

SOME NOTES FROM THE HISTORY OF THE ART OF UZBEK EMBROIDERY OF THE NURATA OASIS

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ANNOTATION

This article is devoted to the explanation of some examples of embroidery, which is considered a unique masterpiece of traditional textiles in the history of the Uzbek people, located in the museums of the world and our country. Particularly important are the sources in the embroidery of the Nurata oasis, quilted blankets, and suzani, not only in our republic but also stored in museums of foreign countries, which have captured our times and are still popular.

The focus of the study is the essence of suzani, embroidered in the Nurata oasis and reflecting feelings, interesting in their content. At the same time, the article provides brief information about valuable embroidery exhibits in the museums of the Hermitage (Russia), New York (USA), and Hawaii.

Keywords: embroidery, world museums, Nurata embroidery, Suzana, alpaca - light fabric, diary of S.M. Dudina, Doris exhibits.

In the art of monuments of traditional and domestic culture of the Uzbek people, embroidery has its place as an example of a kind of folk-applied art. Uzbek national embroidery is one of the most ancient types of folk crafts, which arose as a result of the people's desire to make their life beautiful(1).

The art of embroidery includes a bunch of items – dresses, headscarves aurochs skulls and caps, various clothes (belt, wallet, bag(bag), etc.G.), horse equipment(wool, saddle cover), surp used for various purposes, sewn to cotton and other fabrics and bows – manifested through skulls.

In the process of studying the history of embroidery in Nurota (2), the art of embroidery in this oasis has been of social importance since time immemorial as a means of ensuring women's employment, and its secret has been passed down from grandmother to granddaughter and mother-in-law. bride Embroidery is not only a true skill, but also a school of elegance and patience. For example, an embroiderer sticks a needle 50 to 100 times on one square centimeter of surface to create this beauty. This is one of the reasons why ancient art samples are priceless(3).

Sheets belonging to the most important branches of embroidery, covering the period from the middle of the XIX to the middle of the XX century, have come down to us as rare copies of museum exhibits, and they have been preserved to this day. In particular, expert researchers say that there are more than 300 types of avra-astar and aerated gauzes used in sewing sheets, because they belong to different districts. At that time, almost every Uzbek household was prepared if the beds were used as household items in areas specializing in animal husbandry (in some places, this tradition has been preserved even today). The variety of colors and sewing features of bedclothes began to be studied at the beginning and middle of the last century. Embroidery and art samples are mostly found in the houses of rural residents of specialists in this field. As a result of such research, efforts to restore and preserve the dignity of embroidery have resulted in a remarkable collection. A prime example of this is the fact that some of the most attractive and beautiful types of quilts are kept in local historical museums to be preserved as unique types of embroidery. Sources testify that the well-known Russian scientist O.A. Sukhareva kept

some of her sheets in her house(4). According to another source, some of these sheets were presented to the Eastern State Museum by the daughter of O. Sukhareva, confirmed by E.G. Akbalyan (5).

One of these words comes from the ancient oasis of Navqiron Nurota in Uzbekistan. The tsar horn sewn on the Sozana depicts an embroidered scene with yak mohi ("four horns and a moon") and shox-shokh ("horn"). In particular, it should be noted that these embroidery and sozanas are priceless masterpieces of the ancient Nurota embroidery, which includes the weaving and tailoring skills in the scientific works and diaries of the ethnographer. This word is kept at the Minneapolis Institute of Art in New York.



SOZANA(Photo 1)

Nurota refers to the third quarter of the XIX century. Basis fabric: silk, cotton, sewn with one thick thread. Embroidery, open chain stitch, chain stitch, stem stitch. Size: 256.54×191.77 CM. See (2004.259.10 exhibit). Minneapolis Institute of Art, Dar djok and Aviva Robinson photo 2004.

Major scientist and ethnographic researcher S.M. Separately, it should be noted the embroidery items that Dudin collected during his expedition of 1900-1902.

