



## **ETHNOGRAPHIC COLLECTIONS OF MUSEUMS OF UZBEKISTAN: EXAMPLES OF EMBROIDERY ART**

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### **ABSTRACT**

*In the article, for the first time in the collection of Museums of Uzbekistan studied the samples of embroidery, which have not been studied until today. Among the ethnographic collections of the museums of Uzbekistan, the most common subjects are embroidery patterns, and the information on the difference of embroidery centers by pattern and style of sewing is given in the article.*

**KEY WORDS:** *ethnography, ethnographic collections, museum, object, museum collection, embroidery, art of embroidery, uzbek embroidery, suzane, ornament.*

The exhibits on the art of embroidery are preserved among the ethnographic collections of the State Museum of the history of Kokand culture. Most of these samples were decorated on the basis of the traditions of the Ferghana embroidery school. Most of the suzanes were purchased according to the conclusions of experts to fill the museum's treasury.

The embroideries and ruidjo were embroidered mostly on blue, purple silk and satin late nineteenth and early twentieth centuries in Ferghana. A lot of space is left on the surface of Ferghana embroidery. The composition is widely used in vertical and horizontal circles, with thin leaves resembling flower seeds that are bent to the one side in the wind.

Ferghana embroidery differs in its embroidery traditions with its own special local characteristics. This specificity can be seen when the edges of suzane are filled with thin patterns, while the delicate motifs are often made of flower bush or branch, and sometimes leaf-shaped ornaments are printed on a dark green, dark red, purple and black base using a printed stitch or a specific stitch.<sup>1</sup>

Another of the peculiarities of the Ferghana embroidery school is the sewing of inscriptions on embroidery on the Arabic alphabet as an ornament.

<sup>1</sup>ChEPELEVETSKAYA G.V. *The suzannies of Uzbekistan*. Tashkent, 1961, p.40.



*Suzane. State Museum of the history of Kokand culture. (TK-176. Inv. No. 1247/2)*

These unique suzannies are kept in the State Museum of the history of Kokand culture. It is possible to meet the bytes in Arabic script in the centre of the suzane (TK-176. Inv. No. 1247/2) decorated with various colorful flower branches. The light green (pistoqi) base is decorated with floral branches using a combination of red, dark red, light pink, blue, light yellow, and purple threads. There is an inscription in the Arabic alphabet, which is sewn with a yellow thread on the edge of the flower composition, which is located in the center.

In his research on unique suzannies in the collection of the State Fine Arts Museum of Uzbekistan, A. Khakimov focused on the suzane (KP 3121. Inv. No. 1704) of the Ferghana Valley, which is sewn on the yellow silk kept in the museum. In this

suzane, the ornamental composition of the central square is formed on the basis of a month and four horn charts. In this case, the “role” of the moon is played by a conventional large inflorescence, consisting of 10 and the same small inflorescence located in a small center. The four horns are represented in the form of almond ornaments. The antiquity of this Fergana embroidery is that ten ornamented sheets were sewn from the Persian lyrical poem to the wide border. The inscription is sewn along the circle of the fabric, on the ornamented sheets with black threads in a separate form (from one byte on each sheet). A. Khakimov also noted that this suzane is the only suzane in the collection of the State Fine Arts Museum of Uzbekistan, in which there is a byte.



*Suzane. State Museum of the history of Kokand culture. (TK-610. Inv. No. 4342)*

In the State Museum of history of Kokand culture, there are several suzannies decorated with inscriptions. One of such suzannies (TK-610. Inv. No. 4342) dates from the late XIXth and early XXth centuries and was found in Kokand. The embroidery threads are made up of silk threads of seven different colors. The green basis is decorated with the help of yellow, white, pink, light pink, purple, red, bright red. The epigraphic pattern was made in yellow thread like the first suzane. In terms of color, shape and composition, the two suzannies have similar aspects. From the above points we can conclude that in the embroidery of the Ferghana Valley, decoration through the bytes in the Arabic script is widely spread.

Another embroidery from the museum collection is not decorated on the basis of the traditions of the Ferghana school. This suzane (TK-60. Inv. No. 563) is similar to the suzannies of

Samarkand school. The circles made in six large bright red colors are surrounded by the black large curled circles. The suzane border is framed, and the patterns in the central part of them look small. In her research based on museum collections, O. A. Sukhareva noted two suzannies similar to that of the suzane. If the scientist noted one of them as a cordi osh (kitchen knife) motivated suzane in the 90-s of the XIX century on the territory of Samarkand (Sukhareva, 2006, il. 12) and another one as a suzane Khujand in 50-60-ies of the XIX century (Sukhareva, 2006, il. 60). The suzane sample, which is kept in the fund of the State Museum of the history of Kokand culture, is slightly smaller in size, like Khujand suzane, but by composition it closer to the Samarkand suzane. The number of circles are 6 only in the suzane found in Kokand, while in the suzane found from Samarkand they are 12. Pattern motifs of





Samarkand and Khujand suzannies were used equally in Kokand suzane.

One of the centres of Khujand suzane was considered Uratepa. At the State Museum of the history of the Kokand culture, we can meet many samples of Uratepa embroidery. They consist mainly of suzane and ruidjo. The peculiarities of the Uratepa suzannies were that they embroidered on a black fabric. In the collection of the museum there is a

suzane (TK – 395. Inv. № 3607) at the end of the XIX-beginning of the XX century sewn on a satin fabric of black color, bought from N.Vokhidov lived in Uratepa on November 9, 1979. The large two circles of the suzane surrounded around by thick ornaments of different colors. The view of the stylized flower is sewn in the centre. In the patterns of Uratepa suzannies large works are noticeable.



