



UZBEK GOLD EMBROIDERY

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ABSTRACT: The art of gold embroidery has a very long history in Uzbekistan. Bukhara is considered to be the traditional and renowned centre of gold embroidery, with its high point being in the 19th century. Gold embroidery was used in particular to decorate the clothes of the emir and his courtiers. Goldwork masters used specific materials, technical processes and stitch types. There were also rules for the creation of compositions and the choice of pattern.

Numerous examples of gold embroidery from the 19th and 20th centuries can currently be seen in Uzbek museums in Tashkent, Samarkand and Bukhara.² The Náprstek Museum in Prague has five items in its collection (four caps and a saddle blanket) which illustrate the Uzbek gold embroidery of the period mentioned above.

KEY WORDS: gold embroidery – Uzbek embroidery – Uzbekistan – Bukhara – National Museum – Náprstek Museum of Asian, African and American Cultures – Prague – museum collections.

Introduction

The oldest museum examples of Uzbek gold embroidery come, with a few exceptions, from the 19th century. However, archaeological finds have shown that gold embroidery has a very long tradition in Central Asia. There is evidence of this kind of embroidery on the territory of Uzbekistan dating from the 1–2 century A.D., discovered in the Tashkent region. Fragments of gold, forming a spiral scroll-shaped pattern, were found in the waist and chest areas of human remains in the Tashkent region.³

The first detailed descriptions of gold-embroidered clothes and fabrics at the court of Timur were made by Spanish diplomat Ruy González de Clavijo⁴, who came to

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² Tashkent – State Museum of History, State Museum of Art, State Museum of the History of the Timurids, Samarkand – A. Ikramov Museum of History and Culture, Bukhara – State Museum of Architecture and Art.

³ ГОНЧАРОВА, П. А. (1954): Золотое шитье. Сб. Народное декоративное искусство Узбекистана. Ташкент, p. 179. Cit. from: СИДОРЕНКО, А. И.; АРТЫКОВА, А. Р.; РАДЖАБОВ, Р. Р. (1981), p. 8.

⁴ He died in 1412. His date of birth is unknown.

Samarkand in September 1404. In his travelogue from 1406, *Embajada a Tamorlan*, Clavijo describes, for example, the clothes worn by Timur's grandson Pir Muhammad (1374–1407), whom he met in person: "And this ruler's grandson was dressed according to his traditions. He wore clothing of blue silk with gold embroidery in the form of circles – on his back, chest and sleeves. His hat was covered with large pearls and precious stones, and a glowing ruby shone from the top."⁵ A further account from the 15th century is that of historian Abd al-Razzak Samarkandi (1413–1482), who mentions a gold-embroidered head covering called a *kalla-i-tillo-duzi*. This was among the gifts sent by Shahrukh⁶ in 1442 to the Bengali ruler. Gold embroidery as a profession is described by the Tajik writer Mahmoud Wasifi (1485–1551/1566). Records of gold embroidery are later found in reports by the Pazukhin brothers, who were ambassadors of Tsar Alexis Mikhailovich. In 1670 they arrived at the court of Abdul Aziz Khan (1614–1683) in Bukhara. When they left Bukhara he gave them gifts in the form of a gold-embroidered kaftan, turban and belt.⁷

Bukharan gold embroidery flourished in a major way during the reign of Abdul Akhad Khan, who ruled from 1895–1911. The largest number of gold-embroidered objects in museum collections come from his era.⁸ Clothing decorated with gold embroidery was mostly owned by the emir, the court aristocracy and wealthy burghers. Gold symbolised sunlight, immortality and wealth, and so was very popular, especially with the aristocracy. Among the clothing and accessories decorated with gold embroidery was the extremely richly-embroidered male overcoat known as the *joma mardona*, worn by the emirs and their family members, courtiers and dignitaries. Also impressive was the gold embroidery on the *salai zarduzi* turban, which was made of fine muslin and reached lengths of up to twenty metres. Other items of men's clothing decorated with gold embroidery were the long, wide *chalvoor* trousers, the *paltu* three-quarter-length coat worn only by the emir, the *muza* velvet boots, the belt *kamarband* and the *kaluchi* military uniform. Gold-embroidered women's clothing included the coat known as the *kaltacha* (*mursak*, *munisak*), the *paranja* coat, the *kurtai zarduzi* overshirt, *izori zarduzi* trousers, which were embroidered from the ankle to the knee, *makhsi* soft-soled velvet boots, *popush* shoes, the *peshonaband* headdress and the *rumol* and *sarandoz* scarves. Both women's and men's *kallapushi zarduzi* caps were also liberally embellished with gold embroidery. It was also a popular decoration for items of horse tack, especially the *dauri* (*yolpush*) saddle blanket and the *zinpush*, a small covering for the saddle. An example of larger-scale gold embroidery was the decoration of the *ruidzho* marriage sheet and the *joynamaz* prayer mat. Gold embroidery can also be found on other items, such as cushions, knife sheaths and pouches and other small objects.

