gilding, decorating with enamel, semi-precious stones, glass and coral.

When making an applique work, master thoroughly cleaned with the file the surface of the decorated item and made a gauze on the surface with the hammer and chisel. Then an artisan put thin silver plates on this foundation and drives it by cold forgery. These silver plates were of a hair thickness. The masters used the same technique for centuries. Incisions technique was used for decorating the details of horse's ammunition. Works of Yusenev silver craftsmen were very famous. Archeological data show that tradition of using incisions has been in Yusenev land for more than two centuries and the region is known as the center of incision art and probably the place of its originating. The masters used well-known engraving technique for making a picture and inscription indicating the date and owner's name.

Engraved articles were often nielloed. Kazakh name for it was kara bugdar or kara altyyn. In early 20th century it was also called 'Caucasus' because of spreading works of Caucasus silversmiths in the Kazakh steppes. This misled some researchers in considering nielloing as an imported technique. However this technique was also used by the Kirghiz located thousands kilometers away from the Caucasus. Kazakh zergers (jewelers) used the red copper, lead, silver and sulfur for basic niello components, so did Kirghiz and Kazan Tatars.

In jewellery the Kazakh artisans widely applied cold stamping with special kalyp stamps. Open-worked caving and jewellery edge-shaping were used in making
big figured plates for decorating a horse saddle. Due to archeological excavations in Central Asia this technique is well-known from early Middle Ages epoch.

Kazakh masters knew well such intensive-labor jewelry technique as skan (filigree) and zern (grain). This technique was used for most expensive decorations (bracelets, belt clasps, fastenings, earrings etc.). Quite often filigree items were gilded. Traditional centers of filigree articles production were located in Central and Western Kazakhstan. Filigree was combined with zern technique - making decorations and insertion of semiprecious stones and color glass. This tradition goes back to the 'polychrome' style of early nomads.

Adorning a horse and harness also goes back to the mythology and worshiping of a horse, similar to yurta decorating. Glitter of gilded and silver-plated iron plates, alternating with dark leather fragments, sculptural form of a saddle, very often made in the shape of a sacred waterfowl, three dimension stamped patterns of a saddlecloth and tebengui (a piece of leather covering saddlecloth), reminding pictographic paintings of ancient rock arts of Central Asia - all these produce a strong impression with its contrast, color, texture and abundance and variety of ornament and involuntary bring associations with legendary images of horses, sung in heroic poems of the medieval nomads. Ancient craftsmen paid special attention to the articles of caparison and armament. In the early Saka period the horse bridle was too huge and complicated. It consisted of bronze bites with the edges designed in the form of miniature stirrup. Afterwards a traditional set of horse's decoration includes a saddle, bridle, horsecloth, saddlecloth, girth, stirrups, breast decoration. Masters plentifully decorated all ammunition with plates of ornamented metal. The artisan wished to make the article distinguishing and artistic. Being inspired by known ancient samples, his imagination was limited by the function of the detail and its location on the caparison.

Some plate-amulets resemble bells with their shape. Looking at the bridle sets one can find leather hangings on the same place as metal amulets, i.e. on a forehead or its lower part, also having a form of a triangle. In some researchers' opinion this plate-amulets imitate ancient tassels, having a magic force and being common in nomads of Central Asia in the medieval epoch.
Gunsmiths made bows of small size, daggers, aqinaks (swords), spears and klevets, chekan (battle axes of different design). Armor of an ancient warrior consisted of a bronze helmet, small shield, fighting belt and a quiver with arrows fixed to it. Late medieval weapons bilteli mylytk (gun) were decorated with silver and copper incisions. Powder horn and pouches of kise beldyk (warrior's belts) were ornamented with silver and copper plates.

Since ancient times silver played a sacred, magical and even healing function in the cultural tradition of Kazakh people. Its whiteness, glow and shine were associated with the night luminary - the Moon, so the silver was identified with sacred forces of celestial bodies and space. Besides known antiseptic features, the silver was considered as a talisman cleaning from evil spirits and providing all benefits to the owners. In Kazakh community the ritual value of silver has been supported by the empirical knowledge of the people about its bactericidal features. For example, water was purified with silver spoons and coins when babies had a bath, the bride and the groom were drinking from a silver bowl during wedding ceremony (neke suyl), the healers (baksy) used silver objects in treatment of ill persons, Kazakh women were wearing silver rings and bracelets when they were cooking, various silverware has been used in cosmetic and hygienic practices in everyday life of the Kazakh people.

