



## BUKHARA TRADITIONAL JEWELRY

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### Summary

The article discusses the history of the development of art. In modern Uzbekistan, there are many architectural monuments, where there are examples of art. At the exhibition "Bukhara jewelry art" of the Art Museum named after Kamoliddin Behzod land.

**Key words:** Shell, bone, horn, forehead, ornament, earrings, decoration, "Shabaka".

### Introduction

The roots of Uzbek jewelry go back to the distant past. Jewelry art has been preserved from the 6<sup>th</sup> to the 3<sup>rd</sup> millennium BC to the present day (Stone Age). Archaeologists - archaeologists found primitive female jewelry when opening ancient tombs. Beads and amulets made of stone, pottery, shells, bones, and horns are examples of jewelry from this period. Later bronze foreheads - amulets, hairpins, beads and other ornaments, as well as ornaments made of various stones - ornaments - testify to the ornaments of the Bronze Age.

Bukhara jewelry has been found during archaeological excavations in the Zeravshan oasis over the past 70 years in Zamon-bobod and Kuyi-Mazar.

The archaeological department of the Bukhara State Museum-Reserve presents artifacts of this period (III-II millennium BC).

At the exhibition "Bukhara jewelry art" of the Art Museum named after Kamoliddin Behzod land. Gold items found in the tomb of the Lower Tomb II - I centuries. AD: - women's jewelry; A button for elegant and women's clothing is displayed in the opening part of the exhibition.



Skillfully polished stone, studded with tourmaline, is sandwiched between gold wires and plates, and its conical shape attracts with its unique beauty. In particular, the skillful processing of gold made the jewelry unique. The balance of form and content shows the height of jewelry art. The button chased with gold is one of the most unique monuments of Central Asia, dating back to the second century BC. These artifacts indicate that the Bukhara school of jewelry art has been refined and improved over the centuries and has reached its high artistic image. These findings were discovered in 1952-1953 by the archaeologist O.V. Found in the grave of a rich woman Obelchenko.

By the 19th century, many types of jewelry in various styles were created in Bukhara.

By this time, the profession of a jeweler was divided among various professionals. In particular, master decorators - painters and engravers - created a very high level of appearance of products and enriched the Bukhara school of jewelry art.

Master jewelers are mainly made from silver, less often from gold, as well as the original metal with precious shiny stones such as rubies, emeralds, sapphires: semi-precious, matte, opaque, but transparent, such as duralumin, turquoise, onyx, ruby, jade, coral, and with dark-colored stones and bones, as well as a wide range of colors that have become widespread since the second half of the nineteenth century. Zebi is a jeweler who makes jewelry, depending on the type of product, it is called tapishsoz, gulibotsoz, uzuksoz, hoop, etc.

Traditional metalworking techniques, which have long been popular with local jewelers, include a variety of carving, engraving, carving, embroidery, stepping, weaving. Masters also possessed the art of giving golden water, that is, gilding, stepping, blackening and grafting.

Each jewelry center has its own shape, raw materials, patterns and workmanship. Master jewelers have created simple, intricate pieces of jewelry such as rings, bangles, necklaces, and other intricately embroidered pieces that require great skill.

Variety of processing - decorations for women's clothing of various shapes are very elegant.

They adorn women's heads, forehead, nose, ears, hair, neck, chest, shoulders, waist, wrists and fingers. In the first days of marriage, young people put on all the bisot jewelry when they came to visit, on holidays, on holidays, by invitation, when a guest came. The rest of the time, women wore simple jewelry such as bangles, rings, and bangles.



Men's clothing also belonged to jewelry: a brooch on the groom's turban, a ring with his name, a belt with precious metal and stones, embroidered with a pattern, a knife with a handle, daggers and swords, sticks and even a saddle for rich men. The harness is also skillfully decorated by jewelers.

Making gold jewelry required more responsibility from jewelers, as the precious metal was faced with the task of creating art that would suit it. Basically, Bukhara gold was of high quality and had 750 samples. In the bisota of Bukhara jewelers of the 19th century, there are many jewelry techniques, including hoiskori - filigree and simtor "Shabaka". On the other hand, the Bukhara masters are also distinguished by the fact that they mastered these aspects at a high level.

Designed in the style of Shabaka, the gold base draws attention with its latticed look.