The chief customer for and commissioner of gold embroidery was the emir, and court workshops built into the houses of the higher-ranking state officials produced it for him. In 1885–1911 there were two court workshops and around 25 private ones.⁹ However, the work produced in the private workshops and designed for the court was regulated. Products from private producers were sold at markets.

⁵ CLAVIJO, R. G. de. *Embajada a Tamorlan* [online]. c2003 [cit. 8. 1. 2012] s. 85. (PDF). Available on the WWW: <<http://www.biblioteca.org.ar/libros/71344.pdf>>. (Own translation).

⁶ Timur's youngest son. He ruled from 1405–1447.

⁷ ГОИЧАРОВА, П. А. (1986), pp. 7–8.

⁸ *Ibidem*, p. 7.

⁹ *Ibidem*, p. 12, 14.

The main producers of gold embroidery were men. The local belief was that women might lower the shine and quality of the gold thread with their breath.¹⁰ The master gold embroiderers, or *zarduzi*, formed themselves into craftsmen's guilds (*kasaba*), with their own administration, rituals and guild rules. The spiritual leader of each guild was the elder, *aksakoli kasaba*. His task was to resolve disputes, ensure commissions, facilitate loans (*bunaka*) and to lead rituals within the guild, above all the rite of passage from apprentice to master. The presence of the *aksakol* was also compulsory at family events involving guild members – weddings, funerals, house purchases and so on. The elder was also the protector and promoter of the guild's cult.

Gold embroidery was an official court art until the demise of the Bukhara emirate in 1920. After that, the loss of the main customer – the emir – led to a major decrease in production. Gold embroidery was now increasingly confined to the decoration of small items, such as caps and certain articles of women's clothing.¹¹

Materials and Tools

The chief material for gold embroidery in the 19th and early 20th centuries was velvet (*bakhmal*), and to a lesser extent silk, the local silk-mix fabric *alocha*, woollen fabrics, muslin and leather. Velvet decorated with golden embroidery was used mainly to make men's coats (*khalat*), saddle blankets and footwear. Men's *khalats* were made mostly of velvet, which was imported from Russia but also France, Turkey, Iran, Syria and India.¹² The factory-produced velvet was plain-coloured, striped, checked or patterned in other ways. However, plain-coloured velvet was preferred, especially green, red, purple and blue. Bukharan-produced velvet, *bakhmal-makhmal*, was also used. Silk fabrics were used mostly for women's clothing and for men's and children's waist sashes. *Alocha* fabric was used as a base for large embroideries adorning the interior of a home, and to a lesser extent for children's and women's clothing. Woollen fabrics, most frequently wool cloth, were used to make uniforms and horse coverings. High-quality muslin was used only to make turbans. Gold embroidery on leather, meanwhile, was used for footwear in particular.

Various types of gold thread, of varying quality, were used for the embroidery. The thread was mostly imported from India, but from the mid-19th century Russia became the largest importer of thread. The thread most widely used in Bukhara was a type of soft gold thread called *kalebatun*. Fine gilded silver wires were wound around a silk or cotton thread. The colour of the silk threads was derived from the colours of gold (yellow, orange) and silver (white). On objects from the 1830s–1870s gold thread is wound around a yellow silk thread. In the 1880s–1890s the central thread is orange, sometimes red or cinnamon-coloured. In the first decade of the 20th century, orange silk thread was used again. From then on, the quality of gold thread gradually worsened; it was wound around a yellow cotton thread.¹³ There was also much use of a flat thread called *sim*, which was a metal semi-finished product that was passed over a miniature opening in a special metal tablet called a *kariyo*. According to P.A. Goncharova, *sim* thread appeared in Uzbek gold embroidery in 1893, when it was first imported to

¹⁰ БОГОСЛОВСКАЯ, И.; ЛЕВТЕЕВА, Л. (2006), p. 110.

¹¹ ГОНЧАРОВА, П. А. (1986), p. 9.

¹² СИДОРЕНКО, А. И.; АРТЫКОВА, А. Р.; РАДЖАБОВ, Р. Р. (1981), p. 13.

¹³ ГОНЧАРОВА, П. А. (1986), p. 17–18.

