



HISTORY OF THE FORMATION OF UZBEKISTAN ZARDUSTIC ART

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Abstract: This article provides an analysis of the diary of the famous work of Ispan elchisi Klavixo, Abdurazzoq Samarqandiy Giyosiddin Naqqash, an artist and historian of the Timurid period, who lived in the Shahrukh Palace in Herat. The article also analyzes the problems of the study and historiography of this diary.

Keywords: gold embroidery, gold thread, silk, wool, embroidery, camisole, chakmon, turunj (Arabic: lemon) - type of pattern, shoes, turban, duppi, nimcha, girih, scissors, korchup, anqo (bird)

In this article

According to scientific data, there are up to five thousand ethnoses and ethnic groups in the world. More than a hundred peoples live in Uzbekistan. Each of them has a long history. It is extremely difficult to objectively assess the origin and ethnic history of the Uzbek, Turkmen, Kazakh, Karakalpak and other Central Asian peoples belonging to the Turkic language group without clearly imagining the ancient complex ethnic process in the region. Our ancestors, who were formed from the union of various peoples of different races and religions, created a high culture with writing and the first state from the most ancient times, according to a series of scientific articles and monographs by Doctor of Philosophy, Professor I. Jabbarov.¹

HISTORY OF THE DEVELOPMENT OF UZBEKISTAN NATIONAL CLOTHES AND ZARBAPOP GARMENT - Archaeological finds, historical manuscripts, the school of zardus among the peoples of Central Asia, especially the Bukhara Emirate and the Temurids of Samarkand, the Spanish ambassador Clavijo and Abdurazzok Samarkandi² The history of the origin and development of goldsmithing is analyzed using the example of the treatise "Hindiston safarnamasi" by the

Introduction

In our scientific analysis of the HISTORY OF THE FORMATION OF THE ART OF GOLDEN GARMENT, we can see that the general Uzbek (Turkic) ethnos was formed as a people in the 20th century and the foundation of today's independent Republic of Uzbekistan is the formation of competencies for entering into social relations based on national and universal values. At the

¹Iso Jabbarov "O'zbek xalqi etnografiyasi". "Jahon adabiyoti" jurnali, 2009 yil 12-son.

² Абд ар-Раззак, полное имя Кемаль-ад-дин Абд ар-Раззак ибн Исхак Самарканди — тимуридский персидский историк, шейх. Temuriylar davrining mashhur tarixchisi.

https://uz.wikipedia.org/wiki/Abdurazzoq_Samarqandiy

А. Ўринбоевнинг <https://e-tarix.uz/shaxslar/709-maqola.html> , А. Самаркандий «Хиндистон сафари достони. Саехатлар кундалигидан.

current stage of development of the education system in the field of fashion and design, the complex use of traditional teaching aids and information technologies is used to develop artistic crafts, folk crafts that have emerged on the basis of the practical experience of our people accumulated over the centuries, with their diverse types, forms and regional characteristics. In particular, goldsmithing, as a type of folk craft decoration, is a branch of applied art in which ornaments are created by embroidering with gold, silver, and silver thread, fine wire, and silk.³

The regional characteristics of Uzbek clothes with gold embroidery dating back to the late 19th and early 20th centuries are that this Zardozi craft is one of the oldest types of embroidery, which means embroidery with gold thread. It comes from the Persian word zar (gold) and dozi (to embroider). The art of Zardozi has a long history in its own right. The homeland of Zardozi is Babylon, and when it became part of the Roman Empire, it became famous throughout the world for its colorful embroidery made of gold, silk, and woolen threads. In Byzantium, only imperial officials and nobles wore Zardozi clothes. Due to constant cultural and political cooperation with Byzantium, the art of Zardozi also developed in Turkey during the Ottoman period and in the palace of the Iranian kingdom. Examples of the development of the art of Zardozi in Iran can be seen in the examples of Zardozi made in the 15th-17th centuries. The art of goldsmithing also came to ancient Russia from Byzantium. Within Asia Minor, goldsmithing also developed in the 13th and 15th centuries. In short, wherever Byzantium exerted its influence, goldsmithing developed there. Archaeological finds and historical sources show that in the 1st - 2nd centuries, goldsmithing was widespread among the peoples of Central Asia. In 1947, an archaeological find in the village of Vrevsky, Tashkent region, found goldsmithing dating back to the 1st - 2nd centuries in a woman's grave.