Another type of jewelry is katmola, made of gold and rubies. "Bozbandcha" in it is skillfully executed in the style of simtora. The divine power of the tumor to protect it from all sorts of evil eyes served to increase the power of faith entrusted to these "boz gangs". Many of them have a sheet of paper with verses from the Koran. Some of the amulets are filled with mastic and verses from the Quran or the words "Allah", "Bismillah" and "Muhammad" are printed on the surface in beautiful patterns. Other amulets also served as beautiful decorations, without any inscriptions.

Among women's jewelry, breast cancer has a special beauty - "a find is a tongue". Hoiskori in the shape of a heart is a symmetrical piece of jewelry embroidered with sapphires in three places.

The most popular types of jewelry rings that give beauty to women are "holak", "barg", "muhammadi", "shibirma", made by Bukhara jewelers. They are made of gold 750 in the style of print, wire, winding, riser, step, and also made of rubies and pearls. Depending on the number of rubies in Shibirma, it is called "yak quirota" or "du quirota".

Sometimes jewelry of the "kundalzozi" ring style is also found in the works of Bukhara jewelers.

Such rings are also called "panchpoya". The main part of the ring is suspended by three long legs and two rows of short legs between them.

They are made of coral and silver linen or rubies, emeralds and gold linen. Sometimes in silver and gold. The fact that the hoop is attached to a wire laid horizontally below the center of the circle, without bases, is called a "muhammadi



hoop" with an admixture of 1 large and two small rubies and emeralds on each side.

Among women's jewelry, jewelry worn on the forehead, temples and hair has a special look. The most common of them are "mohi-tillo" or "bibishak". These crescent shaped ornaments are basically made up of 3 identical sets. The lower part is decorated with 8 to 16 pearl or pearl legs, the main part of which is printed and filled with mastic. The "golden pipes" hanging in front of the two ears are also called zulf or gayjak. Because a bunch of women's hair is passed through them and tied with a silk thread.

The tubular cylindrical shape is decorated with a row of turquoise stones in three places in the form of a step, and a necklace hangs down from the bottom of the necklace. An almond-shaped "gajak" is attached to the ear and serves as a decoration. They are made of silver, with a row of pearl sprigs on one side of the almond-shaped surface covered with steps, and two rows of silver wires twisted together to pass over the top of the ear to form a rope.

Bukhara ornaments worn on the forehead are called "tilla bargak" and "boloobro". They are 15 square plates arranged in a straight line, connected by turquoise and coral sapphires with two rows of plates at the bottom. The upper slots had two notches for easier access to the upper frets, the lower slots had two notches for easier access to the upper frets, and the lower slots had two notches for easier access to the upper frets.

The necklace worn by young brides is called hapaband. It looks like a gold leaf. It is also called hapaband because it sticks to the neck. The rings presented in the museum are made of silver and gold, some of them are decorated with precious stones, diamonds, emeralds and rubies.

At the beginning of the 20 th century, there were more than 400 jewelers in Bukhara, more than 50 of whom were engaged in creative search and reached the level of real jewelers, and the rest were created by other masters, copying forms and making products. Twenty of them became the owners of the palace, making objects for the palace in a special place in the state of Arkoni, "the highest bird." Their highest creation was presented to the emir. Samples from the confiscated property of the Emir of Bukhara, such as jewelry, gilded, embroidered and enameled silver suns, handkerchiefs, tulips, bowls, albums and chests are worthy of the museum's exposition. In the basement of the palace, in a special showcase, orders and medals of the Bukhara emirs, made by jewelers - coin acceptors, are exhibited. Sweets, glasses, wine and candles prepared for the palace were made



by master Tursinjon, master Mukhtorjon, master Sadriddin Pochcho, master Kasymjon, master Noman, master Mir Fuzeil, Lazgi Caucasian master Kasimjon Mirakov and master Kapaev.

Among the jewelers of Bukhara of the 19 th century, the most famous are the masters of rings, bracelets, zebigardon and other jewelry, masters Yodgor Haji, Mirzo Fozil, masters of pottery, master Kamolliddin, master Nasriddin, master Kordsharif, jeweler Nabi.

The work of Bukhara jewelers stands out as a unique school of Uzbek jewelry art due to the perfection of form, harmony of form and content, appropriateness and proportionality of jewelry to the product, harmony of selected colors and content. The simple and meticulous variety of artifacts formed in antiquity retains more valuable artistic features, which suggests that these items still exist among the people and that the high demand for them is not accidental.

From century to century, the disappearance of the same themes in jewelry and the emergence of other varieties, new interpretations of traditional elements, changes in the way of life of the people. But the centuries-old traditions, with their vitality, have become an art for life.

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