Bukhara.¹⁴ Other researchers believe *sim* thread was produced in Bukhara in the early-to-mid 19th century, and was also imported from India and Iran.¹⁵

The golden patterns were often complemented by motifs embroidered in twisted and untwisted silk of various colours. From the early 1890s, silk thread was gradually replaced by cotton thread. Combinations of the two materials were also not unknown. Motifs embroidered in silk are also found on more valuable objects during this period. Towards the end of the 19th century, gold and silver wire known as *likak*, with no central thread, started to be used, and adorned appliqués on velvet and the free spaces in patterns. All types of metal thread were attached using stab stitches in cotton *pechak* thread in the colour of the embroidery. Gold embroidery was also complemented by sequins, precious stones or their imitations and various types of jewels.¹⁶

Master of *zarduzi* usually used a rectangular frame called a *korchub* for their embroidery. Its width was regulated with the aid of moveable transverse slats called *shamshirak*. The gold thread was first wound on a four-sided wooden stick called a *patila*, around 20 cm long. The inside of the *patila* had lead poured into it; the weight of the lead helped keep the thread taut. To protect the fingers, two types of thimble were used – the metal *angushtpona* (on the middle finger of the right hand) and the *taangushtpona* made out of heavy leather (on the middle finger of the left hand). The patterns were cut from cardboard or leather with the aid of special home-made bent scissors – *kaychi-ushtur--gardan* (camel's neck scissors). During the period in question, factory-produced needles (*suzan*) were used.

The Technical Process and Stitch Types

One of the most complicated stages in gold embroidery was the laying of the pattern on the cut-out fabric. This work was usually done by a *sar korchuba darkash* – a specialist in the preparation of the embroidery frame. The various parts of the pattern had to be laid out into the required composition so that they followed on from each other flawlessly. Any discrepancies in the pattern were shunted into areas that were not visible, such as under the sleeves or at the side of the clothing. The patterns were first drawn on paper and their contours were pricked through with a needle. The paper was then laid on cardboard and sprinkled with coal dust. When the paper was removed, the lines created by the dust falling through the needle holes were traced over with a pen. Templates made in this way, known as *akhtakagoz*, were cut out and sewn to the fabric base. To obtain a higher relief, several layers of cardboard or leather were used. The production of templates was the responsibility of draughtsmen called *tarkhkash*. In the mid-19th century templates were still cut out of leather, but later cardboard, *latta kagoz*, imported from Russia, started to be used.¹⁷ The creation of the pattern started from the edge of the fabric, where the border was first marked out using a thread covered in chalk, the lines of which were printed on to the fabric. The border was then filled with the pattern, and the pattern-layer moved on to the composition of the pattern in the central field. The embroidery of the different motifs usually involved several people, their number depending on the size and complexity of the pattern. First the basics of the pattern were embroidered, and then the details. The contours of the motifs were

¹⁴ Ibidem, p. 18.

¹⁵ СИДОРЕНКО, А. И.; АРТЫКОВА, А. Р.; РАДЖАБОВ, Р. Р. (1981), p. 13.

¹⁶ Ibidem.

embroidered using a thin cord called a *takhrir* and made of gold, firmly twisted threads. For less high-quality items, the contours were formed by gold threads laid in bundles (*takhriri khom*). *Takhrir* cord was also used to create small patterns, such as the *tagalak* or *margula* spirals, which were often used to decorate borders. The motifs of the pattern were also decorated using a technique called *khoraqduzi* or a chain of little circles called *kabuli*. Only after the whole pattern had been embroidered were the various parts of the fabric sewn together.

