

## Uzbekistan Heirs To The Silk Road

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Uzbekistan, Kyrgyzstan, China and Afghanistan surround Tajikistan today. Fig.17 Map of Silk Route from Xian to theMediterranean UZBEKISTAN, Heirs to the Silk Road For 1200 years goods and ideas moved along the Silk Road through the cities of Bukhara and Samarkand which are

ARCHITECTURE Central Asian Architectural History  
Knives from Bukhara (and Uzbekistan in general) takes form of similar blades from the Persian and the Indian arsenal. However, a specific shape of knife, also known as "Pichaq" is very typical to Bukhara. It is characterized by a slightly up-curving blade with a thin fuller just below the spine. Usually forged from high quality steel.

Since its rediscovery by European explorers and travellers in the 19th century, the Silk Road has lost nothing of its fascination. It continues to evoke images of heavily laden caravans crossing endless deserts, steppes and mountain ranges to reach the markets of wealthy oasis towns. From the second century BC, this network of merchants' routes, well over 4,000 miles long, linked China and the Roman Empire. It served the trade of luxury goods, notably silk, and stimulated the spread of ideas of religion, culture and art. The young republic of Uzbekistan, with its ancient urban cultural centres of Bukhara, Chiwa and Samarkand, is the heartland of the Silk Road.The artistic and cultural history of the region, through more than two millennia, is represented here in four main sections: Transoxiana from the fourth century BC to the arrival of Islam in the eighth century AD; Central Asia as a cultural and political centre of Islam in the eighth century until the fall of the Timurid empire at the beginning of the sixteenth century; Turkestan at the time of the Uzbek-dominated khanates from the sixteenth century up to the Russian conquest and Russian Revolution; and Uzbekistan from Soviet rule until after the establishment of sovereignty. The evolving history of the region is clearly explained in the context of its complex geography, together with analyses of the architecture, the art of the book, Islamic arts and crafts, and the rich variety of textiles of the region. Uzbekistan's cultural history is illustrated with pictures of archaeological finds and ethnographical objects from European and Uzbek museums and private collections, many published here for the first time.

The edited volume discusses the role of textile heritage in relation to the dynamics of nation building, cultural identity, politics, economy and the globalization of markets. It was sparked by a research project investigating the role of textiles, textile design and contemporary fashion in the post-Soviet societies of Central Asia and also includes perspectives on similar developments in Algeria and Peru in order to question dichotomous narrations of modernity relations between textile cultures and heritage building, cultural property, and the concept of cultural heritage. Thus, this book intends to stimulate the ongoing debate about textile culture as national heritage or as means of nation branding.

Recent political changes in Central Asia, where the United States is replacing Russia as the dominant power, are having a profound effect on Russian speakers in the region. These people, formerly perceived as progressive and engaging with Europe, are now confronted by the erasure of their literary, musical, cinematic and journalistic culture, as local ethnic and American cultures become much stronger. This book examines the predicament of Russian culture in Central Asia, looking at literature, language, cinema, music, and religion. It argues that the Soviet past was much more complex than the simplified, polarised rhetoric of the Cold War period and also that the present situation, in which politicians from the former Soviet regime often continue in power, is equally complex.

Following the tradition and style of the acclaimed Index Islamicus, the editors have created this new Bibliography of Art and Architecture in the Islamic World. The editors have surveyed and annotated a wide range of books and articles from collected volumes and journals published in all European languages (except Turkish) between 1906 and 2011. This comprehensive bibliography is an indispensable tool for everyone involved in the study of material culture in Muslim societies.

Fashion is intimately tied to the material world. With a focus on diverse cultural practices, this book offers new insights into the dynamic relationships between fashion, bodies, and material culture. In a series of original case studies, both historical and contemporary, the collection explores how fashion and clothing affect articulations of body and self, experiences of time and place, and the shaping of social and local/global relationships. With chapters from leading international scholars, Fashion and Materiality takes the reader from the study of clothing and biography, and an early modern "foreign dress" collection, to Chinoiserie clothing in 18th-century Europe and fast fashion production in today's China. The book also examines fashion's role in nation building, and entanglements between fashion and migration across clothing donations for Syrian refugees in Germany and the circulation of "refugee chic" on international fashion runways. Scrutinizing the dense connections between fashion, clothing, materiality, and humanity, the book shows how the material interacts forcefully with the personal and political.

Usually, advertising formulas which fix Uzbekistan in a transfigured oriental past of long ago perfect for the travel industry, prefer to forget that there is also a modern Uzbekistan in which, as some researchers suggest, a new Silk Road is beginning to evolve. The present volume intends to provide an initial insight into these evolving connections and processes, on the one hand to present the textile facets that they encompass and on the other hand to show how, from the perspective of Uzbek researchers, the problem and the current status of textile research and of textile revitalisation are developing.

The traditional textiles of Central Asia are unknown treasures. Straddling the legendary Silk Road, this vast region stretches from Russia in the west to China in the east. Whether nomadic or sedentary, its peoples created textiles for every aspect of their way of life, from ceremonial objects marking rites of passage, to everyday garments, to practical items for the home. There were suzanis for the marriage bed; prayer mats; patchwork quilts; bridal ensembles; bags for tea, scissors, and mirrors; lovingly embroidered hats and bibs; and robes of every color and pattern. Author Susan Meller has spent years assembling the 500 textiles illustrated in this book. She documents their history, use, and meaning through archival photographs and fascinating travelers' narratives spanning many centuries. Her book will be a revelation to designers, collectors, students of Central Asia, and travelers to the region. Silk and Cotton is destined to become a classic.

The 20th century's most protracted conflict, the Cold War, also provided the longest and most stable peace in the history of the modern world--a fragile peace that came at the price of national freedom for many people. With the demise of the Cold War, new nearly-unknown countries, long ignored or suppressed, came to the attention of the world, as ethnic and national conflicts, rooted in the multi-ethnic populations of the newly independent states, emerged. From Bosnia-Herzegovina and Macedonia to Eritrea and Uzbekistan, Miniature Empires provides an essential guide to the states recognized since 1989 and the "nations" that dwell within their borders. Miniature Empires is the first reference book to address the post-Cold War nationalist resurgence by focusing on the nations within the new nation-states--both the core nationalities and the national minorities. Each article highlights the historical, political, social, and economic evolution of the new nations. Outstanding Academic Book

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