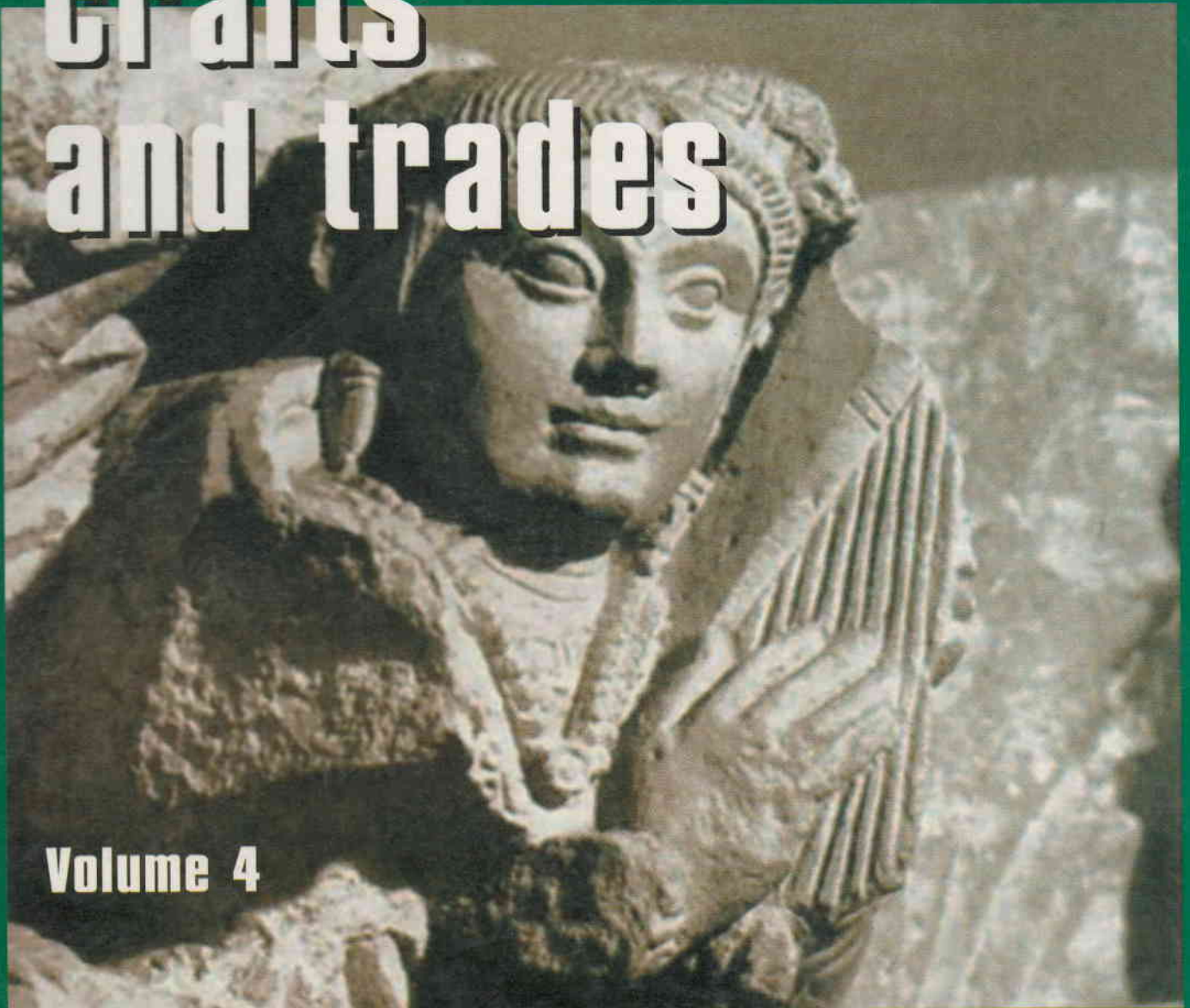


Tajikistan

**Atlas
of Central
Asian
artistic
crafts
and trades**

Volume 4



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Volume IV

Tajikistan

Samarkand
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2007

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INTRODUCTION

The folk art of the Tajiks

The Tajiks are one of the oldest agricultural nations of Asia, the ethnical history of which is connected with Indo-Iranian tribes. Eight thousand years is the age of the oldest monuments of sedentary-agricultural culture on the territory of present-day Tajikistan. Among the distant ancestry of Tajiks the population of Bactria, Tokharistan, Sogd, Parthia, Margian, Fergana, Khorezm, Ustrushan and nomadic tribes of Saka and Kangyui confederations were distinguished by the high level of their material and spiritual culture.

During the 1st millennium B.C. Central Asia has been a part of the Achaemenid Empire (6 B.C.), the empire of Alexander the Great (4 B.C.), the Greco-Bactrian kingdom (11–1 B.C.). This period was the time of formation of the first states in Central Asia: Bactria (the upper reaches of Amudarya river), Sogd (basin of Zeravshan river), Parthia (the South of Turkmenia) and Khorezm (the lower reaches of Amudarya). In 6-4 B.C. ancient Sogdians, Bactrians and other nationalities have formed various multinational states, which united different nations. During this period large cities have appeared, agriculture and various crafts have developed successfully.

Religious views here were also characterized by extraordinary breadth and toleration. In the lands of Sogd and Bactria four world religions co-existed at the same time: Zoroastrianism, Buddhism, Christianity and Manichaeism. In the beginning of the 8th century Arabs have intruded into the territory of Central Asia and brought the new religion – Islam, which has united many nations of the East into the common ummah.

During the 8-9th centuries the process of formation of the Tajik nation has taken place, the literary Tajik language has been formed, and along with it the terminology of arts and crafts has been developed. The culture of the Tajiks has reached its fullest flower during the formation of the first Tajik state of Samanids (9th-10th centuries).

The Mongolian invasion in the 20s of the 13th century exterminated the most part of the population of the region and destroyed numerous monuments of their material culture. However the development of the Tajik culture



The craftsman at work.

has not stopped and continued despite the reign of Turkic dynasties in Central Asia since the 11th century.

In the 19th century the Tajiks took out the Russian citizenship and accepted the new forms of the development. The culture of the Tajiks has gained new features, having fused together the European and oriental traditions. In 1991 Tajikistan gained the political independence and became the sovereign state.

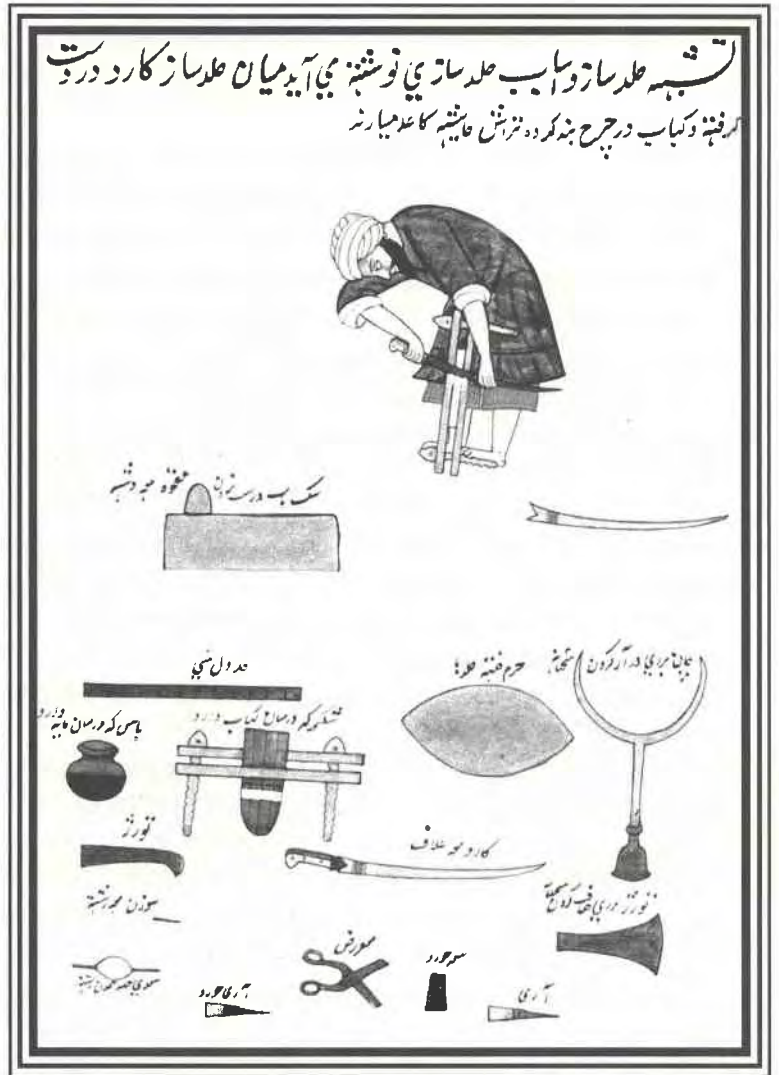
The modern Tajikistan, located in the heart of Central Asia, is divided by the highest mountain ridges into several historical-geographical regions. The northern region occupies the western part of Fergana valley, where the ancient towns of the great Sogd (Khudzhand, Kanibadam, Isfara) and Ustrushan (Istaravshan, Zamin, the site of ancient settlement Kalai Kahkak (ancient Bundjikat), etc.) are located. In south-eastern Tajikistan there is Gorno-Badakhshan autonomous oblast, which has retained the monuments of ancient Saka tribes. The south-western regions are occupied by Khatlon oblast, where in the past the legendary Bactria (Tokharistan) and famous Khuttal prospered. In the Gissar valley, in the ancient land of Greco-Bactria, the capital of the country – city of Dushanbe is located. The valley of Zeravshan goes out to the legendary center of the Tajik culture Samarkand, and further – to the ancient localities, inhabited by the sedentary Tajik population, such as Bukhara, Nur Ata, Choust, Merv and others. Now these regions are the parts of other countries (Uzbekistan and Turkmenistan).

The culture of Tajikistan, the country of mountains, rivers, lakes, glaciers and diverse nature, has been forming during many millennia in the area where the mountains and valleys were the main environment for human habitation, and routes of the Great Silk Road allowed to develop the wide economical and creative relations. All this promoted the preservation of ethnic originality of the Tajiks, their arts and crafts, interchange with other cultures (Iranian, Greco-Roman, Indian, Chinese and others).

The monuments of artistic and artisan production of Tajikistan from neolithic age up to present have been the organic part of the objective environment, with which the human being touched every day, and at the same time they belong to the spheres of spiritual and material values. They are based on the deep understanding of the reality and a person in the world, high spirituality, inexhaustible imagination, special connection with the written culture, which had existed up to now more than two millennia.

During the Islam spreading on the territory of Mawarannahr and Khurasan the common new culture

The craftsman and his tools.
Illustration of the medieval manuscript.



has appeared; the language, writing, art and craft practice, ceremonial system and technologies have got renewed. The large-scale changes have promoted the formation of the Tajik nation on the vast territory with the common language (farsi – dari), religion and culture; they also have promoted the consolidation into the powerful state of Samanids (9-10th centuries), the first state of the Tajiks, appeared after gaining the relative independence from the Arabian Caliphate. In its turn the ancient culture of the Tajik ancestry had a number of features which mainly promoted their integration into the interislamic community: absence of their own religious iconography, dominance of written tradition and others (Grabar, 197, P.5; Golombek, 1988, P. 73).

The influence of Islamic culture was spread in traditional ways: by exporting canonical products, teaching the local painters by guest masters and by imitating the ready specimens. Besides, the migration of believers within the orbit of the Islamic world in many respects conditioned the development of creative contacts between the local and foreign cultures. The commercial trading

activities, pilgrimage to the sacred places of Islam involved many nations into the united movement and promoted the exchange of commodities and artistic values.

A town in Central Asia of the 9-12th centuries prevailed over the agricultural districts as a political basis, being the administrative and economical center, since the significant part of big landowners lived in towns, being at the same time occupied with trading activities. The growth of craft production and trade has led to the concentration of big capitals in the hands of urban upper ten, and also has created the numerous stratum of craftsmen and work-hands which had been absent before (*Bolsbakov, 1973, P. 112*).

The medieval town was divided into *mahallas* (microdistricts) and *guzars* — blocks (administrative-domestic sections of the town, where the representatives of the same class or profession have lived from generation to generation). More often *guzars* were inhabited on the productive-craft basis, and this was reflected in their names: *zargaron* (the block of jewellers), *kulolon* (the block of potters), etc. Very often the blocks bore the names of those places from which the craftspeople had come: *Khudzhandi* — from Khudzhand, *Bukhari* — from Bukhara, etc. Formation of first mahallas and *guzars* related to the period of Samanids (9-10th centuries), when the craft has actively started developing and all cultural terminology has started forming. In Samarkand, for example, in the end of the 19th century there were 96 *guzars*, in Bukhara — 197, in Istaravshan — 69, etc.

In *guzars, mahallas* there were located numerous trade and handicraft enterprises, small shops, bazaar. Bazaar performed not only purely utilitarian function, but also it was the center of active informational, commercial and handicraft life, exchange of ideas and goods. Quite often in towns the seasonal fairs were held — they enriched the local market with highly artistic goods and products of daily demand. Sometimes up to 10 thousand merchants and craftsmen participated in them. Fairs promoted the formation of regional and local trading centers where the craft production was gathered.

The earliest mentions about the specializations of the craftsmen according to the production features are met in the works of representatives of the philosophical group *Ihvan as-Safa* (second half of the 9th century). The author combined them into several groups, indicating the advantages of some crafts compared to others: 1) by the material from which the goods were made (here the advantage belonged to goldsmiths and perfumers); 2) by the complexity of articles production (here the first place was given to the precise toolware masters, for example, those who made astrolabes);

3) by irreplaceability and urgent need of labour (here the author placed weavers, tillers, builders); 4) by the daily mass demand (the bath-house attendants, ashmen were mentioned); 5) by the skillfulness of labour, but without its direct practical benefit (among them there are the painters, musicians, jugglers)" (*Istoriya tadzhikskogo naroda*, 1999, P. 83).

In Central Asia there existed very special system of handicraft. The masters united into the organizations which were a kind of the medieval craft guilds with their own *risola* (regulations). They had their own elective administration, customs and ceremonies; also they arranged holidays and meetings. The guild organizations included masters who were at court service, independent craftsmen and hired masters worked for them. The most respectable and influential persons were elected as the guild masters: *bobo* (old man), who was more likely the honorable figure and watched over the religious-moral behaviour of the members of corporation, and *aksakal* (the guild foreman), whose responsibility was to resolve different problems ranging from economical and productive to legal and everyday ones. *Aksakal* was the middleman between the customer and executor, settled the disputes and conflicts, which could appear between the master (*usto*), work-hands (*khalfa*) and apprentices (*shogird*). He was occupied with the matters of production distribution at the public festivals (*sayil*) and fairs, and was the organizer of all ritual and daily events, connected with the corporation.

Only those, who had passed the complete training and received from their masters a permission for independent trading, could become the member of masters' corporation. The boys were apprenticed to crafts usually at the age of 10-12. Besides the training, which was free of charge, the master had to patronize his apprentice and support him during the whole period of training. The teaching process usually lasted 4-7 years, but it happened quite often that the master, who did not will to lose the talented assistant, left him as apprentice for 8 and even 10 years.

The divine origin was ascribed to each craft, and each of them was sanctified by religion and had a patron – *pir*. For example, the embroideresses esteemed their spiritual patroness Zuhra (Venus), the gold-embroideresses – their own patron (*pir*) prophet Yusuf (Joseph), masters of wood-working – the prophet Nukh (Noah), etc. The tradition of commemorating the pirs (*arvokhi pir*) usually took place in spring, when the sacred animal ram was sacrificed and the food was cooked of it.

The court workshops usually were situated at the palace, public buildings, in the houses of high-ranking officials (the first minister *kushbegi* or the second executive

officer *zakotchi*) and grandees and were maintained at the expense of the ruler. The workshops were headed by *usto kor* (experienced masters), who were elected by masters from among the most skillful specialists. They were responsible for all works performed in the workshop, distributed the necessary materials, observed the time of orders execution, etc. (Gontcharova, 1986, P. 14-15). The books were created in the court libraries-academies (*kitabkhone*) of the regal family, secular feudal lords, town private workshops. *Kitabkhone* was a certain cultural institution of that time which combined the repository of manuscripts and the workshop for their production with appropriate staff of masters. It was the school of professional arts. The best creative forces, which determined the development of the arts at different time, were concentrated there. The figure of *kitabdar*, the chief of the court workshop, was very important. He was appointed by the special degree of the dynast and had the large powers. The process of the book creation went on and the library collection was replenished under his supervision (Akimushkin, 1994, P. 15).

The private workshops were allowed to manufacture only those articles, which the representatives of aristocratic circles did not wear and which were in a wide demand. These products were sold at bazaars or bought by subpurchasers.

Among the most developed geometrical motives of the Islamic art one can distinguish the *girikh* and *arka* patterns in the rectangular frame, and among the vegetable motives – the arabesque pattern (*islimi*), which embodied the idea of a tree of life. *Islimi* implies not only the pattern itself, but rather the technique of composition, where the leaves continue the development of a stalk, the stalks grow through the leaves and leaves again develop into the new stalks and this goes on endlessly in its multiformity (Rempel, 1978, P. 172). The border, edging and outlining were the main types of the ornament, widely used for articles decoration. But in any case the frame, border, edging had to be clearly read and “to retain their independence” within the ornamental field with the purpose of creating the framework composition.

In the Muslim East the color was mainly the creation of the light and its reflection. The value, beauty and significance of colors were in the direct dependence on how perfectly this color was able to reproduce different properties of the light. The light determined the attitude of Muslims towards all colors of the palette, among which mainly golden, white, red and yellow colors were concerned with the light (Mironova, 1989, P. 69).

All the diversity of techniques of using the gold in the art and in artisan production can be reduced to two main functions, which it had to perform: the gold was used as a background for the image or, on the contrary, it decorated the background in a shape of allegorical or ornamental pictures, and very often served for contouring the details. The gold was used for outlining the vegetable ornament rather than the geometrical one. Using gold as a figure or background could be revealed in architectural décor, ornamental metal, embroidery, and this proves that in different fields of the art the gold performed the same functions within the system “figure-background” (Dodkbudoeva, 2001, P. 88).

The medieval character of close interrelations between different fields of the creative work was expressed in the transfer of some features, inherent to one kind of the art, to another, in uniformity of applied ornamental and decorative motives. Interrelations between different kinds of crafts were really expressed in decoration rather than in the constructions or forms, which differed by enviable stability. Many categories and technical terms were also common for different kinds of the art; the glossary of definitions, used for the description of works, was similar as well.

Virtually the links between the different fields of the art were arranged by means of the artist's participation in the creation of works of very different types and genres. For example, the masters of *kalam* very often were the artists (*muzahhib, nakkosh*) and the authors of epigraphical inscriptions for architectural buildings, embroideries, articles made of decorative metal, ceramics, as well as the books and *kitya*. The unity of articles of different types of art was conditioned by the type of artistic creative work of the Middle Ages, which comprised the practice of using the canonized stencils from albums (*nuskha*), when many elements of compositions could be transferred to the drawing, i.e. were easily “stenciled”. There were two kinds of pictures – compositions and particular motives. They served as a kind of auxiliary fund. Thus, the type of artistic creative work has determined such a system, under which the artist cultivated the conditional character of his skill by himself (Golovin, 1985, P. 35).

From the end of the 15th century the urban artisan environment has not only started replenishing by manufacturers of art valuables, but also the certain strata, which became the active consumers of intellectual values, have stood out of it. They have played an important role in the appearance and distribution of monuments. This could not but influence the development of a culture. Since the end of the 17th century one can trace

the strengthening of provincial influence, which little by little started to penetrate into the elitist culture and subdue the court culture. The folk aesthetics, figurativeness, stylistics to a certain extent started losing its specifics in a pure form. Partly it was caused by insufficient differentiability of creative forces, the synthetical character of artistic activities, which were typical for any medieval society (Wagner, 1990, P. 6).

From the end of the 18th century the artisan production should have competed with the factory-made goods imported from different countries. All this in many respects has weakened the traditional kinds of creativity. The internecine dissension, closed system of natural economy in Central Asia in many respects promoted the fact that many art centers retained the local features of their own style. At the same time such a situation has led to the increase in culture of such negative qualities as disconnection and sometimes poor quality of the products.

However, if official court art began to decline, the mass construction and crafts sustained the vicissitudes of both economic and political crisis and remained valid. That time was characterized first of all by universal development of useful arts and crafts. As a whole, the art of craft circles in the 17-19th centuries differed by peculiar simplicity and lapidary style, bright figurativeness and traditional character, which basically retained the ancient folklore motives, poetic metaphors and circumlocutions. At that time the tendency to diversity and brightness of colors of some articles has been outlined, which has been caused by the increased demand for these articles and targeting character of crafts, their isolation in the natural economy (*Kustarnye promysly v bytu narodov Uzbekistana...*, 1986, P. 68; Lotman, 1964, P. 175).

In the national culture the spatial moment has been always more expressed rather than the temporal one, and very often it is developed not in the depth, but on the surface (*Khudozhestvennyi yazyk srednevekoviya*, 1982, P. 72). The folk art as if continues to deny the linearity of time and evolution by rotating according to the agrarian cycles, and the magic, ritual, symbol and myth were intended not only for the past, but also for the real present. At the same time it perceived the new motives, images, subjects; processed them according to the basic archetypes and included them in its expressive language.

During the last years fairs and festivals of national useful arts and crafts have been held in different regions of Tajikistan. Nowadays in the country there are various associations of masters which exist owing to the support of the State authorities, various UN

programs, the Swiss Office for the Development and Cooperation and embassies. In particular, it is worth to mention the activities of such associations as “Pamirskie remyosla”, “Dom yaka” in Badakhshan, “Gulnoz”, “Mokhi munir”, “Nadzhiba”, “Hamroz”, “Farid” in Khatlon oblast, “Fatkh”, “Kovrotkachestvo”, “Loskutnoe shityo” in Sogdian oblast, and many others (*Rural Women’s Handicraft Fair, 2005; Murodov, 2005*).

The ethnic, cultural, climatic and natural diversity of the country has found the bright reflection in its useful arts and crafts. The graceful ornamentation, filigree wood-, stone- and ganch-carving, ornamental painting, kundal were typical for northern Tajikistan. The monumental, strict and majestic forms with archetypes and relic motives, the sources of which had been lost in ancient times, as well as the bright contrast combinations were more inherent to southern regions. Traditional art of Tajikistan performs its main mission: retains in itself the image of the past historical time and “the cultural memory” of the nation.

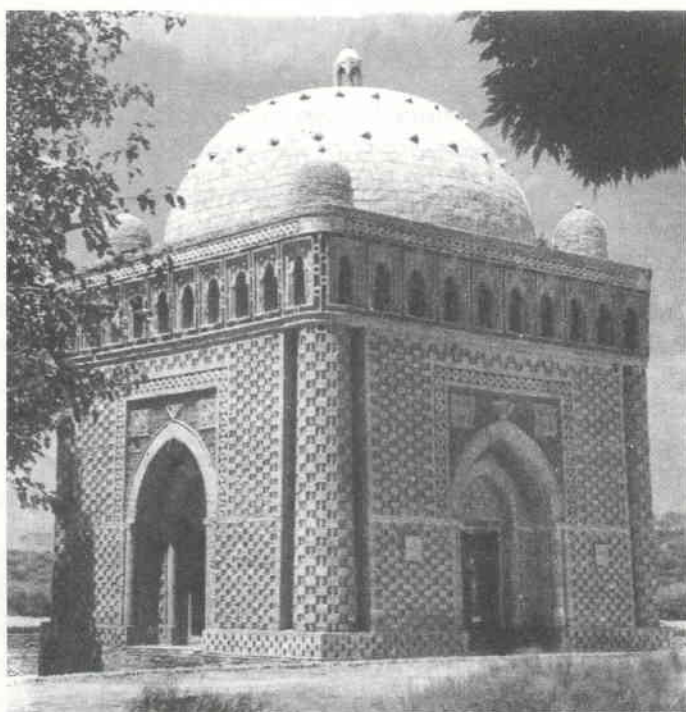
Architectural Décor

Stone, wood and beaten clay (*pakhsa*) were widely used as a building material in the creation of ornamental décor of palaces, fortresses, funeral and residential buildings. Creation of the decorative design of constructions and drawing up of patterns were the function of artists, gravers and ceramists. In the whole, the critical importance in architectural design belonged not to the separate features, but to the whole décor system, its laconism and simplicity coupled with refinement and gracefulness of details.

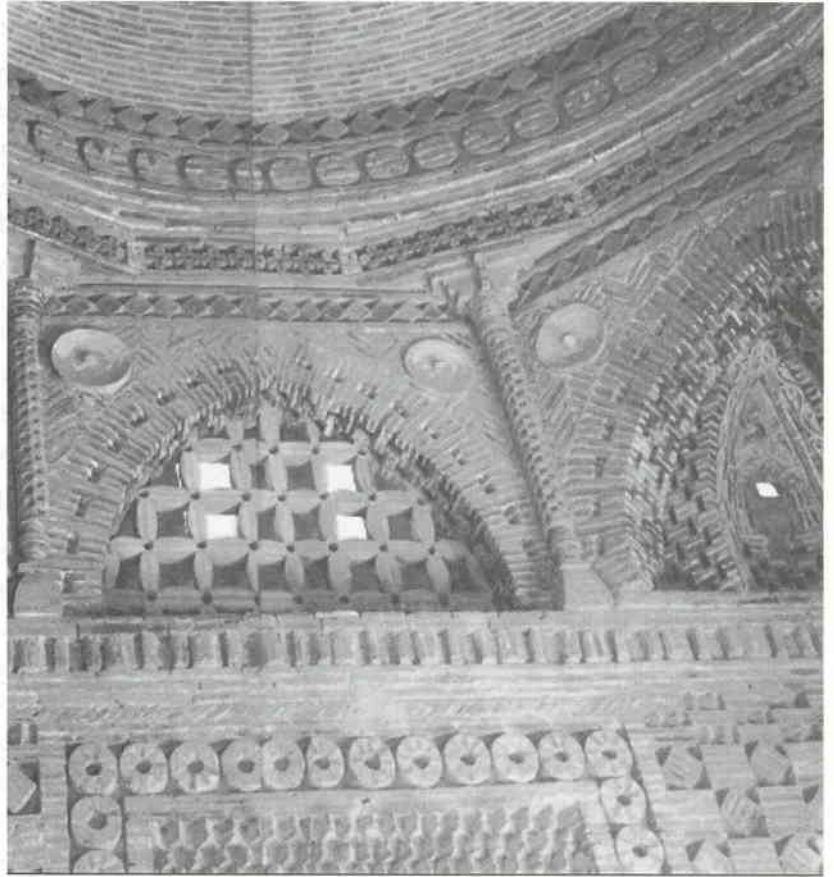
The buildings in Bactria were often decorated with the stone panels and in Eastern Parthia – with ceramic plates. Architectural décor of Northern Bactria of the first centuries A.D. was mainly presented by stony capitals (Shakhrinau site of ancient settlement) and friezes (Ayrtam) with the figures of male and female personages, winged fantastical animals and large leaves of acanthus.

In the 5-6th centuries the stone almost was not applied, but plastic properties of clay, carved and cast *ganch*, wood engraving (Varakhsha palace complex near Bukhara, Pendjikent) were highly valued. Thus, in the premises of Hisorak Palace (Kalai Padask or Kalai Hisorak) in Gornaya Matcha (ancient Sogd) the surfaces of walls were decorated by the ornament with red coloration and motives in the form of a leaf with grape bunch and hexapetalous rosette inside of a circle with pearls, imprinted on a thick (up to 4 cm) clay plaster. Plastic clay stucco moulding also

**Mausoleum of the founder
of the Tajik State Ismoil Somoni.
Bukhara. 9 th–10 th centuries.**

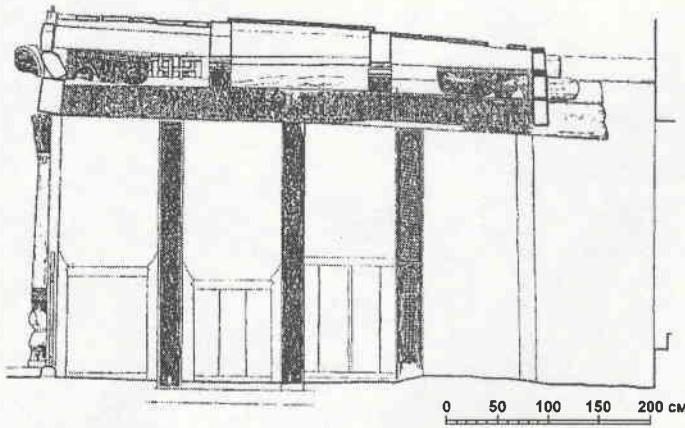


Mausoleum of the founder
of the Tajik State Ismoil Somoni.
Bukhara. 9th–10th centuries.
Interior.



decorated the walls of different Pendjikent buildings, screens of Kalai Kahkah palaces and Urtakurgan Castle in Shakhristan region (the 8th century). In the latter monument the smooth panel was contoured with clay stucco moulding decorated with pentapetalous palmettes and rhombic ornament. The peculiarity of architectural décor of the 5-6th centuries was the increase of patterns amount, and appearance of strongly organized figures of geometrical nets and whole geometrical systems. The motives of architectural décor of the 5-8th centuries were the rosettes, palmettes, leaves, flowers, waves, pearls, symbols and heraldic images in the form of winged creatures.

The leading principle of Muslim Middle East architecture was the geometrization of volumetric-spatial forms, which answered the peculiarity of constructive solutions. Décor kept its geometrization even in vegetative, epigraphic and zoomorphic motives. Geometrical basis of ornamental elements was partly conditioned by the constructive material (brick, stone and plaster) and by the general tendency of the planar system, rather than the plastic one like in India and Europe. Craftsmen have beforehand defined the constructive net into which the ornamental motives were interlaced, that is why the modular system of ornamental complex creation played an important role in the Islamic art (*Pugachenkova, 1987, P. 89*).



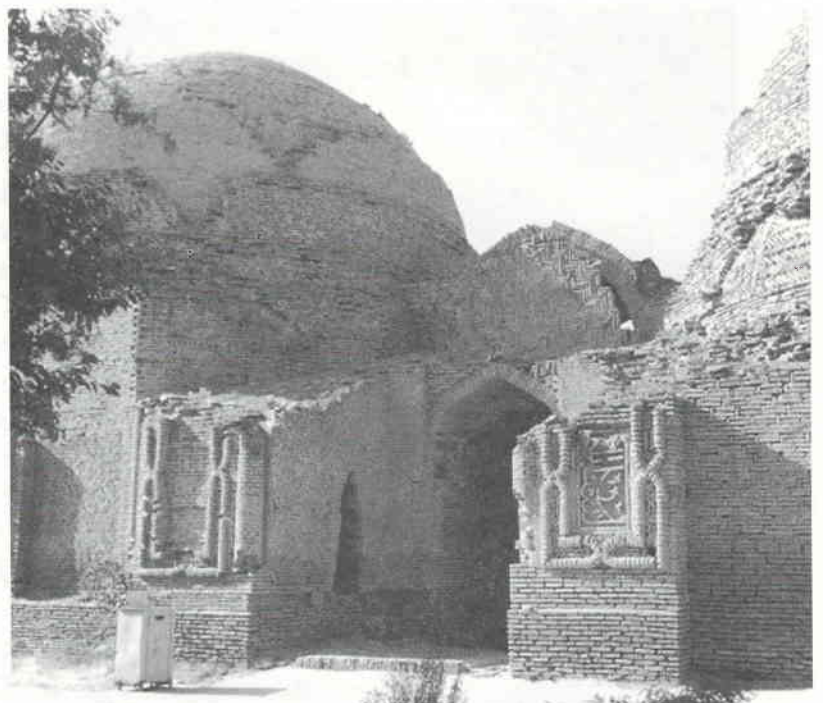
The main hall of the Khazrati Shokh mazar. Chorku. 9 th–10 th centuries.

Mikbrab was a Muslim prayerful niche, the symbol of a mosque. It indicated the location of Caaba, the main religious sacred place of Islam. *Mikbrab* had a definite symbolism of architectural and plastic forms, multi-valued allegorical sacrality. *Mikbrab* was the gate to the ideal world of holiness because during the prayer the Moslem “didn’t see” any other sacred object before him, except *mikbrab*. It guided him to Caaba direction, the center of Islamic world and the place of contact of the firmament with the Earth.

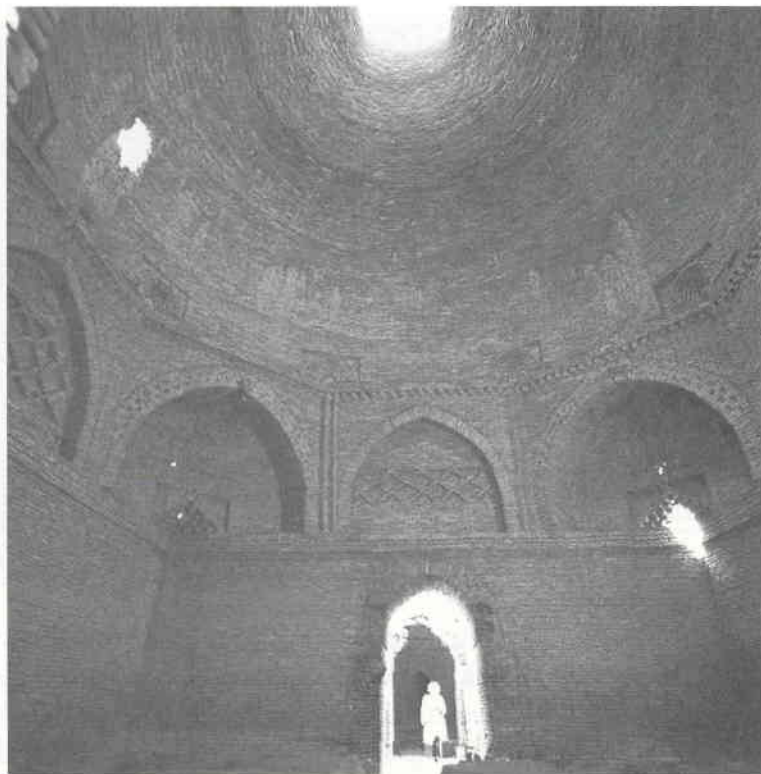
The *mikbrabs* from kishlaks of Asht and Iskodar are the masterpieces of architectural décor of early Islam. When the mosques were destroyed, *mikbrabs* located in them were not damaged; on the contrary, people tried to preserve them, since they were the religious sacred objects. The *mikbrab* found in the mountain kishlak Asht (the 10th century) was made of the carved unburnt clay and decorated with the images of open-wide wings. The *mikbrab* from the kishlak Iskodar (the 9-10th centuries) was found in the mountain settlement in the upper reaches of Zeravshan. It was made of birch and had a splendid carving. Possibly, this *mikbrab* was created for one of the disappeared wooden mosques of early-Islam epoch, which was delightfully described by the Arabic travelers of that time.

The 10th century was the time of active use of burnt brick not only as a constructive material but also as a

Mausoleum of Khodja Mashad. 9 th -10 th centuries. Shaartuz.



Interior of the mausoleum
of Khodja Mashad. Shaartuz.



figured laying, which imparted the surface finishing and peculiar patterns onto the walls. The original mosaic was made of sawn, polished, cut brick, and comprised different motives: zigzags, fir-tree pattern, sennits, fylfot, cross, rhomb-shaped nets. The Bukhara Mausoleum named after Ismail Samani (the 10th century), the founder of the first Tajik state, is the classic example of such a solution. The building was totally made of the burnt brick. Specific originality of the architecture of Mausoleum was defined by the unique plastic design and harmonious system of proportions. Multiple parallels with pre-Islamic architecture of the East (ornamental motives of carving and brickwork) were clearly seen in its design. Different methods of finishing bricklaying – horizontal, vertical, angular, flatwise, diagonal and fir-tree-shaped – were virtuously applied in the décor of Mausoleum. Large disks, rosettes, through bars of windows, different details creating the convex figures, light-and-shade play of architectural surfaces were made of a cut brick.



Mausoleum of Khodja Mashad.
9th–10th centuries. Shaartuz.
The detail of architectural décor.

The art of ornamental bricklaying allowed to create the mobile dynamic system of buildings decoration, differently read from different foreshortenings; this was more demonstrably reflected in the décor of constructions of the 9-12th centuries: Khodja Nakhsharon Mausoleum in Tursunzade region, Arab-Ata in Tim, minarets of Djarkurgan, Bukhara, Vabkent, Magoki Attori Mosque. The Khodja Mashkhad Madrasah of the 9-10th centuries in Shaartuz region, having two step-type domes, was totally constructed of the burnt brick.

The carved terracota
with epigraphical ornament.

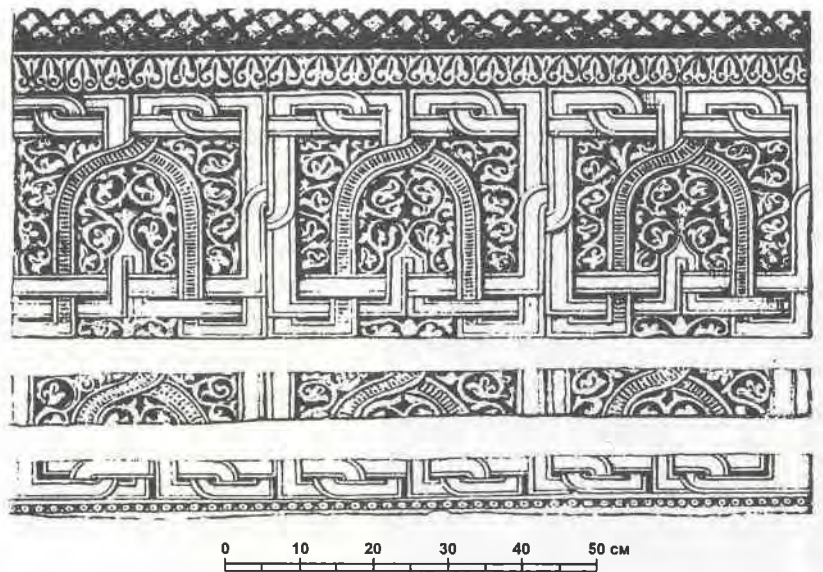


Architectural décor of the construction is amazing by its beauty and harmony. Probably, Nosiri Husrav, the preacher of Ismailism, poet, philosopher and traveler (the 11th century), studied in this madrasah. This was another fact pointing to the sacrality of the monument capable to specifically influence the human senses.

In the 11th – early 13th centuries the special methods of motives processing for each concrete material have been defined: these motives mostly were geometrical and plant arabesques and figures in medallions. *Ganch*, or burnt and then well-milled gypsum stone (alabaster), was used in brickworks as a bonding solution as well as the material for smooth and carved plastering. The splendid alabaster panels of the 9-10th centuries from Afrasiab (Samarkand), Varakhsha (Bukhara), which include the geometrical elements (circles, triangles, six-pointed stars, quarters) and vegetative ones (shoots, semi-palmettes, trefoils) are the excellent monuments of artistic carving of such a type. *Ganch* panels in the palaces of Khuttal rulers in Khulbuk and Sayod created by the technique of flat and deep carving became the example of a great perfection. Geometrical ornament was the leading principle in the decorating system of these two centers. It was distinguished by special monumentality and large forms.

The arch image in the rectangular frame, which varied in all kinds of medieval arts, stood out among the most developed geometrical motives of the Islamic art. The motive – a lancet arch in the rectangular frame – was a combination of two techniques originating from the vaulted construction (arc) and framework construction (frame). This figure was included into the composition of volumes (portal dome of *ayvan* and *peshtak*), into spatial forms of the interior (axial, wall,

The wainscoting from Asht.
10 th century.

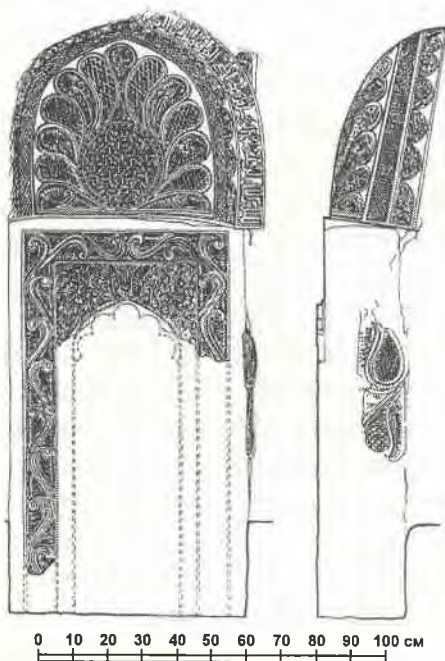


mikhrab and under-dome niches), into the development of wall surfaces (division of portal abutments, planes of external and internal walls, surfaces of under-dome drums) as an important forming and decorative factor.

Sequential transfer from the right angles of premises to the dome cup by means of the system of angular arches and coves preceded the formation of stalactites which played an important role in decoration and design of building appearance. On this basis there appeared the herringbone composition of separate spatial cells (stalactites), which solved merely the same task but in decorative aspect (*Architecture of the Islamic world...*, 1978, P.128; *Pugachenkova*, 1987, P. 96).

The evolution of architectural décor from monochrome to polychrome took place almost all over the medieval Orient. In the 11-12th centuries the brick was in its basis, and the ornament was also made of a brick and carved terracotta tiles. In the 12th century builders started using the color for the design of facades (Bukhara, Magokki Attori) and ornamental belts (Bukhara, Kalyan Minaret), for example, blue glaze. They remained only as an ornamental detail that accented specific elements. In the 13-14th centuries construction-and-technical methods were considerably improved; the color through glazed brick, slip terracotta, multicolor majolica, printed carved mosaic became firmly established in the architecture. Starting from the second half of the 14th century architectural décor has been losing its style and has become colorful, since in the external decoration of a building the builders have started strenuously using the multicolor facings, which like a carpet covered the external surfaces of a building.

The technique of mosaic panels' creation was rather labor-intensive and required the great accuracy in execution of details, since it was necessary to adapt them to the whole



Mikhrab from Asht. Clay, carving.
9 th–10 th centuries.



The mausoleum of Mazori Sharif, Pendjikent. 9–12 th centuries, 14 th century.

image. Usually, burnt glazed tiles made of the local kind of faience (*kashin*), breakable, but easy for carving and grinding, were the material for mosaic. Separate elements of the pattern were composed in accordance with the contour image, on which they were applied with the glaze downwards. They were tightly adjusted to each other and covered with a ganch solution. The whole multicolor compositions made of these blocks then appeared on the walls of buildings. Sometimes, craftsmen achieved unprecedented perfection in the performance of mosaic details, the size of which reached 3-5 m. (*Pugachenkova, 1987, P.54*).

Decorative design of Bibi-Khanym Mosque (1399-1404) was rather magnificent and constituted the peculiar synthesis of all various techniques, materials and means of design existed at that time. Burnt and slip brick, majolica, carved marble and polished marble panels, wall painting and laid-on gilded ornamentation made of papier-mache – all these composed the integrated synthesis of architecture and art of that time, which was notable for its luxury and gorgeousness.

Evolution of plastic arts of surfaces, which was totally reduced to facings and hinged decorations, promoted the dematerialization of sizes. It can be clearly traced in Shokhi Zind ensemble in Samarkand, continuous construction of which (11-15th centuries) demonstrably reflected the evolution of techniques for buildings facing, as well as in the interior and external construction of Guri Amir Mausoleum (the late 14th – the first half of the 15th centuries).

The masterpiece of the Tajik architecture of the 14th century is the Mukhammad Bashoro Mausoleum in Masori Sharif kishlak near Pendjikent. There were no any other monument in Mawarannahr which would have included so many types of decorative finery as this construction did. Carved wood, glazed tiles, majolica, slip and non-slip terracotta, natural clay cutting were widely used in its decor and went perfectly together. Epigraphic, vegetative and geometrical ornament formed the decorative cover of the portal. All kinds of decorative finery of Mukhammad Bashoro Mausoleum were made virtuously and brilliantly and this allowed to consider this memorial near Pendjikent to be a distinguished monument of the world architecture. Mukhammad Bashoro Mausoleum mikhrab together with Asht mikhrab (the 9-11th centuries), another masterpiece of modelled plastic arts from Ashtsakhoba Mazar, were the only survived patterns of natural clay cutting.

Starting from the 16th century facings have been rarely used in the design of buildings, but, predominantly, monochromic majolica has been used. Only such parts

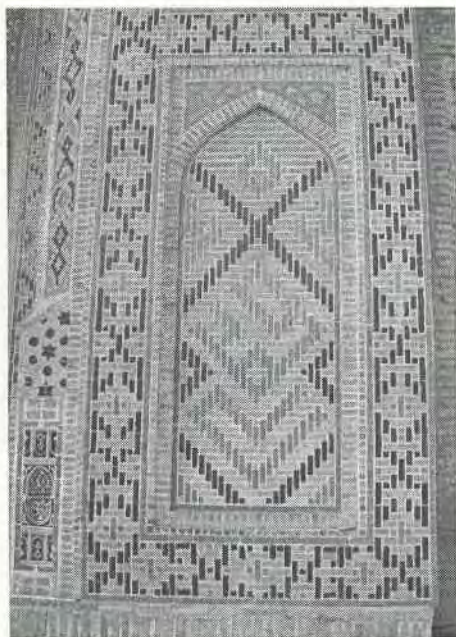
of facades as *peshtak*, *hudjr* loggias, domes and arcades in the yard were decoratively designed. In the system of the interior decoration the leading role belonged to *kundal* (painting on relief surface) and *kyрма* (carved ganch in a form of mosaic) that covered walls, niches and panels. Ayvan ceilings, carved domes, cornices, walls, column capitals (Tillo Kori and Sherdor madrasahs in Samarkand, the 17th century) were decorated with painting. Often, wooden ceilings, for example, in Nadir Divanbegi Madrasah (1622-23), were painted in the style of dwelling houses or local mosques.

In the 18-19th centuries official court art lost its fundamental positions whereas the mass construction got all-around development. In northern towns of Khudzhand and Istaravshan the main attention was paid to decoration of ceilings, and in Bukhara – to the design of walls. In the 19th century in the houses of Khudzhand and Istaravshan they built the figured multistage ceiling of complicated profile with gorgeous multicolor painting and niches in the walls. In constructions of Bukhara the walls were decorated with painting, and the ceiling remained uncolored. Both types of decorative ornamentation were used in Samarkand.

Usually a wall was vertically divided into three parts: panel (*ezora*), wall surface (*tanai devol*) and cornice made of stalactites (*sharifa*, *iroki*). The niches (*rezatokcha* or *tokchabandi*), which sometimes were decorated with ganch garrot (*morpech*), were the favorite decoration for rooms. All the elements of wall décor were integrated by the wide ornamental border (*ruta*) with carved pattern. Besides carving in ganch works (more often on panels), there was applied the technique of ganch mosaic (*chaspak*, *cofta*). In the second half of the 19th century large panels for frieze in upper part of walls and borders were made by the technique of ganch moulding using matrix

Fragment of the marble panel
at the Sherdor madrasah.
17 th century Samarkand.





Fragment of tiled coating
of the Sultan Latif mosque-
madrasah (Kok gumbaz).
16 th century.
Istaravshan.

(*kalib*). Lattices (external – *pandjara*, and internal – *shabaka*), diverse by their patterns, were widely used above doors and shutters (*Pisarchik*, 1987, P.28).

In a number of Fergana valley centers, in the 19-20th centuries, cornices, cassoons, composing capitals (Havzi Sangin, Dalyeni Bolo, Sarviston mosques, the mosque in Darkh kishlak in Istaravshan, Djami Mosque in Khudzhand, Surkh Mosque in Isfara) were decorated with multi-row system of stalactites and stalagmites. Their painting comprised such motives as snapdragon, pomegranate, tulip, fylfot, cross, multipath stars as well as stylized zoomorphous and anthropomorphous motives.

As time went by, the tendency to more stereoscopic representation of flowers and herbs, leaves and stems increased. The artists began to be interested in embodiment of non-traditional motives. Thus, for example, the ceiling of the mosque of Chirtak kishlak (Pakhtaabad station of Regarsky region in Tajikistan) was ornamented with diverse elements, which included the images of three-stage podium with burning flame, palms, terrapins, teapots and so on.

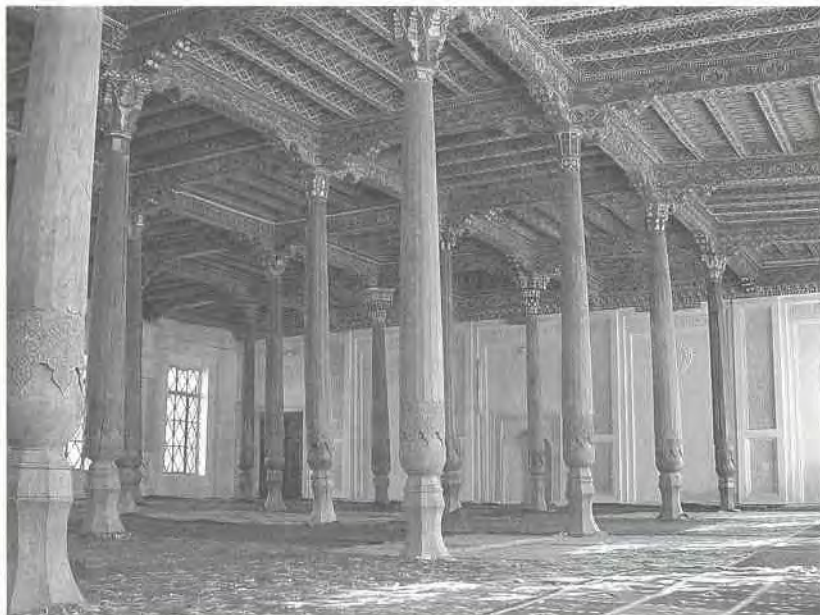
The Tajiks of Badakhshan and those of adjoining regions inventively applied wood in private life where it was the main finishing material for dwelling and other constructions. Bolsters, columns and door plackets were ornamented with art carving. Their ornament included many traditional motives, for example, heavenly bodies, images of animals and plants (lotus, tulip, mimosa, etc).

