

# GLOBAL DISTRIBUTION OF MATERIAL AND CULTURAL HERITAGE OF UZBEKISTAN (ON THE EXAMPLE OF SAMPLES OF THE RISHTON SCHOOL OF POTTERY AT THE EASTERN STATE MUSEUM IN MOSCOW)

**Yuldasheva Muslima Mamurovna,**

Base doctorate

Fergana State University

[yuldashevamuslimahumoyun@gmail.com](mailto:yuldashevamuslimahumoyun@gmail.com)

**Abstract:** The article is devoted to the spread of the cultural heritage of Uzbekistan on the world scale, to the examples of the Rishton pottery school kept in the Eastern State Museum in Moscow. The article provides information on the history of Rishton pottery, the names of the Rishton pottery artifacts stored in the Eastern State Museum, techniques, methods of production, and the attention paid by the state to the development of pottery.

**Key words:** cultural heritage, pottery, artefact, chocose, bowl on a foot, mihrab, angob, wheel, khumdan.

After Uzbekistan gained independence, there was an increased interest in studying the history of its national language, culture, values, awareness of its identity. Thanks to independence, the possibilities of historians of the Republic also expanded. In particular, on June 26, 1998, the first president of the Republic of Uzbekistan I. Karimov met with a group of historical scientists, a fundamental turn was made in the study of the history of Uzbekistan[1]. Since 2017, another new era in the development of the history of Uzbekistan has begun, and opportunities have expanded further. In particular, the attention was also increased to the study of pottery, which was considered by the peoples of Central Asia from the most ancient spheres of the craft tradition. In Particular, The President Of The Republic Of Uzbekistan after the decree of Sh.Mirziyoyev “On measures for the further development of crafts and the comprehensive support of artisans” of November 2017[2], and the decision “on measures for the rapid development and support of pottery”[3], the study of the types of applied arts, considered an important aspect of the history of Uzbekistan, also began to take special importance.

Central Asian applied art is known for its antiquity and originality. Examples of folk applied art of high artistic value, created by skillful masters, tell about the rich historical past of the Uzbek people. Pottery is one of the oldest types of the Uzbek tradition of applied arts and crafts. Pottery, founded in the Neolithic period, is one of the traditional Uzbek crafts, which not only survived to this day, but also became a vivid phenomenon of the fine art of present-day Uzbekistan. In particular, artistic pottery made by Rishton Potters, who have long been engaged in pottery, is no exception. Rishton is located on the Great Silk Road, from ancient times it is one of the major craft centers in Central Asia and has a special place with its excellent

art samples. The city has been known since ancient times as a major trading center for the production of unique glazed pottery in Central Asia.

The toponym Rishton is derived from the Sogdian word “rush” (rushī) – “Red Earth”[4], which means that red soil is considered to have a distinctive flammable character, and objects made of this soil are much more robust, crispy. It was this factor that gave the area a wide opportunity for the development of pottery from time immemorial. The production of glazed pottery was highly rivocalized, especially by the 9th–12th centuries. This is confirmed by the results of archaeological studies in Rishton and Quwa. Mysterious pottery from the 9th to 12th centuries, ceramic tray and Jug, inkboard and lamp, decorative hum and others will not surprise anyone[5]. The appearance of Rishton pottery, with its techniques of making, has constantly aroused interest in visitors to Uzbekistan at all times and has been transported to different states. Currently, they are kept in many museums around the world.

In recent years, the project “cultural heritage of Uzbekistan in the world collections” has been implemented in order to study in an impartial and comprehensive way the various cultural monuments that are kept in world museums, personal collections[6]. In this collection, unique cultural monuments of Uzbekistan, which are kept in famous museums in Europe, Asia, America, Africa, were first published in the form of book–albums. In particular, Rishton's craft specimens also made room for these collections. In the article, as a small study of the above problem, we tried to analyze some of the samples of the Rishton School of pottery, which are kept in Russian museums. The Eastern State Museum, located in Moscow, houses many historical artifacts from the history of Uzbekistan. Aiming to explore and popularize the culture and art of the peoples of Asia – from the Far East to North Africa-the museum has become a major cultural and educational and scientific institution throughout its remarkable hundred years of history. The large section of this museum is dedicated to the highly progressive pottery art of Uzbekistan during the Islamic period[7].

