

Ethnographic collections of museums in Uzbekistan: samples of copper-embossing art

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Ethnographic collections of museums in Uzbekistan: samples of copper-embossing art

The article is devoted to the study of ethnographic collections of museums in Uzbekistan. Ethnographic collections of museums in Uzbekistan were studied on the basis of samples of copper-embossing art. The article deals with ethnography, ethnographic collections, factors of formation of ethnographic collections of museums in Uzbekistan. The process of development of the Uzbek copper-embossing art was analyzed on the example of copper samples from museums in Uzbekistan.

Key words: ethnography, ethnographic collections, museum, object, museum collection, metal carving, wood carving, painting, ornament, copper products

Ethnographic expositions are formed on the basis of existing ethnographic collections in museum funds. There are lots of ethnographic collections in the museums of Uzbekistan. Only a tenth of these collections are exhibited in museums. Ethnographic collections differ from other museum collections by its extensive presence. The diversity of ethnographic collections is directly related to ethnography. While speaking about ethnographic collections of museums in Uzbekistan, it is worth mentioning ethnography and ethnographic collections.

Ethnography is a system of special science that studies the distinctions between the different types of ethnic groups of the world, their ethnic origin, their lifestyle, customs, level of material and spiritual development, and their distinctive features, is calculated.

The object of ethnography is ethnos, and objects of the whole sphere of the public are the objects of research. This includes:

- the appearance and history of ethnos on earth;
- the number and distribution of ethnos;
- appearance of representatives of the ethnos;
- Language and Religious Beliefs;
- basic forms of traditional culture - economic activity, material culture (places and lodging, clothes and food);
- social culture: social institutions (kin, societies, families, etc.), morals and others;
- Spiritual culture: Rituals of the cycle of life cycle (birth, marriage, death), seasonal rituals, beliefs and ideas.¹

Ethnographic collections are the collection of items representing the culture of a particular

¹ KOZMINA, V. A. – BUZIN, V. S. (eds.). *Ethnology (ethnography): a textbook for academic baccalaureate*. Moscow: Publishing House Yurayt, 2015, 438 p. Series: Bachelor. Academic course.

ethnos or ethnic group. The museum is of great importance when the ethnographic collection of ethnographic pieces of information is preserved.

There are two types of ethnographic collections: material (household, economic, production and religious) reflecting the material culture of the ethnos and examples of non-material heritage (traditions, beliefs, ceremonies and folklore). Ethnographic collection artifacts have their own characteristics and have vital importance to the ethnographic culture.

Ethnographic objects contain ethnographic data – evidence of cultural expressions that are characteristic of some ethnos.²

Ethnographic collections are systematic collection of items that represent the culture of a particular ethnos or ethnic group. Ethnographic collection items are significant in the field of the museum, with preservation of ethnographic information. There are two types of ethnographic collections: material (household, economic, production and religious) reflecting the material culture of the ethnos and examples of non-material heritage (traditions, beliefs, ceremonies and folklore). Ethnographic collection artifacts have specific features, ethnos are important as a means of characterizing the culture.

Ethnographic data on ethnographic objects – contains evidence of cultural expressions inherent in one particular ethnos.

Therefore ethnographic objects can be classified as follows:

- objects which are always used in typical, economical and daily life. Their shape, material, and function is not the same as the difference. In most cases, they continue to be used in life.
- Multipurpose items do not function in traditional culture in terms of their old use, and they have the ability to change their contextual context. For example, musical instruments or rituals used as subjects in everyday life.³

How does the exhibit generally differ from the product? It can be assumed that this difference conceals the semiotic migration associated with filling the museum environment with artefacts. Creating a collection and exposition - is based on the existing scientific classification based on these or those selected principles. The exhibits are even sorted out to describe the entire culture, and this selection is paradigmatic. Regardless of the motives and principles that make up the ethnographic collections, in any case, the object will fall into the museum alone.⁴

According to ethnographic materials in the fund and the exposition, museums can be divided into four groups:

1. The first group consists of museums with the concept of ethnographic material, which is the basis of the museum exposition, and aims at showing ethnic culture.
2. Museums of the second group include museums exposed to ethnographic material in the exposition of a particular section or subject.
3. The third group includes ethnographic objects in the museum exposition, but museums specialize in non-traditional culture-related museums.⁵

Ethnographic collections can be found in various museums in Uzbekistan. Ethnographic collections are the most spread in the museums, such as: history, local history, art, literary museums, memorial museums, home museums, museums-reserve, historical and architectural

² MOLCHANOVA, Nina. *Problems exhibiting ethnographic objects in museums of the Russian Federation*. Mag. thesis. Sankt-Petersburg, 2016, p. 17.

³ BOGOMAZ, S. M. Thing in the traditional culture of the Turkic peoples of Central Asia. In: *Bulletin of Tomsk state University*, 2008, № 3 (4).

⁴ BARANOV, D. A. Ethnographic museums today. In: *Anthropological forum*, 2007, № 6, p. 21-25.

