



TRADITIONAL CRAFTS IN THE BUKHARA EMIRATE IN THE SECOND HALF OF THE 19TH CENTURY - THE BEGINNING OF THE 20TH CENTURY

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Abstract

In the second half of the 19th century and the beginning of the 20th century, as a result of the introduction of industry into the Emirate of Bukhara, traditional crafts, despite some changes, retained their traditional features. As a result of industrialization, craftsmen lost some of their jobs and were forced to engage in other occupations.

Keywords: Bukhara, Emirate, handicrafts, industry, palace, trade, mint, factory, production.

Introduction

During the second half of the 19th century and the early 20th century, the cities and villages of Bukhara Emirate had around one hundred handicraft industries, such as weaving, jewellery, copper, blacksmithing, ironwork, shoemaking, leatherworking, shoe-making, pottery, cradle making and thousands of artisans in them manufactured various products necessary for daily life, which made unparalleled contribution to raising the living standards of our people and helping Bukhara Emirate to achieve its place in the world market.

MAIN PART

Bukhara developed an urban handicraft industry, the development of which was greatly aided by trade relations with nomadic herders from the Kazakh deserts, and trade relations with Russia and neighboring countries. A more developed branch of crafts was spinning. Most of them were engaged in spinning, weaving, fabric dyeing and gauze production. Bukhara fabrics were also known in Volga region



and Siberia. Production of silk fabrics was also well developed. Cocoon worm is cultivated in almost most of the lands of the emirate. The most famous fabrics of Bukhara were purely royal and semi-royal fabrics such as satin, adras, brocade and bekasab. Besides, the sphere of weaving woolen cloth, cultivation and tailoring of blackberry, tanning of leather and fur items were extremely developed. In Bukhara, handicrafts were the main occupation, and simple looms were widespread. Local craftsmen were also engaged in the famous ganching, wood-carving, painting, carpentry and pottery in Bukhara. Samarqand and Bukhara paper was famous all over Turkestan, while jeweler's work and carpet weaving were considered the most developed crafts in Bukhara emirate compared to other khanates [4:186]. The work of craftsmen was hard and almost all work was based on manual labour.

Since the end of the 17th century, trade and economic relations were greatly facilitated by the development of handicrafts and the development of domestic trade. Domestic trade was dominated by foodstuffs, spinning goods, black cotton and cotton. In addition to the capital of the emirate, Samarkand and Karshi were also major centres of domestic trade. Most merchants from the south bought large quantities of gold coins from Bukhara, and instead of buying other goods from the emirate, they sold the expensive gold coins they bought in their own countries and made large profits from this [3:82-83].

In the 19th century, gold, silver and copper coins were in circulation in the Emirate of Bukhara, and they were minted only at the mint near the palace. According to information, 1 Bukhara gold coin was equal to 6 Russian rubles, 1 Bukhara silver coin was equal to 34 Russian kopecks, 1 Bukhara copper chaka was equal to 1.5 Russian kopecks [4:196]. A gold coin consisted of 22 silver coins, and 1 silver coin consisted of 50 copper coins [9:105]. As mentioned above, the emirate's expensive coins, including gold coins, were highly valued by foreign traders.

Bukhara has long been one of the major craft centres of the region. By that time the city had 250 craft and textile shops, 100 tea shops, about 70 porcelain shops and more than 50 changers' shops. There were also shops of coppersmiths, blacksmiths, butchers and confectioners. Foodstuffs, i.e. flour, vegetables, cereals, dried fruits, were stored in large warehouses. In addition, there were wood, firewood and cotton markets. During the Karakol trade, the leather trade was very intense [5:126].

One of the most common handicrafts in the Emirate is textiles, with chit, doka, adras, bekasab, duroy and yakroya fabrics being made from cotton fibre and fabrics



such as satin, khalat and shahi being produced and exported from silk fibres. Dyeing plays an important role in the textile industry. Artists used natural minerals and plants to prepare dye.

The city of Bukhara was considered a major textile centre of the emirate, where cotton and cocoon yarn was brought to the operating textile enterprises not only from the city but also from distant villages. There were 46 weaving shops in Bukhara city by the early 20th century[13:201].

By the end of 19th century Bukhara weavers were producing silk and semi-silk fabrics. Silk fabrics of Bukhara masters were very popular. By the beginning of the 20th century there were about 30 silk weaving shops, which employed from dozens to hundreds of weavers. Textiles were particularly widespread in the south-west of the city. There were a total of 12,000 looms in and around the city. Later, the number of silk weaving workshops reached 46, each employing up to 200 workers. Among the inhabitants of the emirate widespread cotton fabrics such as grey, kalim, chit, from which clothes and blankets are sewn.

At the beginning of the 20th century Russian manufacturers took over the patterns of Bukhara masters and made their own cheats, which greatly influenced the local uniform cheats in the country's market.

The Moscow-Tashkent Company established by the Russian Empire in 1970s established silk factories in Turkestan province, Bukhara and Khiva khanates and supplied the Russian market with high-quality silk and silk fabrics in large quantities [15:3]. At the beginning of the twentieth century there were 46 silk factories in Bukhara, the centre of the emirate, and 19 in Karshi [6:6].