Neither icon nor statues became one of the main Islamic sanctuaries but Quran books, the symbols of the word of God, did. Epigraphic ornament and separate calligraphic patterns sometimes became “materialized literature” that was worshiped. Calligraphy got superiority over all artwork types and became a distinctive feature of a new ideology, the embodiment of its power. As if graphic representation of word overrode the fine arts.

The distinguished monument of the 19th century was the décor of the mazar ceiling of ismailist Pir Sayid Farrukhshakh in Shugnan (Badakhshan). Paintings were created in 1860 and comprised epigraphic and zoomorphic ornament, which the most precisely corresponded to sanctuary destination. The composition of ossification and liveliness, geometrical check and swirling ornamental motives expressed non-ruggedness of rational and emotional principles in Islam culture. Birds images symbolized the human soul and its aspiration to the God.

One of the latest patterns of architectural décor was the country palace of Sitora Machos, the emir of

Interior of the mosque of Sheikh Muslikhiddin. Khudzhand 19th century.



Alimkhan, near Bukhara. Here, for the first time, along with traditional materials, cement and carcass were applied. The white hall completed in 1914 was rather festive and sparkled with the whiteness of ganch fretwork applied on mirror surface (the craftsman was usto Shirin Murodov).



Décor of the cob wall. Samarkand. 19th century.

The problem of the “national image and modern design” became the basis of Tajikistan monumental art in the 70-80-s of the 20th century. Ancient art of wood carving, ganch fretwork, ornamental painting used by new ideas imparted the beauty and originality to the modern interior. Ensemble principle of architecture and monumental art interaction got wide application.

In decoration of “Rokhat” and “Saodat” chaikhanas (I. Abdurahmanov, S. Mirsaidov, S. Mahmudov, D. Shakirov), of the museum in Khudzhand (A. Hasanov, M. Saidov, M. Hakimov), and of other objects the tribute was paid to traditional décor types, such as *kundal* and ornamental painting, in order to impart national coloration and singularity to the buildings.

The honor to be the first who really deeply introduced the ancient tradition in modern interior was afforded to artists S. Sharipov and V. Odinaev, to designers Z. Dovutov and S. Sheraliev as well as to the national craftsman S. Nuritdinov. This group consisted of professional and national craftsmen who decorated “Farogat” chaikhana, “Tajikistan” Hotel and Circus building, which became one of the unique objects of the capital of Tajikistan.

Studio Pottery

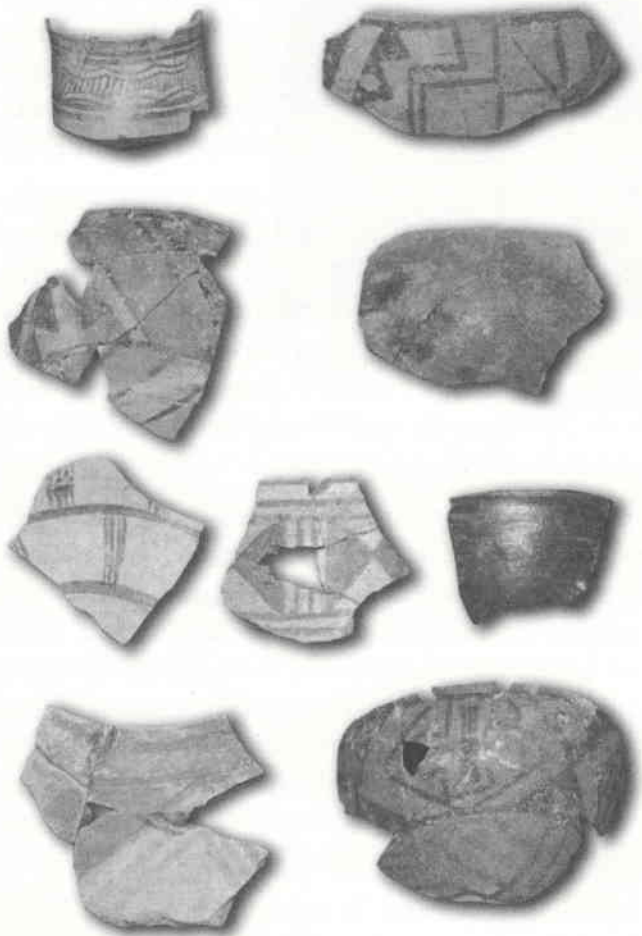


Vessel. Clay. Djarkul burial ground. 12–10 B.C.

The researchers suppose that Tajikistan, where potter's wheel has been known more than three thousand years already is a singular alive museum. Here, almost all techniques of primitive pottery known among all the nations of the world and high technology of ceramics have been preserved. Modeled ceramics was a domestic handicraft and mainly was executed by women who used fixed stand that allowed slowly rotating crude product.

The articles were made in two or three stages in order to bottom layers could get dry prior to overlaying the next ones. Starting from the appearance of potter's wheel the velocity of vessel making increased, the production became marketable and was transferred to male-potters. The products made by throwing wheel were becoming more refined and exquisite, their crock was more delicate and walls ideally rounded, thanks to it the painting became their main decoration.

One of the earliest patterns of ceramic production could be more than forty types of vessels of the Sarazm



Specimens of ceramics from Sarazm. 4-2nd millennia B.C.

proto-urban settlement that was the only monument of the early settled culture of late neolith and early bronze in Mawarannahr. Sarazm related to the times when the most ancient hearths of civilization in mankind history emerged in Egypt and Mesopotamia (3400–2000 B.C.).

Clay vessels quite often made on the basis of made-of-cloth pattern with different ornamentation in the form of zigzags, triangles, “fir-tree” lines related to the so called Kayrakum culture of the second half of the 2nd – the early 1st millennium B.C. (*Istoriya Tajikskogo Naroda*, 1998, P. 125–127)

At first, ornamentation was absent on ceramics but then, along with glossing disappearance, incut ornament with wavy and horizontal lines, etc, was started using.

In Kulyab, in Hamadi Mausoleum territory, pottery kiln of Ahenides epoch (the 6th century), which could serve as a prototype for the further constructions of similar kind, was found. In middle centuries the craftsmen burnt dishes in two-tier pottery kilns. Round combustion chamber from where the hot air was delivered into top burning camera was located in bottom tier.

Potters, besides different dishes, made luminaries, altars, *pryaslitse*s, pipes and other production, as well as coroplastics samples. The traditions of small clay plastics went deep into centuries (the 6th–2nd centuries B.C.). Since the middle of the 1st millennium B.C. till the 5-6th centuries A.D. terracotta was getting especially wide development in Sogd. Most often there were created the figures of goddesses in fine garments with pomegranate fruit in their hands, of divinities and musicians executed gracefully and thoroughly. Multiple finds of small clay plastics in the form of relief adornments of clay vessels and separate figures were notable for forms generalization and images laconicism. Clay burnt figures of 13 cm height made in Sogd, Horesm, Northern Bactria were imprinted in joint mold with subsequent handle processing. Part of them was executed entirely. From the outside they were covered with yellow, brown or red angobe. Some terracotta figures carried out the functions of hearth keepers.



The figure of a man. Unburnt clay. Tandyryul burial ground. 2nd millennium B.C.

In early Middle Ages local schools of ceramics were gradually forming. The set of producing dishware was remarkable for great diversity: caps and bowls, baby's water dishes, mugs, jugs for water and wine, milk pots, boilers and pots, *huma* and *humcha*. Water flasks were widely used as well: *mustahora* with one flat side, small neck and two handles, and *murgobi* with horizontal handle near small neck.



The goddess of fertility.
Terracotta. Sogd. 1st century.

Sogd ceramists were reputed as the skilful craftsmen and made elegant beakers of different shape, stocky jugs painted with circles, vessels with beak-plums in the form of horn or animal head, articles imitating silver vessels. In the 2nd–1st centuries B.C. – the 7–8th centuries A.D. period jags and bowls were covered with mica and print of stamps for imitation of the metallic goods. Here also the technique of harrowing of lines and stamp prints with images of animals, pomegranate fruits, human faces was applied.

All the periods of human life – birth, death, flourishing and extinction – ancient people associated with the world of vegetation and nature. Quite often natural forces were reflected in different artistic images and, first of all, in female one, to which the capability of patronating different natural forces was attached. Quite a lot of natural phenomena, and first of all luxury, wealth and beauty of these or those places, were associated with female charisma. For example, in the 1st–2nd centuries A.D. cult of female divinity got wide spread in Sogd regions. Terracotta figures embodying the goddesses-patronesses of different natural forces were found here in large amount. They were executed in splendid garments with pomegranate fruit in hand, which they clasped to their bosom, thus, natural forces visualization occurred.

In Tokharistan for goods decoration different picture lines and their combinations were used. Vessels surface was decorated with imprints of human faces traced and imprinted with ornament. In Badakhshan and neighboring regions ceramics was preferred to decorate by painting. Fergana ceramics ornamentation, on the surface of which geometrical figures were harrowed prior to burning on angobe, and contrastingly stood out against dark background, was rather peculiar (*Istoriya Tadjikskogo naroda*, 1999, P. 24). Moulded angobe ceramics of the 5–6th centuries from Navruzshakh

The head of a goddess. Terracotta.
Sogd. 1st century.





The head of a man. Unburnt clay. Tursunzade. 4–5th centuries.



The slab with the scene of hunting. Unburnt clay. The site of ancient settlement Kafyrkala. 7th century.



Amphora-rhyton. Ceramics. The site of ancient settlement Pendjikent. 5th–early 6th century.

castle (35 km from Pendjikent) constituted kettles with horseshoe-shaped handles, mugs and vessels ornamented with cutters, rosettes, braiding.

Angobe in early-medieval ceramics was used quite rarer and, mainly, in table ceramics. There were some methods of engobing: vessels dipping into tank with angobe, spraying with brush along its surface, application with fabric. Sometimes there was created an angobe picture on the walls of vessels. By the middle of the 7th century in many Central Asia regions angobe was replaced by water solution of ochre, thus, the so called “sully angobe”, the coverage of which was very unstable, appeared. (*Istoriya Tajikskogo naroda*, 1999, P.27)

Glazed Ceramics. Since the late 8th century the development and application of glaze for covering ceramic dishware surface all over the Middle East has been executed. The first place by quality was given to lead glazing articles; copper-lead and tin-lead patterns yielded to it both by quality and quantity. The dishware was painted with paints on clay basis where the pigments were added depending on necessity. The glaze applied on open and closed forms of dishware without additional angobing, and this imparted grayish tone to glaze. Since the middle of the 10th century olive painting has been started applying in glazed ceramics décor, which has been applied separately and in combination with ochre-red and black paints. There were articles with slight coloration and olive-green painting against white background reminding slight gilt.

Merv remained an important center of stamp ceramics in the 8–9th centuries. Samarkand was known for its slip and stamp ceramic production. Non-slip goods of Northern Horasan were covered with light angobe and were rarely ornamented (except covers). Comb-shaped patterns were used in Horesm, the covers were decorated by the fingerprint image, and jugs – with tall cylindrical neck. Merv craftsmen more often made wide-neck jugs, with abrupt narrowing in pear-shaped body on obtrusive tray. The pots were made with two side handles, with not tall, a little bit expansible neck, pear-shaped body, on flat bottom. In Ustrushan-Fergansky region there were preferred the narrow-necked jugs with tall neck, stretched-out body and flat bottom (*Istoriya Tajikskogo naroda*, 1999, P.29).

The items of fire-worship composed an important formation of medieval handicraft. These were, mainly, small hearths (ritual altars) and *ossuary or ostodon*



Motives of painted ceramics and stamped ceramics of Merv. 9th–12th centuries.

(vessels for burial), which were related to Zoroastrian cult. In the east of Iranian-speaking world – in Horesm, Sogd, Margian there was used the burial in ossuary. Bones and ashes were immured in graven ceramic boxes or ash cans decorated with artistic reliefs, fretwork and moulds. They imitated architectural constructions: a house with turret or dentate wall, and often on their walls columns covered with arcs were pictured. As a rule, ossuaries had round or rectangle shapes. They were decorated by modelling, stamp, carving, engraving or painting prior to burning. Step-type pyramids, four-leaf rosettes, people images, architectural details were the most spread among decorative motives of ossuaries (Biya-Noyman ossuary).

Sacrifices were made to fire on simple altars, in the open air, on mountain peaks, where, in Zoroastrian opinion, spirits took up their residence. Many four-leg altars with bronze lions' figures with opened fire-spitting jaws have been conserved. The small hearths of the 10–12th centuries in large amount were found in Samarkand, Bundjikat, Khudzhand and Akhsikat (their sizes were 20–50 cm at 18–25 cm height). Their widespread and application confirmed the opinion about fire cult conservation in the system of early Islam ideology.

Out of new vegetative motives in the mid of the 10th century palm leaf, swirling rosette and pomegranate fruit appeared. The combinations of painting and harrowed image on colored layer until white angobe were widely applied. By this method the effect of complicated interlacings and knots was achieved. Various geometrical and vegetative ornaments (flower buds, palm branches, pomegranate fruits, etc) were applied on vessels surface. Sometimes the images of birds, fishes, horses and



other animals decorated the articles. Also they were decorated by Tajik and Arabian inscriptions with wealth-wishes to its owner, different sayings and aphorisms.

Ustrushan ceramics of the 10th – early 13th centuries was remarkable for its peculiar beauty. It was made in ceramists' region of Bundjikat and in Chilzhukhtaron settlement. The production of these centers was rather diversified and included the patterns of slip dishware, gray-clay vessels with stamped ornamentation, spherical-conical vessels for mercury keeping, small hearths-altars. Rather interesting glazed figured water-carriers in the image of fantastic beings were created as well.

In coloration of domestic ceramics of the 13th century white, red, dark-brown and reddish colors prevailed. Quite often for decoration of these or those domestic subjects there were used complicated braiding, animals and birds images. Non-glazed vessels till the end of the 13th century had been frequently designed by stamped relief ornament, which later disappeared from the methods of decorative execution in Mawarannahr and Horasan, but still was widely applied in Horeshm. Ornamental headstone of Muhammad Bashoro Mausoleum of the 14th century, near Pendjikent, which differed from Samarkand *sagan* by high technique of ornament execution using carved slip terracotta of deep relief, was completely unique by its mastery.

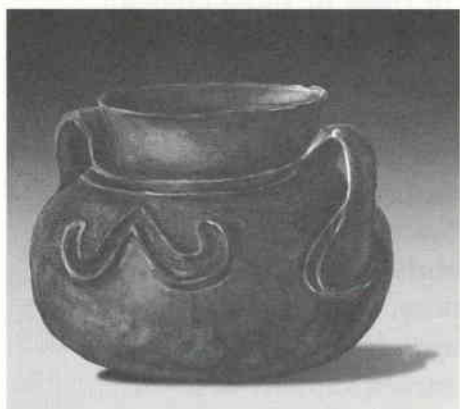
The flourishing of the 15th century ceramic art was related to some moments. First of all, it was the development of broad international relations and creation of *kashin*, silicate porous white crock. It turned out to be good kaolin substitute, that's why in Samarkand, Bukhara, Merv, Shakhrisabz, Nis and Khudzhand porcelain production output was improving at that

Master B. Mavlyanov. Kanibadam.
1970.



time. Mawarannahr craftsmen chose China porcelain as a sample and made its imitation from kashin.

In the 16th century manufacture of the blue-white products stylized under the Chinese porcelain was still widely developed, manufacture of utensils made of kashin and clay was developed. From the second half of 16th century ceramics quality as well as its assortment steeply worsened. Kashin quite often was substituted for clay, and instead of cobalt, black or violet manganese paint was used. The blue paint, free designs of which made an effect of blurred unusual image, was often applied in ceramics, as well as in an architectural decor of that time. Figured and anecdotal images seldom decorated the articles.



The clay glossed vessel.
Craftswoman Saylon. Darvaz.
20th century.

In the 18-19th centuries the large centers of ceramic production were Samarkand, Gidjuvan, Bukhara, Rishtan, Khudzhand, Istaravshan, Isfara, with settlements Chorku, Gissar, Karatag, Kanibadam, Denau, Darvaz, Kulyab, Dastidjum. It was a period of new development of pottery mastery. The diversity of ceramic articles was unusual. Its assortment included dishes (*tavok*) of different shapes and sizes, vessels (*hurma*, *hurmach*, *chorgusha*, *dugusha*), big and small cups complicated by construction and laconic by proportions (*kosa*, *shokosa*, *piala*), jugs (*kuza*, *oftoba*), tubs (*tagora*) and trays. Till the end of the 19th century semi-crockery (*chini*, *yalgonchi*) of high-quality glazing and luxurious ornamental painting had been produced.

Along with painting, articles were decorated with ornament of stamp print made of wood and clay (*nakshin kolib*). Besides painting, when decorating inexpensive dishware, there was used the technique of pattern

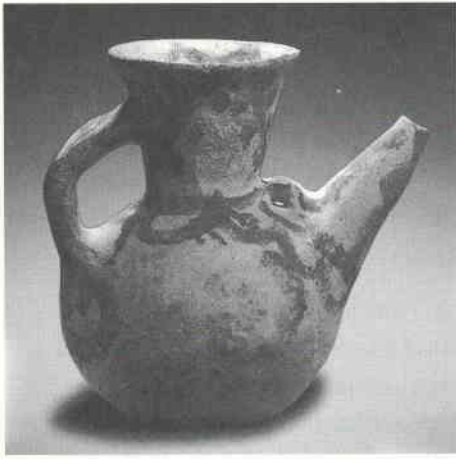
harrowing (*barosh*) on raw samples, prior to burning (Samarkand, Gidjuvan, Karatag, Pendjikent, Urmetan). The method of *abr, abri bahor* (spring apple), which allowed spilling paints on the surface of an article before burning, was rather widespread. Thanks to paint spraying along the surface there were created the abstractive colored compositions. (*Pisarchik, 1987, P.28*).

The ceramics of northern Tajikistan (Khudzhand, Istaravshan, Isfara, Kanibadam) made on a potter's wheel has, mainly, vegetative motives sometimes simulating the painting of the Chinese porcelain. Coloration of Istaravshan and Pendjikent glazed ceramics was mainly based on a combination of yellow and green. In Kanibadam white, turquoise and green colors were preferred, and in Khudjant - pink and emerald colors. Craftsmen for such holidays as Nooruz, Ramazan and Idi Kurbon made penny whistles (*bushtak*) in the image of fantastic colored birds and animals, or toys (*aspak* – horse, *adzhakho* – dragon).

Gissar glazed ceramics, in which the vessel surface was covered with reddish-ochre underglaze angobe had a special place. Inside, there were presented the circles against yellow background with epigraphic insertions and scalloped motives. Karatag toys were mainly covered with green and brown enamel without glaze (*Yershov, 1984, P. 84*). Modeled ceramic of southern and eastern Tajikistan was interesting by its shape and ornament (relief or with applied solution of red clay - before burning). Here the dishware was made manually, without potter's wheel and enamel, using gradual laying of clay rolls on each other, and proper shape modeling. Rough, laconic ceramics of south with archaic painting related to ancient archetype by its shapes and motives. It differed by the construction simplicity and image

E. Gafurov. The clay toy.
Istaravshan. 2001.





Jug. The woman's moulded ceramics.
Gumbulak. 20 th century.

integrity. This was the ceramic of women production, the burning of which, as a rule, was executed in the open fire or in the sun but not in kiln, hitherto.

Ceramics production since the late 18th century and until now has been divided into male (ceramics making using potter's wheel) and female (modeled ceramics without potter's wheel). Male pottering has been mainly developed in the north (excluding Yagnob). In the south the traditions of female ceramic production not applying foot-operated potter's wheel have been continued (excluding Karatag).

The glossy utensils made of local clay with red or brown angobe painting played a special role. Its light tone was quite often decorated with monotonous painting and modeling. In mountainous regions, besides dishware, the figures of animals and even dolls were created. Ceramics of Obi-Nou, Yakh-Su, Dastidjum and Fayzabad river valleys was remarkable for its functional and artistic properties. In Karategin the dishware was made with application of moulds (*chaspon*) of red and dark-brown color with beads around neck; on broad flat handles there were charms. In Gumbulak, not far from Dushanbe capital, dark-cherry and white colors were preferred.

Modern ceramics is uncommonly successfully presented by the traditional Gumbulak utensils of Z. Rahimova, by Karatag and Istaravshan toys of E. Gafurov, K. Rozykov, M. Murodov, H. Mukimov, by Kanibadam goods of Sohibovs, Mavlonov, by Dushanbe-city dweller M. Kadyrova and by many other Tajik craftsmen.

M. Kadyrova. Gushtangiri
(Wrestling). 2004.



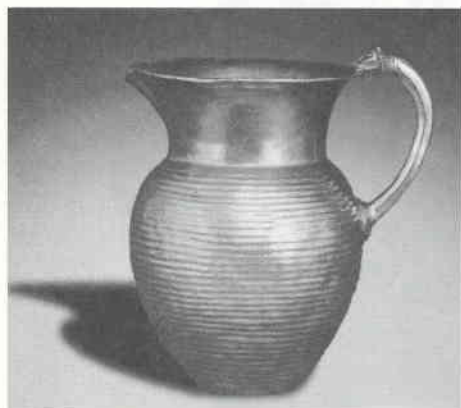
Ornamental Metal

Tajik people since the ancient times have been engaged in metal working (copper, bronze, gold, silver). Handicraft of smiths and jewelers was rather honorable occupation, and forge and anvil were related to sacral places. The outstanding ancient monuments were discovered in the south of Tajikistan, in Khatlon oblast. This is the so called Amudarya treasure (or "Oks Treasure") that nowadays is kept in Britain Museum in London. The subjects of Amudarya treasure are divided into some groups. More than 50 golden sheets with personages engraved on them (priest figures, worriers, donators (presenters) with rod bundles, flowers and weapon, as well as animals) are related to Bactria artworks. Golden disk with an image of rider, the dweller of Bactria, as well as chariot, and tsar seal representing the scene of handing in authority ammunition to tsar, embodied spiritual forces and power. Other articles have the features of "Skythian animal style" widespread in culture of Saka tribes of eastern and northern regions of Central Asia, South Siberia and Kazakhstan. Golden aigrette with gryphon image and sheet with the relief of bird of pray are among them.



Jug. The fragment of the neck.
Silver. Nurek. 2nd millennium B.C.

During diggings of Pamir mounds and Oks temple in Takhti Sangin (Khatlon Oblast) site of ancient settlement there were discovered rather skilful compositions of this style: horse dress details, bronze pots, decorations of dagger's handle, cast pendants, etc. Multiple weapons, which in quantitative ratio exceeded those ones that were being found in Greek world for 150 years of diggings, were found in Oks Temple among 5000 subjects. Hand's mold made of silver and related to votive sculpture from Takhti Sangin ancient settlement (the late 6th – early 5th centuries B.C.), was rather interesting find. Its wooden carcass was faced with silver and pierced with silver nails.



Jug. Gold. The treasure
of Amudarya. 6–5 B.C.

Dushanbe site on ancient settlement of the 6th – 2nd centuries B.C. was one of the large settlements of Hissar Valley in the period of Greco-Bactrian government prosperity. Handicraft industry on bronze and iron subjects making was widely developed here.

Regular money circulation in the territory of nowadays Tajikistan was not registered earlier than in the 3rd – 2nd centuries B.C.. Starting from the 2nd – 3rd centuries A.D. the money of Kushan Empire was widely spread. An amazing discovery was a golden coin



Statuette. Silver. The treasure of Amudarya. 5 B.C.

from Kaykubodshakh, on one side of which a Kushan tsar dressed in long lamellate armor and peaked head-dress was pictured. In his left hand the governor held a trident and the right hand he stretched over altar. On the other coin side, with "Okhsho" inscription, there was a naked woman leaning on a trident. A bull figure was located behind her. Halkadjar treasure containing many golden coins of fine mint of the 2nd century A.D. from Gozimalik (Khatlon oblast), the time of Huvishki Kushan tsar government, was not less important.

Tokharistan Toreutica

Culture interference is especially clearly traced on the vessels made of precious metals. A large group of the so called Sogd silver is presented by more than sixty vessels of the 6th – early 9th centuries. They had a décor consisted of convexities-stretchers, and their pattern sometimes formed something like a flower. Many of them were similar to Sogd ceramics of the 7th – 8th centuries imitating metallic patterns. Their ornament was identical to Sogd painting. The 6th – 8th centuries' toreutica made of silver, bronze, brass with application of gilt and silver-plating is remarkable for high skilled execution – the jug with camels on it from Saint-Petersburg (State Hermitage) is evidence of it.

The iron was used for making the principle weapon kinds: heads of arrows and spears, swords, daggers and protective armour. Sogd swords were narrow, of 90-95 cm long, the Ustrushan ones were notable for their length reached 1,10-1,12 m and for straight or bent handle. In Tokharistan the swords were with long handle but more massive than in Sogd and Ustrushan.

The golden aigrette. The treasure of Amudarya. 5–3 B.C.





The golden plate with the image of a man. The treasure of Amudarya. 3 B.C.

Falar. 1 B.C. – 1 A.D. The site of ancient settlement Takhti Sangin

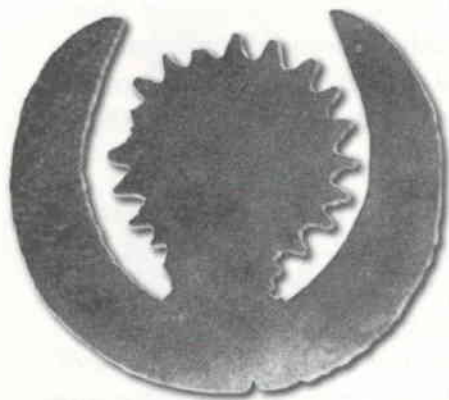
The armour found in Pendjikent was made of big sheets linked to each other with lather thongs. The helmets, which left only eyes opened, protected medieval warriors. (*Istoriya Tajikskogo Naroda*, 1999, P. 27-29, 107-109)

Fine patterns of toreuts works of the 9th – 11th centuries have been conserved – treasures and separate finds from the diggings of Akhsikat, Bundjikat and other regions. The most famous pattern of ornamental metal of the 9th – 10th centuries is silver dish with gilt from the so called Anikovskiy treasure, on which the scene of fortress siege is presented. It was made in the 9th century in Semirechye but cast in the mould of the 8th century.

In the 10th – 12th centuries toreutica became the leading field of applied art; casting, coinage, figured carving, colored metal incrustation were improving. Epigraphic and vegetative ornaments were widely used in goods designing, figured silhouette and anecdotal motives were applied (Khuttal, Sayod). Bronze mirror with two sphinxes images and round bronze plate from Sayod (the 10th century), with cut six-point star and six-leaf flower in the center were among artistically interesting artworks.

Horasan articles kept stylistic closeness to Iran, Syria and Iraq products (bronze articles treasure near Serakhs in Turkmenia, the 11th – 12th centuries). Abundance of ornamental metal goods (luminaries, bowls, stands, pen-cases, jewelry) made of bronze and silver, dishware, mirrors and *kolybs* (stamps) of the 11th – 12th centuries' Mawaranahr testify to their considerable output aimed at rather wide demand.





Radiating crown. Brass. Kukhi Surkh. 5 th–6 th centuries.



The cup with the image of a female figure. Silver, gilt. The burial ground Lyakhsh-1. 5 th century

The main decoration of these articles was the images on ancient epos' themes as well as vegetative and epigraphic ornaments. Finish surface of artworks most often constituted a figured decorative composition, the plastics of which only in rarer exclusions was approaching relief. Calligraphic inscriptions as well as images of people and animals were presented on different medallions or were placed in decorative frames of different shapes. In spite of multiplicity of toreutica of the 13th century it is impossible to define their localization and type nowadays.

Bronze articles' treasure discovered by Tajik archeologists at Lagman site of ancient settlement in Vaksh Valley (Uzun settlement near Kolhozabad) took a peculiar place in ornamental metal history of 11th – 13th centuries. Cast stamped bronze vessels were decorated with engraving, silver incrustation and stamping in the form of cartouches with *kufi* inscriptions, and people and animal images. The surface of bronze jug from Istaravshan, (the 13th century) was solved in a peculiar manner, but according to traditions



Ibexes. Bronze. Kafirnikhan. 5 th–8th centuries

The bronze censer. 10th-11th centuries. Khulbuk.



of that time. It was ornamented with images of fishes, heads of animals and sphinx as well as with epigraphic ornament surrounding the jug's body in some rows.

Among the 12th – 13th centuries' goods found in Central Asia territory many analogies of these works can be found. Thus, cylinder-stand from Chui Valley, the bottom of bronze vessel from Termez or bronze plate from Turkmenia as well as the articles from Vaksh Valley or Istaravshan have some belts of epigraphic inscriptions. They are decorated with images of mythic creatures or people's figures that make completed ornamental complex. Compositional location of décor in each separate case reflects the plastics of metallic subjects shapes.

Metal-working art like other types of painting and applied art experienced real prosperity in the 14th – 15th centuries. Mainly, goods were made of gold, silver, copper and bronze alloys. The technique of their execution was rather complicated and diverse: embossing, engraving, casting, incrustation with precious stones and application of enamel insets. The main centers of ornamental metal production in the 16th – 18th centuries were Bukhara, Istaravshan, Khudjant and Samarkand. Bukhara was famous for its amazing goods made of bronze that were often incrustated with silver, and red and yellow copper. Bukhara embossing differed by its depth, and its background was always shaded with stroke. Fergana embossing was not deep. Its pattern was small and queer. In Samarkand embossing pattern

The lamp and vessel in the form of a bull. Bronze. The site of ancient settlement Pendjikent. 8th century.



was plastically modeled. Vessels' handles sometimes were made open-work with thin transparent pattern.

By the middle of the 18th century the production of ornamental metal has reached its highest bloom. Diverse articles – coppery, decorated by embossing and cast from bronze – were notable for very high level of execution. The basic methods of metal working included forging, soldering, tinning, embossing, engraving, darkening, open-work and laid-on filigree as well as appliqué made of precious metals and enamel insets. Vessel ornamentation was executed by several ways; the embossing using chisel (*kandakori*) was more widespread of them. Other methods of pattern application constituted stamping by means of wood forms and engraving.

Metal embossing concentrated in cities. Diverse workpieces were decorated by it: bowls, water vessels (*kumgans*), jugs with short (*choypush*, *kuza*) and long spouts (*oftoba*), trays (*lali*), luminaries (*charog*), wash-hand-stands (*dastashui*), lusters (*kandil*), vessels for tobacco smoking (*chilim*), roasters (*mankaldon*) and flakes for doors (*pulakcha*). Creation of small bells and jingles that required complicated technology of bronze cast separated into a special branch.

Decorative compositions mainly represented frieze bands, by which the vessels body was embraced, thus, stressing its shape. Geometrical ornament was a singular separating element and quite often contoured large figures. Among vegetative ornament types the preference was given to *islimi* motives with its creepers and queerly crawling flowers.

Fabrication of copper seals (*mukhr*) was rather laborious work. Rhomb-typed, round, elliptical seals were engraved in accordance with traditions that were developing for ages. The central part, which was filled

with calligraphic inscriptions indicating the owner's name and date of seal making, was embraced with belt made of stylized flowers and geometrical figures.

Copper embossed utensils and different copper articles were the most widespread metallic subjects in private life. Dishes and vessels (*oftobs*, *kumgans*) had pear-typed shape and figured forged handle. Their narrow neck was belted by seamed roll and shut with cover that sometimes was made open-work. The combination technique of metal of different colors was widely applied. Later, because of raw material lack, alloy was started substituting for red and yellow copper.

In the first half of the 18th century weapon making decorated with mythological images and motives was started practicing, the example of this could be the cannon of the 1714, barrel of which was designed in the form of animal's grinned chap. Samarkand cannons were incrustated with epigraphic ornament made of silver and included the names of individual commanders and texts praising their feats. Bukhara weapon of the 18th – 19th centuries decorated with precious stones, semi-precious stones, darkening, engraving and stamping was the pride of their owners.

In the 19th century there were 32 blacksmith's workshops. Karatag craftsmen were of great popularity in Central Asia and far outside of its borders (Turkey, Arabia, Iran). They received different orders for weapon making (blades and knives made of Damascus steel). Such workpieces had handles made of elephant ivory with gold and silver ornamentation. There were rich iron deposits (Vichkharva and Potau) in Vanch (Badakhshan); this fact promoted development of weapon handicraft here.

Istaravshan, Bukhara, Kalaikhumb also made fine knives (*kord*), which handles were designed rather ingeniously in the form of supplements made of bone, horn, silver, turquoise and other precious metals. The articles of horse dressing were remarkable for their sound decoration: bows and arrows. The details of horse harness were covered with figured sheets made of precious metals, pendants with embossing, engraving and niello.

Modern Istaravshan craftsmen, Husaynovs brothers whose workpieces (weapon, harness decoration, sabers and knives) are exhibited in different cities of the world virtuously interpret ancient traditions in their creative work.



A. Khuseinov. Knife.
Istaravshan. 2002.

Jeweler's Art

Since ancient times jewelry has been the integral part of traditional garment. Changes in their shape were related, first of all, to ideological outlooks, magical representations, appearance of new materials, cultural interference and, at last, ethnic processes. As it is known, primarily, jewelry carried out not only esthetical functions, but also had protective-magical meaning connected with developed astral-religious system of people.

In bronze period the compound of jewelry of Central Asian population considerably changed. There were significant differences between jewelries of southern settled-agricultural population and northern pastoral Central Asian tribes. Though the jewelry compound was similar, the shapes and material applied were different. Only settled-agricultural tribes had temporal pendants in the shape of spiral or circle, circled ear-rings, necklaces made of semi-precious stones, bracelets round in section, one on each arm, or one bracelet and belt made of semi-precious stones. Judging by archeological data, jewelries were included only in female costume ensemble in eneolithic and bronze periods in Central Asia.

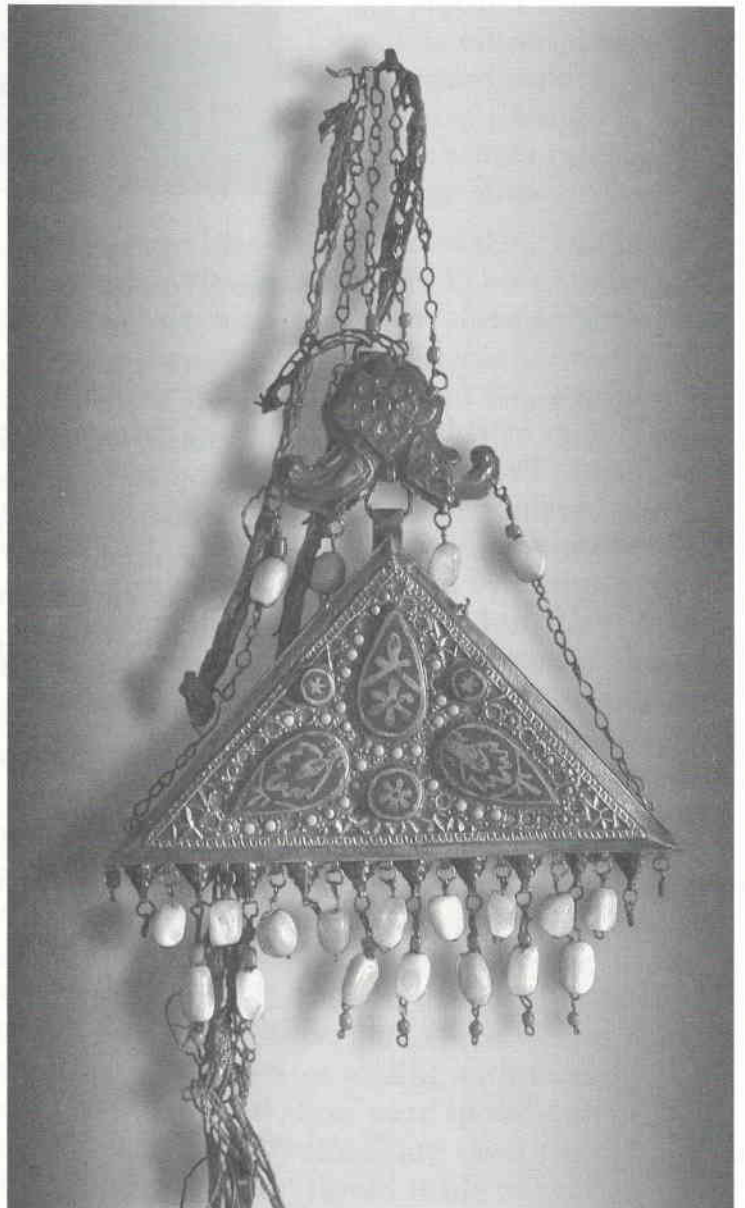
Since the 1st millennium B.C. there has been a transition to jewelry of another artistic style. Since the 7th century B.C. the articles of Saka animal style have been met in funeral complexes. Among decorative motives there were bronze epoch images: ibexes, eagles in heraldic pose, snakes, beasts of prey, and horses. Mass distribution of jewelry in male suit in the 6th century B.C. was related to domination of Medique suit in society, which was genetically connected to Saka-Skythian costume complex. It comprised golden ear-rings, necklaces, *grivnas*, bracelets, seal-rings, aigrettes and sewed-on pendants executed in animal style.

Greek and nomadic ways of life had a great impact on the further development of the 4th – 5th centuries B.C. jewelry. Most brightly it was reflected on jewelry art of Kushan period where the traditions of Indian, Iranian, local, Hellenistic and nomadic styles found their syncretic embodiment. Starting from the late 2nd century B.C. to the 1st century B.C. costume décor stylistics was being changed. The garment was magnificently decorated by sewed-on pendants and beads. The special accent was made on decoration of outer clothing and trousers. In festive attire all visible front surface was covered with gold embroidery and pearls. Fore-part of outer clothing, sleeves and baggy trousers were decorated with artistic

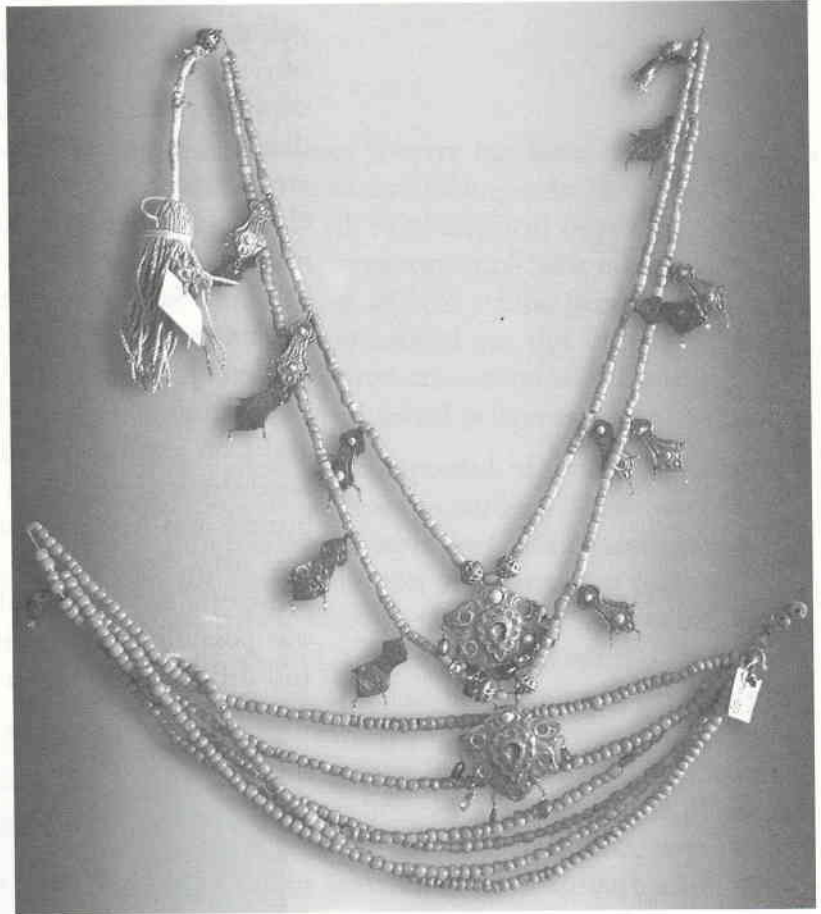


Golden bracelet. The treasure of Amudarya. 3 B.C.

galloons, decorations and plots. Finds from Tillyatep burial ground were evidence of it. The costume was supplemented with golden crowns (for regnant persons) diadems, ear-rings, temple pendants, arm and leg bracelets, *grivnas*, pectorals, bead necklaces, seal rings, and decorative clasps. Integration of different art styles was traced in jewelry: from ancient-agricultural people's traditions to Scythian-Saka style, with inclusion of Hellenistic and Indian trends of jewelry art. There was no luxurious golden splendor in the suit of agricultural stock-raising population of Hissar Valley. In quantitative regard, bronze and iron jewelry prevailed. Attire's ensemble consisted of head-dress decorated with beads, stony beads necklaces, bronze and iron arm and leg bracelets, ear-rings and seal rings. Besides, the garment was decorated with bead. Symmetry of twin jewelry was not always adhered to. It was possible to wear different-type jewelries on each arm and different-shape ear-rings in each ear at one time.



Tumor (protecting amulet).
Khudzhand. 19 th century.



In connection with development of art weaving in the 5th century A.D. many motives of sewed-on pendants were transmitted to large spot-forming woven ornament. It didn't demand multiple jewelries. While in the 5th – early 8th centuries the jewelry amount in costume was small, starting from the 7th - early 8th centuries belts appeared in female suit of Sogd and Fergana again. Arm jewelry and sewed decorations were becoming more multiple. Early-medieval tradition to decorate hair-dressing with rosettes and pierces with light insets, and to wear multiple ear-rings with white insets retained in the 9-10th centuries. Among archeological discoveries of that time there were rather large amount of hair-pins with tops in the form of birds that were the carriers of solar symbolic. Favorite jewelries of that time were the articles made of ruby, turquoise, emerald, coral, cornelian, Kauri-shells. An ensemble was presented in Khulbuk painting (South Tajikistan): bracelets, neck pendants, *grivna* and tumor-amulet stand of prolonged-prismatic shape ending with little domes. The florization tendency was traced in evolution of artistic system of jewelry art. Schematic solutions of zoomorphic and vegetative motives were intensified in decoration ornament. Insertion of calligraphic Arabian inscriptions – wealth wishes – became an innovation.

In the layers of the 10-12th centuries at Kafyrkala site of ancient settlement (Tajikistan) there was found the fragment of stony casting mould for casting thin-lamellate moon-shaped ear-rings imitating Arabic inscription. Further development of main line of jewelry art style of the epoch was traced in artistic solution of golden seal rings of the 12th - early 13th centuries from Shakhristan (Northern Tajikistan). Artistically created bony and terracotta buttons with one big hole in the center, and different pendants included into jewelry were one more decorative element.

In female suit of the 15th – 18th centuries there were arm and leg bracelets, *grivnas*, many-rows necklaces made of beads, decorative amulet-stands of different shape, golden and pearl pendants supporting head dresses. The women of royal generation, according to *tadj* Middle East tradition, had the crown decorated with ruby, precious pearl and emerald. The head-dress tops were decorated with precious stones and aigrettes. Seal rings for public officers, grand people and governors were continued making. In this period, exactly, the traditions of jewelry art, which without any considerable changes reached the 20th century in Tajik suit, were formed.

All Tajik jewelries by method of their wearing could be subdivided into arm, neck, breast and head ones. With their full complement these jewelries were included in the complex of traditional garment of bride. Jewelries of mountainous and flat, southern and northern Tajik people differed from each other by their shape, composition and material used. There were several types of head jewelries: forehead ones (silver garters – *silsila* and *kasaba* – were made of thin figured silver slices connected by chains, with pendants along the lower side) and *koshtillo* – high kokoshnik, lower part of which was a stylized image of eye-brows. The first ones were typical for southern Tajiks and the second ones – for northern Tajiks. In the north people wore circled ear-rings with odd number of pendants made of pearls, corals and rings with welded *zern* (small balls). In the south the ear-rings could be divided into two groups – with “*gushvor*” pendants and ringed “*balka*”, which could be met among mountaineer-women as well. Ear-rings made of wired ring with pendants in the shape of semi-spherical hoods – *gushvori kafasi* – as well as of coral, silver chains, twisted wire, ending with triangles made of *zern* or leaf-shaped slices were spread everywhere. Nowadays nose-rings “*bolbini*” are worn rarer. *Shashpos* (six pendants) – beads’ thread made of pearl, coral,

silver, gilt beads and tassels with metallic hoods were particularly graceful head-dress. *Shashpo* was winded around head-dress and its ends hung down the cheeks. *Mobi tillo* (golden moon) was one more adornment of head-dress. Paired temple jewelry – *kadjak* – having almond or rectangle shape and put on ear with help of small arc, was combined with forehead jewelry.

Northern Tajik-women wore coral necklaces formed by some bundles under “*kamchin*” name. They were interchanged by metallic beads necklaces of different shapes. North-women liked silver necklaces “*murgak*” – birdie – and “*hafaband*” that tightly embraced neck. “*Zebi-gardan*” necklaces consisted of a big central figure (medallion) and several smaller paralleled ones located at equal distance from each other were particularly elegant.

Diverse amulets-cases of triangle, rectangular and tubular shapes were included into complex of breast jewelry. Big amulets with short chains had a hook on the top that was fixed on clothes a little bit lower than shoulder. Cylindrical amulets of 10 cm length with thick chain were hung over shoulder under arm, that’s why they were named “*bozband*” – the garter under arm. Another breast adornments – “*haikal*” – were two beads necklaces, more often gild, that were worn over right and left shoulder in such a way that they intersected on breast.

“*Hafaband*” and “*gulubandak*” neck bands made of beads or bugles in the form of 2-3 cm grid were of special popularity among southern Tajik-women; sometimes beads band was braided together with open-work bead plastron of 15-20 cm length and 12-15 cm width with pendants made of coins and buttons. In the south coral necklaces made in some beads threads were bound together by big beads made of metal or another material. Only in the south women wore brooches-fibulas – “*kulfi girebon*” or “*chima*” – of round shape with carved edges, silver, of open-work-filigree work, with ripples made of *zern* along outer edge, sometimes encrusted with semi precious stones, pearls and with supplement pendants. In Huf Valley they were worn in pairs, one on each side of breast, or only one. In Kulyab *chima* was a clasp for open-wide clothes.

Rings and bracelets were an imperative part of any jewelry ensemble of Tajik people. They were always worn in pairs. Till recently Tajik people had believed in magic properties of round adornments: ear-rings, rings and bracelets. The rings could be



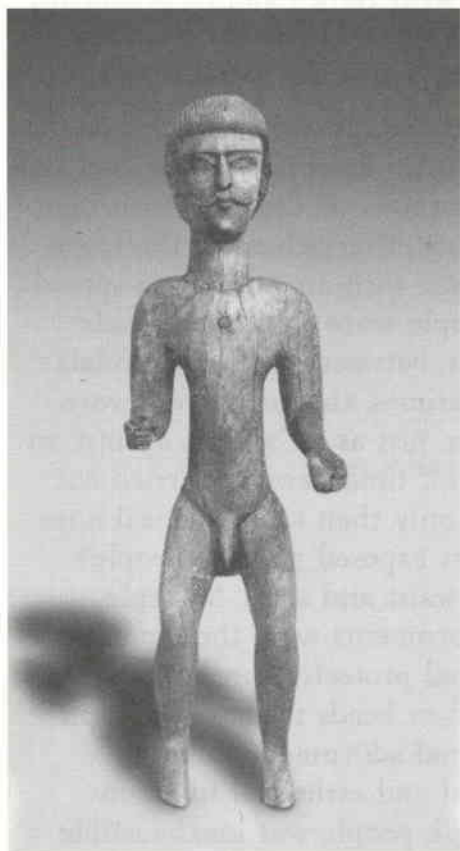
Plait adornment. Khudzhand.
19 th century.

worn on index, third and little fingers. Only corpse's washers wore rings on long finger. In the north there were spread the rings with red stone. In the south the rings with high socket were worn: a ring with soldered flare of 1 cm height with flat ornamented or smooth surface or inset – semi precious stone or coral. Sometimes several flares were soldered on ring. On Hufa there were “chilla” rings made of ibex horn. “Daspona” and “dasmona” bracelets were made of gold, silver and rarer of copper. Closed bracelets with clasp were used in the north: small stick on the chain was put through the eyelets. They were paired. The bracelets were decorated with *zern*, stamped ornament, filigree and semi precious stones' incrustation. Such bracelets were worn in the south in special cases.

