

Khiva School of Jewelry Art

*Babajanova Inobat Arkadyevna
is a lecturer at the Kamoliddin Behzod National
Institute of Art and Design.*

Abstract: *The article is devoted to the history of the Tashkent Railway Museum exposition.*

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The artistic culture of Khorezm owed its originality partly to its isolation. Throughout its political history, Khorezm has managed to maintain its cultural independence, even when it was part of an empire, union, or monarchy. This historical feature was reflected in the style of fine and applied arts of the region. At the same time, Khorezm has always been closely connected with neighboring regions.

In the earliest periods of its history, Khorezm was involved in a circle of interaction with the traditions of other ancient cultures. Another ethnocultural factor in the formation of Khorezm art was its historical connection with the artistic traditions of nomadic tribes.

Since the 9th century, such types of applied arts as ceramics, engraving, coinage, jewelry, weaving, wood and stone carving have achieved notable success. As for the style in applied art, he followed the tradition of Muslim aesthetics based on abstract compositions that do not depict real objects. From that time on, the life of the region began to flourish, by the 10th – 12th centuries the economy began to develop rapidly, and the spiritual culture of Khorezm flourished.¹

The growth of cities and, consequently, crafts and trade ties, the strengthening of relations with neighboring countries, the high culture and traditions of previous periods contributed to an incredible rise in the applied arts. The medieval period for Khiva was extremely fruitful in terms of stable artistic production.

The origins of the Khorezm jewelry art are lost in the depths of thousands of years. It represented an original system of techniques, a diverse range of products, a diverse range of shapes and ornamental motifs.

Jewelry has always been widely popular among the local population. Being an integral part of women's costume, they also acted as important attributes of ritual. The 19th

¹ Snesev G. P. Relics of pre-Muslim beliefs and rituals among the Uzbeks of Khorezm. - M: Nauka, 1969. - p. 272

century in the territory of modern Khorezm is characterized by relative stability of socio-economic development. Conditions are being created for the highest flourishing of artistic crafts.

In the first half of the 19th century, there was a revival of handicraft industry and crafts, which came after overcoming the severe economic crisis of the 18th century caused by internecine wars. At that time, jewelers worked mainly for the top of feudal society, the local aristocracy, who could afford to buy or order products made of precious metals and stones. But popular beliefs about the protective power of jewelry allowed jewelers to sell cheaper, low-quality goods and primitive techniques of execution.

Of all the schools of jewelry art known in Uzbekistan by the beginning of the twentieth century, Khorezm is distinguished by the most expressive and original artistic solutions. Jewelry art in Khiva reached a high level of development during the Late Middle Ages. According to a source from the middle of the eighteenth century, “a lot of gold, silver and other precious stones” were exported from Khiva to Russia. The preservation and stable shape of old products is one of the important features of the jewelry art of Khorezm. From time immemorial, artisans have been engaged in jewelry craft by their families, their sons continued their father's craft, and his wife and daughters helped them. Among the most developed crafts of Khiva in the 1830s - 1840s was jewelry, or, as it was also called, “the mastery of gold and silversmithing. In the 1850s and 1860s, mosques bearing the names of artisans were among the neighborhoods in Khiva. Among them, the Klychbai - Zargar mosque is mentioned, which included 9 courtyards. The list of artisans of Khiva for 1860 included 12 jewelers.²

There is a legend that in the old days, jewelers of Khorezm were punished after being caught stealing, and they were ordered... to shave off all vegetation from their faces, which was considered an incredible disgrace at that time. The profession of a jeweler "fell" below the washing of corpses, began to be considered not prestigious, moreover, it was recognized as one of the lowest. Over the years, she was rehabilitated. And among the most developed crafts of Khiva in the 1830s and 40s was jewelry, or, as it was also called, "the mastery of gold and silversmithing."

Due to the isolation of Khiva, the most ancient forms of jewelry were preserved here until the beginning of the twentieth century. These included the main ornaments – takya aces, osma aces, kushin, butun tirnok, yarim tirnok, keys and massive cast bracelets. The Khorezm School of Jewelry Art of the 19th century presents products that differ from other schools in Uzbekistan. In some forms of Khorezm products, the

² Elena Neva. "The Art of Ancient Jewelers"

phenomenon of Uzbek-Turkmen symbiosis was affected, which is especially noticeable in the head ornaments "takya-tuzi", similar in shape to the Turkmen "kupka".³ Brides from Khorezm wore osma-tuzi jewelry with gems and metal pendants on their foreheads. It should be noted that Khorezm women's jewelry is distinguished by its archaic forms and distinctive jewelry decoration. The traditional takya-tuzi headdress, made of small metal shaped plates and pendants, vividly resembles the shape of a combat helmet. And many other forms of Khiva late Medieval women's jewelry had military ammunition items in their genesis, which makes the Khiva school of jewelry art so peculiar.

There were also jewelry for men made of silver, since gold was contraindicated for the male part of the population according to Sharia law. But despite this, wealthy "fashionistas" found a way out of the situation: when ordering any jewelry to a jeweler, the inner part of it was made of silver, and the outer part of it was made of gold, thereby pleasing themselves and not violating the precepts of Sharia.