Major scientist and ethnographic researcher S.M. The embroidery items collected by Dudin during his 1900-1902 expedition should be highlighted. View of Central Asian art S.M. Dudin added variety to his collection, as well as his own site-specific decorative words, many of which were made before his purchase and are referred to as "antiques" in the collection notes. S. M. Dudin stated that he selected high artistic samples for the museum, as well as samples of sozana, which were ancient in preparation. In the course of his research, among the exhibits in the collection, feathered and mixed tools, sometimes with embroidery, are found.

In the course of his research, among the exhibits of the collection, one can find items made of feathers and mixed materials, sometimes with patterned embroidery. In particular, the ribbons used to decorate the inner and outer walls of the domes are shown. You can also see carpets and rugs, as well as the front of bags of different sizes, used for different purposes.

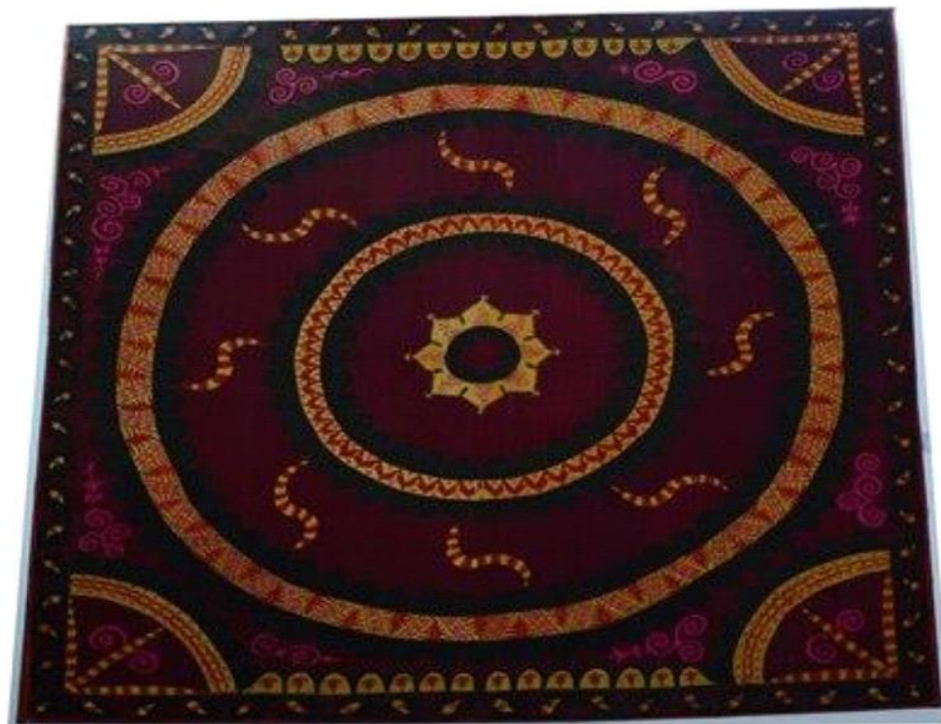
S.M. Dudin made comments in his diary. Due to his efforts, embroideries and various other textiles, which are considered ancient according to the method of preparation, are examples of Uzbek woolen and non-wool textiles of the second half of the 19th century, which are kept today in the Hermitage Museum in Russian.

Doris Duke (1912-1993) is an American collector of Uzbek embroidery and textiles. Duke had a passion for Islamic art from a young age. For nearly 60 years, he kept oriental art objects in his home in Gopalulu. The items are mainly about 2500 exhibits belonging to Iran, Syria, Morocco, India. It is known that some of the items were bought from merchants and some at auctions. Among Doris' exhibits were 15 sozanas purchased between 1935 and 1960. He recorded these words as "Suyuna". From photographs taken in 1939, it is known that at her home in Shangri-La, the rosary was used to decorate Doris's new home. Sozanas served as covers for sofas and chairs and were brought from Uzbekistan. The best and most beautiful sozana at home is the sozana made by Nurota Chevaral.

From the end of the XVIII century to the beginning of the XIX century, 6 distinct embroidery schools were formed on the territory of Uzbekistan. They developed and reached their peak at the beginning of the XX century. In each of them, the traditions of centuries are expressed. These are Nurota, Samarkand, Shakhrisabz, Tashkent, Fergana and Bukhara schools.