Adra Bukhara was distributed in large quantities not only to cities of the region, but also to Eastern Turkestan and Afghanistan.

In the second half of the 19th century, Bukhara was the sole centre of jewellery-making in Central Asia. During that period the rulers of the country paid special attention to jewellery art. The palace and private jewellers made jewellery for the emir and his family, officials and members of the higher class. There were no jewellery enterprises in other towns and villages of the Emirate. In 1894, when Amir Abdulahad completely moved to Karmana, the jewellery enterprise in Ark was moved to Charboghul Palace in Karmana, where experienced jewellers worked. Apart from the palace workshops, there were about 20 private jewellery shops in Bukhara making small items such as hats, belts, bags, headbands,



children's coats and boots. Zardozas lived mostly in the guzars of Mir Do'stim and Zardo'zon.

In the country the tailoring of local garments has risen to the level of a profession requiring great skill, and hat-making, cap-making and head-dress-making occupy a special place in this field. These crafts are very common in the towns and villages of the country. Telpaktqat is one of the most widespread handicrafts, and even in the city of Bukhara there was a separate workshop of telpaktqat (Telpakfurushon). At the beginning of the 20th century 13 out of 34 sewing workshops of the city were located in Telpakfurushon. Telpak is made mainly of black leather, sheep, fox, beaver and velvet cloth [7: 85].

In Bukhara Emirate sewing of headdresses was traditionally done by women, but in the late 19th century when Zinger machines appeared in the Bukhara markets, men also began to do this work. In the city of Bukhara there were about 70 shops of cloth makers that were situated in two rows along the havuzi Lesak. There were about 20 shops, which were quite large and had a capacity of 2,000 to 3,000 tons[11:58-59].

In the second half of the 19th century and the beginning of the 20th century, the emirate had widely developed metalworking industries such as blacksmithing, iron foundry, jewellery, copper smithing and metalworking. During this period 150 smiths worked in Bukhara, of whom 50 made sickles, 30 made hoes[8:51]. The remaining craftsmen produced small items such as chains, zulfín, nails, and tools for carpenters, masons, and diggers.

The city of Bukhara was a major jewellery centre at that time, where about 400 jewellers worked. The jewellery and items made by them were sold in 40 shops. Jeweler Toki Zargaron was famous throughout the region. Jewellers used gold, silver, copper and precious stones - red ruby, ruby, emerald, turquoise, carnelian, lapis lazuli, dur, coral and mother-of-pearl for making various jewellery. In the jewellery business, pieces have fallen in price due to relatively upgraded manufacturing techniques based on new materials imported from Russia. The Zargarkhan, which belonged to the Bukhara Ark Palace, employed about 20 jewellers who produced not only silver and gold jewellery, but also silver and gold coins on minting presses. Copper coinage was minted in the village of Gurbun near the city.



Karsi-Beggi was known for its knife craftsmen. Made of steel with gilded or silver-plated handles, Karshi knives were highly prized in the market. Another branch of blacksmithing was gunsmithing, and during the war gunsmiths received huge orders from the government. In peacetime they made a living by making small items such as knives, flasks and horseshoes.

There were many iron foundries in Hisar, Karategin, Baysun, Shakhrisabz districts, Gijduvan, Vobkent, Karakol district and the city of Bukhara. In the city of Bukhara and surrounding villages there were about 40 iron foundries, which employed dozens of craftsmen. Ironworkers mainly made plough teeth, pots, lamps, grills, grills, jugs, teapots, wheel rims, thieves, oil and other items.

Copper workshops are operating in all major cities of the emirate, with about 200 in Bukhara alone. The emirate's need for copper is mainly covered by imports of copper from Russia [10:42]. Copper smiths with high taste made objects of everyday use widely used in the everyday life of the population. Various patterns and images of flowers were applied on copper vessels with candakor. Engravers decorated articles with about a hundred types of patterns, using 14 different steel pencils.

A large number of cattle (horses, camels, large and small horned animals) are raised on the territory of Bukhara Emirate, and the presence of many wild animals (wolves, foxes, elks, wild cats, Bukhara deer, marals) in the mountainous and steppe areas of the Emirate cause the wide development of leather industry.

In the second half of the XIX century, there were about 150-200 tanners in Bukhara city alone. For environmental reasons, i.e. because the stench emitted in the tanning process did not bother the population, and because of the need for plenty of water and space, tanners built their factories outside the city and lived in housing estates themselves. Eshoni Pir, Arabon, Mir Masud, Postindoza, Charmgaron and Kemukhtgaron. Shoes, household items, saddles, book bindings, belts and shins were made by tanners of different kinds of leather.

Large quantities of various types of leather produced in tanneries were brought to Bukhara from Russia, and local leather goods not inferior in quality to Russian leather were exported to Russian and European markets. Local leather products were exhibited at exhibitions held in various years in Russian and European cities [16:81].



