CHAPTER FIVE

TRADITIONAL FOLK CRAFTS

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Adras and atlas weaving

Adras and atlas weaving refers to the traditional textile making technique. These textiles are made from silk and cotton threads. Tajikistan silk fabrics had their own names: shohi, khan-atlas, zaratlas etc. These types of fabrics were produced from pure silk. The fabrics made of cotton weft and silk warp was called adras, bekasab, banoras and in English is commonly called ikat.

Ikat (adras) is a dyeing technique used to pattern textiles that employs resist dyeing on the yarns prior to dyeing and weaving the fabric. In ikat the resist is formed by binding individual yarns or bundles of yarns with a tight wrapping applied in the desired pattern. The yarns are then dyed. The bindings may then be altered to create a new pattern and the yarns dyed again with another color. This process may be repeated multiple times to produce elaborate, multicolored patterns. When the dyeing is finished all the bindings are removed and the yarns are woven into cloth. In other resist-dyeing techniques such as tie-dye and batik the resist is applied to the woven cloth, whereas in ikat the resist is applied to the yarns before they are woven into cloth. Because the surface design is created in the yarns rather than on the finished cloth, in ikat both fabric faces are patterned.

The adras and atlas is used to make male and female clothing including home fabrics such
as curtains, pillow case etc.

The *adras* and *atlas* are woven in various sizes regular or also called *odmiyona* which has a width of 40 cm the *serbar* ikat has 70 cm width and *kambar* is woven in 26 cm width. The ikat (*atlas* and *adras*) workshops either buy ready dyes threads. In traditional workshops they use natural dyes extracted from plants and they resistance is improved by adding different oil or fats.

Ikat fabrics are produced in both traditional small family-owned workshops as well as in industrialized factories. Usually the quality of the fabrics differs from the weaver's skills, dyes and size. The traditional workshops in addition to the weavers also have dye-master who is responsible to dye the loom according to the pattern he has in mind. The patterns are taken from the natural world and also traditional jewelries of the Tajik people.

In industries about 30 types of ikat both pure silk loom and mixed or cotton threads are made. The ikat fabrics depending on their origin have their individual names such as «Tajikistan's spring»; «Rainbow» and «Wedding» etc.

Ikat fabrics are found in every household and that is considered to be traditional fabric to make traditional costumes. In recent years in Khujand city a new tradition Atlas Festival was born where the traditional and workshops and factories bring the samples of their ikat fabrics for display and sale.
**Raghzabofi**

*Raghza* refers to a felt textile made from sheep wool. Unlike felt the *raghza* is woven. *Raghza* is widely known among the mountain societies of Tajikistan. The sheep-wool yarns are made during the winter when the women have less work around the farm. Then *raghza* is woven using these yarns in frames.

After the fabric in knitted it is kept on steam to soften it. Afterwards it is stretched on a board to make it even and flat. Once it is dried it is removed from the board and than used to make various clothing primarily outer garments.

The *raghza* fabric is used to make special overcoats called *chakman* worn by the shepherds or other people during the winter on top of their clothing. The *raghza* fabric sometimes it is
waxed to make it water proof. Raghza is used as foot wrap for the winter or in Darvoz they make special trousers worn by the hunter in the winter during the hunt.

Raghza fabrics have natural color depending on the color of the yarn that is white, brown or black. The white raghza sometimes made from processed wool are used for special vests worn on top of the shirts. Sometimes the raghza clothing is decorated by means of applique forms made from felt or other embroidery.
Carpet weaving

 Carpets are one of the primary items in any household used for covering the floor and decorating the walls.

 Depending on the weave techniques employed carpets can be very colorful or ordinary. Carpets are made from cotton, wool, silk and other artificial threads. However, majority of carpet weavers use cotton threads for the structure of cotton threads allows producing better quality rugs. In rural areas felt making is practiced as opposed to carpet weaving where they would use sheep or goat wool.

 Carpets are made in many ways, and most widely used form of carpet making is tufting and weaving. The tufting procedure involves the sewing or punching of face pile yarns into a backing by a special machine that is equipped with numerous needles. The tufts are inserted lengthwise into a primary backing. In finer carpet the tufts are close together, giving the finished product a denser quality and appearance. The tufts are then set in place with the use of a latex compound that is laminated to the secondary backing. This final backing or layer gives the carpet additional strength.

 Woven carpet has been available for many centuries. Before the invention of machines, the products were hand woven. The process for both is virtually same, with different types of weaves used for specific appearances and qualities. Basically, to produce a woven carpet, two sets of yarns are intertwined. These are the pile yarns, commonly referred to as face yarns, and backing yarns that result in a single “fabric.”

 Weavers who weave on a regular basis have a very good speed in knotting. They tend to develop this speed over a span of time. One or more weavers work on a loom depending on the size of the carpet. Each weaver makes individual knots row after row.

 In carpet weaving there are four types of knotting, these are: Persian knot, Turkish knot, Persian jutfi (pair) knot and Turkish jutfi (pair) knot.

 The most important tool in carpet weaving is called loom. Traditional loom is made usually
of wood, but recently metallic looms are also utilized and is in prevalent, due to its advantages. Other tools used by the carpet weavers are scissors, iron rod, levers and comb beaters.

Nowadays the traditional art of carpet weaving is developing across the country where young women are attracted to learn and revive this form of traditional craft.
Felt rug/carpet making

Felt rug/carpet making refers to traditional production of a rug or carpet with felt. Felt is a textile material that is produced by matting, condensing and pressing fibers together. Felt can be made of natural fibers such as wool. In Tajik felt rug making is called namadrezi and it is widespread among the pastoralist communities of mountain areas of Tajikistan. The size of the felt rugs depends on the purpose for which they are made and usually can be 2x3 m or even bigger with the thickness of 0.5 to 1 cm.

Felt from wool is considered to be the oldest known textile. Many cultures have legends as to the origins of felt making, such as at the time when the first sheep was domesticated etc. Felt making is still widely practiced by semi-nomadic peoples across the world. In Central Asian cultures felt rugs are used for tents and clothing and home furnishing.

Traditional felt in Badakhshon province is made in this manner: first a sturdy cotton blanket is spread out. Than dyed pieces of wool is spread following a pattern the felt maker has in mind. Afterwards the «designed» wool pieces is covered by dark color dyed felt this is than covered by another layer of wool. After the layers has been placed a hot water is sprinkled evenly on top of the wool and then the sheet is taken from end and rolled tightly and tied up in places so the wool pieces inside does not roll-out.
or mix. Afterwards the 'rolled' wool is placed on the floor and few people sit and begun rolling it against the surface by their hands. There are usually five people who take part in rolling the felt. After rolling it for sometime the roll is opened and soap is applied to give the wool sticky texture and the wool is again rolled as in the first instance. After this the wool is rolled among the sheet for 3-4 hours. After this it is unrolled and left in the sun to dry and to be used.

The wool for the felt making is dyed from naturally extracted elements that are from tree peels or plants. According to the local tradition every household must own a felt carpet. The plain felt is used to cover the floors and on top another rug is spread. This is to make the floor warm and soft. There is also a tradition to lay a newborn baby on the felt or also to cover the dead body with the felt rug on the funeral.

In Ishkoshim district when a felt carpet is made for the wedding usually an elderly women who has healthy marriage and children is invited to decorate the felt carpet that way she transfers her happy life into the bride to-be girl. There is also a special prayer dedicated to the felt carpet making, which is recited prior to starting felt making process. This prayer is always recited by a felt maker who his ancestors are known to be following this profession for several generation.
Zarduzi

Zarduzi refers to a form of embroidery with gold and silver thread - a very ancient kind of needlework. Historical records give the evidence of the existence of gold embroidery as early as in the medieval times. This kind of needlework was widespread in many parts of the world, and Tajikistan was not an exception. However, its special embroidery techniques and national patterns make the golden-embroidered products a unique and original.