Bukhara embroideries are difficult to classify like Nurota embroideries: the reason is that they are very diverse. One of the distinctive features of Bukhara embroidery is the skillful use of a rolling stitch. Each detail of the ornament, which creates an additional embossed flower on the surface and ensures the harmony of the tones of the forms in the flower, is sewn separately with a rolling stitch.

Nurota embroideries of the beginning of the XX century are distinguished from other regional embroideries by their perfection and clear expressions. In her research, Z. Husenova writes that Nurota's embroidery was decorated with bouquets and flower beds in vases that did not densely occupy the white background of the fabric (6). Below is a picture of the Palak sozana sewn by Z. Husenova in the Nurota oasis in the XX century.



Nurota Palak-word (Photo 2)

Another example of Nurota embroidery is shown in a 2005 photo by David Franzin. In Sozana embroidery, you can see sparse flower types and colorful branches wrapped in a striped border and stitches of different colors. It seems simple at first glance, with a wide field of sparse flower balls surrounded by a striped border. If you look closely, all the intricacies are visible, not only the variety of flowers, but also the types and types of stitches. Eighteen types of flower ball patterns are created on brightly colored silk thread in various antique shapes of flowers and leaves, as if a light breeze is swaying the flowers and leaves on a bent branch. It can be seen that the base metal fabric is sewn with a very elegant chain stitch using cotton thread. This part is created after the flower branches are sewn, the stitches are dialed in rows or around the surface of the flower theme of the central area.



SOZANA(photo 3)

Norata, XVII century

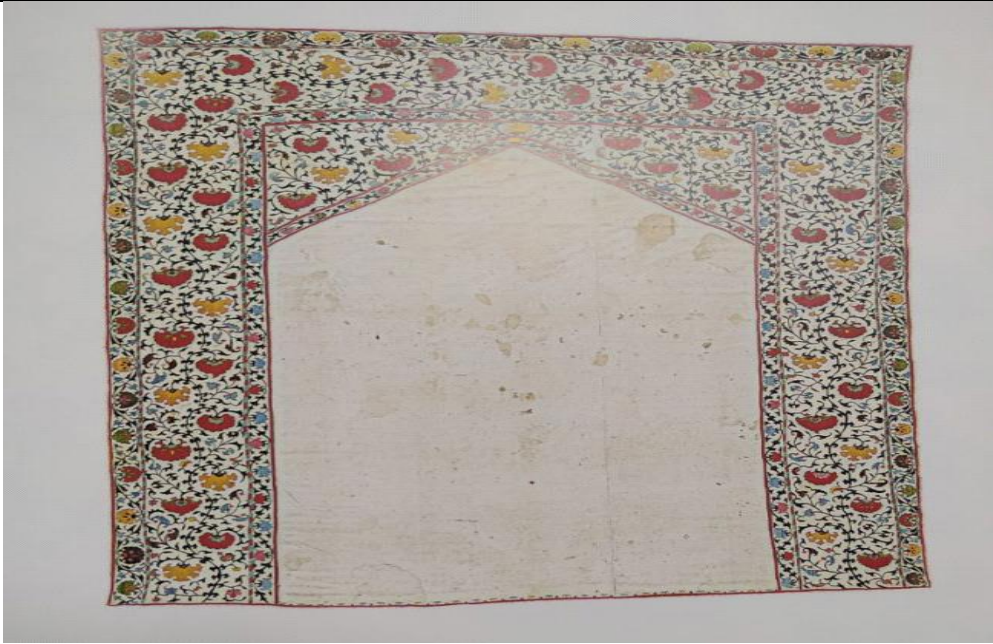
Basis fabric: cotton, smooth drape. Embroidery: silk (chain stitch, etc.).

(Steam stitch, Steam stitch) cotton (chain stitch)

Doris Duke Foundation for Islamic art, Shangri La, Honolulu, Hawaii Photo by David Francine 2005.

