



Engaging in science, discovering and inventing something new is an extremely hard work. The efforts of our scientists, working in this difficult sphere with dedication, deserve every support.

*Shavkat Mirziyoyev,
President of the Republic of Uzbekistan*



CULTURAL LEGACY OF UZBEKISTAN AS THE PATH TO THE DIALOGUE BETWEEN PEOPLES AND COUNTRIES

*International Congress
May 15-16, 2017*

Tashkent-Samarqand



PRESERVATION OF CULTURAL LEGACY IS A PRIORITY OF THE STATE POLICY

On May 15-16, 2017 Tashkent and Samarqand will host a two-day international scientific and cultural congress 'Cultural Legacy of Uzbekistan as the Path to the Dialogue between Peoples and Countries.'

More than 140 foreign scientists, experts, diplomats, representatives of international organizations from more than 40 countries of the world, as well as more than 50 representatives of domestic scientific community and about 50 domestic and foreign media will take part in the event, which indicates a high interest in the region, its cultural values and traditions, to which they devoted their scientific works.

Specialists of oriental studies, archeology, history, oriental manuscripts, numismatics, textiles and ceramics will take part in the forum to discuss issues of preserving and popularizing the cultural legacy of Uzbekistan and exchanging views and experiences. Among the representatives of world science are famous scholars, heads of museums and scientific institutes, editors of scientific journals from Russia, Canada, Italy, Great Britain, India, Belgium, Netherlands, France, Germany, the Czech Republic, USA, Turkey, Greece, Azerbaijan and other countries, as well as representatives of UNESCO and ICOMOS (International Council for the Preservation of Monuments and Sites) and many other scientists who are the authors of numerous publications and books devoted to the rich cultural and historical legacy of Uzbekistan. The list of guests of the event includes 5 academicians, 14 professors, 23 doctors of science, 13 candidates of science from 18 countries.

About 80 representatives of diplomatic missions accredited in Uzbekistan and international organizations, and more than 70 representatives of state and public organizations will be among the participants of the congress.

The purpose of the scientific forum is to study and preserve the cultural and historical legacy of Uzbekistan. During the event, reports will be heard dedicated to unique objects of material and artistic cultures originating from the territory of Uzbekistan and stored in museums around the world. This forum has not only scientific and cultural, but also social significance, since, undoubtedly, it will become

a bright event in the process of implementing the Strategy of Actions on the five priority development directions of the Republic of Uzbekistan in 2017-2021 initiated by the President of the Republic of Uzbekistan Shavkat Mirziyoyev.

The organizing committee was formed for the event (chairman - director of the National Center for Human Rights, chairman of the Committee on Democratic Institutions, NGOs and self-government bodies of the Legislative Chamber of the Oliy Majlis of the Republic of Uzbekistan Akmal Saidov), which included representatives of academies and research organizations of the Republic Uzbekistan, international organizations, as well as foreign experts and scholars in the field of studying the cultural legacy of Uzbekistan.

Within the congress, the celebration will be held of the 75th anniversary of the scientific leader of the project, an outstanding archaeologist, researcher, doctor of historical sciences, professor, and academician of the Academy of Sciences of the Republic of Uzbekistan Edvard Rtveladze.

The main event will be the presentation of an exclusive cultural and educational media project 'Cultural Legacy of Uzbekistan in the Collections of the World.' Participants of the forum will be presented the first five volumes of books-albums published in three languages from the series 'Cultural Legacy of Uzbekistan' under the titles 'The Collection of the State Museum of Oriental Art' (Moscow), 'The Collection of the Russian Museum of Ethnography' (St. Petersburg), 'The Collection of the State Tretyakov Gallery' (Moscow), 'Carpets and Embroidery of Uzbekistan in the Collections of the World' (Russia, USA, Canada, Australia), as well as 'The Works of Alisher Navoi in the Collection of the Russian National Library' (St. Petersburg). In addition, five more pilot volumes of book-albums will be presented: 'Musical Legacy of Uzbekistan', 'The Collection of the State Hermitage', 'The Collection of the State Historical Museum', 'The Collection of the Institute of Oriental Manuscripts', 'Carpet Weaving of Uzbekistan: Tradition Preserved in Centuries.'

The curators of each volume are well-known scientists, art historians, musicologists and orientalists of Uzbekistan. Documentary films about the collections of Uzbekistan in the collections of the world museums will be screened. To this end, the creative team of the project carried out unique filming in 15 museums of the world and recorded interviews with prominent scientists.

It should be noted that the ongoing project 'Cultural Legacy of Uzbekistan in the Collections of the World' has no analogues in the world, and according to international experts it also has no equal in breadth of coverage. Special attention should be paid to the fact that in the course of preparation for the publication of books-albums by well-known scientists, a serious research work was carried out to

collect and generalize the best artifacts originating from the territory of Uzbekistan, including unique samples of archeology, ceramics, metal products, numismatics, textiles, jewelry art and painting. All this allowed to reflect in the published media product all the richness and uniqueness of the cultural and historical legacy of the people of Uzbekistan and to make their worthy contribution to the spiritual and educational upbringing of the younger generation. It is the results of these studies will be announced at the international congress by its participants.

Foreign participants of the event, including professors, doctors, scientists, leading experts in the field of art prepared brief reports on the historical and cultural legacy of Uzbekistan. Also, messages will be heard to the congress from the organizers and participants of the event, which are included in a specially published magazine in three languages.

A program of accompanying events for the participants of the congress got prepared:

- *Visiting the NAEMM folklore media festival with the tasting of the best dishes of the national cuisine of Uzbekistan;*

- *Visiting the exhibition of the best carpet weaving and suzane pieces by Uzbek masters in Mirzo Ulughbek Madrassah with the presentation of book-albums 'Carpets and Embroidery of Uzbekistan in the Collections of the World' and 'Carpet Weaving of Uzbekistan: Tradition Preserved in the Centuries';*

- *Presentation and launch of the satellite multimedia Caravan TV channel, which is aimed at popularizing the cultural and historical legacy and tourism potential of Uzbekistan;*

- *Visiting the mill for the production of Samarqand paper on ancient technologies with the presentation of book-albums 'The Works of Alisher Navoi in the Collection of the Russian National Library' and 'The Collection of the Institute of Oriental Manuscripts of the Russian Academy of Sciences';*

- *Final dinner in the Boghishamol Oriental Garden (Samarqand), recreated in the image of one of Seven Gardens of Amir Temur around Samarqand, accompanied by the performers of national Uzbek classical music and the presentation of the book-album 'Musical Legacy of Uzbekistan';*

- *Viewing of a unique light and music performance in Registan Square - 3D mapping 'Cultural Legacy of Uzbekistan Is the Legacy of All Mankind.'*

Organizers of the project:

*The National Association of Electronic Mass Media (NAEMM);
Caravan TV channel;
Zamon-Press-Info Publishing House;
Uzbekistan Today News Agency;
Sevimli TV and MY5 TV channels.*

National partners:

*The Center for Development Strategy;
The Academy of Sciences of the Republic of Uzbekistan;
The Academy of Arts of the Republic of Uzbekistan.*

International partners:

*UNESCO Office in Uzbekistan;
The Representative Office of the Konrad Adenauer Foundation for Central Asia.*

The Organizing Committee.



