

HISTORY AND ARCHEOLOGY

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HANDICRAFT CRAFT IN ECONOMY KAZAKHSTAN IN THE SECOND HALF OF XIX AT THE BEGINNING OF THE XX CENTURIES

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Abstract

Article is devoted to questions of formation and development of domestic production in economy Kazakhstan in the second half of XIX at the beginning of the XX centuries. The contents of article are based on materials and the sources published in the period of the XIX century. According to the studied materials, the author allocated stages of development of handicraft work, its directions and specialization are shown. The contents of article affect activity of the imperial government in creation of Handicraft committee and educational institutions for the purpose of development of crafts and giving of market bases to them. The author showed different types of craft occupations, their features and specifics characteristic for the city and the village. Conditions of the organization and activity of handicraft work, motives of production of these or those types of craft production are revealed.

Keywords: Handicraft craft, handicraftsman, craft quarter, house industry

Introduction

Domestic production ranked high in economy of Kazakhstan in the second half of XIX - the head of the XX centuries. National crafts are expression of material and spiritual culture of the

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people. The handicraft craft is the first form of the industry which has come off agriculture that especially яpo is noticeable in economic development of Kazakhstan.

Results of research:

Handicraft craft work, is meant as such crafts for which went in is collateral, but in so wide scales that the part of production came true in the market. Mukanov M. subdivides crafts on man's and female, "the man's crafts which were especially occurring before revolution, were connected generally with the economic sphere, the female crafts connected with a life of a family, in many respects remained and develop still" [1, p.7]. Domestic industry presents the integral part of industry formation in Kazakhstan. Central place in the industrial history of Kazakhstan is taken by the process of crafts transfer into small commodity production. This process was going on non-uniformly in different manufacturing sectors.

On the basis of the historiographical analysis conducted, we can single out the following three stages in the story of domestic industry evolvement in Kazakhstan:

The first stage covers the period up to the end of the 17th century. At that stage, crafts were not differentiated according to their profile, but were the routine work of all members of the household.

During the second stage, crafts become the trade of the impoverished population, but not their last resource. That period lasted till the end of the 18th century.

Within the third stage, domestic industry becomes highly specialized and gives rise to emerging a new social group of professional craftsmen, who work for sale and according to individual orders. Trades gradually go beyond farming. This stage lasts from the late 19th century to the early 20th century and sees gradual transformation of trades into a small commodity production.

An outstanding role in Kazakhstan's primitive trade development was played by Crafts Committee which established various workshops for craftsmen. It granted them loans for launching some business, provided with warehouses for handicraft articles; the Committee also organized vocational schools, etc. In 1880s, a vocational school for Kazakh boys was established in Turgay, where schoolboys lived on a full board basis. In 1909, three apprentices finished a course in smithcraft, one apprentice finished a course in joinery, and two others a course in tailoring [2, p.35]

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In June 1912, Chairman of Crafts Committee was appointed in Akmola region. He lodged a Kokshetau demonstration Training workshop with a tanyard, a saddlery and a shoemaker's shop in a two-storeyed stone building. Crafts Committee issued a loan for craftsmen and provided them with warehouses for handicraft articles [2, p.36].

The Tzarist government supported establishing vocational schools in every way possible; vocational and trade facilities, as well as workshops were exempt from trade tax. Kazakhstan population possessed skills in various trades both in extractive and processing industries. Craftsmen in the country were not united on any legal professional basis and could be classified as town or rural craftsmen. Kazakhstan's craftsmen were qualified as tenants owing obligation in labor and in kind. For non-urban areas, the following categories of craftsmen were typical: blacksmiths, carpenters, shoemakers, brick-makers, hoopers, wainwrights, saddlers, "uisky" – yurts makers, tailors and weavers; most probably, one and the same trader double-jobbed supplying raw material with its processing, i.e. a blacksmith combined actions connected with the bloomery process, ore processing, metalwork; a shoemaker acted at the same time as leather dresser, skinner, harness maker; a carpenter combined woodwork with making yurts, etc. Outlined trade groups are extremely heterogeneous. Among them, blacksmiths stand out as a very special category. Notwithstanding the fact that other crafts had existed in rural households everywhere, none of them could be equaled to blacksmiths as to the degree of prominence.

