



THE HISTORY OF THE DEVELOPMENT OF GOLD EMBROIDERY ART OF BUKHARA

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SUMMARY

The article deals with the history of the development of the art of gold embroidery in Central Asia and Bukhara

Key words: *art, master, pano, golden embroidery, floral embroidery, zaminduzi(the type of embroidery), shakarduzi(the type of embroidery).*

INTRODUCTION

Information about gold embroidery came down to us from ancient times. According to literary sources and Museum collections, gold embroidery was known in the ancient States of Near Asia (Assyria, Babylon, Iran, China, India, and Byzantium). Later, it became widespread in Western Europe, Turkey, and Afghanistan. Today, gold embroidery is used to decorate interior items and expensive women's clothing, as a characteristic element of the national traditional costume of many peoples of Euroasia. In Western Europe, gold embroidery products in the interior of the room and national clothing sewn with gold threads are found among the Germans, Austrians, Italians, and Spanish. In the Near East - among the Iranians, Turkish, Arabs, and numerous peoples of Afghanistan-the Afghans, Hazaras, Kurds, and Baluchs. In the Caucasus-Georgians, Armenians, Azerbaijanis, Dagestanis. In the Central Asian republics - the Uzbeks, the Tajiks, the Kazakhs.



Panno “Samani”, master Toksanova Viloyat. Bukhara 2015

Historical literature and finds of archaeologists indicate that on the territory of ancient agricultural centers of Central Asia, gold embroidery has been known for a long time. The old masters had a lively tradition that gold embroidery was known even before the appearance of silk: first, it was performed on leather, karbase, wool, and later - on silk and velvet.

Traces of gold embroidery on women's clothing, discovered by the archaeological expedition of M. E. Voronts in the territory of the Tashkent region, belong to the I-II centuries AD. "scattered threads of red gold were found at the waist and on the chest of the skeleton. Among them there were fragments of a preserved pattern in the form of curls that decorated some part of the clothing."

Sources covering the conquest of Sogd by the Arabs note for this time (VIII century) an abundance of gold embroidery in the clothes of the military Sogdian nobility. At a later time (X-XVI centuries), numerous historical data (written sources and miniatures) indicate the high development of artistic weaving and gold embroidery in Samarkand, Bukhara, and Herat. Here is what the Spanish Ambassador Clavikho, who visited Samarkand at the beginning of the XV century, wrote: "One of the fences consists of red cloth, embroidered with beautiful gold headdresses and arabesques, and the doors and arches were decorated with embroidery. The outfit of one of Tamer's grandsons consisted of the finest satin with gold-embroidered ornaments that looked like wheels."

By the XVII century, there are data that allow us to conclude that at this time gold embroidery was already an organized production. Historian Malikha reports that in Samarkand there was even a quarter of golden embroidery.

All subsequent pages of the history of this art form on the territory of Uzbekistan are inextricably linked with Bukhara, which became the capital of the Sheibanid state in the XVI century.

In Bukhara, there lived and worked wonderful folk masters of plaster works, metal minters, famous jewelers, ceramists, bookbinders and illustrators. Artisan Handicrafts were exported to cities in the Middle East and Europe. In Bukhara, the genius of many folk craftsmen was also manifested, who erected amazing architectural monuments, thanks to which Bukhara is now rightly called the city - Museum of national architecture.

Among many arts and crafts, gold embroidery has gained undying fame. From the XVII century, the name of the Bukhara master Fitrat-Zarduz (1664-1721), a famous poet, witty and modest person, has come down to us.

Seamstresses, as well as representatives of other types of Central Asian artistic crafts, were United in the Guild organization. This art was mainly done by men. However, it is known that many masters passed on the art of gold embroidery to their wives and daughters. They apparently had a perfect command of artistic seams and were capable performers, helping men fulfill urgent orders. From literary sources, according to the masters, it is known that when a lot of orders accumulated in the workshops and the masters could not cope with them, some of the work was sent home through the masters to their wives and relatives.

But their names were not taken up in the workshops, they were spoken of as: the wife of so-and-so, the daughter of so-and-so.

The process of learning golden embroidery was traditional. They took in the training of boys, mostly relatives, and mostly children of the masters themselves, rarely strangers. The training went on for a long time, sometimes for years. Having mastered the skill and received the title of master-"usta", students became hired paid workers (Khalifa). Developing in a feudal society, Bukhara gold embroidery art acquired a privileged

character, but it was performed and "came to life" in the hands of hardworking folk craftsmen full of creative imagination. Almost everything that was made in the workshops was used to decorate the Emir, the court nobles, and their wives, and a few items were embroidered on private orders for the well-to-do population.



Panno “Storks”, master Toksanova Viloyat. Bukhara

As in other types of folk art, the work of golden embroidery masters was not easy and did not bring them wealth and fame. Decorating with fabulous patterns of gold thread the luxurious clothes of the Emir and the Bukhara nobility, the masters did not even have the conditions for a secure existence.