EDVARD V. RTVELADZE,
Scientific adviser of the project, academician of the Academy of Sciences of the Republic of Uzbekistan, Professor



FIRDAVS F. ABDUKHALIKOV,
Project head manager, author of the series, the Honored Journalist of the Republic of Uzbekistan.

*The book is a teacher...
Every moment it gives you revelations of wisdom.*
Alisher Navoi

In the process of historical development, from the Paleolithic age up to the present, including, an uncountable number of objects have been created on the territory of Uzbekistan, reflecting the uniqueness, features and regularities of the country's material and artistic cultures. Those include simple objects that were used in everyday life, as well as genuine, sometimes unique masterpieces of fine and applied art that served as an ornament to the majestic temples and palaces of representatives of the aristocracy. All of them, regardless of social belonging, together make up the historical and cultural legacy of Uzbekistan, whether it is a molded pot of the Neolithic age, elitist gold ornaments or art canvases. This legacy is innumerable and diverse. Most of it is carefully stored in numerous state museums, collections of academic institutions, galleries or archives of the Republic of Uzbekistan. But another, and a very significant part of it, for various reasons, was outside of Uzbekistan in various museums in Asia, America, Africa, Europe, Russia and in collections of private collectors (mostly fabrics, gems,

paintings of contemporary artists, ceramics) and often little-known or unknown at all to the wider public and even to specialists-scientists, researchers of ancient, medieval and modern fine and applied art.

The reasons for this were different - political, economic, exchange, scientific, but often mercantile, for the purpose of buying and selling.

Here are some examples. The pride of the collection of ancient Buddhist art of the State Hermitage in St. Petersburg is the Airtam frieze of marly limestone with the image of musicians, found on the site of the settlement of Airtam near Termez. The depository of the Museum of Folk Art in Stockholm carefully and with the observance of all the rules stores the richest collection of applied art of Uzbekistan (art metal, ceramics, pumpkin snuff boxes), collected in Tashkent, Samarqand, Ferghana in the late 19th - early 20th centuries.

In 2004, the famous Freer Art Gallery in Washington put on display the richest collection of ikat - artistic silk fabrics, acquired in the 1960s and 70s on the territory of Uzbekistan. Private collectors and museums in Germany have many excellent samples of Uzbek suzane, some of them unique. Even in San Francisco the magnificent Asian Art Museum, based on the collection of the former president of the International Olympic Committee, Avery Brundage, exhibits the samples of medieval ceramics from Afrasiyob and a seal bearing the names of the descendants of Amir Temur.

Of particular attention is the Corner of Uzbekistan in the National Museum of Ethnology in Osaka (Japan), created by a great friend of Uzbekistan, who was in love with our country, Professor Kyuzo Kato. He began its formation in the 60s of the 20th century, after the first trips to Uzbekistan, committed in conjunction with the classic of Japanese literature Yasushi Inoue.

Plenty of other ancient manuscripts, letters, art objects, and others are stored in libraries and museums of Moscow, St. Petersburg, London, Paris, Venice, Genoa, Berlin, Stockholm, Cairo, Tehran, Istanbul and other cities of the world!

Truly grandiose and diverse historical and cultural legacy of Uzbekistan cannot be quantified: 'It is barely possible to count them!'

Independent Uzbekistan performs great efforts to preserve and promote the cultural legacy: many medieval architectural monuments are being restored, town-planning structures are being improved, archeological, ethnographic, and art expeditions are being formed, a special fund 'Oltin Me'ros' (Golden Legacy) and its regional branches gets established. Magazines 'Archeology of Uzbekistan', 'History of Uzbekistan', 'Art', 'Echo of History' and others in several languages are published, as well as special collections and monographs. Social events and scientific conferences are also held. Tourism routes on the historical cities of Uzbekistan - Bukhara, Samarqand, Termez, Khiva, Shahrisabz are of great importance.

Since 1995, a series of books dedicated to historical cities and outstanding personalities of Uzbekistan has been of great importance for the study and promotion of the historical and cultural legacy (more than 15 volumes have been published). Since 2010, the project to publish the series 'Architectural Epigraphy of Uzbekistan' (25 volumes) is being implemented, within which a group of Uzbek scientists conducts a deep research work on the study and decipherment of epigraphic inscriptions that have adorned historical and architectural monuments for thousands of years. New museums have been built and are successfully functioning, for example, the Museum of Archeology in Termez is the first special museum of its kind on the territory of the CIS, the Gallery of Fine Arts in Tashkent, where along with the paintings of contemporary artists the richest numismatic collection exhibited, the State Museum of History of Timurids is unique among similar, the Savitsky State Museum of Arts of Karakalpakstan in Nukus, which houses a unique collection of works by avant-garde artists. The exposition of many museums has been improved and significantly expanded, which are annually replenished with new exhibits.

The Republic of Uzbekistan is a full member of many international organizations dealing with cultural legacy, such as UNESCO, ICOM (International Council of Museum) and many others. The project 'Cultural Legacy of Uzbekistan in the Collections of the World' has no equal in breadth of coverage. This is the first and only project, which has no analogues in the world. It envisages the collection, study, as well as the publication of objects of material and artistic cultures originating from the territory of Uzbekistan, but for certain reasons mentioned above, exported to this or that country of the world. In the course of preparation for the publication, serious research work is underway to collect and summarize the best artifacts, which allowed us to reflect the richness and uniqueness of the cultural and historical legacy of the people of Uzbekistan. It should be specially emphasized that this project is carried out thanks to the personal attention of the President of the Republic of Uzbekistan Shavkat Mirziyoyev to the issues of careful preservation, enrichment and augmentation of the historical, cultural and intellectual legacy of the Uzbek people.

