

Embroidered fairy-tales (about the artistic embroidery of Uzbekistan, the end of the 17th - early 19th centuries).

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From ancient times on the territory of Central Asia, where silkworm breeding was developed, embroidery with delicate silk threads was spread among the peoples. The craft of embroidery in its centuries-old development was closely connected with the life of the peoples, its traditions, customs, and geographical location.

Almost all women were engaged in embroidery. Girls from early childhood were taught to embroider. What is important is that if in other crafts one had to go through the long and hard time of apprentice embroidery did not require special knowledge. The main consumers of embroidery products were the residents of the house.

The art of embroidery was considered to be as the most massive female craft. It expressed not only the aesthetic worldview of the common people but it was also closely connected with oral folklore. Another distinguishing feature of the embroidery is that, based on centuries-old traditions, it expressed the life of the people, their aspirations and dreams.

The Prophet Idris and Yusuf (Joseph) are considered to be (holy spirit-patron) of embroidery art.

Embroidery belongs to the oldest methods of decorating fabrics, it does not require either machines or complex technical skills and presumably, preceded patterned weaving.

It can be assumed that the ornamentation of clothing depicted on ancient terracotta figurines and wall paintings of the VI-VII centuries was embroidered.

The art of exquisite fabrics and embroidery began to develop rapidly in Samarkand - in the center of the reign of Amir Timur and the Timurids (XIV-XV c.). A vivid description was given in his book by the Spanish ambassador at the court of Timur: Rui Gonzalez de Clavijo: "In the garden there were many tents and canopies of colored carpets and other multicolored silk fabrics embroidered with inserted pieces."

The richness of the motifs of the fine folklore of the 17th-century handmade embroidery, suzane, is immortal. It is the oldest kind of art fabric,

without which it would be difficult to understand the origin of many motifs of the decoration of the living room, the motives of carving and painting of things and panels. This can be seen in the miniatures and manuscripts of the XIV-XVII centuries.

Unfortunately, the products created by the Uzbek kashtaduses - embroiderers before the second half of the 17th century did not reach us. Some samples of suzane, which reached us, date back to the end of the 17th century and the beginning of the 18th century. Embroidery flourishes in the 19th century. In the XIX century, embroidery was of national recognition, embracing many aspects of everyday life. Embroidery surrounded the person all his life and especially in its solemn moments.

The elegant beauty of Uzbek embroidery, the ancient origin of many elements of the pattern and the variety of techniques indicate the duration of the historical development of this craft and the wealth of its traditions.

Embroidery was distributed mainly in trade and craft based towns and large settlements, the centers of the ancient sedentary agricultural culture of Uzbekistan - it was not only in Khorezm. Large decorative embroidery of urban settled peoples of Uzbekistan is divided into several types: suzane (wall panel, verbal, "needle"), nimyuzane (verbal, "half suzane", has the same purpose as suzane), ruijo, joopush jakkandoz and choyshab (bed covers and sheets), takyapush (a coverlet on the pillow), oy-palyak and gulkurna (Tashkent suzane variants), sandilpush (sandalwood cover), zardevor, dorpech or kirpech (embroidery for decoration of the upper part of the walls), dzhoynamoz (prayer rug) , blankets on blankets - bugdzhoma, bedspreads on the cradle ku child - beshikpush "and others.

The content of the ornament and the composite solution of the embroidery depended on the utilitarian purpose of the piece. The large embroidery had a central field and a rim. This type of composition was inherent in embroideries, which were completely in sight - bedspreads (suzane, nimuszane, etc.), bedding products (joynamoz, etc.). For embroidered products intended for wrapping home crocheting or headscarves, other compositions are characteristic, in which embroidery adorned only visible parts of the product was embroidered.

Special scientific study of embroidery in Uzbekistan started in the 1930s. The main researchers of traditional embroidery of Uzbekistan were ethnographers. O.A. Sukhareva explored the main stages in the development of Samarkand embroidery, revealing the local features of this center, the artistic and technical techniques of the master, determining dating issues, and studying the semantics and artistic significance of ornamental motifs. Another researcher-ethnographer A.K. Pisarchik did the same important work on collecting and studying Nurata's embroideries. The history of embroidery development in Tashkent was investigated by M.A. Bikzhanov. B.H. Karamysheva published little-known and very interesting small 'wall embroideries' ilgich' from the collections of museums in Tajikistan and Uzbekistan.

One of the generalizing works was a monograph by G.A. Chepelevetskoy, in 'which the author, revealing the importance of embroidery in folk life and classifying its types and types, reveals artistic principles and local features of traditional embroidery of Uzbekistan XIX - XX centuries. In the 1960s, the 1980s certain aspects of traditional embroidery of Uzbekistan were described in the works of A.S. Morozova, D.A. Fakretdinova, K.T'ursunaliyev, D. Umarbekova, A. Allamuradov and others.

In the book "History of the decoration of fabric" M.-L. 1934. N.N. Sobolev Bukhara suzane, dating from the 17th century, is mentioned.

G.A. Pugachenkova and L.I. Rempel in his capital work in the book M., 1965, writes: "In the 16th-17th centuries, high the art of embroidery was developed: the clothes from brocade were especially famous, horsehats and horse cloth sewn with gold and all colored silk threads. " These fragile items disappeared long time ago, and, perhaps, only somewhere in the meetings, the researcher will be able to recognize the Central Asian creations brought from Khiva and Bukhara to pre-Petrine Russia. "p. 345. Photos from the Turkestan album, 1871-72, stored in the museum Literature named after Alisher Navoi in Tashkent, testify the antiquity art of embroidery and the ancient origin of the production of suzane embroidered with silk threads. The photo shows Suzanne hanging over dukan (bench), on a white fabric the ornament of doiraugul-round rossets with rounded half-lengths, characteristic patterns of Bukhara embroidery XVIII - the beginning of XIX centuries.