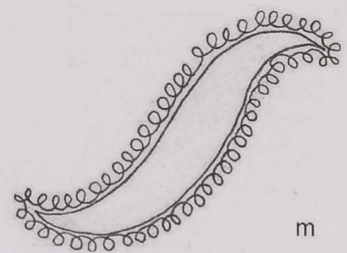
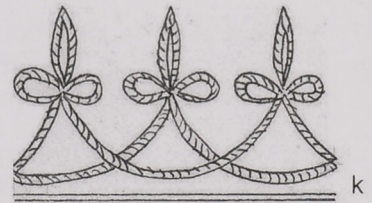
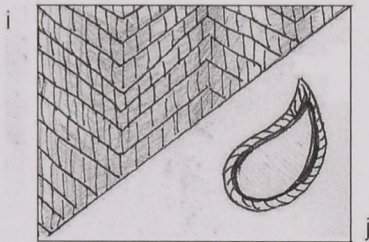
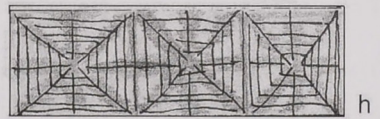
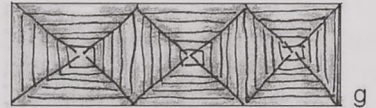
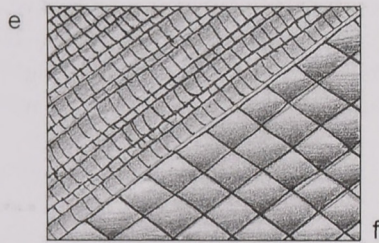
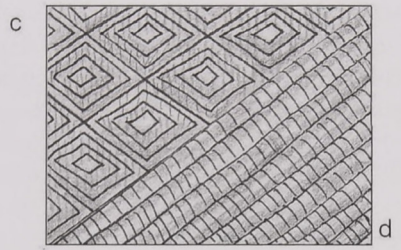
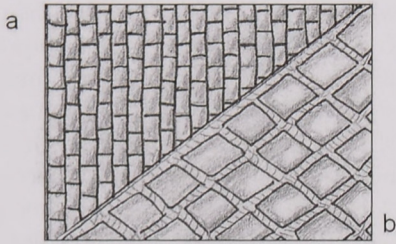
Two basic techniques are used in gold embroidery – *zarduzi-zaminduzi* and *zarduzi-gulduzi*. Both techniques use a satin stitch in gold or silver thread. In the case of *zarduzi-zaminduzi* two methods are distinguished – embroidery without an underlay, and embroidery on a *siddi* underlay, which was more widespread. The underlay consisted of fine cotton threads known as *responi gazori*, with the aid of which the pattern was embroidered through the fabric; the technique of laid thread work. Two to eight threads were first soaked in water and were then wound together into a cord. The underlay threads were laid in parallel rows in the same direction as that in which the golden threads were laid. The thinner the cords and the more thickly they were laid, the finer was the gold embroidery. The *zarduzi-gulduzi* technique differs in the underlay material, which consisted of templates made of leather or cardboard. This method, too, involved the gold threads being laid in parallel rows, closely beside each other, and being sewn at the edges using silk or cotton threads. The *zarduzi-zaminduzi* technique was most widespread in the 19th century. At the start of the 20th century there was a huge boom in the *zarduzi-gulduzi* technique.¹⁸ A combination of the two techniques in a single piece of embroidery was called *zarduzi-gulduzi-zaminduzi* or *zarduzi-zaminduzi-gulduzi*, depending on which technique was predominant. Other techniques were *zarduzi-berishimduzi* – embroidery in which coloured silk was used together with the gold threads, and *zarduzi-pulakchaduzi* – embroidery using gold threads in combination with sequins (*pulakcha*). Sequins usually filled in plant patterns or were used to outline them. In these cases they were sewn on in thick rows. Occasionally they were formed into the shape of flowers or stars, especially on saddle blankets. In a class of its own was *marvorid-kori*, embroidery decorated with pearls and precious stones, used exclusively to decorate the clothes of the emir.

The stitches used in gold embroidery formed various patterns, differing in terminology accordingly. One of the most widespread stitches was the *mauji-yakruxa* (one-sided wave), which forms parallel diagonal lines. Variations on it were the *mauji-duruxa* stitch (two-sided wave) and the *mauji-pushtimokhi* (wave-fish scale) in the form of zig-zag lines. In the *mauji-ocha-bacha* stitch (wave-mother and child) a varying number of threads are sewn to the underlay in an alternating way¹⁹, thus creating narrow and wide relief bands, either in diagonal (*yakruxa*) or zig-zag lines (*duruxa*). A highly popular stitch was the *chasmi-bulbul* (nightingale's eye), which consists of small squares or diamonds. Using combinations of stitches – *chasmi-bulbul*, *mauji-yakruxa* and *mauji-duruxa* – it was possible to create up to ten variations. The *chasmi-bulbul* stitch was often connected with the *shash-khol* (six birthmarks) stitch, in the form of a square grille

¹⁷ Ibidem, p. 15, 20.

¹⁸ ЛЕВТЕЕВА, Л. Золотое шитье Бухари. San'at [online]. 2003, no. 4 [cit. 2010-02-15]. Available on the WWW: <http://www.sanat.orexca.com/rus/archive/4-03/history_art9.shtml>.

