

ARTISTIC AND STYLISH ASPECTS OF GOLDSMITHING AND ITS SCIENTIFIC ANALYSIS

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ANNOTATION

Uzbek folk art has been Recognized since ancient times, and in the historical conditions of cultural development it is given special importance. Throughout the centuries-old history of the Uzbek people, types of folk decorative art have been the most amazing and popular part of our rich and colorful cultural heritage. The art forms that flourished in the Uzbek land are world famous for their incomparability and uniqueness. In particular, the examples of folk decorative art in the cities of Bukhara and Samarkand are examples of perfect, unrepeatability and historically priceless works of art created by our past generations, and at the same time, they constitute the artistic and cultural heritage of our nation, which is one of the masterpieces of world culture. Folk decorative art enriches the spiritual world of people, shapes their artistic taste, and nurtures their spirit. All art forms teach by imparting knowledge through the artistic, emotional and spiritual impact they convey to the viewer. The fact that such works of art can serve both artistic and practical purposes in their time is the reason for their widespread popularity among the people. This article presents samples of Bukhara goldsmith's art, their pattern types, embroidery styles, and historical items created in the 18th-20th centuries.

Key words: *Zardoqlik, zamindozi-guldozi, zar ip, mato, zarbof ton, orange, nightingale, bushador, kandaharcha, almond, chorgul, ka'bagul.*

INTRODUCTION

The art of goldsmithing has a long history, and its introduction into the Roman Empire from the Middle East (now the western coast of Turkey) is described by the ancient Greek historian Dionysius of Halicarnassus, who lived in the 1st century BC, in his work “Ancient Rome” (Roman Antiquities) by Lucius, the fifth king of Ancient Rome from 616 to 579. Taquinius wrote that Priscus (or Taquinius the Ancient) wore clothes polished with gold thread. According to the encyclopedic works of the ancient Roman historian Pliny the Elder, who lived in the 1st century AD, it is known that gold clothing came to the Roman Empire from the Middle East. According to Strabo, the historian of antiquity, the troops of Alexander the Great first became acquainted

with the luxury of Asian peoples. The Greeks were amazed when they first saw gilded clothing, jewelry and embroidered silk fabrics.

LITERATURE ANALYSIS AND METHODS

The existence of goldsmithing in Central Asia since ancient times was discovered in 1947 in the village of Vrevsky of Tashkent region (now Almazor town of Chinoz district) in the grave of a woman buried with goldsmith clothes belonging to the 1st-2nd centuries¹.

Art historian L.I. Rempel notes that the art of goldsmithing arose and developed in Bukhara in the 14th-15th centuries during the heyday of architecture, painting and other types of artistic crafts². In particular, Boris Andreyevich and Semyon Ivanovich Pazukhin, ambassadors of Tsar Alexei Mikhailovich sent to Bukhara and Khiva khanates in 1669 in order to free Russian captives and gather other information, stayed in Bukhara for a year and a half in the palace of Abdulaziz Khan and wrote a detailed report about their trip. According to it, Abdulaziz Khan met them in the viewing room, seated on a throne with a height of 6 steps, 4 x 4 arshin (2.84 x 2.84 meters), and sitting on a golden cushion. At the end of the trip, the khan presented them with embroidered robes and other gold-plated clothes³.

Unfortunately, goldsmithing, like architecture, fell into decline due to socio-political instability in Bukhara in the late 17th and early 18th centuries. Moreover, when the Mangit dynasty came to the throne, its first representatives - Amir Shahmurad (1785-1800) and Amir Haydar (1800-1826) were supporters of a luxurious, modest life⁴, so palace officials and nobles could not wear gold clothes. As a result, goldsmithing was not in good demand for more than a century and the art form was on the brink of collapse. For this reason, there is not a single gold dress belonging to emir Shahmurad in the museums.

However, after the middle of the 19th century, the amir, his family members and officials put on gold-plated clothes, the festive dress in the palace was widely decorated with gold-plated items, the tradition of making gold-colored robes, the export of gold-plated items to European markets, the gold-plated items of Russian,

¹ Народное декоративное искусство Советского Узбекистана. Текстиль. – Ташкент: Издательство Академии наук Узбекской ССР, 1954. – С. 179.

² Ремпель Л.И. Далекое и близкое (страницы жизни, быта, строительного дела, ремесла и искусства старой Бухары). –Ташкент: Издательство литературы и искусство имени Гафур Гуляма, 1982. - С. 244.

³ Русский биографический словарь: Изд. под наблюдением председателя Императорского Русского Исторического Общества А.А.Половцова. - Санкт-Петербург: тип. И.Н.Скороходова, 1902. - Т.13. С.112-113.

⁴ Қиличев Р.Э. XIX асрнинг иккинчи ярми -XX аср бошида Бухоро шахрида хунармандчилик: Тарих фанлари номзоди дисс. ... Тошкент, 1997. – Б. 52.

English and other trading companies became popular and caused, goldsmithing's revival and development on a wider scale⁵.

RESULTS

For the above reasons, the main part of goldsmithing exhibits of our country's museums is made up of goldsmith clothes from the period of the Mangit dynasty, made in the middle of the XIX century and the beginning of the XX century.