More often, typical flat bracelets with disclosed ends and simple ornament on its surface were used. In Kulyab the open-work bracelets or the ones with light embossed pattern were used. Everywhere in the south the bracelets made of beads with an “eye” were spread. For example, in Hufa people wore a “seftsen” beads' thread on their right arm, between two flat bracelets with disclosed ends. Sometimes, the latter were worn without metallic bracelets, just as an amulet against an “evil eye”. From the earliest times jewelry carried out protective functions and only then the esthetical ones. They “protected” the most exposed parts of people's body: head, neck, breast, waist and arms. Multiple breast, arm and waist adornments were the symbolic carriers of fertility and had protective properties. A special “language” existed in beads made of different stones. In whole, traditional adornments of Tajik people carried meaningful and esthetical functions. Traditional jewelry of Tajik people was inexhaustible source for creative search of modern artists-designers.

Artistic treatment of wood and ganch

The most ancient centers of the artistic wood treatment were Bukhara, Samarkand, Istaravshan, Khudzhand, Isfara, Pendjikent, settlements in the upper reaches of Zeravshan, Yagnob and others. Masters mainly used such sorts of the wood as the plane-tree, mulberry, archa, walnut and some others. Hard sorts were used for the production of architectural details (columns, poles, doors, shutters, gates, gratings, rostrums – mimbars in the mosques and madrasah), as well as for finishing works.



The statue of a young man. Wood. Kukhi Surkh. 5–6 th centuries.

Columns were cut out from the whole tree trunk, sometimes together with the base. Very often the trunk and capitals were ornamented. Masters also decorated ceilings, eaves, doors, gratings, *mikbrabs* and other wooden parts of constructions with carving. In the interiors of towns of the 5-8th centuries the woodcarving (friezes and panels with subject compositions, as well as the ornamental decoration of beams, columns and other architectural details) alongside with painting brought its unique features into the creation of the solemn appearance of the front premises. The charred examples of woodcarving of the early Middle Ages have remained in the buildings destroyed by fire (Pendjikent, Bundjikat). In the halls the caryatids were placed. Along the walls there were the fretted friezes (with the image of a deity, hunters, dancers, a winged horse, a duel of soldiers, etc.), made by deep carving technique.

Human figures and various deities in a form of the round sculpture are also met among the monuments of the early Middle Ages. Thus, the wooden idol (5-6th centuries) was found in the cave of the Kukhi Surkh mountain of Ayni region (Sogd). Its torso and head were made from the whole piece of the wood. The face was thoroughly polished. Probably, it represented a certain pagan deity to which the local people worshipped. In the same place the chain armor, the remains of a wooden sheath and dagger, brass crown, top of the wand and a leather boot, which possibly served as attributes of the idol, have been found out.

The significant part of the tableware was made of the whole pieces of a wood: bowls and jugs (Kafyrkala), big dishes on legs (mountain Moug), scoops and spoons (castle Chilkhudzhra, Balalyktepa).



Mausoleum of Khodja Nakhshron 11th–12th centuries.
Tursunzade.



Mausoleum of Mukhammad Bashoro. 9th–12th centuries, 14th century Mazori Sharif. Pendjikent.



The detail of wooden beam in the Khazrati Shokh mazar. Chorku, 9 th–10 th centuries.



Décor of the ceiling in the Pir Sayid Farrukhshakh mazar. 1860. Shugnan. Badakhshan

The sheath of akinak with the image of a lion and deer. Ivory, engraving. The site of ancient settlement Takhti Sangin. 6–5 B.C.



Boteroll. Ivory, carving, engraving. The site of ancient settlement Takhti Sangin. 2 B.C.



Relief. Stone. Ayrtaim. 2nd century.



The ruler of Bactria. 1 B.C.
Alabaster, paintings. The
site of ancient settlement
Takhti Sangin.



Apollo. Clay, alabaster, painting.
The site of ancient settlement
Takhti Sangin. 3–2 B.C.



Male deity with the wand.
The burnt clay. Dangara.
3–4th centuries.



Beads. Kurkat crypts. 1st century



Cameo in medallion. Chalcedony.
The site of ancient settlement
Shirin. 4th-5th centuries



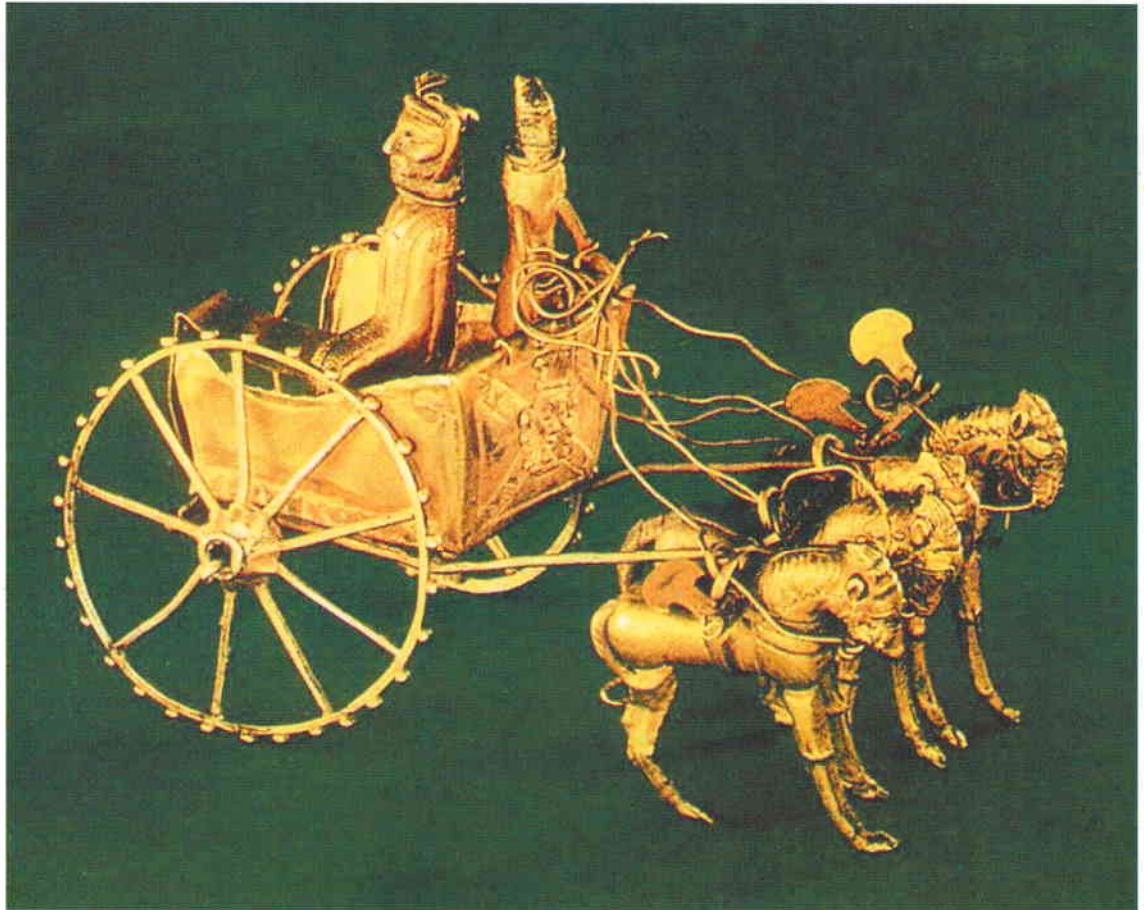
Cameo in medallion. Chalcedony.
The site of ancient settlement Shirin.
4th-5th centuries. The reverse side



Golden jewelry. The treasure of Amudarya. 8 B.C.



Jewelry. Kurkat kala. Cameo in medallion. Chalcedony. The site of ancient settlement Shirin. 4th–5th centuries and Kakhkakh. 4th–7th centuries.



The model of a chariot. Gold. The treasure of Amudarya. 5 B.C.



Clasp with the scene of hunting. Gold. The site of ancient settlement Sakhsanokhur. 1st–2nd centuries.



Jewelry. 1 B.C. – 1 A.D.



The cup with the image of a female figure. Silver, gilt. The burial ground Lyakhsh — 1. 5th century



The winged camel.
7th–8th centuries.
Mawarannahr.



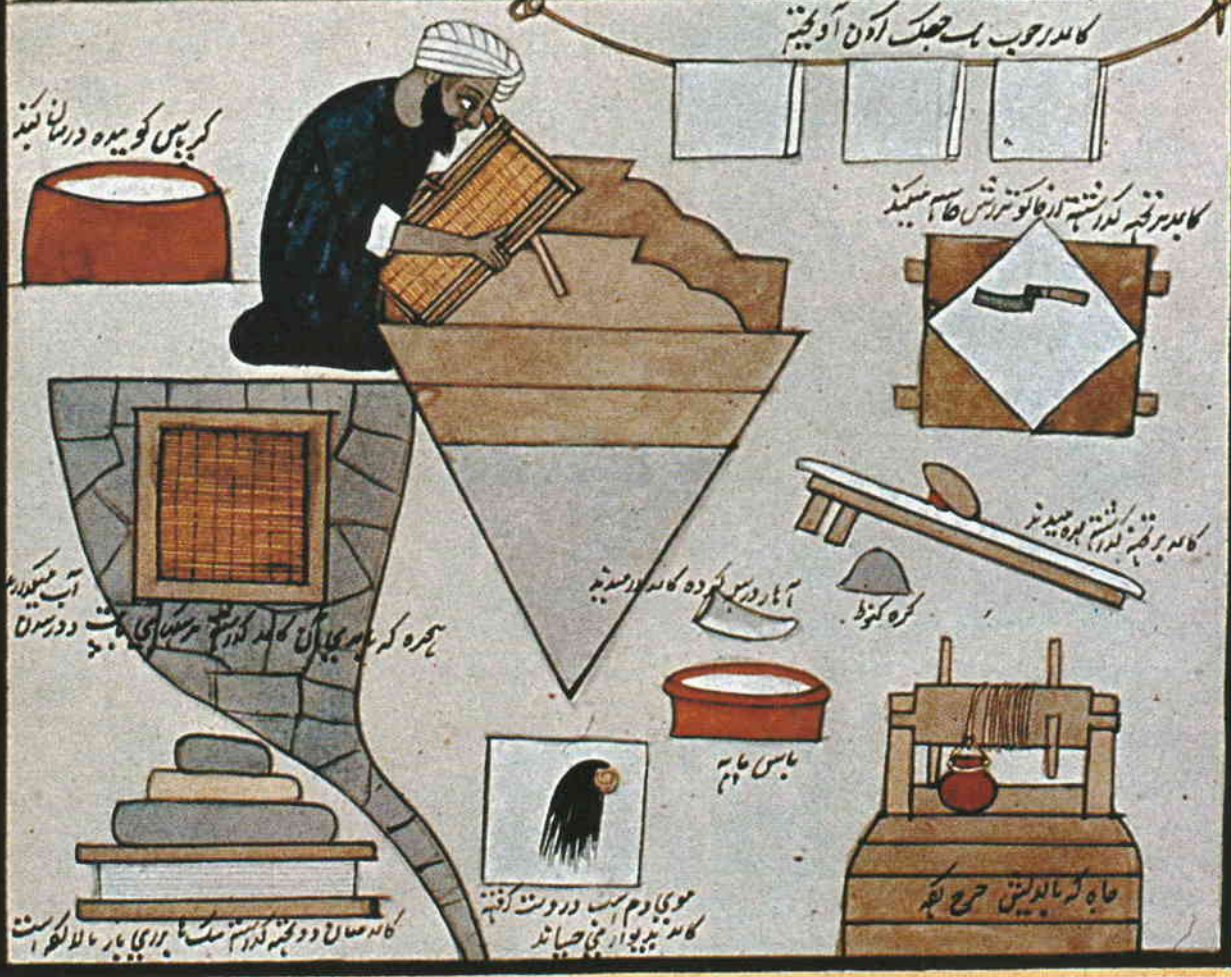
The ruler on the throne.
Silver dish. 8th century. Sogd.

شبه چرچی که بر در آب میگرد و دنیا و یک بیکت دادن آن بلند شود و بر در میوان سیای که بر در گریاس که بیست فرود می
جای آید تا جایی کویده و پس شو دو نو در در کوشه که چار دی بر مرکو د بستنه که چایس کویده در در آب در که چار دی انداخته بودی
تا بعد که دو بر در دن بر مگ میگردد تا آب بر جی آید
پس در آن در گذشت می کنند



کامد سازه کامد در سر بجه که بالای ال یا ستد می حسن که از نجا جدا می نازک بنا رسوت بسته یاستد در حوضی که حیر کامد در آن حل کرده است
بر مسد رتد کامد پند می نمود

کامد ر خوب یک جگه کون آویخته



که پس کویده در نجا بسته

کامد بر تخته که در شسته از فاکو ترش ها می کند

کامد بر تخته که در شسته بر میزند

بهره که کامد بچکان کامد که در شسته بر میزند در سوزن
اب میگذارد

آب دارد که در کامد میزند

باس چایم

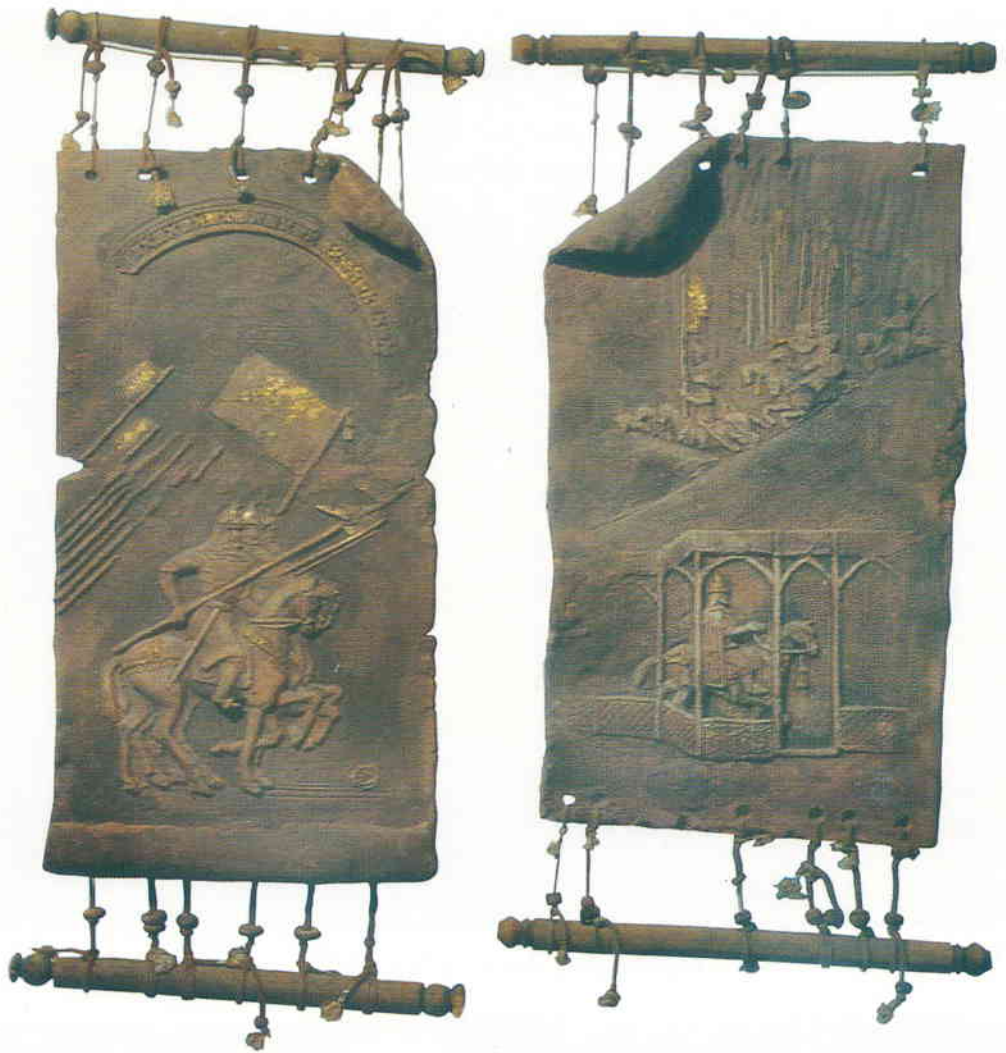


موی دم سب در دست گرفته
کامد پیچ از می حساند

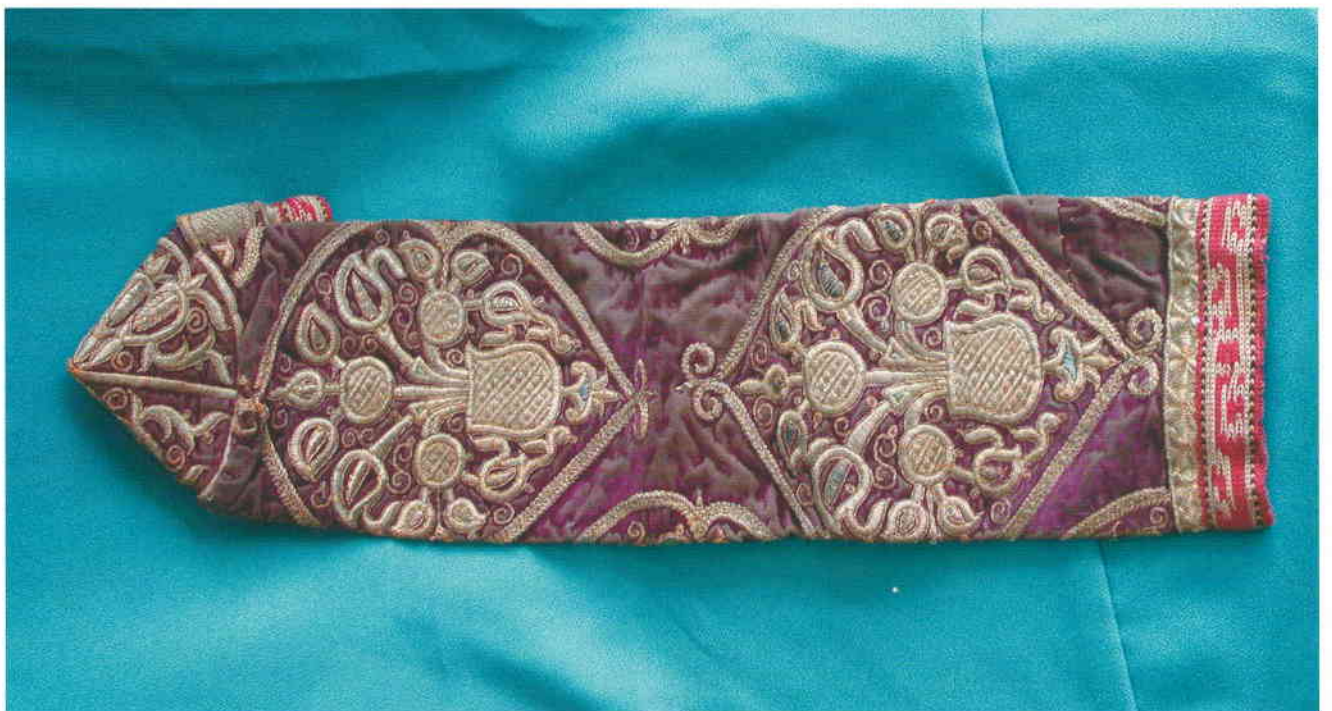
چاه که باید لیس حرج که

کامد معان دوخته که در دست مگ با جری بار مالک است

The craftsmen at work. Illustration of the medieval manuscript.



N. Nazirbekov. The ancient parchments. 1998.



Накосник with golden embroidery. Khudzhand. 19 th century.



The fretted doors. Sogd. 19th century.



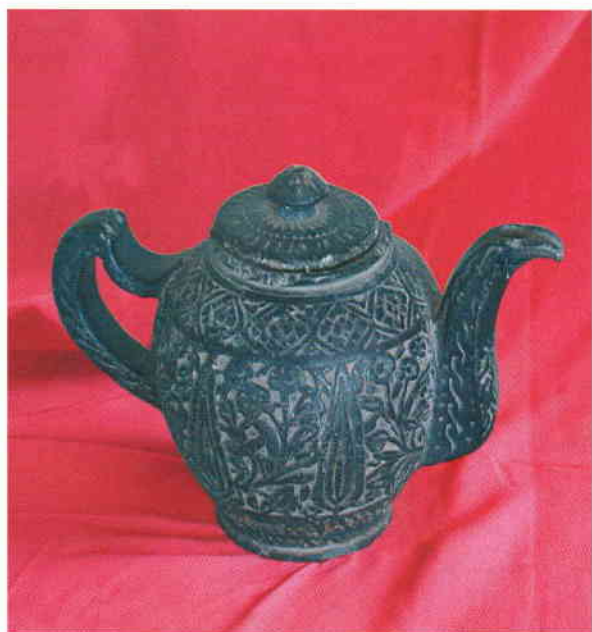
Painting in the mosque Khazrati Shokh. Chorku. 20th century.



The copper teapot. 19th century. Khudzhand.



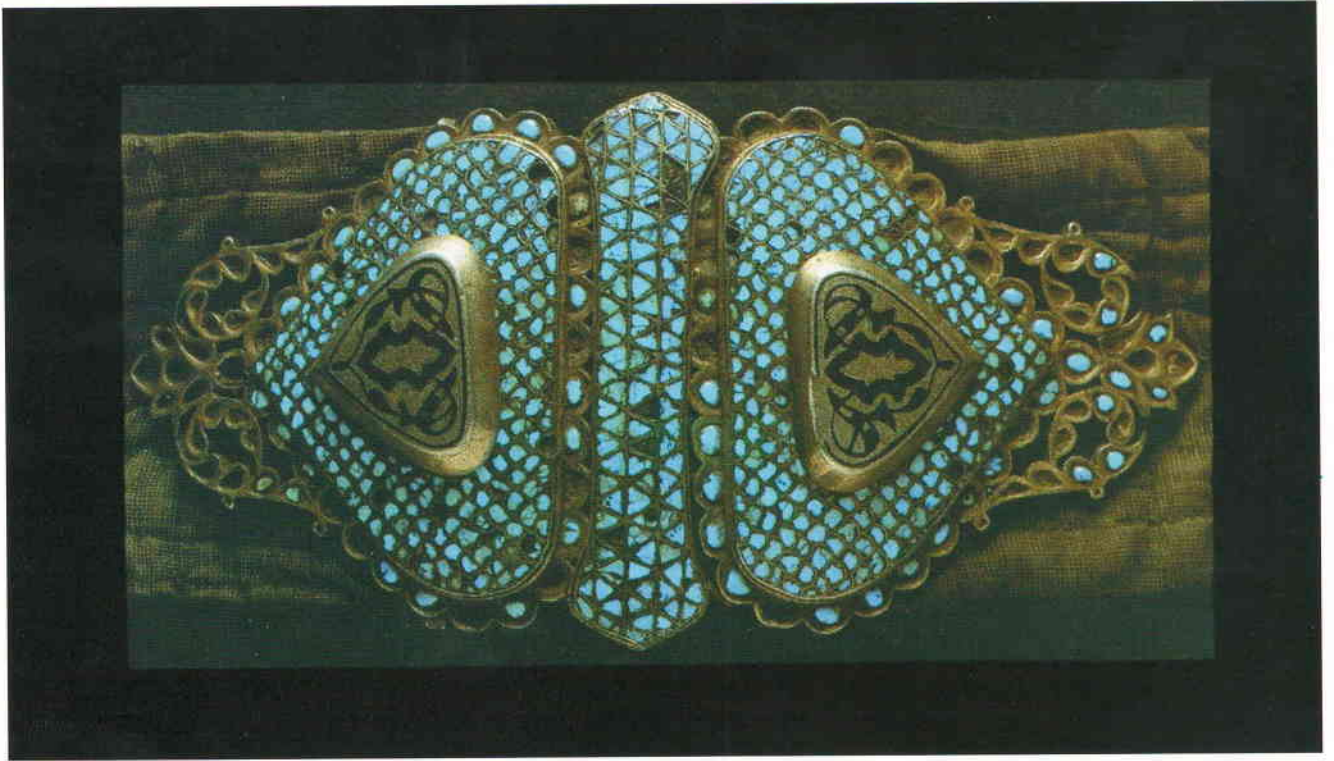
The copper jug. 19th century. Khudzhand.



The stone teapot. Sogd. 18th century.



The copper dish. Khudzhand. 19th century.



Plaque made of precious metals and turquoise. Bukhara. 19th century.



Ceremonial belt with plaques made of precious metals and stones. Bukhara. 80s of the 19th century.



Panel with the scene of a battle between the hero and the monster. Charred wood. The site of ancient settlement Pendjikent. 5 th century.

The musical instruments, combs of various sizes, woven baskets were the special kinds of products.

In the architectural scenery of the epoch of antiquity and the early Middle Ages the special place belonged to the motives and images of the national mythology – winged lions, tigers, dragons, snakes, women-birds. During the epoch of Islam these traditions have been retained and considerably developed in fretted panels, columns and consoles, *mikhrabs* of the 10-12th centuries from Oburdon, Urmetan, Rarz, Fatmev, Zosun, Kurud, Sokan and Iskodar. Their carving, mainly deep and sculptured, was made exclusively masterly and subtly. These products have no equal among the monuments of the Middle and Near East of the considered period.

The ornament has been mainly concentrated in the capitals of columns, the trunks were decorated by ornamental borders, and in some cases also by shelves. Oburdon and Urmetan columns were decorated by the stylized images of fishes, birds and animals, the Fatmev one – exclusively by vegetative motives. The *mikhrab* from the settlement Iskodar was decorated with geometrical and epigraphical ornament. The described monuments are not only the masterpieces of the art of their epoch, but also closely connected with the preceding tradition of the art presented in the same areas (in Pendjikent and Shakhristan) (*Istoriya tadjikskogo naroda*, 1999, P.105)

In the interiors the tracery gratings made from the wood (*pandjara*) were widely used. The geometrical pattern, made of wooden cells, which required the exact adjustment of the details, laid in its basis. As the connections were made without the nails, the assembly of all elements into the system was impossible without the calculation based on the knowledge of practical geometry. The *girikh* technique, applied in the creation of a pattern of such monuments, determined their plastics.

Mausoleum of Khazrati Shakh (Langar Bobo) of the 9-10th centuries in the settlement Chorku of Isfara region is a masterpiece of wooden architecture. This is the most ancient wooden building of the Central Asia made in the form of *aivan* with the carved and sculptural decorations, the purpose of which has not been defined yet. *Mazar* itself has the magnificent by performance columns, consoles, beams of the floor. In fancy plastic art of carving, epigraphical ornament the ancient pre-Islamic traditions and the new trends have organically merged. All its elements completely consist of the carved and turned works. The columns are covered by magnificent carving with

Caryatid. Charred wood. The site of ancient settlement Pendjikent. 8 th century.



The scene of a battle. Charred wood. The site of ancient settlement Bundjikat. 8 th–9th century.



pre-Islamic relic motives, mythological images and vegetative and epigraphical ornament. The trefoil and pomegranate, snakes, fishes, birds (eagle-owl) were interlaced into the outline of the decorative complex and this created the special figurativeness strongly soldered with the nature (*Ruziev, 1975*).

Along with the marble gravestones the wooden ones have been also widely spread (the mausoleums of Sheikh Muslikhitdin in Khodzhent, Saifutdin Bokharzi, mid-14th century, and Chashim Ayub, the 15th century, in Bukhara).

The stand for the Quran created by the master Hasan b. Isfakhani in 1359, the sandalwood casket of Ulugbek dated 1420-1425 are among the pearls of the world art. The inside of the casket is covered by silk, from the outside it is decorated with medallions, rosettes, cartouches, images of dragons and golden details. By style the ornament is very close to the hand-written and architectural details of that time (*Timur and the Princely Vision, 1989, P.9, 49*).

The musical instruments made from the wood of rare sorts were one of the most important branches of the craft. Traditions of the musical culture of Tajikistan are unique in many respects. The set of instruments is also diverse and original: they include the catgut – rubob, setar, dutor, dumburak, tambour; the stringed – gidzhak; the cymbals – chang, etc. In Ustrushan the remains of the musical instruments dated 5-9th centuries have been found: a part of *ud* from the walnut, in Badakhshan (the burial ground Zumudg) – the harp from a poplar, a lute and dutar dated 5-6th centuries.

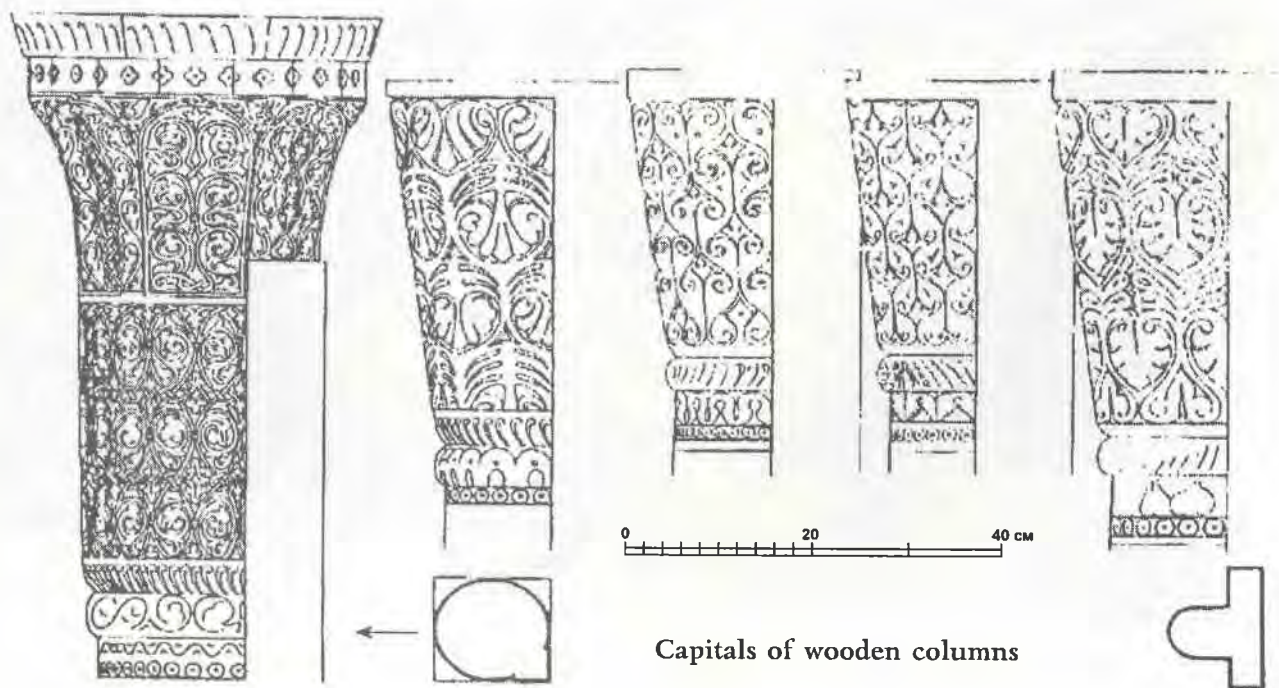
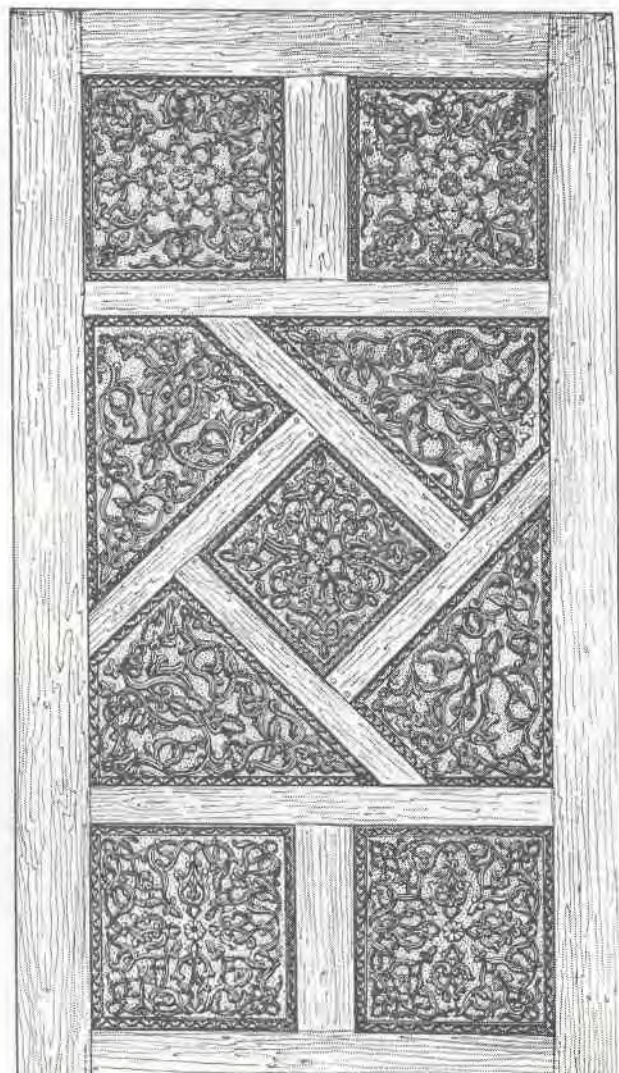
In southern areas of Tajikistan the wooden products were in great demand. In Badakhshan, in particular in Vanch, the floors, columns, beams, doors, bins were decorated by the carved wood – this can be seen in the premises of the fortress Kala-i Vanch; also they produced the musical instruments. Masters of Kulyab, Vanch, Garm, Gissar, Shaartuz produced caskets, *palitsa*, armchairs with the figured back, stamps for cloth printing, wooden three-heeled shoes (*kaushi chubin*) from the walnut for the winter. Their ornamentation included the ancient relic motives.

Ganch was one of the leading building and decorative materials, which was widely used in ancient times

Mausoleum Khazrati Shokh.
Chorku. 9–10 th centuries.



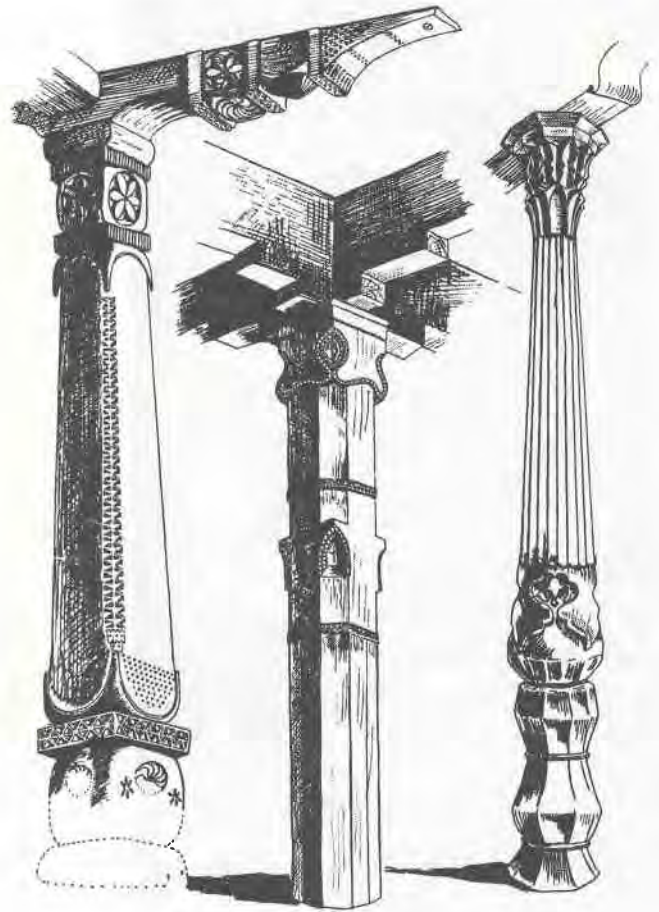
The fretted door. Istaravshan.
16 th century.



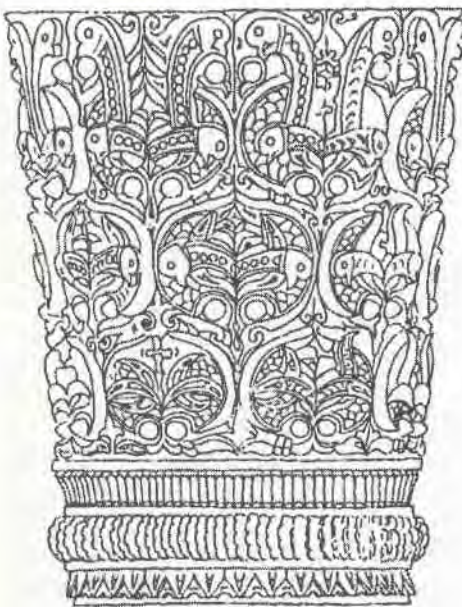
Quran rack. Wood, carving.
Mawarannahr, 1359.



Columns of Gornyi Tajikistan, late 19 th—early
20 th century.



1. The column from the kishlak Okhangaron. Kulyab, 1954.
2., 3. Columns from the mosque of kishlak Rarz, Matcha.



Décor of the wooden column from
Oburdon. 8–9th centuries.



Décor of the wooden column from Urmitan.
9 th century.



The fretted capital. Sogd. Second half of 19 th century.



The wooden cenotaph. The mausoleum of Sheikh Muslikhiddin. Khudzhand. 14 th century.



The detail of the fretted door in the mausoleum of Sheikh Muslikhiddin. Khudzhand. 19 th century.



The fretted columns in the mausoleum of Sheikh Muslikhiddin. Khudzhand. 19 th century.

S. Nuritdinov. The carved panel "The painter Kamaladdin Bekhzod". Wood. 1978. Dushanbe.

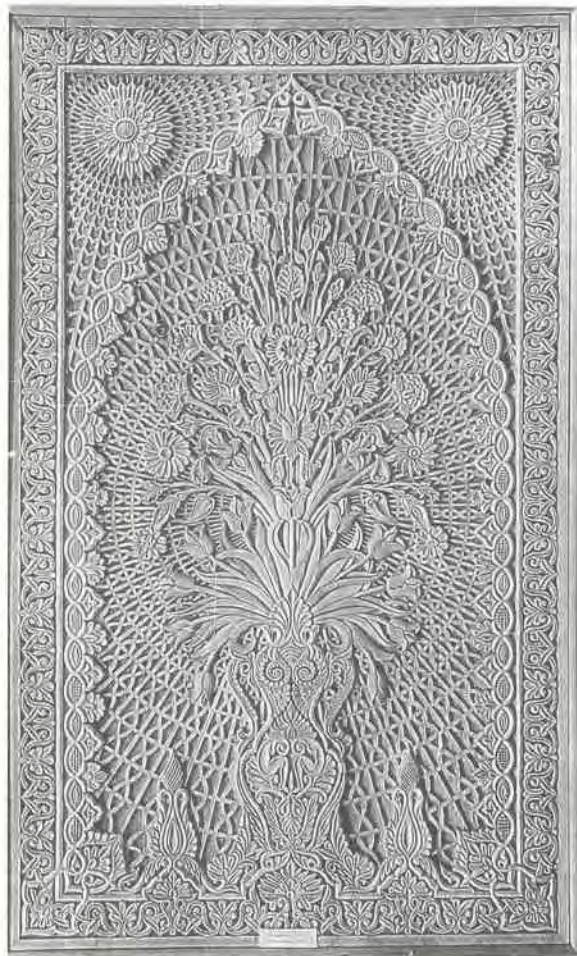


S. Nuritdinov. The carved panel "The underwater world". Wood. 1988. Dushanbe.



The wood-carver S. Nuritdinov. Dushanbe.

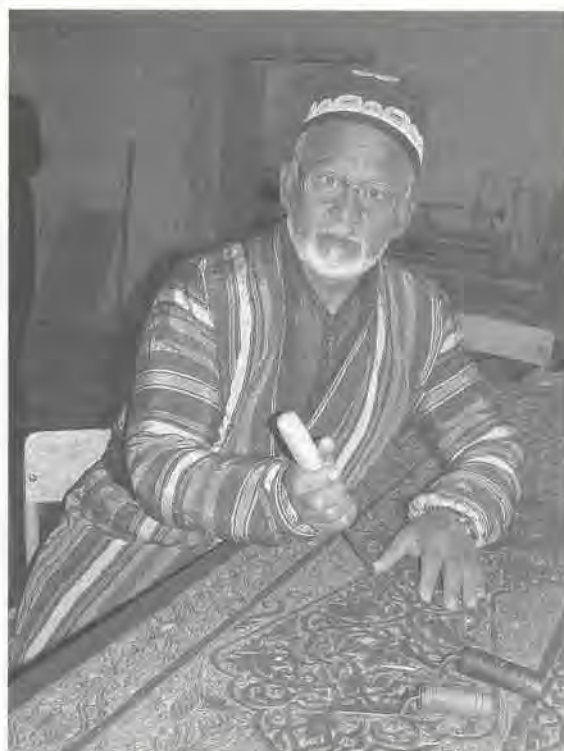
A.Khaidarov. The decorative panel
"The dream of a mother". 1988. Dushanbe.



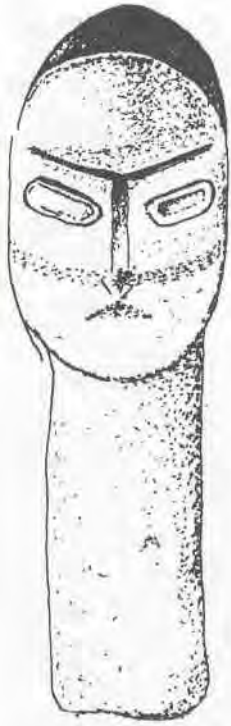
Present-day masters of gakhvora



S. Nuritdinova. The carved panel "A girl
with gazelle". Wood. 1986. Dushanbe.



The wood-carver A.Yakhyaev. Istaravshan



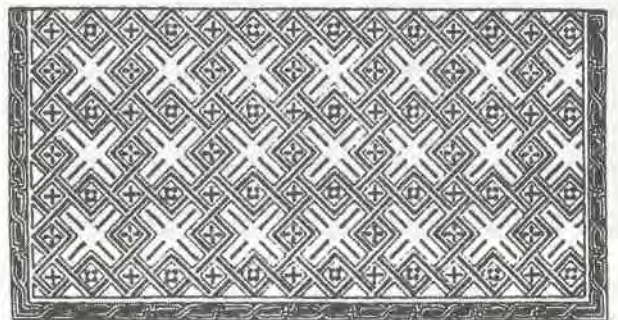
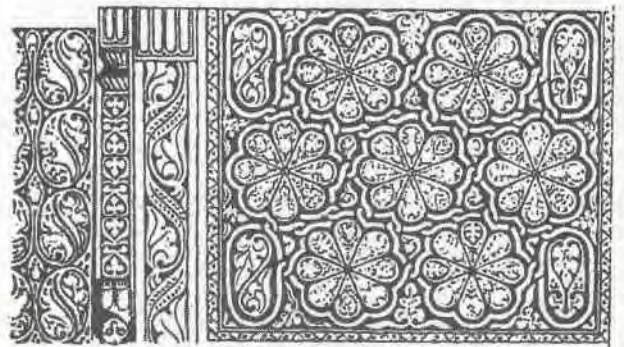
The alabaster idol.
1st millennium B.C.
The Fergana burial ground.

(the Buddhist sanctuary Ushtur-Mullo of IV century in the flood-lands of Amudarya river, Dalverzintepe, Khatra, Khalchayan, etc.). Revival and blossoming of ganch artistic treatment was observed in the 7th, 10th, 12th, 19th – early 20th centuries. The Sogdian masters were famous for their special skill of ganch carving. Their works, which decorated the early medieval site of ancient settlement Varakhsha (near Bukhara), amaze with their perfection. Alongside with graphic motives (figures of people and animals, birds, dragon, a reservoir with fishes and snakes) the various ornamental forms (the multipetal rosette, palmette, grape sprouts, walnut, pearls, symmetric grids and borders) were widely used here. Probably, the snow-white ganch was used for the decoration of palace premises with the scenes of fights, feasts, festivals, ritual ceremonies. Since the 6th century in Ustrushan, Sogd and Fergana the round alabaster small three-legged tables have become very popular.

After adoption of Islam the ornamental motives have got the basic development, while the graphic forms and subjects, including the images of people, animals, were subjected to the significant stylization. The brilliant masterpieces of the 9-12th centuries made from ganch are the monuments which decorated the palaces in Khulbuk and Sayod, Termez and Afrasiab. For the formation of the *girekh* ornament, which was based on the straight and broken lines, masters used pentagonal, hexagonal and octagonal radial stars, equal-ending crosses, fylfot, squares, rhombuses, etc. The separate cells were filled with



The palace in sayed.
The ganch carving. 9–10 th centuries.





The palace at the site of ancient settlement Kurban Shaid. Khulbuk. 9–11 th centuries. Samples of the ganch décor.

additional elements of a pattern, such as the buds, almond, S-shaped motives, stars, crosses, rosettes, etc.

In the 10-12th centuries the artists followed the certain canon which included the biplane carving, geometrization of the ornament on flat and figured sites of buildings, wide application of the vegetative patterns, framing borders. Heraldic compositions (lions or tigers opposing each other) sometimes took the central place in the architectural decoration, and this can be seen in the monuments from the palace in Termez dated 12th century.

In the 19th century the height and profiling of the carving relief on ganch was different. Thus, in Bukhara and Samarkand in the middle of the 19th century the high carving (0.5 cm) prevailed, and in the beginning of the 20th century – the lower one. At the same time the so-called *chokapardoz* (carved furnish, the ornament) has been widely spread. It created the special treatment of light and shade, owing to the fact that the lateral edges of elements of the ornament were cut off steeply, and on the surface of ornamental motives the groove was cut out (*Pisarchik, 1987, p. 25*). Since the end of the 19th century the technique of ganch mosaic (*kyrma, kofta, chaspak*) and casting (monuments of Fergana valley) has been applied.

In the 20th century professional and traditional art have equally started participating in the formation of the art environment. The fretted wooden panels, darvoza, capitals, consoles made by Yu. Baratbekov, S. Nuritdinov, A.Yakhyayev, A.Khaidarov and E.Alikulov, as well as by the masters of ganch carving R.Akhmedov, S.Khasanov, S.Sharipov, S.Odinayev, N.Narzibekov, in the modern constructions with their rational, constructive architecture look original and can be combined in ensemble.

N. Narzibekov, V. Khasanov. Our land. 1982. Dushanbe. Airport. Paintings.



Ornamental painting

Monochrome and polychrome paintings were one of the most widespread means for decoration of interior walls and different workpieces. One of the early examples of monochrome painting is a picture of hunting scene in Shakhty grotto in Badakhshan, which is eight thousand years old. Polychrome painting on wood and ganch was executed by glue tempera on dry plaster-clay or thin alabaster layer and was applied on walls of buildings, corridors, aivans and domes. Frescoes of the 5-6th centuries with pictorial plots and decorative motives were widely spread in Pendjikent, Shakhristan, Adjin-Tepe, Afrasiab, Varaksha, Balalyk-Tepe, Bundjikat. Painting on the Merv vase (the 5-6th centuries) and painting of alabaster ossuaries of the 7-8th centuries from Khorezm were executed in the style of usual wall painting. All subject compositions were included into the pattern of vegetative and geometrical motives.

After Islam adoption, mainly the wooden constructions were painted; such memorials as wood *mikhrab* from Pargan (the 7-8th centuries), Iskodar (the 10-12th centuries) and Chorku (the 9th century) settlements, which were painted in orange, were evidence of it. But in the 14-15th centuries subject painting was again revived, and

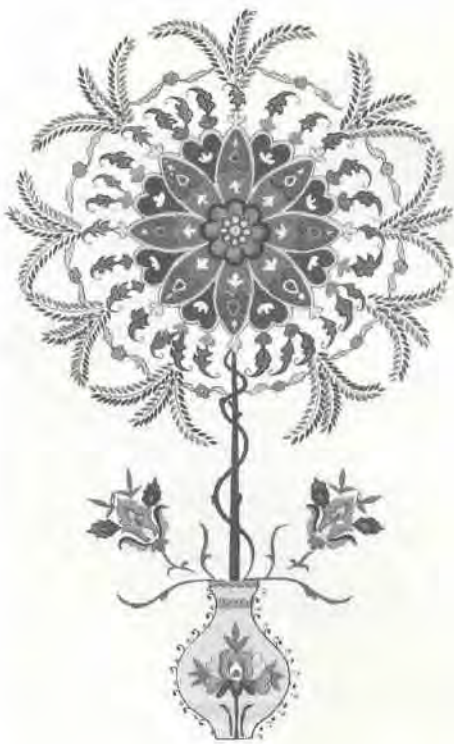
historical sources indicated on this. Landscape painting relics (stylized trees, bushes and flowers) have been conserved in graphic and plain wall panels. They were mainly executed in blue paint on white ganch, in combination with gilt, and were inserted into geometrical arabesques and medallions. After the 16th century painting art on wood and ganch reached more massed scale and became, mainly, ornamented (Sherdor and Tillo Kori madrasahs in Samarkand, the 17th century).

In the 19th century sectional mosques and dwelling houses with *mekhmonkhona* (reception-rooms) were built in cities and villages and they have been actively painted. The special attention was paid to the pictorial ornament of ceilings; its surface was divided into geometrical system of knots. In stylized ornamental forms there could be found different motives (tulip, leaves, flower buds and burgeons), the image of relic pre-Islamic motives (fire altar, solar circle, snakes and birds).