Zergerligi (silver jewelry making) - knowledge and skills in the field of traditional Kazakh art of making silver items, which result in creating of a set of original jewelry items which identify Kazakh culture. This can be women jewelry sets, as well as men and children's sets. They have a diverse ritual-ceremonial purpose. The silver sets or certain items accompany each Kazakh person from birth to death. The distinctive features of wedding sets: they are widely spread, rich and have sacral semantics. The revival of traditional rituals and ceremonies (birth, wedding, remembrance, etc.) is currently observed, which enhances the restoration of the traditional cultural context, which includes silver jewelry as an active element. Each object of jewelry art of Kazakh people, moreover, each element of ornament or techniques provides the insight into the spiritual layer of national culture, including knowledge of the universe, social and age differentiation, art-style settings and priorities of form-shaping.

In ancient times plenty of adornments were made of silver: finger rings, ear rings, beads, bracelets, breast pendants, fighting and holiday belts, clasps. Precious silver vessels like jugs, bowls, mugs decorated with relief and engraved images were highly valued. Sets for women can be mentioned separately, because they are rich, multi-component and complex in production, which include jewellery for headwear (pendants, amulets), hair (sholp), forehead jewellery (pendants - shekelik), pectorals (alka), rings for matchmaking set on the soldered ring bases (кудаги жуздик), bracelets (bilezik), integral bracelet connecting by chains the bracelet and three rings (without bilezik), belts (кемер белбеу) and
belt buckles (*kapsyrma*), decorated with a traditional Kazakh ornament (zoomorphic, floral, geometric, cosmological). Also sets for men suit and wear, mostly of riders - silver belts (*beldik, kisebeldik*), harness inlaid with silver (saddle - *er tokym*), sheaths for swords, sabers and knives.

Women's decorations were variously ornamented; each region had its favorite technique.

The amount and artistic values of adornments depended on woman's well-being and age. Girls and young women were wearing numerous adornments and those for special occasions, such as weddings, visiting, roaming from one place to another. Breast adornments of jewelers from Manguishlak and Atyrau particularly stood out because of their massiveness and beautiful decoration, achieved by abundant use of gild, relief chasing and cornelian inserts. Wide massive *bilezik* bracelets and finger rings, sometimes worn on several fingers were made in this style. The basic ornamental motifs are rosettes, triangles, zigzag shaped figures, and combs surprisingly resembling ornamentation of ceramics of Andronov period.

One of the main functions of *zergerli* is the cultural and unifying function at different levels: from specific event (for example, *tusau kesu, shildekhana, kudalyk, nekele sui*), family and community celebrations to the association of the traditional ornaments tribal, regional, national communities according to the distinctive stylistic features.

Artistic value of Kazakh jewelry described above was in their graceful and expedient shape, expressiveness of their decorative decision. Nothing extra, fanciful and non-expedient was esthetical ideal of a folk master. Metal works completely meet these requirements. Thus jewelry are comparatively...
big and are mainly reduced to earrings, rings and bracelets - the things which are safe on the lobe of the ear, on the wrist or fingers while riding a horse. Another characteristic feature of Kazakh jewelry works is a tendency to cover entirely the surface of the article with decorative elements of rosettes, medallions, and plates. Ornamentation plays an important role in creating metal works of art. On the whole Kazakh metal works are most close to Kirghiz. The Kirghiz, Uzbeks, Turkmen, Touvinians and Buryats know openwork caving. Openwork caving was used by the Altais Turks, Huns and Kyrgyzs. A similar statement is true for forming to shape. The Kirghiz, Bashkirs, Altais and Buryats made incisions with silver. The Yenisei Kirghiz used it widely in the 9–10 centuries. Kazakh masters inherited these ancient traditions permanently improved them and created their own original and perfect art.

**Modern Status of Traditional Crafts and Artisans**

Collective experience of creating works of art, accumulated by Kazakh people in previous historical epochs, got its further development in 17-20th centuries. Historic changes and societal cataclysms seemed not to affect the regular life rhythm of the traditional herders' life. This lifestyle predetermined the choice of material and forms using in applied arts. The basis of decorative arts is an ornament. The names of ornament patterns show people's creative world perception. The majority of ornamental compositions characterize by symmetry, clear-cut rhythm, equality of background and pattern, reticent monochrome images in combination with contrasting images. Concepts of beauty and kindness have been passing naturally from generation to generation without dramatic leaps. Changes in topics and forms of folk decorative art objects were very reticent even in the latest periods of development, when different innovations from Russia influenced folk art. This process was somehow going in speculation of whether these innovations would meet the requirements of people's taste or not. It was the way that life-asserting character of traditions, one of the basics of human culture, manifested itself.