⁵ MOLCHANOVA, ref. 2, p. 31.

ensembles. Ethnographic collections in these museums are mainly associated with ethnographic expeditions.

On the collection of ethnographic collections of the State Museum of History of Uzbekistan L.Levteeva gives the following arguments:

“At the end of the 1930s, the museum fund was collected during expeditions not only in Uzbekistan, Kazakhstan, Tajikistan, Kyrgyzstan, Turkmenistan, but also abroad (Iran, Afghanistan, etc.). Nearly 90 collections have been collected in the ethnographic fund of the museum, with more than 16,000 pieces exhibiting various aspects of the life of the people of Central Asia. There are items related to such nationalities as Bukhara Jews, Dungans and others that make up a small number. The collection includes clothes, footwear, embroidery and carpets, household appliances and copper, iron bottles, agricultural tools and jewelry, handicraft equipment.”⁶

S.Krukovskaya associated the history of ethnographic collections of the State Fine Arts Museum of Uzbekistan with the ethnographic expeditions:

“If the time between 1935 and 1941 was the accumulation of the collection, time exhibits between 1945 and 1952 were scientific writing and scientific inventory.”⁷

The State Museum of Temurids' History started its work on October 18, 1996 in connection with the 660th anniversary of the great leader Amir Temur. There are about 5,000 objects in the museum fund today. More than 2500 exhibits of the museum exposition are included. The main part of the State Museum of Temurids' History consists of rare exhibits such as Amir Temur and manuscripts of the Temurids epoch, correspondence with various statesmen, coins and ceramics, architectural decorations, books, ethnographic works, works of artists of our country.

There are rich ethnographic collections in the State Museum of Temurids' History. The collection of ethnographic collections of the museum dates back to the time of the museum establishment. After publishing a museum dedicated to the history of Amir Temur and the Temurids, many collectors donated their collections to the museum. Most of these collections are ethnographic collections. An ethnographer – collector Saltanat Siddikova from Tashkent, collector Sanobar Sultanova and Rakhima Sharafutdinova have enriched the museum with their ethnographical collections.

Specialists of the museum Saltanat Siddikova, Khamida Jurayeva, Sanobar Sulstonova, Gulsara Babanazarova from Samarkand and others have contributed to the museum's contribution to enriching the museum.⁸

Ethnographic collections of the State Museum of Temurids' History consist of ceramic items, samples of metal and sugar, porcelain, weaponry, embroidery samples, ornamental patterns, clothes and fabrics. The samples of this museum are the materials of the XIV-XX centuries.

Pasturing on the territory of Uzbekistan is a kind of folk art that has been developed and decorated since ancient times. Among archaeological findings, it is known that the rarity is related to the VII-V centuries BC. In the beginning, the legendary heroes and the image of creatures were widely used in decoration, but after the Arab conquest, some changes took

⁶ LEVTEEVA, Larisa. Dungan dresses and jewelery. In: *Art*. Tashkent, 2005, № 3-4, p.18.

⁷ KRUKOVSKAYA, S. M. *In the world of treasures*. T.: Publishing house of literature and art named after Gafur Gulyam, 1982, p. 21.

⁸ HABIBULLAEV, N.N. (ed.). *State Museum of Temurids' History 15 years old*. T.: Academics, 2011, p. 6.

place, such as other types of art. They are “girrikh”, “islimy” (types of handcraft) patterns and bytes in the Arabic alphabet.

Patterning of copper rose to its top in the time of Amir Temur and the Temurids. The masters of that era are amazed by its elegance, impeccable taste, richness and complexity of decorations. Fine ornaments, black silver, gold and silver patterns are widely used.⁹

Throughout the centuries, schools with specific features have been formed in the art of patterning of the copper. Schools Tashkent-Ferghana, Samarkand-Bukhara and Khiva differ from each other by methods, depth or shallowness of patterns of printing, applied patterns.

Copper tools and samples of museums in Uzbekistan, which were widely used in everyday life were made for various purposes. They include *kitchen utensils and household items*: harvester, vase, vase with handles, pots, and pots with one holder and two holders, “dekcha”, “xurma”, “xurmacha” (types of household items), bowl, cup, large flat dish, plate, tray, “hovoncha – (type of household items) and its copper handle”, “tutqichli drushlak” “mantiqasqon” (types of household items), lid, copper basin, skimmer, incense bowl, cast iron door ring; *water and tea items*: “oftoba, qumg'on” (types of household items), bucket, kettle; *items for washing*: hand washer with lid, basin, “tos, dastshuy” (types of household items); *items of horses and pets*: horse's collar, bridle, horses, dog's collars; *equipment of cosmetology*: “surmadon” (box for colour); *Candlesticks*: metallic candlestick; *smoking equipment*: “chilim” (a kind of hookah); *Writing instruments*: ink pot, pair of compasses, equipment of drawing; *astronomical instrument*: telescope; *Military equipment*: an equipment for putting on the top of the flag; bronze vessels for military expeditions constitute ethnographic collections of this museum.

Majority of calligraphic items of The State Museum of Temurids' History consists of kitchen utensils and water tanks.