See (85.1 exhibits)

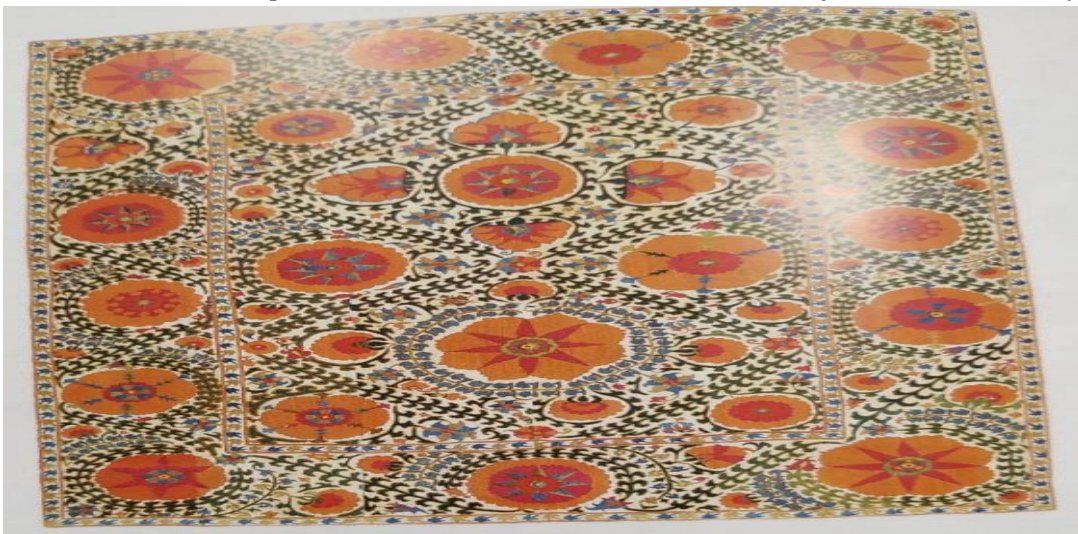
Despite the fact that the border and the base are sewn on the same seam, it can be seen that the floral patterns were created in an extraordinary variety of styles. In short, this word shows the highest level of craftsmanship tradition. It can be assumed that similar gifts were given by order of the local ruler (for example, the emir of Bukhara), either to him or to the women in his family.



List (Photo 4)

Bukhara, late XIX century Basis fabric: cotton, smooth drape. Embroidery silk (satin stitch), wool (bright scarlet) size: 266.7×231.1 CM. Doris Duke Foundation for Islamic art, Shangri La, Honolulu, Hawaii 2006. 85.55 digital exhibit

It is one of the best embroideries of the Doris collection due to its oval shape, large size, bright colors and beautiful flower composition. The antique aspect of embroidery is that it is a double-sided covering. The smoothness and precision of the seams indicate that the work is done skillfully and at a high level. The outline design shows a brilliant sense of harmony and harmony. The use of silk thread for bright purple color evokes the imagination of the overall composition and the integrity of its parts. It doesn't look like it has been repaired and updated since then. Secondary sources link this information with the encounter of red silk thread imported from India in Bukhara embroidery of 1860-1880 s (5).



SOZANA (Photo 5)

Shahrisabz, early XX century

Basis fabric: cotton, smooth drape. Embroidery: silk (Steam Stitch, chain stitch, open chain stitch).
Doris Duke Foundation for Islamic art, Shangri La, Honolulu, Hawaii 2006. 85.39 digital exhibit

Another word left a deep mark on Doris' heart. It stands out because of the sharp difference between its general and local symmetry. This symmetry is represented by the sharp vertical and horizontal horizontal axes of the overall design of the composition. But these arrows do not make separate subjects and elements. Each of them has its own symmetry, but they are very different from each other. A brief description of this and other embroidery exhibits in the Doris Duke collection was analyzed based on research conducted in 2005 as part of the Shangri-La Vocabulary Study Project.

Conclusion: in general, embroidery is inextricably linked with the life of society. Embroidery helps to create a more complete and attractive understanding of reality through artistic means. After all, folk art seeks the meaning that is important for a person from things and natural phenomena, it purifies the human soul, it serves as an important tool for its all-round perfection(7).

Today, at a time when many types of embroidery are forgotten or forgotten in our republic, it would be an example for our youth if such researchers and exhibits were introduced to embroidery schools.

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