

# **Masterpieces of Uzbek Art in Famous Museums of Europe**

Turaboyeva Yayra Rustamjonovna

Andijan Agriculture and Agrotechnologies

Senior Lecturer at the Institute

Email: [yturaboyeva23@gmail.com](mailto:yturaboyeva23@gmail.com)

Tel: +998943910385



## **Abstract**

**The article is based on the fact that ancient artworks, telling about the history and culture of the peoples of Uzbekistan, were taken of world for various reasons, and now they have become exhibits of famous museums around the world. In the activities of these museums, historical objects that are considered masterpieces of Uzbek culture testify to folk art, culture, crafts and fine arts and attract the attention of the entire world community.**

**Keywords:** **Amirzoda mausoleum, tillagash, Lubeck Museum of Ethnology, Collections of the Naprstek National Museum, isirga, tumor, bosuband, zoomorphic.**

## **Introduction**

Throughout the annual history of the peoples of Uzbekistan, local artisans have supplied unique products to the markets, using their talent, rich experience and all their capabilities to make people's marriage more comfortable and unobtrusive in their work. Among the reasons were the rapid growth of cultural life, visits by the peoples of the world to beautiful places in Central Asia, studying the experience and interest in folk marriage.

The three-thousand-year history of statehood has also led to drastic changes in the marital relations of the Uzbek peoples. Experiments became richer, new craft styles were discovered, opportunities expanded, and the styles of neighboring peoples were mastered, and national schools were founded. The craft centers of Bukhara, Samarkand, Khiva, Tashkent, Margilan and Kokand have created products that are known not only in Central Asia, but throughout the world. They differed from each other in style, shape, floral design, and technical approaches. Even ordinary people who understood and saw these techniques could identify the place where they were made, and even the masters of the artisan. That is, in each ethnographic area, National Centers are created - specific craft schools, which are distinguished by their own autographs and business cards.

The charm of the fairy tale of the East, the rich cultural heritage of its peoples, and historical traditions also did not leave the peoples of the world indifferent and aroused great interest and aspiration. Travelers, merchants, scholars, scribes, and spies who visited Central Asia for various reasons had a special love for this settlement. In particular, traveler Rui Gonzalez de Clavijo, who visited the Timurid kingdom, drew attention to the position of women in the palace in his memoirs,

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saying: “The palace mistress wears a long and wide red silk sleeveless dress made of bone, the hem of which stretches to the Ground. A tall red headdress, similar to a helmet worn only in battle, with a thin white cloth draped over the lady’s face. This red helmet is decorated with many large pearls, rubies, turquoise and various other precious stones. The part of the headdress descending to the shoulders is decorated with beautiful gold leaf, embroidered on bone, decorated with precious stones and large pearls”, he describes. From this description of Clavijo, it is known that the court ladies were demanding of luxurious jewelry, and the activities of artisan jewelers who made jewelry decorated with precious stones were also booming.

Tourists visiting the region took souvenir baskets, handmade items, clothes and various valuables with them to their homeland. Below we see some tangible items, which are kept in the world-famous museums of Uzbekistan among the masterpieces.

Collections of Germany (Berlin, Bamberg, Hamburg, Dresden, Leipzig, Lubeck, Gernhut, Stuttgart). The Museum of Islamic Art in Berlin was founded in 1904. The basis of his collection consists of objects of decorative and applied art, archaeological monuments dating back to almost all eras of the Islamic world. The monuments of the XIX-XX centuries represent certain areas of artistic activity, such as book printing and calligraphy, carpets and other types of textile art. In 1905, the department of Islamic Art at the Kaiser Friedrich Museum acquired several examples of architectural ceramics in Paris and affixed the “Central Asian” plaque to them. The terracotta corner adorning the mausoleum of Bayangulikan in Buxar (14th century horse) is made of ceramic tiles and is connected from 7 joints, adorns the pedestal of the mausoleum of Shodimulkogo, built in 1371-1372, located in the shoxi-Zinda complex in Samarkand, the inscription is made of decorative tiles. In 1923, the museum was presented with a silent marble tablet with a star shape, decorated with an embossed pastak pattern. In 1998, another magnificent, patterned piece was added to this collection, belonging to the Shohi Zinda complex in Samarkand, in particular to the pedestal of the amirzoda mausoleum, built in 1386. In 1925, the museum acquired more than 100 pieces of 16 whole pottery and vessels made in Samarkand from the Russian collection. By the late 1930s, boxes containing thousands of pieces of pottery had arrived from the Berlin Ethnological Museum.

Collection of the Emirate of Bukhara in the Berlin Ethnological Museum. Today, the Museum of Ethnology houses more than 1,100 artifacts that Rickmers sent to Berlin during his stay in the Emirate of Bukhara and the Turkestan General Government. This collection features items made from various raw materials and used in various spheres of life, including various tools, clothing, jewelry, ceramics, tools, weapons, and more. Johannes Kalter (1995: 333) considers it to be the largest collection of West Turkestan ceramics known to him in Europe. The Museum of Ethnology has 20 Susans from the Rickmers collection. These items can serve as a basis for recognizing that the territory of the Emirate of Bukhara was once an area of international trade. The Museum of Ethnology acquired a collection of purses and hats belonging to the Emirate of Bukhara, bequeathed to the museum by orientalist Gottlieb Wilhelm Lightner (1840-1899) in 1904 at the same time as the Rickmers collection. Karl Wache’s purchases in 1916 also included items from East Turkestan and modern Uzbekistan.