Panel with painting. Samarkand, the 60 s of 19 th century.



Painting in the mosque Khazrati Shokh. Chorku. 20 th century. Carving and painting of the a traditional cradle (aghvora). 19–20 th century.

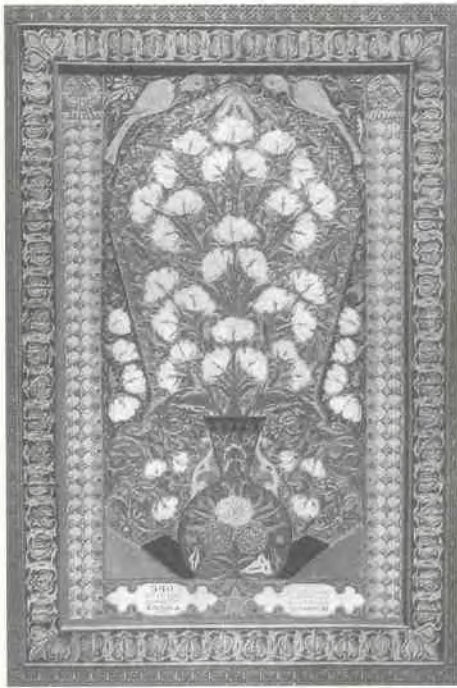


Fragment of painting. Karateghin, early 20 th century. Yu. Baratbekov. Panel with painting. First half of the 20 th century. Istaravshan.

Décor of Pir Sayid Farrukhshakh mazar ceiling, 1860, in Shugnan (Badakhshan) was attributed to the unique examples of design. Beams and ceilings were decorated with calligraphic inscriptions with images of birds. Sacred Ismailite texts were coalesced with the images of birds – the symbols of human soul aspired to the God (*Shokhzodamuhammad, 1999, p.56*).

In the northern parts of Tajikistan (Khudzhand, Istaravshan, Isfara, Kamibadam, Pendjikent) the preference was given to pink, vinous, red, blue, dark-blue and green colors. Brown, sometimes blue and red tones, vinous, pink, yellow and green colors (mosques of Ibrahimbay kishlaks in Khovaling, Chirtak in Regar, Gushara in Varzob gorge) were used in the south.

The painting was mainly executed by paints diluted with egg yolks, later glue paints and then the oil paints were used. Wood painting was necessarily varnished. In the 20th century the manufacturing varnishes were started applying for this purpose. Multi-colored bunches of flowers in vases (vase-plant) or separate flowers remained to be the themes of paintings. Sometimes small flowers, or their bunches, as well as sticks (blueflags, basil, etc.) were located near their basis on both sides. For Khudzhand and Istaravshan



M. Olimov. Panel. Kundal. 1964.
Dushanbe.

paintings the bouquets in the form of lush, round and rhombic figures elevated over the vase, with tall thin stalk were typical. There were also the motives of free composition or lush branch (pomegranate, fig with fruits). In ganch painting such motives as a willow, vase with flowers, aster, carnation, tulip, musical instruments and birds were used (Pisarchik, 1985, p.25).

Besides bouquets, the panels were decorated with continuous geometric or vegetative (*islimi*) ornament. Since the 20th century more realistically created motives have started appearing (tea pots, pialas, lamps). The former dwelling house of Mazbut bai decorated with *islimi* ornament (vegetative-floral) and *girekb* (geometrical system of knots) was the point of interest in Istaravshan. Usto Mukhammad Rauf Nosiri (painting) and usto Abdurasul Shamtudzhi (ganch carving) were the authors of impressing architectural décor of this building. On baby cradles, trunks and caskets in Badakhshan and Khatlon there was ornamentation in the form of concentric circles, paired spirals applied with dark-brown and red paints.

Starting from the 14th century Mawarannahr craftsmen have used *kundal* (painting on relief surface) in the traditional technique (Shirin bek aka Mausoleum in the complexes of Shokha Zind and Guri Emir in Samarkand). Nowadays it is one of the most widespread kinds of creative work in Tajikistan.



Painting of the ceiling in the mosque Dari Shikokh. Sogd. 20th century.



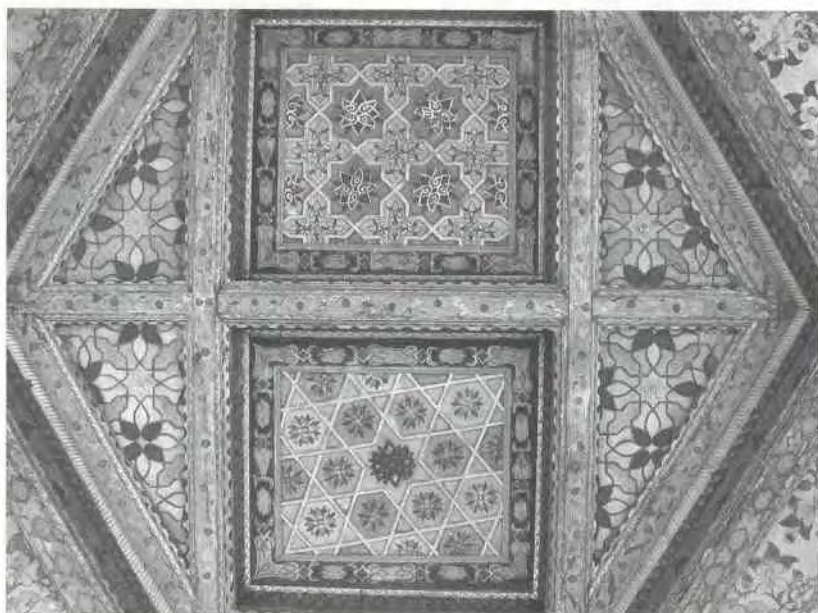
The miniature-painter
O. Kamalov at work.

Painting of the ceiling
in the gallery "Somon".
Khudzhand. 20 th century.
The stone and bone

Since the late 70s of the 20th century the subject principles and figurative images (Ya. Begimov, E. Gayurov) have been started introducing into the ornamental canvas of *kundal* panel; this imparted another character and new figurative sound to the traditional decorative compositions.

One of the outstanding representatives of ornamental painting and *kundal*, in particular, were Mirzorahmat Olimov, Yuldash Baratbekov and others. Ornamental carving and painting of some architectural objects in Dushanbe ("Rokhat", "Saodat", "Istaravshan" and other chaikhanas) were created by Istaravshan dwellers S. Mirsaidov, A. Yakhyayev and their apprentices who kept art traditions of the ancient city.

At present time the whole crew of young talented craftsmen (K. Sanginov, R. Akhmedov) works together with the oldest masters. Using unusual decorative figures of vegetative and geometric character and soft color combinations they managed to achieve good results. Miniature painting on different subjects (*surmadon*, plates, and caskets) which is executed by Olim Kamolov, is a particular field of modern decorative painting.



Ornamental Treatment of Stone and Bone

Stone was one of the main constructive and decorative materials. Retained ancient quarries were discovered high in Arkon mountains. Columns, laces, headstones, bas-reliefs and set of specific articles were made by craftsmen from the stone (limestone, granite, marble, sandstone and nephrite). Capital from Ai-Khanum and frieze from Ayrтам as well as the details of architectural décor from Khorasm, Gyaur-kaly, Termez, Nis, Khalchayan, Shakhrisabz, Pendjikent, Munchaktepe, Saksankhur, Shakhrinau and Kobadian were one of the most splendid patterns of stone ornamental dressing of Greco-Baktrian epoch.

In the period of the early Middle Ages (the 5-8th centuries) hand millstones were made of the coarse grey sandstone and granite (Adzhinatepa, Pendjikent, Akbeshim). Grinding whetstones, sticks for tincturing the eye-brows with antimony, casts for jewelry moulding were made of the stone of average hardness. From the soft rock stones there were made home vessels, but their mass production began later (Kafyrkala in Vakhsh Valley, Pendjikent). The famous centers of making of vessels and other stony articles were Tus and Nukan where stone was quarried in special mines. Stony dishware from these centers was delivered to other Khorasan towns. Stone-cutting was developed in Nis as well. Not large round stones after craftsman's treatment turned into the nuclei of sling. The stones with engraved images were aimed at pattern imprinting on the leather and at the articles casting. (*Istoriya Tadjikskogo Naroda*, 1999, p. 102).

In architecture of the first half of the 15th century the difference between style and color at combination of marble and bright tile inserts was quite often used. Generally, the stone cutting was superficial and single-planned, ornamental motives of carved stones were similar to those ones that were used in tile surfacing and wooden panels. Frames and corner columns of gratings of different fences were remarkable for special diversity of vegetative patterns. Discovery of marble deposits in Gazgan, Kitab and Yori (Samarkand, Pendjikent) revived the ancient handicraft. The goods made of the Gazgan marble (headstone plates, dishes, candlesticks, gutters, drains with sculpture images, reading-desks and ritual cauldrons) were widely known in Mawarannahr.



Alexander the Great. Ivory.
Engraving, the site of ancient
settlement Takhti Sangin. 3 B.C.



The head of Dionysius. Ivory.
Dushanbe. 3 B.C.



The handle of the sword with the image of a griffin. Ivory, engraving. The site of ancient settlement Takhti Sangin. 5–4 B.C.



The altar. Limestone. Kolkhosabad. 1st century.

The dish of stone. Sogd. 18 th century.

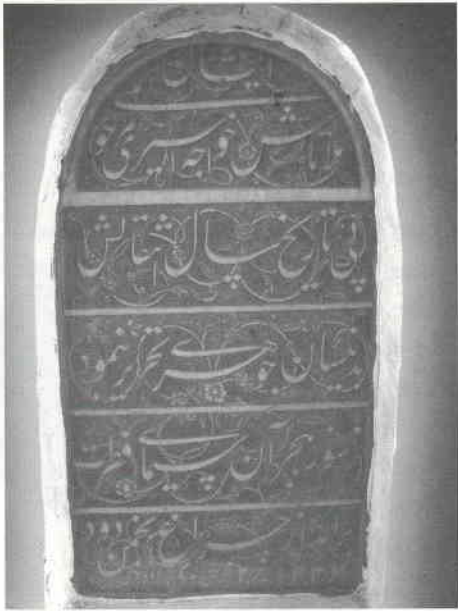
Creation of artistic stony headstones – *kabrtashes* – was widely developed. Often, marble *charoghona*, in which luminaires could be lighted, were built near the headstone. Its shape duplicated the type of mausoleum with conical dome on high faceted barrel; this was traced in such monuments as the headstone Khakimi at-Termezi in Termez, Shaykh Shamsiddin Kulyala in Shakhrisabz, Abdi-Darun Mausoleum, and others.

In the 16-17th centuries the traditions of architectural monuments designing with marble panels ornamented by Arabic characters and stalactite motives were continued (madrasahs Sherdor and Tillo kori in Samarkand). In the late 18th–19th centuries domestic utensils were continued to fabricate: dishes, luminaires (*chiragi*), inkstands, matrixes, knife handles, etc. Sometimes such goods, especially marble dishes, were decorated with Arabic inscriptions made by *kufi* and *suls* scripts.

Carved and engraved bone was widely applied in the form of different relief and engraved insets in compositions. There were known engraved schematic pictures of saucers on bone slices from Kalai-Mira (Boldaytepe and other regions). Multiple finds made of elephant ivory and decorated with engraving and carving were found at Takhti Sangin site of ancient settlement of the late 6th – early 5th centuries B.C. Among them, akinak sheath with animals images (lion and deer), fantastical creatures (gryphon), rhyton ending in the form of sculptural lion protoma, handle



The tombstone. Complex of Sheikh Muslikhiddinn. Khudzhand. 19th century.



handle of mahayra as well as the sheath of different Greek swords, and buterols (widening of a sheath) were differed by high level of performance. The sheath with the relief icon of Alexander the Great in the image of Heracles as well as the head of Greek god Dionysius, the 6th – 2nd centuries B.C., made of the elephant ivory and found at Dushanbe site of ancient settlement, were acknowledged as the masterpieces of Greco-Bactrian art.

Animal horns were used for making knife handles and belt tips. Playing dibs – square and oblong with circular thread – were cut from them as well. Handles, laid-on sheets, musical instruments (*nai*), caskets decorated with compasses ornament (the 5-8th centuries, Pendjikent) were made of the large stones. Artistic carving with the images of a goat and horse head in snaffle, and many-petaled rosette was a favorite décor of such goods (*Istoriya Tadjikskogo Naroda*, 1999, p. 110).

In the Islam epoch the assortment of domestic utensils of different functions made of ivory was comparatively small. The masters used predominantly ribs and horns of the cattle as a raw material. The combs used in weaving were made of them. Ivory was used for production of ear sticks, toilet spoons, hooks and other tiny goods. Chess men and dibs were frequently met among the ivory finds of that period (palace in Khulbuk, the 9-11th centuries). In the 9-11th centuries the style of engraved images disappeared. In the 14-15th centuries the carved bone more often was used for incrustation of luxury goods.

Glass-Making

In the early Middle Ages glass-making became one of the leading branches of handicraft trade of Central Asia. The remains of glass-blowing shops were found in Pendjikent, Nis, Termez, Merv and Khulbuk during the archeological investigations. Many glass articles, probably, of local production were found in Afrasiab (Samarkand), in Varakhsha, Khudzhand, Munk, Khelaverd, Dandanakan, Kalai bolo palace (Isfara). The blooming of glass-blowing in a number of centers (Termez, Samarkand, Khulbuk, Merv and Khudzhand) was traced in the next centuries too (the 11-12th centuries).

Glass articles were applied in the private life, pharmacy, perfume products, and were the beautiful goods of the applied art. They were remarkable for their refined shapes and were often decorated with relief and laid-on ornament, were one-colored and multi-colored. The technique of glass vessels making, which included casting, free blowing, blowing into the shape, was diverse. Ornamentation (gryphons, medallions and points) was applied by stamps at the moment when the glass was still soft. The flint (colorless) glass was used most often. There were also the articles of blue, green, red and light-violet tints (*Istoriya Tadjikskogo Naroda*, 1999, p. 75).

Vials that served for keeping aromatic substances and medicaments were the most widespread samples of glass production. They were decorated using stick-on serpentine strips, disks, anthropomorphous models and stamped images. The colorless glass was used most often, but articles of blue, green, red and light-violet colors were met either.

In the early Middle Ages craftsmen prepared several kinds of dishware (cups with tall stems, glasses, bowls, plates, vases on tall stems, carafes, bottles, jugs of different shape) and jewelry (medallions and beads). Medallion from Balalyk-tepe, cast from the greenish glass and silver-mounted, represented the relief image of a woman breast-feeding her baby.

In the 14-15th centuries glass-making was closely connected with the production of separate details of architectural décor (stained-glass windows and window glasses), creation of facing material (glazed tiles and majolica). In the 20th century glass in Tajikistan was mainly used for making the stained-glass windows (relief and thin ones). Many architectural objects in Dushanbe capital (the National University, Airport and hotels) as well as the private dwelling houses are decorated with the stained-glass windows of modern masters N. Narzibekov, V. Hasanov and L. Prosmushkin (*Dodkbudoeva, Narzibekov*, 2003).

The site of ancient settlement
Tepai Shakh. 1 st–3 rd centuries.

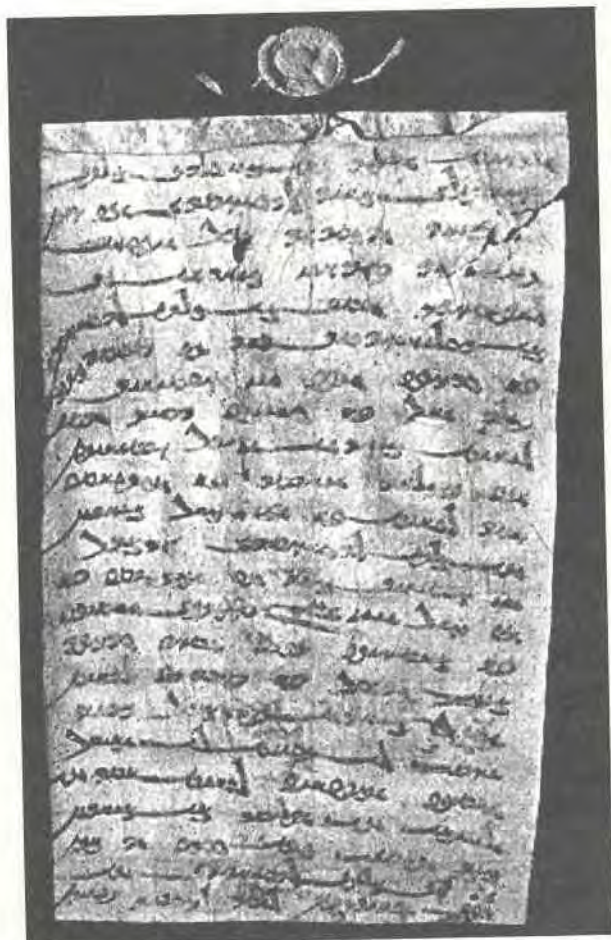


Decorative treatment of leather

Decorative treatment of leather was an independent field of decorative-applied art of Tajik people. Curried leathers were of different quality – from coarse one to morocco and parchment. Leather production assortment was very wide: footwear of different fashions, harness, trunks with stamping and appliques decorated with metallic insets and semi-precious stones as well as the stamped leather book-covers for manuscripts, diverse water-skins and pen-cases with stamping, tobacco pouches, bags, sheathes for daggers and knives, painted saddles, warlike armor and clothes. Leather trimming was widely used when dressing clothes, soft-covers, table-cloths and other goods.

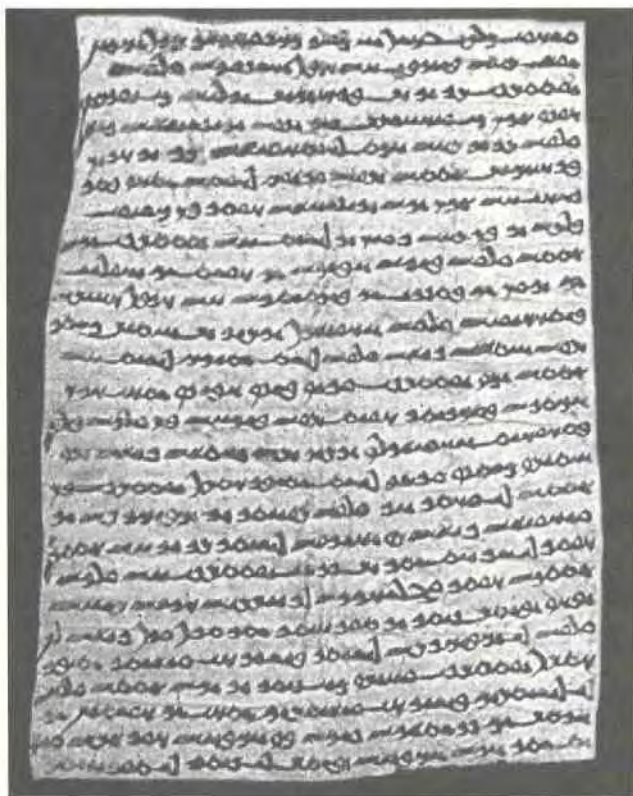
There were known the rolls of Zoroastrian sacred text “Avesta” and Manichean manuscripts made on parchment of different thickness and tints. Thicker and cheaper sorts were curried from skin of calves, bulls, goats, sheep, chamois, and thin and expensive ones – from the skin of goatlings and lambs (*Ismailova, 1982, p.96*).

The leasing contract in Sogdian language. 711–712 A.D.
The leather, ink. Kalai Mug.
Pendjikent.



The leather production of Sogd of the 5-8th centuries was known not only owing to the actual discoveries of workpieces, but also data contained in archive documents from Moug Mountain. They mentioned the Madrushkat settlement where the leather was curried; in particular, their wetting was carried out in special pools. Among the finds from the Mug Mountain (not far from Pendjikent) there are the specimens of expensive leather articles: basket covers and caskets covered with thin leather of cherry and black color, the boot with short bootleg. A shield with the image of a rider, which represented the wooden carcass, with parchment stretched on it, was found here. A considerable part of the archive in Sogdian language was written by black Indian ink on well-dressed parchment.

In the cave of Kukhi Surkh Mountain of Ayni region (Sogd) there was found a boot (height of the bootleg was 34.5 cm) sewed from two pieces of dark-brown leather and decorated with stamping, together with the wooden idol (the 5-6th centuries). The pieces of rough leather and half-finished products for footwear as well as different shoes were found in Khorezm in Yakkaparsan castle (*Istoriya Tadjikskogo Naroda, 1999, p.27*).



The agreement of marriage.
710 A.D. The leather, ink.
Kalai Mug, Pendjikent

Book-covers of Muslim manuscripts were made of leather of different kinds. The most traditional book-cover composition consisted of three medallions and the circle frame along the edge. The picture was made by the technique of cold embossing (*nakshi kuvi*) by means of figured stamp made of the yellow copper. Sometimes, the fragments of poems written by beautiful copy-book hand were stamped on the surface of external side of a book-cover. Internal covers of luxury illuminated manuscripts created at the palace workshops were designed with open-work leather appliqué and covered with gilt resembling the carved panels by their pattern.

In the 18-19th centuries different by style leather types were curried: chamois, buckskin and *saur* (coarse shagreen leather). The workpieces were decorated by different methods: they were covered with polychromatic painting, stamping, sometimes

they were decorated with tambour or golden embroidery, stitch, colored leathers appliqué and metallic patches. At present the craftsmen – *chargmars* – use leather mainly for making the national footwear (*ichigi*, embroidered *ichigi* – *mabsii gulchin*), boots (*muzai bulgori*) and book-covers.

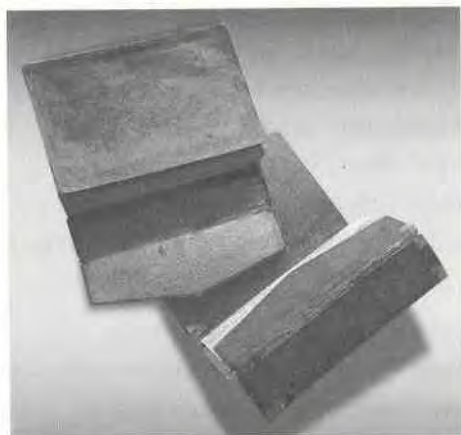


The leather boot. Khudzhand.
18 th–19 th century.



The leather case for plates and dishes. Khudzhand. 18 th–19 th centuries.

Manuscript Books



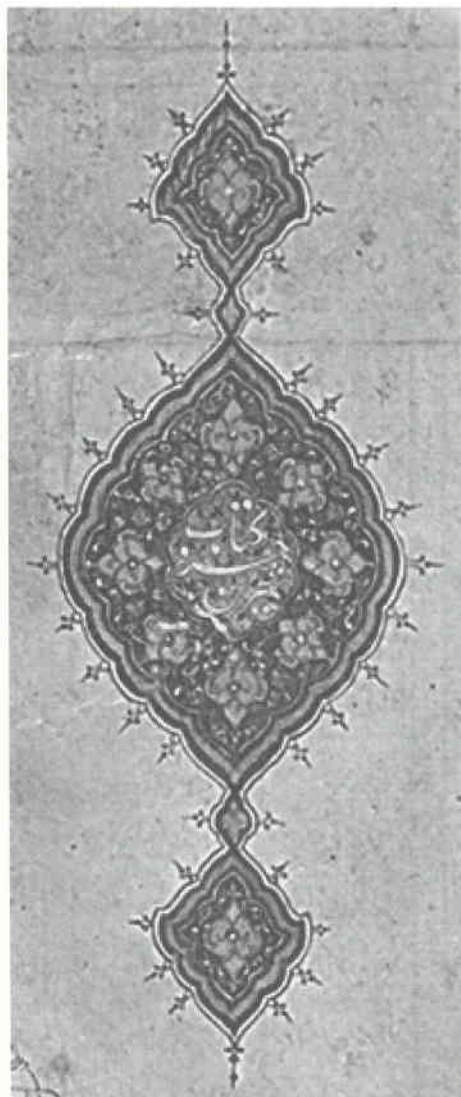
The manuscript books.

A book among the Tajiks at all times had a special place in the system of spiritual and material values. Historical data about ancient books prove that they were of high value and price. The social status of outstanding copyists was honorable and prestigious. The works of Tajik ancient written literature were the part of the culture of Iranian tribes, which since the 2nd millennium B.C. had populated vast territories from Eurasia to Hindukush and Don River estuary, from Caspian Sea to the Tigris and Euphrates river heads. Ancient written language, having been developed almost during the whole millennium, can be judged by such monuments as Zoroastrian sacred text “Avesta”, fragments of Sogdian and Parthian literatures, etc.

Antique authors emphasized that Zoroastrianism generated the great written culture, and the scriptures of Zoroastrian magi included two million of poems. The “Avesta” manuscripts always began with “In the name of God” formula. In the end of a book there was the copyist’s addition informing where, when, by whom and from what work this list was made. Later this tradition has been adopted by the copyists of Muslim manuscripts.



The letter to Devashtitch from his subject in Sogdian language. Paper, ink. 712–722. Kalai Mug. Pendjikent.



Shamsa. The manuscript of Nizami "Khamse". Mawarannahr, 1591–92.

The history of the book culture of Bactria and Sogd was, in many respects, the history of gold. The extent of gold use in the design of inner book was different in different periods. Glitter and luxury of this natural material especially irrepressibly attracted people in the ancient and medieval times when the conception of beauty was connected with the notions of light, effulgence, glow and divine greatness. Luxury of a book golden cover was the synonym of their beauty and value, and at the same time testified the skilful mastering of all resources of this technique by calligraphers, illuminators and artists. According to the medieval historians Tabari and Masudi, "Avesta", which has been kept in treasuries of Bactrian tsars and in the fire temple, had been written by gold on 12 thousands oxhides, using the sacred alphabet "*dini dibirih*".

Literature related to Manichean religion in the early Common Era, along with the Christianity and Buddhism, was widely spread in Central Asia. It comprised many elements of gnosticism, Zoroastrianism, Christianity and Buddhism. The books were made of leather, parchment, silk, paper, as well as in the form of rolls, codes and single-sheet stationery bound by cord. Encyclopedic comprehension in presentation of literary data, gold abundance, brilliance of illustrations and décor were inherent to the legendary sumptuously decorated books – "Arzhang" collection composed of seven great Manichean works, and "Kefalay" writing. According to the legend, from the fire, in which Arabs burnt the Manichean books in Baghdad (the 10th century) the rivers of molten gold and silver flew.

Islam adoption marked a new stage in the history of written culture of Iranian peoples, counting fourteen centuries by that time. The graphic representation of a word as if subdued the fine art, and the phenomenal spread of text information reduced the significance of surface plastics. In the Muslim East the manuscript book was a creation of the urban culture, as those social strata, which created a book and provided demand for it, were concentrated right in city. This demand called into being the whole army of calligraphers (*khattot*, *katib*), artists (*mussavir*, *nakkosh*), designers-gilders (*muzabhib*), bookbinders (*sabhof*), gold-beaters, varnishers, leather-carvers of the filigree pattern, masters of paper, cardboard, varnish and book paints.

In territorial aspect, the manuscript book was, first of all, connected with large cities (Gerat, Bukhara, Samarkand, Khudzhand and others). Small provincial centers, where the books were produced, existed as well. The latter (Merv, Shakhrukhiya, Hissar, Khudzhand,

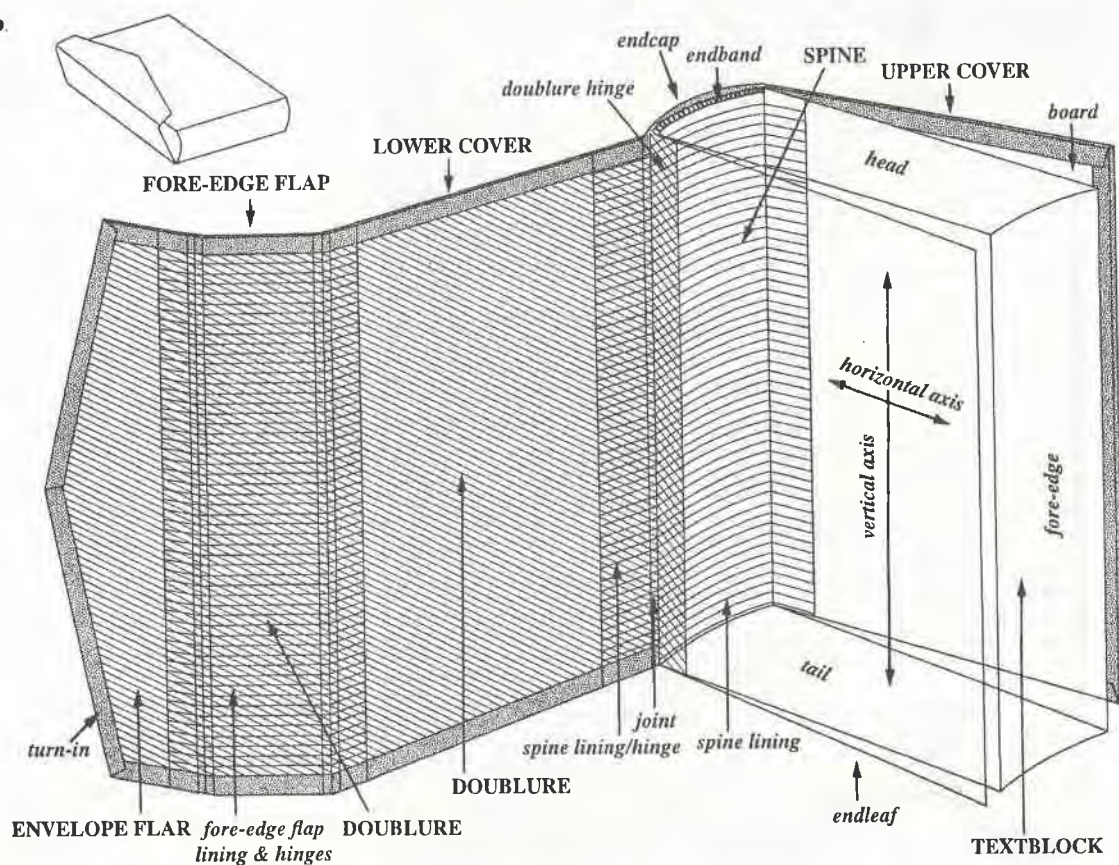
Istaravshan, Kulyab, the centers in Darvaz, Karategin, Badakhshan, Fergana) remained some distance away from the influence of the capital art, that is why they more often retained their individuality.

The oldest Farsi manuscript books reached our days are “Kitab al-abniya ai hakaik al-adviya” (“The Book of Basics of the Pharmacology Truth”) by Abu Mansur Muvaffak al Haravi recopied by Ali b. Ahmad al-Asadi at-Tusi in the year of 1056 as well as two rolls composed in Mawarannahr – “Nur al-muridin va fazihat al-muddain” (“The Light for Followers and Disgrace for Pretenders”) by Bukhara-dweller Mutamli, 1081, and “Kitab al-hidayat al-mutaallimin fit-tibb” (“Admonition for the Medicine Learners”) of 1085.

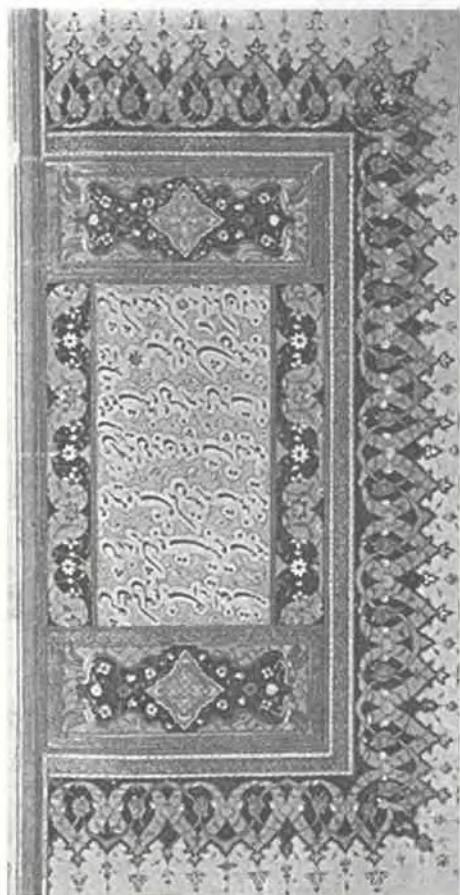
Medieval book as a unified integrated system included the literary text, illustration, manuscript ornament, different decorations, book-cover, gilding and even smells (musk and ambra), which were injected into the paints and inks. Each manuscript book was remarkable for its singularity, improvisation and primeval character, and had a specific “thingness”. Creative spirit of a copyist, an artist, a book-binder and other craftsmen was always reflected in it.

Artistic integrity of a manuscript from book-cover to ending (on the assumption of its creation and finishing at the same place) was created using the organic

The inner book of a Moslem manuscript



The frontispiece of the manuscript "Gulistan" by Saadi. Bukhara, 1648. Collection of the Academy of Sciences of Tajikistan.



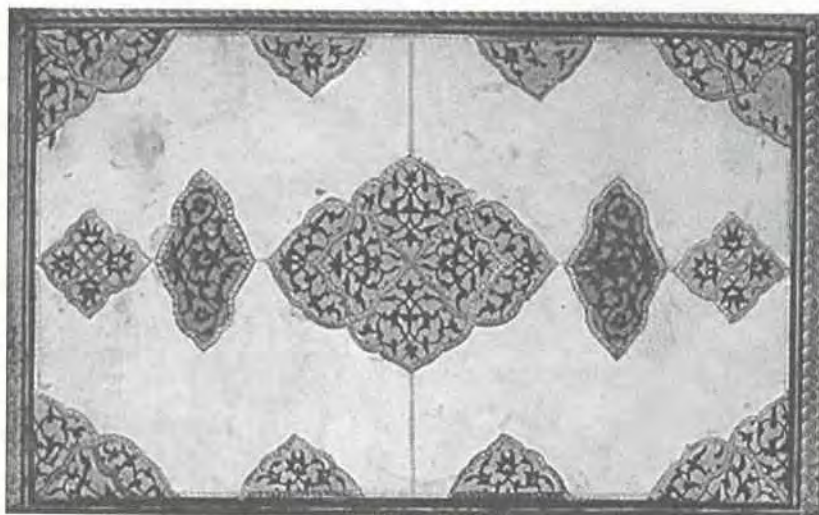
connection of handwriting style, through repeat of ornamental motives and color solutions in headpieces, frames, miniatures-illustrations, book-cover and edges. Text interweaving into an image quite often turned separate parts of pages into ornamental complexes that served as the rubrication element in the book space.

Calligrapher (*katib-copyist*) played the key role in the book creation. He defined the entire composition of a book, placement of miniatures, their content as well as the areas to be filled with ornamental décor. Graphic designer (*lavvakb*) combined the functions of ornament-worker and gilder of manuscript pages, painted paper in different colors and made the paints. Organic and artificial mineral coloring agents served as a source material for paints. Glue, egg and varnish paints were made of them. Fish glue, albumin and sandarac glue were used as the binders (*Kaziev, 1977, p.78*).

Commonly, the roll was started with *sarlaukh* (frontispiece), which represented a miniature or luxuriously decorated page. If a book was forestalled by *shamsa* (rosette), in this case it was an original ex-libris, cover page, or contained the wealth-wishes. The most widespread and universal form of eastern manuscript text rubrication was *unvan* (headpiece) that covered the upper part of a page. It often replaced *sarlaukh* in the beginning of a manuscript and was the main dividing element of the whole book. As a rule, each book was ended with *hotima* (ending) and colophon containing information about the book, the place of its creation, the calligrapher's name, and seldom the names of the artist and ornamental-worker.

Manuscript book, as a rule, had a leather book-cover decorated with imprinted ornament or laid-on stamped golden sheets, or it had a lacquering applied above the finely painted subject images or ornamental motives. The ordered books or the so-called illustrated

The inside book-cover of the manuscript "Gulistan" by Saadi. Bukhara, 1648. Collection of the Academy of Sciences of Tajikistan.





The centre spread of the manuscript "Divan" by Akhmad Sukhaili. Khorasan, end of the 15th century. Collection of the Academy of Sciences of Tajikistan.

books have been decorated rather luxuriously. Their inner covers were decorated with open-work leather appliqué and covered with gilt resembling carved panels made of wood, ganch and stone.

Till the 18th century the manuscript cover had been mainly made of a high quality leather. Further they constituted two thick cardboard covers with a flat spine (*bandi kitab*), sometimes with a flap (*laba*, *zaban*) fastened to the bottom cover with the aim to protect the external cut of a manuscript. Covers of that period were, as a rule, of cherry, green and yellow colors, sometimes for their manufacture the motley silk cotton cloths, papier-mache and very seldom wood have been used as well.

Lacquered book-cover with painting was considered to be one of the most expensive covers. The main motives of their décor were the vegetative ones evenly distributed along the whole cover surface. The flap *laba*, *zaban* was the attribute of especially valuable illustrated manuscripts. The flyleaf (*tui djild* – the book-cover interior), as a rule, was ornamented rather unpretentiously. It just repeated the scheme of ornamental motives placing on the cover (*Ismailova, 1982, p. 18-28*).

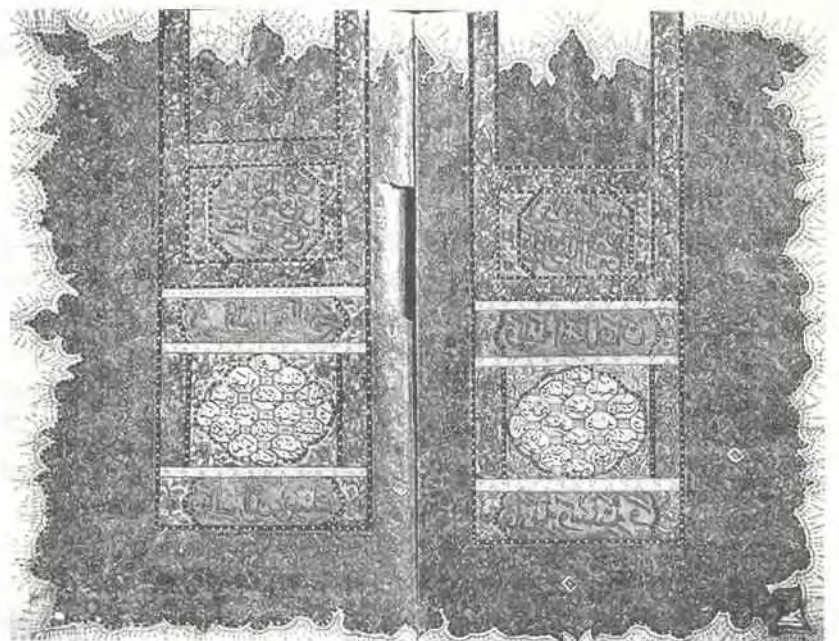
The interlinear border (framing in a shape of "the cloud pattern") was the ornamental and gilded framework of the poetic lines. It made the page shining like the jeweler's artwork. Interlinear border imparted a peculiar magnificence to the whole book. By this way artists turned pages into the compound ornamental pictures where the text columns were framed with multi-colored and golden lines. Specks were a widely used technique for the text decoration. It frequently functioned just as a spray applied on a paper in a chaotic manner.

Specks could be subjected to the specific geometrical shapes and was within the limits of their contours.

The character of the design and color of edges have considerably promoted the creation of a certain artistic appearance of a book and kitya: magnificent or modest, solemn or utilitarian. In Bukhara multi-colored vignettes and medallions were often pasted on the edges. Since the end of the 17th century different kinds of factory-made paper have been widely used for the design of edges; and since the mid-19th century graphic vegetative ornaments from lithographed books have been used as well.

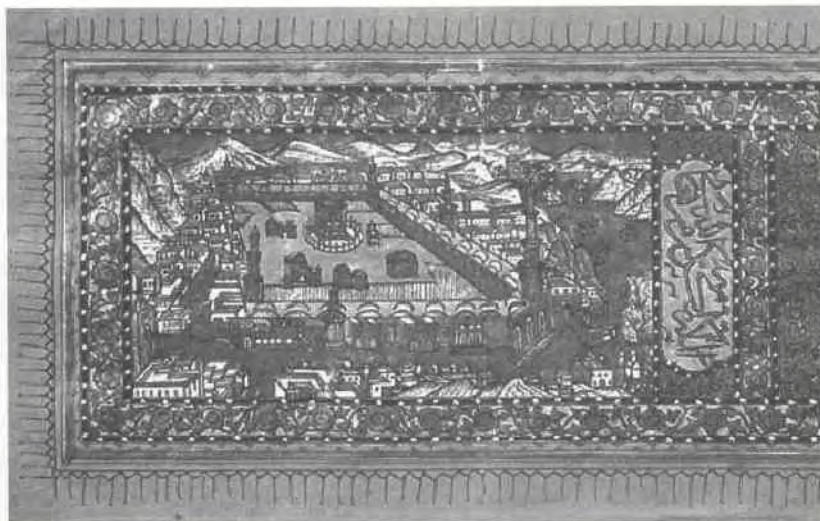
Along with two leading décor types – vegetative and epigraphic – zoomorphic ornament started to be used in the 16-19th centuries, probably, more often than in previous and following periods. This style has been especially strikingly realized in the execution of portals of architectural constructions and *sarlawkhs* of manuscript books since the end of the 16th century. It is typical that in the rolls of Bukhara mountainous regions of the 19th century the interest to the zoomorphic ornament could be traced as well. Decorative design of Gissar, Darvaz and Karategin books quite often included such motives as the images of animals and birds (snake and fish heads, and others). But they were rather archaized and are interpreted as the relics of the pre-Islamic culture.

In the 18-19th centuries Central-Asian craftsmen often introduced architectural forms into *unvans* (images of the dome building, figured arches and minarets). The similar way of subjects decoration with architectural details was also typical for the articles of the arts and crafts. The “folklore motives” (mugs, zigzag-shaped elements, rhombs, splendid colors, etc.) decorating the manuscripts of the



The centre spread of the manuscript “*Dalayil al-hairat*” by as-Simlali. Bukhara, late 19th – early 20th century. Collection of the Academy of Sciences of Tajikistan.

Ounvan with the picture of Mecca. Manuscript "Dalayil al-hairat" by as-Simlali, Bukhara, late 19th – early 20th century. Collection of the Academy of Sciences of Tajikistan Carpets.



17-20th centuries were marked by some archaism. In majority cases creators and designers of these books were common people, people of trade-handicraft strata and rural area. They were the creators of a cheap, plain manuscript production made outside the rich private workshops.

Medieval miniature represents a middle link between the easel painting and ornamental decoration (*Vipper, 1970, p.38*). Professional painters (*mussavir, nakkash*) created real masterpieces of the fine arts that defined the style of diverse handicrafts. Creative work of genius painter Kamoladdin Bekhzod represents the golden age of the Middle East painting. His artworks had impact on the whole next stage of the development of the Muslim art and formation of its new traditions.

In Muslim book the epithets of God and saints were more often written in gold. Golden specks (*zarafshan*) allowed diversifying the page surface owing to blinks. Line-by-line border, original framework of traditional Muslim formula (*basmaly*), dividing golden stripes (*kamand*) in the text, "marble" paper (*abri*) made of tragacanth and gold in their own way reproduced the symbolism of absolute metaphor of light and divinity, expressing the main idea of the medieval art – the idea of ascension by the degrees of perfection from the plain world to the mountainous one. Thus, the gold, as it were, provided, on the one hand, each element with special semantics, and on the other hand, it was the method of accenting and detection of necessary and important details of the whole complex. By means of gold, the framework construction of such book parts as a cover, text, headpiece, frontispiece, miniature was accented, the text rubrication and metricity of allocation of the décor one-type motives were defined. Metallic shine of the details and contours imparted the chiseled appearance to the selected form, and small elements of picture were not lost in the composition (*Dodkhudoeva, 1999, p.35*).

The sheet gold as well as the powder and paste made of it were widely applied in a manuscript production. The way of combination of diverse goldish surfaces different by color (from greenish to bright-yellow) in one composition was rather widespread. Gold and white pigment quite frequently were combined in one ornamental complex serving to each other as a contour. Sometimes golden surfaces were decorated and framed with white points as if it were pearl. It linked manuscript ornament and illustrations with jewelry. White pigment softened the gold glance and imparted light-saturation to other paints since the whiteness was characterized by reflectance (*Mironova, 1989, p.69*).

Along with a book, *kitya* – the calligraphic patterns of different content – were widely popular in the Middle Ages. Like manuscript book, *kitya* was, at the same time, a part of the written culture, fine arts and handicraft trade of medieval Muslim Orient. Book and *kitya* were congenerous in many aspects: rectangular format, presence of *unvan* and colophon, interlinear border, specks, one-type elements of ornamental decorations and, of course, literary content and calligraphic writing. *Kitya* was kept as a separate pattern which was often hung on the wall or collected into albums of artistic writing and miniatures (*murakka, kityaot*).

Quite often in one volume there were kept the artworks of many calligraphy masters, more rarely such *murakka* represented the collection of works of one calligrapher. In book production the following standards prevailed: 24(27) x 17(18) cm; 18 x 11 cm; 30 (45) x 27 (28) cm. Approximately the same ratios were typical for *kitya*: – 18 x 11 cm; 26 x 17 (34 x 21) cm. (*Dodkhudoeva, 2002, p. 88*).

Since the late 17th century different lithographed production from different countries has begun to penetrate Central Asia. Later, a number of typographies were opened here, and this, eventually, defined the further destiny of manuscript book, which gradually was replaced by cheaper typographic publications. As a rule, the patterns of the book culture in the verge of the 19-20th centuries were attractive mainly by high value of calligraphic writing, while their design suffered from monotony and scarcity of artistic methods, and quite often from low-skilled performance. As the time went by, the traditions of decorative design of manuscript book gradually faded away. Manuscript ornament started to be considered as anachronism. Artistic writing continued to be the most valuable component of any workpiece and book able to exist completely apart from its other components.

Carpet weaving

The richness of textile traditions of Tajik people displayed in different kinds of carpet weaving. Fleecy and pileless, woolen and cotton carpet artworks had local peculiarity, different technology and different functions. By ancient tradition the interior of Tajik dwelling was totally filled with decorative embroideries, cloths, pileless carpets, feltings and carpets, answering both esthetical and practical demands of the population. They were laid on the floor or ground during celebrations, relaxation, praying, in premises and gardens.

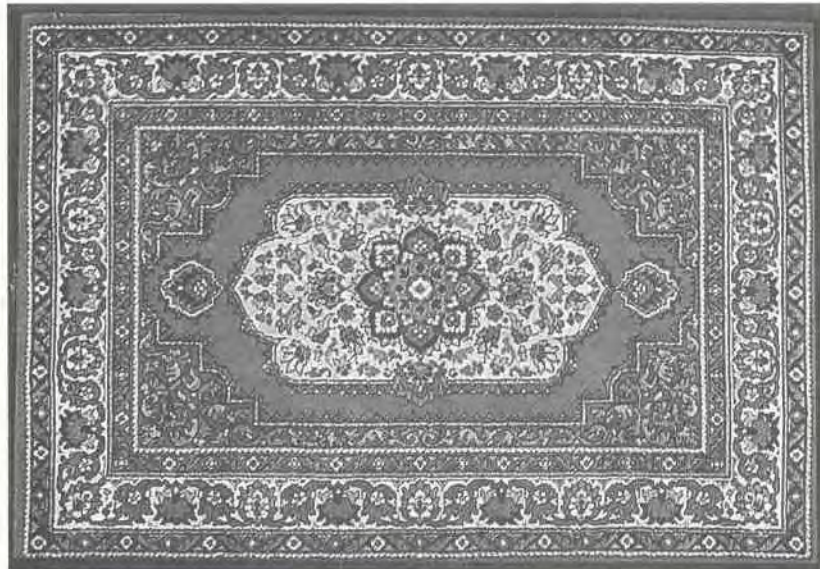
Tajik carpet weaving, according to the art researchers, appeared under the influence of their neighbors, nomadic nations – the Kyrgyz, Uigurs, Turkmens, Kazakhs and Uzbeks (*Dubin, 1928; Moshkova, 1970; Semyonov, 1911; Semyonov, 1937*). From the earliest times the tribes of different origin, which used different techniques and original shapes of ornament, were engaged in this handicraft. Vicinity of groups and nations of different tribes, their economical relations and constant intercommunication led to the appearance of common features both in techniques of carpet weaving and in their ornamentation.

Carpet weaving has existed in many regions of Tajikistan and outside its borders where the Tajik population has resided to this very day (*Yunusov, 1983, P. 51-53; Belinskaya, 1983, P. 69-79*). Especially high development it has reached in Western Badakshan and its neighboring regions (in Rushan, Shugnan, Ishkashim and Vanch) as well as in the northern regions of the Republic: Pendjikent, Asht, Ganch, and in some kishlaks of Gissar Valley.

The legend about carpet weaving has survived till nowadays. It is about a man who had two wives. The older wife often offended the younger one, Bibikhodjal. Thus, Bibikhodjal left the house together with her son. Being on their way, they gathered scattered sheep wool, put it into the clay jugs and then moistened it with water. Then they spun long threads, from which the beautiful carpets-*gilems* were weaved and knitted. The skill of Bibikhodjal brought her a great fame, she willingly taught her handicraft to many and many people, and they, in their turn, taught their relatives.

