



## HISTORY OF THE DEVELOPMENT OF MUSEUMS IN UZBEKISTAN

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<https://doi.org/10.5281/zenodo.10722104>

**Abstract:** This article tells about the history of the opening of museums in Uzbekistan, and therefore many Russian intellectuals were involved in this work, among whom such scientists as A.P.Fedchenko and I.V. Mushketov, along with studying geography, botany and zoology of the region, collected information on the history and ethnography of the region.

**Keywords:** museum, geography, ethnography, museum fund, museum equipment, development.

The history of museum work in Central Asia, in particular in Uzbekistan, was not an object of study until independence. Therefore, literature on this issue researchers G.N.Chabrov, B.V.From Lunin's books and Works, G.Ya.Chefal and E.B.Zabrodin, M.M. Of tsvibak's articles published in the press, and a.From a number of publications of sadigova, we can learn about this area in a certain sense. Under the tsarist government," the study of ancient culture and the protection of monuments were not only useless, but also harmful, " notes V.V.Bartol'd in his works. Because the Tsarist government preferred to dissuade ancient monuments, to use them in the way of its own goals, and also did not pay attention to cultural monuments because it looked down on this territory. Even its architecture was looked down upon.[1]

During this period, many rare manuscripts, valuables, which were considered invaluable to the history and culture of Central Asia, were transported abroad. If chorism looked down upon this land, it would not have been possible if it had not been studied as a source of its eastern fortification, wealth. Because of this, many Russian intellectuals were involved. These scientists included A.P.Fedchenko and I.V Mushketovs also began to collect data on the history and Ethnography of the territory, as well as studying the geography, Botany and zoology. [2] to the establishment of early museums in Uzbekistan, the above scientists and V.F. Ashanin, V.F.The materials and collector collected by researchers such as Bartol'd also became the basis. Including A.P.Fedchenko, in his information prepared for the Governor-General of Turkestan, makes a proposal to establish a museum to better study Turkestan. For the second time, this issue was raised in 1871 at the meeting of the Turkestan branch of the Society of traitors of Natural Science, anthropology and Ethnography. 1873 The Tashkent scientific community comes out with a request to the military-general governor of Syrdarya region to open a museum and receives a refusal. After that, the initiator of the opening of the museum was A.P.A follower of Fedchenko, his friend V.F. Oshanin sets aside several rooms for the museum from the Silk school he heads. Nihawat was born on 9 January 1876 in Syrdarya oblast ' kharbiy-Governor-General, Lieutenant-General N.Golovochev called a council of several researchers in the same area on the issue of the museum. The council decided to establish a collection on Natural History, agriculture, ethnography, Botany,

industry and other departments. I.V.Mushketov, D.L.Many researchers, like Ivanov, handed over to the museum the collections of birds, fish, plants and mines that they collected during their travels. So 1876 the first museum was founded in Central Asia, and from this the existence of the main museum in Central Asia was officially recognized. In January 1877, the museum had over 1,500 objects, 800 ancient coins and medals in ethnography, Technical Production, Agriculture, Natural History and archaeology. When the museum was much formed, from 1877 it was transferred to the disposal of the Statistical Committee, which headed the committee of members of the Turkestan section of the Society of amateur naturalists. Its head is the former editor of Turkistanskije vedomosti N.A.Maev, he placed it in his house, as the museum was not given a building. [2]

Only small funds (300 sum) were allocated for the supply of the museum, and some more individuals received some donations. In fact, Maev's account required an annual sum of Rs. The museum consisted of 4 sections-ethnography and technology, Natural History and archaeology, numismatics, agriculture, and was enriched with local paintings and various collections. The museum Charter of 1888 was drafted and approved. In it, the specialty of the museum, the task, the nature of the work were determined. The management of the museum was entrusted to a five-person Supervisory Committee. In accordance with the charter, the muzeyg was granted the right to collect and preserve materials on geology, botany, zoology, ethnography, archaeology, numismatics, industry and agriculture. The museum expositions were opened" for the public to get acquainted with the works of Central Asia and for scientists to study the collected materials in their field." [3]

The museum and its departments did not develop evenly, it was also influenced by the social environment and neglect. Even 1883 the museum was added with the people's library. However, it can be said that the years 1776-80 were fruitful for the development of the museum. The archaeological circle organized by intellectuals of 1885 also donated the materials of their circle to the Museum of 1889 and further enriched it. There was also a slight shift in the field of museum work. At the beginning of the 80s, work began to draw up an inventory list. 1886 E.F.Kal ' prepared a catalog of numismatics, ethnography, some of the materials of archaeolia. N.A.Maev (1889) made catalogues of Zoology, collections. The second Museum in Central Asia opened in Samarkand on 21 July 1896. The 1884 industrial and agricultural exhibition organized on the occasion of the arrival of the Ministry of agricultural and state property in New Margilan laid the foundation for the opening of the Fargona Museum. [4] after that, one after another, museums began to open in other places. For example, in 1899 the Ashgabat museum was opened.