Uzbek manuscripts are in the Berlin State Library. The Berlin State Library is Germany’s largest universal library and belongs to Europe’s leading cultural institution, the Prussian Cultural Heritage Foundation. The collection, consisting of more than 40,000 fragments of manuscripts

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made in the Turfan Basin on the Great Silk Road, was acquired during four scientific trips between 1902 and 1914. The collection was transferred by the Berlin-Brandenburg Academy of Sciences to the Berlin State Library for preservation. The collection of albums by Heinrich Friedrich von Diess (1751-1817) is valuable for understanding the development of biblical art of the Mughal and Timurid eras in Central Asia. Von Diese was Consul of Prussia in Istanbul from 1784 to 1790. Most of the documents, including calligraphy, miniaturization, raw aeration images, and pattern samples, were executed by von Dis in a loose sequence and pasted into four albums. Von Teese is considered one of the first scientists in Germany to be fluent in Turkish. He showed a special interest in Turkish literature, translated the Turkish interpretation of the Persian "Kabusnama" into German, worked on the Turkish interpretation of "Kalila and Dimna", and on the publication of the famous "Humayunnama". The Berlin State Library holds more than 190 manuscripts in the old Uzbek-Chagatai language. A total of 28 manuscripts of Alisher Navoi's works are kept in the Berlin State Library. Among them, we can mention six devons, two culliots, from two to three "hamsa" and other works such as "Majolis un-nafois", "Lison ut-Tair", "Makhbub ul-Kulub".

Tiles on the exterior and interior of the Bayonculihan Mausoleum at the Hamburg Museum of Arts and Crafts. The Museum of Arts and Crafts in Hamburg has 71 pieces of carved glazed terracotta, which once decorated the mausoleum of Bayonkulikhan in Bukhara. These tiles were acquired by the founder and first director of the Hamburg Museum, Justus Brinkmann, in Paris in 1895, thanks to Siegfried Bing, an art dealer. The collection of mosaics of the Bayonculihan mausoleum, which has been on permanent display at the Museum of Arts and Crafts in Hamburg since 2015, is designed to recreate the appearance of the mausoleum in front of visitors, but, nevertheless, does not fully reflect the luxury of this unique device. The Museum of Arts and Crafts, along with the tiles of the Bayonculihan mausoleum, also has a collection of ceramics in the form of Afrosiaba, and in this section of the album they are described in detail in khaki.

Dresden State Art Collections. Thanks to the generous gifts of private collectors, the armory department of the Dresden Ethnological Museum has presented many wonderful examples of Uzbek handicrafts, which have been on permanent display in the Turkish room since 2015. For example, three jug knives stacked together are a masterpiece of blacksmithing. In addition to various daggers and knives, luxurious belts, elements of horse equipment, textiles made in Bukhara, Kugan and Shakhrisabz, the weapons department has excellent samples of "Tillaqash" and Samarkand ADB fabrics.

Lubeck Museum of Ethnology. The Central Asian part of the ethnology collection of Lubeck, one of the cities of the Hanseatic League, is truly magnificent. It consists of a huge number of exhibits that were systematically and purposefully assembled for subsequent presentation to the public. The main merit in the formation of this collection belongs to the director of the museum Richard Caruth (1867-1945), who during his scientific trips (in 1903, 1905 and 1909) visited the lands of Uzbekistan, Kazakhstan and Turkmenistan several times[2].

Collections of the Czech Republic. The state cultural institutions of the Czech Republic feature works of art from Uzbekistan, although few in number, but in remarkable collections that demonstrate the originality of Uzbek cultural heritage. The dumbest and most extensive collection of sources in Uzbekistan is located in the Naprstek National Museum of Asian, African and American Cultures. In 2012, an English-language book "Czech tourists and Collectors in Central Asia" was published in Prague. The monograph "Collections of the Naprstek National Museum"

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provides an expert assessment of this collection. A small collection of objects from Uzbekistan is also represented in the Prague National Gallery. In 2011, the Czech Yearby Museum in Pilsen hosted an exhibition entitled “The Arts and Crafts of Central Asia in the Heart of the Great Silk Road”, based on the collections owned by the Naprstek Museum at the Ham National Gallery. One of them is the castle of Cherven Lgot in the Southern Czech Republic. The oriental collection features items embroidered by Suzanne that are used at Nurota’s weddings. The art production department of the West Bohemian Museum in Pilsen houses a unique product of the artistic craft of metalworking in Bukhara, created in the second half of the 19th century - a copper teapot. This item was acquired by the museum in 1901. The National Library of the Czech Republic in Prague also houses written sources on the history of Uzbekistan. In particular, facsimiles of the manuscripts of the Aul Leys Samarkandi (944-983), created during the Samanid dynasty, can be found there. The manuscript “Buston al-Orifin” (“Buston Arif”) consists of 153 chapters, 112 pages and dates back to 1628. The manuscript “Kitab al-Bostan” (“the book of purity”) consists of 160 chapters, 170 pages and dates back to 1670. Both manuscripts are mainly devoted to the basics of science, Islamic law, logic, and talk about etiquette and morality with fatwas, as well as people's attitudes towards parents, as well as animals. In addition, the second manuscript contains “hadiths” collected by Abul lais Samarqandi.