The assortment of Tajik carpets is rather diverse. Besides the classical fleecy carpet there are the woolen carpets with high pile (*julbarak* or *julkbirs*) and pileless

Carpet "Zarragul". Author —
N. Khusainov. Khudzhand.
Kairakum Carpet Factory,
20 th century.



carpets (*gilems*). In different regions they have different names, for example, in Ganch region they are called *shol*. Fulled woolen feltings can be related to this group too. Carpets called *djulbarak* got special development among the Tajiks. These original and efficient fleecy workpieces since the oldest times have been made in Pendjikent region as well as in kishlaks of Kashkadarya and Surkhandarya oblasts. By their utilitarian properties *djulbaraks* have many advantages. That is why they can be met in many houses of those regions. The sizes of these carpets are from 2.5x1.5 m to 1.80x1.30 m. The pile is thick and tall, it keeps the warmth and is pleasant for touch. The performance technique is very laborious and is based on manual binding of wool knots to the rope basis, which later are cut off.

These carpets ornamentation is not complicated. Usually several large figures (4 or 2) are placed symmetrically on the rectangular field. The whole composition is hemmed by edging, which consists, as a rule, of one full or discontinuous line. Pattern details (*goli*), effective by their silhouette and form, are often chosen as ornamental figures. The motive of ram horns (*kosh*) having several types is especially popular in *djulbaraks*. They are always presented very laconically with symmetric big curls that symbolize the ram's horns. The size of *goli* is up to 60-70 cm and it is placed so that to fill up the whole field.

Djulbaraks are usually made by austere paints of black, grey and brown colors, which are the natural color of a sheep wool. Usually only the ornament details (*goli*) are painted in yellow and red colors and always in pairs. The typical feature in the artistic technique of *djulbaraks* ornamentation is that *goli* having the colored painting are always edged with wide black hem. This helps the whole picture to contrast with the background and to more effectively stand out against it.

Wool dyeing in these carpets was performed by domestic traditional way. They always applied the vegetative paints. Many dyestuffs had difficult process of preparation. Their recipes have been developed for a long time and have been the product of creativity of a number of generations. A.A. Semyonov wrote that the paints "for tens and hundreds years have kept brightness and depth of their colors, like the pictures of ancient great masters whose colors have overshadowed the artworks of modern artists." (For more detailed information on wool preparation for carpets and its dyeing see: *Semyonov, 1908*). The genesis of *djulkhirs* fleecy carpet was very complicated. V.G. Moshkova believes that "this kind of fleecy weaving arose in the oldest times at the interface of two cultures – the settled and nomadic ones. The name of carpet consisting of the combination of Iranian-Arabic words allowed to assume that in ancient times they were made by Iranian-speaking nations (*Moshkova, 1970, p.56*).

In kishlaks of Kashkadarya oblast Tajik people create original rugs-appliqués *pustaks* made of a sheep wool. Their background is made in austere black, brown and grey colors which are the natural wool colors. The main composition in *pustak* is also a rectangular with central field edged with hem. Thick, curly or straight pile of a fell is creates the pleasant warm texture. The central field has no diverse ornamentation, except for horn-shaped curls interconnected with each other in different variants.

Sometimes sheep fell is dyed in different colors: red, wine-colored, pink, green, which are added to composition as a decoration. The best of them are the compositions made of quadrangles or squares inscribed into each other. Brown, white and beige strips, harmoniously matched, visually more strengthen softness and downiness of a sheep fell. These rugs made of sheep fell are laid under the feet. They nicely keep warmth and impart cosiness and beauty to a house.

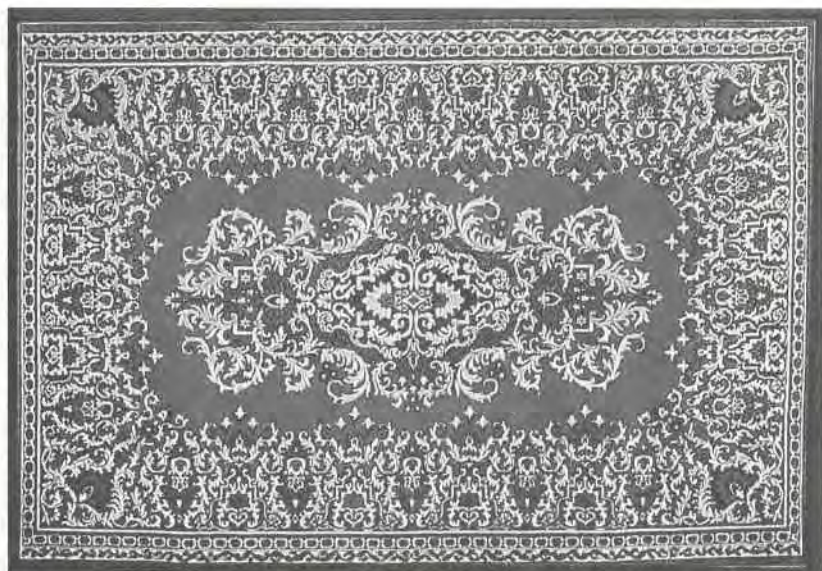
Pileless carpets-*palases* were the most widespread kind of Tajik people workpieces. In old times sheep or goat wool, and later cotton, were used for their weaving. Sometimes a carpet was made of wool and cotton. Such a carpet from 5-6 to 70 cm width had strips, sometimes smoothly-painted, sometimes ornamented or combined together. The production of such carpets-*palases* (*shol*) since the oldest times has been executed in some regions of Northern Tajikistan: in Asht and Ganch regions, especially in Rasraut kishlak. They have been weaved on a primitive loom, directly in the yard, since for carpet weaving of large sizes (2x3, 3x5 m) large place has been demanded.

Shol made of sheep wool is less colorful by its coloration. At its weaving not painted wool of natural colors (black, brown, grey and white) is used. Red wool is almost always used in articles ornamentation, and imparts brilliance and smartness to the composition (Rasraut kishlak of Ganch region). It is ornamented by the combination of narrow and wide strips. Each of them is composed of several tints from light-blue to dark-grey and brown. Red strip consists of light-red color with transition to wine-red and brown.

Shols and *gilems* have multiple types. Colorful and diverse by their decoration, they are based on combination of strips of different width, often with inclusion of ornamental pattern into the strip. They are close to the ornament of embroidery and knitting of the Tajiks dwelling in the mountains, and to the tape for clothes trimming, knitted stockings (*djurabs*) and ancient illuminated curtains (*rubands*).

Gilems have different names depending on technological peculiarities. *Imomsultani* is a carpet that is woven in two layers, and both face and reverse sides are ornamented. Another type – *iroki* – has no double-sided face and is decorated with narrow strips with small ornament. *Gilems* under *kurbokka-pushti* name (frog's back) have rhomb-shaped tracery and red tints. *Buroma* is a *gilem* with simple smoothly-painted strip. There is a narrow ornamented band between the strips.

Name of *kobma* is related to simple, not ornamented *gilem* with smoothly-painted strips. The strips, from which *gilem* is sewed, are multi-colored, different by their pattern and have common coloration. They are properly combined into the integrated ornamental composition where brown, yellow, white, red, green and blue colors prevail. *Gilems* sewed from ornamented strips (*kury*) are called *gochars* among



Carpet "Djavoni". Author –
N. Bodrova. Khudzhand. Kairakum
Carpet Factory,
20 th century.

common people or *kazaboiulgu*, that is, Kazakh. There was an opinion that such *gilems* had not been made in old times and were adopted from Kazakh people about 70-80 years ago.

Big, bright-colored sacks – *mavrach* – aimed at keeping clothes, dishware and other domestic utensils, are sewed from ornamented strips as well. A horse belt (*belbok*) of 2 m length and with iron semi-rings on both sides are made from the similar strips (of 15 cm width). Besides *gilems* that are sewed of separate strips, the *gilems* are weaved on vertical and horizontal looms – they are called *dukon*. *Gilems* made on wide *dukon* loom are called *takir*. Large seamless carpets have their own distinctive style of tracery as well.

Heavy *palases* (12 kg) of large sizes with big geometrical pattern in the form of multi-angle prolonged rosettes consisting of colored triangles got widespread occurrence. Such *gilem* is very smart and splendid. Its pattern is kept up in strict classic tints and is remarkable for its simplicity, accuracy and harmony. The *palases* with such a pattern are met in many regions and kishlaks of Tajikistan.

Crude wool felted carpets called *namats* are of great popularity, and their splendid models can be met in the settlements of Western Badakhshan: in Ishkashim, Rushan, Shugnan, Vanch, Kalaikhumb as well as in neighboring regions of Pendjikent town. Feltings-*namats* are made of natural sheep wool of different hues. They are very warm, efficient and are aimed, mainly, at floor covering. Simple geometrical figures are main ornamental motives in *namates*: rhombs, crosses, circles, rings, ovals, triangles, and so on. They have robust silhouettes not requiring detailed processing. They are usually placed into large skew or straight net, which imparts proportion and lucidity to the composition. Cordate figures located horizontally in one row against the brown background are widely used in *namates'* décor. They are of light-beige color and delineated with thin dark-brown line around.

Along with above mentioned carpet workpieces in some regions of Tajikistan one can meet not large fleecy carpets and small articles made of them. These carpets by their technique relate to real classical weaved hand-made carpets and are called *kolin*. It was considered that they had been made only till the second half of the 19th century. As a rule, the pattern in them is geometric, often resembling Turkmen or Kazakh compositions.

Carpet workpieces play a great role in ornamentation of people's dwelling and are, mainly, the field of female creative work. Many types of these articles as well as many centuries ago have been a necessary component part of modern fiancée's marriage portion.

Antiquity of folk art can be traced by those ornamental motives that until now have been used in modern compositions. These are patterns in the form of palmettes and semi-palmettes, trefoils and quinquefoliates as well as widely applied patterns in the form of circles surrounded by pearls. The latter represent "Sogdian contribution into the art of Turkic-speaking tribes of Central Asia (*Bernshtam, 1952, p.139*).

Ornamental motives similar to them we can find in the art of many Central Asian nations, both settled and nomadic. Horn-shaped and lotus-shaped patterns that came to us from our fathers and forefathers adjoin close to these images. They are not only located close to each other but often convert into each other generating intermediated forms. National craftsmen have never departed from canons and traditions formed by centuries. Only sometimes they add some accents to them in the spirit of their time. Many carpet workpieces are assumed to change their faces only slightly over some centuries. They reached our days only with variations of some details of the pattern not destroying their traditional character in the whole.

In the 70-s of the 20th century the art of another type of carpet weaving – gobelins – started developing (*D. Abdusamatov, V. Ershova*). Improving ancient handicraft, the masters of hand-made and factory weaving create rather original patterns on the basis of national traditions. The example of this was the production of the Carpets Association in Kayrakum; its first carpet was produced in 1960. Constant renovation and improvement of carpet-weaving production considerably enlarge the opportunities of Tajik carpet-makers.

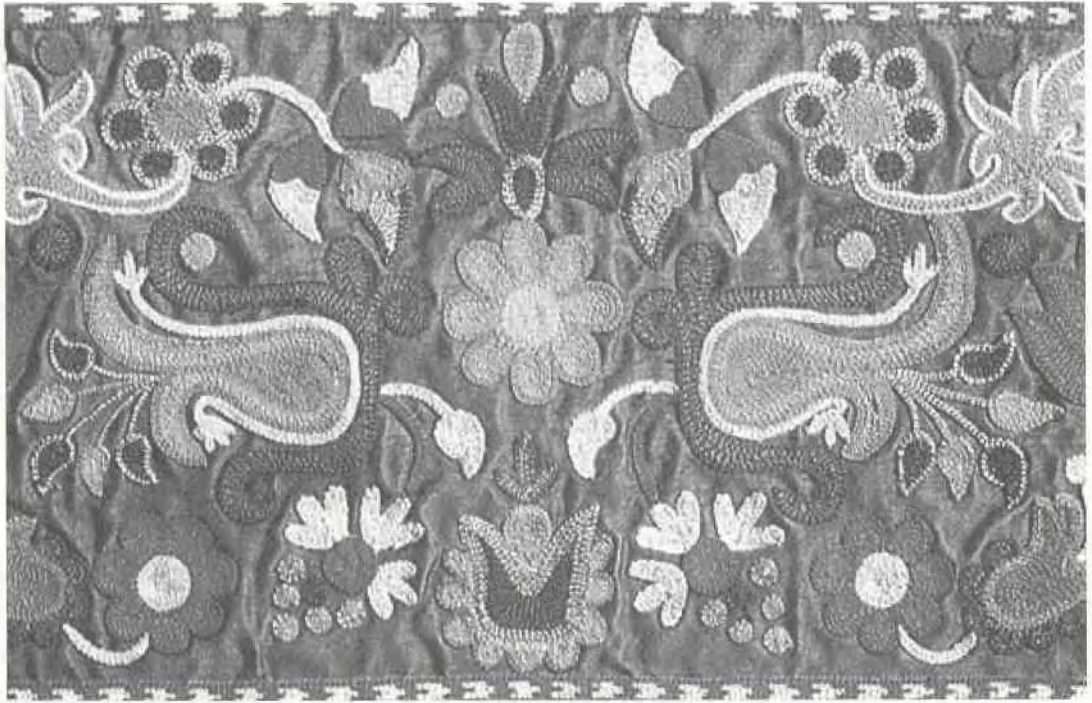
Embroidery

Monumental paintings of Varakhsha, Pendjikent, Balalyktepe, Shakhristan, Toprakkala as well as the multiple samples of miniature painting, metallic dishware and fabrics fragments, reached our days and found by archeologists, are evidence of the widespread occurrence of the embroidery art. There are many data about high artistic quality of ancient embroidered fabrics in the Zoroastrian sacred text "Avesta" and epos of Iranian people "Shakhsname" by Firdousi. Ancient embroidery of Central-Asian origin from Noin-Ula (Selenga river basin) is well known to researchers. It is interesting by a number of images presented in it: images of people in the embroidered garment, gryphons, birds, different patterns in the form of rhombs, crosses, "wave" motives, demonstration of riders, images of babies. Skillfully made compositions tell about style established long time ago and centuries-old traditions of embroidery art.

Spanish traveler Rui Gonzalez de Klaviho, who visited Samarkand in the 15th century, with admiration wrote about fabrics, tents and different awnings embroidered with vegetative patterns. The miniatures of Gerat, Tebriz and Bukhara schools gave the flavor of embroidered garment, carpets, horsecloths and umbrellas. They presented their ornamental style of complex odd interlacing of vegetative forms.

Women since the early and till the old ages have devoted themselves to embroidery. This creative work plays an exceptional role in Tajik people's private life and accompanies them for the whole life adapting to the sense of beauty since the early age. Ornament graphics of mountainous embroidery differs from tender smooth patterns of samples from plain areas. None of the national holiday or ritual, from marriage to funerals, can do without different types of embroidery. The most part of bride's marriage portion also consists of embroidered artworks that during and after the wedding are hung in the guest room – *mekhmonkhona*.

One can see here the great diversity of the very patterns as well as the embroidered articles: from small handkerchiefs (*dastrumolcha*), little bags and sacks for different domestic demands, table-cloths (*dastarkhon*) and napkins to large wall panels – *suzani* (*syuzane*) and similar ones but smaller by size: *borpushes*, *ruidjos*, *zardevors*, *karses*, and others. The great attention is also paid to embroidery of male, female and children



The case for books. Embroidery.
Khudzhand, early 20 th century.

tubeteikas (skull-cap – *toki*), *rumols* – male waist kerchiefs, and in mountainous regions – to male dresses.

By its stylistic peculiarities Tajik embroidery is divided into mountainous (southern) and plains (northern) ones. Along with artistic differences, the art of these fields experiences interference as well. There are some centers with their bright and singular peculiarities here. In flat regions these are the largest cities and their outskirts – Istaravshan, Khudzhand, Samarkand and Bukhara (*here and further in the text we mean the embroideries made by Tajik craftswomen living in the historical centers of the Tajik culture, which nowadays belong to Uzbekistan*), in mountainous ones – Kulyab, Karategin, Garm, Darvaz and Badakhshan. The embroidery of the rest towns and regions adjoins to different artistic centers. Each of these centers has its own more widespread embroidery types, ornamental motives and coloration.

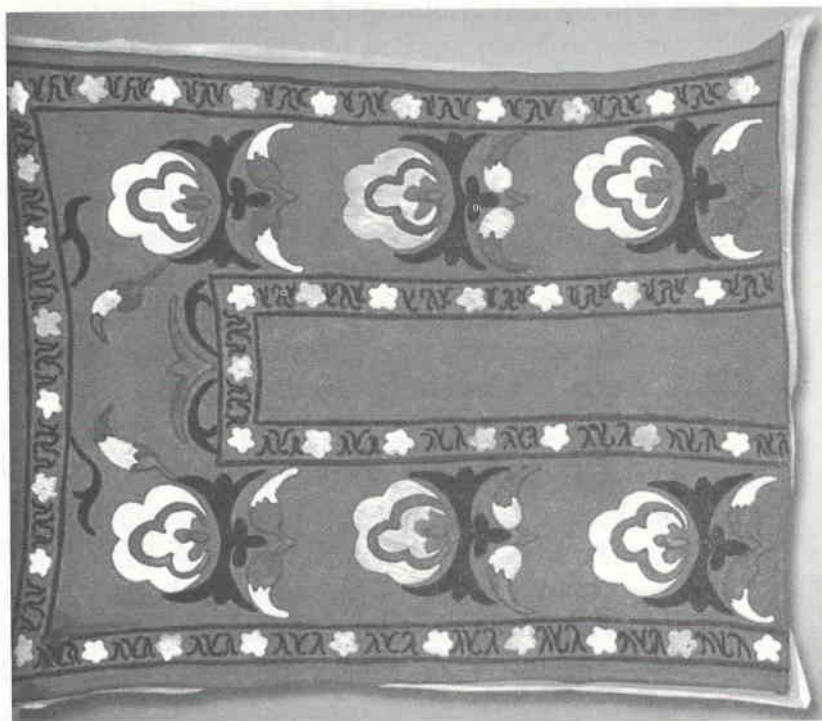
The traditions has formed in such a way that in flat northern areas people make articles aimed at dwelling decoration, and in mountainous area they mainly decorate clothes. *Tubeteika* head-dress known to everybody has got widespread universal occurrence. Having its own local artistic peculiarities, multi-colored, black-and-white and gold-embroidery *tubeteikas* are popular not only among Tajik people, but also among other nationalities living in the Republic and outside its borders.

The embroidery of mountainous regions, as it was mentioned, mainly decorates different kinds of clothes: women dresses and kerchiefs, dressing gowns, children camisoles, waist male kerchiefs – *rumols*, *tubeteikas*,

bands, and so on (*Belinskaya, 1965*). The women dresses are, as a rule, long, of simple free style, sometimes with yoke, with very wide sleeves descending lower than the palm of a hand. In the regions of Darvaz one can meet dresses a little bit narrowed in the waist and widened in the lower part, with long narrow sleeves. Pattern composition of a dress has several variants but is often remarkable for the monumentality of its solution.

Thick cotton is more often used for dress making: sateen or *karbos* of red, yellow, vinous or cream colors. The embroidery technique is a *basma* type, which is used by female-masters all over Central Asia. Besides, simple satin-stitch and sometimes cross-stitch are used. The threads are silk and cotton. In the majority of cases the embroideresses dye threads themselves giving preference to the natural dyestuffs.

Ornamental motives here are the same as in the whole Tajik embroidery – vegetative, but with many geometrical patterns in the form of squares, rhombs, triangles, circles, etc. The most widespread pattern motive is a rosette dating to ancient-Sogdian traditions of clothes decoration reflected in frescoes of Varakhsha ad Pendjikent. Different by sizes and decoration they are located in rows of symmetrical-central axe of the composition surrounded by different vegetative shoots (*islimi*) and separate pattern details. The rosettes are always open-work and multi-row. It is impossible to find two identical ones. All of them are made by the common principle. There is a multi-petal flower in the center, and multiple open-work belts decorated with vegetative elements around it.



Ruidjo. Embroidery. Istaravshan.
Middle of 20 th century.



The motives of golden embroidery.
Bukhara. 19 th–20 th centuries.

Dress compositions of each mountain region, each kishlak are so impressive and unique that each dress is seemed to be created by hands of a great master. For example, there are dresses, front cloth of which is ornamented with two large rosettes reaching 70-90 cm in diameter, and sleeves – with all-around embroidery. Such compositions, harmonic by coloration, are bright and monumental. They are typical for regions of Tajikobad and Garm.

The compositions of Kalaykhumb dresses necessarily have wide hem on lap and sleeves rich in patterns. Darvaz and Karategin embroideresses mainly ornament the dress's collar with long (lower than waist) wide embroidery in the form of false shirt-front. Narrow sleeves are ended with rather narrow hem. Kulyab dresses are notable for increased brilliance and tiny patterns in the form of swirling rosettes, around which many vegetative patterns different by shape and harmonically grouped into the sole brilliant complex, are placed.

Embroidered dresses gained ground also in some central regions of Tajikistan. Mountainous embroidery, especially in Badakhshan and its neighboring regions, is remarkable for presence of ornamental shapes of geometrical type. There are some types of embroidery that are absent in other regions. For example, women frontlets (*sarbandak*), male and female belts (*kamarband and takband*), and especially veils for bride face (*ruband*) are met only here. This ancient workpiece in the clothes of mountainous Tajik woman isn't used by modern women.

The famous ethnographer N.A. Kislyakov noted: "Neither among nomad or semi-nomad people, nor among settled population of Central Asia, Iran and Afghanistan, where female veil existed – *paranja* or *yashmak* – as far as we know, there was no in remote past, and there is no nowadays so luxuriously ornamented wedding veil like *ruband* of the mountainous Tajiks (*Kislyakov, 1953, p.311*).

It represents a small piece of cotton (75x75, 90x75 cm), in the upper part of which there is a small veil for eyes. Long colored ties with tassels for *ruband* fixing on a head are fastened to two upper angles. Embroidery composition is subjected to *ruband* shape, the patterns are geometrized. They include stylized images of trees, flowers and birds. Images of cocks (*burus*) and peafowl (*tovus*) are especially interesting. They have sumptuous open-work silhouette made by red silk threads



The oriental robe with golden embroidery. Bukhara. 19 th century.

The motives of embroidery. Kulyab. 20 th century.



(symbolizing all-cleaning fire) and resemble Russian and Ukrainian embroideries (*The unique ruband samples were collected by A.A. Bobrinsky in the verge of the 19-20th centuries*).

Ruband ornaments are full of multiple symbolic patterns, among which there are amulets (tumors) applied as mascots.

Braid (*sberoz*) aimed at trimming of male, female and children clothes, tubeteikas and small household goods – tea sacks, mirrors, combs, etc. – is embroidered in the mountainous regions as well as in some plains regions. It is made by crochet on narrow (1-6 cm) strip of cotton by twisted silk and chain-stitch. Braid ornament has hem character; the patterns are diverse, geometrized, color-saturated and have deep semantic meaning.

Waist kerchief (*rumol*) plays an important role in the male national clothes. It is especially popular among embroideress-women where it is called *rumoli*, *miyon*, *miyon band* and *loki*. It is usually embroidered on cotton kerchiefs of different colors by *basma* stitch or double-side satin-stitch. The composition is a closed hem, 10-20 cm wide, embracing the total size of *rumol*, emphasizing the angles. Such motives as curls of sheep horns – *kushkorak* (protecting from evil and diseases), little snakes – *mor*, traces of animals and

Details of golden embroidery.
Bukhara. 19 th century.



Embroidered boot. Bukhara.
19 th century.

birds are often used. There are many elements related to human in it: nails – *nokhunak*, eyes – *chasbmbo*, eye-brows – *kosh*, eye-lashes – *mizha*, *Takbir* and *Zukhra*.

The motive of flower, shoot, points (the symbol of multiplicity), and of many images marking household goods, and others, is widely spread. Ornamentation under *gazali* name (gazelle, poetic) stylized under Arabic script is favorite among Kulyab embroideresses. Open-work composition with archaic motives and magic symbols is typical for female headkerchiefs – *urebcha* or *rumoli doka*. They are made of lightweight white fabric and mainly spread in plain Tajikistan, cities and vicinities of Istaravshan, Khudzhand, Isfara, Kanibadam, and other regions.

In plain northern Tajikistan embroidered artworks for decoration of dwelling interior, mainly, for guests' rooms – *mekbmonkbonas* – were made. The main place in it is given to embroidered articles decorating the walls and covering piles of blankets. Different coverlets: *borpush*, *kars*, *ruidjo* and *zardevor* (long strip of

carpet decorating the upper part of a wall), *djoinamoz*, the carpet for praying, and so on, are hung during wedding especially for newly-married and guests.

Syuzane (*suzani* - Tajik language) that means “needle”, “needle-made” has its own peculiar compositional structure and ornamental solution among these artworks. Large embroideries sometimes reach 6 m lengthway and 3 m widthway. They are often made jointly by several people. Such cooperation is called *khasbar*. *Syuzane* is embroidered on *karbos*, satin or silk, and more often put on back. It is sewed round by a strip of black cloth or hem (Yunusova, 1979).

The main ornamental motive of *syuzane* is rosette or blossoming bush. Many-tier structure of rosettes is especially typical for Istaravshan *syuzane*, which are justifiably considered to be among the most beautiful ones. Monumental compositions often have thick hook-shaped stalk twining round the rosette and symbolizing the steps of a camel or a dragon. By its stylistic construction they continue the line of Samarkand embroideries made by hands of Tajik women-masters which were mostly famous in the Orient. Open-work, light compositions of Kanibadam, Khudzhand, Isfara and Asht embroideresses are opposite to these embroideries with massive large-scaled pattern. Ornamental motives are the same – the rosettes and bushes. Every time they are presented in a new artistic interpretation – there are no limits for imagination.

The compositions made of bushes and bouquets look especially smartly and festively. Lush, flowering bushes fixedly placed in the ground or in vase are located in strict rhythmical order in several rows, by 6-9 items, and sometimes more. The bushes image as well as the rosette's one can be calm and static or dynamic, as if under the wind impact. Such compositions are favorite in Kanibadam Town. Thus, on one of dark-green *syuzane* 12 bushes with white-pink and blue flowers and slightly-opened red flower buds are painted.

Pendjikent *syuzane* with their rarely met in Tajik embroidery compositions of pale pink-brown color spectrum are unusual by coloration and tracery. Rosettes here resemble stars in the sky by their internal design and are presented in large scale and without any additional elements around them. Pendjikent embroideresses often call such rosettes *sitora* (star). These are, evidently, astral motives, the cult of which is traced in the worldwide known Pendjikent paintings of the 7 – 8th centuries.

In Pendjikent embroidery one can meet such unique motives as tracery element under *pandja* (palm of



The golden embroidery.
Dushanbe. 20 th century.



The embroideress from Garm.
20 th century.

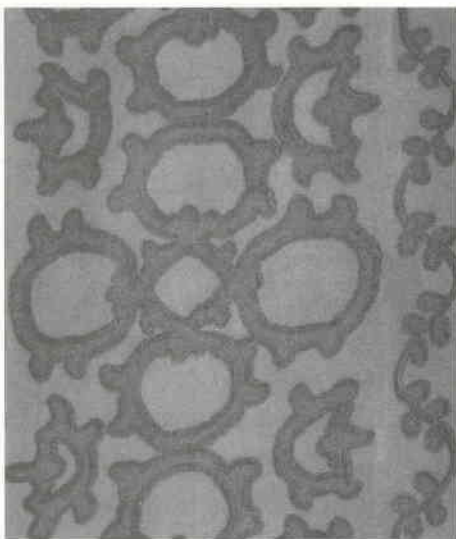
hand) name that was the Ismailism symbol (sect in Shiite Islam). The hand possesses covert power, protects man from misfortune, helps in work and eases child delivering. Five fingers are Mohammed and four caliphs, or five Mohammedan prayers, five Islam claims. It is painted among tracteries for taking aside misfortune and evil eye. This symbol is widely used among many nations. In Pendjikent it is painted in the form of lush five-petal flower on a long stalk. This tracery is most often used in prayer's mat decoration (*djoinamaz*).

Embroideries made by Tajik embroideresses from the regions of Kostakoz, Djizak and Shakhrisyabz of Syrdarya Oblast are of great popularity. Their favorite tracery motive is rosettes as well. In composition they are located symmetrically and in large amount, sometimes up to 40 items and more. Shakhrisyabz embroidery is executed by *iroki* stitch (continuous cross-stitch). Such artworks resembling a carpet have subtly-executed multi-colored patterns, among which the figures of birds, cocks and berries are placed.

Birds images are especially popular in embroidery of Tajik needlewomen living in Kasan Town of Kashkadarya Oblast. Birds images of different shapes and colors supplement basic ornamental forms – rosettes – that are called *gulikosa* and *nimkosa* (the flower of *piala*-bowl and middle-sized *piala*) here. Among local needlewomen the small-size embroidery is very popular – different strips of carpets, napkins, kerchiefs, curtains and especially pillow-cases.

Nurek Town embroidery (75 km to the south of Dushanbe) also has unique artistic properties. It is executed against white and red background, favorite here, with bright threads contrast to the background. The composition consists of the motives having small sizes in the form of separate flowers, among which *todji huruz* (cock comb) is the most popular. Nurek compositions experience double influence: mountainous (mainly of Kulyab) and flat areas' embroidery.

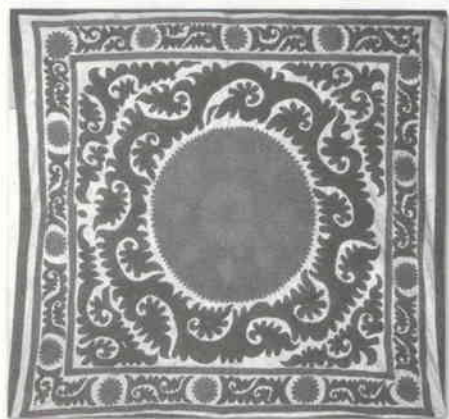
By their artistic structure Bukhara *syuzanes*, in which the same rosette and flower ornament is used, keep aloof. But here, it is transfigured into small painting of motives. Subtlety of open-work ligature of vegetative pattern with inclusion of different by tracery and color palmettes and radial stars is enhanced by tenderness of combinations of grey and blue, lilac and pink, yellow and ochre, white and light-orange. These combinations interact with crimson, green, red and blue tints. In Bukhara's *syuzanes* the compositions are often made



Fragment of syuzane. Istaravshan.
19 th century.



Fragment of syuzane. Istaravshan.
Early 20 th century.



Syuzane. Samarkand.
19 th century.

by means of rhomb-shape net occupying the whole central field with flower motives in each of the cells.

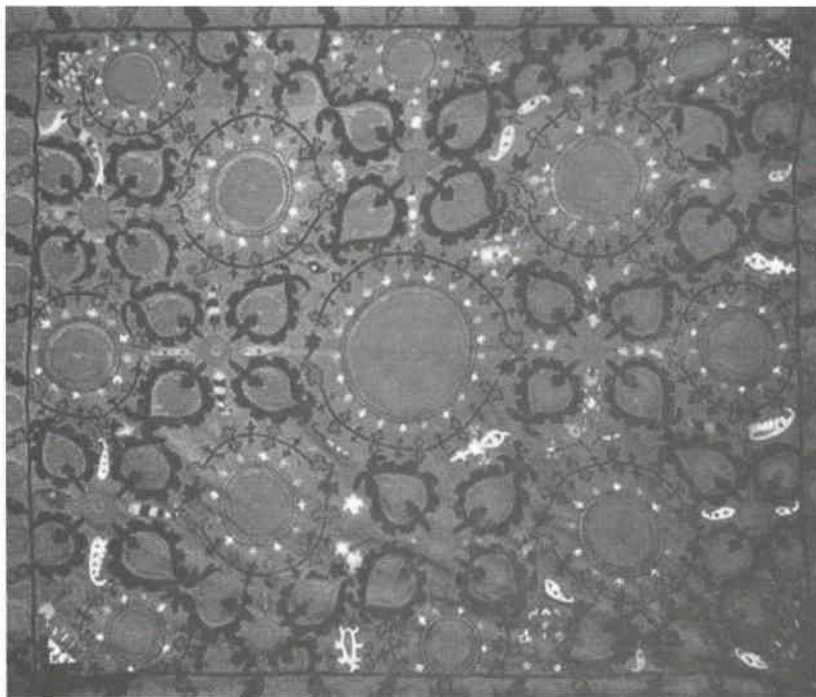
Bukhara embroidered articles as well as Samarkand ones are also famous for gold-embroidery stitching (*zarduzi*) that decorated male oriental robes, female dresses, tubeteikas, camisoles, *kaushi* (shoes), horsecloths, etc. (*Peshcherova, 1955, p.165-282*). Particular development gold embroidery got in Bukhara Town in the 18th century and continuing its traditions was spread among other Tajikistan towns. This classical type of embroidery has been separated into a special group of national art that develops in new forms in Central Asia.

By their utilitarian purpose and artistic image *borpushes* are close to *syuzane*. They are differed by smaller sizes and frequent use of zoomorphic motives in patterns. Istaravshan *borpushes*, where large motive *ajdahor* (dragon) is a central figure in composition, are of special interest. The pattern of this figure is extremely stylized and has jug-shaped silhouette. It consists of strong bent stalk of white color, on the ends of which yellow flower buds are placed. There is a pink-red flower in the center, which is put into a ring resembling snake scale. The group of these patterns is connected with the oldest images, beliefs and mythology, analogues of which we find among many nations of the Orient.

Male and female head-dress *toki* (tubeteika) got wide distribution among Tajikistan embroideresses. As well as all the types of Tajik embroidery, they differ from each other both by their shape and ornament in different regions. There are many of their kinds and types. Tubeteika is a little cap of square or round form with embroidered top and cap-band. It is put on light lining and has steady shape (*Sukhareva, 1954, p.149-160*).

Male black-and-white tubeteikas under *chusti* name enjoy great popularity everywhere. They are embroidered with white threads on a black or dark-green cloth. The pattern of such a tubeteika is traditional: this is *bodom* (almond) or *kalamfur* (pepper silique). It is placed into each of four segments in upper part of tubeteika edged by wide cap-band of white ornament of arc type. It is completed by narrow velvety and satiny little edging of black color. The patterns are made by special stitches, very gracefully, with jeweler subtlety. It can be oblong – *daroznuska*, and rounded – *mushnuska*. *Bodom* has great diversity of internal ornamentation. In it, as well as in all Tajik embroidery, each town, each region use their own typical artistic development of the motive, often complicated, with peculiar nuances, but always within the framework of the traditions.

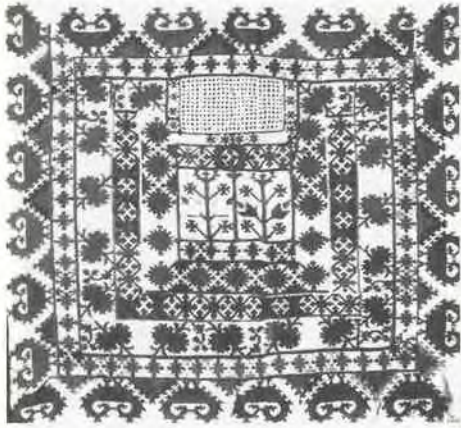
Syuzane. Kishlak Djizak.
Samarkand Oblast. 20 th century.



Compositional-artistic structure of *chusti tubeteikas* has its own names suggesting the origination of data pattern: *andjannuska*, *kashgarnuska*, *urusnuska*, and others, that is the reflection of close contacts with other nations and regions. Many details filling extremely stylized tracery – *bodom*, are located at their own definite place and have traditional names. For example, some of them have the following names: eye-lashes, eye-brows, little moustaches, moles, little star, moon, etc. Artistic image of black-and-white tubeteika based on symbolic structure is rather diverse. The belief in mystical properties of black-and-white combination and in each of these colors separately allows imparting a special semantic meaning, playing the role of mascot and protecting from evil eye, to each tubeteika.

Multi- and highly- colored female tubeteikas *iroki* are embroidered everywhere as well (Grigoryev, 1937, p.121-143). They are performed by the stitch resembling the Russian cross. Their tracery and background are filled with continuous embroidery resembling the technique of Shakhrisyabz artworks. The tracery of tubeteika's main field is passed on to cap-band and is hemmed with narrow velvety lace. The composition consists of vegetative-flower motives and is executed in the manner of soft treatment of light and shade imparting the pattern some volume. The tubeteikas of this type are favorite among women and are worn, sometimes, even in combination with European type suit.

Khudzhand and Istaravshan tubeteikas are notable for their artistic execution. Their sappy flowering patterns of vinous-red roses are shaded with violet, light-blue, blue and pink vegetative forms, as if they



Ruband. Darvaz. 19 th century.

beam freshness of just gathered flowers. Tubeteikas of *iroki* type with the same multi-colored rich tracery are executed by satin-stitches as well. They can be both square and round. Simple decorative motives are often included in decoration of these tubeteikas: rhombs, circles, ovals, stars, etc. They are mainly made in mountainous regions and decorated with ornamentation of the oldest motives and new details, for example, with the images of the globe, tank, bicycle, and others.

In Badakhshan the preference is given to round flat-bottomed tubeteikas with wide multi-colored cap-band consisting of a lace placed in one or two rows. Compositional and color solutions are also numerous here. The articles embroidered with geometrical tracery made by net, rhomb or cross principle are remarkable among them.

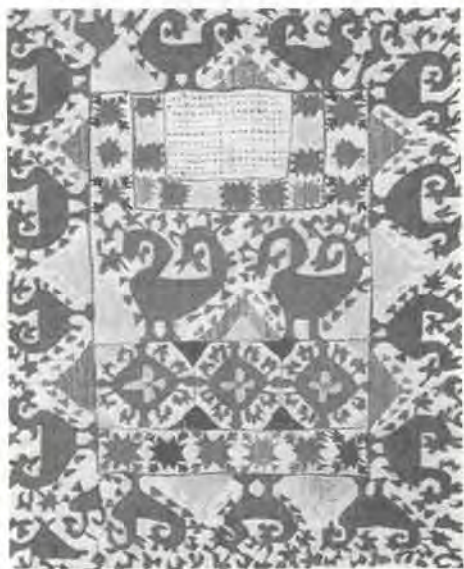
Gold-embroidered tubeteikas, the motherland of which is Bukhara, are remarkable for their rich artistic ornamentation. They are embroidered by special thick convex stitches, golden and silver threads on velvet. Making and embroidery of these tubeteikas is a difficult process. Exceptionally exact and elegant ornament with large diversity of compositions and ornamental elements is created. Embroideresses everywhere make children tubeteikas, in which they include beads and spangles.

Tajik embroidery having considerable regional differences constitutes a single whole with its pronounced national features. The distinctive features of this art are enhanced brilliance with application of comparatively unvaried colors, as well as inclination to monumentality, simplicity and laconism of the pattern. Embroidery composition, at all its diversity, contains the same type of themes and motives: rosettes and its derivatives, almond-shaped images, trefoils, bushes, creeping stalks (*islimi*), points, shoots, and so on (Yunusova, 1997, P. 1-28).

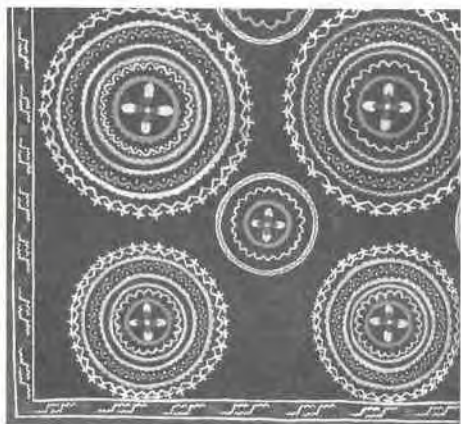


Syuzane. Pendjikent. 19 th century.

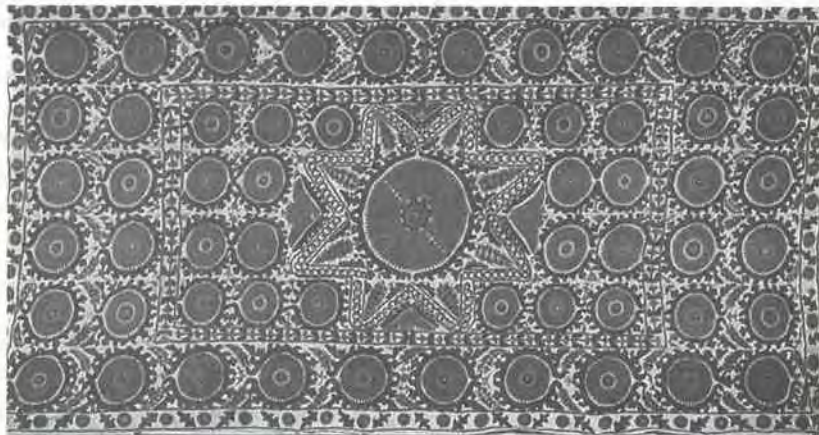
Syuzane. Kostakoz. Late
19 th century.



Ruband. Karateghin.
20 th century.



Syuzane. Kanibadam.
20 th century.



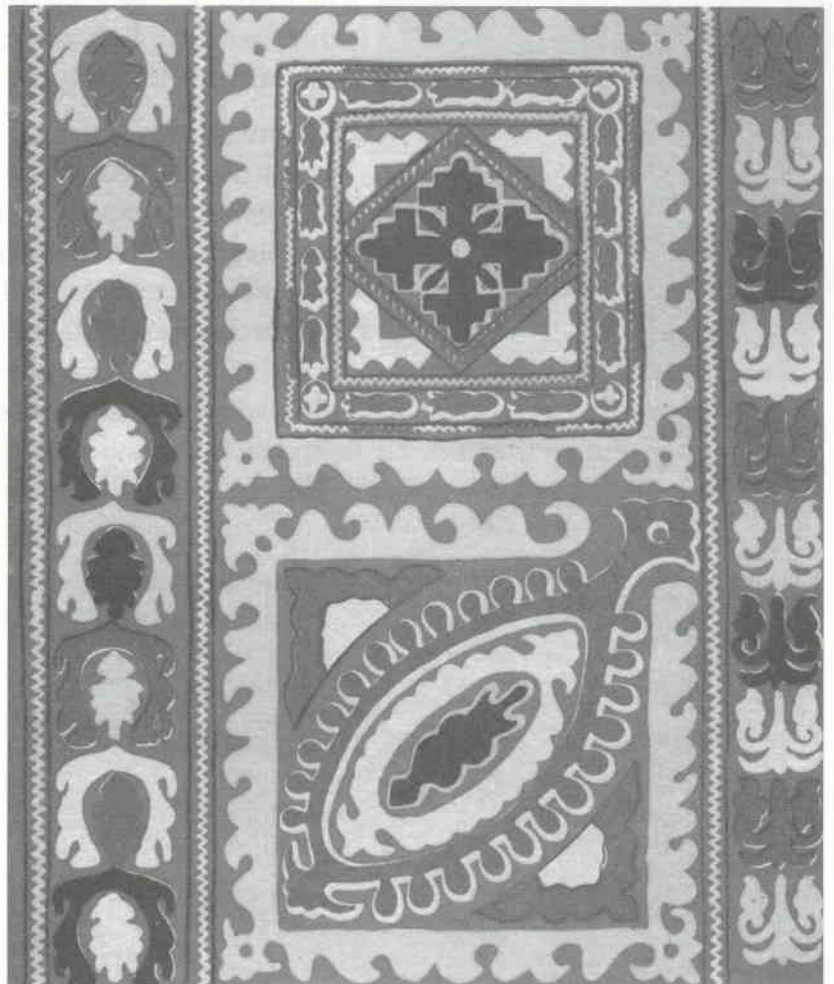
Almost each ornamental motive has its own settled name. Pattern-creation is constantly supplemented with new motives of vegetative and animal world, images of household goods and solar signs. It is also closely connected with folklore and mythology, wide application of symbolic and emblematic (*Belinsky, 1965, p.57*). For instance, pomegranate fruit is the symbol of multiplicity, tea-pot and *piala* are the symbols of hospitality, dove is the symbol of peace, and so on; mascots emblems are different-shaped amulets, goat or ram horns' curls, palm of hand, etc. The emblems of heavenly bodies – the Sun, the Moon and stars, and natural phenomena – fire, water, lightning, air, seasons of the year, are widely used as well.

Interference of Tajik embroidery and other peoples' art is traced: Uzbek, Kyrgyz, Kazakh, Turkmen, and other peoples. Cultural commonality of these peoples for centuries has generated common favorite motives of patterns and compositional structure of ornament, resemblance of many artistic methods and semantic. A number of similar features link Tajik embroidery with more distant regions as well: Afghanistan, Iran, the Caucasus, and Siberia.

Knitting and braiding

Archeological materials prove that braiding and knitting were rather old occupation of the population. Thus, the lacy linen braided net-caps for hair, dated back to the 5-8th centuries, have been found in Pendjikent. Their head part was braided in a shape of large cells of rhombic configuration and the braid decorations were represented in a shape of two narrow stripes from fine net with tassels at the ends (Drevnosti Tadjikistana, 1985, P. 243).

Knitting mainly exists in the mountain regions of the Republic, in particular, in Badakhshan. Artistic forms of arts and crafts of this region are very distinctive and original. Knitting is a household occupation of women who make lacy strips for decoration of walls and beds, as well as the parts of clothes – gloves and scarfs. The woolen stockings (*djurabs*) are the special kind of knitting (*There is a rich collection of djurabs in the Museum of the A. Donish Institute of History of the Academy of Sciences of Tajikistan*). Many researchers pointed to the highly artistic ornamentation of *djurabs*: “The top of diversity and



The fragment of a sleeve embroidery on a woman's dress. Garm. 20 th century.

A dress. Garm. 20 th century.



development of the Tajik ornament at present appears in the patterns of stockings” (Andreyev, 1928. P.18).

There are just only mentions about *djurabs* available in ethnographical and historical literature, the independent study of this large and interesting field of arts has not been performed yet. They are knitted in Badakhshan and neighboring areas. They were particularly widespread in kishlaks of Ishkashim and Vanch regions. The need in such articles was generated by severe climatic conditions of this area. High utilitarian qualities of woolen stockings made them indispensable for mountain-dwellers in winter time. Even a wide variety of factory-manufactured goods in our time could not replace this kind of folk clothes existing here since ancient times.

Djurabs are knitted from homemade threads, which are spun of the fleece. The fleece is dyed in different colors, and the natural dye-stuff is used at that. For example, for pink color and its tints they use the grass *ruvan*, for yellow color – the flowers of a dog-rose, for red one – the root of a dog-rose. For obtaining the dark-yellow color they cut off the knogs from apricot or walnut tree, which are called *jogarak*. When making the dyes they use alums (*zok*). The knitting needles are homemade and are made of a hard wood. Stockings are knitted with two, three, four knitting needles and crochet hook, which have certain names.

The length of stockings of thick knitting can be different: up to or below the knees. The patterns of *djurabs* strike with their diversity, artistic fantasy. Their ornament can be divided into several types. The



A dress. Darvaz. 20 th century.



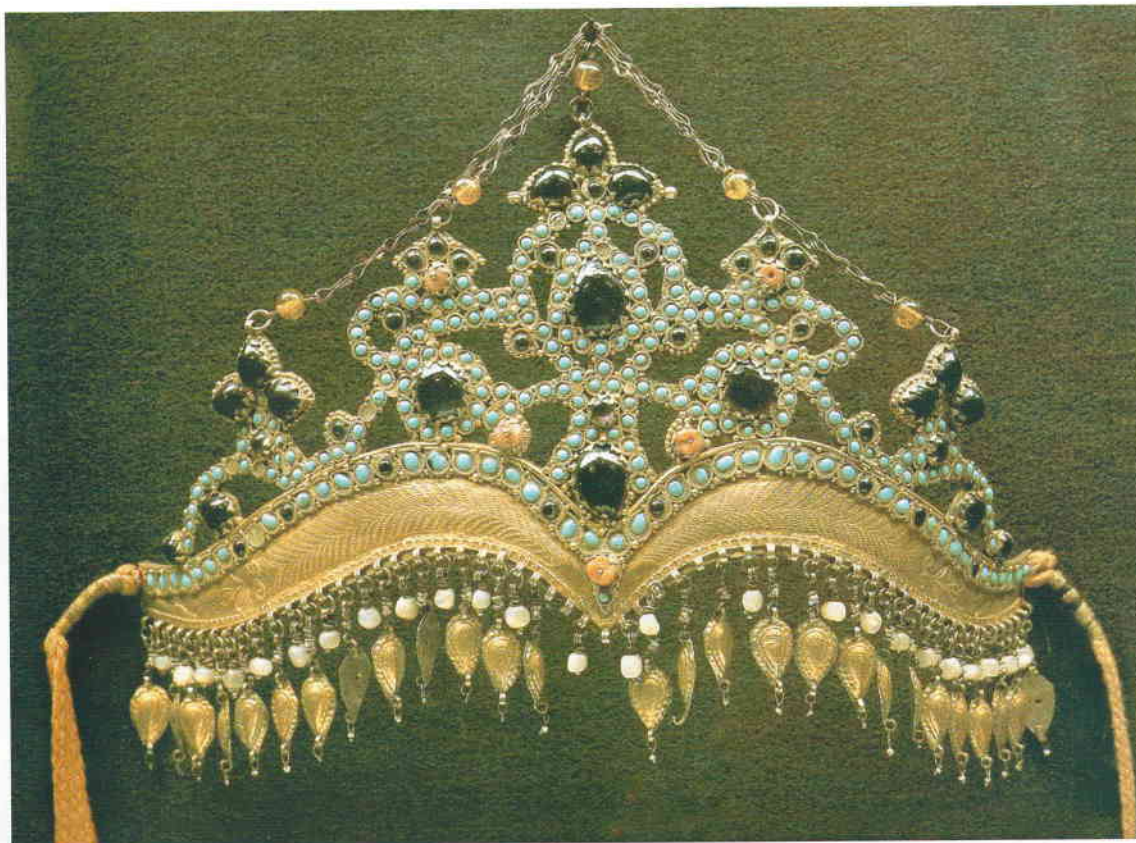
The motives of rumols embroidery.
Istaravshan.
Late 19 th century.

first one is pronounced and multistripped, in which the stripes of different width are combined. The second one is carpet-like, where two and sometimes several stripes as if turn into each other. Visually they form the single polychromatic pattern and ornament, consisting of two independent parts. The ornament of *djurabs* is mainly geometric. It is based on such motives as the cellular, rhomb-shaped, star-shaped, zigzag or crosslike patterns.