Analysis of the literature on the topic:

The historical and geographical information of this source is also valuable. It describes the movement of caravans along the Great Silk Road, its branches, the places where the caravan routes passed, and the population. In this article, we will explain with several points how important it is to use the diaries of historical travelers in today's research.

Abdurazzaq Samarkand⁴ «In his work "Hindustan Safarnama" in 1442, he mentioned that among the gifts of ambassadors traveling between Northern India and Herat during the reign of Shah Rukh, there were embroidered clothes. In 1465, he mentioned embroidered clothes in documents about the "Ashratkhana" mausoleum. Wasfi, who lived and worked in Herat⁵ In his treatises, he described the craft of making clothes and goldsmithing. The 17th-century Samarkand poet Fitrat⁶ Her main profession was goldsmithing, and she created beautiful gold embroidery on fabrics.

Many art historians have conducted a number of studies on the history of the Bukhara and Samarkand schools of goldsmithing. Studies show that at the turn of the 19th-20th centuries, a unique school of goldsmithing was created in Bukhara, Samarkand, Fergana and other places. Goldsmithing clothes made of expensive fabrics were widely distributed among various classes of the local population. These clothes were mainly sewn for the emir's palace and the wealthy.

³ Iso Jabbarov "O'zbek xalqi etnografiyasi". "Jahon adabiyoti" jurnali, 2009 yil 12-son.3-4 66.

⁴ Абдураззоқ Самарқандий, тўлиқ исми Камолиддин Абдураззоқ ибн Жалолиддин Исҳоқ Самарқандий (1413.7.11 - 1482, Ҳирот) — машхур сайёҳ, элчи ва тарихчи.

⁵ Зайниддин Махмуд Васифи — таджикский писатель, историк и поэт автор Бадаи ал-Вакаи" — «Удивительные события» — сборник записей исторического, мемуаристского, эпистолярного, биографического жанров, описанием новостей и «чудесных явлений», а также включает в себя несколько десятков образцов поэзии авторства Васифи.

⁶ S. Mahkamova.Sidorenko A. I., Artikov A. R., Radjabov R. R., Zolotoye shityo Buhari, T., 1984.