The researchers discovered that considerable part of folk art had survived by the end of the 20th century. It was especially popular in rural cattle-breeding regions because of succession of skills and demanding for traditional art goods. Almost each woman in Narynkol and Kegeu districts of Almaty province made *tuskiyiz* carpets, *tosek zhapkys*h bedspreads and *ayak cap* bags*,* which were decorated with traditional *biz keste* embroidery. Researchers noted that artistic technique of up-to-date embroiders have not hardly changed in comparison with museum items except penetration into the ornament of some unusual elements from modern ladies' magazines. *Syrmak* patterned and *tekemet* thick felt carpets were produced in Zhambyl, Southern Kazakhstan and Kyzylorda provinces, and nap/napless carpets were a part of girl-bride's dowry as in previous time. Young women and girls made patterned thick felts, carpets and mats. Older women knew and handed over the secrets of processing, dyeing, spinning and weaving the wool. Since independence obtaining in 1991 Kazakhstan observes a phenomenon of crafts revival. The shift to the market economy and increase of tourism
contributed to leverage the old art. The design of Sheber-aul (Kazakh artisans' village) at Almaty surroundings facilitate the manufacturing of the genuine crafts at masters' habitat. They live there, involving children and relatives into this crafts making process. People can buy there the articles, which are known only through museum expositions: malakhai (Kazakh national hat made of fox), felt hats, leather koumiss flasks, bridles with chased badges, whips, musical instruments, jewelry and a lot of other items. Many artistic crafts, oral poetic works, folk songs and music go back to the past. The recognition of the vital essence of the intangible heritage manifests in conducting of folk art exhibitions, folk festivals and acknowledgement of crafts esthetic value. Professionally trained artisans produce the crafts of a good quality. Urban artisans have better information on various exhibitions and trade fairs, as compared to rural masters.

The following types of traditional and folk crafts can be considered as the wide spread in modern Kazakhstan: jewelry; national clothes tailoring; ‘kurak korpe’ (quilts done using the scrappy technique) tailoring; felt goods and pile less carpets. AOther popular types of crafts are souvenirs-making; modern types of craft (bead-weaving, batik, etc.); Least popular and spread, as per organizations responses, appear to be the following goods: the equipment for horse riding; wood-made goods; embroidery and toys making is less spread. The local customs, including popularity of bayga (horse-riding tournaments) predicted an existence of the horse riding equipment craft. The masters specialize on making of horse-riding equipment for casual use, and those who decorate such equipment with carving, encrustation, etc. Organic links between art and everyday life provides preservation of wise expediency of folk art items, as it is very convenient in use. Men made agricultural implements and arms: fuse guns, sabers, axes, saddles, harnesses. They produced wooden frames for yurtas (keregue, trellis, doors etc.), jewelry; and carved out of wood, stone, horn, metal. They curried leather and manufactured goods. Women processed wool; they made thick felt, carpets and were engaged in weaving, sewing and embroidery. They also produced clothes, bedclothes and other things.

National Intangible Heritage Inventory

The definition of ICH as elaborated for the 2003 Convention explicitly includes instruments, objects, artefacts and cultural spaces, that are associated with manifestations of ICH. The use of these auxiliary material elements, and – if appropriate – the knowledge relating to their creation or maintenance, is traditional in as far as they are handed down through the generations; their form and function can evolve with the development of the practices and expressions during which they are used and with new materials available. If aspects of these auxiliary elements are distinctive for specific groups, then they may be as important for the identity of the groups in question as the ICH manifestations with which they are associated. It is not the intention of the 2003 Convention that material auxiliary elements of the ICH be highlighted, or inscribed on one of its two Lists, in their own right. Such material elements, if indeed they are associated
with living expressions or practices, may be targeted in safeguarding measures related to those living expressions and practices.

The 2003 Convention explicitly asks for attention for cultural spaces in the definition of ICH not only in Article 2.2, but also in Article 14, which requests States Parties to promote education for the protection of natural spaces and places of memory which are essential for expressing manifestations of ICH. Objects and spaces that once formed part of the ICH of a group or community, but that are no longer associated with living practices, cannot be protected by the 2003 Convention. For the same reason, values associated with monuments and sites are not considered ICH as defined under the 2003 Convention when they belong to the past and not to the living heritage of present-day communities (Yamato Declaration).

The National ICH Committee introduced an inventory of the intangible cultural heritage in Kazakhstan. The regulations contains the criteria and procedures for entering an element on this inventory. The regulations also describe the procedures for nominating an element included in this inventory for the Representative List of the Intangible Cultural Heritage of Humanity (Article 16 of the 2003 UNESCO Convention).

With this inventory, the National ICH Committee wants to achieve more than just creating a list of intangible cultural heritage in Kazakhstan. The inventory provides insight into:

- The heritage communities involved with the intangible cultural heritage;
- The measures taken by the heritage community to safeguard the intangible cultural heritage and transmit it to future generations and to increase the support of society for the intangible cultural heritage;
- The heritage experts involved with the heritage community, who assist and support the community in safeguarding the intangible cultural heritage.