¹⁹ Usually in this stitch 4 and 22 threads were alternated.



a. mauji-chor-dar-chor b. shash-khol c. khishti-kharam d. mauji-yakruya
 e. mauji-ocha-bacha f. chashmi-bulbul g. kandori-chor-bakhiyagi h. kandori-khasht-bakhiyagi
 i. mauji-duruya j. takhir k. kungra l. khorakduzi m. kabuli

created by sewing round six (*shash-kholi-shishtan*) or eight threads (*shash-kholi-shashtan*). The *khishti-kharam* (sacred brick) stitch is also composed in squares. Each square is gradually filled with further little squares. The *shash-khol* stitch was sometimes combined with the *shokhcha* (little branch) stitch, which was used mostly to decorate the hems of women's clothing. Most items of gold embroidery contain the *mauji-chor-dar-chor* (wave-four-by-four) stitch, reminiscent of the technique of weaving. It was used especially in the first half of the 19th century, later being found mostly on footwear. On men's *khalats* it was preserved only on the *oba* strips, which line the hem.²⁰ Hems were often decorated using the *kandori duzi* (Kandahar embroidery) stitch²¹, more often called just *kandori*, which was applied directly to the fabric. Sometimes larger areas were embroidered using it. The base of the *kandori* consists of a divided square, which is gradually filled in from the edge to the centre. The square was embroidered using two methods – *kandori chor-bakhiyagi* – divided into four parts and the *kandori khasht-bakhiyagi*, divided into eight parts. In this way, impressive plays of light and shadow were achieved. The *kandori khasht-bakhiyagi* stitch was demanding, and was used to embroider more valuable objects.

Ornamentation and Composition

Ornamentation in gold embroidery was based on plant and geometric motifs. Zoomorphic motifs were only very rarely found.²² The plant motifs included various forms and types of leaves, flowers and fruits. The most frequent fruits were almonds (*bodom*), pomegranates (*anor*) and grapes (*angur*). The geometric motifs used were mostly circles, squares, diamonds, stars, waves and spirals.

The elements of the motifs were terminologically differentiated. Leaf motifs, known in general as *barg*, were divided into single-leaf – *yarka barg*, double-leaf – *du-barg* and triple-leaf – *se barg*. Leaves with a pointed end were labelled *bargi-shulluki*, or leech leaf, sometimes just *shulluki*. Other leaves depicted were those of the weeping willow – *bargi-majnunbed*, a flowering shrub – *butta, buttacha* etc. With flowers (*gul*) a distinction was drawn between the four-petaled flower – *guli-chor-barg* – the six-petaled flower – *guli-shish-barg*, the eight-petaled flower – *guli-shakht-barg* and the tulip – *lola-gul*. Flowers that had more than eight petals were called the *guli-sad-barg* – the hundred-leaved flower or *guli-kashgari* – the Kashgari flower. The chrysanthemum, or *guli-chinni* (Chinese flower) was also depicted.²³ Flowers large in size were called *guli-kosa-gul* or *guli-kal-agi*. The popular *madokhil* (entrance) motif, based on a rosette motif, had many variations. In the last third of the 19th century large flowers called *guli-kalagi* appeared in gold embroidery, their form being taken from Russian factory-produced fabrics.²⁴

Bukharan craftsmen used three basic compositions in gold embroidery – *daukur*, *buttador* and *darkham*, which had several different variations and were fully-represented on men's *khalats* in particular. The *daukur* composition consisted of a

²⁰ ГОНЧАРОВА, П. А. (1986), p. 25.

²¹ The title comes from the city of Kandahar in Afghanistan, from whence the stitch appears to have been taken at the start of the second half of the 19th century.

²² The motif of a bird can be found on gold-embroidered women's caps.

²³ The titles of the *guli-chinni* and *guli-kashgari* motifs seem to suggest that they were taken from Chinese porcelain, which was imported into Central Asia and during the 19th and 20th centuries was widely found among the wealthy classes in Bukhara.

²⁴ *Ibidem*, p. 28.

sophisticated ornamental border which runs around the entire edge of the *khalat*. On men's and children's *khalats* and military uniforms a compulsory part of the *daukur* was a large *tauk* medallion with stylised plant patterns. It appeared on the back of the *khalat*, and its dimensions ranged from 36 by 45 cm to 48 by 56 cm. The medallion was decorated around the edge with a *kungra* border of gold cords in the form of trefoils. Often the *kungra* consisted of a highly complex plant pattern. The upper part of the medallion featured a palmette, which was generally referred to as a *toji gul* (floral wreath), regardless of its form. The motifs in the lower part of the medallion were called *kabi gul* (vase of flowers) and were highly stylised. On military uniforms, the motif of a circle, *nishon* (symbol of rank) was also used. It was situated on the front of the *khalat*, in the bottom corners and on the chest. On *khalats* with a *daukur* composition the pattern of the border corresponded to the pattern used in the medallion on the back. Military uniforms were an exception in that regard.