Upbringing of the younger generation on the basis of universal and national values and traditions, study and respect for the LEGACY of the great past has become one of the important priorities of the national policy of modern Uzbekistan. It is worth mentioning here that, from the first days of the country's independence, the First President of Uzbekistan Islam Karimov attached special importance to the solution of the above-mentioned tasks. Since 2017, all these topics have been elevated to the rank of state policy and identified in the Strategy of Actions for Further Development of Uzbekistan, initiated by the head of state Shavkat Mirziyoyev. According to the project, each museum, which contains the pieces of cultural legacy of Uzbekistan, will be ded-

icated to a separate volume, and depending on the amount of material stored - two or even three volumes.

The main part and the catalog are provided in the structure of each of them. The analytical part will provide a brief historical reference on this or that museum, the history of the formation of a collection of objects originating from the territory of Uzbekistan, the scientific characteristics of types of material and artistic cultures. Other sections and topics are possible, depending on the specifics of a particular museum depository or collection. Each volume will include a catalog of items with a brief description, size, inventory number and mandatory indication of their origin, for example, the collection of B. N. Kastalsky, the year of receipt or indication of an archaeological or ethnographic expedition, from where these objects entered the museum, set out in the catalog in chronological order. In this case, references to previous publications of a collection are required.

The project is designed for many years, since its actual implementation will require solving many problems and issues, in particular, interrelated agreements, financial and organizational costs, the creation of teams of scientists, the identification of objects, the writing of relevant sections, the development of a unique design of books and albums, their printing, photo and video shooting, as well as the preparation of documentary films about collections from Uzbekistan and much more. Books meet all the requirements for such publications, the scientific content and the popularity of the presentation combined with careful selection of illustrations.

MAHMUD MUMINOVICH MURATOV



Министерство по делам
культуры и спорта
Республики Узбекистан



Minister of Culture of the Republic of Uzbekistan

BRIDGE BETWEEN CULTURES

We are grateful to the organizers of the International Congress 'Cultural Legacy of Uzbekistan as the Path to the Dialogue between Peoples and Countries', which is unique in scope - involving more than 140 foreign and 100 national scientists and experts. We believe that it will become a bridge between the cultures of many countries of the world. Particular mention should be made of the publication of remarkable albums that highlight the unique artistic legacy of Uzbekistan in foreign museums. This amazing project has no analogues in the world. It is interesting that this event coincided with the celebration of the 75th anniversary of the outstanding archaeologist, researcher, Doctor of History, Professor, and academician of the Academy of Sciences of the Republic of Uzbekistan Edvard Rtveldze. We are confident that this event will play an important role in strengthening the dialogue with representatives of world science, preserving and popularizing the cultural and historical legacy of Uzbekistan, and also modernizing the work of museums. We hope for the fruitful results of the international congress and wish it success.

BAHROM ABDURAKHIMOVICH ABDUKHALIMOV



*Vice-President of the Academy of Sciences of the Republic of Uzbekistan,
Doctor of History*

PRIDE FOR OUR FOREFATHERS

Our congress is timed to the publication of ten volumes of an extensive international project 'Cultural Legacy of Uzbekistan in the Collections of the World.' Behind the modest name of this project lies the centuries-old history of Uzbekistan. For many centuries, the pieces of art, crafts or, say, archeological artifacts that were created by the hands of our ancestors in the cities of Uzbekistan, were taken to different countries in different ways. Now they have occupied a worthy place in the best collections of the world. They have become a kind of presentation of our history, outstanding art all over the world. It is important that such projects cause a feeling of sincere pride in the art and skill of our ancestors, we form respect for our own culture, soberly and visibly feel our contribution to the world civilization.

KRISTA PIKKAT



Director of the UNESCO Cluster Office for Kazakhstan, Kyrgyzstan and Tajikistan, acting head of UNESCO Representative in Uzbekistan



DIALOG. UNDERSTANDING. ENRICHMENT

There is no doubt that the cultural legacy of Uzbekistan is an important source of national pride. A number of its cultural and natural sites, namely Ichan Kala, the historical center of Bukhara and Shakhrisabz, Samarqand - a crossroads of cultures and Western Tien Shan, are the outstanding universal value and included in the UNESCO World Heritage List. Six intangible elements of cultural legacy: music Shashmaqom, the Cultural area of Boysun district, Katta Ashula, Askiya, Navruz, culture and tradition of palov were included in the Representative list of the intangible cultural legacy of mankind. It is symbolic that part of the international congress 'Cultural Legacy of Uzbekistan as the Path to the Dialogue between Peoples and Countries', is organized in Samarqand, in this legendary city on the Great Silk Road, the city of science, art, culture and architecture. Thanks to the research work of the project, we learn about a huge number of unique legacy sites - evidence of culture serving as a bridge connecting Uzbekistan with other parts of the world. Today, as never before, the role of culture in promoting dialogue, understanding and enriching our daily lives is important.

DOCTOR THOMAS KUNZE



Regional Authorised Representative of the Konrad Adenauer Foundation for Central Asia



BETTER UNDERSTANDING EACH OTHER

French sociologist and culturologist Claude Levi-Strauss remarked: 'The 21st century will be the century of the humanities or not at all.' He apparently meant that now the fundamental problem of world development lies in the self-knowledge of Man in the widest and deepest sense. Today, humanitarian reflection on all aspects of human life is especially important. Here, positive civic position, successful civil practices in the field of history, culture and art can be of great help. The Konrad Adenauer Foundation has always considered one of its priorities to support such cultural projects and initiatives. Everybody knows that the historical and cultural legacy of Uzbekistan, as well as of other Central Asian states, is a complex integral product of the most diverse centuries-old cultural influences. This is the secret of that unflagging attention and interest all over the world, which is clearly confirmed in the museum practice of many countries of the world, in particular, Russia and Germany. Let's believe that the cultural achievements of the distant past, especially in the context of cultural transfer and mutual exchange, will help people around the world understand each other better, which means effectively unite the efforts in the face of global challenges.

MIKHAIL BORISOVICH PIOTROVSKY



Director General of the State Hermitage, St. Petersburg, Russia



Member of the International Council of Museums, Member of the Expert Committee for Exhibitions at the European Council, Member of the Presidium of the Russian Committee of UNESCO. Field of scientific interests includes the ancient and medieval history of the Middle East, the Koran and the early history of Islam, ancient Arabian inscriptions, epic legends of the Arabs, the Arab manuscript book, and Muslim art. He participated in archaeological excavations in the Caucasus, Central Asia and Yemen.

