

УДК 0.69.5

**ANCIENT PEARLS IN GREAT WORLD MUSEUMS WHICH BELONG TO THE HISTORY OF UZBEKISTAN AND LEARNING THEM****D. A. Kurbanova***Ph.D.**Senior scientific staff – researcher  
National Institute of Arts and Design  
named after Kamaliddin Behzad  
Tashkent, Uzbekistan*

**Abstract.** The given article is dedicated to the ancient pearls in great world museums which belong to the history of Uzbekistan and learning them. The author analyzed some of the research works belong to the collections of the several museums of the world. In this scientific article the most important artifacts in world museums which belong to the history of Uzbekistan are introduced. The author gives the recommendations about organizing international exhibitions, creating catalogues of artifacts, publishing books in cooperation and holding conferences develop the friendship between two nations and field of museum studying.

**Keywords:** museum, society; exhibit; Russia; Uzbekistan; applied art.

Uzbek statehood has undergone progression and regression many times in its long historical periods. In the result of formation of the most ancient state unions coming into existence of developed countries and the prosperity of the culture of Central Asian nations while they were participating in great Silk Road between the East and the West attracts the interest of scientists and researchers. That's why, Central Asia, especially Uzbekistan is considered as one of the countries where mankind civilization has rooted.

Museums have a main role as a cultural bridge to study the rich spiritual heritage left by ancestors. Material heritages are main sources to inform of ethnography and culture of nations. As an example, there are artifacts belong to the history of Uzbekistan in the USA, European and Asian museums and in private collections. Also works of art created by Indian craftsmen have

been preserved in foreign museums. They are being researched by people with the great interest, proud and satisfaction. At present to research ancient relics which have spread all over the world, to form their catalog is one of the important problems.

Here, following works were prepared by Russian scholars: V. E. Gurin "The history of the formation of Tibet-Buddhism collections in the museums of Saint-Petersburg", this dissertation belongs to the trend of museum studies and defended in 2011. In his works the formation of ancient collections, their selection of Tibet-Buddhism which have been preserving in State Hermitage Museum, Russian Ethnographic Museum, Kunstkamera, and ideas about importance of studying them were written. In the candidacy work of A. U. Smelyakov called "Kazak ethnographic collections in Western Siberia museums", defended in 2009 ac-

ording to the culture studying. She wrote phenomena of ethnographic collections and to write catalogues Kazak ethnographic relics preserving in Siberia museums and their comparative analyses. In order to get the degree of candidate of culture studying sciences by N. E. Krollauin 2009, the scientific work was written dedicated to "The history of creation of Indian material ancient collections preserving in British museums", and their formation, social and political character. Also in 1998 in the Faculty of Museum Studying of London Archeological Institute Maria de Pascal defended her candidate work called "The Indian collections in Britain with particular references to ancient art held in the National museums: their formation and their relevance to general and Indo-British audiences" Below some of her words were presented: "An attempt has been made in this study to follow the 'social life' of the Indian objects collected by the British (mainly during the colonial era), ending up in British collections and museums. The way this art has been gradually accepted into the larger Western art discourse on the one hand reflects the changes that have happened in society and on the other has much to do with cultural fashions that have dominated the West in the last three centuries. The difficulties arising in displaying and interpreting this art in a meaningful way (both for general audiences and those of South Asian origins) stem from the paradox of its having been (partly) accepted into the Western art discourse, and the

need to take into account its nature of a religious art originally intended for popular fruition".

Theme which is being studied serves to unfold the close pages in the fond works of modern museum study. The main work of them is to get the copy of artifacts from world museums and to present international exhibitions.

Having being one of the centers of ancient world civilization, Central Asia is considered as a zone where culture, descriptive and factual arts developed. According to the information of historians, the signs of cultural life appeared in the region of Uzbekistan from far history. Preserved crag inscriptions, pictures, written records, artistic handmade objects prove the existence of ancient life [3, p. 25].

Unfortunately, these rich cultural inheritances were brought away because of different historical reasons. They may be explained in following reasons:

1. Different ancient relics were collected in order to hold expedition in the sphere of archeology, ethnography and others.

2. To hold exhibitions with these relics and it was possible to sell to guests and representatives of high rank.

3. The attention to spiritual-cultural wealth was weak because of scattered states in Central Asia.

In the period of Soviet Union national historical relics were gifted to honored people and sold to guests [4, p. 25].

According to this reason many rare artifacts belong to the history of Uzbekistan are being preserved in great museums and collections in the world. They are works of art, miniatures, manuscripts, coin collections, military weapons, clothes and others denote about the rich history of our motherland. They are precious with their rarity, beauty and as a work of our ancestors created by their hand [5, p. 65].

In this scientific article the most important artifacts in world museums which belong to the history of Uzbekistan are introduced.

There is section of Islamic Art in British Museum and there rare artifacts belong to Islamic countries, especially to the history of Uzbekistan are being preserved. That is to say, rare posses-

sions of Mirzo Ulugbek-Temurid ruler and king of space study. They are nephrite teacup, jugs and a globe. They are acquainted below.

**Dragon handled teacup.** It was made in 1400–1450 in Iran. Nephrite, 6.5x15.5x12.3 sm London, British Museum. Register number – 1961.2-13.1

As it is in dark color and it has the shape of a dragon in its handle, anyone wants to hold it at least once. Using of dragon shape in Temurids period denotes that Temurid sempire was powerful as a dragon. Another dish like this is being preserved as we know and the name “Ulugbek Koragon” was inscribed on it. Later in 1611 Temurid prince Jahangir had this dish polished once more its handle.