Naprstek Museum (formerly the Museum of Czech Industry). To date, the collection of Central Asia includes more than four hundred objects and objects, which are mainly products of decorative and applied art. In 1883, the museum received 24 exhibits from Emanuel Meerhans, an engineer who worked in Russia. These items were brought mainly from the Uzbek city of Margilan and consisted of silver jewelry, shoes and outerwear, writing materials, bookmarks, purses. In 1891, the museum received a gift of several objects from Professor Vaclav Krachmer of the Vernenskaya Gymnasium. It was a bag of money brought from Tashkent, and a zirak made in Samarkand. In 1902, V. Kretschmer presented the museum with several other items, including a silver earring, boots with embroidery and a piece of gilded cloth sewn to velvet. In 1892, Joseph Seifert, a professor at the St. Petersburg Conservatory, gave the museum a gift in the form of two legs brought from Tashkent. Later, doira came to the museum. Among the jewelry collection in the Naprstek Museum, you can find jewelry made in the late 19th and early 20th centuries. The Samarkand jewelry collection consists of stolen jewelry, forehead jewelry, an exquisitely made Hulk and a small called a fleecy “isirga”, which entered the museum in 1891 and 1902. The “gadjak” pendant earrings made according to the Tashkent method are reflected in the collection of pendant earrings acquired by the museum in 1883. The soul is reflected in the Bukhara jewelry method dating back to the epoch (for example, the Tanishin method), belt fabrics and folk earrings. Small scrolls of amulets (tumor, bosuband) made in the early 20th century in Tashkent and Bukhara were also significant for people. As part of a scientific study by specialists in 2012, an X-ray fluorescence analysis of this set of jewelry was carried out and it was determined from what materials they were made[3].

Artifacts of French museums. President of the Republic of Uzbekistan Sh. During his official visit to France on November 21-22, 2022, M. Mirziyoyev got acquainted with major exhibitions dedicated to the cultural heritage of Uzbekistan at the Louvre Museum in Paris and the Institute of the Arab World. The museum opened the exhibition “Wonders of the oases of Uzbekistan - at the intersection of caravan routes”. It featured collections of textiles, clothing and shoes, hats from

the museums of Nukus, Samarkand, Bukhara and Tashkent, as well as 24 works by brush related to the direction of the Turkestan Avant-garde. Jewelry brought to the museum also received special recognition, 89 of which were restored and included in the exhibition collection as examples of fine Uzbek applied art[4].

Museum exhibits of Italy. On July 23, 2022, the VI International Congress "Cultural Heritage of Uzbekistan - the foundation of a new Renaissance" was held at the Palace of Youth Creativity in Samarkand. At it, Paola D'amore, a representative of the famous Giuseppe Tucci National Museum of Oriental Art, made a speech in which she noted that the Golden Collection of the Emir of Bukhara is an exhibit of the Giuseppe Tucci Museum in Rome[5].

The British Museum. The Amudarya treasure, known historically as the "Bull's Treasure", dates back to the IV-II centuries BC, and the gold bracelet, which is one of these unique masterpieces, is currently also represented on the 100-ruble bill of the Uzbek national currency. The Amu Darya treasure was discovered in 1877 at the confluence of the Vakhsh and Panj rivers into the Amu Darya, near the Takhtikubad ferry. The treasure consists of 179 gold, 7 silver items, and so on. They were taken to the British Museum in London in 1897 and are kept there. Among the finds of the "Amudarya treasure" there is also an image of a winged tiger, as well as a creature from the family of winged cats. The tradition of decorating jewelry with zoomorphic images testifies to the cultural environment of that time, to the totality of religious beliefs[6].

Artifacts of American museums. The Bruce Museum of Art, located in Greenwich, USA, published a collection entitled "Tribal Treasures: Carpets and Jewels from Central Asia" in 1994[7]. It provides valuable information about women's jewelry telling the history and culture of the peoples of Central Asia, which are in the museum's collections. They talk about the presence of zoomorphic and anthropomorphic motifs in jewelry, that jewelry can reveal a woman's position in society, her age, whether she has a family or children. Women's jewelry also reflected the lifestyle, occupations, religious and mythological views of the peoples of Central Asia.

**In conclusion**, it can be noted that Uzbekistan has a concentration of peoples who have been able to create cultural autonomy, which has been unique throughout its long history. Thus, we can say that there have been two processes of revival in the region. Science and culture in the country, as a result of many years of experimentation, scientific and educational potential of the people, masterpieces of art have been created that have left an indelible mark on the peoples of the world. As a result, they have become treasures of museums around the world.

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