The design and patterns for gold embroidery is first drawn on the cardboard than cut and put on the surface of the fabric than covered with the gold thread. Another technique was to make patterns from the thick cotton threads.

There are wide varieties of the patterns used in gold-embroidery items; these are natural floral patterns or other abstract patterns.

In Bukhara and other cultural centers of the Central
Asia the art of gold embroidery applied to costume design has a centuries old history. Written sources inform on existence of the gold embroidery from the 14th century, and in its own turn, ornaments and colors of wall paintings related to the 6th - 7th centuries prove that gold embroidery had already existed in the Early Medieval periods.

Gold embroidery had reached its blossom in the 19th century. It decorated the costume of rich citizens. Particularly in the courts of the local rulers there were special workshops supplying the court with the items.

This golden-embroidered technique differs much from other kinds of embroidery, since a golden thread is difficult to run through a material and therefore masters of gold embroidery have to apply thoroughly the thread smoothly on the surface of the fabric. Meanwhile, the gold should not be erased from the threads. This labor-consuming process takes a lot of time (sometimes years!), so hand-made golden-stitch embroidery is highly valued products and much more expensive those of machine embroidery.
Gulduzi

Gulduzi – a form of embroidery is widespread handcraft among the Tajik women. It is one of the oldest forms of handcraft stitched by using needles and special hooks. For gulduzi embroidery variety types of threads made of silk, cotton, wool, synthetic and metal based material. Although traditionally gulduzi embroidery was made by hand these days there are also embroidery-sawing machines used in production of traditional patterns.

Gulduzi embroidery is widely applied for decoration of nearly any objects made from fabric and leather. Most common items where gulduzi embroidery is applied are home textile, clothing including slippers and shoes. The coverings for horses and camels are also decorated with gulduzi embroidery. Gulduzi embroidered home textiles are of different functionality such as tablecloth, tea towels, curtains, bed cover, head gears etc. These objects can have different size such as bed cover can be quite big and such items are embroidered by a group of women where as smaller items are made by one person.

Gulduzi embroidery has different forms of stitching such as chapduzi, kandakhayol, khomduzi and iroki.

Suzani is one of the types of embroidered and decorative textile made in Tajikistan and other Central Asian countries. Suzani is from the Persian suzan, which means needle. Suzanis usually have a cotton (sometimes silk) fabric base, which is embroidered in silk or cotton
thread. Chain, satin, and buttonhole stitches are the primary stitches used. There is also extensive use of couching, in which decorative thread laid on the fabric as a raised line is stitched in place with a second thread. Suzanis are often made in two or more pieces that are then stitched together.

Popular design motifs include sun and moon disks, flowers (especially tulips, carnations, and irises), leaves and vines, fruits (especially pomegranates), and occasional fish and birds. For large suzanis, several of the fabric strips are first sewn loosely together and the pattern is drawn on
them; then they are taken apart so that two or more family members or friends can work on the embroidery simultaneously. Later when the panels are rejoined, the pattern parts may not match perfectly, and extra stitches may be added in the areas along the seams. It's the old, traditional approach in this handcrafted art form.

The suzani embroidery threads are silk. Two traditional stitches are used in a majority of the pieces: primarily basma stitch, sometimes called Bukhara couching, and less often, chain stitch. An unbelievable amount of time and care goes into the making of each piece.
Chakan

Chakan refers to a form of embroidery that includes variety of imaginative floral and abstract designs and patterns. Chakan embroidery similarly to suzani and gulduzi has silk or cotton base fabric and for stitching cotton, silk and synthetic threads are used.

Chakan is distinct in its colorful patterns and it is used to decorate home and other decorative textiles, including clothing.

Chakan is the traditional form of embroidery of the Southern Tajikistan, Khatlon province and has a wide areal in major cities such as Vose’, Muminabad, Danghara and etc.

In Kulob city chakan dress is considered as a form of bridal dress. In addition every girl getting married would have a special chakan chador (a curtain divider used during the wedding behind which a new bride will stay for few days). Young men also would wear special commissioned chakan hat for the wedding. Although, in Kulob men usually would wear various types of the toqii chakan – traditional hats distinct with
its colorful patterns. The big size chakan wall hangers are prepared by the women to decorate their houses.

Chakan dresses are worn by women in Tajikistan for both regular days and special events. Sometimes specifically for certain occasion masters make chakan dresses. The chakan dress and hat is not however bound to the Khatlon province but it is these days widespread in many parts of Tajikistan. Chakan embroidery is also used to make pillows and cushions.

Chakan dresses are also popular costume worn by the dancers and it is one of the most festive forms of dress. Being considered as a national heritage the promotion of chakan embroidery lately has highly developed. There are national contests such as «Taronai chakan», «Jilvai chakan» and concentrating on creativity and innovation in chakan embroidery and also transmission this form of traditional craft to the new generation and introducing it to the world.
Patchwork

Patchwork in Tajik called quroqduzi also is known as tarkduzi, poraduzi, malofaduzi and kalamrezgi.

Patchwork essentially is a form of needlework that involves sewing together pieces of fabric into a larger design. Often the remnant pieces of fabrics after making clothing or other items are converted into something different through patchwork needlework. The larger design made from pieces of fabric is usually based on repeating patterns built up with different fabric shapes, which can be different colors harmonized into group. These shapes are carefully measured and basic geometric shapes making them easy to piece together. Overall patchwork designs are incrementally pieced geometric shapes stitched together to form a larger random or composed design. The colored shapes can be randomly pieced or follow a strict order to create a specific effect, e.g. value (light to dark) progressions, or checkerboard effects.

Evidence of patchwork – piecing small pieces of fabric together to create a larger piece and quilting layers of textile fabrics together – has been found throughout history. In Tajikistan also it has a long history of evolution and use. In choosing pattern patchwork designers chose either imaginative pattern or something from the environment. The patterns are called according to what their represent such as quroqi chashm – black and white patchwork resembling eyes.

In Tajikistan variety of home textile and clothing are made by patchwork such as matrasses, quilts, waistcoats, tablecloth and so.

Among Tajik patchwork items also carry symbolic meaning. For example, people hold belief that the patchwork clothing would ward off the person from an evil eyes or other super-
natural causes. There is also a traditional practice to make a patchwork coat for cradles of newborn babies, especially if the family has seen child death prior. The patchwork coats for children are usually made from the fabric pieces of elderly people in the family as a mean of evoking their blessings and protection to the child. Mothers would also make special patchwork sheet to cover the cradles to protect children from evil forces including illness. The same attitude applies to the newlyweds; mothers would make patchwork matrasses for the bride and groom. Sometimes they would make patchwork tablecloth from the bridal curtain or even with embroidery pieces.

The patchwork is obviously very innovative approach towards to recycling old fabrics into a new object, but also new fabrics are used to make patchwork. These days patchwork objects made from new fabric pieces are fund in every household, especially in the homes of newlywed women.