The decoration of jewelry of the 19th century was dominated by floral ornaments, geometric and zoomorphic motifs were also used. Jewelry can be conditionally divided into head, frontal-temporal, frontal, frontal-temporal-neck, temporal, oblique, nasal, ear, neck, chest, shoulder, axillary, waist, wrist. These ornaments were used to form sets that were worn at a certain age and in different life situations. The concept of "set" more often did not correspond to the concept of "ensemble". Some of the jewelry was purchased by order, and some was inherited.

A favorite decoration of Khorezm women is a shokila, consisting of several parts – a tiara with a mass of pendants decorated with multicolored enamel, temple pendants, two or three necklaces of different lengths located under the chin, on the neck and on the chest. At the end of the 19th century, the decorations fell apart. And a separate temporal-pectoral, as well as a frontal-temporal decoration, was also called a shokila. The shokila is made more modestly, the chains consist of links in the form of eights, to which short pendants of coral beads and embossed grain are attached. Large filigree balls hang from the sides. The pendants were lush, they were called guza, which meant a nut, a ripe fruit. The first description of the shokila decoration is found in the work of Lieutenant D. Gladyshev and surveyor I. Muravin from the Russian embassy, who visited Khiva in 1740-1741. This refers to the Shokila of the Aral people, a northern group of Khorezmians, descendants of ancient Turkic nomads and Uzbeks of Dashtikipchak origin, who joined the sedentary agricultural population mainly in the XV – XVI centuries. As noted by P. Ivanov, Khorezm women "wear cassocks on their

³ Khoroshikhin A.P. Collection of articles concerning the Turkestan region. St. Petersburg, 1876.

heads, which are made roundly, glued with canvas; and to this kasavai are sewn shevkals, which are made of pearls and mariana on threads; and others have half grains, and are sewn to a special canvas on glue, and as soon as they are put on, these shevkals lie on the cheeks, and tie under the chin.” The Khorezm decoration of the peshkhalt is beads in three rows covering the neck. The Peshkhalt consists of a central, larger dome, elaborately decorated with embossed and embossed patterns. There are many long heavy chains from the lower edge of the dome, alternating, in turn, with corals and elegant balls. Between the pendants there are four ornately ornamented domes, from each of which also hang pendants and eight domes.

Usually, smaller ones were attached to the larger links of the pendants. The decorations were magnificent. From four to ten keys, sometimes identical and new, were suspended from the bottom. It was clear that they had not locked or opened anything. These were the keys to the non-existent chests. A. P. Khoroshikhin noted: “The collar and the bosom are lined with a wide, mostly black, silk or paper braid with fringes at the waist. The dandies attach to this fringe the keys to the chests they only have in their imagination.” The three-row zhevak is made according to the Bukhara school of jewelry art. It was an elegant, colorful decoration. They made it both short and very long, multi-tiered. The bottom of the necklace consisted of corals, lalas, beryls, pearls and piercings, embossed in the form of barley grains or other shapes and medallions in the form of blooming lotuses (medicinal plants). According to the legend, “women wear amber and small coin necklaces, as well as coral and carnations, to preserve their beauty and good complexion, amber necklaces, and a coral necklace to preserve their husband's affection.” In addition, jewelry kush-tumor, tanga-zhevak, made according to the method of the Surkhandarya jewelry school. Kush tumor was mainly performed by craftsmen from Tashkent and Samarkand. Each of the concubines has different style rings and earrings, the youngest of them has a Kashgar–baldock earring from the Ferghana jewelry school, the other has an oina–zirak from the Tashkent school, perhaps this is evidence that the concubines are from different regions of Central Asia. The main arrangement of the necklaces comes from the established custom of covering a woman's body from the effects of evil forces. Coral necklaces were worn not only by women of Khorezm, but also in Tashkent. The amount of jewelry depended on their financial situation. In addition, the jewelry seemed to emphasize the ethnic characteristics of its owner.

Due to the isolation of Khiva, the most ancient forms of jewelry were preserved here until the beginning of the twentieth century. Khiva jewelers used gold, ruby, beryl, and pearls in their jewelry for the aristocracy, while for the middle class they used gilded silver, turquoise, and carnelian. They used stamping techniques, mandrel stones, and

especially filigree. They made a large number of pendant chains, stone products, and stamps. Their favorite motifs included pomegranate seeds in the shape of a hemisphere inlaid with turquoise, apple blossom, and a steep curl (eilatima). One of the original jewelry of Khiva is the main ornament, the so-called tagh-duzi, which is a combination of four almond fruits in two rows. They are decorated with colored glass inserts set with turquoise and filigree. The edges of the ornament are inserted into the pendant. One of the main Khiva ornaments, the zhigha, was widely distributed in other regions of Central Asia. The main ornament of the bosh-tuzi was preserved only in Khorezm. He has an ancient history associated with the cult of the mythological idea of the Mother Goddess, who is "in her development... merged with the motif of the tree of life." Khorezm earrings in most cases were ring-shaped and long with a lot of turquoise and coral. Bracelets, as a rule, were in pairs, massive (up to 300g each); rings were made with stones or simply from silver. Khorezm jewelers used gilded silver in bracelets and rings.

In the twentieth century, jewelry fashion has changed, gravitating towards simple shapes. The main material was still silver. Moreover, Khiva jewelers used yellow copper with turquoise, small beads and colored glass. The famous Khiva jewelers of the 20th century were A. Babazhanov, M. Seitov, and K. Zerger. These and other jewelers are working to revive a craft that declined in the last century.

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