The carpet-like construction of patterns on *djurabs* (i.e. unlimited ornament, based on the principle of panel) is rather often met in all kishlaks of Ishkashim region of Badakhshan. Usually they are based on large elements of a pattern with detailed openwork development. They are placed on the bootleg of a stocking in strictly horizontal order or along the slanting line. The ornament in *djurabs* is divided into several (two or three) parts, which merge with each other and do not have a dividing strip. They are separated from each other only by the colour spectrum. For example, large figures called *azhdor paikal* (the body of a dragon), interestingly composed of lines and rhomb-shaped details, by their silhouette in fact resemble the body of a fantastic dragon.

Another type of *djurabs* ornamentation is the multistripped composition. Strips of different width and different pattern (from 3 to 20) are selected in such a combination that they make up an integral complete composition. One more type of *djurabs* ornamented with the pattern called *chapurost* (from left to right) can be attributed to the same type. This composition is very simple and consists of strips with the same width. They go down from the bootleg of a stocking right to the foot up to the end of a toe and are ruled by black vertical lines. This helps to avoid the monotony in a composition.

It is necessary to mention one feature peculiar to the patterns on *djurabs*. The colors here almost never alternate in even rhythm. The color creates visual emphases, which accentuate one or another part of a stocking, one or another pattern. Compositions on *djurabs*, made up of ornamental stripes, have an infinite number of variations. Each stripe differs by its own pattern. It can be considered as an individual



Head adornment "kosh tillo". Sogd. 19th century.



Earrings "kafasi". Khudzhand.
19th century.



Temple-head adornment "mokhi
tillo". Bukhara. 19th century.



Jewelry and head-dresses:

- | | |
|--|--|
| 1., 2. Earrings "khalkai tut", | 11. Earrings "kashgari", |
| 3. Head adornment "koshtillo", | 12. Earrings "khalkai oinachador", |
| 4. Ring "angushtarin", | 13. Man's skull-cap from southern regions ("toki"), |
| 5., 6. Temple adornments "kadjak", | 14. Pamiri skull-cap ("toki" or "pakol"), |
| 7. Neck adornment "tavk", | 15. Man's skull-cap ("tuppil choust"), |
| 8. Earrings "gushvori Mukhammad" or "pandjochika", | 16. Woman's gold-embroidered skull-cap (tuppil zarduzi). |
| 9. Earrings "khalkai yakkadur", | |
| 10. Head adornment "mokhi tillo", | |



Tajik traditional clothes

1. A man's clothing. Istaravshan. Sogd
2. Elegant lady's dress. Bukhara
3. A holiday dress of a young woman. Bukhara
4. A dress of a young man. Bukhara
5. An ancient holiday dress of a young woman. Bukhara
6. A mourning dress of a young woman. Karatag
7. A bride's dress. Kulyab
8. Traditional dress of a young woman. Kulyab
9. A holiday dress of a young woman. Darvaz
10. A holiday dress of a woman of the plains
11. A holiday dress of a townswoman of the north of Tajikistan
12. Traditional dress of a dekhkan (peasant). Shougnan
13. Traditional fiance's dress. Khudzhand
14. Traditional dress of a young man. Khudzhand
15. A dress of a townsman
16. A bride's dress. Samarkand
17. A dress of a young woman. Kalaikhumb.
18. A dress of a young woman. Karateghin.
19. A girl's dress. Darvaz
20. A dress of an aged peasant. Darvaz
21. A dress of a young woman. Roushan
22. A bride's dress. Shougnan
23. A bride's dress. Ishkashim
24. A fiance's suit. Ishkashim

A dress. Kulyab. Late 19th century.



Patterned stockings djurabs and gloves.
Shugnan. Badakhshan. 20th century.



A dress. Karateghin. 20th century.



Lady's dress. Garm. 20th century.



Syuzane. Pendjikent. 19th century.



Syuzane. Isfara. 20th century.



The musical instruments.



Kalamdon (pen case). Sogd. 19th century.



Décor of cradles (gakhvora). First half of the 20th century.

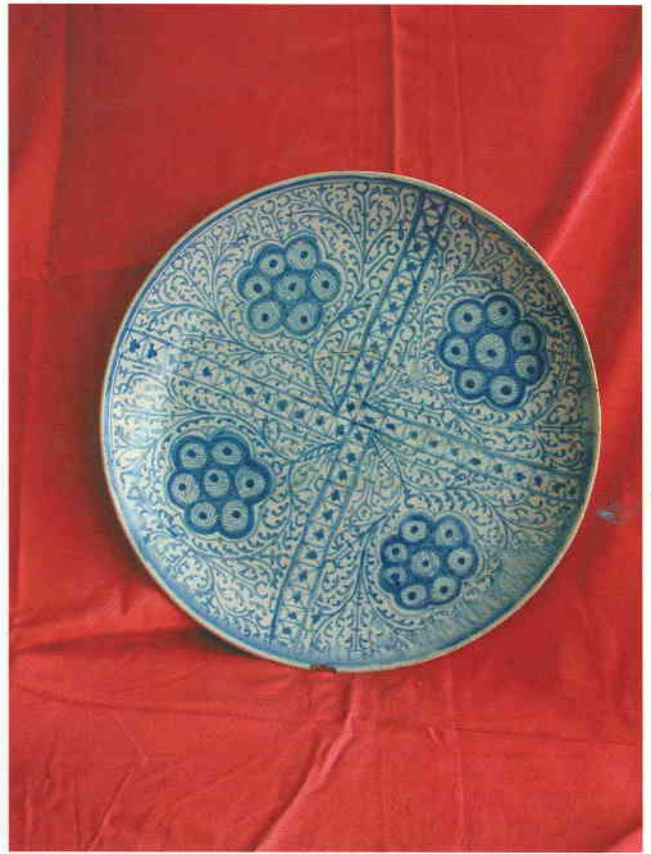


Knives of Tajik plainsmen and mountaineers of late 19th – early 20th century.

1. The knife with encrustation by precious stones. Bukhara.
2. The knife with the haft from the horn. Istaravshan.
3. The knife with the haft from the horn of an ibex. Darvaz.1930.
4. The knife with the haft from the lead, with incision and niello. Istaravshan.
5. The leather sheath. The master Khamdam Mirzoyev. Istaravshan.1947.



Ceramic dish, Khudzhand, 12th century.



Ceramic dish, Khudzhand, 15th century.



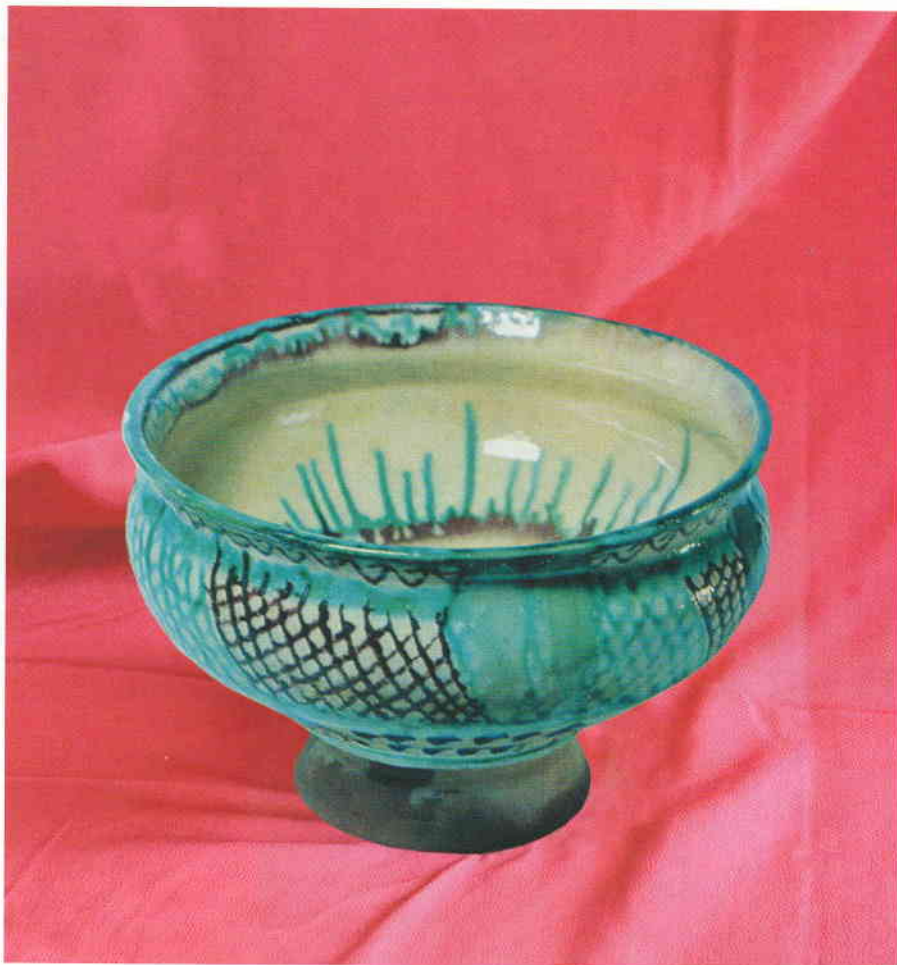
Ceramic dish, Khudzhand, 15th century.



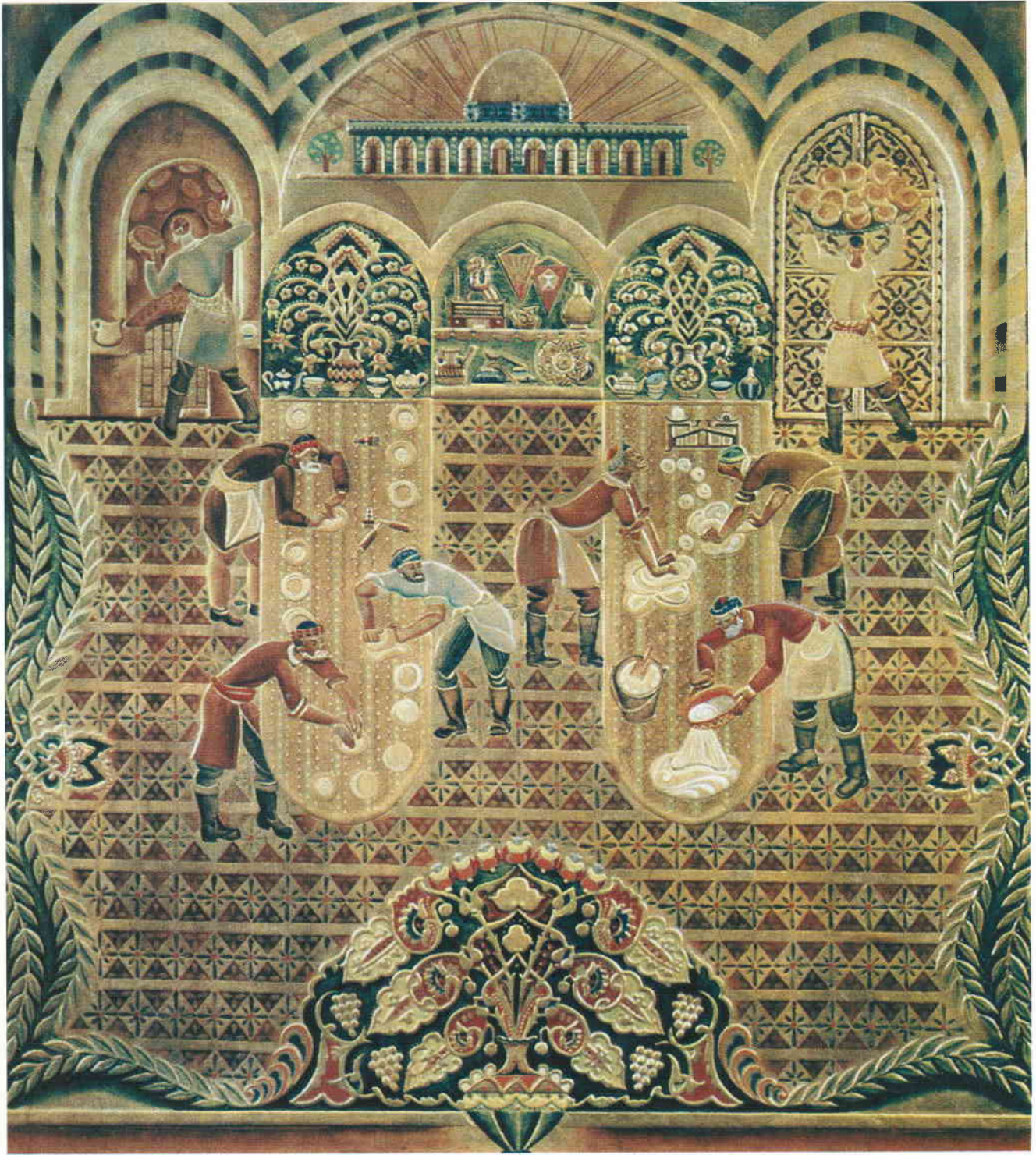
Ceramic dish. Khudzhand. 18th century.



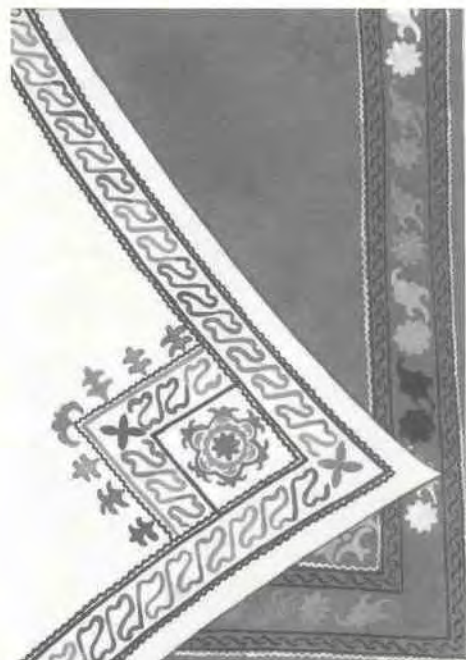
Ceramic dish. Khudzhand. 19th century.



S. Sokhibov. Persimmon. 1968. Chorku.



Ya. Begimov "Bread". Kundal. 1981. Dushanbe.



The motives of rumols embroidery. Nurek. 20 th century.

completed edging. The ornament on *djurabs* is not thought over beforehand, it is born directly under the knitting needles, from one stripe to another (Bobrinsky, 1900, P. 17-18; Pisarchik, 1960, P. 69).

Djurabs, visually divided into two ornamented parts, are very typical for the Vanch region. The pattern called *sinai boz* (eagle's chest) is especially popular here. People devoted many poems and songs to this motive. The second, the lower part of a *djurab*, can be ornamented with a pattern *nakhshi gakhvora* (image of a cradle), which is made by the principle of a slanting net. Both parts of ornamental composition of a *djurab* – the upper called “the eagle's chest” and the lower “image of a cradle” – have an independent decorative meaning. Here the name of a pattern in one part of a *djurab* does not depend on the other part of it at all.

Some elements of the pattern and their groups were kept by folk craftswomen on a piece of fabric which is called *nuskha* (collection of samples). On a white fabric of 0.5 m by size, innumerable details of patterns and their variations were embroidered with black threads. This piece of fabric passed among the craftswomen from generation to generation. Each craftswoman might embroider it with her own pattern, invented by her in the act of creative work. Thus, they received the whole “book of samples” of ornamental details collected by several generations.

There are only few patterns of geometric type: they are mainly the straight lines or curves, rhombuses, triangles,



A dress. Kulyab. 20 th century.



Gold-embroidered skull-cap.
Khudzhand. 20 th century.



Skull-cap "chousti". Isfara.
20 th century.



The craftswoman



Skull-cap. Istaravshan. 20 th century.



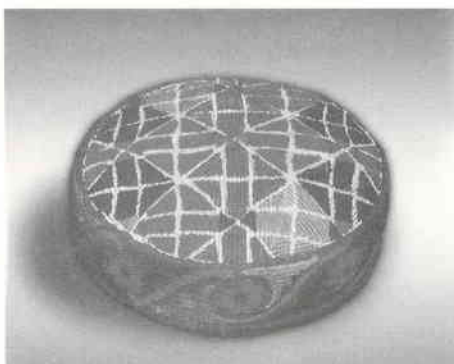
Skull-cap. Kulyab. 20 th century.



Man's skull-cap. Nurek. 20 th century.



Gold-embroidered skull-cap. Bukhara. 20 th century.



Woman's skull-cap. Badakhshan 20 th century.

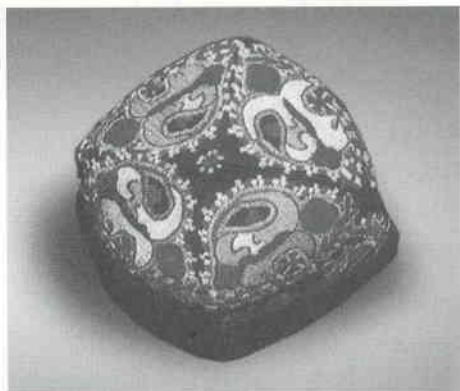
oblong rectangles, crosses, circles, which are applied in different combinations. For *djurabs* ornamentation craftsmen widely used the patterns, based on rhombus shape: *khomduzi* (raw, not ready) – openwork rhombus, the sides of which had the cogged forms with diverging tendrils – *kazhdum* (scorpion), or *chorgusha* (four ears) and *segusha* (trefoil), *tayekak* (small cane), etc.

The most popular among the geometric ornaments were the triangle and angle: *sinaboz* (eagle's chest), *lulaki kord* (tip of a knife), *gulsuri* (bush with berries), *palchinak* (petals, local dialect), etc. Ornaments on *djurabs* are supplemented by crosses and their derivatives: *kululak* (grain of sand), *kaichinaksh* (pattern of scissors), *paigurg* (traces of a wolf), *kulukh* (dried clay), *chakan* (drops), *chakanek* (type of a flower), etc. These simplest elements of ornament have been widely spread in the embroidery of the Khatlon group of regions (Belinskaya, 1965, P. 72).

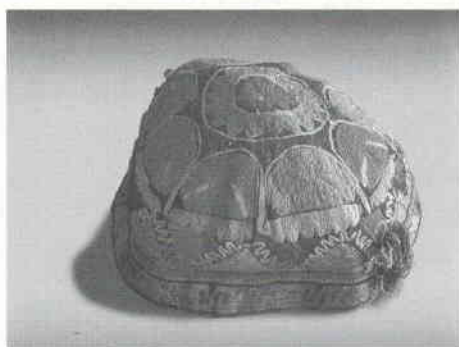
They have the ancient origin and are met in the rock images, in the archeological materials of the Bronze Age, retaining their ancient meaning. Patterns of vegetative and zoomorphic content in the decoration of *djurabs* mainly consist of circles and ovals. The most popular patterns among them are: *guli sadbarg* (a rose), *chanorgul* (image of a plane-tree), *shaparak* (butterfly), *sadbarg segusha* (three-leafed rose), etc. In the ornament of vegetative type not separate elements, but the entire complexes have been widespread: *chorpalcha* (four-leafed), *shamshodi* (flower of a boxtree), resembling gammadion (swastika) by the silhouette, sometimes they were called *sadbargi rovt* (moving rose), *parparak* (petals), *chinorgul* (flower of a plane-tree), *mislimi* (deciduous shoot), etc.

A great number of ornamental forms and motives in the knitted ornament of *djurabs* are related to the zoomorphic type. Animals were designated here by their traces and parts of the body: *pai pishak* (trace of a cat), *pai murg* (trace of a hen), *nokhuni palang* (tiger's claws), *shokh* (horns), *pai gurg* (traces of a wolf), *changi paranda* (bird's claws), etc.

Images of objective nature, as a rule, have certain names, but by the pattern they do not coincide with the name or coincide but partly: *kaichinaksh* (image of scissors), *nakhshi gokhvora* (image of a cradle), *lulaki kord* (tip of a knife). In the ornamentation of *djurabs* there are many other different ancient forms, interesting not only by their structure, but also by meaning: *kabiri* (greatness), *chapu rost* (mirror image),



Woman's skull-cap. Khudzhand.
19 th century.

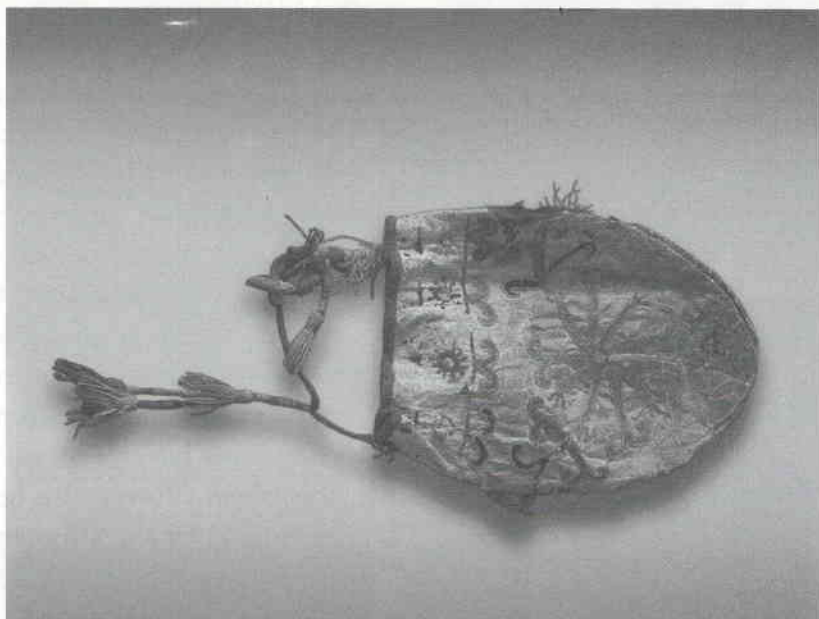


Skull-cap. Khudzhand.
19 th century.

Purse. Khudzhand. 19 th century.

nakhsbi Nigor (image of Nigor, the name of a girl, ornament), *nakhsbi pesh* (picture of a front), etc.

Some ornamental forms over the time always change. And it is necessary to mention the strong stability of primary elements and separate groups of a pattern, which have become traditional. They make up the main repertory of *djurabs* ornamentation. The language of the ornament of Pamirs *djurabs* has its own specific character. The main feature is the multistage character of general composition. Each stage in it is mainly built of rhythmically repeating elements of a pattern. In the textile ornament such a principle of composition is not met. Thus, the ornamentation of *djurabs* can be singled out into a separate original group, unique by its artistic character, which at the same time has the local features.



Artistic fabrics

The first archeological evidences about the appearance of weaving in Central Asia are related to the late period of the Stone Age – Neolithic. In this period in ancient agricultural oases the weaver's looms have appeared. The remains of clothes from cellulose, found in the ancient agricultural settlement Sappalitepa of the Bronze Age, are dated from the 2nd millennium B.C. In the same settlement in several burials the silk fabrics of linen weave have been discovered.

In Central Asia in the 2nd millenium B.C. the cochineal, dyer's-madder and indigo were applied as the dyestuffs. Three types of woolen fabrics were manufactured: not ornamented fabric of linen and twill weave, textiles with woven ornamental pattern and articles from printed woolen cloth. The most commonly used woven ornamental patterns were the large and small ones. The fabrics were dyed by ruby, canary, brown, blue dyes. Along with the fine-spun textiles the thick gobelin fabrics were manufactured as well. They weaved with already dyed yarn.



Djurabs. Badakhshan
20 th century.

There is scanty information about the ancient textile art. The nature of fabrics of 4th B.C. was defined by fabrics imprints on the ceramics from Nurtepa (Northern Tajikistan). They prove that linen and twill weaves were used in weaving. The most diverse remains of textiles were found during the excavations of the burial ground of nameless rulers in Tillyatepa (Northern Afghanistan), dated back to the 1st B.C. Among the finds there are the remains of brocade, flax and silk, decorated with gold-embroidery ornamental pattern. The front part of the clothes were decorated with precious fabrics.

The cotton fabrics of the finest manufacture from Chinghiz-tepe in Old Termez and the red silk from Khalchayan are dated back to the beginning of our epoch. In tower burials at the site of ancient settlement Kampyrtepe the remains of silk of the 2nd century have been found. The fragment of cotton clothes with rich embroidery of the 3rd century from the burial ground Ittifok (Parkhar region, Tajikistan) evidences of high development of weaving in that time. All above-mentioned facts prove that on the brink of our era the silk and cotton fabrics, sometimes even gold-embroidered, were widespread in Central Asia.

We may speak about the real golden age of the textile art starting from the early Middle Ages, and this can be

Little cap. Khudzhand.
19 th century.



proved by numerous archeological finds and data of fine arts. The main centers of artistic weaving in the 5-7th centuries were Sogd, Fergana, Tokharistan, Khorezm, where traditions of silk weaving of Iran, China, Byzantium were actively studied. Their production was in great demand here.

In Tokharistan fabrics of all available kinds were manufactured, and this was proved by the data of written sources and various archeological finds (Balalyktepa, Zangtepa castle in Surkhadarya valley, Termez). In Badakhshan the major population wore the clothes from woolen fabrics, leather, wool and furs, quite often covered with felt. The nobility preferred silk and cotton fabrics. Fabrics of Tokharistan for woman's dresses were notable for especial luxury (brocade, silk), and were decorated with precious stones. The decoration of Tokharistan textiles was original and based on geometric shapes, vegetative and rarely – zoomorphic or anthropomorphic ornament.

In the woman's clothes of Sogd the airy silks, fabrics with golden and silvery threads, polychromatic silk, woolen and cotton cloths and sometimes the combined textiles were widely used. Textiles "*zandanechi*", manufactured in Bukharian settlement Zandani, were especially popular. Several beautiful Sogdian fabrics, which are stored in foreign museums, witness of the existence of Sogdian artistic silk weaving school "*zandanechi*". They are also fixed in the painting of Afrasiab, Varakhsha and Pendjikent.

By its ornamentation it was close to the culture of Saka tribes with its zoomorphic motives and eternal symbols (tree of life). Fabrics of "*zandanechi*" type were ornamented by large circles from white pearls or hearts. Inside of them the images of birds, animals, griffins and rosettes were placed. Between the large circles the rosettes or the motive of tree of life were depicted. In Fergana the preference was given to polychromatic silks with vegetative-geometric patterns.

During the era of Islam traditions of weaving were significantly developed and improved. Their ornamentation was almost exceptionally reduced to geometric and vegetative motives. Sometimes conventionalized zoomorphic images and calligraphic inscriptions were interlaced in them. The most widespread types of textiles were *simgun*, *sinizi*, *mamardjal* (red) and others. In Bukhara they manufactured the textiles of different color tints (red, green, white), in Vardan – cotton fabrics, which were in great demand even outside the region.

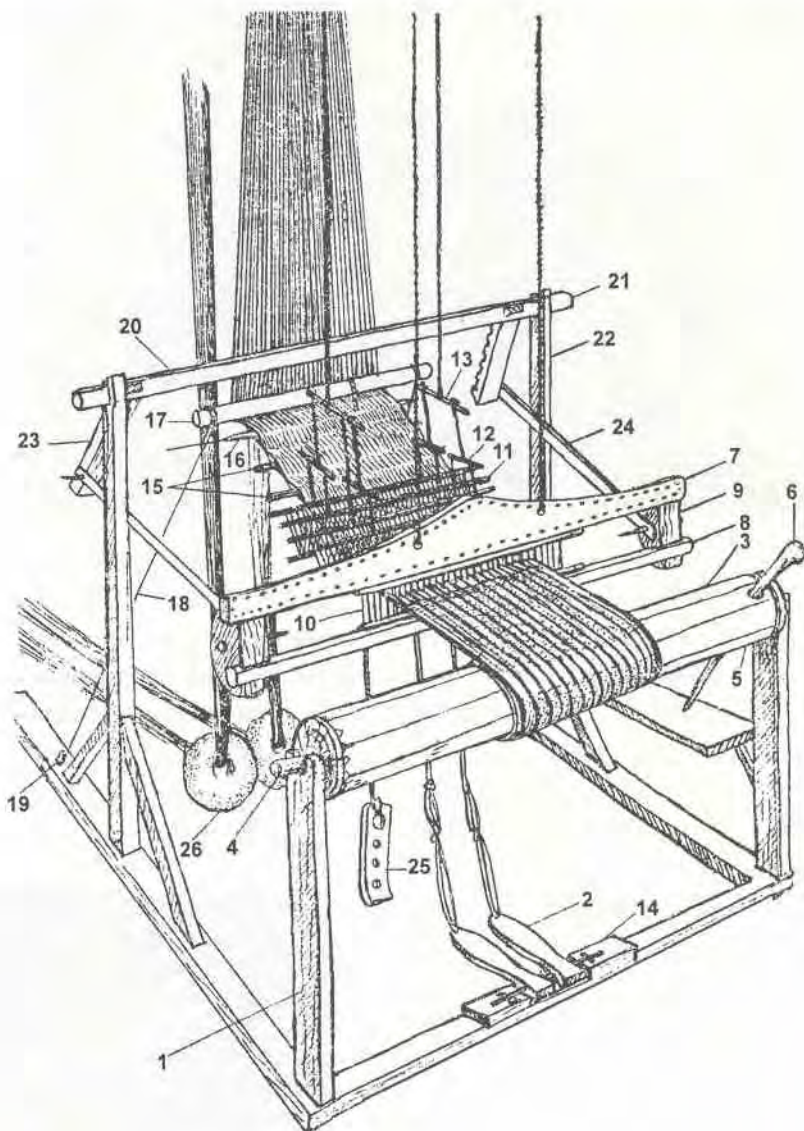
The sources mentioned expensive fabrics of the 11-13th centuries, which were called *diba*, *nasadj*, *mumazzadj*, *soburi*, *saklotun*, *amiri*, *zandanechi* (the latter has lost its original meaning and became the name for cotton fabric). In Khorezm craftsmen manufactured the linen cloths of Egyptian type called *dabiki*, inweaved with silk and gold. Their name was connected with the town Dabik in Egypt. In Bazardar (Badakhshan) the fragments of silk and brocade decorated with geometric patterns and inscriptions have been found (the 11th century).

Textiles of Mawarannahr of the 13th century were well known all over the Muslim East. The silk fabrics,



The silk fabric. Hand weaving.
19th century.

Weaver's loom from Karatag.
Dukoni-bofandagi. 19 th century.



Woman's kerchief with gulbandi
pattern. Darvaz. 20 th century.

abundance and wide application of which struck the European travelers, were especially famous. The main raw stuff for the manufacture of fabrics were the wool, flax and cotton. In abr fabrics one can trace some patterns of Sogdian fabrics: concentric belts of circles and colors, spiral, rosettes, flowers, garlands of hearts, vegetative motive in a shape of wide open wings, motive of the tree of life.

The so-called ancient motives typical for Byzantine and Sassanid fabrics received their particular realization in the 13th century in accordance with local tastes and demands (Merv). The striped fabrics as well as the fabrics manufactured according to Chinese, Iranian, Egyptian patterns were in popular demand all over the East. By their fine workmanship, strength and appropriateness they met the highest requirements and therefore quite often became the articles of export and commerce.

In the 14th century Indian silk fabrics enjoyed wide popularity and competed with the silk of Merv, Bukhara,



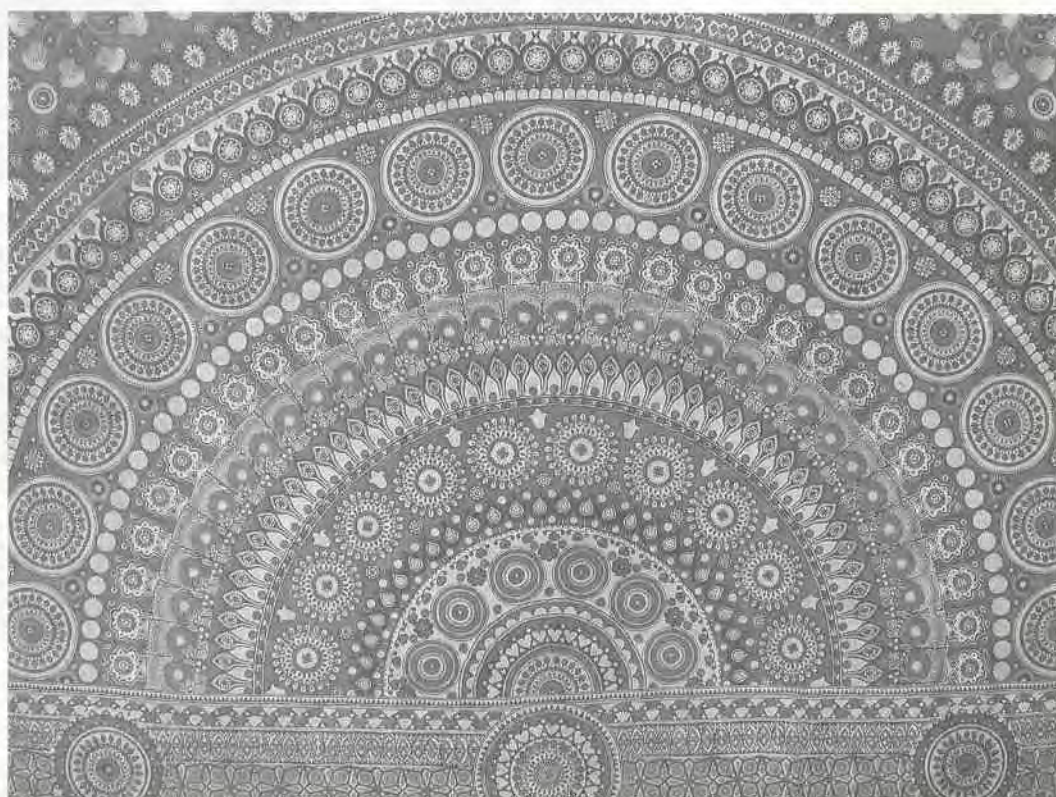
The master M.Saidov is printing the pattern on the fabric.

Samarkand, Khudzhand, Hissar. Traditions of Chinese textiles gained a particular originality in color in the 15th century. In the 18-19th century the fabrics of two main types were manufactured: the cotton ones (*kalama*, *alacha*, *susi*, *chit*), manufactured mainly by women; silk (*shoyi*, *atlas*, *khanatlas*) and semi-silk ones (*bekasab banoris*, *basma*, *adras*, *drkya*, *bakhmal*, etc.), which were the production of male labour. Along with this domestic weaving, which answered the demands of local households, had a wide distribution.

In Bukhara and Samarkand they wove traditional silk and semi-silk fabrics, which were used for sewing the clothes of noble grandees. Such silk technologies as *shokbi atlas* with diverse patterns were especially popular. For the ornamentation of such expensive silk fabrics they applied such a technique which was called *abrband* (knitted

cloud). This was a very difficult and laborious technique, which allowed to reduce the amount of colors of a pattern to seven tints, and it was mainly applied in the manufacture of fabrics of Samarkand and Bukhara.

Cotton fabrics *alacha*, *kalami* were decorated more lowly. The centers of manufacture of simple cotton fabric were Samarkand and Gizhduvan. In Karatag (Gissar



M.Saidov. Carpet.
Printed cloth.
Istaravshan. 2002



Abrbandi crepe-satin.
20 th century.

valley) they manufactured cotton and silk fabrics, but thick fabric for outer clothing *alacha*, woven from glazed glossy yarn, was in special demand. In the regions neighboring to Badakhshan, masters-handicraftsmen manufactured textiles from the wool (*chavgilim*, *bisot*, *shalkazin*), silk (*pilagi*), cotton (*rushtambari*, *kandj*, *kalami*).

The woolen cloths from Istaravshan were also in great demand. This homespun fabric from fleece and camel's hair was used for making the man's outer clothing *chakmon*, which was put on above the robe. The woolen robes with a warm lining (*kebanak*) were sewn from this fabric as well. In the 19th century this town was also famous for its shawls from the goat down, which were exported for sale to Kokand, Bukhara and other towns of Central Asia.

Decoration of fabrics was made in several ways among which besides *abrbandi* the one named *bandan* was also known. It was based on the reservation of



Samples of abrbandi silk.
Author – D. Ashurov.
20 th century.



Townswoman. 20 th century.
Northern Tajikistan.

some sections of the fabric by cotton threads, which during the dyeing remained white. In the following dyeing the other places were tied up and this was repeated several times. The result was the simple, but very original colorful pattern, composed of various geometric figures. This method of ornamentation was applied in trimming of woman's head kerchiefs called *kalgai*.

Fine silk airy kerchiefs were widespread in the 19-20th centuries. Another method of these kerchiefs ornamentation called *batiking* was applied in some towns of Central Asia as well. Such a method was very laborious, it was based on application of wooden stamps and special mastic. The result of this work was a beautiful kerchief with elegant multicoloured patterns.

Hand printed cloths were commonly used in ancient times and the Middle Ages – this was proved by archeological monuments. But its fullest flower this craft reached in the 17th century. At that time the printed cloth of

Bukhara, Samarkand, Istaravshan, Gidzhuvan, Kanibadam was popular all over Central Asia, India and Russia. An active interaction and cultural exchange between different regions exerted an important influence on the formation of ornamental complex, color and shape of printed cloths. From printed cloths they mainly made *ruidjo* (coverlet), *dastarkhon* (table-cloth), napkins, curtains, large pieces of linen for sewing various clothes.

Well-known are the names of hereditary masters – *chitgars* of Istaravshan of the late 19–20th centuries, among which first of all it is worth to mention such craftsmen as Mirzoobidi Chitgar, families of the Yuldashevs and Saidovs, whose children and grandchildren at present continue traditions of ancient craft in Istaravshan. The famous master M.Nasyrova uses batik technique when creating various goods from silk fabrics: scarfs, dresses, as well as the subject decorative panels.

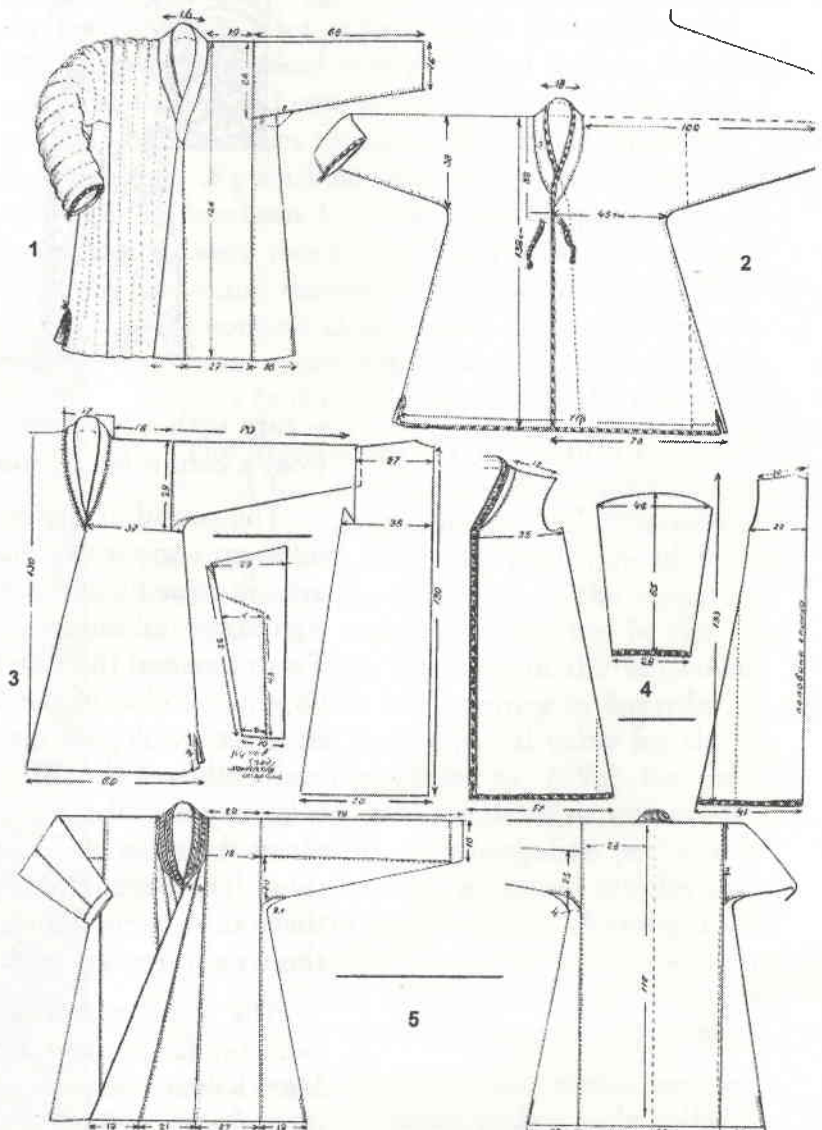
Traditional clothes

The traditional clothes of the Tajiks organically interact with the nature and are adapted to climatic conditions. The used materials depend on the resources of the locality and labour activities of the local population. Traditions prevail in it. But even during the life of one generation the proportions, used materials, some decorative elements change in the clothes. Unchangeable are the main forms. Gradually its complexes have been determined and fixed by traditions. Their structure, which differed in people of different age, was stable and considered to be obligatory. The clothes of mountain population differed from the dress of Tajik plainsmen. Due to the relative apartness, the clothes of Tajik mountain-dwellers retained lot more archaic features, than the dress of Tajik plainsmen, which had undergone significant changes in the course of the historical development. But at the same time the structure of the dress of Tajik mountain-dwellers and plainsmen was common (Maitdinova, 1997; Maitdinova 2003, 2004).

In the 6th millennium B.C. the clothes from woolen fabrics partly replaced the leather ones. The oldest genuine archeological clothes from Central Asia were dated back to the 3rd millennium B.C. (Konchidarya burial ground in Xinjiang). The remains of woman's dress of the 3rd millennium B.C. have been discovered in the settlement Sarazm (Northern Tajikistan). Materials of Andronovo burial grounds in Central Asia evidence that women wore woolen clothes, forehead bands, their waists were tightened by belts with superimposed plates.

The first detailed images of the population of Central Asia in ancient times have been brought to us by graphic sources (reliefs of Persepol, Behistun stele, Amudarya treasure). In the 5-4th B.C. the southern and northern ensembles of clothes have clearly stood out. The southern type included the Bactrian, Dangian, Parthian, Aryan dress and the northern one – that of Khorezm and Sogd. The southern variant consisted of a shirt and a belt without buckles, very wide trousers, high boots, forehead bands. The northern type included short caftans with tails backwards, the wide trousers pulled down to feet, head-dresses with a ledge on a top. The Saka clothes differed by higher pointed head-dress. In a female dress of Central Asia of the Achaemenid period the influence of Iranian fashion can be observed more clearly – the long up to ankles skirts with horizontal folds, the slinky shirts with long sleeves, raincoats-capes and short caftans.

The character of clothes in the 5-3 B.C. was under the influence of Iranian and Hellenic cultures. Their achievements first of all penetrated into the elite strata of the society, were assimilated, spread and became traditional. Such a style of clothes has been spread in Khorezm, Sogd, Parthia, Iran and Bactria. Special syncretism of Hellenic elements, local traditions and new nomadic trends could be clearly seen in a dress of Kushan period (1st B.C. – 4th A.D.). Man's cotton, woolen, silk and sometimes leather caftans were short. The wrap over was fixed by fabric and leather printed belts. The edges of lapels, collar and cuffs of caftans were trimmed by polychromatic silk and decorated with small metal plates. The ensemble was supplemented by the low shoes or boots on a soft sole, strapped near ankles by a thong with a clasp, as well as by the head-dress, mittens, scarfs and gloves. The female ensemble consisted of a long dress, a cape with false sleeves (*kandiz*), tiara-shaped head-dresses, high caps, turban-shaped bands, diadems

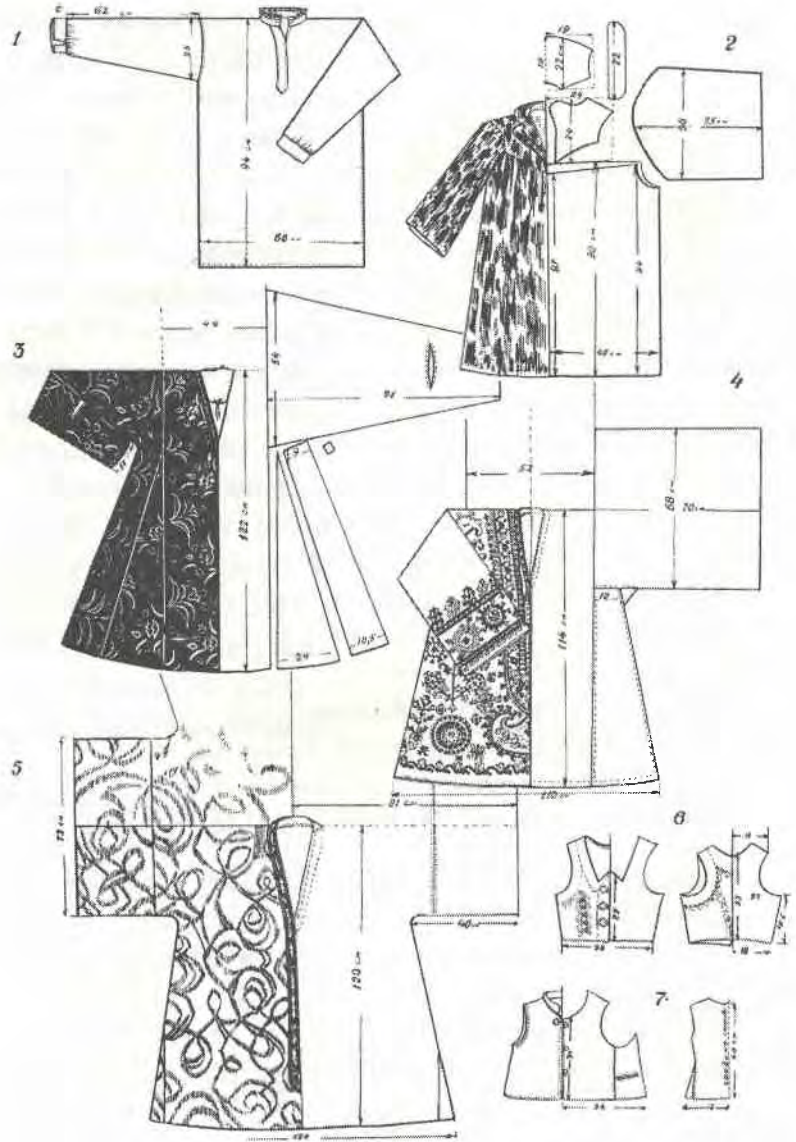


Pattern of man's robes

1. Choma or chopon.
2. The robe of Bukharian pattern.
3. The robe from the factory-made cloth belonged to the prosperous townsman.
4. Rumcha.
5. Gilem made of homespun cloth.

Pattern of women's dresses

1. Underclothing shirt.
2. The modern yoke dress.
3. The Pamiri dress.
4. A tunic-shaped dress.
5. A dress of Bukhara style.
6. A waistcoat. Camisole.
7. A waistcoat of Samarkand style.



– caps with a low crown. Clothes were sewed mostly from a cotton fabric and silk, sometimes – from wool.

The period of the early Middle Ages, when in different regions of Central Asia the own centers of art silk weaving appeared, has become one of the most significant milestones in the history of the Tajik dress. This promoted the distribution of new forms of clothes. Original clothes of the 4-5th centuries have been found in the archeological materials of Kurgan (Old Termez) and clothes of the 6-7th centuries – in Munchaktepa (Namangan Oblast). They give visible representation about the dress of Tokharistan and Fergana of those times. The ensemble of clothes from Kurgan consisted of the cotton, tunic-shaped shirts with long sleeves up to the wrists, trousers with a purse in the seat for pacing.

The man's, woman's and children's clothes were similar by their structure. The clothes from Munchaktep were sewed from silk and cotton fabrics (Maitdinova, 1997; Maitdinova 2003, 2004).

In this period the dress design became more complicated, the patch pockets appeared. The silhouette of the clothes was trapezoid with fabric girdle. Structural seams were decorated with silks of different colors. People wore several dresses at the same time. In the woman's wardrobe the amount of clothes increased with ageing depending on the social status of woman. The variety of clothes of the early Middle Ages were vividly depicted in the paintings of Afrasiab, Pendjikent, Balalyktepa, Adjinatepa, etc. They were sewn from the bright famous silks *zandanechi* and other popular fabrics. The man's wardrobe included long tunic-shaped shirts with straight or slanting collars, with the sleeves up to the wrists, the cloaks and robes with double-sided cuffs. The woman's ensemble consisted of the straight or high-waisted dress, robes with one-sided cuffs and without them, cloaks, soft boots, sandals.