Nephrite teacup

The name of Ulugbek Kuragon was inscribed. Central Asia, 1420–1449. Nephrite. Dimensions: 6.4x 19.4 sm. London. British Museum, Council of Guardians. Registered number: OA. 1959. II-20.I (36). As we know Ulugbek’s interest in nephrite stones, this teacup might have been brought from

China through the Silk Road to Samarkand. Last Chinese handmade nephrite dishes like this were called cheng (water dish). Nephrite dishes were produced in Central Asia as the examples of Chinese samples. These dishes were gifted as royal presents by Temurids to each other. Colourful

nephrite dishes were made for princes and palace officials because of their high price and curativeness.

**Globe.** It was made by Jafar ibn Omar al Usturlabiy nicknamed "Hilal" in 1430-1431, Iran. Registered number: 96.3.23. This globe was made from copper and adorned with silver. Diameter: 10.5 sm.

Approximately 60 stars were shown with little silver dots. Names of

stars and zodiacs were inscribed in kufic script of Arabic. On the southern polar of the globe some words were written that the replacements of the stars were taken from the book of As Sufi named "Suvar al Kavokib as sobita" in 834 AH. This book was preserved in Mirzo Ulugbek's library. But only its copy has been kept up to nowadays [2, p. 180].



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In addition, many miniatures belong to Baburids were located in Victoria and Albert Museums in London. They are precious because of being rare and unrepeated art by the masters. For example nephrite teacup of the king Nuriddin Muhammad Jahangir. Museum number: IM.152-1924. This cup of dark green nephrite was owned by the Mughal emperor Jahangir (r.1605-1627), whose name is included in the Persian verses incised in nasta'liq script round the rim and filled at a later date with white composition. The verses may be translated "Through the World-Conquering Shah,

the world found order/ Our time became filled with light by the radiance of his justice/From the reflection of his spinel-coloured wine may/The jade cup be for ever like a ruby". The verses are interrupted by two quatrefoils containing the date according to the Muslim era and the emperor's regnal year which together show that the cup was inscribed between 21 February and 6 August 1613. The quatrain includes a verse known to have been written by Sa'idaye Gilani, the head of the royal goldsmiths' department during the reign of Jahangir, who was also a

master calligrapher who specialised in inscribing jade and precious stones. The writing on the cup also compares closely with that on a spinel known to have been calligraphed by Sa'ida, thus making it almost certain that he was

the maker of the cup, as demonstrated by A.S. Melikian-Chirvani in "Sa'ida-ye Gilani and the Iranian Style Jades of Hindustan", *Bulletin of the Asia Institute*, New Series/Volume 13, 1999, [2002], pp. 83–140.



Another nice crystal teacup belongs to Shah Jahan. Museum number: 02608(IS). This cup is a rare surviving example of rock crystal produced for the Baburids' court. It may be dated to the reign of Shah Jahan (r. 1628–1658) because of its use of floral motifs similar to those found in the architecture of the period, and because of its very high quality. The decoration is deliberately restrained in order to reveal the unblemished nature of the hardstone. The cup came from the famous collection of Indian hardstones formed by Colonel Charles Seton Guthrie, who had served in India from 1828 to 1857. He sold part of his collection, including this piece, to the

Indian Museum in 1868. In 1879 a large part of the Indian Museum collection was transferred to the South Kensington Museum (later renamed the Victoria and Albert Museum). The Indian Museum's very sparse surviving acquisition papers mention in passing that Guthrie bought pieces from the royal collections in Delhi and Lucknow, and from the Sikh treasury, all of which were being broken up and dispersed while he was in India, but no attempt seems to have been made to establish which pieces may have come from which source. Guthrie died in 1874 and the rest of his collection was sold at auction at Christie's London.



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While you are watching these dishes, you feel conformity of colorful painting and factual art of the period of Baburids and Temurids. Because there is no other long continued and powerful dynasty as Temurids.

Uzbek and Indian cultures developed together in a mutual unity. The exhibition called “Rare manuscripts” which was held in cooperation of the State Museum of Temurids History and Indian embassy in Uzbekistan is a bright example to our opinion. This international exhibition was held according to the 50<sup>th</sup> decree of the Cabinet of Ministers in 1997, January, 24. The exhibition of rare manuscripts was organized on the occasion of 50<sup>th</sup> anniversary of the Independence of India and 6<sup>th</sup> year of the Independence of Uzbekistan and famous manuscripts from the Rampur Rizo library were displayed. In five days (September, 9–13) about 50 rare manuscripts were presented in Arabic, Turkic, Persian languages in naskh, nasta’liq, kufic, suls writing styles.

Among the copies of the Holy Koran in naskh, kufic styles, especially, the copy in the year 661 AH amazed all visitors with its golden margins and

colorful papers. As well as “Code of Temur” which gives information laconic and full history of Amir Temur copied in 1047 AH, attract the attention of guests.

The importance of the exhibition is that Indian official guests visited. The ambassador of India in Uzbekistan Ali Agi visited Temurids Museum in 2002 and wrote his impressions : “It is a great honour to visit Amir Temur Museum. It has historical linkage with India. The museum is very well maintained and reminds of glorious part of Uzbek history.”

Among the museum models the mausoleum of Taj Mahal built by great grandson of Babur Shah Jahan to his beloved wife Arjumand Banu – Mumtaz Mahal and Indian musical instruments impressed Indian guests.

As a conclusion it should be said that Museums inform about cultural life of nations. Indeed artifacts in all world museums belong to different nations rise the sense of proudness and loyalty to their motherland. These ancient relics develop the cultural relations of two countries. In future to organize international exhibitions, to create catalogues of artifacts, publish-

ing books in cooperation and holding conferences develop the friendship between two nations and field of museum studying.

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