IT DESERVES ALL THE APPROVAL AND SUPPORT

International congress 'Cultural Legacy of Uzbekistan as the Path to the Dialogue between the Peoples and Countries' is a symbolic event for the entire world museum community. For us, the congress is especially important, as the State Hermitage is an encyclopedic museum, the collection of which contains masterpieces of cultures from different epochs from various parts of the globe. One of our treasures is one of the richest in the world collections of antiquities of Uzbekistan, covering the time from the period of the creation of the first states on its territory and until the 10th century. Its creation in our museum was facilitated by long-standing contacts of the peoples of Russia and Central Asia. The initiative to publish albums dedicated to this collection deserves all the approval and support from our side. The State Hermitage always advocates the openness of museum treasures. Welcoming the organizers and participants of the international congress, I want to wish fruitful exchange of views and new ideas in preserving and promoting the cultural legacy of Uzbekistan as the legacy of all mankind.

ZELFIRA ISMAILOVNA TREGULOVA



Director General of the State Tretyakov Gallery

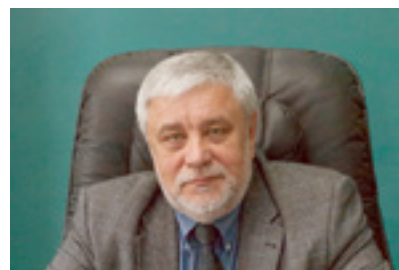


Ph.D. in History of Arts. Since February 10, 2015 is the Director General of the Federal State Budget Institution 'All-Russian Museum Association of the State Tretyakov Gallery.' She was awarded with the Honorary Diplomas of the Ministry of Culture of the Russian Federation, laureate of the prize 'Honor and Dignity of the Profession' of the seventh All-Russian Festival 'Intermuseum' in 2005. In 2012, she was awarded the Order of the Star of Italy for the degree of Chevalier for her services in the Year of Italian Culture and the Italian Language in Russia.

THE DREAM OF RENOWNED SCIENTISTS COME TRUE

More than half a century ago, outstanding cultural researchers of Central Asia Galina Pugachenkova and Lazar Rempel wrote with regret in the preface to one of their books on the impossibility of presenting in one publication "many remarkable creations of ancient art from the territory of Uzbekistan" because of their dispersion in foreign and domestic museum depositories. "The consolidated edition of them is the work of the future," they wrote then. The time that famous scientists dreamed finally came, and today we are witnessing the release of the first volumes of the grandiose project 'Cultural Legacy of Uzbekistan in the Collections of the World.' This is a huge collection of monuments, which, along with unique artifacts of antiquity and masterpieces of medieval art, includes works by renowned contemporary masters of painting, graphics, sculpture and decorative and applied art.

ALEXANDER VSEVOLODOVICH SEDOV



General Director of the State Museum of Oriental Art, Russia



Doctor of History. One of the leading domestic experts in the field of ancient history, archeology and numismatics of the countries of the Near and Middle East, Central Asia, the author and co-author of over 160 scientific papers (including seven monographs), a member of the editorial boards of domestic and foreign academic journals and periodicals, correspondent of the German Archaeological Institute, a member of the Presidium of ICOM Russia.

PUBLICATIONS IS A GRAND ACTION

In my opinion, the publication of any catalog, museum collections is a grand action. And this project is unique in this respect. I think that this is a great thing, first of all, because in this project museum collections are presented in a somewhat different quality, in a different way, than they usually are in catalogs of collections of various museums. And for us it is very interesting to present in one publication, in one album everything that our museum has, to combine both decorative and applied art items, ethnographic items, and our pictorial and graphic collection.

FREDERIQUE BEAUPERTUIS-BRESSAND



President and co-founder of the Association of Art and History of Temurids, Editor of the Temurids magazine, Vice-President of the Association 'Preservation of Afrasiab Painting.'

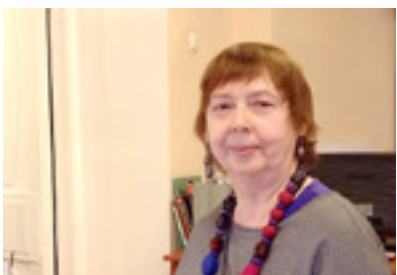
Specialist in the art and history of the Temurids. Organizer of numerous cultural trips around Uzbekistan and Central Asia.



VERY IMPRESSIVE TREMENDOUS WORK

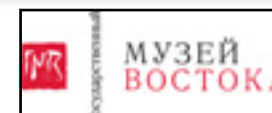
Uzbekistan is a country endowed with a rich, unique culture that resonates across borders. A timely initiative to launch an ambitious project to study and preserve the cultural and historical legacy of Uzbekistan is encouraging. In this regard, I would like to thank the author of the project 'Cultural Legacy of Uzbekistan in the Collections of the World', the distinguished journalist Firdavs Abdukhalikov and the scientific adviser Edvard Rdveladze, academician and prominent archaeologist who will celebrate his birthday with us. It is a great honor for me to be a part of the event! The publication of ten book-albums is a very impressive, titanic work that will become an important contribution to the study of the history and culture of Uzbekistan and Central Asia.

YEKATERINA STANISLAVOVNA YERMAKOVA



Head of the Department of the State Museum of Oriental Art

PhD in History. The general direction of scientific work is the traditional art of Central Asia (textile, jewelry, ceramics). Participated in many ethnographic and archaeological expeditions of the Moscow State University and the State Museum of History to Central Asia and the North Caucasus, as well as international conferences. The Honored Worker of Culture of Russia (1999). The main publications: 'Jewelry of Uzbekistan and Tajikistan of the 19th -- Early 20th Centuries.' Catalog of the collection. M., 1992; 'The Art of the Islamic World.' No. 33, 'Treasures of Central Asia', London, 1998; the author of the articles: 'Embroidery of Uzbekistan in the Collection of the State Museum of Oriental Art'; 'Fabrics and Clothes of Uzbekistan in the Collection of the State Museum of Oriental Art' and others.



PLEASANT TO NOTE THE ATTENTION OF PRESIDENT OF UZBEKISTAN

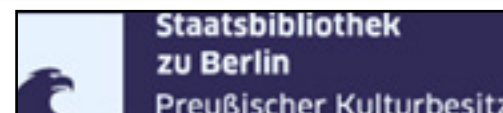
I want to express sincere gratitude to the organizers of the international congress 'Cultural Legacy of Uzbekistan as the Path to the Dialogue between Peoples and Countries' for the unique opportunity to participate in such a large-scale event. This forum certainly has great importance for the opening to the world community of the bright pages of the cultural legacy of Uzbekistan. It is very pleasant to note the attention that today is paid to these issues by the government and personally by the President of the Republic of Uzbekistan Shavkat Mirziyoyev.