Penetration of Islam into Central Asia along with the local religions have reflected on the style of the national dress. In connection with the new esthetical requirements the need in using a lot of hard fabric like *zandanachi* has disappeared. Instead of it they used light well-draping soft silk, woolen and cotton fabrics. Basically, the clothes of the 9-11th centuries retain mainly the adherence to the traditions of pre-islamic era. Judging by the painting of Khulbuk (Southern Tajikistan), in that period the man's clothes were two-parted. Their dress consisted of the under-shirt and the outer robe with one-sided cuffs.

The woman's clothes were represented by two varieties: a long dress and a blouse with wide trousers (a dress of musician), light wide scarf.

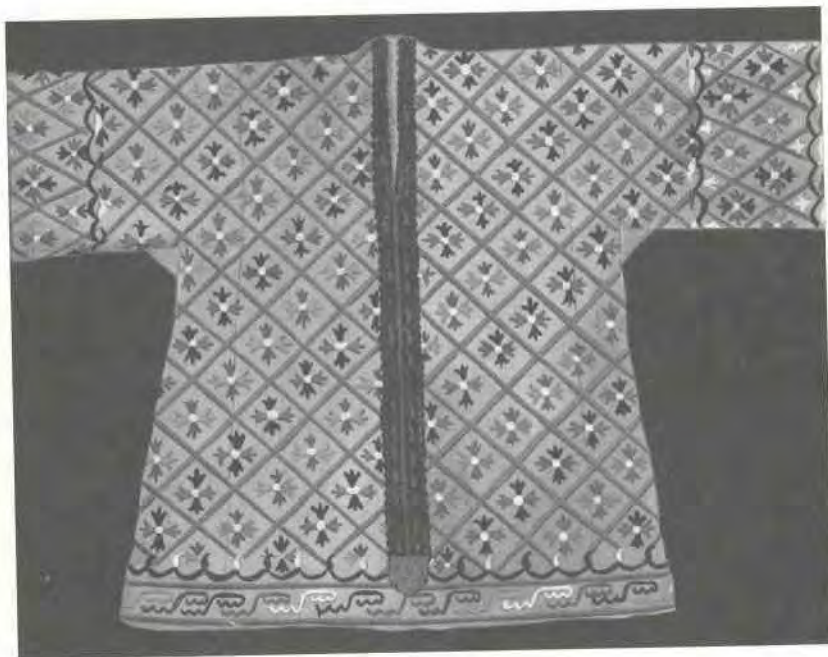
The dress of the 11-12th centuries was common for the whole Middle and Near East and had insignificant local differences connected with historical traditions of the local clothes. The discovery of the remains of textile, felt and leather clothes by the archeologist M.A. Bubnova in the settlement of miners of the 11th century in Bazardar, Eastern Pamir, is of especial value for the history of a dress (*Bubnova, 1993*). For the time being this is the only most numerous find of a dress of pre-Mongolian period in Central Asia. Among the found articles there are the parts of leather outer clothing, robes wadded by cotton wool, felt clothes, woolen skirts, fragments of silk and brocade clothes, scarfs, leather shoes, felt boots and shoes.

As a sign of a high social status people wore *dzhuba* (an attire with a wide collar

A townswoman in a full dress.
19 th century. Bukhara



A woman's dress. Bukhara.
20 th century.



made of a thick fur-lined fabric), a long raincoat “*duvadzh*” without a collar, warm *kaaba* (the short caftan with a direct or diagonal cut). Scientists, theologians, preachers, poets, judges always robed themselves in a special cape “*tailasan*”. Workers wore the short shirts tucked in trousers, high conic caps and a small turban. Ornamented caftans and caps with wide brims could be worn by people of a high rank.



Lady's camisole. Khudzhand.
19th century

In the 15-17th centuries people wore the clothes mainly made of smooth fabrics of white, blue, dark blue, grey, black and various shades of red, brown, green, yellow, violet colors. Up to the 30s of the 14th century fabrics with a large spot-forming ornament or ornament covering all the surface of textiles have been used for clothes. In the 15th century proportions of a dress changed. In the 14th century the length of clothes of men and women was different: the woman's outer clothing reached the ankles, and man's – the mid calf. In the 15th century the man's and woman's clothes became longer almost up to the feet. The dress of the nobility, except for magnificent ornaments, used elegant fabrics and head-dresses, differed from the clothes of a commoner by the quantity of simultaneously worn clothes: they could wore three-four dresses at the same time.

The robe with the diagonal wrap over, buckled to the right, remained in the costume ensemble in the 14-15th centuries. The robes with the direct axial cut, having long, short sleeves or without them, were especially popular in the 15th century. Atop the underclothes of white color (*pirokhan*) they put on the colored buttoned-up shirt. The buttoned-up outer clothing was used by people of all classes in the informal conditions.

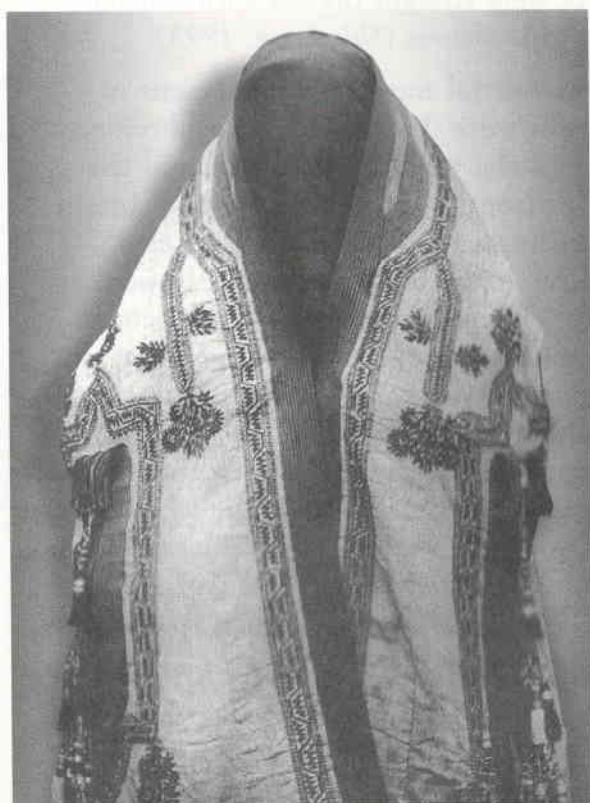
The woman's dress set of the 15-18th centuries is similar to the man's one, except for some kinds of clothes, head-dresses and ornaments. Women wore long up to the ground elegant dressing gowns from silk and brocade fabrics – *faradjiya*, clasped with large gold buttons. Under them women put on *kaaba* with a small sharp collar and long sleeves up to the wrists or short ones. Depending on the well-being, under *kaaba* they wore one or two buttoned-up shirts-*pirokhan*. The clothes could be of different contrasting colors. In the structure of a dress there existed the short open clothes with long sleeves – *kaltacha*, like in the previous period. A specific female dressing gown was *munisak*. Since the end of the 16th century women, when going out, have been wearing the dressing gowns – capes on a head. On the miniatures of the second half of the 17th century one can see the first images of paranja (Nemleva, 1972).

Women and men wore tightly fitting boots. The woman's footwear included sharp-nosed shoes, semi-boots *nimchakme* and high heeled boots – *chakme*. According to the Middle Eastern tradition, women of royal origin wore *tadj* – a crown in the form of cogged diadem, which embraced a cap of hemispherical form with a jewel on top above the white thin kerchief. In the 17th century women wore round little caps with kerchiefs, and into the place of their fastening they inserted the egret-plume from a bunch of feathers. Girls preferred little caps with fur hatband, small tubeteika of pointed or dome-shaped forms, little caps, the tops of which were decorated with precious stones, or those with an embroidery on a crown. Elderly women wore the scarfs wrapping round head and shoulders.

Traditional felted hats with rather narrow brim and dome-shaped top as well as round short caps with fur edging were popular in man's dress of the 15-19th centuries. But turban, one of the ends of which was left on the left side or passed under chin (for clergy) was one of the main head-dresses of the 15th century. In the 15-16th centuries supreme nobility decorated turbans with egret-plume, and less noble people – with feathers. The color of turban was preferably white, but scientists, poets, clergy worn blue, grey and green tints, and common people could wear more bright colors as well. Usually turban was winded round small caps clinging to head. Similar caps were worn without turban in all social strata as well (Rakhimova, 1990).

The population dress of the late 19th – the early 20th centuries differed from the garment

Paranja. 19th century.
The northern parts of Tajikistan.
The velvet caftan with golden
embroidery. Bukhara.
19th century.



A woman's dress. Istaravshan.
19 th century.



of flat area's Tajiks. But the compound of dress complex of mountaineers and flat area's Tajiks was the same. The traditional woman dress consisted of dress-shirt, wide trousers, oriental robe, head kerchief, tubeteika and shoes. Man's dress complex included shirt, rib dress, oriental robe, waist kerchief or belt, tubeteika, turban, warm head-dress and shoes. The most widespread women dresses were straight shirts widening toward the lap, with long sleeves covering palms of hands. Besides, in woman dress complex there were straight dresses with tear-off yoke and with not wide sleeves (*Shirokova, 1993*).



A woman's dress. Istaravshan.
19 th century.

In southern and central mountainous regions of Tajikistan the dresses were decorated with embroidery. Woman's dresses had the vertical collar cut, and the girls' ones – the horizontal cut. Several types of oriental robes were worn as outer clothing, but sometimes women who lived in the mountains wore only woolen shirts. In the early 20th century paranja – a mantelet with false sleeves and hair net from the front that was put on the head when going out – still was in woman dress. Kerchiefs were the most widespread woman's head-dress – among the Tajik plainswomen they were quadrangle and rectangular, and among the women lived in the mountains – in the form of scarfs. Elderly women of plain areas occasionally under kerchief worn caps made of cloth, or sometimes winged turban round it.

Tajik man's dress was less multiple. Each region's shirts differed by collar design and cut shape. Russian shirts with stand-up collar existed as well. The robes were worn above it, sometimes, depending on social



A grandee in the full dress.
19 th century.

status there were worn several robes. Tajiks in Fergana wore short, slinky robes with narrow sleeves, and Tajiks in Hissar and Zeravshan Valleys – wide oriental robes with wide sleeves. Fergana Tajiks sewed robes from black, blue and green fabrics, and outer clothing of Hissar, Samarkand and Kulyab dwellers was sewed from bright fabrics. Tajiks in Bukhara wore striped oriental robes with predominant spectrum of pink and black colors.

Types of *tubeteika*, their ornament varied in different areas. In the winter the men wound their heads above *tubeteika* with a small turban or put on the fur-caps. The men usually wore shirts and outer clothing with belts. As a belt they used sashes made of a long piece of fabric or square scarfs with embroidered ends. Men of means, officials had the wide embroidered or printed belts with massive clasps.

The man's and woman's footwear was similar. Men also wore soft boots with galoshes, high-heeled boots, and in the mountain and foothill areas they wore the wooden boots. The plainsmen wore the footwear with puttees and textile stockings, and the mountain-dwellers – with ornamented knitted woolen stockings – *djurabs*.

The ceremonial clothes of the Tajiks also retained the most ancient features in a choice of fabrics and design. It was connected with the magic conceptions. The wedding clothes consisted of three components: clothes worn during the wedding ceremony, clothes worn by the bride when moving to the house of her fiancŷ and clothes of the newly married wife to be worn in the house of her husband. For the first set the modesty of a dress, white color, absence of ornaments were typical, for the second one – the plenty of scarfs and veils hiding the face and the whole figure of a bride from the unauthorized glances. When showing in the husband's house and during the next days the third set of adornments of clothes (the most complete one) was used. In the wedding dress the connection of some elements of clothes and ornaments with the change in the marital status of a girl, her transition to the group of married women was clearly shown.

The mourning clothes were worn everywhere, except for Badakhshan, Darvaz, Karateghin, Kulyab regions and several valleys of Zeravshan. The mourning was

expressed in the colour of fabrics (dark blue, blue, black), material (the mourning clothes were sewn from the cotton fabrics) and in the design (the mourning dresses and robes were sewn traditionally rather than the casual clothes, which were subjected to a fashion), as well as in the refusal to wear any adornments.

As a whole, the traditional clothes of the Tajiks adapted for the climatic conditions of the region, have retained many relicts of a historical dress. The design of tunic-shaped clothes, decoration of a dress, semantics of many adornments, forms of head-dresses, many ornamental motives and techniques of the textile ornamentation, proportions of clothes ascend to the archaic traditions (*Pisarchik, 2003; Traditsionnaya odezhda i ukrasheniya Khudzhanda ...*, 2004). The modern clothes of the Tajiks retain the features of historical traditions and rather actively comprise the tendencies of the global fashion. Modern fashion designers of Tajikistan Mavlyuda Khamrayeva, Mukarrama Kayumova, Khurshed Kuchkaliev and others in their creative work follow the rich traditions of the national dress.

Appendix 1.

INDEX OF MASTERS OF TAJIKISTAN

- *Information given in the Index does not pretend to be comprehensive, since at present due to the certain reasons it is not possible to collect all information about the craftsmen. Surnames of masters are given in the form they have been presented in various publications or as appeared in their passport details. Due to this, it is impossible to unify the names of craftsmen according to the existing standards of research studies.*

Ceramics

masters: *kulolgar* (potter), *kosagar* (craftsman for cups and dishes), *chinipaz* (semi-faience crockery craftsman)

Ad ar-Rahman

(1321, Mawarannahr)

Abdulaziz kulol

(1795-1878, Gzhduvan)

Dishes with pictures of birds and animals

Abduakbar kuzagar

(born in 1878, Gzhduvan)

Abdugani kuzagar

(born in 1876, Gzhduvan)

Abdugafori Chinnisoz

(19-20th centuries, Samarkand, block Urguti)

Abdukosim kuzagar

(born in 1868, Gzhduvan)

Abdurahmon kosagar

(born in 1868, Gzhduvan)

Abdusamad kosagar

(19th century, Gzhduvan)

Abdusattor kossagar-nakkosh

(1870-1915, Gzhduvan)

Asoeva Sodjigul

(20-21st centuries, Faizabad)

Moulded ceramics

Asomitdin kosagar

(born in 1860, Gzhduvan)

Ashir kuzagar

(19th century, Gzhduvan)

Ashurmakhmad

(late 19thearly 20th centuries, Istaravshan, guzar Khavzi Sangin)

Together with the teacher Mullo Kurbon and masters Nazarmakhmad, Boimakhmad he has made the mosaic on the tympanum of the Rustambek Madrasah (mid 19th century) in Istaravshan

Boibobo chinisoz

(died in 1876, Kokand)

Bobo — kashan kuzagar

(second half of the 19th century, Gzhduvan)

Boimakhmad

(late 19thearly 20th centuries, Istaravshan, guzar Khavzi Sangin)

Together with the teacher Mullo Kurbon and apprentices Ashurmakhmad, Nazarmakhmad he has made the mosaic on the tympanum of the Rustambek Madrasah (mid 19th century) in Istaravshan

Bokidjon chinipaz

(1790-1860, Gzhduvan)

Davlatova Sairambibi

(20th century, Dashti Djum)

Moulded ceramics, engobe-painting

Gafurov Ergash

(born in 1967, Istaravshan)

Toys (clay, painting)

Djabbor kuzagar

(born in 1919, Gzhduvan)

Djuraev Shodi kulol

(born in 1906, Gzhduvan)

usto Djurakul

(late 19-20 centuries, Samarkand, block Aksarai), his grandson Djurakulov Umarkul (usto Umari Kulolgar) is the master of household ceramics

Djurakulov Umarkul (usto Umari Kulolgar)

(born in 1894 – died in 1974, Samarkand, block Aksarai)

his grandfather Djurakul is the master of household ceramics

Dorosheva Nina

(born in 1946, Dushanbe)

Decorative vases (color engobes, glaze) and ceramic compositions in the interior of the concert hall of philharmonic society in Dushanbe, 1987.

Dosakova Sattora

(20th century, Kulyab)

Moulded ceramics, engobe-painting

Yerova Radjibo

(20th century, Dashti-Djum)

Moulded ceramics, engobe-painting

Zabolotnikov Viktor

(born in 1947, Dushanbe)

Decorative ware (color engobes, glaze)

Ziyayev Rizo

(20th century, Karatag)

Studio pottery, toys

Zoirova Khodjimo

(born in 1921, kishlak Usto-Shams of Faizabad region)

Moulded ceramics, engobe-painting

Ibodova Kurbanmo

(born in 1908, kishlak Gumbulak)

Moulded ceramics, engobe-painting

Ismoilova Khamro

(20th-21st centuries, Kanibadam)

the wife of Mavlyanov Bobodjon, 20th century

Moulded ceramics, engobe-painting

Kadyrov Abdukhamid

(born in 1946, in Dushanbe)

Decorative compositions, toys
(chamotte, engobe-painting, glaze)

Ceramic compositions in the interior
of Goskomizdat, 1986, Dushanbe

Kadyrov Manon

(20th century, Karatag)

apprentice of Rasulov Said

Ceramics, toys

Kadyrova Makhvash

(born in 1968, in Dushanbe)

the daughter of Kadyrov Abdukhamid

Decorative plastic arts (clay, glaze)

Kamol kosagar

(19th century, Bukhara)

Karayev Kareem kosagar

(1895-1951, Samarkand)

usto Kobil

(late 19th -20th centuries,
Samarkand, block Aksaray)

Everyday ceramics

usto Komil

Everyday ceramics

(late 19th -20th centuries, Istaravshan,
kishlak Sakhsiyon)

Kosimdjon kosagar

(born in 1905, in Bukhara)

Kurbonov Khodja

(19th century, Bukhara)

Glazed ceramics

Mavlonov Akhror

(20th -21st centuries, Kanibadam)

the son of Mavlyanov Bobodjon

Studio pottery (clay, underglaze painting)

Mavlyanov Abdurazok

(born in 1961, Kanibadam)

son of Mavlyanov Bobodjon

Everyday ceramics (clay, underglaze painting)

Mavlyanov Ashurboy

(1908-1969, Kanibadam, Dushanbe)

Everyday ceramics

Mavlyanov Bobodjon

(born in 1930, Kanibadam)

Honoured cultural worker of Tajikistan

his son Mavlyanov Abdurazok

Studio pottery (clay, underglaze painting)

Mansurov

(20th century, Khudzhand)

Toys

craftswoman Mapbope

(20th century, Badakhshan, Khouf)

Clay figurines of toys and animals

Meliyev Usman

(1930 – 1980, Kanibadam)

his father – Niyezmatov Meliye

Everyday ceramics (clay, underglaze painting)

Mir Makhmad

(19th -20th centuries, Samarkand)

Mirzoyev Mirzomurod

(born in 1946, Dushanbe)

Everyday ceramics (clay, underglaze painting)

Mukimov Khakim

(20th -21st centuries, Karatag)

Moulded ceramics with painting

Mukumov Bobo Khalim

(born in 1908, Karatag)

Mukumov Khakim

(born in 1939, Istaravshan)

Toys

Mukumov Sharif

(20th century, Karatag)

Mullo Abdugafur kuzagar

(1850-1920, Gizhduvan)

Mullo Kurbon kulol

(19th century, Gizhduvan)

Mullo Kurbon

(late 19th early 20th centuries,
Istaravshan, guzar Khavzi Sangin)

Together with apprentices Ashurmakhmad
and Boymakhmad made the mosaic at
the tympanum of Rustambek madrasah
(mid 19 century) in Istaravshan

Mumin kulol

(2nd half of 19th centuries, Gizhduvan)

Muradov Sheramat Mukhammad kulol, kuzagar
(died in 1881, Kokand)

his son and apprentice Abdukhamid

Mukhammadiev Azimmurod

(1909-1969, Samarkand)

Navruz Kulol (Navruz Pochakalon)

(19-20th centuries, Samarkand, block Aksaray)

Everyday ceramics

Nazarov Abdurozik

(born in 1895, Karatag)

Everyday ceramics, toys

Nazarmakhmad

(late 19thearly 20th centuries,
Istaravshan, guzar Khavzi Sangin)

Together with the teacher Mullo Kurbon and masters Ashurmakhmad, Boymakhmad made the mosaic at the tympanum of Rustambek madrasah (mid 19 century) in Istaravshan

Niyezmatov Meliye

(late 19thearly 20th centuries, Kanibadam)

his son – Meliyev Usman

Everyday ceramics (clay, underglaze painting)

Odina kulol

(19-20th centuries, Samarkand, block Aksaray)

Everyday ceramics

Normukhammad kosagar

(born in 1901, Bukhara)

Rasulov Bobo Sayid

(born in 1910, Karatag)

Everyday ceramics, toys

His apprentice – Kadyrov Manon

Rakhimov Avoliye

(born in 1930, Kanibadam)

Everyday ceramics (clay, color glaze, engraving)

Rakhimov Zараfo

(born in 1918, kishlak Gumbulak
of Faizabad region)

Moulded ceramics, engobe-painting

Rozykov Khisrav

(20th century, Kairakum)

Toys (clay, underglaze painting)

Sabirov Rizo

(20th century, Kanibadam)

his son – Meliyev Usman

Everyday ceramics (clay, underglaze painting)

Sayid Akhmad kosagar

(1855-1900, Gizhduvan)

Sayidov Sukhrob

(20th -21st centuries, Dushanbe)

Souvenir goods

craftswoman Sailon

(20th century, Darvaz, kishlak Yogid)

Everyday ceramics, clay figurines
of animals and birds

Safarbobo kosagar

(20th century, Samarkand)

Everyday ceramics

Safarov Akhtam

(born in 1958, Dushanbe)

Decorative ceramics (clay, chamotte,
coloured enamels). Ceramic compositions
in the interior of winter garden of the
House of Radio in Dushanbe, 1986.

Soli kuzagar

(born in 1895, Bukhara)

Sadikov Mukhammad kulol

(born in 1850-1920, Gizhduvan)

He was the founder of the school of Gizhduvan
ceramics and worked together with his son
Mukhammadzhan, had a lot of apprentices

Sokhibov Safarboy

(born in 1921, Chorku, Isfara region)

The honoured cultural worker of Tajikistan

Everyday ceramics (clay, underglaze painting)

Sokhibov Saifitdin

(born in 1926, Chorku, Isfara region)

Everyday ceramics (clay, underglaze painting)

Sokhibnazarov Imom-Nazar

(20th century, Karatag)

Sulaimonova Gadobegi

(born in 1941, kishlak Usto-
Shams of Faizabad region)

Moulded ceramics (crookery, toys), engobe-painting

Sulaimonova Galatmo

(born in 1941, Gumbulak)

Moulded ceramics (crookery, toys), painting by
engobe, aniline dyes, incisions, stuck stuff

Urazayev Leonid

(born in 1941, Dushanbe)

Decorative ceramics (clay, engobe, painting)

Ceramic composition in the interior
of town library in Nureke, 1983

Usto-Bobo Mukum

(19thearly 20th centuries, Karatag)

His sons – Bobo Khalim and Sharif Mukumovs

Everyday ceramics

Usto Latif

(died in 40s of 20th century, Karatag)

Everyday ceramics

Usto Rakhmon

(died in 50s of 20th century, Karatag)

Apprentice of usto Bobo Mukum

Glaze dishes with engraving and painting

Umarov Usman

(born in 1899, Gizhduvan)

famous master of ceramic ware and creator of its facing materials. His apprentices: usto Tosh Abdullayev, Khikmat Atayev, Shukur Khalimov

Fazlunova Sukhanbibi

(20th century, kishlak Yogid, Badakhshan)

Moulded ceramics

Feodoridi Konstantin

(born in 1947, Dushanbe)

Ceramics in chaikhana "Saodat", 1987

usto Khait

(19th – 20th centuries, Kanibadam)

his son Makhmud Khaitov and his nephew Sharof Shodiev also were the ceramists

Everyday ceramics (clay, underglaze painting)

Khaitov Makhmud

(20th century, Kanibadam)

his father usto Khait

Everyday ceramics (clay, underglaze painting)

Khairullo

(died in 1957, Karatag)

Apprentice of usto Bobo Mukum

Glazed ceramics

Khakimov Negmat

(born in 1944, Dushanbe)

Everyday ceramics (chamotte, salts of metals)

Khalilov Gafur

(born in 1906, kishlak Bafoi, Istaravshan)

Toys

Khamidov Abdudjafar

(born in 1957, Dushanbe)

Decorative ceramics (chamotte, clay, painting, relief, engobe)

Khasanova Mainoro

(20th century, Dashti-Djum)

Moulded ceramics, engobe-painting

Khodzhiev Rakhmat

(born in 1914, Urmetan)

Everyday ceramics with color glaze and engraving

Kholikova Safarbegi

(Dashti-Djum, 20th century)

Moulded ceramics, engobe-painting

Khomutovskaya Tatiana

(born in 1949, Dushanbe)

Decorative ceramics (clay, underglaze painting, engraving)

Khushmatova Svetlana

(born in 1945, Dushanbe)

Decorative ceramics (chamotte, salts and oxides of metals)

Chandeliers in the caffè "Siyavush" and Palace of Trade Unions, Cinema and Concert Hall named after Borbad in Dushanbe, Palace of Culture in Kulyab

Sharipova Kimat

(20th century, Dashti-Djum)

Moulded ceramics, engobe-painting

Sharobutdin chinisoz

(1790-1885, Gizhduvan)

Shamsitdin kalta

(1825-1900, Gizhduvan)

Shmidtaita Yanina

(born in 1922, Dushanbe)

Decorative ceramics (clay, color engobes, glaze)

Shodiev Sharof

(20th century, Kanibadam)

his uncle – usto Khait

Decorative ceramics (clay, underglaze painting)

Shoyeva Davlatmo

(born in 1922, Dashti-Djum)

Shoyeva Kumriya

(born in 1918, Dashti-Djum)

Moulded ceramics, engobe-painting

Emomova Kurbanmo

(20th century, Dashti-Djum)

Moulded ceramics, engobe-painting

Yarmatov Akhmadzhon

(20th century, Kanibadam)

Everyday ceramics (clay, underglaze painting)

Artistic treatment of wood

pir (patron of the craft) – Khazrati Nukh (prophet Noah)

mastershubtarosh, chubkor (occupied with wood treatment), nadjbor (turner), kandakor (wood-carver), duredgar (joiner, carpenter), sanduksoz (master making trunks and caskets) shonataro (master making combs)

usto Abdugafur

(late 19th – 20th centuries, Bukhara)

Design of country-palace of Bukharian emirs Sitorai Makhos.1912-14

usto Abdukayum

(late 19th – early 20th centuries, Istaravshan)

usto Abdukodiri Nadzhor

(1838-1824, Istaravshan)

usto Abdurakhman

(late 19th – early 20th centuries, Bukhara)

Abduradjabboy

(late 19th – early 20th centuries, Istaravshan)

Fretted and figured columns in the mosque of kishlak Darkh (1913, 1917, 1922)

Abdukodir Kharrot

(late 19th – early 20th centuries, Istaravshan, block Kok Gumbaz)

usto Adbukholik Duredgar

(late 19th – early 20th centuries, Istaravshan)

Fretted and figured columns in the mosque of kishlak Darkh (1913, 1917, 1922)

Adbukholikov AbduKareem

(Kareem Nadzhorboshi)

(20th century, Istaravshan)

head of duredgars in Istaravshan

Double-leaf doors of Chorgumbaz mausoleum (Mavloni Eshon), 19 century
figured fretted tables, reading-desks

Akhmadi Nadzhor

(15-16th centuries, Samarkand)

Ayubdzhan

(late 19th – early 20th centuries, Istaravshan)

Fretted details of the Eshoni Mavloni mausoleum (19 century) in Istaravshan

Baratbekov Yuldash

(1890-1967, Istaravshan)

People's artist of Tajikistan

master of wood carving and painting

Pavilion of Tajikistan in the Exhibition Center of Moscow,

dwelling houses in Istaravshan

Boirzhon Nadzhor Kushkaki

(late 19th – early 20th centuries, Kanibadam)

usto Gafur

(1883-1941, Istaravshan)

Fretted and figured columns in the mosque of kishlak Darkh (1913, 1917, 1922)

Gafurov Ashur (Ashurkhodja

Gafurov, Ashur Gafur Khodjaev)

(late 19th – early 20th centuries, Istaravshan)

He is known under the nickname Ashuri Murgak and Usto Ashuri Farkhang. The brother of Gafurov Rakhmon who also was the builder and kandakor
Worked in Istaravshan and in 1925-30 trained the group of youth in the art of wood-carving in the artel "Mekhnati Surkh"

Fretted and figured columns, darvoza, jugs, dishes, cradle, reading-desks

Gafurov Ikromdzhon

(20th - 21st centuries, Istaravshan)

combs

Gafurov Rakhmon

(19th-20th centuries, Istaravshan)

Brother of Gafurov Ashur, who also was the builder and kandakor

Fretted and figured columns

Giyasov Izatsho

(20th century, Vandzh, Badakhshan)

usto Gulyam

(late 19th – 20th centuries, Bukhara)

Head of duredgars in Bukhara

Djurayev Rustam

(born in 1953, Khudzhand)

Wood and ganch carver

Decorative panels in administration building in Hau, 1985

usto Kareemdzhon

(late 19thearly 20th centuries, Istaravshan)

Fretted elements of dwelling house of Kh. Rakhmatov in Istaravshan, 1895

Kareem Nadzhor

(late 19thearly 20th centuries, Istaravshan)

Kareem Kharrot

(late 19thearly 20th centuries, Istaravshan, block Kok Gumbaz)

Doors of mausoleum of Mavloni Eshon (19th century) in Istaravshan

Kasiri

(16th century, Bukhara)

Kori Fayoz Duredgar

(19th century, Khudzhand)

Kori Chubin

(late 19thearly 20th centuries, Bukhara)

Kuprienko Leonid

(born in 1947, Dushanbe)

Decorative panels with carving and painting

Makhmudov Sayid

(born in 1954, Dushanbe)

Decorative panels in the interiors of the Palace of Trade Unions, hotel "Tajikistan", chaikhana "Saodat"

Masharif Aksakal

(late 19thearly 20th centuries, Isfara)

Dwelling house of A. Kurbanov in Navgilem, 1902

Minizarov Rafik

(20th -21st centuries, Dushanbe)

Wood carving

Mirzokhodja Dovud

(late 19thearly 20th centuries, Kanibadam)

usto Mirali

(late 19thearly 20th centuries ntury, Bukhara)

Murodali Safoyev

(20th century Badakhshan)

Trunks, fretted panels, musical instruments

usto Mirsayid

(late 19thearly 20th centuries, Istaravshan)

Wooden columns, beams of mosques
Khavzi Sangin, Djami and Tagi Chinor
(19th-20th centuries) in Istaravshan

Mirsayidov Sadullo

(born in 1934, Istaravshan)

apprentice of Yu. Baratbekov

Decorative panels with subject images and
portraits (painting, carving), tables

usto Mirsharif

(late 19thearly 20th centuries, Istaravshan)

Mullo Iskhak

(late 19thearly 20th centuries,
Baldjuan, kishlak Kurboni)

usto Mumin

(late 19thearly 20th centuries, Istaravshan)

usto Mirkhakim

(20 – 21st centuries, Istaravshan)

Mullo Khodja Kalibtarosh

(19th century, Bukhara)

calligrapher, wood-carver, seal-making master

Mukhammad Shukur Nadzhor

(late 19thearly 20th centuries, Kanibadam)

Nasyrov Ya.

(19 – 20st centuries, Istaravshan)

Nazarov Akhmad

(born in 1892, Istaravshan).

master of wooden gratings (pandjara)

usto Nur

(late 19thearly 20th centuries, Baldjuan)

Trunks, wooden dishes

usto Nurillo

(late 19thearly 20th centuries, Bukhara)

Nuritdinov Sirodzhiddin

(1919, Dushanbe)

People's artist of Tajikistan, Laureate of
the Abuabdullo Rudaki State Prize

Decorative fretted panels and doors for the hotel
"Tajikistan", building of State Circus, Palace of
Trade Unions, Theater of Opera and Ballet named
after S. Aini in Dushanbe

Fretted consoles, easel decorative panels

Oston Djuibari

(late 19thearly 20th centuries, Bukhara)

Rasulzoda Abdullo

(20th century, Istaravshan)

Decorative hexagonal and octagonal tables

Radjabov Rakhimsheikh

(20th century, Khudzhand)

Raufov A.

(late 19th20th centuries, Istaravshan)

Sadullo Shonatarosh

(late 19thearly 20th centuries, Kulyab)

usto Salim

(20-21st century, Istaravshan)

Tables, reading-desks, figurines of animals

Safar Chubtarosh

(late 19thearly 20th centuries, Baldjuan,
kishlak Dekhi Makhmud)

Safoyev Muradullo

(20th century, Khorog, Badakhshan)

usto Sokiboy

(late 19thearly 20th centuries, Istaravshan)

Fretted and figured columns in the mosque
of kishlak Darkh (1913, 1917, 1922)

Tokhirdzhon Nadzhor

(late 19thearly 20th centuries, Kanibadam)

Fayozov Ochil

(20th century Khudzhand)

Shakar Nadzhor

(16th century, Samarkand)

Shakirov Djabar

(born in 1931, Istaravshan)

Fretted panels in the interior of
chaikhana "Saodat" in Dushanbe

usto Shukuri Nadzhor

(late 19thearly 20th centuries, Istaravshan)

Khaidarov Abdutolib

(born in 1955, Dushanbe)

Wood and ganch carver

Decorative panels, design of exhibition
pavilion of Tajikistan in Afghanistan

Khodji Savur

(late 19thearly 20th centuries, Bukhara)

Yakubov Okhundzhon

(20 century, Khodzhent)

His fatherYakub Farkhangi

Yakub Farkhangi

(late 19thearly 20th centuries, Khudzhand)

His son – Yakubov Okhundzhon

Yakhyayev Ali

(born in 1939, Istaravshan)

Ornamental carving in chaikhanas "Rokhat",
"Saodat", "Istaravshan" and others in Dushanbe, in
the interior of the factory of knitted outerwear in
Istaravshan, 1987.

Decorative panels with portraits
and figurative images, tables

Ornamental painting

pir (patron of the craft) – Khazrati Daniil masternakkosh

Abdurakhmanov Ilya

(born in 1923, Dushanbe)

Painting of the ceiling at the Theater of Opera and Ballet named after S. Aini, 1985, chaikhana "Saodat", 1984, in Dushanbe

Abdurakhmanov Rakhmatullo

(born in 1948, Dushanbe)

Decorative panels made by kundal technique and ornamental panels

Akram Umar

(late 19-20th centuries, Samarkand, block Mullo Kalandar)

Alikulov Zoir

(born in 1960, Dushanbe)

Decorative panels made by kundal technique

Aminov Naim

(late 19thearly 20th centuries, Istaravshan)

Painting of the mausoleum of Eshoni Mavloni (19 century) in Istaravshan

Club-chaikhana in the settlement Kalacha, 1932-33, near Istaravshan

Akhmedov Rakhim

(born in 1958, Dushanbe)

Painting of the ceiling in the interior of the "Guldast" factory, 1983, Wedding Palace in Dushanbe, 1987

Decorative panels made by kundal technique

Akhrorov Azam

(born in 1935, Dushanbe)

Painting of the ceiling in the chaikhana of Bekabad region, 1987

Baratbekov Yuldash

(1890-1967, Istaravshan)

People's artist of Tajikistan

master of wood carving and painting

Pavilion of Tajikistan in the Exhibition Center of Moscow,

dwelling houses in Istaravshan, panels with painting

Baturaliev Rakhmat

(born in 1943, Khudzhand)

Painting of the ceiling of the regional museum in Khudzhand, 1988

Begimov Yakov

(born in 1941, Dushanbe)

Decorative panels made by kundal technique with figurative images

usto Bobodzhon nakkosh

(late 19thearly 20th centuries, Istaravshan)

usto Gafur

(late 19thearly 20th centuries, Karateghin, kishlak Askalon)

painting of the mosque in kishlak Yadamich in Karateghin of early 20 century

usto Gafur

(late 19thearly 20th centuries, Khudzhand, block Chorbog)

usto Kareemdzhan

(late 19thearly 20th centuries, Istaravshan)

Painting of the dwelling house of Kh. Rakhmatov, 1895, in Istaravshan

Gayurov Karamatullo

(born in 1939, Dushanbe)

People's artist of Tajikistan

Apprentice of M.Olimov

Decorative panels made by kundal technique with ornamental and portrait images

Ibrahim Kulangir

(19th century, Khudzhand)

Ishanov Abdukhamid

(born in 1946, Khudzhand)

Painting in chaikhana of Khudzhand, 1984

Kamolov Olim

(20th-21st centuries, Dushanbe)

Miniature-painter, painting of decorative wooden articles

Kori Mirnemat

(19th-20th centuries, Khodzhen)

Kori Sulaimoni Nakkosh

(late 19thearly 20th centuries, Istaravshan)

Painting of houses and mosques in kishlaks Djuj Langar, Oiborik, Gazantarak (Ganch region), Shamtudzh (upper Zeravshan), Guzari Abdumavlonkhoni, Guzari Muldjar, mosque of Rustambek, Guzari Kuruk, Kholdarkipchak

Mansurov Gafur

(20 century, Khudzhand)

Honored art worker of Tajikistan, Laureat of A. Rudaki Prize

his fatherMullo Mansur nakkosh, grandfatherMullo Mir Khusein

Painting in the private houses of inhabitants of Gulandoz (Mirzo Ishan Khodji, Abdukadyr Bullus, Akhlulo Khodji), in the club of the Kostakoz village, in the mosque in Kurkat and Ak-Tepe, in the Palace of Culture of the kolkhoz named after Urunkhodjayev, 1957, and in the theater in Khudzhand

Maslova Larissa

(born in 1944, Dushanbe)

Wooden sets with painting and lacquering

usto Makhdi

(20th century, Karateghin, kishlak Navdi)

Gakhvora (cradles) with painting and carved ornament

Minizarov Rafik

(20th -21st century, Dushanbe)

Painting of souvenir articles

Mir Gulam Akhmad

(19th century, Bukhara)

Miniature-painter

Mirzo Abdullo

(19th century, Karatag)

Painting of the gates of Caravanserai in Karatag

Mirzorakhmat Rumoni

(19th century, Khudzhand)

Mirmaksud

(20th century, Istaravshan)

Painting of houses and mosques in kishlaks Djui Langar, Oiborik, Gazantarak (Ganch region), Shamtudzh (upper Zeravshan), Guzari Abdumavlonkhoni, Guzari Muldjar, in the mosque of Rustambek, Guzari Kuruk, Kholdarkipchak

Mirabror Nakkosh

(20th century, Istaravshan)

Mirbabaev Bako

(late 19th – 20th centuries, Samarkand)

Mirsaburi Nakkosh

grandfather of usto Rauf Nakkosh

(20th century, Istaravshan)

Mirsaidov Sadullo

(born in 1934, Istaravshan)

Painting of chaikhana "Rokhat", "Saodat", "Istaravshan", 1981-1984, and others in Dushanbe

usto Mirkhalim

(late 19thearly 20th centuries, Istaravshan)

Makhmudov Naimat

(20th century, Bukhara)

his father – usto Makhmud

Mir Abror Nakkosh

(late 19thearly 20th centuries, Istaravshan)

Mir Khaidar Nakkosh

(19th century, Khudzhand)

Mir Khakim Nakkosh

(19th century, Khudzhand)

Mir Khusein Nakkosh

(19th century, Khudzhand)

Painting in the house of Saidakhmedov Mirakhmad in kishlak Kulangir

Mukaddasov Usmonbek

(20th century, Isfara)

Painting in the chaikhana "Orom", 1970, in Isfara; restaurant "Farogat", 1972, in Dushanbe

Mullo Mansur Nakkosh

(late 19thearly 20th centuries, Khudzhand)

his fatherMullo Mir Khusein, his sonGafur Mansurov

Mullo Mir Sabul Nakkosh

(late 19thearly 20th centuries, Istaravshan)

father of Mullo Mir Khusein

Painting of the mosque of Khavzi Sangin, 1910, in Istaravshan

Mullo Mir Khusein

(late 19thearly 20th centuries, Khudzhand)

his sonMullo Mansur Nakkosh

his grandsonGafur Mansurov

Mukhammad Razik Sakhib

(19th century, Bukhara)

manuscripts layout man

Nasretidin

(20th century, Istaravshan)

Painting of houses and mosques in kishlaks Djui Langar, Oiborik, Gazantarak (Ganch region), Shamtudzh (upper Zeravshan), Guzari Abdumavlonkhoni, Guzari Muldjar, the mosque of Rustambek, Guzari Kuruk, Kholdarkipchak

Nasyrov Mirzorakhim

(19th -20th centuries, Khudzhand)

brother of Nosirov Mirzo Olim

Nasyrov Rauf (Mukhammad Rauf Nosiri),

nicknamed "Rauf-shaitan" for virtuosity of the performance

(1855-1929, Istaravshan, block Shugdakon)

had two sons – Yakub and Yusuf

Raufovs, who continued his craft

Painting of the dwelling house of Mazbut bai in Istaravshan. Painting of houses and mosques in kishlaks Djui Langar, Oiborik, Gazantarak (Ganch region), Shamtudzh (upper Zeravshan), Guzari Abdumavlonkhoni, Guzari Muldjar, the mosque of Rustambek, Guzari Kuruk, Kholdarkipchak

Nosirov Mirzo Olim

(19th – 20th centuries, Khudzhand)

his son – famous nakkosh Mirzo Rakhmat Olimov

Olimov Mirzo Rakhmat

(1891-1971, Khudzhand, Dushanbe)

his fatherNosirov Mirzo Olim

People's artist of Tajikistan, Laureate of the A.Rudaki State Prize

Painting in chaikhana "Rokhat" in Dushanbe, clubs, chaikhana, Palaces of Culture in Tajikistan

Pochayev Sadriddin (Sadriddin Pochcho)

(1873-1948, Bukhara)

miniature-painter

Rakibov MakhmadKareem

(born in 1956, Dushanbe)

Painting of the ceiling in the club of the kolkhoz "Pobeda", 1984, chaikhana in Vanch, 1987

Decorative panels made by kundal technique

Raufov Yusufdjan

(born in 1902, Istaravshan)

Honored art worker of Tajikistan

son of Mukhammad Rauf Nosiri and grandson of usto Sabur

Panels and tables with decorative painting (sometimes with portrait images)

Raufov Yakub

(born in 1888-1974, Istaravshan)

son of Mukhammad Rauf Nosiri and grandson of usto Sabur

Painting of dwelling houses and block mosques in Bukhara, Chardjou, in Samarkand, Katta-Kurgan, Mazari-Sharif (Afghanistan), museum of literature, 1968, the Navoi theater, 1940, and house of Polovtsev, cafe "Golubye kupola", 1970, in Tashkent, chaikhana "Yulduz" in Samarkand, sanatorium in Yalta (the former palace of Bukharian emir).

Rakhimov Kurbon

(born in 1956, Dushanbe)

Decorative panels made by kundal technique and tables with painting

usto Sabur nakkosh

(late 19thearly 20th centuries, Istaravshan)

Saidakhmed Abdullo

(20th century, Istaravshan)

Painting of houses and mosques in kishlaks Djui Langar, Oiborik, Gazantarak (Ganch region), Shamtudzh (upper Zeravshan), Guzari Abdumavlonkhoni, Guzari Muldjar, the mosque of Rustambek, Guzari Kuruk, Kholdarkipchak

Saidov Rakhimdjon

(born in 1920, Khudzhand)

Painting of the ceiling in chaikhana "Djongob" of Naus region, 1987, office building in the sovkhos "Samgar" of Sogdian oblast, 1988, the regional museum in Khudzhand, 1988

Saliev Mir Maksud

(1887-1968, Khudzhand)

Honored art worker of Tajikistan, Laureate of the A.Rudaki State Prize

Decorative panels with ornamental painting, Painting of the ceiling in the mosque of kishlak Darkh (1913, 1917, 1922), Istaravshan

Sanginov Bakhriddin

(born in 1959, Khudzhand)

Painting in the interior of the Palace of Culture of Naus region, 1986, in the interior of chaikhana in Vanch, 1987, shoe factory, 1987, in Khudzhand

usto Usmon

(late 19thearly 20th centuries, Istaravshan)

Khaitov Tashkuvat

(born in 1956, Dushanbe)

Decorative panel made by kundal technique

usto Khasandjan

(late 19th20th centuries, Bukhara)

Painting of the country palace of Bukharian emirs Sitori Makhosa near Bukhara, 1912-14

Khafizov Nabi Nakkosh

(late 19thearly 20th centuries, Bukhara)

Khodji Mirsolekh

(19th -20th centuries, Khudzhand)

Sharipov Khamrokul

(born in 1918, Khudzhand)

Decorative panel made by kundal technique

Sharif nakkosh

(late 19th - 20th centuries, Samarkand, block Aksaray)

Shokhniyoz b. Shokhpartavi

(late 19th -20th centuries, Badakhshan, Porshnev, Shugnan region)

Calligrapher and artist

Manufacture of patterns and pounces (akhta) for wall carving and painting

masterkorkash his apprenticekorpardozkun

usto Makhmud

(late 19thearly 20th centuries, Bukhara)

his sonMakhmudov Naimat

Makhmudov Naimat

(20 century, Bukhara)

His fatherusto Makhmud

Khazimov Khomid

(late 19thearly 20th centuries, Bukhara)

Khodja Mir Sharif

(late 19thearly 20th centuries, Bukhara)

Composing patterns for sewing and fabrics

masters: tarkbkash (draughtsmen), gulbur (master for patterns carving)

sar korchuba Darkhau (master for tambour preparation)

usto Abdu Shukur

(late 19thearly 20th centuries, Bukhara)

usto kor of the workshop at the house of zakotchi

usto Amondjon

(late 19thearly 20th centuries, Bukhara)

usto kor of the workshop at the house of kozi (judge)

Akhmedov Marzullo

(1928, Dushanbe)

Productive association "Tadjikatlas"

Abrbandi satin

usto Barotchi

(late 19th – 20th centuries, Bukhara)

Author of patterns for fabrics

Zukhurov Saifitdin

(born in 1933, Dushanbe)

Productive association "Tadjikatlas"

Abrbandi satin

Sayerayev Shaif

(born in 1938, Dushanbe)

Productive association "Tadjikatlas"

Abrbandi satin

usto Salim

(19thearly 20th centuries, Bukhara)

brother of usto Shouddin

usto kor of the workshop at the house of emir

later has become *karaulbegi*

Khudaidotov Makhmasayid

(born in 1949, Dushanbe)

Productive association "Tadjikatlas"

Abrbandi satin

usto Shouddin

(19thearly 20th centuries, Bukhara)

usto kor of the workshop at the house of zakotchi

brother of usto Salim

Ganch carving

masterganchkor

usto Abdurasul Shamtudj

(19th century, Istaravshan)

Ganch carving in the dwelling house of bai Mazbut, mosques and dwelling houses in Istaravshan and Upper Zeravshan

Asadov M.

(20th century, Istaravshan)

Djurayev Rustam

(born in 1953, Khudzhand)

Wood- and ganch-carver

Decorative panels in the building of the kolkhoz market in Khudzhand, 1987

Makhmudov Sayid

(born in 1954, Dushanbe)

Decorative panels in the interiors of the Palace of Trade Unions, hotel "Tajikistan" in Dushanbe, Palace of Culture in Kulyab

Muradov Shirin (usto Shirin)

(1880-1957, Bukhara)

architect, builder, ganch carver

Ganch carving in the country palace of Bukharian emirs Sitorai Makhosa near Bukhara, 1912-14.

Rakhimov A.

(20th century, Istaravshan)

Ganch carving in the interior of the Wedding Palace (1987), chaikhana "Istaravshan" (1987), Fashion House "Bonu", 1988, in Dushanbe

usto Savmi

(20th century, Bukhara)

Khaidarov Abduolib

(born in 1955, Dushanbe)

Wood- and ganch-carver

Decorative panels in the entrance hall of the building of Tajiksovprof, 1985, in the interior of the House of Radio, 1987, Memorial Museum of A. Lokhuti, 1987

usto Yunus

(20th century, Bukhara)

Stone-carving

master — gilkor (specialist for constructive and decorative bricklaying), sangtarosh (bricklayer)

Mullo Nazarshokh Sangtarosh

(19th century, Samarkand)

Radjabov Ubaidullo

(born in 1954, Dushanbe)

Decorative statuettes (stone, carving)

Toshkhodja Asiri

(19th century, Khudzhand)

literary man, public figure, stone-cutter

usto Mullo Abdurakhim

(19th century, Bukhara)

Musical instruments**usto Akhmad**

(14th century, Istaravshan)

Mansurov Mirzo

(20th -21st centuries, Istaravshan, kishlak Dalyoni Bolo) karnai

Nasyrov Sayid

(born in 1943, Dushanbe)

Rafiev Davlatsho

(20th century, kishlak Dursher, Vanch region, Badakhshan)

Safoyev Murodali

(20th century, Badakhshan)

Small trunks, carved panels, musical instruments

Khodjiev Shirin

(20th -21st century, Dushanbe)

Traditional and miniature musical instruments

Ornamental metal

pir (patron of the craft) **Kbazzrati**

Dovud (prophet David)

masters: **degrez**, **rekhtagar** (caster), **mizgar** (copper-smith), **kordsoz** (cutler), **okhangan** (smith), **mekhchagaron** (nailer), **suzangar** (master making the needles)

Abdullayev Boris

(born in 1954, Dushanbe)

Chandeliers in the interior of the airport of Dushanbe, 1983, knives, candlesticks (forge iron)

usto Abdunabi

(19th century, Bukhara)

Akhunov Orif

(born in 1936, Dushanbe)

sculptor, master of embossing

Decorative panels (copper, embossing) in the interior of the Firdousi National Library in Dushanbe, easel painting

usto Kamaladdin

(19th century, Bukhara)

Kareem zargar

(19th century, Karatag)

Knives and blades of Damascus steel, jewelry

Mirzo Abdullo zargar

(19th century, Karatag)

Damascus steel blades

Jewelry

Mirzoyev Akram

(20th century, Istaravshan)

Mirzoyev Khamdam

(20th century, Istaravshan)

Mullo Abdullo

(19th century, Karatag)

smith and calligrapher

Damascus steel blades

usto Mursidjon

(19th century, Bukhara)

usto Nasreddin

(19th century, Bukhara)

usto Nizametdin

(19th century, Bukhara)

Normakhmadov Sulton

(born in 1943, Istaravshan)

Knives (steel, carving, engraving)

Radjabov Khurshed

(20th-21st centuries, Dushanbe)

Furniture, lamps, lamp-shades

Rakhimov Uston

(20th century, Khouf, Badakhshan)

smith and jeweller

Khalilov Khodji

(20th century, Isfara)

smith, jeweller

Khusainov A.