On September 19, 1918, the people's commissions of the RSFSR signed a decree prohibiting the removal of Sovetinnig industrial artifacts and ancient rarities abroad and the sale of them without a prior decision and permission of the museum bodies under the Māori people's commissariat. In turn, the Council of people's commissars of TASSR also issued a decree on July 31, 1921 to prohibit the foreign removal of works of art, antiquities and scientific collections that pose the danger of the cultural treasure of the people of the Republic of Turkestan. The corresponding export commission was tasked with supervising the sale of ancient rarities, folk household goods in magazines and markets. The Soviet of people's commissions of the RSFSR issued a decree on October 5, 1918 "on the compilation, accounting and guarding of art and ancient monuments at the disposal of individuals, societies and

institutions". According to this Decree, all cultural monuments were placed under the protection of the state, regardless of who they belonged to.[5]

The special resolution of the Council of people's commissions of 31 July 1920 "on registration, registration and preservation of works of art and ancient monuments at the disposal of certain persons and societies in Turkrespublika" was imposed on the museum authorities: the procedure for formalization and accounting was introduced by a special instruction of the Turkkomstar. The resolution stated that after re-listing, Art Monuments in Holi and Aloxi, a complex left behind in Turcomstaris khisobi, will be under state control, which will be prohibited from being taken abroad, as well as outside TASSR. To repair, fix or process them, it was necessarily necessary to register the Turkomstaris and its authorities in its places.

As can be seen from the above, the decisions made from the center were made very late in Turkestan, as a result of which a huge number of rare books and manuscripts, valuable items were transported abroad, priceless cultural monuments were plundered. To solve such issues, to manage the museum networks, a special body was created-the state committee of the RSFSR for museum Affairs and the protection of ancient monuments, art and nature. A similar institution was established in national republics. In accordance with the decree of the Central Executive Committee of Turkrespublika dated January 30, 1920, this task was assigned to the Central Directorate of Turkrespublika Archives. However, this management was unable to successfully implement the tasks assigned to it. In this regard, the question arose about the formation of a special organization that maintains monuments of nature, art and the utmish, is engaged in the organization of museums and the work of guarding them. Turkomstaris became a similar organization. [6]

The structure of Turkomstaris was divided into four sections: Museum, Museum of ancient monuments and works of art, and, renovation, archaeology and nature. The committee has done great work on the accounting and conservation of monuments, has become a coordinating scientific and Research Center. Academic V. research work.V.Bartol'd, Prof. A.A.Semyonov, A.A.Divayev, V.L.Vyatkin, M.E Masson, L.V.Major scientists such as Oshanin were involved. Turkomstaris had considerable authority. In particular, all his orders and measures approved by the people's Commissariat of Turcrespublika were considered mandatory. The committee could conclude an agreement with the researchers to use the work they were conducting in the interest of museum work and ancient monuments and the preservation of nature. Not a single scientific collection, without his permission, would take him outside the Republic. In addition, Turcomstaris had the right to deliver live specimens of fauna and flora outside the Republic, which was also able to make historical and natural monuments accessible.

On the occasion of the transfer of National Delimitation in Central Asia and the establishment of the Uzbek SSR, Turkomstaris entered the Central Asian ekanomik of Glavnaukazi to the maorif people's Commissariat of the SSR of 1925. Museum workers under the Soviet and Museum Department were transformed into the Middle Osi committee Sredazkomstaris for the protection of monuments, art and natural monuments. During the war years, most museums vacated their buildings for the institutions that evacuated them. Museum networks temporarily shrank. Example: the Museum of nature and polytechnic merged. Museums of art, literature and history of Uzbekistan were also merged under one name. Many of the museum staff went to the front. And those who remained behind the Front

shook a cocktail of diligence. They created several series of excursions on the theme of Patriots. [7]

They conducted mass-political work among the people. In the History Department of museums, in the form of an exhibition, a special section called "The Great Patriotic War" was allocated. The observation of these fighters to the front, the solemn rallies behind the front in this process were reflected in the letters and petitions and images of those who were cocktails going to the front, the exhibits of which showed the courage of Uzbeks on the battlefield. In front of Brest Fortress, the famous I.V. The kashramanliks of Uzbek children, who showed courage in the Panfilov nomili 8th Division, in partisans and on the battlefield, took their place from this department.