Criteria for inclusion are:

- The element satisfies the definition of intangible cultural heritage as listed in UNESCO Convention (2003) and its Operational Guidelines;
- There is a consensus within the cultural heritage community to place this element in the inventory. Consensus is indicated by the relevance of groups and communities, and also individuals, if any, that are a part of the cultural heritage community when drawing up the application;
- The cultural heritage community actively participates in safeguarding and transmitting the intangible cultural heritage. This is demonstrated by the measures that are and will be set up within the cultural heritage community.
In the spirit of the Convention it is the cultural community, as conveyor of the element of intangible cultural heritage, that decides to apply for inscription on the national Inventory List and/or the UNESCO Representative List. It is thus not a group of experts or scientists who decides after an in-depth scientific study which elements can or may be entered in the national heritage List, or if the occasion arises, meet the criteria of the operational directives of UNESCO for inscription on the Representative List of UNESCO. It is the community itself that can and must take the initiative. In this way, the principles of the Convention are complied with.

A number of quality checks have been built-in in the regulations. The regulations recommend that the cultural heritage community cooperates with an academic and creative organizations. This is an organisation whose key task is to preserve and/or works on the interaction between the cultural heritage and the public. These are: museums, cultural archives institutions, heritage libraries, as well as art unions and/or NGOs for popular culture, specific centres of expertise in cultural heritage and local authorities with a cultural heritage policy. This cooperation is to enhance the heritage reflex of the cultural heritage community and help design measures to safeguard the element of intangible cultural heritage.

A second element of quality control is the Technical Expert's Committee – an advisory body for intangible cultural heritage that has been established by the national Commission for UNESCO. This committee of experts checks the element and the application file against the criteria as well as examines the quality of a file. If necessary, it offers the cultural heritage community advice and points for improvement, and advises the National Commission whether or not to include an element on the national ICH List on the one hand and/or to present it for inscription on the UNESCO Representative List on the other.

The Provisional National Intangible Heritage List

By July 2012 the following eighteen ICH elements were included by the Technical Committee to the Provisional National Representative List of the Intangible Cultural Heritage of Kazakhstan:

(a) Oral Traditions and Expressions

- Aytys (submitted 28 May 2012 by the Institute of Cultural Policy and Art Studies)

- Zhyrau Poetic Traditions (submitted 28 May 2012 by the Institute of Cultural Policy and Art Studies)

(b) Performing Arts

- Kara Zhorga (Folk Dance) (submitted 20 March 2012 by the Kazakh Ballet World Magazine)
• **Orteke (Traditional Kazakh Puppet Performing Art)** (submitted 20 March 2012 by the Almaty Public Puppet Theater)

• **Traditional Art of Kazakh Kyui** (submitted 20 March 2012 by the Kazakh National University of Arts)

• **Kylkobyz Performing Art** (submitted 2 May 2012 by the Kazakh National University of Arts)

• **Kazakh Oral Tradions of Singing** (submitted 8 May 2012 by the Kazakh National University of Arts)

• **Oral Tradions of Singing in Western Kazakhstan** (submitted 10 May 2012 by the Kazakh National University of Arts)

• **Sybyzga Performing Art** (submitted 11 May 2012 by the Kazakh National University of Arts)

• **Shankobyz Performing Art** (submitted 11 May 2012 by the Kazakh National University of Arts)

• **Kara Olen (Traditional Lyric Song)** (submitted 11 May 2012 by the Kazakh National University of Arts)

(c) **Social Practices, Rituals and Festive Events**

• **Nauryz: Traditions of the Festive Event** (submitted 20 March 2012 by the Kazakh University of International Relations and the Institute of Cultural Policy and Art Studies)

(d) **Knowledge and Practices Concerning Nature and the Universe**

• **Falconry** (submitted 20 March 2012 by the Al Farabi Kazakh National University, Berkutshi Association and Kazakhstan Federation of the Traditional Sports)
(e) Traditional Craftsmanship

- **Yurta of Mangystau** (submitted 20 March 2012 by the Historical and Ethnographical Museum of Mangystau Province)

- **Traditional Manufacturing of the Lazakh Dombyra** (submitted 2 May 2012 by the Abai’s National Teachers University)

- **Traditional Carpet Manufacturing** (submitted 8 March 2012 by the Shieli Museum on the History of Rice-Growthing)

- **Traditional Kazakh Jewerly** (submitted 17 May 2012 by the Auezov's Research Institute for Literature and Art Studies)

- **Traditional Felt Manufacturing** (submitted 17 May 2012 by the Auezov's Research Institute for Literature and Art Studies)