CHRISTOPH RAUCH



Director of the Oriental Department of the Berlin State Library

A specialist in Arabic studies, co-curator of several exhibitions, organizer of international conferences on manuscripts of Yemen (2012), albums of Diez (2013) and many others.



STRENGTHENING THE TIES BETWEEN COUNTRIES

The Berlin State Library is one of the most important academic scientific libraries in the world and is part of the Prussian Cultural Heritage Foundation. The Oriental Department houses about 43,000 eastern manuscripts, of which about 17,500 are Islamic. Many of these manuscripts are associated with the region of modern Uzbekistan. We are very pleased with the fruitful cooperation with Uzbek cultural institutions and researchers, and this international congress is an excellent opportunity to strengthen the links between our institutions and countries.



ROIN VAKHTANGOVICH METREVELI



*Vice-President of the National Academy of Sciences of Georgia
Academician*

UZBEK SCIENTISTS BECOME THE BRIDGE TO TRANSFER KNOWLEDGE TO EUROPE

The multifaceted role of Uzbek culture and science in the development of world civilization is universally recognized. Ancient Uzbek scientists became the bridge to transfer the knowledge of Greek thinkers to Europe. The coincidence of scientific interests brought together Uzbek and Georgian scientists at a much earlier time. The historically reliable fact is well known that is dating back to the first half of the 18th century: the enlightened Georgian king Vakhtang VI, who was keen in astrology, was in Persia, and there he managed to acquire the Persian text of the Astronomical tables - Zij of the famous Uzbek astronomer Ulughbek. King Vakhtang not only translated the text of this manuscript into Georgian, but also brought the manuscript to Petersburg. It was with this Persian manuscript that the full text of Zij of Ulughbek was translated into Latin and became, thus, the property of the scientific circles of Western Europe. Strong ties of cooperation link Georgian and Uzbek historians. We are pleased to note that a well-known Uzbek scientist, a classic of archeological research in Uzbekistan, author of numerous works, our compatriot, academician of the Uzbek Academy of Sciences Edvard Rtveladze, who is a knight of the Order of Honor of Georgia, was elected a foreign member of the National Academy of Sciences of Georgia. These days academician Edvard Rtveladze turns 75. The National Academy of Sciences of Georgia cordially congratulates him with the jubilee and wishes good health, prosperity and further creative successes.

MICHELE A. HARDY



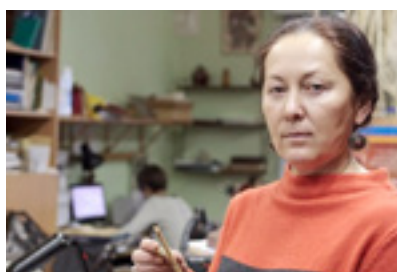
Curator of Nickle Galleries, University of Calgary in Alberta, Canada

Professor, Doctor. A cultural anthropologist, her research includes studying the changing textile traditions in Asia, through museum collections of textiles. Hardy joined Nickle Art Galleries in 2005. She supervised a number of exhibitions, including the exhibition 'Sheep Horns and Tails of the Scorpion: Textile of Uzbekistan' (2013, Nickle Gallery) and 'Variety of Patterns: the Collection of Jean and Marie Erickson' (2007, Nickle Gallery). A significant number of works on Islamic folk textile and changes in it have been published.

THE OPPORTUNITY TO INCREASE THE KNOWLEDGE ON UZBEKISTAN CULTURE

On behalf of my colleagues from the Nickle Gallery of the University of Calgary, I am glad to warmly welcome the participants of the international congress 'Cultural Legacy of Uzbekistan as the Path to the Dialogue between Peoples and Countries.' It is a great honor for me to participate in the work of the congress and to be able to share my impressions and deepen my understanding of Uzbek culture. Allow me to congratulate you on the release of the albums 'Cultural Legacy of Uzbekistan.' These volumes represent an important contribution to the study and understanding of Uzbek culture, which I long to learn. Congratulations to the organizers of the congress, in particular, Firdavs Abdukhalikov for organizing such an enlightening event and the esteemed Dr. Edvard Rtveladze on the occasion of his 75th birthday.

NATALYA IVANOVNA SHISHLINA



*Head of the Department of Archeological Monuments of the State Museum of History, Moscow, Russia
Doctor of History*

BOOKS WILL BECOME A TRUE CULTURAL LEGACY

I believe that the publishing project 'Cultural Legacy of Uzbekistan in the Collections of the World' is a unique project. Its task is to present in all its glory the whole historical canvas preserved in the objects of culture, archeology or historical painting, even in contemporary art objects that are kept in different museums of Russia and Uzbekistan. These books will become a true cultural legacy, including ours with you and the whole people, who today not only live in Uzbekistan, but also keeps a memory and is proud of its cultural legacy.

DOCTOR GEN'ICHI TSUGE



Tokyo University of Arts, Professor

Teacher at the Faculty of Music of the Tokyo University of Arts. In 2005, he was awarded the title of Honored Professor. He received a degree in ethnomusicology at Wesleyan University (Middletown, Connecticut, USA). His recent publications include 'The Qalam: An Uyghur Psaltery Depicted in Persian Miniatures' in Imago Musicae XXIV (2011: 43-59) and 'Musical Instruments Described in a Fourteenth-Century Persian Treatise Kanz al-tuhaf' in the Galpin Society Journal LXVI (2013: 165-259).

BY DIGITAL PLAYBACK

I take this opportunity to greet the participants of the congress and would like to express the request that the archives, libraries and museums of Uzbekistan provide their richest valuable resources, in particular, old manuscripts, miniatures, iconographic objects related to the creation of music and historical musical instruments, to every researcher in all world through digital playback.

YELENA GEORGIIEVNA TSAREVA



Leading researcher, Peter the Great Museum of Anthropology and Ethnography - the Kunstkamera, RAS, St. Petersburg, Russia.

