



SHAHRISABZ EMBROIDERY

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Abstract:

This article discusses the Shahrisabz embroidery, one of the important centers of applied arts in Uzbekistan. It also covers the history of Shahrisabz embroidery, examples of embroidery kept in various museums, and the sewing methods and artistic features of Iraqi embroidery.

Keywords: applied and decorative arts, Shahrisabz, embroidery, Iraqi, printing, bigiz, walking, imagination, museums, Rui Gonzalez de Clavijo, wallet, jul,

Introduction

Embroidery is one of the beautiful forms of craftsmanship that has become a part of the rich history of the Uzbek nation and has survived to this day. Its characteristic patterns, types of products, and the unique artistic features of each embroidery center have been widely studied in scientific literature, but the origin of the existing embroidery methods and their artistic essence in Uzbekistan have not been sufficiently studied.

Results

Among the main methods of Uzbek embroidery - basma, bigiz, yurma, kandakhayol - the Iroki style occupies a special place. Iroki embroidery, for certain reasons, is very widely and freely distributed throughout Central Asia. In addition to Shahrisabz, Iroki embroidery can be found in large villages of Afghanistan, in Andijan and Urgut. But in each of them the Iroki style is embroidered in a slightly different way, that is, each place is distinguished by its own favorite color, pattern and embroidery style. Iroki decorative embroidery was created in large villages, which were the ancient centers of Central Asian culture, in cities with well-developed trade and crafts. Depending on their social origin and lifestyle,



Scientific Conference on Multidisciplinary Studies

Hosted online from Bursa, Turkey

Website: econfseries.com

11th February, 2025

embroiderers copied patterns from each other, made small additions, and embroidered new patterns.

The beauty of 19th-century embroidery, the high taste of its embroidery, and the fact that patterns have survived to this day indicate that folk art has been around for a very long time. There is not enough information to determine how old some preserved Iraqi embroidery is. Iraqi embroidery and objects kept in most museums date back to the 19th-20th centuries. Unique types of Iraqi embroidery are kept in the State Museum of Arts of Uzbekistan in Tashkent, the Museum of History and Culture of Uzbekistan in Samarkand, the Bukhara State Museum-Reserve, as well as abroad in the Ethnographic Museum in St. Petersburg and the Russian State Hermitage, the Museum of Oriental Culture in Moscow, the Ethnographic Museum in Berlin, and in private collections in Germany and Switzerland. Our people can also find unique Iraqi embroidery or objects sewn in the late 19th and early 20th centuries.

In the 14th-15th centuries Since Shahrīsabz was considered a major political, administrative and cultural center of the Timurid Empire, this determined the artistic character and uniqueness of Shahrīsabz embroidery in all respects. As a result of observing the embroidery created specifically for Shahrīsabz, it became possible to determine the general principles of decoration and coloring . As in other places, the embroidered items sewn in Shahrīsabz are distinguished by the brightness of their colors, beautiful harmony and naturalness. They include bright red, pink, shawl, orange, golden yellow, light and dark brown, onion color, novat, walnut, green, indigo colors. Items sewn in the Iraqi style, such as robes, trousers, skullcaps, horse jackets, mahsi, nimcha, camzul, wallets, boghjoma, mirror bags, etc., are distinguished by their gloss and high-quality dyeing. Some patterns sewn in the embroidery, in addition to giving aesthetic pleasure to others, had their own meanings. For example, pomegranate is a symbol of blessing, pepper is a protector from all kinds of evil, almonds are an abundance of food, blooming flowers symbolize love, a cluster of flowers with branches symbolizes a prosperous life, and sometimes embroideries depicting jugs, birds, and trees symbolize a lifestyle. Women also beautifully reflected their inner feelings in their embroidery. All of this indicates that it is connected with human imagination. People's age, social



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11th February, 2025

status, worldview, culture, various events in their lives, economic activities, and natural conditions were also characteristic of the clothes they wore and harmonized throughout their lives. Not only clothes, but even living spaces were decorated with embroidery. For example, huts, roofs of houses, and doors were decorated with specially made bright colored embroidery with gold threads.

