

HISTORY OF ETHNOGRAPHICAL COLLECTIONS OF UZBEKISTAN MUSEUMS

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Annotation: The article is dedicated to the history of studying ethnographic collections of museums in Uzbekistan.

Key words: Ethnography, ethnographic collections, museum, article.

Museums in Uzbekistan are rich in ethnographic collections. Therefore, ethnographic collections of museums have not been fully studied yet. Even in a one museum example, ethnographic collections have not been studied in detail. The main reason for this is the diversity, richness and colorfulness of ethnographic collections of museums.

Collection of ethnographic collections in museums of Uzbekistan dates back to 1930-1941. Ethnographic funds of many museums have been formed during this period. During this period many expeditions on the territory of Uzbekistan and adjacent republics were brought to the museum funds the materials of culture belongs to the lifestyle of the people. Rich ethnographic collections are found in museums as a result of effective expeditions.

Scientific research of ethnographic collections can be divided into two periods:

1. A scientific description of the collected exhibits after the ethnographic expeditions in museums and their scientific study period. This process was developed by the people who collected those collections themselves and in later the people who involved by the staff for scientific research.

Olga Aleksandrovna Sukhareva, is one of the ethnographical scientists who contributed to the enrichment of the museum's treasury and scientifically-studied them.

From 1934 to 1946, O.Sukhareva worked at the State Museum of Samarkand and carried out large collective works, enriching museum funds with rare examples of folk art. Collecting and scientific processing embroidery costumes and clothes is the main direction of O.A. Sukhareva's research. She developed her own methodology to determine the time of creation of the embroidery work [1].

If we speak about the findings of the scientists who did not participate in the expeditions of the museum, but participated in the scientific study, we can mention about S.M. Krukovskaya who described the history of the formation of the ethnographic collections of the Uzbek State Art Museum in his research:

"If we call the time between 1935 and 1941 as a period of collecting, the time between 1945 and 1952 were the period of scientific writing and scientific inventory of exhibits.

The museum has attracted a large number of ethnographers for the scientific study of folk art collections of Uzbekistan: M. Bikdanova - collections of jewelry art, P. Goncharova - embroidery samples, V. Zatvornitsky - calligraphy items, V.G. Moshkova - carpet, A. Morozova - ceramic items, A.K. Pisarchik - made a scientific research on fabrics and embroidery "[2].

2. Museum ethnographic collections that were studied by researchers at different times. Museum staff, art historians, and historians have explored a certain type of ethnographic collections in their research.

Ethnographic collections of Uzbek museums have been studied by many researchers. Especially in the scientific articles of L. Levteeva the ethnographic collections of the State Museum of Uzbekistan are of great importance with deep study. The article written by L. Levteeva titled "The Bukhara embroidery"[3] gives information about the preservation of the XIX-XX century genealogical samples of the exposition of the State Museum of Uzbekistan, the Museum of Applied Arts of Uzbekistan, the State Museum of Timurids' History, the Samarkand Museum of History and Culture named after A. Ikromov, and the Bukhara State Museum of Artistic Architecture, she defined the use of Bukhara's jewelry art, in dressmaking, embroidering, dressing, women's, men's and children's wear, hats, clothes and footwear.

L. Levteeva's article "Dungan's Dresses and Jewelry"[4] is devoted to studying dughian folk costumes and jewelry kept in the Ethnography Department of the State Museum of History of Uzbekistan. The article contains valuable information such as the history of the collection, the ethnographers contributing to its formation, and the museum staff, the number of items kept in the collection more than 300, and the samples of the collective household life of the late nineteenth century to the beginning of the twentieth century.

In addition, the article analyzes women's and men's clothing, holiday and wedding ceremonial dresses, patterns in garments and their meanings, jewelry samples and their meanings. The fact that the dughian people live in what areas of Uzbekistan today resides in the researcher's attention.

It is important that collection of footwear, men's, women's and children's shoes in the territory of Uzbekistan, collection patterns for each regions is reflected in the article titled "Footwear Studios (from the Footwear Collection of the State History Museum of Uzbekistan)", which is written by L. I. Levteva co-authored with Bogoslovskaya[5].

L. Legveeva, R. Gulyamov's article "Art of weapons"[6] analyzed the weapons of the past centuries and the treasures of the Khiva Khanate kept in the State Museum of History of Uzbekistan.

L. Levteeva, R. Mukhtarovas' article "Lace" of metal (Calligraphic items in meeting GMIU)"[7] is devoted to the study of the calligraphic items, which are preserved in the State Museum of History of Uzbekistan.

The development of this art in Uzbekistan and the works of the craftsman, the descriptions and characteristics of the decorative designs, the vessels decorated with calligraphic patterns and their shapes have been analyzed as the examples of more than 300 samples preserved in the museums. A. Hakimov is considered as one of the scholars who studied collections of the Uzbek State Art Museum. In the article entitled "Unique "Suzanas" (a type of national decorative item) in the Collection of State Art Museum of Uzbekistan"[8], the collection of museum collections includes suzanas, and scientific solutions to the controversial issues during their creation. The essence used in embroidery decorations was clarified. In his article entitled "The helmet in the State Museum of Art of Uzbekistan"[9], A. Hakimov analyzed a helmet, its appearance and its decorations. B. Bobojonov's article in the book "The writings of the helmet in State Museum of Art of Uzbekistan"[10] clarifies the meaning of the inscription on helmets.

One of the researchers who studied the ethnographic collections of museums in Uzbekistan is O.Udoenko. His article entitled "From the fund of the Museum of Art in Uzbekistan"[11] contains an analysis of the ethnographic materials from the museum's exposition. The author has widely mentioned the analysis of horse equipment, coverings, military hardware, belts, and wooden doors.

An article by O. Udoenko "The Wonderful tents of Bukhara"[12] is dedicated to the research of the unique tent in the State Museum of Art of Uzbekistan. The article covers the tent structure, its parts, the fabric used to repair the tent, the decorative samples, the function of the tent, the role of the tent in the lives of the local people, and their functions in the warm climate.

In an article titled "The Khiva Military Belt (from the Collection of the State Art Museum of Uzbekistan),"[13] O. Udoenko studied the battle belt of Khiva.

In general, the role of belt in men's in clothing was studied.

In the article titled "Diversity of Traditions"[14] L. Mirsaidova has studied migrant carpets, embroideries dedicated to the cultural heritage of the nomadic tribes in southern Uzbekistan, which is kept in the Samarkand State Museum Reserve.

There are also many articles on ethnographic objects in the treasury of many other museums in Uzbekistan. They do not have profound study of ethnographic collections, but they have an idea that they will be kept in a museum. There are scientific articles on museums of Andijan[15], Samarkand museums[16], Samarkand State Museum Reserve collections[17], about collections of Sitorai Mohi Hosa Museum of Applied Arts[18], and ethnographic collections of the Museum of Regional studies of the Republic of Karakalpakstan[19], and ethnographic works of Bukhara museums[20].

In summary, it should be noted that the ethnographic collections of museums were not fully studied. Basically, the research is based on ethnographic and artistic points, and the number of scientific literature studied in ethnographic collections of museums in Uzbekistan is rare. Therefore, studying ethnographic collections remains a vital scientific research.

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