(20th -21st centuries, Istaravshan)

Weapon, horse adornment, sabres, knives

Jeweller's art

pir (patron of the craft) – Kbazzrati

Dovud (prophet David)

master – zargar

Arslon

(19th -20th centuries, Bukhara)

Akhmedov Mir Fuzal

(19th -20th centuries, Bukhara)

Yodgar Khodji

(19th century, Bukhara)

Usto Ismatullo

(20th century, Kulyab, kishlak **Sariosiyo**)

Head of the dynasty of jewelers

Shoinovi and Sayidovs

Kareem zargar

(19th century, Karatag)

Knives and blades of Damascus steel, jewelry

Kosimdjon

(19th-20th centuries, Bukhara)

usto Lichak

(20th century, Kulyab, kishlak **Sariosiyo**)

teacher of usto Ismatullo

Mavlonov Numon Khodji

(19th-20th centuries, Bukhara)

Mirzo Abdullo zargar

(19th century, Karatag)

Damascus steel blades

Jewelry

Mirzo Fozil

(19th century, Bukhara)

Mirokhu

(19th-20th centuries, Bukhara)

Mirusmon Zargar

(late 19th-early 20th centuries, Khudzhand)

Mullo Otaboi Mirboki Zargar

(19th century, Istaravshan)

Mullo Khudoyeri Istaravshani
(19th – early 20th centuries, Istaravshan)

usto Pochcho (Pochayev)
(19th – 20th centuries, Bukhara)

Rakhimov Uston
(20th century, Khouf, Badakhshan)
smith and jeweller

Uston Rakhimov
(20th century, Khouf, Badakhshan)

Mullo Khudoyori Istaravshani
(19th century, Istaravshan)
Managed the Mint of the Kokand khanate

Mukhammad Sharif b. Domullo
Mukhammad Salim Markhumi Bukhari
(19th century, Bukhara)
jeweller, served at court in the end of 19 century

Mukhtordjon
(19th -20th centuries, Bukhara)

Sayidova Mairambi
(20th -21st centuries, Kulyab, kishlak Sariosiyo)
Jewelry

Sayidmurod Zargar
(19th -20th centuries, Samarkand)

usto Khakim zargar (Kh. Yunusov)
(died in 1968, Baldjuan)

Khalilov Khadji
(20th century, Isfara)
smith, jeweller

Khodji Isokul
(late 19-20 centuries, Bukhara)
Man's belts of rich grandees and emirs

Shoinovi Khasan
(20th -21st centuries, Kulyab, kishlak Sariosiyo)
Earrings, bracelets, rings

Yuryevich Sergej
(20th -21st centuries, Dushanbe)
Jewelry with painting on stone and metal

Yakubov Ismail
(born in 1948, Rokhaty)
Jewelry (forging, braiding)

Shokhbek
(19th -20th centuries, Bukhara)

Painting of fabrics

Nasyrova Mekhri
(born in 1943, Dushanbe)
Panels made by hot batik technique

Frolova Nelly
(born in 1937, Dushanbe)
Panels made by hot batik technique

Printed cloth

masterChitgar

usto Akhmad
(19th century Kanibadam)

Bobokalon
(19th century, Karatag)

Bobosharif
(19th -20th centuries, Istaravshan)

Djumayev Akhmadjon
(20th century, Istaravshan)

usto Kareemdjan
(19th century Kanibadam)

Mirobidi Chitgar
(born in 1898, Istaravshan)

usto Murod
(19th century, Karatag)

Dynasty of Sayidovs
(19th -21st centuries, Istaravshan):

Usto Mirsayidi chitgar
his son **usto Sharof Sayidov** (born in 1918)
his grandsons **Miramin** (born in 1956), **Azim**, **Mirmaruf**, **Shukur** (20th-21st centuries)
his great-grandsons **Ilkhomdjion**, **Ilyosdjion**, **Khalimdjon**, **Salimdjon** (20th -21st centuries)

usto Niyozi Chitgar
(late 19thearly 20th centuries, Kanibadam, block Puloton)

Nozir
(19th century, Karatag)

usto Nur
(19th century, Karatag)

Tagoi
(19th century, Karatag)

usto Umar chitgar
(19th -20th centuries, Samarkand)

Usto Sharifdjan
(19th century, Kanibadam)

Dynasty of Yuldashevs
(19th -21th centuries, Istaravshan)

Leather-dressing production

masters: charmgar (master for leather dressing), kafsbduz (master who sews kausbi – heeled shoes), sabhof (bookbinder), sarrozʻh (saddle-maker), tukumduz (master who makes saddles for donkeys and camels)

Abdukadyrov Tabar
(born in 1900, Karatag)

Nazarov Khikmatullo
(born in 1910, Karatag)

Khodji Mukhamad Ali Karatogi

(19th century, Mawarannahr)

Bookbinders-sabhofo

Abd al-Kadir

(19th century, Mawarannahr)

Abd al-Khatam

(17th century, Mawarannahr)

Abdallah b. Mir Adil Khadja

(19th century, Bukhara)

Abdulkhak

(19th -20th centuries, Bukhara)

Ala Khodja

(17th century, Mawarannahr)

Akhmad b. Siddik

(18th century, Mawarannahr)

Gulam b. Khadja

(19th century, Bukhara)

Kalchidari Sakhof

(19th -20th centuries, Bukhara)

Kori Kareem Mir Neimat

(19th century, Bukhara)

Kori Odil

(19th century, Bukhara)

Mir Adil Khadja

(19th century, Bukhara)

Mir Mahsum – Khodja b. Mir

Abd al-Kareem Khodja

(19th century, Bukhara)

Mirzo Abdallah

(19th century, Bukhara)

Mirzo Mukhammad Yakub Khodja

(19th century, Mawarannahr)

Mirzo Salikh

(18th century, Mawarannahr)

Mullo Ata

(19th century, Bukhara)

Mullo Abd al-Kadir

(19th century, Bukhara)

Mullo Abd al-Rakhim

(19th century, Bukhara)

Mullo Amin Mukhammad

(19th century, Bukhara)

Mullo Lutfallah Khodja

(19th century, Bukhara)

Mullo Madjidi Kabuli

(19th century, Bukhara)

Mullo Masihyi Kabuli

(19th century, Bukhara)

Mullo Mukhammad Khakim

(18th century, Bukhara)

Mukhammad

(18th century, Bukhara)

Mukhammad Aini

(19th century, Bukhara)

Mukhammad Sayid Khodja

(19th century, Bukhara)

Mukhammad Sharif

(19th – 20th centuries, Bukhara)

Nasriddin Mukovaszoz

(19th -20th centuries, Bukhara)

Sayid Mukhammad

(19th century, Bukhara)

Fazil Khadja

(19th century, Bukhara)

Khatam Khodja

(19th century, Bukhara)

Embroidery

Patroness – Bibi Zukbro (Venus), patron of gold-embroiderers – Khazrati Idris Yusuf

masters – zarduz (gold-embroiderer), gulduz, kashidaduz (embroideress)

Abdukadyrova Kambaroi

(late 19th -20th centuries, Samarkand)

Azizova Zulfiya

(born in 1935, Khudzhand)

Embroidered skull-caps (*tubeteika*)

Alimirzoyeva Djamilya

(born in 1922, Dushanbe)

Syuzane, dresses, rumols

Akhmedova A.

(20th century, Dushanbe)

zarduzi – gold-embroidery

Akhrorova Bakhshida (zarduzi

– gold-embroidery)

(born in 1927, Dushanbe)

Embroidered skull-caps, camisoles, robes

Babayeva Kattaoui

(20th century, Khudzhand)

Chain-stitch embroidery

Bakhritdinova Zulfiya

(born in 1921, Khudzhand)

People's artist of Tajikistan

Syuzane, decorative panels with portrait images

Bidavlatbegim

(late 19th – 20th centuries, kishlak

Novatgun Dashti – Djum region)

embroideress and *kalamkash* – draughtswoman

Syuzane of large sizes

Gaibullayev Faizullo

(late 19th – 20th centuries, Bukhara)

gold-embroiderer

Giyoyeva Shoistamokh

(born in 1928, Kulyab)

Dresses, suzani, rumol

Dodobayeva Kumrinisso

(born in 1929, Kulyab)

Dresses, rumol, Syuzane

Zakirova Ozoda

(born in 1929, Khudzhand)

Embroidered scull-caps (*tebetei*)

Israilova G.

(20th century, Khudzhand)

Chain-stitch embroidery

Kalamkash Bizakhira

(20th century, Istaravshan)

Kalamkash Bitodjinisso

(20th century, Istaravshan)

Karayeva Rukhsot

(born in 1940, Khudzhand)

Embroidered scull-caps (*tebetei*)

Kasymova Sh.

(20th century, Khudzhand)

Chain-stitch embroidery

Madjidov Amondjon

(late 19th – 20th centuries, Bukhara)

Gold-embroiderer

Nagai Raisa

(born in 1941)

Ruidjo

Ortykova Zulfiya

(born in 1935, Kulyab)

Syuzane

Sayidova Bibi

(born in 1922, kishlak Dakhani

Shol of Khovali region)

Syuzane, chodar

usto boshi Salim

(19th century, Bukhara)

Gold-embroiderer, chief of court workshops of Bukhara ruler Akhadkhan

Umar b. Khayot

(late 19th -20th centuries, Bukhara)

Gold-embroiderer

Umarova Mumina

(20th century, Istaravshan, block Bogot)

Fitrat zarduz

(1664-1721, Samarkand, Bukhara)

poet, philosopher, gold-embroiderer

Fuizalova Sulton

(born in 1977, Kulyab)

Syuzane, rumol

Khayot Aksakal

(died in 30s of the 20th century, Bukhara)

Gold-embroiderer

Khayot b. Kareem

(19th century, Bukhara)

Gold-embroiderer at the court of Bukhara rulers Musaffar and Akhadkhan

Khasan zarduz

(Gerat, late 15th century)

Gold-embroiderer

Khodji Abdul Salom

(died in 30s of the 20th century, Bukhara)

Gold-embroiderer

Chodarzan Malika

(20th century, Kulyab)

Syuzane of large sizes

Yusupov Ya.

(20th century, Khudzhand)

Gold-embroiderer

Embroidered scull-caps (*tubeteika*)

Yakubova Diloru

(born in 1930, Istaravshan)

Syuzane, panels, ruidjo

Knitting and plaiting**Zairova Mokhon**

(born in 1934, Badakhshan)

Djurabs (wool, hand-crocheting)

Khaidarova Zumkhat

(20-21 centuries, Dushanbe)

Basketry (50 models in assortment)

Hand weaving (fabrics and carpets)

Aurbob (*abrbob*), *korbof*, *bofandar*, *korikhor* (weaver), *ishtibor* (master who looked after the thread content), *rabgrez* (dyer)

kortan (warper), *kudungar* (master of glossing), *oburbandi* (author of patterns on the fabric)

Ali Bofanda

(15th century, Samarkand)

Adbusamatov Dod

(born in 1941, Dushanbe)

Gobelin tapestry (wool, hand weaving) in the Museum of Kobiadian region, 1983, State Circus, hotel "Tajikistan", the Firdousi National Library,

Khodji Mukhamad Ali Karatogi

(19th century, Mawarannahr)

Bookbinders-sabhofo

Abd al-Kadir

(19th century, Mawarannahr)

Abd al-Khatam

(17th century, Mawarannahr)

Abdallah b. Mir Adil Khadja

(19th century, Bukhara)

Abdulkhak

(19th -20th centuries, Bukhara)

Ala Khodja

(17th century, Mawarannahr)

Akhmad b. Siddik

(18th century, Mawarannahr)

Gulam b. Khadja

(19th century, Bukhara)

Kalchidari Sahhof

(19th -20th centuries, Bukhara)

Kori Kareem Mir Neimat

(19th century, Bukhara)

Kori Odil

(19th century, Bukhara)

Mir Adil Khadja

(19th century, Bukhara)

Mir Mahsum – Khodja b. Mir**Abd al-Kareem Khodja**

(19th century, Bukhara)

Mirzo Abdallah

(19th century, Bukhara)

Mirzo Mukhammad Yakub Khodja

(19th century, Mawarannahr)

Mirzo Salikh

(18th century, Mawarannahr)

Mullo Ata

(19th century, Bukhara)

Mullo Abd al-Kadir

(19th century, Bukhara)

Mullo Abd al-Rakhim

(19th century, Bukhara)

Mullo Amin Mukhammad

(19th century, Bukhara)

Mullo Lutfallah Khodja

(19th century, Bukhara)

Mullo Madjidi Kabuli

(19th century, Bukhara)

Mullo Masihyi Kabuli

(19th century, Bukhara)

Mullo Mukhammad Khakim

(18th century, Bukhara)

Mukhammad

(18th century, Bukhara)

Mukhammad Aini

(19th century, Bukhara)

Mukhammad Sayid Khodja

(19th century, Bukhara)

Mukhammad Sharif

(19th – 20th centuries, Bukhara)

Nasriddin Mukovaso

(19th -20th centuries, Bukhara)

Sayid Mukhammad

(19th century, Bukhara)

Fazil Khadja

(19th century, Bukhara)

Khatam Khodja

(19th century, Bukhara)

Embroidery

Patroness – Bibi Zukbro (Venus), patron of gold-embroiderers – Khazrati Idris Yusuf masters – zarduz (gold-embroiderer), gulduz, kashidaduz (embroideress)

Abdukadyrova Kambaroi

(late 19th -20th centuries, Samarkand)

Azizova Zulfiya

(born in 1935, Khudzhand)

Embroidered skull-caps (*tubeteika*)

Alimirzoyeva Djamilya

(born in 1922, Dushanbe)

Syuzane, dresses, rumols

Akhmedova A.

(20th century, Dushanbe)

zarduzi – gold-embroidery

Akhrorova Bakhshida (zarduzi – gold-embroidery)

(born in 1927, Dushanbe)

Embroidered skull-caps, camisoles, robes

Babayeva Kattaoui

(20th century, Khudzhand)

Chain-stitch embroidery

Bakhritdinova Zulfiya

(born in 1921, Khudzhand)

People's artist of Tajikistan

Syuzane, decorative panels with portrait images

Bidavlatbegim

(late 19th – 20th centuries, kishlak

Novatgun Dashti – Djum region)

embroideress and *kalamkash* – draughtswoman

Syuzane of large sizes

Gaibullayev Faizullo

(late 19th – 20th centuries, Bukhara)

gold-embroiderer

Giyoyeva Shoistamokh

(born in 1928, Kulyab)

Dresses, suzani, rumol

Dodobayeva Kumrinisso

(born in 1929, Kulyab)

Dresses, rumol, Syuzane

Zakirova Ozoda

(born in 1929, Khudzhand)

Embroidered scull-caps (*tebetei*)

Israilova G.

(20th century, Khudzhand)

Chain-stitch embroidery

Kalamkash Bizakhira

(20th century, Istaravshan)

Kalamkash Bitodjinnisso

(20th century, Istaravshan)

Karayeva Rukhsot

(born in 1940, Khudzhand)

Embroidered scull-caps (*tebetei*)

Kasymova Sh.

(20th century, Khudzhand)

Chain-stitch embroidery

Madjidov Amondjon

(late 19th – 20th centuries, Bukhara)

Gold-embroiderer

Nagai Raisa

(born in 1941)

Ruidjo

Ortykova Zulfiya

(born in 1935, Kulyab)

Syuzane

Sayidova Bibi

(born in 1922, kishlak Dakhani

Shol of Khovali region)

Syuzane, chodar

usto boshi Salim

(19th century, Bukhara)

Gold-embroiderer, chief of court workshops of Bukhara ruler Akhadkhan

Umar b. Khayot

(late 19th -20th centuries, Bukhara)

Gold-embroiderer

Umarova Mumina

(20th century, Istaravshan, block Bogot)

Fitrat zarduz

(1664-1721, Samarkand, Bukhara)

poet, philosopher, gold-embroiderer

Fuizalova Sulton

(born in 1977, Kulyab)

Syuzane, rumol

Khayot Aksakal

(died in 30s of the 20th century, Bukhara)

Gold-embroiderer

Khayot b. Kareem

(19th century, Bukhara)

Gold-embroiderer at the court of Bukhara rulers Musaffar and Akhadkhan

Khasan zarduz

(Gerat, late 15th century)

Gold-embroiderer

Khodji Abdul Salom

(died in 30s of the 20th century, Bukhara)

Gold-embroiderer

Chodarzan Malika

(20th century, Kulyab)

Syuzane of large sizes

Yusupov Ya.

(20th century, Khudzhand)

Gold-embroiderer

Embroidered scull-caps (*tubeteika*)

Yakubova Dilor

(born in 1930, Istaravshan)

Syuzane, panels, ruidjo

Knitting and plaiting**Zairova Mokhon**

(born in 1934, Badakhshan)

Djurabs (wool, hand-crocheting)

Khaidarova Zumkhat

(20-21 centuries, Dushanbe)

Basketry (50 models in assortment)

Hand weaving (fabrics and carpets)

Aurbob (*abrbob*), *korbof*, *bofandar*, *korikbor* (weaver), *ishtibor* (master who looked after the thread content), *ragrez* (dyer)

kortan (warper), *kudungar* (master of glossing), *oburbandi* (author of patterns on the fabric)

Ali Bofanda

(15th century, Samarkand)

Adbusamatov Dod

(born in 1941, Dushanbe)

Gobelin tapestry (wool, hand weaving) in the Museum of Kobiadian region, 1983, State Circus, hotel "Tajikistan", the Firdousi National Library,

the Borbad Cinema and Concert Hall, 1984, in Dushanbe, bar of sanatorium Khodji Obi-Garm, the Palace of Culture in Kulyab, factory of outer knitted wear in Istaravshan, 1986-87.

Boltuboi

(born in 1896, Karatag)

Bondarenko Ravilya

(born in 1946, Dushanbe)

Gobelin tapestry (wool, fleecy weaving)

Yershova Valentina

(born in 1946, Dushanbe)

Gobelin tapestry (hand plain weaving)

usto Kosim

(19th century, Bukhara) dyer

Kulkova Antonina

(born in 1935, Dushanbe)

Gobelin tapestry (wool, hand weaving)

Mamadjanova Dilorom

(born in 1956, Khudzhand)

Gobelin tapestry (wool, hand weaving)

Odina Boibacha

(19th century, Karatag)

Ruzi tayor

(19th century, Karatag)

usto Sayid (puchuk – snub-nosed)

(born in 1880, Karatag)

Sulaimonova Gadobegi

(20th century, kishlak Gumbulak)

Tashpulatova Gulshan

(born in 1940, Dushanbe)

Fleecy carpet (hand weaving, wool)

Frolova Nelly

(born in 1957, Dushanbe)

Gobelin tapestry (hand plain weaving)

Shamsutdin Bofanda

(17th century, Samarkand)

Yuldoshboi

(born in 1890, Karatag)

Calligraphy

masters: *khushkhat* (calligrapher),
katib, *khattot* (copyist)

Mirzo (document copyists, teacher of calligraphy)

munshi (secretaries under the emirs and dignitaries)

Abd al – Gazi Khodja b. Tura Khodja Bukhari

(19th century, Bukhara)

Abd al-Kareem Bukhari

(18th century, Samarkand)

Abd al-Nazar b. Mukhammad Nazar

(19th century, Bukhara)

Abdallah b. Mullo Abd ar-Rakhman Khorazmi

(19th century, Bukhara)

Abdallah b. Abd ar-Rakhim

(18th century, Bukhara)

Abd as-Salim Salmani

(17th century, Bukhara)

Abdurakhimi Tomano

(19th century, Bukhara)

representative of Bobobek Ishtabir's school

Abdukodir Khodja

(second half of the 19th century, Bukhara)

representative of Bobobek Ishtabir's school

son of Abdu Khomid Khodja

Abdukhamid Khodja

(19th century, Bukhara)

father of Abdu Kodir Khodja

Abdufattokh (Magdiev)

(late 19th – 20th centuries, Bukhara)

representative of the school of Bobobek Ishtabir

calligrapher, collector of manuscripts and kitya

son of Mirzo Makhdikhan

Abdul Madjid Maksum

(Zafnun – all-knowing)

(19th century, Bukhara)

writer, calligrapher, baker, hunter,

seal-making master

Adina al-Bukhari

(16th century, Bukhara)

Aliyorbek

(19th – 20th centuries, Badakhshan)

Astankul

(19th century, Bukhara)

calligrapher and gilkor

Akhmad Donish (Akhmadi Kalla)

(1827-1897, Bukhara)

poet, politician, calligrapher, artist, astrologer

apprentice of Mirzo Sodik Djondori

Akhund Mullo Mir Mukhammad Munshi

(second half of the 17th century, Bukhara)

court secretary (munshi) at the

court of Ashtarkhanids

Bobobek Ishtabir

(late 19th – 20th centuries, Bukhara)

calligrapher, the founder of Bukharian

school of calligraphy, 19th century

master for the semi-silk fabric manufacturing

Boy Mukhammad

(19th century, Bukhara)

Sayid

(19th century, Bukhara)

representative of Bobobek Ishtabir's school

Mir Tursun (Mir Badal)

(19th century, Bukhara)

Ibrakhim Subkhi

(19th century, Bukhara)

Isam

(19th – 20th centuries, Bukhara)

Iskandar

(19th century, Bukhara)

representative of the school of Bobobek Ishtabir

Kaifi

(19th century, Bukhara)

poet and calligrapher

Kul Mukhammad

(17th century, Bukhara)

calligrapher

Kurbon Mukhammad (Kharami)

(19th century, Bukhara)

Mavlon Mirzo Barki (Mullo Barki)

(second half of the 17th century, Bukhara)

calligrapher at court of Ashtarkhanids

Mavlon Mullo Arabshakh

(second half of 17th century, Bukhara)

calligrapher at the court of Ashtarkhanids

apprentice of Khadja Yadgar

(“Zarrinkalama – Golden feather”)

Maulavi Doust

(17th century, Mawarannahr)

Makhmud b. Iskhak Shikhabi,

“Zarrinkalam” (Golden feather)

(16th century, Gerat, Bukhara)

Apprentice of Mir Ali Kharavi

Mir Abdal – Kareem Khodja

b. Mirzo Nuradiddin

(19th century, Bukhara)

Mir Abdallakh Bukharai

(17th century, Bukhara)

Mir Ali Kharavi

(died in the middle of the 16

th century, Gerat, Bukhara)

outstanding calligrapher of the Middle East

Mir Ikrom

(19th century, Bukhara)

calligrapher and seal-making master

his apprentice – Idris Makhmud

Mir Isamaddin Khodja Urlakani

(19th century, Bukhara)

Mir Maysum Olamion

(19th century, Bukhara)

official for errands under the

emir Khaidar (1800-1826)

calligrapher, nakkosh, bookbinder,
author of pictures for walls painting

Mir Mukhammad Maysum Bukhari

(16th century, Bukhara)

apprentice of Mir Ali Kharavi

Mir Salikh katib

(17th century, Mawarannahr)

Mir Khusein al-Khusaini

(16th century, Bukhara)

apprentice of Mir Ali Kharavi

Mir Khusein Khuseini Istaravshani

(1861/62-30s of the 20th century, Istaravshan,
Khudzhand, Kokand, Andizhan)

calligrapher, poet

Mirzo Abdullobek

(19th century, Bukhara)

Quran copyist

Mirzo Abdullo Munshi

(19th century, Bukhara)

secretary of the emir Akhadkhan

Mirzo Abdullo Khisari Mukhrkan

(19th century, Bukhara)

calligrapher, jeweller, seal-making master, smith

Mirzo Abdurrauf Zabiyani

(19th – early 20th centuries,
Bukhara, block Zabiyani)

Mirzo Bobo Khodja b. Atallah Khodja

(19th century, Bukhara)

Mirzo Dovud Khodja

(19th century, Bukhara)

Mirzo Zakariya bek b. Mirzo Umed

(19th century, Bukhara)

Mirzo Iskhak b. Khalil

(19th -20th centuries, Bukhara)

Mirzo Makhdikhan

(19th century, Bukhara)

representative of the school of
calligraphy of Bobobek Ishtabir

calligrapher, collector of manuscripts, kitya

father of Abdufattokh Magdiev

Mirzo Mukhammad b. Mirzo Ali

(19th century, Bukhara)

Mirzo Mukhammadamon

(late 19th -20th centuries,
BadakhshanRushan, Bukhara, Kokand)

- Mirzo Nazarbeki Shakarbek**
(late 19th -20th centuries, Badakhshan,
Porshnev, Shugnan region)
apprentice of Shokhzodamukhammad
b. Sayid Farrukhshokh
- Mirzo Rafib Mirzo Sabir**
(19th century, Bukhara)
- Mirzo Sodik Djondori**
(19th century, Bukhara)
secretary of emir Nasrullokhan (1827-1860)
poet, calligrapher and artist
- Mirzo Fazil b. Mullo Mukhammad Faizibay**
(19th century, Bukhara)
- Mirzo Fuzali Bukhoro**
(19th century, Bukhara)
- Mirzo Yunusi Shakhrisabzi**
(19th century, Bukhara)
- Mullo Adbulkasim**
(19th century, Bukhara)
- Mullo Abdullo**
calligrapher and smith
(19th century, Karatag)
scrivener at the Gissar bek's
creator of kitya
- Mullo Abd al-Khalik b. Mullo Pir
Mukhammad Khukandi**
(19th century, Kokand)
- Mullo Abdulmuimin Makhmud Katib Zabiyan**
(19th - 20th centuries, Bukhara, guzar Zabiyan)
- Mullo Iskandar Nasafi**
(19th century, Nasaf-Korshi)
- Mullo Kabil b. Mullo Badal Arab-khanagi**
(19th century, Bukhara)
- Mullo Liko**
(19th -20th century, Badakhshan)
- Mullo Mirzo**
(19th century, Bukhara)
- Mullo Mukhammad Khabiballah**
(19th century, Bukhara)
- Mullo Khodja Kalibtarosh**
calligrapher and boot-tree master
Bookholder, kitya
- Mullo Khodji Kolibtarosh**
(19th century, Bukhara)
master for wood treatment, calligrapher
- Mukhammad Alim b. Akhund Domullo
Mukhammad Sharif Namangani**
(19th century, Bukhara)
- Mukhammad Baki Djuibari**
(17th century, Mawarannahr)
- Mukhammad Gani b. Mullo
Khodji Khodja Bukhari**
(17th century, Bukhara)
calligrapher at the Ashtarkhanids' court
- Mukhammad Zabiyni**
(19th century, Bukhara, guzar Zabiyni)
calligrapher, composer of kitya
- Mukhammad Ziya**
(19th century, Bukhara)
- Mukhammad Ismail b. Khasan**
(19th century, Bukhara)
- Mukhammad Iskhak b. Mukhammad
Khodja Djuibari**
(17th - 18th century, Mawarannahr)
- Mukhammad Muzzahhib Kaliya**
(16th - 17th century, Mawarannahr)
- Mukhammad Nazar Uratepagi**
(19th century, Istaravshan, Bukhara)
representative of the calligraphy
school of Bobobek Ishtabir
- Mukhammad Niyoz**
(19th century, Bukhara)
representative of the Bobobek Ishtabir's school
- Mukhammad Riza Agakhi**
(second half of the 19th century, Bukhara)
calligrapher and poet
- Mukhammad Riza b. Sultan Mukhammad**
(16th century, Bukhara)
- Mukhammad Sabir al-Bukhari**
(17th century, Bukhara)
- Mukhammad Subkhonkuli**
(late 19th - 20th century, Bukhara)
representative of the calligraphy
school of Bobobek Ishtabir
son of calligrapher Subkhon Berdy
- Mukhammad Sharif**
(19th century, Bukhara)
served at the court
calligrapher and jeweller
- Mukhammad Khasan**
(18th century, Merv)
- Mukhammad Khusain**
(second half of the 17th century, Mawarannahr)
- Mukhammad Yusuf Divan Mirshikar**
(17th century, Bukhara)
calligrapher of Ashtarkhanids' court
- Mukhammadi Fokir**
(19th century, Bukhara)
secretary of the emir Khaidar

Mukhammadyar

(19th century, Bukhara)

Mukhiddin Lavvo

(19th century, Bukhara)

teacher of calligraphy, artist

Tursun al-Musafir Sarraf

(17th century, Mawarannahr)

Nasir ad-din Kitabdar

(17th century, Bukhara)

calligrapher, head of kitabhona at the court of Abul Gazi Abd Al-Aziz Bakhodurkhan in Bukhara

Nur Mukhammad

(19th century, Bukhara)

Nusrallah Khodja Mir Khaidari

(19th century, Bukhara)

Sayid Ali b. Sayid Akhmad al-Khusaini al-Khadari

(17th century, Mawarannahr)

Sayid Muso b. Shohhodja

(18th – 19th century, Badakhshan)

Sayid Mukhammad Musa Khodja b.**Sayid Mukhammad Makhdi Khodja**

(19th century, Bukhara)

Sayid Farrukhshokh b. Shokhpapartovi

(18th – 19th century, Badakhshan)

Sayid Khamid b. Sayid Mirza Khodja

(19th century, Bukhara)

Sayid Khodja b. Rakhmatallah Khodja

(19th century, Bukhara)

Subkhon Berdy (Mirzoi Djim)

(19th century, Bukhara)

the father of calligrapher Mukhammad Subkhonkuli

Ubaid Faiz

(19th century, Bukhara)

Umar Khodja

(second half of the 19th century, Bukhara)

Fazil Devana

(18th – 19th century, Bukhara)

Khodjiyorbek

(19th – 20th century, Badakhshan)

Khodji Mukhammad Yakub Kitabdar

(17th century, Bukhara)

calligrapher, librarian at the court of Ashtarkhanids

Khodji Khusain b. Mavlana Nazar

(17th century, Mawarannahr)

Shir Ali bek b. Khodja Nazarbek

(19th century, Bukhara)

Shokh Ismail b. Shohhodja

(18th – 19th century, Badakhshan)

calligrapher and artist

Shokhzodamukhammad**b. Sayid Farrukhshokh**

(late 19th – 20th century, Badakhshan, Porshnev, Shugnan region)

calligrapher and artist

Shokhniyoz b. Shokhpertavi

(late 18th – 19th century, Badakhshan, Porshnev, Shugnan region)

calligrapher and artist

Shokhfitur Mukhabbatmokhzoda

(late 19th – 20th century, Badakhshan, Roshtkala)

apprentice of Shokhniyoz

b. Shokhpertavi

Appendix 2.

GLOSSARY OF THE TRADITIONAL ARTS OF THE TAJIKS

- Abbandi* name of the weaving technique (applying the pattern on the warp of fabric by threads bonding with the following staining)
- Abreshim* silk
- Adras* white striped semi-silk fabric
- Ayvan* verandah, terrace; shed
- Aks* copy, image
- Alacha* (*olacha*) striped cotton (or semi-silk) fabric of handicraft production.
- Alvon* red sateen
- Angushtarin* (*khalkai tillo*) golden ring
- Andoza* measure, template
- Arbobi khirf* (*askhobi sanyat*) handicraftsmen, masters
- Arragul* ornamental motive "zigzag"
- Aspak* horse
- Afzor* instruments, implements
- Aftoba* jug for water.
- Badiya* deep cup.
- Barg* leaf, foliage
- Bakhmal* velvet
- Bekasib* (*bekasam*) a sort of handicraft semi-silk fabric for outerwear
- Binokor* architect
- Bodom* (literally "almond") — name of ornamental motive in carving, painting, printing, embroidery, pattern of the trimming tape, etc.
- Bolish* bolster-shaped pillow; pillowcase for the round pillow (*lyulya-bolish*)
- Bolor* (*tusin*) beam
- Borpush* embroidered carpet for covering the bedclothes
- Bosma* seal, stamp, printing on fabric; name of the technique of hand-stitch — attached satin-stitch.
- Bofanda* weaver
- Bulurnaksh* meander
- Buta* (literally "bush, shrubs") — name of the ornamental motive in decoration of articles
- Volod* dome, vault, ceiling
- Galladon* vessel for foodstuff.
- Gandzh* alabaster
- Gilem* — fleecy carpet
- Girdak* — circle
- Girekb* — grid in geometrical ornament based on homogeneous and heterogeneous motives
- Gul* (from Tajik "flower") — popular ornamental motive, variants of which are met in different kinds of the folk art
- Gulakhalka* — earrings
- Gulband* breast ornament
- Guldast* master "skilful fingers"
- Guldasta* pattern in a shape of bunch of flowers, the corner tower of a building
- Guduzi* embroidery
- Gumbaz* dome
- Dastarkhon* table-cloth
- Dastpona* (*dastband*) bracelet
- Dastshui* basin for hands washing before and after the meals.
- Deg* cauldron.
- Degrez* master for cauldron moulding, copper-smith; caster.
- Djoinamoz* prayerful rug.
- Djoipush* embroidered coverlet
- Djulkhirs* coarse-haired fleecy carpet, which was widespread in some regions of Tajikistan and Uzbekistan
- Djumalak* pendants for plaits.
- Doira* tambourine; name of the pattern.
- Dukon* handicraft workshop
- Dutar* two-stringed musical instrument played by plucking
- Zamin*(*tag*) background
- Zarb* embossing
- Zargar* jeweller.
- Zardevor*, *zebidevor* decorative embroidery in the form of long stripe for decoration of the upper part of the wall
- Zarduz* gold-embroiderer
- Zarduzi* golden embroidery
- Zebi-gardon* breast ornament
- Izora* panel.
- Iroki* name of the embroidery technique (cross or semicross).
- Slimi* name of the pattern in the form of creeping vegetative sprout.
- Ishkor* potash, alkali; *ishkor glaze* — potash glaze.
- Каймакдон* small vessel for cream.
- Каламдон* pen case, copper-embossed, wooden carved or painted, from the papier-mache with painting
- Kamar* (*Kamarband*) belt
- Kamarbandon* the rite of initiation into masters
- Kandakor* wood-carver
- Kandakori* wood- and metal-carving, engraving, metal embossing.

- Kanddon* vessel for sweets
- Karnai* national wind musical instrument.
- Kasaba* guild handicraft organization.
- Kolib, kalyb* 1) patterned carved wooden stamp for pattern printing onto the cotton fabric; 2) special wooden or alabaster mould for bronze casting; 3) patterned template of a jeweller.
- Kordknife*
- Kordsozcutler*, smith.
- Kordu band* belt case for knife.
- Kosa* bowl, cup in a form of piala.
- Koshini* (literally "tiled") – the name of a pattern in the ceramics finishing.
- Kuza* jug
- Kumgan* jug for water
- Kundal* technique of painting with gold and dyes on the sculptured surface
- Lali* tray
- Lyulya-bolish* see *Bolish*.
- Lagan* big dish with flat bottom.
- Lagancha* small dish; cup with lid (Fergana valley).
- Laukh* bookholder.
- Madokhil (madakhbil)* – ornamental trefoil-shaped motive traditional for all kinds of the folk art
- Marmar* marble
- Miyonband* belt-kerchief
- Minokor* enameller
- Mikhrab (mekhrob)* niche in the wall of a mosque, indicating the direction of Mecca, where the praying Muslims are to be faced to
- Nay* musical instrument of pipe type
- Nakshi devor* wall painting.
- Nakhud* (literally "pea") the smallest measure of weight, equal to 1/24 of zolotnik, used by jewellers
- Nigin* ring with precious stone
- Nil* indigo, Indian blue
- Nilufar* lotus
- Nimkosa* small braid
- Nim-suzani* small *suzani*
- Nishon (ramz, alomat)* sign, seal, symbol, emblem
- Nuskha* sample, pattern
- Oba* straight or wavy line in the ornament
- Oinabandi* stained-glass window
- Oina-khalta* mirror bag
- Oftoba* jug with round body on the high base
- Ocha-bacha (naru moda)* wooden stamp for printing, consisting of two parts
- Pandjara* (literally "fence, grating, screen") name of open-work ganged pattern
- Pargori* (literally "pair of compasses") name of wood-carving technique realized on the compasses basis.
- Peshi-kurta* braid for decoration of the front of woman's dress.
- Pul – khalta* purse.
- Pustin* fur-coat from the tanned sheepskin with fur inward
- Ravzan (ruzan)* sky-light on the roof of houses in Badakhshan, serving as a chimney hole, weathercock, etc.
- Ravok* arch, embrasure
- Radif* rithm
- Ramz* symbol
- Rang* dye
- Rasm* picture, image
- Rubob* a type of stringed musical instrument played by plucking
- Ruidjo* wedding bed-sheet
- Sadaf* mother-of-pearl
- Saikal* shine
- Salla* turban, *chalma*.
- Sallacha* woman's head-dress; *chalma*, turban.
- Sangtarosh* stonecutter; stonemason
- Sar-shuyak* vessel for head washing
- Satil* metallic vessel in a shape of a bucket with lid, it was decorated with carving and embossing
- Setorsitar*, three-stringed musical instrument.
- Silsila* chain, woman's jewelry breast adornment.
- Sim* silver; wire
- Suzan* needle.
- Suzangar* master making needles.
- Suzani (Syuzane)* large decorative embroidery, initially served as the bedspread for the newly-married, later – for decoration of room walls
- Surnai (zurna)* the wind diatonic musical instrument, resembling a flute
- Surmadon* the small bottle for the antimony (a dye for eyebrows and eyelashes)
- Tadj* the crown
- Tagora* a big cup.
- Taksim* the symmetry
- Tamga* the ear mark.
- Takhmon-push* the curtain for a large wall niche.
- Tillo bargak* – woman's forehead jewel from small golden and silver plates; it was attached to plaits or forehead, in a shape of a band
- Toki (tuppi)* the skull-cap.
- Tor (tar)* stringed-percussion musical instrument.

- Tumor* amulet, case for amulet
- Urvan* title
- Uslub* style, manner
- Usmajushak* the vessel for usma – the plant, containing the dyestuff used for eyebrow coloring
- Far* (*nur, ravshani*) shine, rays
- Khalfa* (*muzdvor*) journeyman
- Khatt* handwriting, script, line, type rage.
- Khafaband* woman's neck jewel, necklace from colored stones in metallic mounting; in late 19th – early 20th centuries – made of colored beads
- Khisht* a brick
- Khoro* (*sanghi khoro*) granite, one of the sorts of the silk
- Khum* large clay vessel for foodstuff.
- Khurmacha* a clay vessel for the milk, milk-pail
- Khuch* dog-rose, the ornamental motive
- Charkh* wheel; wooden potter's wheel
- Chatr* (*khaima, soyabon*) marquee, tent
- Chashmi bulbul* (literally "the eye of a nightingale") – the pattern, it has a lot of variations and is widespread in the art of ceramists.
- Chinni* porcelain, faience, semi-faience, ceramic ware with white shards.
- Chitgar, chitgarchi* – cloth-printer, master for manufacture of printed textiles – veils, curtains, table-cloths, etc.
- Chitgari* manufacture of printed cloth (pattern printing on a cotton fabric)
- Choykhalta* bag for tea
- Chorbarg* (literally "tetrapetalous") motive of vegetative ornament composition
- Chorgusha* small ceramic dish with four handles and lid, it was used for the butter and sugar.
- Shamdor* candlestick, cast-iron or copper-embossed
- Shamsa* (*shamsi, turundji davri*) Round medallion, patterned rosette
- Sheroz* trimming tape
- Shogird* apprentice who learns some craft
- Shona* (literally "comb") the name of border ornament. Mausoleum of Khodja Nakhshron, XI-XII century, Tursunzade. The detail of architectural Dīcor.
- Shokhi* of the tsar, the silk fabric, which was worn by grandees
- Yakrang* grisaille

Appendix 3.

THE HANDICRAFT CENTERS (KONI KASABAKHO) ON THE TERRITORY OF MODERN TAJIKISTAN

Khatlon Oblast

Ceramics (moulded, woman's occupation) Sari-Khasor (Amrou), Muminabad, Kshin-Dara, Djavzodara, Shurobad (Davlatabad), Dashti-Djoun, Sari-Reg, Porvor

Jewelry Kulyab

Embroidery Kulyab, Khovaling, Kangurt, Baldjuan, Dangara, Parkhar

Batik Kulyab

Gorno-Badakhshan Autonomous Oblast

Ceramics (moulded, woman's occupation) Shugnan, Vakhn (settlement Shirgin), Khouf, Vakhio Bolo, settlements Safedorak, Sagirdasht, Darvaz — kishlaks Gishoun, Khosit, Rubot, settlement Viskharv

Metal craft Vanch

Artistic treatment of wood Darvaz, Rushan, Murgab, Vanch, Murgab

Artistic stone dressing Darvaz (Kalai-khoumb)

Manuscript book Khorog, Rushan, Darvaz, Roshtkala, Porshnev

Jewelry Shugnan, Rushan

Knitting (djurabs, socks, mittens) Shugnan, Rushan, Khouf, Vanch

Embroidery Rushan, Shugnan, Darvaz, Murgab, Ishkashim

Weaving Vanch, Murgab, Rushan, Yazgulem, Shugnan, Bartang

Carpet weaving Rushan, Shugnan, Ishkashim, Vanch, Murgab

Ornamented mats Murgab

Sogdian Oblast

Ceramics (mainly man's occupation) Istaravshan, Khudzhand, Kanibadam, Isfara (Chorku), Pendjikent

Artistic treatment of metal Istaravshan, Khudzhand, Kanibadam

Artistic treatment of wood and ganch Istaravshan, Khudzhand, Pendjikent

Stone wares Istaravshan, Khudzhand, Pendjikent

Ornamental painting Istaravshan, Khudzhand, Pendjikent, Isfara

Manuscript book Khudzhand, Istaravshan

Jeweller's art Istaravshan, Khudzhand, Pendjikent

Printed cloth Istaravshan, Kanibadam, Pendjikent

Embroidery Istaravshan, Khudzhand, Pendjikent, Kanibadam

Carpet weaving — Asht, Ganchi, Pendjikent

Bone wares Istaravshan, Khudzhand, Pendjikent

Wollen articles Istaravshan, Khudzhand, Pendjikent

Glass-making Istaravshan, Khudzhand, Pendjikent

Weaving Istaravshan, Khudzhand, Pendjikent, Kanibadam

Regions of republican subjection

Ceramics — man's pottery — Karatag, woman's moulded ceramics — Karateghin, Faizabad (Gumbulak)

Artistic metal — Karatag, Karateghin

Jewelry — Karatag

Leather-processing manufacture — Karatag

Manuscript books — Karatag, Gissar

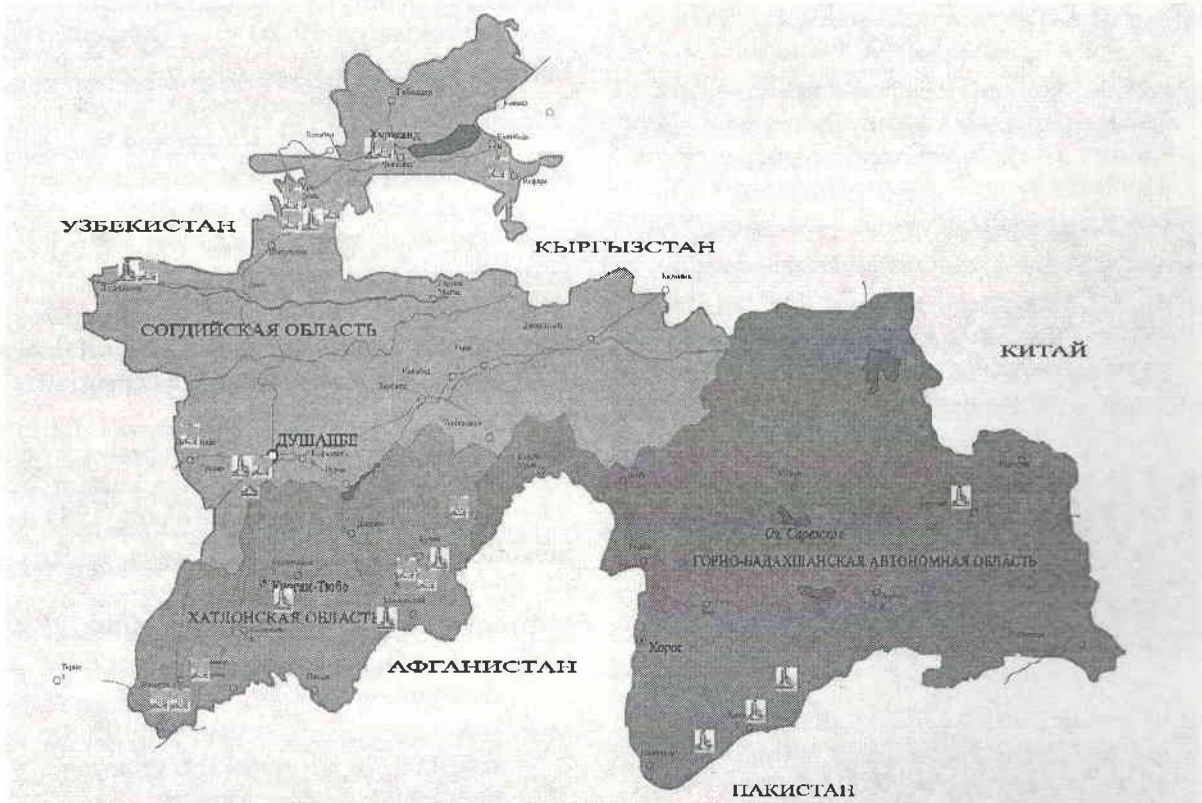
Embroidery — Karateghin, Nurek, Karatag, Gissar

Weaving — Gissar valley (Semiganch, Kafirnigan, Yangi-Bazar, Dashnabad, Gissar, Chorbog, Kibla, Kali Varzob, Zimchurud), Karatag

Appendix 4.

LOCALIZATION OF CENTERS OF ARTISTIC CRAFTS BY THEIR TYPES IN TAJIKISTAN

1. *Artistic ceramics*
Sari-Khosor, Muminabad, Dashti-Djourn, Shugnan, Vakhankhoun, Vakhio Bolo, Darvaz, Karateghin, Faizabad, Istaravshan, Khudzhand, Kanibadam, Isfara (Chorku), Pendjikent, Karatag
2. *Artistic metal treatment*
Vanch, Istaravshan, Khudzhand, Kanibadam
3. *Jewelry*
Kulyab, Shugnan, Rushan, Karatag, Karateghin, Istaravshan, Khudzhand, Pendjikent
4. *Artistic treatment of wood and ganch*
Darvaz, Rushan, Murgab, Vanch, Murgab, Istaravshan, Khudzhand, Pendjikent
5. *Ornamental painting*
Istaravshan, Khudzhand, Pendjikent, Isfara
6. *Artistic treatment of stone and bone*
Darvaz, Istaravshan, Khudzhand, Pendjikent
7. *Artistic treatment of leather*
Karatag, Khudzhand, Istaravshan
8. *Glass-making*
Istaravshan, Khudzhand, Pendjikent
9. *Manuscript books*
Khorog, Rushan, Darvaz, Roshtkala, Porshnev, Karatag, Gissar, Khudzhand, Istaravshan
10. *Carpet weaving*
Rushan, Shugnan, Ishkashim, Vanch, Murgab, Asht, Ganchi, Pendjikent
11. *Embroidery*
Kulyab, Khovaling, Kangurt, Baldjuan, Karateghin, Darvaz, Dangara, Rushan, Shugnan, Darvaz, Murgab, Ishkashim, Karateghin, Nurek, Karatag, Gissar, Istaravshan, Khudzhand, Pendjikent, Kanibadam
12. *Knitting and plaiting*
Shugnan, Rushan, Khoun, Vanch
13. *Decorative fabrics*
Vanch, Murgab, Rushan, Yazgulem, Shugnan, Bartang
14. *Weaving — Gissar valley*
(Semigan, Kafirnigan, Yangi-Bazar, Dashnabad, Gissar, Chorbog, Kibla, Kali Varzob, Zimchurud, Karatag), Istaravshan, Kanibadam, Pendjikent, Khudzhand, Dushanbe



Appendix 5.

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