Patchwork also has great aesthetic nature and many fashion designer use patchwork style to design costumes and clothing. In some families patchwork items are passed from generation to generation and revered as a memory of ancestors.
Hat making

One of the traditional and widespread types of hats among Tajik people is called *toqi*, which is also common across the Central Asian landmass owning its peculiarities in shape, color and designs. Hat making or literary hat stitching is a craft primarily followed as profession by women. In northern Tajikistan *toqi* is called *tuppi*. *Toqi* has gender specification and women’s, men’s or children and elderly people wear different types of *toqi*. In addition, *toqi* has great regional and interregional diversity in types, forms, design, fabrics used, and stitch patterns. Certain *toqi* has also specific names, such as *chakan*, *iroqi*, *zar-duzi*, *torduzi*, *chortark*, *chust*, *chamgul*, *muhrador*, *kuluta*, *arusi* and *araqchin* and so on.

*Toqi* is not worn only for protection against natural elements, but also has deep root in local beliefs. Until the 60s or 70s of the last century men always worn *toqi* and without that no one would sit at the table to eat as eating meal bare head was considered to be sin. In addition, men had to wear *toqi* during the mourning period at least for 40 days after the funerals. Today the tradition of wearing *toqi* among the youth has greatly diminished and usually elderly or middle age men wear it.

*Toqi* consists of 7 parts: *tora* (top of the *toqi*), *girda* (a belt that goes round it), *astar* (inside lining), *pilta* (cotton or paper filling to give the *toqi* desirable structure), *sheroz* (decorative hand weave or stitched ribbon attached round the *toqi*), *magzi* (a plain color ribbon used in certain types of *toqi* e.g. *chusti* or *iroqi*) and *pupak* (pom-pom attached in one side of the *toqi*). *Toqi* is made both manually and also using sowing machine. The fabric for stitching *toqi* is chosen
in accordance to its type and initial form is cut depending on its shape. For example *chusti toqi* is square where else *gulduzi toqi* is round. While for *chusti* silky black fabric is chosen for *gulduzi toqi* plain cotton fabric where the patterns are embroidered using colorful thread and normally has vegetal and floral designs. The sturdiness and structure in *toqi* is given by cardboard or cotton threads inserted between liner and upper piece.

First of all the upper and liner are cut and stitched than the belt to which the upper part is attached after these two are joined and stitched together the first stage of *toqi* stitching is finished. Afterwards the external decoration is applied such as decorative ribbon woven from colorful threads or plain black silk or velvet ribbon.

In past women would worn head scarf on top of their *toqi*, but these days *toqi* is worn also without extra covering on top of it.
Beadwork

Beadwork is the art or craft of attaching beads to one another by stringing them with a sewing needle or beading needle and thread or thin wire, or sewing them to cloth. Beads come in a variety of materials, shapes and sizes and beadwork is widely applied in making decorative items and is used to create jewelry or other articles of personal adornment. It is also used in creating art pieces and wall decoration.

Based on the techniques employed, beadwork techniques are broadly divided into loom and off-loom weaving, stringing, bead embroidery, bead crochet, and bead knitting.

Beads, made of durable materials, survive in the archaeological record appearing with the very advent of modern man, and contemporary beads are continuity of this ancient tradition. Beads are made from natural materials, such as seashells, mother of pearl or plant seeds and stones. There are also beads from precious and semiprecious...
metal and stones as well as synthetic material such as plastic or glass.

Bead workers use different beads of different color to create colorful patterns and sewing jewelry or decorative items. In Tajikistan choker (khafaband) is traditional female adornment, which is made from beads. There are multiple types of personal adornment jewelries, which are made from beads. Some of this personal adornment items can be very long or big for creation of which a months is spent.

Beadwork is particularly widespread in Badakhshon province where variety of decorative jewelry is made from beads. The patterns created by beads of different color are both simple geometric as well as more complex patterns.

The beadwork items are sold as souvenirs and also made for personal use or exchanged as a gift. Beadwork is also used in embroidery where patterns are contoured by a thread and than filled with beads.
**Sherozbofi**

*Sheroz* is a braided straps used for decorating edges of costumes and other textiles. It is one of the popular female craft also known as *jiyakbofi*. The straps are braided in the frame or knitted than patterns are stitched on them or patterns are designed when braided in the frame. These braided straps are used as decorative elements in the edge of sleeves, round the edges of the men’s coats, round the edge of the hats. The braided straps, which are used to be stitched over, are knitted from the monocular threads.

Color of the braided straps is chosen depending the purpose of they use. The black hats have white or red braided straps or braided straps used for the female trousers are black base knitted straps on top of which colorful design is stitched leaving two sides black and between the colorful stitching white threads are used to highlight the pattern.

The braided straps used for coats or sleeves are usually braided by hand using multiple threads of different color. The base braided straps are knitted from the cotton threads and the silk threads are used for stitching applique designs.
**Jurobbofi**

*Jurobofi* refers to *jorab* that is “socks” knitting. *Jurobs* are multicolored socks with intricate patterns, knitted from the toe-up. They are usually worn in such a way as to display rich decoration.

*Jurobs* are made of wool, silk, nylon or sometimes cotton. Other materials include acrylic and blends of wool and cotton. *Jurobs* can be knee-high, regular length, ankle-length, or made as slippers.

*Jurobs* are usually knitted with 5 double-pointed needles. In Tajikistan *jurobs* are knitted as well combination of knitting and crochet techniques. In Tajikistan *jurobs* are specific to Badakhshan province and in common culture they are called Pamiri *jurobs*. The *jurobs* in Badakhshan are made by using crochet technique only, although needles are also used. The historical sources witness the presence of this craft in Pamir from 19th century. The needles for knitting are made from tree branches. *Jurobs* knitted with needles have specific pattern making techniques and for this purpose up to 5 or 6 needles are used. These days generally metallic needles are used.

The Pamiri *jurobs* have a very unique character and pattern. The manufacturing technique is a special kind of crochet. The socks are very common in local everyday life as well as popular among tourists.

In Pamir *jurobs* are made primarily from the sheep wool although wools from goat and yak are also used. Wool processing for preparing threads have also special place in traditional craft of the Pamir region and it is manually processed and dyed.
Jurobs are season specific and the thickness and layers of looms in weave and height of the jurob reflects the season when these jorabs can be worn.

Jurobs have multiple decorative patterns. Some jurobs are decorated only from the ankle high but some fully decorated. Jurobs are given name based on the pattern and decoration used in them. For example «azhdapajkar» (dragon body), «pari tovs» (peacock feather) and many alike names that reflect the design used in decoration of the jurobs. Among the existing decorative patterns used in jurobs the «dragon body» is most ancient reflecting the traditional old beliefs of the Arian people.

Jurobs are generally unisex, but some of them on the basis of the decorative patterns can be distinguished. The women jurobs would have more elaborated patterns and vivid bright colors whereas men jurobs would be much simpler in their decor. Similarly children jurobs are less decorated or jurobs made for a special occasion such as wedding or birthdays would have special ‘souvenir’ nature where tinsels are used to make them shine.

The continuity of this craft perhaps best can be explained by the fact that the raw material for this craft is plenty in mountainous regions and also there is a real market for it both among local population and also visitors.
Shoe making

Shoe making is one of the traditional and ancient crafts of the Tajik people still being practiced to this day. Prior to the 1920s, it is known that there were shoe making workshops in every city where up to twenty or forty people used to work. These traditional workshops produced shoes for all purposes and for everyone e.g. men and women or children shoes, winter shoes for working in the field, shoes for horse riding etc. The shoemakers also made mahsi – a type of knee-high slippers without hard sole worn to keep the feet warm during the winter and also for religious purposes. Mahsi was made from very soft leather. Shoemakers were given names depending on the type of shoes they made such as muzaduz- shoemaker specialized in making boots or kafshduz – shoemaker specialized in making outdoor slippers.