Written sources give us the following list of craftsmen living in town: blacksmiths, jewelers, shoemakers, stove-setters, carpenters, skinner, tailors, brick-makers, carpet-makers, saddlers, and potters. The principle of singling out craftsmen of this or that profile is easy to define; the profession was given its name according to the articles mainly produced, not the production processes or materials used. Among town tailors, we can differentiate between tailors specializing in making women's clothes and men's clothes; hatters, glovers, and carpet-makers were manufacturing felt and treating wool. Blacksmiths were engaged in the locksmith's trade, brass foundry, bell founding, manufacturing iron and enamelware, special iron processing, etc. Historical records provide us with names of up to 30-40 trade groups which could be unified according to their profile. For house builders, carpenters, cabinet makers, turners,

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bridge builders, hoopers, carvers the consolidating factor was wood, the raw material used. Leather dressers, shoemakers, harness makers, saddlers and others used leather and were united accordingly. Specialization of labor was typical only of blacksmiths and locksmiths. Blacksmiths produced: firstly, all kinds of work dealing with manufacturing and repairs of building implements; secondly, they manufactured iron grates and latches; thirdly, they shod horses; and fourthly, they were making nails on a by-order basis. Locksmiths tackled more delicate kinds of work: mostly, they produced locks and keys and repaired them.

Among metal-working craftsmen, jewelers: goldsmiths or silversmiths, stood apart. The first category masters were called “altynsogushi”, and the second category ones “kumis sogushi”. Though, it is doubtful if that this type of specialization was deeply rooted.

Domestic craft industry was organized very simply. A production unit was a family, which purchased tools of trade and raw materials itself. Differentiation of labor was hardly observed within that first stage of the artisan industry development, even in such areas which required mastering several kinds of skills. For example, in the process of making a cart, one and the same craftsman was producing wooden details, metal parts, and assembled the cart, even painted and transported it to the sales location. Domestic crafts were typical of the owners of minor peasant’s farms, their family members and laborers, land tenants and agricultural workers without steady income. Farming and livestock breeding did not provide sufficient income, so peasants were willing to earn extra money.

In every town, craftsmen presented a prominent stratum. Social topography showed that some parts of any town had streets and quarters bearing artisanal names like Blacksmiths’ or Armory streets. Most typical of Kazakhstan’s towns was a small-size workshop, where a craftsman owned production means. The craftsman’s profile imposed certain requirements according to particular characteristics of the trade. Tailoring did not impose any specific demands like purchasing tools, not to mention the fact that the tailor could easily work without special premises, while a blacksmith, a saddler or a shoemaker had to incur expenditures referring to purchasing work tools and keeping an appropriately equipped workshop, usually standing apart from his dwelling.

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Among craftsmen of the same profile, a shop-steward was chosen, being most honest, rational and qualified. He was called an “aksakal”. He represented interests of his shop, defended craftsmen, settled their conflicts and rendered decisions. An aksakal bought raw material on credit and it was done on his honor; he discharged his duty without payment. Besides, a shop-steward bargained with the wholesale customers on the price; shop-stewards determined the price of workmanship collectively. With that, small scale needs of the local community and economical habits of its members set very moderate prices; so it stood to reason that local handicraftsmen could withstand any outside competition. Such a privileged position of artisans was specified not only by the cheapness of goods, but also by knowledge of habits and demands of their customers, with whom they were usually tied with the ties of blood, religion, and common history. “Living in a secluded family, a master and his customer adjust to each other to such an extent that any outside competitor can hardly penetrate into this world. All the more so for a conservative customer, who prefers to buy things from the craftsman he got used to” [3, p.38].

Trading provided only minimum of subsistence: “A craftsman can be neither rich, nor poor”, wrote D. Belov in his notes [4, pp.30-36]. Migrating Kazakh artisans did not have special workshops. A peculiar feature of a Kazakh artisan was that his work was always based on the order to be fulfilled in the customer’s aul (village). M. Mukhanov wrote that the character of domestic industry could be understood from the following diary notes written by A. Ganes (1865): “Shirts, shapans (vests), sheepskins, argaks for fur coats, cossacks, beshmets, camisoles, scull-caps, felted cloth embroidery, all these things were done by women in the household, not purchased” [5].

Blacksmiths in Kazakhstan had always worked in their own smitheries. Town and rural blacksmiths were not only making axes, honing scythes and forging knives. Town smiths were highly qualified and could masterfully forge iron or steel articles: from plowshares and helmets decorated with iron ornamented lacework to thin needles and arrows; Kazakh smiths cast “adalbakans” used as upholders and racks in a yurt. Smiths-armorers manufactured “selebe” (swords), “pala-semser”, “sapy” (kind of a court sword), “kanzhyrs” (daggers), etc. Researchers noted that among Kazakh armorers there were craftsmen manufacturing good rifle barrels.

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We have numerous sources on jewelry in Kazakhstan. A silversmith usually worked with the customer's material. There was a specific system of payment for the jeweler's ("zerger's") work: for harnessing, decorated with silver ornament, a colt was given; for the men's belt with silver ornamental elements, the customer had to pay from 4 to 8 rams.