In the *buttador* compositions, not only the borders but the whole area of the coat were embroidered with individual motifs, most frequently the same ones, which were usually spread out as if over a chess board. The pattern comprised various motifs of a plant character, such as floral *butta* or pairs of almonds known as *kosh-bodom*. The *buttador* composition was very widespread from the 19th century to the beginning of the 20th century and was one of the most highly-valued types of embroidery.²⁵ It was also used in women's clothing. The *darkham* composition formed an uninterrupted pattern, comprising plant elements placed next to each other vertically, horizontally or diagonally. The most frequently-used motifs were *madokhil*, *se-barg* and *butta*. The border consisted of the same motifs, to which narrow *obi poncha* strips were added. In *darkham*, the *zaminduzi-gulduzi* technique and the flat *sim* thread were most often used. Coats embroidered in this way were usually designed for the emir and his family. In addition to *khalats*, this composition was also used for footwear and saddle blankets.

In view of the revitalisation of traditional crafts in Uzbekistan, gold embroidery continues to have a significance in the present. Gold-embroidered men's *khalats* are a compulsory part of a groom's wedding attire. They are worn on ceremonial occasions, and serve as presents for honoured guests. Other richly-decorated items are women's caps, slippers, belts and purses. The most popular base remains velvet of various colours, on which gold embroidery looks extremely effective. The most widespread techniques include *zarduzi-zaminduzi* and *zarduzi-gulduzi*. Unlike in the past, it is now mostly women who devote themselves to the art.

Uzbek Gold Embroidery in the Collections of the Náprstek Museum

The collection of the Náprstek Museum contains five objects which represent Uzbek gold embroidery from the end of the 19th century until the mid-20th century. They are four caps (inv. nos. 40 404, A 19 611, A 21 080, A 28 789) and a saddle blanket (inv.no. A 19 613).

Embroidered caps, generally known as *tubeteys*,²⁶ were a very common head covering for both men and women in the 19th and 20th centuries. During the 1920s and 1930s the *tubetey* replaced all earlier types of men and women's caps.²⁷ *Tubeteys* had

²⁵ СИДОРЕНКО, А. И.; АРТЫКОВА, А. Р.; РАДЖАБОВ, Р. Р. (1981), p. 46.

²⁶ From the Tatar word *tubetey*. *Tube* – summit.

²⁷ БОГОСЛОВСКАЯ, И. – ЛЕВТЕЕВА, Л. (2006), p. 18

three basic parts – the crown (*tepa*), the edge (*kizyak*) and woven, knitted or embroidered ribbons (*jiyak*, *zekh*). The brim might be circular or square in shape, while the crown might be flat, round or conical. Men's caps were mostly made of velvet, while women's ones were made of silk of various colours, velvet and brocade. In the 1950s–1980s *tubetey*s became more colourful, and there was much use of beads and sequins.²⁸

The patterns of the gold-embroidered caps mostly featured plant and geometric motifs, such as the *chor-gul*, *bodom*, variations on the *madokhil* motif, circles, stars, half-moons and so on. Each motif hid a particular symbolism. Among the most popular were depictions of the almond (*bodom*), which chiefly symbolised fertility and prosperity. Of the geometric motifs, the most significant was the circle (*chilëlak*), which symbolised the Sun, the universe and cyclical time. A four-pointed star or four-petaled flower in a circle represented the Earth and the four points of the compass. An important symbolism was hidden in the *jiyak* ribbon, in Bukhara known as *zekh*, which ran round the edge of the cap and represented a protective amulet. The ribbon was often decorated with motifs of ram's horns, since the ram (*kuchkor*) was one of the most frequently-worshipped animals in Central Asia. The composition of the cap was usually subject to its shape. The pattern was most frequently divided into four parts, which were filled with the same motifs.

The Uzbek gold-embroidered caps from the Náprstek Museum's collections may be divided into two groups. The first consists of two women's caps, circular in shape and embroidered on silk, which come from the period of the late 19th century – early 20th century. The second group consists of two women's caps, square in shape, from the mid-20th century, embroidered on velvet.

The fifth item in the Náprstek Museum's gold embroidery collection is a *dauri* saddle blanket from the start of the 20th century. *Dauri* were divided into two categories. The first group consisted of *dauri khosagi*, which were the exclusive property of the emir and were used in ceremonial court rides. The second category consisted of what were known as "gift *dauri*", *dauri inomi*. These were usually bought at markets and served as gifts for the ruler. *Dauri khosagi* were very richly-decorated. The blanket included a smaller covering called a *zinpush*, which was put on the saddle after the rider got down from the horse. The *dauri khosagi* and the *zinpush* were made of the same material, and had the same colour and pattern. The *dauri inomi* differed in its more modest decoration.²⁹

The *dauri* is made up of a smaller, rectangular part called the *khoni-zingakh* and a larger, trapezoid part called the *choki-koshi-zin*, which hides the back part of the horse's body. The main decoration is concentrated in the *choki-koshi-zin* part. The *khoni-zingakh*, which is covered by the saddle and the rider, only ever has an embroidered border by way of decoration.