Embroidery flourished in Samarkand, the center of the Timurid empire . The Spanish ambassador Rui Gonzalez de Clavijo, who lived in the palace of Amir Timur, described this in detail in his book: “In the garden, flowery carpets and tents made of various colored shah-i fabrics were laid out, pavilions and sheds were built, and inside and outside the sheds, colorful fabrics (i.e., embroidery) embroidered with delicate flowers were placed next to the khanakhta, and a shah-i bed was made with flowers, oak leaves, and other decorative patterns.” Ruy Gonzalez de Clavijo also wrote about the beautiful embroidery on the walls of the inner chambers of the Oqsaroy in Shahrissabz. During the Timurids and later periods, the ceremonial attire of the commanders was very delicate, with elaborate tunics, ceremonial trousers, three-cornered skullcaps for turbans, and belts sewn in the Iraqi style.

In addition, Bossert's album dedicated to the patterns of various nations, kept in the Berlin Ethnographic Museum, also includes embroidery from Shahrissabz, Bukhara, Nurota, Tashkent. However, some of the Iraqi embroideries have been tentatively placed in the museums where they are kept. For example, it is assumed that they were sewn in Bukhara. This is because the city of Bukhara became the largest center of trade in the field of embroidery. Most of the items sewn in the Iraqi style were also sold to European tourists through Bukhara. Along with specially sewn wallets of various shapes for men and women, kept in the Ethnographic Museum in Berlin, there is a small but very interesting Iraqi-style embroidered picture, which was very rare in the 19th century (perhaps the only one at that time). It shows a house where rich people live, with beautiful balconies and roofs, skillfully embroidered in clear colors. This picture arouses interest at first glance. In the book “Nasledniki Shyolkovogo puti” (Stuttgart, 1995), Johannes Kalter and Margareta Pavaloj beautifully present a number of Iraqi items sewn in Shahrissabz in the 19th century, including several types of skullcaps, horse bridle, special embroidery for the horse's head, belts, and shoes. It is surprising that the



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11th February, 2025

late 19th century Iraqi-style kultapeshak for women, preserved in the Rickmers collection, has survived to this day.

Kashkadarya, located in the south of Uzbekistan, is distinguished by its hot climate, and the national costumes of the population, based on natural conditions, must be in accordance with the natural conditions. The high taste of the people can be seen from the brightness of the colors they choose in their embroidery, their elegant cut, and their comfort. In particular, the rules in embroidery are very diverse, that is, when combining colors, the embroiderers have learned at a glance which color goes with which color.

In the 19th century, despite being a small town, Shahrisabz had become a highly developed center of trade and crafts of the Bukhara Emirate. Shahrisabz craftsmen sewed belts, tunics, mahsis and various types of embroidery in the Iraqi style for emirs and beks, namely triangular circular skullcaps, horse saddles and decorative embroidery for horses. This was evidence that the art of embroidery in Shahrisabz had already become a tradition.

The 20th century, the most unique forms of Iraqi embroidery could be found in the hands of the population. Most of the items were embroidered in the Iraqi style. This is because Iraqi embroidery was very durable compared to other types of embroidery. However, in the first half of the 20th century, these manifestations of nationalism fell under the influence of the era for a certain time. Women were less creative, staying at home. Only after the beginning of the years of peace did embroidery resume in a new form. Due to the interest of the population and the needs of the people, hand-made embroidery gave rise to the emergence of machine embroidery (popop).

However, those interested in art were certainly more in love with handicrafts. The most widespread type of Iraqi embroidery was in Kashkadarya. For example, at weddings and ceremonies, men were required to wear Iraqi skullcaps and women were required to have Iraqi shiraz embroidered in the form of a jiyak on the front of their large shirts. Iraqi skullcaps and jackets were also worn and sewn for children.

In the late 19th and early 20th centuries, Iraqi and other types of skullcaps were widely sewn and worn. When people traveled from one city to another for various



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purposes, craftsmen began to create patterns. Especially in mountainous villages, the most beautiful and delicate Iraqi embroidery continued. It was mandatory for the groom to have an Iraqi skullcap in the bride's dowry. These values in life also caused these forms of embroidery to be preserved and passed down from generation to generation.