Hundreds of skilled craftsmen worked for the needs of the emir's palace. The profession of most of these craftsmen, inherited from their ancestors, was to sew for the palace people jackets with intricate patterns, beautiful dresses, boots, duppi (four-cornered headdresses), veils, women's peshmati (i.e. abayas), royal tunics for children, jackets, blankets, bedspreads, and prayer rugs. The craftsmen were ordered to sew these clothes on the orders of the khan for family celebrations or holidays. No one, not even the highest officials, had the right to order any of the above clothes for themselves; they could wear the decorated clothes only when the emir gave them as a gift. In the 15th-13th centuries, goldsmithing reached a high level in Bukhara, Samarkand, and Herat. Its development in the 19th century is associated with Bukhara. The craft of goldsmithing, which has been preserved in Bukhara, has been honed and improved over a long period of time. Goldsmithing was mainly done by men (now it is also widespread among women), and they worked in workshops. In the 1930s-1960s, the simpler the designs reflected in goldsmithing were, the more elegant and attractive the embroidery and flowers were. In the 1870s and 1880s, colorful silk threads mixed with gold thread or gold thread were used. The goldsmithing of the 1890s and 1900s was distinguished by its extreme delicacy. Various embossed patterns⁷ -i.e. floral girikh - consists of plant and geometric pattern elements. Its elements include geometric and plant-like patterns. Used in Islamic styles reflecting symbolic patterns for ceremonies, they consist of stylized and depicted pattern elements of pigeons, lions, fish, state emblems, etc. Also, zarduz masters have been depicting something and reality in a symbolic way. For example, the zirq flower symbolizes peace and longevity, and curly patterns bring abundance, wealth, and Anqo (bird) brings happiness to a person. Stars and other similar decorations in the decoration of elegant clothes give a special charm to the item, especially the embodiment of the davkur⁸-that is, davkur is a common pattern in goldsmithing, a border pattern. The edges of the garment (collar, sleeve ends, etc.) are sewn with a border pattern, leaving the rest open. The back shoulder of the garment is decorated with a turunj⁹ Decorative embroidery ("tawq") is sewn in the form of a border. The pattern is of different widths (wide, luxurious or thin), and is made of plant-like ("shash barg", "bargi khazon", "almond", "double almond", etc.) and geometric (star, circle, tile, etc.) shapes. It is made of velvet, stones are set. In Davkur zarduzi embroidery, various decorative stitches are used, increasing the artistic value of the item. played a special role. In the 20s of the 20th century, all types of practical items changed, the former luxurious items were replaced by elegantly crafted items that meet the demands of the era, the embodiment of the pattern was simplified, and traditional patterns were enriched with forms expressing the spirit of the era. Zardozi began to make women's festive dresses, traditional items, gift tunics for men, and skullcaps¹⁰. The only surviving examples of embroidered clothing belonging to the last dynasty of the Mangids who ruled in Bukhara in the 19th and early 20th centuries are copies of the zarbof clothing. In 1800-1826, a zarduz maksī (made in 1810) made during the reign of King Heydar Khan has been preserved. In 1827-1860, a large number of embroidered clothing from Amir Nasrullah Khan have been preserved. A large number of zarduz clothes belonging to Abdulahad Khan, who ruled from 1895 to 1911, have been preserved, and that period is considered to be a period when the art of zarduz flourished. In Central Asia, zarduz, like other crafts, were organized into a special organization. At that time, there were about 350 zarduz masters in Bukhara. There was a special organization that controlled them. There were treatises similar to the charter of the workshop, which required the observance of religious rituals

⁷ "Girix" so'zi asli forsha-tojikcha so'z bo'lib, "qochgan", "tarqalgan", arabchada "tugun" ma'nolarini anglatadi.

⁸ O'zME. Birinchi jild. Toshkent, 2000-yil

⁹ Turunj (arab.- limon) -naqsh turi; hoshiya va asosiy maydondan tuziladigan naqsh mujassamoti markaziga ishlanadi. Shakli limonga o'xshaganligi uchun

¹⁰ С.С.Булатов, Х-Нуриддинова. Кичик мутахассислар тайёрлашда халк оғзақ^иждоди на— муналардан фойдаланишнинг назарияси ва методикаси" (монография) -Т.: «Iqtisod-Moliya».2014.20-21 -б.б.

and customs. Most of the Zardozi lived in places close to the surrounding Guzars. The Bukhara emir's palaces outside the city, Sitorai Mohikhosa and Shirbudun, held a market every year, where pottery, coppersmithing, carving, knifemaking, hat making, and other types of folk art, as well as goldsmithing, were organized. Four Six Weeks in Shirbudun, Sitorai Mohihosa¹¹ (Sitorai Mohi Khas, "The Palace Equal to the Stars and the Moon", according to historical sources, belongs to the 3rd generation of the Mangit dynasty in Bukhara.) The tours last for about two weeks..



Figure -1. Sitorai Mohi Khosa - Amir Olimkhan House Museum, Zardozi Night

Picture-2. Sitorai Mohi Khosa - Address in Amir Olim Khan House Museum ...

