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JEWELRY ART OF BUKHARA

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ABSTRACT

This article covers the research of jewelry art of Bukhara – one of the traditional types of craft and art, which is of great importance for determining the role of the region as the most important trade, handicraft and political core of Central Asia. Over the centuries, the art of ancient Asian countries united the style developed by the oriental ideas of beauty, tending to the ultimate aestheticism of form, sophistication of lines, which was also characteristic of jewelry. Comprehensive study of jewelry items discovered during archaeological excavations on the territory of the Bukhara oasis and jewelry of the XVIII –early XX centuries from museum collections, that had not been previously considered, is carried out.

KEYWORDS: *Jewelry Art, Jewelry Business, Jewelry, Adornment Form, Metal, Precious Stones, Glass, Jeweler, Jeweler's Tools, Bukhara Oasis.*

INTRODUCTION

In Uzbekistan, efforts to restore and develop the domestic jewelry industry are consistently being made. Providing manufacturers with access to precious metals allows expanding the volume of produced domestic jewelry.

During the years of independence of Republic of Uzbekistan, interest in the richest cultural and historical heritage of our Motherland has grown. It defined the task of comprehensive study of the traditional forms of its material and spiritual culture as urgent.

Of particular importance are the mass types of applied arts, which largely determine the aesthetic and moral ideals of the people. It is now generally recognized that archaeological and ethnographic sources such as jewelry are independent and informative for historical science.

Jewelry making is one of the oldest crafts in the centuries-old history of humankind.

Jewelry is a craft that is associated with the artistic processing of precious metals, primarily gold and silver. Since antiquity, gold and silver were known as materials that lend themselves to artistic processing. At the very beginning of human history, we find objects made of gold and silver, which served a variety of purposes. This is because no other metal can compare with it in nobility and beauty, as well as the fact that they lend themselves to processing in a variety of techniques and, in addition, can be decorated with precious stones, colored enamel, etc.

Jewelry making, which has been going on for many centuries, continues to hold its place firmly. Knowledge of the manufacturing technology and analysis of elementary parts of jewelry increase the possibilities of perceiving other, more complex properties and qualities of jewelry as an object of decorative art.

Over the centuries, the art of ancient Asian countries united the style developed by the oriental ideas of beauty, tending to the ultimate aestheticism of form, sophistication of lines, which was also characteristic of jewelry. Their style was distinguished by the fragmentation of the form, the abundance of pendants, free joints, giving the product airiness, lightness, the use of filigree, delicate cut, precious and semi-precious stones like turquoise, amethysts, beryls, tourmalines, corals and naces.

Issues of jewelry and related problems of the social-economic history of Central Asia in the XIX - early XX centuries were considered in the works of major historians, ethnographers, art critics: O.A. Sukharev, D.A. Fakhretdinov, L.A. Chvyr, and the jewelry business of Bukhara of this period has been studied to a certain extent, and the study of this problem for the earlier eras of the history of the region is just beginning. Collected over the past decades, jewelry from various sites of the Bukhara oasis has become a scientific basis for solving this problem.

Hence follows the urgent need to study the evolution of the style of Bukhara jewelry and traditional techniques of Bukhara jewelers, based on a deep study of exhibits stored in the funds of museums of Uzbekistan, private collections and museums around the world.

The study of Bukhara jewelry of earlier periods, based on archaeological sources, remains the least researched one. Here, in essence, one should speak only about a certain number of publications devoted to the analysis of jewelry and the organization of the craft of Bukhara and the Bukhara oasis.

Because of many years of archaeological excavations carried out in Bukhara, Paikend, Varakhsha, Romitan and other places of the oasis, the Institute of Archeology of the Academy of Sciences of Republic of Uzbekistan (Samarkand), the Scientific Research Institute of Restoration (Tashkent) and the State Hermitage (St.Petersburg), a collection of jewelry stored in the collections of museums and has not yet received a scientific interpretation has been received.

For millennia, Bukhara was the center of not only a vast oasis, but also the capital of a number of large states that existed on the territory of Maverannahr and Central Asia, which attracted craftsman-jewelers from other centers to the capital, which contributed to the strengthening of the syncretism of the forms of jewelry.

In order to solve these urgent tasks, research work on the study and manufacture of ancient Bukhara national jewelry is carried out in frame of "Restoration of historical traditions of Bukhara school of jewelry" project. Comprehensive study of jewelry items discovered during

archaeological excavations on the territory of the Bukhara oasis and jewelry of the XVIII –early XX centuries from museum collections, that had not been previously considered, is carried out.

Bukhara was one of the main centers of jewelry art. The significance of this school is emphasized not only by the jewelry stored in the museums of the city, historical chronicles, but also by the architectural monument of the XVI century Taki-Zargaron– the Dome of Jewelers, built in Bukhara as a trade and craft center of the city. Workshops and jewelry stores were located under Taki-Zargaron.

It is known that in the XIX century there were up to 400 jewelers in the city. Uzbeks and Tajiks, Indians and Persians were engaged in this craft. The Indians, for example, owned small workshops for grinding and cutting precious stones. Thanks to Caucasian jewelers, the rabble became popular. In general, the jewelry art of Bukhara was, as D.A. Fakhretdinova has noted, “complex syncretic phenomenon, in which on the Tajik-Uzbek basis and ancient traditions, a lot that was brought in by other peoples merged.” At the same time, one cannot fail to notice that the borrowed forms were largely modified under the influence of local fashion; in the multiethnic city that was Bukhara, a single set of jewelry was formed, reflecting the characteristic features of urban fashion, regardless of its ethnic characteristics.