PhD in History

NO ANALOGUES IN WORLD PRACTICE

The project 'Cultural Legacy of Uzbekistan in the Collections of the World' is striking with the scale of the program developed by the authors and causes genuine admiration of its author Firdavs F. Abdukhalikov and the scientific adviser Edvard V. Rtveldadze, who ventured to carry out an incredibly complex and enormously important task, to collect and present to the world community the colossal cultural legacy of Uzbekistan. The presented idea, as we all understand, has no analogues in all world practice. Without any exaggeration it can be said that the very idea of a project aimed at collecting and publishing the whole vast variety of both phenomenological and intangible monuments of the ancient and incredibly rich culture of the region formed in the interaction of multiple unique phenomena in the history of the country and absorbed the greatest achievements of Eurasian civilizations.

CATHERINE PUJOL



Professor of the Eurasian Department of the National Institute of Languages and Civilizations of the East (INALCO), IFEAC Regional Director in Bishkek (French Institute for Central Asian Studies)

Scientific directions: history and civilization of modern Central Asia, intercultural contacts, Islam from the colonial period to the independence of states

I WANT TO TELL ABOUT RICH COLLECTIONS

The cultural legacy of Uzbekistan has very rich roots, and some of it is stored far beyond Uzbekistan. I see my task as a participant of the congress 'Cultural Legacy of Uzbekistan as the Path to the Dialogue between Peoples and Countries' to tell about rich collections connected with the artistic legacy of modern Uzbekistan and stored in museums of France and Switzerland and their history. For example, an impressive collection of Sogdian objects is kept in the Guimet Museum of Asian Art, and works of Islamic art from Mavaronnahr are in the Louvre Museum. The extensive 'Oriental collection of artifacts by Henri Moser Charlottenfels' - weapons, hunting trophies, are stored in the Historical Museum of Bern in Switzerland. They were obtained during four scientific missions (1868-1869, 1870, 1883-1884 and 1889-1890) in Central Asia, Turkestan and Bukhara, of the famous collector of art objects and photographer Henri Moser.

GALINA BORISOVNA ANDREEVA



Senior Adviser of the Director, All-Russian Museum of Decorative, Applied and Folk Art

PhD in Art, laureate of the State Prize of Russia, invited member of Cambridge and Yale Universities. UNESCO expert. Member of several international advisory committees and jury of competitions. Member of the Presidium of the International Committee of Museums of Fine Arts of the International Council of Museums (ICOM) to UNESCO (ICFA/ICOM), a member of the Presidium of ICOM Russia. Member of the Moscow Union of Artists. Member of the Advisory Committees for International Cultural Cooperation in the United Kingdom and the Middle East. For more than forty years has been working in the museum sphere, she has been dealing with the problems of international artistic relations and museum cooperation. She has over one hundred scientific publications in seven languages of the world. Currently she is Chief Adviser of the Director, All-Russian Museum of Decorative, Applied and Folk Art in Moscow.



THE WHOLE PICTURE OF THE RICHEREST LEGACY OF UZBEKISTAN

The project 'Cultural Legacy of Uzbekistan in the Collections of the World' can be considered unique in terms of the purpose and scope of the task. For the first time in such geographical coverage of the museum fund of countries and continents, art works, high-level artistry items, rare artifacts, priceless manuscripts and absolute unique works are published, connected with their origin or creation with a 'genius of place' - the civilization history of this land, with the history of its culture and art. In the course of the work, the efforts of scientists and museum specialists get united, as well as questions raised that are waiting for their rethinking from the modern point of view on the interaction and mutual enrichment of cultures and traditions. As a member of the International Council of Museums and UNESCO expert, it is especially costly for me that simultaneously the publishing part of the project is being implemented and such a representative congress is being held. This demonstrates to the world a whole picture of Uzbekistan's richest tangible and intangible legacy.

MATTHIAS ROESSLER



President of the Saxon State Parliament

Professor, Doctor

BRIDGES BETWEEN DIFFERENT PARTS OF WORLD

The project 'Cultural Legacy of Uzbekistan in the Collections of the World' is a symbolic and exciting for me. After all, Uzbekistan is a country with a rich cultural legacy, originating from ancient times. Therefore it is very important to show the objects of cultural legacy of Uzbekistan, to present them not only in Germany, but also in other museums of the world. Show what role they played in contributing to the cultural coexistence of peoples. If we take, for example, Saxony, we have very rare exhibits - accessories, carpets, valuable books. The main thing is to draw the citizens' attention to the fact that these items come from Uzbekistan. This will contribute to its even more popularization. It is well known, culture builds bridges between different parts of the world. Cultural relations are the basis of political cooperation. Culture helps to better understand other peoples and get closer to them.



CARL MOLDAHMETOVICH BYPAKOV



International Center for the Rapprochement of Cultures, Republic of Kazakhstan

Professor, Doctor, Academician, Honorary Director of the Margulan Institute of Archeology, Kazakhstan

BEAUTY AND CULTURE SAVE THE WORLD

I am grateful to the organizers of the congress 'Cultural Legacy of Uzbekistan as the Path to the Dialogue between Peoples and Countries' for the invitation to participate in its work. I am glad to welcome colleagues and archeologists of Uzbekistan who make important contribution to the cultural legacy. I am very pleased that within the congress we will honor the outstanding archaeologist of Uzbekistan, academician Edvard V. Rtveladze. The congress is very timely than ever, and certainly such forums will continue to take place, as beauty and culture save the world, make it kinder and calmer.



YEFIM ANATOLIEVICH REZVAN



Deputy Director for Research at the Peter the Great Museum of Anthropology and Ethnography – the Kunstkamera, Russian Academy of Sciences, St. Petersburg, Russia
Doctor of History, Professor



VIRTUAL MUSEUM OF UZBEKISTAN CULTURE

This is a wonderful project, as a huge number of true treasures are stored outside of Uzbekistan, and it is high time to generalize them into a single arch. It seems to me that this project is an important step towards conducting a thorough inventory of all artifacts related to Uzbekistan that are stored around the world, and above all in Russia. Because, as soon as we undertake something specially to study, carefully investigate or restore, a new wonderful world opens up for us. I regard it as the beginning of a great systematic work, which, from my point of view, should be culminated in some kind of virtual museum of Uzbek culture in several languages available on the Internet to any willing.

MIKHAIL ARKADIEVICH BRYZGALOV



General Director of the Glinka National Museum Consortium of Musical Culture, Russia
PhD in Economics, Honored Artist of Russia



HISTORY WILL ASSESS YOUR TREMENDOUS AND VERY IMPORTANT ACTION

Learning about this project, I felt a sense of pleasure and pride in my colleagues who are doing this. It is impressive how seriously they approached to the study of the national cultural legacy of his country. Thanks to your project, the next generation of citizens of Uzbekistan and the world will know what kind of musical legacy they inherited from their ancestors, what collections are included in this national treasure. Uzbek musical instruments in our museum are a unique collection that attracts interest of all visitors. Each instrument is handmade, made with love. Therefore, I highly appreciate and congratulate you on the implementation of this project. I think that when it is completed, when you can show the results of this work, it should be evaluated at the state level and by subsequent generations, because what you are doing, I consider extremely important.