This festival was considered a traditional holiday of the people every year and was legalized by the government. The holding of such festivals made a great contribution to the development of folk art. During the feudal era, goldsmithing, like all crafts, was considered sacred. Because the respect for every craft and profession was so great that the masters did everything they did with all their heart. According to the masters, the first master goldsmith, the first teacher, the invisible patron and pir Hazrat Yusuf was said to be. There is a small treatise about this, in which it is said that the emergence of the goldsmithing profession, the rules of law for studying it, the prayers read before work, and the worship of the patron of the goldsmithing profession, the "spirit of the pir", continued for a long time. On the day of "Guli Surkh", that is, in the first days of spring, the goldsmiths came to the village of Bahavuddin near Bukhara, slaughtered sheep and made gods. All goldsmiths gathered on Thursdays and Sundays of the week in honor of the spirits of the Pirzodapar (teachers). The recitation was held at the table, and the reciter explained the rules of the law of origin and the prayers to be recited. After the recitation, people gave the reciter a tip (nazirnyaz). This further increased their respect for the goldsmith's profession. In Bukhara, there were palace goldsmith workshops, which were located in the palace, in the royal buildings, and in the courtyards of high state officials, and were provided by the emir's treasury. In 1860-1885, there was one workshop in the palace, and in 1885-1911, there were two workshops. The first workshop was in the royal house of the prime minister of the state, the kushbeg, and the second was in the house of the zakatchi, who handled the emir's financial and tax affairs. There was also a goldsmith workshop in the house of Qazi Kalon Badriddin. The king gave him permission and had rights on a par with palace workshops. In the home workshop of Qazi Badriddin, various types of souvenirs were made with the special permission of the emir. In 1894, the permanent move of Emir Abdulahad to Karmana stopped the work of the palace workshop. At first, palace orders were made by private craftsmen. Later, they were carried out in the workshop at the

¹¹ Дворец Ситорай-Мохй-Хоса́ — загородная резиденция Бухарского эмира, выстроена в конце XIX — начале XX века. В настоящее время в ней располагается музей декоративно-прикладного искусства.

Chorbogigul Palace. In 1915, Amir Olimkhan¹² During this period, a royal workshop was established in the house of Kushbegi Mirzo Urganji in Bukhara. This workshop was at the disposal of Qushbegi. From 20 to 40 masters worked in it despite the lack of work. The workshop was headed by a craftsman. The craftsman was chosen by the qushbegi from among the experienced, qualified tarkhkash (i.e. the master who draws patterns). One of them was a korovulbegi in the art of embroidering flowers, and Salim worked as a craftsman. Later Shoiddin and Abdushukur broke up. They hired goldsmiths, ensured that orders were fulfilled on time and that the work was of high quality. The craftsman distributed velvet, silk, thread and other raw materials. Only the master received the kalobatun, that is, the precious thread from the special mirza kalobatunchi appointed in the Qushbegi office. Kapobatun was stored in a safe place. Flower cutters are considered to be the main people in the royal workshop. It was called "gulbur". The chief "chobadarkash", that is, the master craftsmen who made the hoops, who came from among the painters (tarhkash), was in second place, while the "gulbur" (i.e., the flowers with the patterns were first drawn on cardboard and skillfully cut out with special scissors, and these cut patterns were sewn onto the printed duhoba night and sewn on with gold thread). Making hoops and transferring the flower pattern (pattern copy) to the fabric was the most responsible work, and not all goldsmiths could do this work, so later only masters who were engaged in making hoops or kergi (hambora) were distinguished.¹³ Work was intense in the palace workshops. Masters worked from the call to prayer until dusk. They were paid according to their qualifications. On holidays, senior masters were given money and gifts. The government provided hot meals to the masters. They were divided into "hatchobi non" and "hatchobi khet" (meat), which were engraved on special boards. The salary was paid on Thursday, the day of rest, according to the calculation made by the mirzo from the kushbegi's office. The masters gave the apprentices one third of the money. Food in the workshop was considered one salary. The apprentices took the food home or sold it to the poor, and they divided the money. The masters sometimes worked at night. They were paid an additional one tanga for "kori shab" (evening work). In some cases, urgent work was carried out by taking the order to the masters' homes on a contractual basis. If there was an urgent need in the palace workshop or in order to increase the number of goldsmiths, several of the best masters were required from the kushbegi mahalla to work in the ark in the name of the aksakal, and the masters and owners were mobilized to work in the ark. In addition to the king's goldsmith workshop, there were also private workshops, numbering about 25. The years 1885-1911 were a period when the art of goldsmithing flourished in Bukhara. The products produced by the workshops of different periods were different. During the reign of Muzaffar Khan, private workshops were given considerable freedom, and they were allowed to sew whatever was sewn in the royal workshops. During the reign of Ahad Khan, it was forbidden to sew clothes worn by court officials and high officials. Individual goldsmiths would take their wares to the markets and sell them to merchants. The governors of various provinces in Bukhara would buy them from the emir every year for a traditional fee of ninety taels. The master Masharif, nicknamed "Sharif Chilyolak", had prepared in advance compositions of flowers that could be used on both the tunic and other items. Flowers that would have taken months to be made were made in a day or two. Private workshops often fulfilled orders from the emir's palace. They were given fabric and flower designs from the treasury. The owner of the workshop bought the remaining small items. The kushbegi paid the court for the order. The goldsmiths also did small repairs. They repaired worn-out turbans, women's