Journal of HALI edition # 78 1994-195 page 131 mentions An ancient Suzanne of Central Asia with the date of 1146 – hijri which is 1733-1734.

In the book "Heirs of the Silk Road of Uzbekistan" published in Stuttgart in 1997 page 274, the author of the article T.Dombrovsky writes about the three

Suzanes XV - XVIII centuries. On one of them there is an Arabic inscription with the date "1224 Sayyid Chosen (the era of Emir Haydar (1800-1826 years))"

Among the foreign researchers dealing with problems of traditional Uzbek suzane such names as G.Dombrowski, I.Kalyger, Y. Taube, E.Grub, M.Francis, K.Piner, Y. Yanai, E. Tsareva and others can be distinguished.

One of the important issues in the description of products is the question of dating. Unlike the items of embossing, on the embroidery items the date of manufacture is very rare, that's why the date is defined from the source of the sender or seller.

G. Dombrowski points out the existence track of suzane, which indicates the date of creation. Two of them date back to an earlier period than embroidery products stored in museum collections.

And one of them dates back to 1733 - 1734, i.e. XVIII century, and another suzane from Bukhara, kept in the Museum of Ethnography in Berlin, dates back to 1809.

Regarding the earliest suzane in the republican collections, the researchers considered that in the museums of Uzbekistan there are no large suzane, dating back to the beginning of the XIX century. (G. Chepelevetskaya, O. Sukhareva and others).

Unique embroidery is the suzane from light brown cotton fabric, which is stored in the funds of the State Museum of Art of Uzbekistan, which, judging from the record in the inventory card, was created in Bukhara in the XV-XVI centuries. (Figure 1). In the list of embroidery products of Uzbek museums, this suzane can be considered as the earliest. But, since the information about this suzane was not published, it is practically unknown to experts. The uniqueness of this suzane is in the ornamental composition and in the use of not only silk, but also gold threads. In the center of the vertical suzane is a white vase, mounted on a wide bowl-stand. According to the style of the pattern and composition of suzane, the nature of the forms of the vase and the stand, goes back to the so-called Iranian garden carpets of the Safavid period and finds analogies in the interiors of the Bukhara buildings of the XVII-XVIII centuries. Proceeding from these preliminary observations, this suzane, in our opinion, can be dated back to the 17th - early 18th centuries. The use of gold threads testifies to the Bukhara origin of this embroidery. Thus, this Bukhara suzane is the earliest available in our museums of hand-embroidered designs.

Nevertheless, according to the style of the patterned composition and the motifs of the ornament, this suzane stands somewhat apart typical from the row of Bukhara-style suzane, more widely - traditional Uzbek suzane of the beginning of the XIX century.

Matters of dating are interesting to consider on the example of attribution of Nurata's large embroideries, most of which are dated to the beginning of the XIX century. Moreover, of the 34 items of large Nurata embroidery stored in the State Museum of Art of Uzbekistan funds and included in the catalog, descriptions of 24 items indicate even the creation years. However, the reasons for these datings are not given, although in our opinion, they were. For example, most of the Nurata collection of embroidery was purchased by the staff of the State Museum of Art of Uzbekistan expedition in Nurata itself in 1937-39. And we assume that, most likely, the owners of embroidery, whose products were purchased, mentioned those skilled embroiderers. They also remembered the years when the embroidery was created, since most often these products were embroidered by their close relatives - mothers, grandmothers or great-grandmothers.

In the collection of the State Museum of Art of Uzbekistan, the oldest item of the Nurata embroidery school, made in the stable ornamental and technological traditions of Uzbek embroidery, is suzane from the city of Nur-Ata, dating from 1827-32. The description does not indicate where this date is taken from, but most likely, this information was obtained from the seller.

However, in favor of such dating, says some archaic and unusual patterns of the ornament. The central rectangular field of Suzane is covered with alternating rhombs with flower rosettes inside. This pattern is called by some craftsmen tobodoni (latticed), others - zanzhilya (chain), quite often found in the decor and Nurata and Bukhara embroideries of the early XIX century. If the date in the description of this suzane is correct, then we are dealing with the oldest nuratinsky suzane from the museum collections of Uzbekistan. the decor of which determines the style of the Nurata embroidery. The beginning of the XIX century is dated another suzane, embroidered on blue chintz. It differs from Suzanne in 1827 and the color of the fabric and a more free style of the central composition using the traditional scheme for Nurata embroidery schemes "Chor Shohu Yak Moh" (four bushes - one moon).

It is interesting to consider in terms of dating takiyapush, which is dated by the employees of the GMI in 1837. This date is most likely close to the truth, as evidenced by the presence of archaic subject and zoomorphic images.

According to the pattern of the rim, takiyapush is similar to Suzanne of 1827, and according to the scheme of the central field it is closer to suzane on blue chintz.

After studying the literature on the origin of Uzbek suzane and exploring the funds of the museums of Tashkent, Samarkand and Bukhara, and private collections, we can conclude that while the oldest suzane reached us, belong to the end of the XVII-beginning of the XVI century. The examples examined by us clearly show that despite the fact that older samples were not preserved, one can confidently state, taking into account the compositional, artistic and technical execution of these samples, that the art of artistic embroidery has been centuries-old development and perfection is one of the oldest folk crafts, reached its artistic height, as a folk art in the XIX century.

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