The Central Asian pottery collection at the Oriental State Museum contains about 450 pottery found in the territory of Uzbekistan. A significant part of it is made up of pottery from the second half of the 20th century. About 100 items date from the late 19th – early 20th centuries, and some of them, including ceramic trays, are considered to date from the middle or second half of the 19th century[8]. A large group of pottery from the museum is native to the Fergana Valley. The geography of distribution of Rishton green pottery ranged from the Fergana Valley to the markets of Khojand, Tashkent, Samarkand, Bukhara, from where it reached East and West via various trade routes. In the collection of the State Museum of the East, it is from the Rishton pottery that 15 different pieces as well as several pieces of pottery from different eras are kept as museum exhibits[9].

An exhibit under number 1172 III, dated to the second half of the 19th century, held in the museum's Foundation, is called a “foot bowl” or “Shokosa”, meaning shohkosa, the king's bowl, (appendix: Figure 1). This cup was made by molding on a pottery hammer. The reason for this naming of the bowl is that in the past the kings were treated with an ornate piece called a separate “wheel” on the bottom of the bowl to prevent the king's hand from burning while the dish was being served in the bowl[10]. A bowl with a separate sole will prevent hand burns. The decoration of the shokosa was called “hashgul” (this term means eight flowers in Tajik), using vegetative patterns. Since pottery was primarily practiced by a people of Tajik ethnicity, decoration names and terms are usually named in Tajik.

The exhibit under number 2812 III, an early 20th-century exhibit in the museum, is also of the “shokosa” type and is made in a moulding technique on a pottery hammer (appendix: Figure 2).

The term “shokosa” was used to refer to all types of bowls with a separate wheeled undercarriage. In the decoration of the chocolate, it is mainly called “curly”, as well as “chorgul”, that is, “fourgul”, [11]. The height of the bowl is 8.5 cm, the diameter is 18.5 cm[12]. An exhibit under number 4492 III, which is kept in the museum, is a dish intended for eating food (belonging to the beginning of the 20th century). These types of trays are named in 2 ways according to the technique of making: a pottery Hammer is called a “tray” if it is made in a special mold, and a hammer is called a “hammer” if it is made only by hand. The decoration of the tray used “segul” (uchgul) as well as “chess” (in the form of chessboard cells)GI patterns (appendix: Figure 3).

The exhibit under number 1160 III, dating from the Rishton pottery school, is a late 19th-century glazed tray, that is, treated with a special glaze after being patterned on a platter. When decorating a tray, a pattern of the “love” method was used (appendix: Figure 4).

“Mehrob” is an Arabic word meaning a ravoc-shaped shrine, which is oriented towards the Mecca (Kaba)of the mosque and worked into the wall. This type of decoration is worked in pottery in the form of a semicircular, polygonal, rectangular shape with a crescent or rhubarb top, the circumference of which is framed[13]. Pottery made using such a decorative method is called “Love” patterned. In conclusion, it can be said that the roots of the Rishton pottery traditions go back to the distant past, and to this day these traditions, while undergoing various transformations, have retained their historical basis. This situation is the basis for the international recognition of Rishton pottery as a historically unique work of Applied Art and is among the unique exhibits of various famous museums around the world.

### Applications:



**1-figure.** 1172 III Bowl with legs, shokosa. Fergana area, Rishton. The second half of the XIX century. Clay (red sopolak), White angob (up to the base), transparent glaze (up to the base), molding, baking, shaping on a ceramic charcoal. Height-15 cm. Diameter-18.8 CM. [14]



**2-figure.** 2812 III Bowl. Fergana area, Rishton. The beginning of the XX century. Clay (faience), molding, baking on a pottery hammer, white angob (full), transparent glaze (full), laying a pattern under the glaze. Height - 8.5 cm. Diameter-18.5 cm [15]



**3-figure.** 4492 III Dish. Fergana area, Rishton. Early 20th century. Clay (red sopolak), white angob (up to the base), transparent bluish glaze ( up to the base), molding on a ceramic charcoal, laying a pattern under the glaze (cobalt,manganese, lovjuvardi-an apostle silver nitrate). Height-4 cm. Diameter - 31.5 cm. The diameter of the bottom – 20.5 cm. [16]



**4-figure.** 1060 III Dish. Fergana area, Rishton. The end of the XIX century. Clay (red pottery). Molding, baking, white angob (up to the base), transparent bluish glaze (up to the base), pattern under the glaze. Height - 8 cm. Diameter-39.3 CM.[17]

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