ANDREY VLADIMIROVICH OMELCHENKO



Senior Researcher of Central Asia, the Caucasus and Crimea Sector of the Oriental Department of the State Hermitage

PhD in History. Head of the Bukhara archaeological expedition of the State Hermitage. Participant of the joint Bukhara archeological expedition of the State Hermitage and the Institute of Archeology of the Academy of Sciences of the Republic of Uzbekistan (2004); Kashkadarya archaeological and topographical expedition of Tashkent State University (National University of Uzbekistan) (1990-2003).



BOOK-ALBUMS OF SUCH TYPE HAVE NOT BEEN PUBLISHED YET

The project seems to me very interesting and very relevant. The State Hermitage is also actively involved in its implementation. Thanks to the initiative to publish a book-album, dedicated, perhaps, to the world's largest collection of antiquities in Uzbekistan, we will be able to demonstrate to a wide range of readers unique items carefully preserved in the collections of our oldest museum. Books of this type, dedicated to Uzbekistan, have not been published in the Hermitage yet. In my turn, I am confident that the forthcoming congress will become an important milestone in the development of international scientific contacts in the field of studying and popularizing the rich historical and cultural legacy of the ancient land of Uzbekistan.

IRINA ARKADIEVNA ARZHANTSEVA



Head of the Center for Archeology of Eurasia, leading researcher of the Institute of Ethnology and Anthropology, Russian Academy of Sciences, Russia

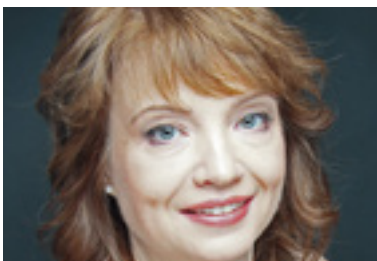
PhD in History. In 1978 she worked with G.V. Shishkina and O.N. Inevatkina on the Afrasiyob murals



DIVERSITY AND ELEGANCE OF PRICELESS ARTISTIC MASTERPIECES

The project 'Cultural Legacy of Uzbekistan in the Collections of the World' is unique in its sense and is called to showcase all the diversity and richness of the historical and cultural legacy of Uzbekistan. The theme of the elegant East unites many scientists from many countries of Asia, Europe and America, and provides the opportunity to estimate the diversity and elegance of priceless artistic masterpieces taking their roots from the territory of Uzbekistan, and stored to date in major museums and collections of the world.

SVETLANA ANATOLIEVNA FROLOVA



Head of the Museum-Exhibition Complex of the Kazan (Volga) Federal University, Director of the Museum of History of Kazan University

PhD in History, Associate Professor. Author of scientific concepts and curator of about 40 exhibitions in The Island of Sviyazhsk Museum-Reserve. Participant and organizer of international and all-Russian scientific and practical seminars, conferences, and congress dedicated to the historical, architectural and spiritual legacy of Sviyazhsk



THIS CONGRESS IS A UNIQUE DISCUSSION AND CREATIVE PLATFORM

This congress is a unique discussion and creative platform, allowing to determine the role and place of Uzbek culture in the history of world civilization. I am sincerely grateful to the organizers for the opportunity to take part in such a large-scale event of the scientific and cultural world. The Department of Manuscripts and Rare Books of the Lobachevsky Scientific Library stores a collection of manuscripts in Turkic-Tatar languages (about 6,000 units), in which it is difficult to single out manuscripts relating only to Uzbekistan. I am sure that further work will allow us to expand the number of museum artifacts related to the cultural legacy of Uzbekistan in the museum collections of the Republic of Tatarstan, to carry out scientific research work together with scientists of Uzbekistan to identify and study these collections that clearly testify to ethno-cultural interrelations and cultural diversity.

IRINA FYODOROVNA POPOVA



*Director of the Institute of Oriental Manuscripts of the Russian Academy of Sciences, historian-sinologist
Doctor of History, Professor, Specialist in the history and Eastern studies*



NOBLE PURPOSE

Scientific congress 'Cultural Legacy of Uzbekistan as the Path to the Dialogue between Peoples and Countries' is an important step in the implementation of the cultural and educational project 'Cultural Legacy of Uzbekistan in the Collections of the World', which get involved leading scientific centers, museums and libraries of different countries. The land of Uzbekistan has an ancient original history and a unique cultural tradition, which is evidenced by works of art, manuscripts and books that have spread over various world collections. The organizers of the project set a noble goal - to unite them in a single media space and to present it as evidence of world significance, wealth, beauty and uniqueness of the culture of the peoples of Uzbekistan.

BERTIL LIONET



Director of Research Emeritus, the French National Center for Scientific Research, Paris



Doctor of Science, Professor, archaeologist. For a long time (1972-2011) she worked in Central Asia on excavations, a specialist in ceramics. She studies ceramic products found by the French archaeological mission in Afrosiyob and Koktepe under the guidance of Professor Franz Grenet and Dr. Mukhamedjon Isomiddinov. Organizer of the exhibition-presentation of ceramics at the Institute of Archeology in Samarqand. Director of Science at the French National Center for Scientific Research. The author of about 160 articles and 3 books. Currently she is preparing a publication dedicated to Sogdian ceramics from the Bronze Age to the Mongolian Conquest (Afrasiab and Koktepe).

THIS IS UNPRECEDENTED FORUM

I want to thank the organizers for their invitation to this congress. Uzbekistan has gone through fascinating pages of history, leaving great and beautiful masterpieces. Many of them are already in museums, others will be discovered during the excavations and presented in museums to a wide audience. This unprecedented forum is a great opportunity to get acquainted with the great cultural legacy of Uzbekistan.

