
Development of History of Bukxara Goldsmith's Art

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ABSTRACT

This article describes the development of civilization in the world and the culture of the oven, the center of the religion of islam says the city of Bukhara Sharif, recognised the practical analysis of the historical development of the The Curse of Zarda'z will be covered.

Keywords: gilding, embroidery, practical curse, thread of gilding, history, art.

Introduction

In the long history of the Uzbek people, people's practical efforts, zardanism, embroidery, pottery and other types of curses are diverse and are considered one of the most important parts of our cultural norms. Folk applied art, historical development, preservation of unique traditions and artistic decorative features, bringing to the world samples of gilding art and delivery to the younger generation is one of the current issues.

The delirious gilding, inherited from our ancestors to us, is one of the tasks of the study of the specific formation of Applied Art in any period, providing the subsequent development of folk applied art.

Many art scientists and specialists were engaged in studying the history and practical aspects of the art of gilding. Included P.A.Goncharova,

S.Bulatov, M.Akromkho'jaeva, R.Akromkho'jaeva G.Pugachenko, L.Rempel, N.The scientific and practical work of sadigovs on the art of gilding deserves attention. In this research, a lot of valuable information is provided about the history of the art of goldsmith's, Uzbek schools of goldsmith's and their manifestations, art pieces reflecting the art of goldsmith's, patterns, goldsmith's tools, methods of their use and sewing methods.

The art of goldsmithing has a long history, and almost all countries of the East are its homeland. Pliny says that Babylonian embroidery has long been popular, and it was there that embroidery with different colored threads was invented. Later, when Babylon became part of the Roman Empire, it was famous for its colorful embroidery with gold, silk, or wool. The tradition of gold smithing flourished in Byzantium as well, and goldsmith's clothes belonged only to emperors and nobles.

There is reason to say that even in the palace of the King of Iran in the time of the Sassanids, the art of gilding was invented, since this country had regular cultural and political cooperation with Byzantium. The fact that in present—day Iran, a monument to antiquity was preserved from the samples of gilding in the XV-XVII centuries is

evidenced by the fact that artistic traditions have been developed for many years.

Old Russian also studied the art of gilding, imitating Byzantium.

The Ottoman Turks, who emerged in Asia Minor in the 13th and 15th centuries and destroyed the Byzantine Empire, also made a worthy contribution to this art. gold embroidery also flourished there. In Central Asia, too, the art of goldsmithing undoubtedly has deep roots. It is known, for example, that the Spanish ambassador to Samarkand RyuiGanzales De Clavijo, who traveled to Samarkand in 1403-1406, wrote in his memoirs that he saw the national embroidery of goldsmiths in the palace of Timur. In the pages of the memoirs, he mentions the order of the big festive receptions organized for the reception of the ambassador, and repeatedly mentions the items embroidered in the goldsmith's style. It tells the story of a bed made of dice, narrow curtains and tents made of silk. Clavijo speaks with delight to men and women about clothes adorned with dice thread and precious stones.

Abdurazzaq Samarkandi, in his pamphlet "India's Travelogue", mentions that in 1442, Shah Rukh sent a zardozi doppi as a gift to the ambassadors sent to the ruler of Calcutta, India.

In one of the documents about the mausoleum "Ishratxona" of 1465, referring to the gold-embroidered items, refer to the lines "Purple tablecloth sewn with gold embroidery" and "Purple liner sewn with gold embroidery" we fall.

Wasifi, who lived and worked in Herat during the reign of Alisher Navoi, spoke about the profession of goldsmith in his treatises. Speaking about the participants of the literary gatherings, Hassan singled out the name of a man named Zardozi and

said that he was one of the most prestigious, "promising young people" of Herat.

According to the report of the ambassadors Boris and Semen Pazukhan, sent by Tsar Alexei Mikhailovich to Abdulazizkhan, the ambassadors received a zardozi shepherd, a telpak and a belt before leaving Bukhara. This indicates that goldsmithing developed in Bukhara in the XVII century.