The copper bowl in the museum collection (KP 81-1 / 2-1) dates back to the XVI-XVII centuries, and its straightforward walls were tilted toward the cascade and the bottom is round. The decorations are arranged horizontally in the center of the container. The outer part of the wall decorated a wide circle. Two-leaved patterns are made of square trimmings. Leaves are limited to small spots. In the lower part of the circle, the flowers are drawn with patterns. It is made using carving technique. This copper bowl was presented to the museum by Sanobar Sultanova, a collector from Tashkent in 1999.

One of the ethnographic exhibits decorated with calligraphic art is considered “mantikaskon” (a type of kitchen equipment which cook duplings on steam) (KP 87-13) XIX-XX. The shape of the rectangle is stored up to the middle of the “mantikaskon”. The middle part makes image as tied. On the side wall of the “mantikaskon” there is a handle. The handle is curved on both sides and flat. It is attached with the elegant ring with triangular shaped flowers. Only one handle of the “mantikaskon” has been preserved. For this reason, one of the attached rings has been preserved. In the “mantikaskon” there is a tray which can be put dumplings. It was round shaped with leaf like holes. There are fixed rectangular handles. The “mantikaskon” is largely based on herbal ornaments. This exhibit was presented by the ethnographer Saltanat Siddikova in 2000.¹⁰

“Dastshuy” – (narrow-necked jug with long spout used for washing) (KP 5-9) is made of copper, multi-core, eight-cornered base, mushroomed shaped, eight-sided side walled. The

⁹ LEVTEEVA L. – MUKHTAROVA, R. “Lace” of metal (copper-wrought articles in the collection of GMII). In: *Art*. Tashkent, 2017, No. 4, p. 24.

¹⁰ ORIFJONOVA, Gulra'no. Ethnographic collections of the State museum of Temurids' history: samples of art of copper-embossing. In: *International Scientific Journal Theoretical & Applied Science*. Philadelphia, 2018, No. 4, pp. 310-311.



Pict.1: *Tung* (XIX century) (KP-1683). The collection of the State Museum-Reserve “Ichan Kala”



Pict.2: *Kumgon* (KP 132). The collection of the State Museum-Reserve “Ichan Kala”

container extends from the base to the mouth. The lid is also made of eight-edged, with carvings made of elegant ornament. Each of the eight edges is embroidered. There is a small six-leaf bouquet in the middle of the tie. Herbal patterns on the side of the lid are made of three leafy flowers. “Dastshuy” belongs to the XVII century, made of yellow copper.

There are several types of buckets decorated with different patterns in the museum. The bucket provided by the collector Sanobar Sultanova (KP 87-2/1) is made of red copper, the tiniest bleached interior. It has a reel shape. The middle part is narrow; the upper and lower parts are extensible. The whole surface of the bucket is covered with patterns. Top of the bucket covered with lid. The handle is heavy, shaped, attached to both sides. The handle is finished with the patterns like leaf. The decorations form the horizontal circle. The patterns include vertical paths, semi-circles, and curls. The circle pattern is made up of patterns like leaf. Medals are made of zigzag patterns on the outside of the container. The medallions are made of glass, like the spatters of drops. This pattern is completed with triangular shapes and patterns as fir tree.¹¹

The collection of the State Museum-Reserve “Ichan Kala” contains samples of the Khiva school of embossing.

– *Tung* (XIX century) (KP-1683). A pear-shaped container for water made of copper, decorated with “arka gul”, “madohil”, “islmiy” and geometric patterns. The handle of the container is in the form of a dragon, the lid is not preserved (pict.1).

– *Kumgon* (KP 132). A vessel made in 1906, which sides are decorated with “madohil” pattern. On the basis of the kumgan there is an Arabican inscription “Amali usto Bekchon Yokub 1324” (pict.2).

– *Sulobcha* (XIX century) (KP 1554). A vessel for washing, with cylindrical form lower part\$ on the lid there are special holes for water. The curface is decorated with “olma gul”, “tanop gul”, “ilon izi” patterns and the masters name “Sohibi Nazar Muhammad” in Arabic script.

– *Kapshirma* (XX century) (KP 420). The product is in the form of a boiler with a lid of yellow copper and decorated with “hoshiya naksh”, “arkon naqsh” and “aylanma

islmiy” (pict.3).¹²

¹¹ Ibid.

¹² ORIFJONOVA, Gulra’no. Khorezm school of embossing. In: *Echo of history*. Tashkent, 2018, No. 4, p. 15.



Pict.3: *Kapshirma (XX century) (KP 420). The collection of the State Museum-Reserve "Ichan Kala"*

Conclusion

Metal objects, widely used in public life, are not only articles of everyday life, but are also examples of applied art decorations. Metal objects are widely used in all spheres of the people's lifestyle. In the daily life and household there was great need for them. The great need of metal goods in everyday life has resulted in the art of decorating it from ancient times. Today, samples of popular folk dances have become a rarity in the collection of museums. Ethnographic collections are important examples of people life style, and their past.

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