Certainly the traditional shoes made for local market were also designed after the imported prototypes as witnessed by the names given to these shoes, such as Iraqi i.e. shoes from Iraq. Quality and type of shoes also depended on the social status and the wealth of the person.
commissioning it or buying it. For example a shippak shoes, which is a type of women outdoor slipper were made using three layers of fine leather and had also a heel.

The basic traditional shoe making toolbox included a pair lasting pliers, shoemaker’s knife, awl handle, welting awl blade, sleeking bone, spool of hemp thread and ball of thread wax.

One of the most common footwear worn in old days was muki, which was worn by men, women and children alike. This type of footwear was worn during the warm and dry season. It was light weight and ankle high made from un-tanned leather.

Second most common shoes were that of choruk or also commonly called khomak. In contrast with muki the choruk was worn during the humid, wet and cold days. It had flat sole and was made from un-tanned and unprocessed cow or sheep skin with the furry part from outside. Inside it a layer of linen grass was let for insulation purpose and foot wrap was used to add extra comfort. This form of footwear was mostly won by impoverished population. It was higher than ankle and had strips attached to it in order to tying it up on the foot, which was called chorukband. Choruk was not made by professional shoemakers but ordinary people would make it themselves.

Although making certain traditional footwear has discontinued due to the mass industrial productions, but still making boots and mahsi is continuing. In Khujand and Istaravshan there are two type of traditional boots made which has elaborate high heel used for horse-riding especially during the buzkashi game or horse polo.

Mahsi is a soft leather knee high slipper worn primarily in the cold and humid seasons and outdoors it is worn with rubber slippers called kalush. Similarly to boots it is handmade using special frame and can have decorations or be simple.
Chitgari (ornament printing on textile)

Ornament printing on textiles is the process of printing patterns on textiles, usually of linen, cotton or silk, by means of incised wooden blocks. The widespread material used for wood-block printing is called «chit» a pure cotton fabric thus in Tajik the craft of ornament printing is widely known as «chitgari» (production of chit). In the past this form was widespread but today it is practiced in Istaravshan city in the workshop of master Saidov Miramin.

Ornament printing process starts with choosing a pure cotton fabric, which is boiled for one or one and a half hours in order to make it thoroughly clean from any sorts of extra elements that it has absorbed during the weaving process. In addition after the boiling process the fabric becomes extra soft attaining high absorbance quality. After boiling it is soaked in fresh clean cold water and left to dry. In separate pot a mixture from pistachio tree or mozu (seed of a tree) is prepared. Afterwards the fabric is soaked in
the 800 gram mozu mixture and dried. A dried fabric than is hammered by kudung (wooden hammer) and woodblocks with pattern chosen is laid over it.

First a black color patterns is laid and left to dry, afterward red and then yellow color prints are laid. After patterns are printed and dried the fabric is washed in clean water and dried. The final process is when red ochre is sprinkled all over it and dipped into boiling water and kept for some time. Once the red ochre is absorbed into the spaces without pattern the fabric is dried. The usual and common patterns used are vegetal, geometric and imaginative designs.

Only natural organic pigments are used in woodblock print fabric making, which are extracted from the mixture of different vegetable and fruit peels and black pigment from iron. During the process all pigments used are kept separately in set bowls.
Intangible Cultural Heritage in Tajikistan
Traditional Folk Crafts
Intangible Cultural Heritage in Tajikistan
Jewelry making

Jewelry making is one of the ancient applied art and form of traditional craft of the Tajik people. According to archaeological data the earliest samples of jewelry belongs to the middle Bronze Age period. Of course the jewelry items in addition to being a piece of adornment have also been perceived to carry cosmological powers and protect the one who warn them.

Artistic forms and shapes of the pre-Islamic jewelry among Tajiks were inspired by the natural world and consisted of animal, bird and vegetal designs. The distinctive feature of the Tajik jewelry in Islamic period abounds with the natural, geometric and imaginative designs, including elements of Arabic calligraphy.

There are multiple ways and methods of jewelry making used in making jewelry items such as cast, engraving, gold plating and stamping. The act of separating gold from other metal like silver is known as «ganjbandi». Depending on the methods and type of metal chosen where gold or silver or by cast or appliqué, masters would proceed in making the jewelry items requested from them. The principal type of metal used in jewelry making was alloy containing silver and gold, which was called «tilloi jurghoti» (yogurt gold) consisting of 4/5 silver and 1/5 pure gold.

Should be noted depending on the type of item jewelers would use a wide array of alloy and precious and semi-precious metal, including wide range of precious and semi-precious stones for adorning the jewelry items.

Most common jewelry items used by Tajik women such as ring, ear ring, diadems, bracelets, armlets and other specific forms of complex jewelries are still current and used.

Tajik jewelers in their craft widely use beads made also from precious or semi-precious metal, which are called zaghirak or gavarsa.

Different jewelry items would had specific
names; for example these are names of earrings «Muhammadi>>, which is made in style of masters from Bukhara, «segusha>>, which could be made from both silver and gold and had hanging parts which were adorned by corals; «zirak ear ring» which usually made of silver and «sarigush>>, «qubador>>, «qafasi>> that are made from silver as well.

Rings were made usually of silver and were adorned by various semiprecious stones.

Bracelets were also made of silver and had varieties, some of which were adorned with stones. For example bracelets called «donador» or «gandumak» was a type of bracelet, which had special safety pin to lock it. The safety pin used for locking the bracelet in arm had a chain that often was decorated by coral or other stones.

In addition, there are types of jewelries such as «tumor» special cylinder form jewelry used to keep amulets inside or «peshovez» large rosette form pendants which were decorated by engraving or appliqué.
Traditional Folk Crafts
Coppersmith

Coppersmith is part of the art of metalworking and is one of the most ancient crafts and only yields the superiority to ceramics. The art of copper working is attested from the Samanid Era and attained perfection in the late medieval period.

In the middle of the 19th century the manufacturing of embossed copper articles in reaches the highest level. In big cities there were big quarters of coppersmith craftsmen – called guzari misgaron. The centers of copper working were the northern, central and the southern regions of Tajikistan. Masters made different kinds of embossed articles using copper – from household stuff to vessels for execution of religious ceremonies. Among them were ablution jugs (oftoba), tea pots (choyjush), various bowls (miskasa), trays caskets, smoking devices (chilim), inkwells, pen cases censers, and lamps all decorated with embossed ornaments. Today these traditional forms are also included into the range of goods produced by embossers.

The researchers note that varied embossed copper ware of Tajikistan has analogues among the similar stuff created by craftsmen in East Turkestan, India, Iran, Turkey and the
recessed relief. Moreover, to make details of lids, lugs and saucers for vessels the Tajik masters apply a cut-through engraving *shabaka*. Following the ancient techniques, a *kandakor* (embosser) uses a copper or brass sheet to manufacture embossed articles. Brass constitutes an alloy of copper and zinc with addition of some other metals.

The tools and equipment in the embosser’s workshop hardly differ from what handicraftsmen in the Middle Ages used. By means of simple, plain tools the copper-smith creates works of art shaping the articles into any possible freakish forms and decorating them with fine figures.

Caucasus. This fact evidences the century-old trade and cultural contacts of Central Asia with the countries on the Great Silk Road. In 19th century a Tajik coppersmiths also began using infusing semiprecious stones and glass into copper items, which has made these more attractive and pleasant. The copper items made by commission were richly ornamented

The Tajik embossing, actually, constitutes various techniques of engraving. The deep engraving *kandakory* or *kalamkori* has a more
**Karnay making**

The *karnay* is a long trumpet made of copper or bronze. It consists of the following parts: mouthpiece (*dahana*), the middle part (*torsak*), middle joining tube (*nil*), central air part (*miyonajo*), lower part of the end-piece (*kaba*), faucet (*qubba*), decorative piece (*jiyaki oroishi*). *Karnay* is 190-210 cm long with the central and middle pipe having 3.3 cm diameter and weighs 1 kg. For example, mouthpiece and middle joining part is 85-90 cm, central air part 55 cm and lower end piece is including faucet 57-63 cm long.