²⁸ Ibidem, p. 19.

²⁹ ГОНЧАРОВА, П. А. (1986), p. 32.

Catalogue

Inv. no. 40 404 – Cap, *kalapushi zarduzi*, women's, Bukhara. End of the 19th – beginning of the 20th century. A gift from the estate of Emanuel Fait,³⁰ 1950. Diameter 17.5 cm, h. 6 cm.

A cap, circular in shape, with a flat crown. The base for the embroidery is dark purple silk. The gold thread is wound on orange silk thread. The embroidery on the crown and brim uses the *zarduzi-gulduzi* technique. The pattern on the crown is made up of regularly-spaced *bodomcha* (little almond) motifs in two rows leading around the brim of the cap, and one row of *tangacha* (little discs). In the centre of the crown is a circle sewn in *mauji-yakruya* stitch. The brim of the cap is decorated by one row of the *bodomcha* motif. The seam between the crown and the brim is decorated by a red silk cord affixed with gold thread in a zig-zag line. The *zekh* ribbon is sewn on with rows of chains of red, turquoise and white silk and ends in a silk tassel (*popuk*). The pattern on the ribbon consists of repeated *bodomcha* motifs. The lining is red canvas with a white plant pattern.

Inv. no. A 19 611 – Cap, *kalapushi zarduzi*, women's, Bukhara. End of the 19th – beginning of the 20th century. Bought in 1988. Diameter 18 cm, h. 8 cm.

A cap, circular in shape, with a slightly conical crown. The base for the embroidery is pink silk. The gold thread is wound on orange silk thread, which is already showing through. The embroidery on the crown and brim uses the *zarduzi-gulduzi* technique. The gold embroidery is complemented by light blue and light green silk (*zarduzi-berishimduzi*). The area above the woven *zekh* ribbon is decorated by a border sewn in *kandori-khasht-bakhiyagi* stitch. The pattern is made up of circles (*chil'elak*) of the same size, which regularly touch each other at the sides, thus creating four-petaled flowers which are filled with four-petaled blossoms (*guli-chor-barg*) sewn with *sim* thread. Their centres are embroidered in light blue silk. In each flower, two of the petals, on the vertical axis, are lengthened. In the centre of each circle is a smaller circle that covers the four-petaled flower. The free spaces between the flower and the circle are filled with light blue and light green silk. All the motifs inside the basic circles are edged using the *takhriri khom* method and decorated using the *khoraqduzi* technique. The pattern is the same on the crown and the brim. The *zekh* ribbon is woven from red, green and white silk. The pattern consists of a repeated motif of ram's horns. The ribbon ends in a silk tassel (*popuk*). The cap is lined in pink silk and silk-mix ikat fabric (*adras*).

Inv. no. A 21 080 – Cap, *kalapushi zarduzi*, women's, Bukhara, 1950s. From the collection of Jiří Bečka³¹. Bought in 1989. 15 x 15 cm, h. 6 cm.

A cap, square in shape, with a flat crown. The base for the embroidery is dark blue velvet. The embroidery on the crown and brim is carried out in *zarduzi-gulduzi* technique in gold and silver thread. *Chor-gul* composition. The motifs are edged with *takhrir* cord, and ornamented with the *khoraqduzi* technique using strong silver wire (*likak*), and elements from the *kungra* border in the form of a trefoil. In the bottom part,

³⁰ Emanuel Fait (1854–1929) – Czech geographer and traveller. He studied Arabic and Sanskrit among other things. He made two journeys to Central Asia – in 1889 he visited Turkmenistan and in 1902 spent time in Uzbekistan.

³¹ Jiří Bečka (1915–2004) – Czech orientalist, translator from Persian, Tajik and the Pashto language. He specialised in the history of Tajik literature.

between the flowers, there are two *tagalak* spirals in each case. The insides of the motifs are filled with red velvet appliqué and embroidered in light green and purple silk. The border is decorated with the same elements of the pattern as the crown. The cap is bordered in black velvet, and lined in black canvas.