"For melting gold, silver or lead, and incinerating metals in heavy fire, a melting-pot with a narrowed nose (known from the Bronze Age) was used. Gold or silver were usually put inside the melting-pot, coal was placed over the metal, and hot coal was blown through. The melted gold was poured into a small vessel, and used for gold plating" [6]. Stone, metal, clay or wax moulds were used for casting articles (pieces of jewelry). Cold forging techniques was popular, with use of special moulds with raised or deepened figures. By this way of impact molding, gold and silver plaques were produced for decorating "saukele", belts, harnessings, etc. One of the techniques used by jewelers was punching. They used it to make ornamental motives. A filigree technique was also widely used. In a series of jewelry, Kazakh masters combined precious metals with gemstones.

Kulmagambet Baibaky-uly (1827-1889), a goldsmith and woodcarver from Bayanaul, participated in artisan exhibitions in Omsk (1868) and St. Petersburg (1876) [6, p.61].

Saddlers were working in a separate facility, presenting a skeleton conduit. Along the walls, 14 inches wide, starting from the ceiling, wooden shelving was placed used for drying saddles. A hole in the middle of the ceiling was open around its periphery and covered in the center, which construction provided better and faster drying process. The workshop had an earthen floor with some round wooden stubs 6 vershoks thick (about 27 cm) and 4 vershoks (about 18 cm) high above the floor, used as stiff legs in the saddles making process. A small deepening in the center of the floor served for making fire in case of necessity. Craftsmen worked sitting on the floor. Making a saddle took around a month and included 27 trade operations (each of them having its own name). Size of the workshop allowed a craftsman to work at 25 saddles at the same time. The sources preserved the story about the origin of saddle-making. "Ages ago, there lived a Muslim king with the name of Dzham-Shyt. In one of his continuous war campaigns, he suffered much from raw flesh caused by riding the horse. While riding through one of the

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towns, he ordered that some stiff dough was put onto the horse's back, and when it was done, sat on it. Soon he felt better and noticed that the dough had dried and kept a certain form, very comfortable for riding. After that, he tried to lessen pain in the legs caused by their swelling and told servants to bring him the rope with loops at the ends; he spanned it over the horse's back and inserted feet into the loops. The pain calmed down immediately. The king ordered to make a saddle from wood and leather according to the dried dough form.

But the present-day form of the saddle came from the hero with the name of Hazret-Ali, Mohammed's nephew, who was rewarded by God for his heroic deeds. He was given a horse supplied with the saddle to drive the horse. The form of that saddle served as a model for the saddles made nowadays"[7, pp.1-54.].

Up to 1917, at the exhibitions, the saddles decorated with golden-plated details produced by M. Dzhainadarov were highly rated. A silver saddle incrustated with gemstones, made by a craftsman from Kokshetau, Kozhagul was marked as an outstanding piece of work, as well as a saddle with brass dressing made by a craftsman from Kokshetau, Karnykov, and an ancient saddle covered with silver. In the town of Zaisan, there lived two outstanding masters of their time, Kiyrbai Dombalov and Kabi Karibaev, who were manufacturing saddles with golden-plated details incrustated with semi-precious stones [6].

A Russian merchant D. Belov wrote in his manuscript: "A Kurgyz (Kazakh) is inherently very good at various crafts; and it is amazing that so poorly equipped, he makes such beautiful saddletrees; his seemingly awkward hands produce excellent gold and silver things. Shoes made by Kurgyz (Kazakh) craftsmen are very durable and perfectly fit your feet" [4].

Carpentry, being inseparably tied with woodwork and carving, was widely spread among Kazakhs. There exist is a popular Kazakh belief that most renowned were woodcarvers from the Kypshak, Argyn and Kirei tribes. Even the proverb says, "If a son was born to a Kirei family, a tree will see the light of day."

Carving was predestined, since it was an inherited trade. Carvers worked mostly on a by-order basis, with the customer provided material. Since the last years of the 19th century, there started a process of producing small carved things for the market. In the 19th century, professional bone work became popular. That

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material was used for decorating wooden articles, saddles, household appliances, musical instruments, etc. Bone-carvers were very well paid, highly popular with the people and were known far beyond their region. Bone-carvings were expensive and only well-to-do families could afford buying things decorated with the bone. Most expensive articles combined silver with bone decoration. Bone-carving had much in common with woodcarving and a bone-carver had to master not only bone-carving skills, but also woodwork and jewelry. He could justly be looked upon as a qualified professional, a Universalist.

Since the mid-19th century, felt production for sale started growing. Felt making was a seasonal trade, and carpet makers weaved fanciful carpets. Leather-making was also very well known in Kazakhstan. In 1863, I.Rusanov wrote: “Kazakh saddlers make shoes, belts and sew leishes, bellybands and leading reins; these articles are very durable and popular with Siberian population” [8].

The process of domestic industry evolution was very controversial and complicated. The local economy developed types of crafts dealing with processing of stock-raising products. In the process of productive relations development, craftsmen became minor manufacturers.

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