*Karnay* is made from a bronze sheet where all constitutive parts are first drowning on the sheet by incision than these are cut, assembled and brazed together. Each part of *karnay* is assembled separately and than joined together. After the assembling process the instrument will be thoroughly cleaned by various safe acids to give it polish, shine and remove any roughness it got during the assembling process. Afterwards, it is tested by the chief master to ensure the sound and workmanship quality.

The craft of *karnay* making was widespread in major cities of Central Asia, but from the second part of the 20th century it has gradually demised. In contemporary Tajikistan there is one master in Istaravshan region, Mirzo Mansurov who still holds the skill of making of at least 8 variety of *karnays*, such as *kajkarnay*, *shikasta*, *govdum* etc.

Playing *karnay* has become popular in wedding and alike ceremonies in Tajikistan.
Knife making

Knife is one of the most used household items made from iron or other alloys. It has three main part tegh (blade), guluband (bolster), dasta (handle) and sarband (butt). Knife makers usually use two type of metal, white metal for household knives and black metal for hunting knives or knives used for heavy works. Knife bolster is usually made from four different types of metal and alloys e.g. copper, bronze and even silver, while the handle is made from animal horns, bones, glass fused with different alloy and wood. The most expensive knives are those with ivory hands. The knife butt similar to the bolster is made of different precious and semiprecious metals.

Knife making starts by choosing a piece of suitable metal and identifying type of knife to be made. Than chosen metal is 3 to 4 times put into fire and hammered for the blade to be prepared. After the blade is given desired shape it is than polished by rough and soft sand. More the blade is fired sharper and stronger it becomes. The final polishing is done by using leather or an animal skin with finer hair.

Knife handle is made of bone or animal horn. The chosen material is polished and sanded and measured to have right proportion in relation to the blade. Bolster and butt function as main elements to hold the handle fast together.

In decoration of knife various types of ornamentation such as geometric and vegetal patterns are used. The ornaments are used on the blade, bolster, handle and butt by using incision technique or scratching.

Knife cases are made from leather or manmade leather substitutes. Inside the cases carton paper is used to prevent the blade cutting the case or for safety in carrying it. Knife cases are also decorated from the outside and a strap is attached for hanging it in the belt or carrying it.
Blacksmith

Blacksmith a profession in Tajik called ohangari literary meanings someone who works with iron is one of the widespread crafts among Tajik people. In almost every corner of the country it is possible to find a blacksmith workshop as iron objects such as household items, various tools for agriculture activities, including accessories for the house is needed on daily basis. Thus blacksmith in according to the objects they make are given name for example «kalidgar» (key maker), «kulfsoz» (lock maker), «degrez» (pot maker) and so on. In the light of technological development nowadays blacksmiths produce only objects otherwise not produced in factories.

Each blacksmith workshop will have 2 masters. The chief master will be one heating the metal and his associate will help him to hummer the iron and help it to get a shape of the objects they wish to make.

In distant past the charcoal used in blacksmith workshop was that from hard wood trees for example mountain cedar and oak. In contemporary condition coal is used instead of wood charcoal. In addition today new technology instead of manual bellows are used to keep the fire in the forge.

The blacksmith workshop usually consists of the following set of tools, objects: hearth or forge, bellow, hammers of varied shape and functional use, chisels, sets, hardy, tongs, drifts and fullers and so on.

Blacksmiths make vast array of iron products used for different purpose in daily activities of populations including object used in kitchen, gardening, agriculture and animal husbandry.
Metal sheet making

Metal sheet making is part of the general blacksmith craft, which became popular among Tajik craftsmen in mid 20th century. Metal sheets due to their flexibility and also durability is used widely in many aspects of the people’s life. If before the 20 century traditional craftsmen made metal sheets from copper or iron for use in their profession in small amount the increase of import of the raw material from the industrially more developed countries such Russia made it possible to increase the local production and use of metal sheets widely.

Metal sheets are used for making pipes used in firewood burners; they are used for making frames for a smaller object such as sifts. Higher quality and thicker metal sheets are used for production of kitchen utensils and also large waterproof tables and articles.

Metal sheets are also used for roof covering and drainage systems for making fences around the builds etc.

Metal sheets in Tajikistan are also used for production of interior decorative items such as appliqué patterns for gates, special decorative covers for walls.
Pottery making

Pottery making is one of the widespread traditional crafts of the Tajik people. Potteries produced in the workshops located in the urbanized centers and cities always had a distinctive feature in quality and variety. In rural places pottery making was practiced mainly by women. They produced various household objects by hand without using wheel or other professional tools employed in city based workshops. The pottery items in villages were dried in the shade and baked in regular oven, which usually were for baking breads. For firewood the main fuel used was a cow patty.

Pottery making was a popular thing-to-do in the summer season. The clay was chosen from special location where the dirt would have the texture and component for making pottery. The soil was brought and dried thoroughly afterwards than a mixture was prepared. To give the pottery sturdy texture sometimes sand was added too. If the pottery objects were large jars or pots the masters would add also goat hair to add the strength to the structure of the clay.

When the pottery mixture (clay) was prepared, usually by mixing with hand and stomping; the clay than was wrapped and left in the shade for up to ten days. When the clay was ready it was taken than to the preparation table where different objects were crafted and refined on the wheel by coating and ornamenting them.

Main tool for pottery making is pottery wheel, which has following parts charkh (wheel), tir (shaft), sandon or sumba (fly wheel). When the clay was put on the wheel a thin liquid mixture of clay was poured on it that would help when the clay was shaped into an object. When the object was shaped various sharp objects including strings were used to ornament the object prior it was set to dry and baked. The ornaments of the local potteries are not very complex and primarily consist of geometric patterns. More decorative elements and designs were applied after the objects were baked using different natural pigments.

Prior to the initial drying of the object before it being baked it would be processed with
a cloth soaked in red loam slip, which is called «mamolkuni» or «gilobchakuni». In workshops they would also used different types of glazing elements of different color. After initial drying process the objects are rubbed by a dry and than dump cloth a process which is called «saqalzani». After this process than the objects is left in the sun for complete drying before they are taken to the oven for baking.

The pottery firing ovens are called «khumdon» and depending on the size of the potteries fired on them they were designated as «kalon» (big) or «maida» (small) khumdon. These ovens had special hole on the top «dahani khumdon» (a mouth of oven) used to put the pottery inside and the walls had multiple small holes called «murgakh» for the smoke to come out. Pottery objects were either piled on one another during the baking or held in a metallic net to allow the fire go through. The «khumdon» during the frying process would be sealed completely to allow the temperature to rise into the maximum possible.

The pottery objects prepared based on the surviving samples includes a vast array of the household and luxury objects of diver functionality. This included also pots and dishes for cooking food or storage of large quantity of liquid or grain products.

Pottery making was practiced among the local population of Tajikistan till the middle of the twentieth century and gradually it has declined and the ceramic products were replaced by china or other porcelain objects.

## Miniature painting

The miniature painting is one of the traditional forms of the fine arts of Tajik people. Miniature is a small, finely wrought portrait executed on vellum, prepared card, copper, or ivory. The name is derived from the minimum, or red lead, used by the medieval illuminators. Arising from a fusion of the separate traditions of the illuminated manuscript and the medal, miniature painting flourished from the beginning of the 16th century down to the mid-19th century.