In the XIX century, gold embroidery in Bukhara became especially widespread. The Emir's lavish Palace life, the custom of gifting valuable dresses, large orders-all this was an incentive for development. During the reign of Muzaffar Khan (1860-1885), a large court workshop was organized in the Ark-the residence of the Emirate.

It is located in the premises of Kushbegi and fulfills the most important Emir's orders. About 20 craftsmen worked in the workshop, some of them had court ranks, all of them received salaries.

Under Abdulakhat Khan (1885-1911), there were already three workshops. The first is in the Ark (at Kushbegi), the second is beyond House of Ardestan, where he lived and worked all seamstresses.

And when Alim Khan ruled (1911-1920), all significant orders were carried out by a workshop subordinate to Zakatchikalon, and more than twenty large private workshops. The aksakal(old man) of the gold embroidery masters' workshop was master Mirza - Khayit.

Among the private ones, the largest was the workshop of Usto Kori Hasan, where experienced craftsmen worked (usta Mirza, usta Yusuf, Khoja Asror, Ochildy, Baijon, Abdusalim, Mirzo Sharaf, Mirzo Akram, Borot). They were all related. Often in the workshop of Kori Hasan accumulated large orders, and then he called all the masters, the work was done together, the money was divided in their own way. Without any doubt, complaints from the masters did not arise.

In the first quarter of the twentieth century, the demand for gold embroidery products declined sharply. No more raw materials. Only individual craftsmen continued to fulfill random orders, working on low-grade substitutes. Occasionally in Bukhara there were ash-sewn products, re-sewn from old samples.

The situation changed after the unification of gold embroiderers, like other craftsmen, in producers' cooperatives. For them, according to the plan, gilded and silvered metal thread, velvet of all colors and other necessary materials were allocated. In many fishing cooperatives were created in the workshops of gold embroiderers in cocorico early masters worked-men: Abdurasul Vasiev the nephew of a talented court painter of golden embroidery Salim-karaulbegi, Amondjon Madjidov--"Tarkus", Usto Rakhmat Mirzaev, Saifuddin Sadullaev, Faizulla Gaybullaev, Umar Hayatou, Gulam Mukhamedov and others. Gradually, members of the families of working masters began to join the art, including women who owned the art of gold embroidery: B. Akhmedova, P. Khakimova, M. Kindzhaeva, M. Mavlyanova, M. Kadyrova and others.

In the 30s, gold embroidery workshops were created in the "Red woman", "Mehnatkash", and the "Red embroidery" artels, and in 1939 all the disparate workshops were United into one artels "40 years of October". And if by the beginning of the 30s 13 masters were cooperating, then in the forties there were already more than seventy of them in a specialized artels. And it is noteworthy that most of them were women. Teachers of the new generation were masters of the XIX century-men who willingly passed on their rich artistic experience to women, Nugman Aminov, Rakhmat Mirzaev, Sayfutdin Sagdullayev. In the factory school, young men and women were taught skills by Abdurasul Vasiev and Gulyam Mukhamedov.

In 1960, the 40 years of October ash-sewing artels was reorganized into the Bukhara gold-sewing factory. Today, it employs more than 400 craftsmen, and almost all of them are women.

The factory has a branch in Gijduvan, contains experienced masters-home-based workers. It annually produces art products, the collection of which is stored in the Tashkent state Museum of art.

Gold embroidery is presented quite expressively and fully in the funds of the Bukhara regional Museum of local lore, the Museum of the history of the peoples of Uzbekistan in Tashkent and The Museum of the history of the peoples of Uzbekistan in Samarkand.

Undoubtedly, a significant phenomenon in the study of gold embroidery would be the study of P. A. Goncharova, made for the State Museum of art in Tashkent (it was accompanied by a beautiful album of watercolor drawings of Bukhara gold embroidery by the talented artist N. I. Walter). However, unfortunately, it has not been published and therefore is not available even for a narrow circle of specialists. However, part of the work of P. A. Goncharova published in the collection "Folk decorative art of Uzbekistan" in 1954 and in a similar album in 1955 godu. Attention is drawn to the article "Bukhara Golden highways", published in 1955 by the venerable ethnographer E. M. Peshchereva. Another major expert on the history of material culture of Uzbekistan, O. A. Sukharieva, made a brief General ethnographic description of Bukhara gold embroidery in the book "the Late feudal city of Bukhara of the late XIX-early XX century" in 1962.

In the fundamental work of art historians G. A. Pugachenkova and L. I. Rempel "History of arts of Uzbekistan from ancient times to the middle of the XIX century", published in 1965, Bukhara gold embroidery

received a brief description and found a well-deserved place, as well as jewelry and book decoration, among the highest forms of urban art craft.

Particular interest is the “materials on the study of gold embroidery in Bukhara”, collected by M. Bakayeva in 1967 and owned by the funds of the Institute of art studies named after Hamza Hakim-zade Niyazi.

The published illustrative material is also very small.

In short, it is quite obvious that the Bukhara gold embroidery art is still waiting for its researcher.

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