¹² Эмир Бухарского эмирата — высшая государственная должность в Бухарском эмирате с 1785 по 1920 год.

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[П.А. Гончарова - Бухоро зардўзлик..O'zbekiston fanlar akademiyasi Tarix instituti 155 -б.
http://fat.i.uz](http://fat.i.uz)

headscarves, and others. The goldsmith's flower from the worn headscarf was cut out and transferred to a scarf. In order to eliminate the resulting seams, an additional thin line was sewn along the edge of the flowers. The embroidery hoops had to be cleaned frequently. The master wiped the embroidery threads with soft cotton soaked in embroidery water.

The theoretical and methodological foundations of the study were applied to the methods of historicity, scientific objectivity, systematicity, chronological method, historical comparative method, and historical-systematicity known so far in the science of fashion and design.

Analysis and results:

Along with the Bukhara school of jewelry, it is worth highlighting ancient Samarkand. Because in the 15th century, Samarkand was famous in the world not only as a center of science, but also in the cultural and educational sphere. During the Timurid era, the Samarkand courtiers and wealthy people used jewelry to demonstrate their wealth, power, and glory, and the image of "A, Temir soraygan bog" reflected in the diary of Klaviho and various paintings tell about the uniqueness of the valuable jewelry and homae in the Timurid palace. /(<https://www.google.com> (History of the peoples of Uzbekistan. Jumaboev F. 286 p. <https://e-library.namdu.uz>)

Evidence that headdresses resembling skullcaps, sewn using the zadroz technique, existed in ancient times can be seen in archaeological monuments, wall inscriptions, terracotta figurines, and oriental miniatures of the 15th-16th centuries. Several similar images of headdresses have been preserved in the fine art of Panjikent. Various types of women's headdresses are found in miniatures of the 15th-17th centuries in Maveronnahr and the first half of the 16th century in Samarkand.

Conclusions and suggestions:

In conclusion, it is appropriate to say that Uzbek embroidery cannot be fully imagined without its unique type of zadroz art. Jewelry, traditionally, belonged to men, and they passed down their craft to their children. The traditions of the art of jewelry are still relevant in the current intellectual era, as it is the need of the hour to interpret traditional clothing in new ways, in a new modern way, and to bring the theme of fashion and traditional clothing to the level of grande couture based on various collections. Jewelry is an interesting and creative activity, which is important because it brings a lot of joy to a person, is a pastime in his free time, and introduces a person to the world of elegance.

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