In Tajik culture it has a very old history, attested in early medieval rock painting, wall murals and other material culture products. In the history of the Tajik statehood, many different miniature schools have emerged and are known, such as the miniature school of Herat, whose famous representative is master Kamoluddin Behzod. Miniatures are significant for the traditional and classical Tajik poetry and book culture and it is impossible to imagine the Tajik literary sources without their elaborate and rich miniatures. In particular, the medieval Tajik book culture employed miniatures to decorate the manuscripts and works of poets and philosophers and these miniatures depict the nature, landscapes, sport games, martial arts, entertainment, music and cuisine etc.

Miniature art still continues in modern Tajik fine art. In Dushanbe, the famous miniature school is that run by famous Tajik artist Olim Kamolov and his students. In Olim Kamolov's school miniatures are depicted on ceramics, wood panels and other material the artistic features presented are imitations of the medieval miniature school but also fusing them with contemporary themes.

In the past miniature painting would have a two-layer ground. The bottom layer would be a mixture of glue, plaster, and grape treacle; on top of that would be a layer of white lead and oil-varnish. Currently, artisans are actively involved in the introduction of ancient traditions of miniature executions with use of the modern technology. O. Kamolov's miniature pieces, «Navruz», «Silk Road» and «Race» are among the best miniatures, which has received international awards and recognition.

The miniature execution knowledge and skills today in Tajikistan are transferred through the school of O. Kamolov called «Mino».
Mill

Mill refers to a building equipped with machinery for grinding grain into flour and occasionally also used for grinding dry fruits. Due to the natural conditions in Tajikistan watermills and in some places hand grain mill is also used.

Watermills are built next to brooks and rivers. Typically, water is diverted from a river or impoundment to a water wheel, along a pipe of 6 or 7 meter. The force of the water's movement drives the blades of a wheel, which in turn rotates an axle that drives the mill's flat stones which grinds the gain.

On the top of the flat mill's stones is located doull (a wooden container where the grain is kept). It is located 90 to 120 cm above the grinder stones and can contain up to 150 kg grain products. Grain falls from hole at the bottom of the doull into the middle holes of the grinding stones and turned in flour. The flour than in every movement of the grinder stones falls into another container called okhar, which is set lower than the grinder stones and accumulated there. This than is taken and bagged.

Grinder stones for the watermill are crafted by the rock artisan masters. It has round shape and has hole in the center. Depending on the capacity of the watermill the grinder stones can weight from 300 kg to 800kg. The thickness of the grinder stones: lower from 8 to 10 cm and upper stone from 4 to 5 cm.

Any types of the grain products can be grinded in the mill whose flour is used for baking bread or other type of food. Dried mulberries are also grinded in the watermill.

Another way to grind the grains is using hand grain mills, which is a large rounded rock. This hand grain mill rock in Badakhshan province is called «bulbulok», which is used for grinding grains and dried fruits such as walnuts, apple
and mulberries. The hand grain mill is used against the surface of another flat stone in rolling motion. Hand grain mills in Tajik called «dastos» or «osiyo dasti» was widely used in the olden days, but extremely rare in our days.

In similar manner mortar, in Tajik called «ughur» or «hovan», is also used to grind grain products. Mortars are made from wood, rock and metal. Mortars are used for grinding smaller amount of products and sometimes for extracting juice from soaked wheat to cook sumanak.
Dughkashi

Dughkashi is a process of separating butter from yogurt, which in some regions of Tajikistan it is also called maskakashi, guppizani or kupizani. The process of separating butter from yogurt manually involves using special equipment such as guppi or big wooden hand mixer with its special pot.

_Guppi_ a bowl used to extract butter from the yogurt has a conical shape with 0.8 to 100 cm height and 30 to 40 cm diameter with capacity of ten to fifteen liters. _Guppi_ is made from clay, wood or metal and has lid and _guppichub_ (a stick with a cross shape end; similar to a mixer). _Guppichub_ is about 1 to 1.2 meter long.
The process is to add yogurt into *guppi* and add some water afterwards move *guppichub* in stabbing motion. The temperature of yogurt and water is important in extracting butter, thus if yogurt is cold a warm water if it is too warm some cold water is added. Once the butter begun separating from yogurt some colder water is sprinkled and the butter is gathered into separate bowl and than rinsed with cold water in order to wash the remaining yogurt from it. Butter is than kept in cold room after being salted and is ready to be used as soon as the water and yogurt is drained off it.

The processed yogurt after butter is extracted is called *dugh* and it is poured into a sack to be drained and the remaining will be fat-free yoghurt cheese. In some regions dugh is also boiled for water to be separated and the remaining yoghurt is rolled into yoghurt balls, which is called *kurut*.

In addition, the other way to extract butter from yoghurt, which is widespread in Hisar, Kulob, Vakhsh, Rasht and Darvaz regions, is by means of *charkhchub* and *charkhdeg*. The mixer is called *chakht (chakhnik)* and *charkhdeg* the size and capacity of these tools are similar to the *guppi*. The only difference is the mechanism of extraction: the *charkhchub* is tied to a poll and the charkhdeg with yoghurt is put next to it and a piece of string is rolled on the *charkhchub* which is used to pull it forth and back in mixer effect. After the butter is separated it is taken and kept in clay bowls called *khurma or ravghanjogah*.

There are traditional views and beliefs that are observed during *dughkashi*. For example, in some regions like Khovaling green herbs and grass is put around the place where dugh is prepared. In Rasht valley around the *guppi* and *charkhdeg* ashes are spread, which is believed to ward off the miracle of butter extraction. In *Hisar* and Ayni branches from evergreen trees are brought and put in the corner of the house where butter is extracted or the scented herbs are smoked. These all are to protect the butter and yogurt from the evil spirits.

Butter is not eaten in large amounts and thus the butter often is boiled to make ghee (fatty oil) which is then used in winter time for cooking.
Tanur making

The term *tanur* refers to a variety of ovens, the most commonly known is cylindrical clay used in cooking and baking. *Tanurs* are installed subterranean or above the ground. *Tanur* making belong to the same category of craft as pottery making as it is traditionally made from clay.

For *tanur* making choice of clay is important and usually clean soil is chosen. When the mud is prepared for making *tanur* some animal wool is added to it so that it won’t crack or be too fragile. It is stomped thoroughly for hours until a homogenous mixture is achieved and than it is covered with a cloth and left for two days to mature.

*Tanur* has three main parts. The first part is called “takhtai avval”, which is 300x35 or 40 cm. This piece after being flattened is attached from two extremities into a round shame. After leaving
it for 3 or 4 hours to get semi-dry it is than shaped and hammered softly to smooth and strength the wall capacity. Than a second layer “takhati duvum” is also shaped and attached to the first part. The second layer will be cone-shaped and than also hammered to attach into the first layer. Afterwards the third layer, called mouthpiece is prepared and attached from the topside of the conical figure. All the joint sections are worked out thoroughly to prevent cracking or breakage and the “mouth of tanur” is given a rolled-up round shape. The tanur’s mouth is usually 50 cm in diameter and tanurs used for baking sambusa has 65 to 70 cm diameter. In addition, depending on the request of the customer the size of the tanur can be adjusted.

Tanur after the first stage of shaping is than left in the sun to dry and to enforce the drying charcoals are used to burn slowly from inside. After 4 or 4 days tanur is elevated and put on top of bricks for the lower part of the tanur also dry and the air circulate through it.