Goldsmith's patterns have their own names in the language of goldsmiths. For example, “guli chorbarg” (four-petaled flower), “guli shishbarg” (six-petaled flower), “guli ashtbarg” (eight-petaled flower), “lulagul” and so on. Flowers with more than eight petals were called “guli sadbarg” - hundred-petaled flower or “guli koshgari” - khaskargul. Large flowers are called “guli kosagul” or “guli kalaghi”. Depending on the type and number of leaves: “yakkabarg” - individual leaves, “dubarg” - double leaf, “sebarg” - triple leaf, “bargi majnunbed” - willow leaf, “bargi shulluki” - leech-like leaf, etc. The “tagalak” method, reminiscent of the “ram's horn” shape, was also widely used, and it was used to fill the empty space between the embroidery.

Many geometric patterns also had an early Islamic basis. In particular, the pattern of four-leaved petals is “chor madokhil” (four gates, “madokhil” means entrance in Arabic), which is reminiscent of a sun-kissed gate, one petal pattern is superimposed on the other, it is called “chor madohili durun ba berun”⁶.

The art of Bukhara goldsmithing was revived in the middle of the 19th century and significantly improved at the end of this century. In particular, in the middle of the 19th century, the masters paid attention to the relationship between the gold motifs and the background, and by the end of the century, the luxury of decoration began to take precedence⁷.

DISCUSSION

In particular, the Durham tunic, now stored in the Bukhara State Museum-Reserve, made at the end of the 19th century, was sewn using the “zamindozi-budozi” method. The base fabric of the “Almond”



ЗАРДУЗ ТҶҲ. БУХОРО. XIX АСР ОХИРИ. БДМҚ, КП-1789/9

⁵ Ремпель Л.И. Далекое и близкое (страницы жизни, быта, строительного дела, ремесла и искусства старой Бухары). –Ташкент: Издательство литературы и искусство имени Гафур Гуляма, 1982. - С. 244.

⁶ Гончарова П.А. Золотошвейное искусство Бухары. - Ташкент: Издательство литературы и искусство имени Гафур Гуляма, 1986.- С. 38.

⁷ Ахмедов Э.Я. XIX аср иккинчи ярми – XX аср Бухоро тасвирий санъати шаклланиши ва ривожиди анъанавий маданиятнинг аҳамияти: санъатшунослик фанлари номзоди дисс. ... –Тошкент, 1993. – Б. 64.

embroidery is red, green and blue velvet, in the center of which an “Islamic” pattern in the “Budozi” style is embroidered and filled with “tagalak”. “Mavji Yakroya” is embroidered on the base of the main fabric, and silk stripes are sewn on the belt. Although P. A. Goncharova did not fully illuminate this coat in her research: “The coat was sewn in 1893 in the private workshop of Mirza Haydar according to a sketch by master Amonjon as a gift to the emir. Later, the emir gave it to Kazikalon Badriddin,” he says⁸.



ЗАРДУЗ ТҮН. БУХОРО. XIX АСРНИНГ ИККИНЧИ ЯРМИ.
СДМҚ, КП – 2306

The “Davkur” cloak of the second half of the 19th century is sewn on green velvet in the style of “bouquet of flowers”. Turunji Zaminbardari has four “altar” forms alternating with a “bush”, the central “nishan” is enclosed in a bordered circle with a multi-leaf pattern. At the ends of the “mehrab” there is a “madokhil” pattern, and the lower (vase) part is connected with “ka’bagul”. Patterns like “orange” are repeated on the border⁹.

Among these tunics, the darham cloak definitely stood out with its most carefully thought out design and complexity of tailoring. In particular, P. A. Goncharova “... 4 people work on the manufacture of a coat of average complexity for one month, and 12 goldsmiths work on the manufacture of a Durham cloak for three months. According to documents from the treasury, 3,233 coins were spent per ton,” he noted¹⁰.

A copy of “butagul” was sewn in the “guldozi” method on a purple and red velvet ear belonging to the end of the 19th century, kept in the fund of the Bukhara State Museum-Reserve. The areas free of patterns are filled with “tagalak”. In the center of the pattern “Butagul” is written in Arabic “Allah, I ask You to forgive my sins and give me good health!”¹¹



БОШ КИЙИМ. БУХОРО. XIX АСР ОХИРИ.
БДМҚ, КП-1762/9

⁸ БДМҚ, КП- 1789/9. Узунлиги 151см., кулочи 222см.

⁹ СДМҚ, КП - 2306. Узунлиги: 140 см., эни 86 см.

¹⁰ Гончарова П.А. Золотошвейное искусство Бухары. - Ташкент: Издательство литературы и искусство имени Гафур Гуляма, 1986.- С. 40.

¹¹ БДМҚ, КП-1762/9. Баландлиги 16 см., диаметри 20 см.

CONCLUSION

Goldsmithing was officially considered a court art in Bukhara from about the middle of the 19th century until 1920, when Bukhara was occupied by the Red Army led by M. V. Frunze. After the disappearance of the emirate palace, which was the customer of almost all goldsmiths made in the city, the establishment of the Soviet government and the repression of the wealthy population, the sharp decrease in demand for goldsmiths led to the closure of goldsmiths' workshops. In turn, the goldsmiths joined craft artels in order to make a living and began to make mostly small items (mainly hats and some women's clothes).

Despite the difficult times for the owners of this “royal” profession of Bukhara, some goldsmiths remained faithful to their profession and taught their children their knowledge and experience as a father-inherited craftsman. However, in a short period of time, the art of goldsmithing also came to the attention of the Soviet government, and the demand for skilled masters of this craft increased again.

Thanks to the attention paid by our state, today goldsmithing is becoming one of the most flourishing branches of art. While the styles of goldsmithing of the Emirate period have been preserved, they continue to develop in harmony with the demands of the times.

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