Inv. no. A 28 789 – Cap, *kalapushi zarduzi*, women's, Tashkent, 1950s. A gift from the estate of Pavel Poucha³², 2004. 13 x 13 cm, h. 7 cm

A cap, square in shape, with a flat crown. The embroidery on the crown and brim is carried out using the *zarduzi-gulduzi* technique, with the use of three types of heavy gold and silver *likak* wire (smooth, edged, beaded) and gold and silver *pulakcha* sequins (*zarduzi-pulakchaduzi*). Sequins decorate the edge of the plant motif and in its centre are arranged into blooms. The pattern consists of motifs of little bushes with flowers – *chamanda-gul*³³, which on the crown are divided into four sections. The border is decorated with elements from the pattern on the crown, with the same execution and spacing. The edge of the cap is bordered with black velvet. There is a lining of dark purple canvas.

Inv. no. A 19 613 – Saddle blanket, *dauri inomi*, Bukhara. Early 20th century.³⁴ Bought in 1988. l. 195.5 cm, max. w. 145.5 cm

The base for the embroidery consists of striped velvet in dark purple, red and light green (now deteriorated). The originally gold thread is tightly wound round an orange silk thread. The embroidery uses the *zarduzi-gulduzi* technique. The gold embroidery is complemented by embroidery in coloured silk (*zarduzi-berishimduzi*). The central motif of the central field in the *choki-koshi-zin* part is the *kosh-bodom* (twin almond), the centre of which is decorated with dark blue velvet appliqué and the motif of a branch embroidered in *sim* thread. The inner border of the central motif is embroidered in *kandori khasht-bakhiyagi* stitch with centres of blue silk. The outer border is decorated with a small six-petaled flower, *guli-shish-barg* with centres embroidered in blue and purple silk. They alternate with *shulluki* leaf motifs. In the upper part, between the twin almonds in the *kosh-bodom* pattern, is a variation on the *madokhil* pattern embroidered on an appliqué of dark turquoise silk. The contours of the *madokhil* motif are decorated using the *khoraquduzi* technique, a *kabuli* chain and *tagalak* spirals. In the bottom part of the *kosh-bodom* is embroidery in *mauji-yakruya* stitch in the shape of a wedge. The fields at the side of the central motif are filled with a *bodomi-shakhnok* (almond and branch) motif, formed of little branches with three smaller *bodom* motifs on each side. These are embroidered in *mauji-yakruya* stitch. The central field is edged with a border filled with a row of four-petaled *guli-chor-barg* flowers, with centres and petals embroidered in weakly-twisted blue, purple and green silk, or filled with black velvet appliqué. The flowers are bordered by a *kungra* using the *zarduzi-gulduzi* technique, and the outer and inner edge of the border is decorated with a border in the form of small arches. All the motifs in the central field and in the border are decorated with *tagalak* spirals. Part of the *khoni-zingakh* has a central field without embroidery. The border here is also complemented by *tangacha* motifs, and an embroidered wave pattern from weakly-twisted dark blue silk.

The *dauri* is edged with a band of black velvet and two rows of fringes (red, dark purple). Between the fringes there are a total of eight tassels placed at regular intervals

³² Pavel Poucha (1905–1986) – eminent Czech orientalist, above all Mongolist, Tibetanist and Indologist.

³³ The *chamanda-gul* pattern (flowers on a meadow) consists of abundant bushes with flowers. The pattern is most typical of Tashkent caps. Q.V: БОГОСЛОВСКАЯ, И.; ЛЕВТЕЕВА, Л. (2006), cap no. 98.

³⁴ According to museum documentation bought in Tashkent in the 1920s.

(gold, green and ochre). The upper edge of the *khoni-zingakh* part is decorated with a *zekh* ribbon, which is embroidered with rows of chains in light red, light green and white silk.

The back of the *dauri* is made of silk-mix ikat fabric (*adras*), the pattern of which, on a white background, consists of alternating blue and pink squares with the motif of a yellow pomegranate inside. The blanket is stiffened inside using starched canvas and thin felt (seemingly of camel hair).

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Fig. 1: Cap, *kalapushi zarduzi*, women's, Bukhara.
End of the 19th – beginning of the 20th century. Inv. no. 40 404.



Fig. 2: Cap, *kalapushi zarduzi*, women's, Bukhara.
End of the 19th – beginning of the 20th century. Inv. no. A 19 611.



Fig. 3: Cap, *kalapushi zarduzi*, women's, Bukhara, 1950s. Inv. no. A 21 080.



Fig. 4: Cap, *kalapushi zarduzi*, women's, Tashkent, 1950s. Inv. no. A 28 789.



Fig. 5: Saddle blanket, *dauri inomi*, Bukhara. Early 20th century. Inv. no. A 19 613.



Fig. 6: Saddle blanket, *dauri inomi*. Detail of the central motif.