Tanur installation has also its peculiar requirements. Usually two parallel brick walls of 80-90 cm tall are laid. The perimeter of the wall will be 100 cm and the space between them 120 cm. It is usually installed horizontally with the back of tanur directed towards Kaaba (Mecca) so that the baker when working will be facing the Kaaba.

After installation firewood is lit and kept burning for 15 to 18 hours. After it is completely baked and dried another 6 hours high fire is lit in tanur to heat it to the highest temperature possible after which tanur will attain red ceramic color. In one hour after the firing procedure than the first bread in the new tanur is baked.

Depending on its workmanship and quality one tanur can serve from 10 to 15 years in a household.
Leather making

People from the dawn of civilizations needed sturdy clothing and for this purpose used leather obtained from various domesticated and wild animals for making shoes and garments. Thus the leather production as one of the most ancient crafts has a long historical development history.

In Tajikistan leather making was widespread in ancient cities and town such as Khujand, Hisar, Panjakent, Istaravshan, Kulob and so on where to this there are place names survived as «charmgaron» where the leather producing workshops existed. In these areas leather was produced from cow, horse, camel, goat and sheepskin, including wild animals hunted by the local populace. The leather was used for making warm winter clothing, shoes and other wearable accessories. It was also employed for making horse and donkey equipment. Those involved in leather making craft were divided into three groups each named after the products they made such muzaduzon- those making boots; mahsiduzon- those making sock-like leather soft footwear and kafshduzon- a slipper style or ankle high shoes.

In our days the leather making process is in the following manner: an animal skin such as cow is soaked into water for one or two days. Afterward it is taken out from water and the hide is shaved and cleaned. It is then soaked in another large container where lime and sodium acid is added; this is usually 20 or 30 liters of mixture and 20 liters of fresh water. This container is usually buried in the ground so it makes it easy to fetch out a wet and heavy skin.

The skin is kept in this mixture for two days and after it is taken out its obverse side (the hairy side) is shaved and peeled and it goes back to the mixture container for another 48 hours. When it is taken out salt is applied on both sides of the skin and left for four days. When it is semi-dried it is shaved and polished. Afterwards it is soaked in salt and sulfate mixed water for another day. After passing one day sugar, chromic acid is added and the skin is kept for one hour. Then the skin is taken out washed and kept in water another day and rinsed off from all the different mixtures it has been soaked into. Finally the skin is tanned and left to dry in the sun. After it is dried it is put on the equipment called peshkor and polished with the tool called chom. This process is mainly for softening the leather and afterwards it is pulled straight into for sides and left to dry as a flat sheet. Another mixture made from milk, sugar and negrozine acid, which is used to apply on the leather to make it soft and give a shiny color. Before the chemical tanning techniques evolved leather tanning was done by natural colors, such as from almond bush tree.
Comb making

Comb making belongs to the woodcraft profession and it is also called as «shonataroshi» (crafting a comb) or «shonagari» (comb making). Comb making starts by choosing a right wood and the best wood is considered to be that of walnut tree. Wood from apricot or pear trees is also employed. First a piece of wood is chopped and made flat into a piece of board and left in the sun to dry. To make it evenly flat the material is shaved to give a smoother surface twice; the first is called «khomtarosh» and the second «pukhtatarosh». The teeth are cut out using a saw. The teeth and surface are rounded off and the surface refined further. A vegetable oil is than applied and kept for 2 to 3 hours for the wood to be softer and a fine sanding tool is used to make it delicate that it won’t scratch head skin when used. If it is two-sided comb the middle part is made to be little thicker for holding purpose.

The next stage is decoration procedure when
the surface of the comb is decorated with different geometric or vegetal designs. The ornaments are done by incision technique and after that pattern is finished it is sanded on top so the ‘scratch’ patterns are smooth. In the distant past after finishing the comb making its teeth was thoroughly cleaned and polished with the bird feathers, which was known as «parzani». After the entire process is over again more oil is applied and left it to dry. For certain decorative combs honey honeycomb is used to give it extra shine.

According to the craftsmen and those using wood combs, it is considered to be medicinal. For example if the comb is made from the inner part of the walnut tree it is useful for dry hair if it is from the ‘upper’ surface of the tree than it will help to regulate the oily hair. A comb crafted from the pear tree wood is softer and can be used for head massage.
Musical instrument making

First musical instruments were made in ancient times on the territory of Central Asia. The evidence of this is pictures of that instruments that were found on rocks and sculptures in forms of instruments. There are also images of musical instruments on other pieces of art that are dated back to the existence of ancient cities Bactria and Sogdiana. Poetry of that time also mentions the presence of musical instruments. Writings of historians and ethnographers of our time and diaries of people of that time also describe different musical instruments in Central Asia.

When the instrument is approved for production, technical questions should be decided. Technical processes are very significant. Depending on what type of timber is used and how it was processed, the instrument changes its qualities. Usually masters variety of wood types. Most popular are: walnut, mulberry, apricot and some other fruit trees. If masters use fruit tree as main material, the instrument will have even and clear.

Before the timber could be used for instrument production, it should go through different, time and labor consuming processes. Not every tree can be used for production. For this purpose it is better to use timber of not too old trees. First of all trees are sorted and selected trees is cut to make timber. After that timber is left in water for some period. Water should be running. In this case, water penetrates the timber deep inside and cleans it from insects, pests, gum, etc.

When timber is clean, it should dry up. The degree and quality of dryness shows the quality of the timber. The higher the degree, the better is considered to be the quality. The higher the quality, the higher is the price. Classical way of drying is in natural conditions. For more effectiveness timbers are positioned vertically. The process seems easy and quick. But actually it requires a lot of attention and takes on average between ten and fifteen years.

Quality of the timber is one of the most significant criteria of instrument quality. That’s why great attention is paid to this timber
preparation stage. When timber meets high standards requirements, the instrument that is made out of it will serve for a long time and will produce beautiful sound.

After instrument’s body is ready, masters work on the sound of the instrument. This process is requires high concentration from the master. This work is very labor consuming. To tune the instrument, masters should distinguish every subtle difference of a sound. Without this ability tuning does not make sense. Everything depends from the master here. That’s why talented masters are so appreciated.

Musical instrument making craft is hereditary and it is a craft passed from generation to another generation. It is also possible that the masters of musical instrument take disciples who in 12-14 years will learn and master the craft of his teacher and than can work independently.
Woodcarving

Patterned wood carvings often cover architectural elements – pillars, beams, cornices, doors, as well as smaller objects, such as tables, trunks, boxes, Koran stands, book-holders, musical instruments.

The few extant samples of the ancient woodcarving impress us with their beauty and perfection of execution. Among those of the ancient Sogdian woodcarvings which testify to the high skills of ancient masters are the fragments from the upper Zarafshan River such as ancient Panjakent and Istaravshan. As a matter of fact, in Tajikistan and across the ancient cities of Sogdiana images of various creatures had been carved on wood till the 10th century, even after the Arabian invasion. It was only in the later period that they were fully replaced by geometric and floral patterns.

Everyone who has been in Tajikistan knows how important the art of decorative carving for local residents is. It decorates the monuments of architecture, household objects, musical instruments, utensils, doors, frames, souvenirs and so forth this is one of the most ancient and widespread crafts in Tajikistan. There are woodcarving (utensils, furniture), stone carving and gajkori (architectural monuments, houses, interior decoration).