The museum staff appealed to schoolchildren and all cocktails to help collect and preserve materials about the Great Patriotic War. Letters of the heroes of the Patriotic War from the front were collected, resolutions of the previous meetings in the front support camp, collections of several newspapers of the time and a lot of material about the front. The scientific staff of the museum collected combines, fufaykas, sets of military uniforms and other noteworthy materials from industrial enterprises of the Republic. Along with this, combat leaflets, wall newspapers, kinolentas and photomaterials were collected, in which the events behind the wartime front and front were shot down. Thanks to the fact that during the war years, Museum expositions were revisited on a thematic principle, obzor excursions also switched to a thematic basis. The thematic excursion differed in its content in that it consistently describes the main information on the given topic from figurative excursions, reveals the essence of the exhibits in order to expand the political views of the audience and further increase the effectiveness in them, gives a reasonable understanding of the content of the issues. In the early years of the war, the organization of stationary and portable exhibitions became a widely developed form of mass-whitewash work, the most famous of which was the "courage of our motherland" (1942y.) was a themed exhibition. [8]

The museum staff held influential lecturing and conversations among the general public about the courage at the front and the selfless cocktails behind the front the "spoils exhibition" organized in the museum attracted the attention of many viewers and the press. It showed German weapons captured in the war, items from which French rifles were processed in different states. In contrast to the former allied Republics, science, especially social science, has gained significant development in Uzbekistan during the glorious war years. This is explained by the fact that after the beginning of the war, most scientific research institutes were moved to Uzbekistan by Oriental Studies and many other institutions. This also has an impact on the museum's activities. With the help of a Scientific Council made up of prominent figures, the opportunity was opened to study material and spiritual monuments, study them scientifically, study the history of Uzbekistan and conduct research on certain issues. On September 27, 1943, after the decision "on the establishment of the Academy of Sciences of the Uzbek SSR", the Museum of history also broke away from the Museum of art as a central museum carrying out research and political bleaching and was included in the composition of the Academy of Sciences. The Museum of nature was incorporated into the Academy of Sciences. Thus, a new Sahifa was opened in the activities of these institutions. During the war years, many of the museums were detached from their premises, their employees went to war, and there was a lack of qualified personnel. The new organization of museum farms, the preparation of exposure specialties was now a pressing issue facing the work of the museum.



Because the lack of scientific competence of the exhibitions was not well organized, museums had begun to fall under the attention of the audience. Thanks to this, decisions were made to improve the work of the museum. 1946-53 museums followed the path of creating exhibition-type expositions. Since 1953, a certain turn has occurred in most museums when viewing expositions, a scientific approach to work, the introduction to solving issues in a specific style. Gradually, the networks of museums expanded, new museums, museums of local lore were formed. At the request of the period, museums associated with great historical events and the activities of the main figures were opened. (Ulughbek, H.X. Niazi, S. Aynian museums). Achievements in the field of science determine the distribution of museums. Material and spiritual monuments, especially rare and unique historical science, natural science, technology, literature are invaluable resources inherent in the study of various attitudes in the sphere of art. In this direction, the sphere of influence of Uzbek museums is further expanding with the exit to the international arena. The exchange of collections, exhibitions with countries of all continents is widely established. At the moment, cultural communication is carried out with all countries of the world. [9]

The role of museums in cultural relations in the mutual enrichment of world cultures and the development of mutual trust between peoples is incomparable. The creation of an International Center, IKOM, by UNESCO is a sign of the growing position of the museum in society. IKOM international has emerged as a center that serves to exchange the work experience of various specialized museums. Its main function is the following: [10]

- coordinate the work of some specialists in museums and museology and develop their international cooperation;
- to involve all museums and some specialists in museum studies in the world to work in cooperation with international and cultural and whitening organizations;
- strengthening mutual acquaintance and cooperation between peoples.

These tasks are carried out by organizing international seminars, caferents, commandos and conducting research on museology.

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