

EMBROIDERY OF BUKHARA OF THE XIX CENTURIES EARLY - XX CENTURIES

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Abstract

The art of embroidery has an ancient history. Almost all countries of the East are considered its homeland.

But the wall paintings of the cities of Varakhsha and Paykent, dating back to the VI-VIII centuries, with patterned clothes of people and veils on horses and elephants, indicate that embroidery was developed in the early Middle Ages.

Keywords: Art, embroidery, history, samples, ancient, products, painting, clothing.

Introduction

The art of embroidery was considered the most popular women's craft. It expressed not only the aesthetic worldview of the common people, it was also closely related to oral folklore. Another distinctive feature of embroidery is that, based on centuries-old traditions, it expressed the life of the people, their aspirations and dreams.

Central Asia, sericulture was developed, embroidery with delicate silk threads was widespread among the people. The craft of embroidery in its centuries-old development was closely connected with the life of the people, their traditions, customs, geographical location.

Almost the entire female population was engaged in embroidery. Girls were taught to embroider from early childhood. It is important that if in other crafts you had to go through a long and difficult path of an apprentice, then this craft did not require special knowledge. The main consumers of embroiderers' products were considered to be the residents of the house themselves, and the first, not quite successful samples of products of young embroiderers were not given much importance.

Basically, the embroiderers' products were not designed for sale. They satisfied the needs of the house, served to continue customs and traditions.

For the settled population, embroidered products were an integral part of household utensils, performed aesthetic, spiritual and material functions. Traditional embroidery served as a symbol of happy moments in the life of the people. "For many centuries, the ancient art of embroidery retained its dominant importance in the arrangement and furnishing of the house, embroidery was considered a favorite and generally available decoration of the house, clothes, and items of daily use."



The pir (patron saint spirit) of the art of embroidery is considered to be the prophets Dowd and Yusuf. In one of the risols, it is said about this craft that the prophet Yusuf was engaged in embroidery. In some sources, the mythical prophet (hazrat) Idris is called the pir - ustoz (teacher-patron) of embroidery, but for the Uzbek people it is the prophet Yusuf.

The first samples of embroidery were made with woolen threads on fabrics made of zeytun (a type of wood) and kenaf, then on woolen fabrics, on leather, even later on cotton fabric, silk, velvet, on a variety of smooth velvet - bakhmale.

Embroidery in Uzbekistan has its own ancient history. Patterns on clothes in the wall paintings of the palace of the ancient city of Afrosiab in Samarkand already resemble embroidery ornaments. This is the 5th century BC.

The art of embroidery has an ancient history. Almost all countries of the East are considered to be its homeland. Samples of very ancient products have not reached us. But the wall paintings of the cities of Varakhsha, Paykent, dating back to the 6th - 8th centuries, with patterned clothes of people and covers on horses and elephants, indicate that embroidery was developed in the early Middle Ages.

In one of the samples of ganch carving, in a rich house in the city of Paykent, there is a motif of doyragul - tupbarggul, which resembles Central Asian samples of embroidery of the XIX century.

"In the gardens of the rulers of Samarkand XIX-XV centuries, during the construction of Chodirov (tents) and Shiponov, (covered canopies) expensive decorative fabrics were used. Iridescent and sparkling canopies were sewn from different pieces of fabric, made in a technique reminiscent of technology "Trigger" Kazakh and Kyrgyz peoples, the technique of drawing on felt carpets. And it seems to us that all this is connected with embroidery!"

As early as 1403-1406, the Spanish ambassador Ruy Gonzalez de Clavijo wrote in his memoirs of a visit to Samarkand that he happened to see Timur in the palace. The miniatures of Herat, Samarkand and Bukhara of the XI-XVIII centuries also to some extent reflected the palace life of Central Asia, the custom of decorating decorative fabrics.

Miniatures of the famous Kamaletdin Behzod for Ali Yazdiy's "Zafarnome" show embroidery of majestic colored curtains, hispans, darpard, carpets, blankets for horses and camels, clothes of royalty, courtiers.

If we compare this with the folk art of embroidery of the XIX century, we will see that the main place was occupied by the image of plant motifs, similarities also in the images of flowers and other plant motifs.

In ten of the 96 miniatures to "Baburnoma" by Zahiriddin Muhammad Bobur, the life of the palace, architecture are depicted, in them we see that the patterns of clothes, curtains, spikens, darpard are embroidered with gold and silk threads. The portrait of Shah Babur, created in the early 18th century, deserves attention. The nimcha worn by Babur and the boots are decorated with beautiful embroidered patterns. The embroidery that decorates the nimcha depicts ghazals walking in nature. Despite the fact that the people depicted in miniatures are in Indian clothes, the motifs of the patterns of their clothes are very often found in Central Asian paintings (nakkoshi) and architectural decorations.



The veil depicted on the horse in the miniature "Nilbians Give Gifts to Babur" is very similar to the douri (blanket) made in the "iroki" technique in the second half of the 19th century in Shakhrisabz.

In the miniatures to the immortal works of the great poet and enlightener Alisher Navoi, clothes, curtains, blankets are depicted, the patterns of which are very similar to the embroidery patterns of Bukhara masters of the XIX century. In the miniature created in 1475 for "Navodiran-nikhoya" there are canopies similar to the medallion suzani of Bukhara of the XIX century. In the miniatures to the poet's work "Lison at-Tair" there are images of embroidery of clothes. In it you can find such types of ornaments as islimi, madohil, butta, shokhcha, etc.

We can see exactly the same flowers in the decoration of manuscripts, as well as in the architectural décor of the Middle Ages:

Thus, traditional embroidery covered many aspects of the life of the Uzbek people. It did not become only a material part of the life of the people, it expressed the worldview of the people, deep layers of national identity.

The art of Uzbek embroidery has passed a centuries-old path of development. By the beginning of the XIX century, many local embroidery centers began to form, and such peculiar schools as Bukhara, Shakhrisab, Nurata, Samarkand, Khujent, Tashkent, Fergana and others appeared. In the second half of the 19th century and at the beginning of the 20th century, these schools of embroidery were in their heyday. Uzbek embroidery is included as a decoration in the homes of the peoples of the world. I am glad that modern embroidery is not only for sale.

By developing and polishing lost traditions, modern embroidery seeks to restore the exquisite look that was inherent in it in the 19th century. At present, a lot is being done to restore the technique of seam execution, the variety of shapes, compositions, and the colorful palette of traditional Bukhara embroidery.

Created today by craftswomen - embroiderers of estikcha, bags, nimsuzani, suzani already have a fairly high artistic level.

Embroidery of Shafirkan and Gijduvan craftswomen decorates foyers and hotel rooms, conference halls.

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