But the lack of support for leather production by the Emirati administration and the flooding of local markets with Russian leather products began to hurt local tanners. Most of the artisans working in the emirate's major towns were shoemakers. They made a variety of shoes not only for city dwellers, but also for rural dwellers and cattle breeders. By the end of the 19th century there were about 20 big shoemaking factories in Bukhara, which employed

more than 10 masters. All kinds of shoemakers (makhshidoz, etikdoz, etc.) were working uninterruptedly all year round with sufficient funds and raw materials. Shoemakers made products worth 700-800 soums, shoemakers made products worth 1500-1800 soums and received 15% of net income [17:21].

Pottery was widely developed in the country, with potters making everyday objects, ovens, pipes and children's toys from clay. A special yellow-red soil was brought from the deserts, which was considered the main raw material. Potters decorated their wares with 200 different colours, patterns, complex and simple designs.

Milling played an important role in life of the emirate's residents. In Bukhara, there was not enough water to turn millstones so millstones were turned by force of horses or oxen. In addition, each family had a hand-mill, which met their subsistence needs.

Although Bukhara city was second only to Samarkand and Kokan in paper production, the fame of the writing papers produced here spread not only to Turkestan but also to neighbouring countries. These papers were made of silk, and their smoothness and fineness made them very suitable for Arabic writing [2:211]. According to officials of the Russian court who came to Bukhara at the end of the 11th century, not only paper but also pencils and handwritten books were sold in the city Paper market [3:57]. According to N.F. Sitnyakovsky, the Juwazi paper canal existed in the Vobkent district. Juwazi was a paper village on the bank of Juwaz creek, derived from Shahrud canal, with 30 households[12:259].

According to archival sources, at the beginning of the 20th century the paper enterprise in Bukhara was located in the villages of Galaasiya and Gurbun on the outskirts of the city. The Gurbun paper enterprise employed 46 people and the Galaasiya paper enterprise employed 51 people [14:15-36]. Although Bukhara paper could not compete with Samarqand paper in quality, it differed in the main materials used. In the middle of the 19th century Samarqand and Kokand used old



cotton and rags for paper manufacture while Bukhara used first-grade cotton [14:23].

The silky, smooth and soft, durable, weatherproof and non-moisture-resistant paper produced by papermakers is evidence of high skill of papermakers in this field.

The Baysun, Karategin and Hisar districts of the emirate are considered to be rich in iron ore. For example, in the beginning of 20th century, there were 25 ore-smelting furnaces in Boysun province, and 50 people worked there. In 1910 in Darvaz, Karategin and Hisar mines had been smelted 3-4 thousand poods of iron and the same quantity of cast iron. But the extracted ore could not fully satisfy needs of the inhabitants of the Emirate. Therefore there was a big demand for metal imported from Russia. Russian metal is notable for the strength and quality of its composition and is highly valued. For example, 1 pound of iron mined in Boysun province is sold for 91 tiyin, while 1 pound of Russian metal costs 7-8 sums[8:56]. Representatives of each craft sector had their own trade associations and pamphlets. The booklet describes the customs and traditions of the respective craft, cleanliness of the workplace and personal purity, honesty, faith, customer etiquette, product quality, human qualities, and master-apprentice relations.

Each craft sector was divided into guilds, run by a skilled master grandfather who was highly respected among craftsmen. The grandfather headed the craftsmen, controlling the observance of rules and regulations stated in the booklet, professional skills, quality of production and craft etiquette.

In the second half of the 19th century and the beginning of the 20th century, when local markets were overrun by cheap produce from Russian factories, some local artisans, unable to compete with them, were forced to make drastic cuts in production.

The technical backwardness of the handicraft machines did not enable them to increase production. A product made in this way of production, based on manual labour, would naturally have been more expensive than factory-made products, and this in turn would have led to the loss of artisans.

Although the wages of urban artisans were higher than those of rural artisans, their economic situation was not easy. Artisans in the city of Bukhara had more privileges than artisans in other cities of Turkestan. According to V. V. Bartold, during the reign of Emir Shakhmurad all craftsmen who lived and worked in Bukhara were exempted from various taxes, duties and dues. A special Tarkhan's



label was issued about him, which remained in force until 1920 [1:108]. According to this label, the artisans of the town did not pay any taxes except zakat and zakat and did not participate in khashar. Village craftsmen, along with all other classes of the population, had to pay taxes, various levies and participate in khashar. The artisan used the services of wholesalers, as he did not have the opportunity and time to sell his produce in the market. Traders called vafurush or hommtamachi in many cases gave money to poor artisans in advance and sold products 25-30% cheaper than the market price. In many cases, the exporters supplied the artisans with the necessary raw materials and in return received a finished product.

CONCLUSION

Artisans who owned a large craft workshop were called artisans and had their own stalls in the bazaars.

By the end of the 19th century hired labour had become widespread in handicraft production. Hired craftsmen were called 'nimkor' and hired by employers for different periods. This situation was widespread in the leather and metal industry, which required a lot of labour.

Until the 20th century, artisans were run by a guild, headed by a grandfather, an elder, and artisans who found themselves in difficulty were assisted by shopkeepers. By the early 20th century, guilds, which had prevailed for centuries, had replaced the large-scale enterprises headed by artisans. Artisans became owners of the fledgling large local industries, while craftsmen, apprentices and journeymen became wage labourers.

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