The main profession of the Samarkand poet Fitrat, who lived in the late 17th century, was goldsmithing, embroidering fabrics with gold thread. Thus, this unique and interesting type of embroidery, which is still preserved in Bukhara, has been refined and improved over a long period of time. Given the unique patterns of Bukhara goldsmiths, extremely elegant technical methods, perfect terminology, colorful stitches that have been carved for a long time, it is possible to fully understand the process of historical development of this art.

Gold embroidery, a form of caste art in the 19th and early 20th centuries, reflected the peculiarities of Bukhara.

Embroidered garments, which were popular in content and made of precious fabrics, required a finer taste than embroidery with silk thread, which was common among various sections of the local population. These garments were made mainly for the needs of the Emir's palace, and sometimes for the wealthy nobles of the city.

Hundreds of embroiderers, inherited from their ancestors, were engaged in the production of expensive gold embroidered clothes in the luxurious palace of the Emir of Bukhara.

Almost all of Bukhara's goldsmith's wares were used for the needs of the Emir's palace, but only a very small quantity was put on the market for sale.

Men's nightgowns, vests, shawls, trousers, shoes, belts, turbans, hats, and jul are only made by the khan and his order or relatives for any family celebration or holiday. No one, not even one of the greatest officials, had the right to order any of the above-mentioned garments for themselves, which could be worn only when the emir gave them as gifts.

Women's and children's embroidered clothes were worn only by members of wealthy households. They wore these clothes for any family ceremony or celebration. Boys under the age of 8-10 from wealthy families wore a drummer's coat on the occasion of circumcision.

The only monumental specimens that have survived to the present day are the gold-plated garments belonging to the last dynasty of the Mangits, who ruled in Bukhara from the 17th to the 20th centuries, is from 1785 to 1920.

The goldsmiths of the first dynasty of the Mangits have hardly survived. However, since the time of Gaydar (1800-1826), the only monument is the gold embroidery. The number is inscribed with the year 1224, which corresponds to 1809-1810 AD. This is the only case of gold embroidered so far.

From Amir Nasrullo (1827-1860) many embroidered clothes have survived. Most of the items belong to Abdullah, who ruled from 1895 to 1911, as the embroidery art of Bukhara embroiderers is believed to have flourished during this period.

In Bukhara, goldsmithing was officially a palace art until the overthrow of the Emir in 1920. Naturally, goldsmiths declined sharply after losing a large customer who owned almost all of the goldsmith's wares in the city. The goldsmiths

united in handicraft workshops to make small items, doppies, and some women's clothing.

Goldsmiths masters and their students created wonderful examples of art, gave it a new content, a new design, a new composition. quickly learned. Omonjon Majidov, an experienced master of embroidery, a talented florist, and Fayzullo Gaybullayev, a master embroiderer, made a significant contribution to the development of young people, especially women, who became skilled embroiderers.

Like other Central Asian artisans, goldsmiths were organized into a special organization in the form of medieval craft companies. The organization, which oversaw the goldsmith's work, had its own elected administration, which consistently followed all customs and traditions, and held ceremonies and meetings. In addition, he had his own pamphlet, which was somewhat more religious in nature and contained legends about the origins of the goldsmith's trade, resembling a sex charter in content.





1-figure. Bukhara goldsmith's. Master Salim Tahri.



2-figure. Bukhara gold embroidery. Zardevor

Conclusion

In conclusion, Bukhara, the hearth of world civilization and culture, is in the center of attention of world tourists with its folk arts and historical monuments. Folk art, as well as the art of Bukhara goldsmithing, has not lost its importance and charm today. Modern bridal dresses and other national costumes are also improving in our dresses. Our rich cultural heritage created by our ancestors, examples of folk arts and goldsmithing, in short, our national cultural heritage should be passed on to the next generation and brought to the attention of tourists. We must contribute to the further development of the traditions of Bukhara goldsmithing, unique patterns and luxurious fabrics.

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