Traditional Bukhara jewelry includes head adornments tilla-kosh (bride's crown), temporal pendants mohitillo (bibishak) and kadzhak, breast jewelry zebi-gardan and nozi-gardan, leaf-type earrings, kundalsoz, chalka, etc., bracelets decorated delicate cut carving in islami style, belts for the nobility with large silver buckles, etc. Many of these types of ornaments were also made in other cities, for example, zebi-gardan and tillya-kosh. Zebi-gardan breast decorations are compound complexes consisting of a large central medallion-pendant and additional small rectangular medallions connected by delicate chains running in several rows. They were decorated with enamel, semi-precious stones or colored glass, filigree, numerous pendants.

Tillya-kosh head jewelry, the shape of which is probably associated with Indian tradition, was popular among both the Uzbek and Tajik population; they were also similar to the Samarkand, Tashkent and Kokand jewelry.

The problem of the semantics of formshas always beenof particular interest to researchers of jewelry art, the specificity of which lies in the fact that even the forms that are made later in time are often associated with archaic, cult, predominantly astral representations of a sedentary agricultural environment, or totemic representations of the steppe people, so ancient that their meaning long forgotten. The analysis of the form and the search for analogies allows restoring their genesis.

For example, “Sanchok” - a fragment of a Bukhara head pin (below a crescent moon, above a star; in Khorezm its version is known as “bodom-oy”, forehead-temporal decoration) - is associated with astral symbolism (motifs of the sun (stars) and the moon), formerly popular both in the art of the sedentary agricultural and nomadic population. The symbols of the sun and the crescent are popular among many eastern peoples and are associated with one of the most ancient astral cults – the worship of the Sun and the Moon. The moon was associated with the feminine principle, and the sun - with the masculine. The sun is the supreme deity, a great fertilizing force, the idea of life in general has been associated with his image at all times. The crescent, in turn, symbolized the beginning of a new life cycle. The image of the crescent, as it

were, ensured the successful further development of life, and the sun - the patronage of life itself. Two symbols side by side emphasized the cyclicity and continuity of the life process and, probably, reflected the idea of the equinox associated with the beginning of the New Year according to the Eastern calendar - the Navruz holiday. In general, the symbolism of jewelry of this kind is associated with the idea of fertility, involvement in the life-giving forces of nature. Astral themes were very common in Bukhara, where Zoroastrianism was popular before the adoption of Islam, the worship of heavenly bodies, in particular the Moon - Moh; At one time, the first city mosque, MagokiAttori, was erected on the site of the Temple of the Moon. Another evidence of the stamina of the astral cult is the name of the country residence of the Bukhara emir - SitoraiMohi-Khosa - the house of the Moon and the Star.

Therefore, under the influence of the nomadic tradition, numerous amulets (tumar) appeared in the urban environment, originally intended to play not only a decorative, but also (first), a protective role - paper with inscribed words of prayer was put inside the amulet. In the performance of urban masters, tumars are significantly transformed - instead of massive, closed forms typical for steppe aesthetics, light structures come, decorated with patterns in the islami style, Koranic inscriptions, as well as purely decorative tumars made in the open filigree technique, light and airy.

The decor of Bukhara bracelets is interesting in that it is of a later origin and appeared already during the heyday of Islamic art. It is based on delicate-through carving in the islami style. The semantics of such patterns are known - they are designed to convey the idea of an ideal, beautiful world created by God, a garden of paradise. However, it is unlikely that the master jewelers put any meaning in these patterns, for them islami is a traditional decoration technique popular in many types of artistic crafts.

Thereby, the analysis of the semantics of a number of Bukhara jewelry is associated with pre-Islamic concepts, which testifies to the antiquity and tradition of their forms. Their long-term existence, over many centuries, led to the loss of the inherent meaning, the predominance of the decorative side. However, the stability of the forms allows revealing the meaning that was originally inherent in these wonderful works of art.

The formation of ensembles of female and male jewelry in the Bukhara oasis is considered. The general direction of evolution of the style of Bukhara jewelry is traced; elements of similarity between the jewelry of Bukhara Sogd and the jewelry of other regions are highlighted.

This analysis provides an opportunity to trace cultural contacts, the presence of trade bonds and their role in the formation of an ensemble of jewelry. The presence of the integration of nomadic elements indicating the close connection of nomads with the sedentary population of the oasis is noted, the role of religious beliefs in the formation of the Bukhara jewelry school is determined.

Consideration of the processes of ethnic-cultural integration on the example of late medieval Bukhara allows asserting the spread of uniform style of jewelry for different national communities in the XIX - early XX centuries.

Bukhara, as the largest craft and trade center, attracted artisans from other regions and countries. The visiting jewelers adopted the tastes of the local population, reproduced the forms of Bukhara jewelry, but in their work they used certain techniques characteristic of them. A synthesis of

various ornamental traditions took place, as a rule, not contradicting, but complementing and dynamically developing them.

At present, the jewelry art of Bukhara is on the way to revival. Bukhara artisans are creating modern jewelry in the best traditions of the local jewelry school.

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