*Suzane. State Museum of the history of Kokand culture. (TK-464. Inv. № 4080-2)*

The suzane (TK-464. Inv. № 4080-2) noted in the documents on museum work, made by Kokand embroiderer in the late XIX – early XX centuries, as Tashkent gulkurpa. It is also noted in the book of proceeds that it was formalized under the name of suzane – gulkurpa, and it was bought on September 18, 1987 from Azizgorieva Mohirakhon, living in Kokand city. Suzane is sewn with silk threads on a white cotton fabric. According to the Tashkent embroidery traditions, the background is completely covered with the help of purple thread. We observe the harmony of the islami (floral pattern) and geometrical patterns on suzane. A pepper-ornamental motif is sewn between the flower branches on the edge of the gulkurpa. The most commonly used motif in the gulkurpa is the symbol of pomegranate. It is well known that in the period of the creation of the gulkurpa, the pomegranate was considered a symbol of fertility. Tashkent gulkurpas are prepared mainly for girls' dowry. Through the symbol of pomegranate, young brides are wished such intentions as fertility, wealth. According to the

traditions of the Tashkent embroidery school, star pattern was used in the center of the gulkurpa, but the shape of the star was harmoniously combined with plant-like patterns.

The above points show that the Ferghana embroiderers were well-informed of the traditions of other schools.

The Ferghana traditional embroidery samples in the State Museum of the History of Kokand Culture make up a relatively large number. In particular, nine floral motifs scattered on the ruidjo (TK-789. Inv. № 4941-14) embroidered with silk threads on atlas pattern silk of the XIXth century. Black and blue purple threads were used to decorate the flowers. The flowers were used in a stylized way. The flower-leaves also remind of the appearance of a pattern. The fabric is embroidered in  $\Pi$  form and most of it is left open. There is also a prayer rug decorated in such a way in the museum collection (TK-14. Inv. No. 233). The prayer rug was decorated and sewn with the help of blue, white and red threads on bright yellow fabric. A sample of hand



embroidery was made in Kokand at the beginning of the XX century. Leaf patterns in the form of a small branch along the edge of the mihrab and the fabric were made in II form. The bouquets are scattered around the mihrab. The plant branches, bouquets on Ferghana suzannies were the lovely used motifs by the embroiderers. The composition of the butterfly-flower (kapalakgul) and rooster combs (gultodjikhuroz) is repeated several times on the prayer rug. Embroidery flowers perfectly repeat natural flowers. The flower branches and stems are sewn along the entire edge of the prayer rug.

Suzane (TK-790. Inv. № 4941-15) made on such a yellow fabric is significant with the formation of a composition based on the same repetition of the bouquets in the form of a turundj into border. The flowers are sewn with the help of red, pink, blue,

purple threads. Another suzane with a similar composition (TK-791. Inv. № 4941-15) differs from the first by the fact that the light green color is sewn to the base, and the shape of the flowers is different in appearance. Four bouquets are placed in a row in first suzane, while in the second are placed five and the form of the flowers is slightly smaller. In the first suzane there are five parallel rows, and in the second, four. The embroidery ornaments formed with the help of the blue, pink and black threads in the second suzane made of satin fabric. Floral motifs in both suzannies are stylized and sewn closer to ornamentation. For this reason, it is impossible to determine exactly what kind of flowers are. The appearance of the bouquet in the first suzane, and in the second the flower motifs were used as ornaments.



*Suzane. State Museum of the history of Kokand culture. (TK-794. inv. № 4941-15)*

Predominance not only floral and epigraphic patterns are met, but the image of the celestial bodies occur more in the pattern of the suzannies kept in the State Museum of the history of the Kokand culture. The image of a double round sun are sewn manually between the compositions of

consisting of floral patterns of purple, green silk threads in suzane embroidered (TK-793. Inv. № 4941-15) on las fabric belonging to the beginning of the XX century. The moon, star, flowers were sewn with yellow, blue, dark purple threads on red chintz fabric in one more such suzane (TK-794. inv. №





4941-15). Five large floral motifs are decorated with twenty moon symbols. The suzane is mentioned in the book proceeds as belonging to the XX century.

#### Conclusion

In conclusion, we can say that the Ferghana embroidery school was poorly studied. The study of the samples of the Ferghana school in the collection of museums serves to reveal the peculiarities of the embroidery of this region. In general, embroidery samples were important in everyday life. When a girl is born in the family, embroidery samples are sewn as her dowry in good intention by her mother, grandmother until she grows up. Girls were taught to embroider from a small age. There are edifying events among the people about the fact that if a matchmaker comes to a girl, her embroidery will be shown. Embroidery sewn by a girl gave the opportunity to determine the girl, temper, and her character. The embroidery sample was of great importance in determining the taste of women in the family as a whole. Even for the rituals associated with death, women prepared an embroidery sample on their coffins. This is a tradition that exists even though it is still preserved at present, albeit less frequently. That is, an embroidery sample is closed on a women's coffin, in each family there is such an embroidery sample that passes from generation to generation. If it does not exist, older women have prepared such an embroidery sample.

The achievements in the development of embroidery art are as follows:

- leading a simple colored fabric into works of art;
- the use of the drawing in weaving suzane;
- the execution of a large circle, multi-faceted turundj in colors conspicuous in, which play a dominant role in the suzane pattern;
- the creation of integrity compositions, formed from a combination of curved, straight-line branches of plant patterns, such as leaves, flowers, which look two or three kinds in the corners of suzane or around large circles on the surface of the suzane;
- ensure the integrity of the composition of patterns on the surface of the suzane, and the harmonization of colors;
- emerging to decorate the inner part of the room with suzannies;
- emerging of suzane pattern for ceremonies and holidays.<sup>2</sup>

The richest collections of Museums of Uzbekistan are associated with these embroidery

samples. There are many such exhibits in museum funds that have not yet been explored.

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