In the 20th century, new images also appeared in embroidery. This gradually continued to adapt to the tastes of a growing segment of the population. In addition to Shahrissabz, one of the ancient cities of Kashkadarya, Iraqi embroidery was also well developed in the mountainous villages of the Kitab district. Flowers are depicted in various forms in most embroideries. More than 100 types of pomegranate, almond, and pepper patterns appeared. Ancient Iraqi patterns called *aftobparast*, *topchini*, and *shopkilich* are widespread unchanged.

After independence, the attention and support for craftsmanship caused embroidery to flourish even more. In the Iraqi style, new forms began to appear in addition to the old ones. These are pillowcases, tulip covers, book covers, skullcaps, modern women's dresses, hats, etc. The development of tourism has led to the emergence of several types of modern items in Iraqi embroidery, such as various European-style bags, new forms of embroidery, and even changes in color. The type and number of products sewn in the Iraqi style have increased. This also indicates the unlimited variety of forms of free creativity.

Some copies of the Shahrissabz embroidery, reflecting the imaginations of the mothers, have been preserved to this day. The colors used were not only for decoration, but also for the desire to have many happy, festive and peaceful days in the country. Most of the Iraqi embroidery patterns have bordered patterns, while the main center of the embroidery is a large circle of flowers, and the rest of the patterns are smaller. The pomegranate pattern itself is embroidered in Iraqi embroidery in several different forms, in combination with small patterns such as royal pomegranates, smooth, cracked, and *gajak*. Since embroidery is a free art, each seamstress creates the pattern differently according to her imagination.

Iraqi embroidery is very different from other embroideries. In Iraqi embroidery, patterns are sewn in two ways: by counting and drawing. In the printed or *bagiz* method, only the drawn patterns are filled in, while in the Iraqi method, both the



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fabric base and the pattern are filled in. This is the durability of the embroidery. Iraqi embroidery is similar to the X-shaped embroidery of Russian and other nations, but the needle is inserted in a slightly different way. That is, a stick is drawn on the fabric cells to a certain size and marked, and the needle is turned around and filled in in such a way that the needle does not bend. The needle enters and exits from each cell. If the hole in the fabric is small, the pattern will be small, and if it is large, the pattern will appear large. Therefore, the cells of the fabric are important in Iraqi embroidery.

In ancient times, the fabric called buranboy, now called canvas, was considered a special fabric for Iraqi embroidery. If there is a pattern, the holes do not matter. Because the pattern is sewn as it is. But the stitching was large or delicate. Silk is also unwound according to the cells, that is, if the cell is large, 18, 20 fibers are unwound, and if it is small, 14, 16 fibers are unwound in one. The durability of the embroidery is also determined accordingly. Attention should also be paid to needlework. If the needle is pulled, the embroidery will come out smooth and without light, if it is pulled without pulling at the same time, the embroidery will come out brighter and more restrained. Most Iraqi products are sewn in Shahrissabz. The Iraqi method has already become a school in Shahrissabz.

Until the 19th century, Iraqi embroidery and embroidered products were of several types, but by the 20th century, the number of products had increased significantly. The old ones were replaced by modern European items - tablecloths, book covers, with a change in the shape and color of the embroidery. The development of tourism also gave impetus to the modernization of Iraqi embroidery. The previous mirror bag was replaced by various bags, suits, covers for sofas and armchairs in the form of a sozana, but the patterns are still sewn in the old style.

At the beginning of the 20th century, a special fabric canvas was produced for Iraqi embroidery and similar embroideries. By the middle of the 20th century, canvas production had ceased, which led to a decrease in embroidery. Later, after the production of cotton ice cloth, Iraqi embroidery flourished. Previously, dyes were obtained naturally, but now beautiful colorful embroideries are being sewn with dyes that are also chemically dyed. It is natural that some problems arise with development. The development of tourism in ancient cities has introduced



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completely new themes in Iraqi embroidery, namely, while the patterns are preserved as they are, the colors are changed according to European tastes, and modern items are sewn with ancient patterns.

Conclusion

After Uzbekistan gained independence, further developments and attention and support for all areas raised the beautiful Shahrissabz handicraft of the Iraqi embroidery to the level of art. The skillful, skillful and hardworking people of our independent land have been creating a very beautiful applied and decorative art that amazes the peoples of the world for centuries, preserving it for future generations and enriching it as a heritage.

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