The three main ornamental styles are distinguished in Tajik woodcarving: baghdadi, islimi and pargori. The deep-background islimi style has richer artistic qualities than no-background one does. It is used in decoration of both architectural elements and smaller objects, usually in combination with baghdadi and pargori. As a rule, islimi style has one background, though experienced carvers sometimes make two- or three-plane carving when the pattern of the second layer becomes a background to the upper one. The prevailing patterns in islimi style are twisting, regularly intertwined plant vines, stalks with flower buds, flowers and leaves – all very in-
Intangible Cultural Heritage in Tajikistan
tricately combined. Sketches for *islimi* patterns are first drawn on a piece of paper and then copied on the work-piece by pouncing. The art of the master then lies in creating the proper background and revealing the natural beauty of the wood. The flat surface of *islimi* relief and its deep background are finished by applying a set of techniques called *pardoz*: the edges of the relief are made a little curved or right-angled; its surface is either polished or covered with diagonal notches; the background is left plain or is made dot-textured, thus creating the patterned basis for the ornament. In each region of Tajikistan they use their own *pardoz* techniques.

Tajik carvers use several species of trees for their works. Among them is *karagach*, a local species of the elm-tree. This tree grows thick and high and has hard fine texture feasible for fine intricate carving. *Karagach*, as well as *chinor* and walnut, are used for making fretted pillars and doors. Walnut is also used for making tables and boxes which, if polished, look really exquisite. For *panjara* composite lattices local soft species of willow are preferable. Mulberry tree, so common in Tajikistan, is used for making musical instruments. Linden and apricot-tree are chosen mostly for inlays. Poplar, though being soft and light, is not strong enough, and is usually used for only very simple carving designs.

To find and cut down the required tree is only one part of the business. Fresh wood does not fit for woodcarving. It needs seasoning in a dry and warm place, with logs and planks being placed in a vertical position to prevent deformation.
**Wood-plate making**

Wooden plate making craft is one of the wide spread form of traditional craft among Tajik people that has been practiced throughout the centuries.

In old times wooden plates were produced in special workshops, which were situated by the brooks where water was used to move the carving machines – special turner where pieces of wood are attached and as it spins the master uses chisel to shape the wood. The wooden plate-making workshop operated in similar manner as a water mills just that these workshop dealt with wood.

The log from a chosen tree trunk is cut into 40 cm height with 40 or larger diameter. The primitive shape is given by using axe and chisel than it is put into a turner to polish the shape. Afterwards it is taken and the depth is cut by special inverted axe. When working with the wood craftsmen use sheep tail fat or other ointment so that the wood does not crack.

Usually almost all Tajiks, and in particular the rural population in the family have wooden plates which are used in everyday life for the particular type of food specialties such as “Kurutob” or “Fatirshurbo” and «Shakarob». As we know from wooden dishes eat food hands instead of spoons and it has its own specific causes. Tajik wooden plates are elegance kitchen Tajiks and highly respected if it is used for the preparation of special dishes for guests. Wooden plates (tabaki chubi) in Tajikistan are often found in the kitchen of mountain residents of such areas as the Kulob, Khatlon, Hisar, Rasht, Badakhshan, etc. It is no secret that the wooden plate in ancient times there were also other
peoples of the world.

Tajik wooden plates create by hand from wood, particularly from walnut, plane (*chinor*), apricot and poplar tree timber. Thus the yellow plate is made of wood of walnut and red of *chinor*. In ancient times all dishes prepared by hand, but with the advent of electricity now they create in special machines. The wood that is used in the Tajik dishes selected by the criteria of resistance to it does not burst out of the dryness. Each type of wood has its own smell, weight and value.

In modern days masters use electric turners and more sophisticated tools make the process of plate making faster and less time consuming.
**Baby cradle making**

*Gahvora* or cradle is a special item in every Tajik household, so is the art of making baby cradles is called *gahvorasoz.* Babies are put into cradles when they are 5 or 7 days old and they sleep in these cradles up to the age of two. The length of cradle is about 1.2 meters with 50 cm width and up to 60 cm height.

The cradle corpus in Tajikistan is made from the willow tree as it is very lightweight and some of the parts can be made from the timber taken from walnut or apricot tree. Nowadays craftsmen also use timber from other trees as well such as pine tree.

In two sides it has a semicircular feet attached to an arch-like upper parts, which are connected with the long handle in the middle horizontally. The semicircular feet allow the cradle to rock and not fall. The depth of cradle is about 12-14 cm where the matrasses will be placed. Cradle is also furnished with the potty; where the child’s bottom comes, the mattress and the wooden base have a round hole pierced in them, under which an earthen pot stands. For urine to go to the potty there is used a pipe shape utensil and for the girls a flute shape is used.

The *gahvora* provides a place for the baby to sleep safely away from physical harm and is covered with layers of coverings called *gahvorapush.* This can be made from a light fabric for a warm season and with the thick fabric or sometimes with cotton-filled quilts for the cold seasons. Often further spiritual security is given...
by keeping a knife, garlic, pepper, onion and bread underneath to scare away evil spirits intent on harming the child. Triangular charms are usually hung on top, stuffed with cotton and verses from the Koran.

The related ritual to gahvora is called gahvorabandon that is laying baby on gahvora for the first time after birth. Gahvora is bought by the bride’s parents and its furnishing is prepared at home.
Intangible Cultural Heritage In Tajikistan
Straw mat (reed mat) making

Buryobofi or Straw-mat making is a craftsmanship, which has changed very little with the passage of time and is still being practiced today. There are very few tools required and the raw material is reed, wicker or straw. It is one of the old forms of crafts among Tajik people. Straw mat in Tajik is called buryo and it is made exclusively from the reed. The size of the reed mats is usually 1x1.5 m.

For making reed mat certain amount of reed is taken and soaked overnight in water than it is cleaned from any leaves left and afterwards smashed by a heavy object to make it flat. Then the strips are taken to weave a mat by hand.

Reed mat is used in houses as an under-mat for carpets to protect them to get humid and also are used to give feeling of softness on the floor. It is also widely used for construction purposes. In modern days when people do not use reed mats for covering the floors they have become a decorative material for making dividers in the restaurants or to cover the roofs during the summer to provide shade.

Related to reed mat that is buryokubon – another name for the housewarming party often celebrated when people move into a new house.
Basket weaving

Basket weaving is an ancient craft that uses naturally grown materials and a few very simple tools. This is one of the widespread forms of traditional craft practiced across Tajikistan. Baskets are made from young branches of trees or cane. The tree branches used are willow, mulberry, pomegranate and other similar trees that have smooth long branches. Baskets in all sorts of shapes and sizes and used for varied purposes. For example baskets for carrying breads from the bakery are round or baskets used for collecting fruits or vegetables have handles.

Basket weavers make baskets by commission according to the need of the customers. Baskets needed for carrying heavy items would be woven from slight stronger and thicker branches and have flat bottom.

Before weaving the basket branches should be soaked thoroughly before using to make them easy to manipulate and to prevent them from breaking or cracking badly.

Branches that are intended to be used for stakes should be kept straight during this process but weavers can be soaked only straightened out before to be used. It will also be necessary at some stages in the work to soak a half-finished piece. This would commonly be necessary when a basket base is ready and extra stakes have been inserted into it and are then going to bend them up at right angles to form the skeleton for the basket sides. It is obvious that the bottom of these stakes will have to be very malleable and damp so that they can be kinked with pliers and bent up without breaking. Extra dampening may similarly be necessary when you are about to bend down the ends of the stakes to make a final top border to your work.

Bird’s cages in Tajikistan are also made using basket weaving techniques. The cages are used for keeping quail or partridges.

The industrial production of baskets also has greatly limited the growth of traditional methods of basket making. But both traditional and made in factory baskets are used widely for carrying items or simply for holding items in them.
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