VLADIMIR MOISEEVICH GRUSMAN



Director of the Russian Museum of Ethnography

Doctor of Pedagogical Sciences, Associate Professor, Honored Worker of Culture of the Russian Federation

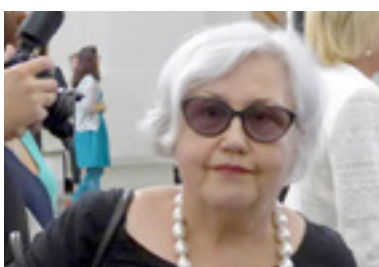


FIRST IN THE NEWEST HISTORY OF OUR RELATIONS

This project has been highly appreciated by experts from the public and scientific communities. It is no accident that our Ethnography Museum takes an active part in the implementation of the joint project 'Cultural Legacy of Uzbekistan in the Collections of World', because we store a stunning, unique collection on Uzbekistan. There are items that were brought in the late 90s of the nineteenth century - textiles, a collection of street puppets, dating back at least 100 or a maximum of a hundred and fifty years.

In the collection there are also absolutely unique things - a collection of gift weapons, horse harness... The collection houses absolutely unique things, the collection has a world level. These are distinctive publications devoted to the best examples of Uzbekistan's cultural LEGACY in the collection of the Russian Museum of Ethnography, made on a highly artistic polygraphic level, are the first in the newest history of our relations.

TATIANA SERGEYEVNA ZELYUKINA



Guardian of the fund of painting of national schools of the Department of Painting of the first half of the 20th century of the State Tretyakov Gallery

PhD in History, Associate Professor. Author of scientific concepts and curator of about 40 exhibitions in The Island of Sviyazhsk Museum-Reserve. Participant and organizer of international and all-Russian scientific and practical seminars, conferences, and congresses dedicated to the historical, architectural and spiritual legacy of Sviyazhsk.



WE SHOULD PRESERVE THIS LEGACY

I was very happy to learn about the project and its presentation in the framework of the scientific congress. Taking the most active part in the preparation of the book-album about the collection of paintings and graphics of the State Tretyakov Gallery, I worked with archival documents, materials, and I discovered a lot of new things for myself. It is also remarkable that such albums are created for almost every major museum collection. Albums with beautiful illustrations, wonderful reproductions of works, all this is undoubtedly very scaled and weighty. We must preserve this legacy.

THE RUSSIAN MUSEUM STAFF

(St. Petersburg, Russia)



A WEIGHTY CONTRIBUTION TO THE CREATION OF THE WORLD CULTURAL SPACE

Within this project, a grandiose research work has been carried out, which contributes to the preservation, enrichment and popularization of the historical, cultural and intellectual legacy of the Uzbek people. This large-scale project, having an international character, has found a response in the hearts of many scientists, in many countries and institutions of culture, which undoubtedly confirms its relevance and scientific significance for the world community. We are confident that the project will make a significant contribution to the creation of a world cultural, information and spiritual-aesthetic space.

THE STATE MUSEUM OF HISTORY STAFF

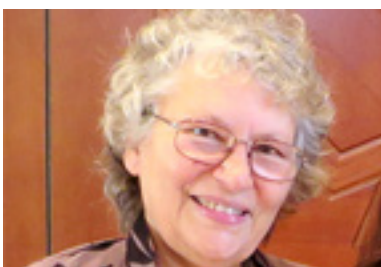
(Moscow, Russia)



THE INVITATION WAS ACCEPTED WITH ENTHUSIASM

The scientific staff of the State Museum of History enthusiastically accepted the invitation to participate in the remarkable cultural project 'Cultural Legacy of Uzbekistan in the Collections of the World.' We are honored to present outstanding monuments of Uzbek culture, which are stored in Moscow, on the rostrum of such a representative forum. We thank the organizers of the scientific congress 'Cultural Legacy of Uzbekistan' and wish all its participants success in their work. We are sure that the congress will promote the further development of cultural ties between countries and peoples.

DOCTOR CAROL BIER



The Textile Museum, Georges Washington University, curator of the Center for Islamic Studies (Washington, USA)

Expert on the history of Islamic art. Visiting fellow at the Center for Islamic Studies in Berkeley, a researcher at the Textile Museum at George Washington University in Washington, DC, where she was curator of the collections of the Eastern Hemisphere (1984-2001). She was President of the Textile Society of America (2006-2008). Author of the book 'Persian Velvet in Rosenborg' (Copenhagen, 1995), co-author and editor of the book 'Woven of the Soul, Twisted from the Heart: Art of Textile of Safavids and Kajars of Iran' (Washington, 1986), editor of the Textile Museum magazine (1992-2002). She is the author of many publications on issues related to oriental carpets, the art of textile of the Islamic world and patterns in Islamic art.



TRANSITION TO A NEW STAGE IN THE STUDY OF CIVILIZATION OF UZBEKISTAN

I address sincere words of gratitude to my colleagues from the Republic of Uzbekistan and the initiators of the project in Tashkent for the brilliant concept of an important project, as it is a recognition of the cultural legacy of Uzbekistan, which will draw the attention of scholars and curators of the academic community in universities and museums around the world, as well as in Uzbekistan. I am very glad that you managed to issue such wonderful books and organize a congress to unite all of us in honor of the magnificent legacy of Uzbekistan and to recognize its place in the famous collections of the world. I wish you all the best in this matter. The project on acquaintance with the cultural legacy of Uzbekistan and the invitation of national and foreign experts is a great event, a transition to a new stage in the study of the civilization of Uzbekistan.

DMITRIY ALEKSEEVICH VOYAKIN



Deputy Chairman of the National Committee of World Heritage of the Republic of Kazakhstan

PhD in History, the participant of the international project 'Silk Road-UNESCO' Is the Binding Thread of Countries and Generations.



LEGACY IS A CONTINUED MAGNITUDE AND DEFINITION

Expressing sincere greetings to the participants of the conference, I believe that with the example of this project 'Cultural Legacy of Uzbekistan in the Collections of the World' new ideas and projects will come into life later, as well as fruitful contacts will develop, and desire to study the preservation and popularization of historical and cultural legacy! Carrying out such a large-scale event is another vivid testimony of a tremulous attitude towards the rich legacy of Uzbekistan! The legacy is a continued magnitude and definition, which is the binding thread between peoples, countries, generations, our past, present and future!

NATALYA NIKOLAEVNA PROKOPIEVA



Deputy Director of the Russian Museum of Ethnography (St. Petersburg) for the Accounting, Storage and Restoration of Museum Values

PhD in History



EXPOSITION OF THE ART PIECES OF THE PEOPLES OF UZBEKISTAN IS ONE OF THE MOST REPRESENTATIVE

The exposition of the art pieces of the peoples of Uzbekistan is one of the most representative in the Russian Museum of Ethnography, however, it is known that in the space of museums it is not possible to show all items. Exhibition activity allows to expand the subject line, but only temporarily. Therefore, the invitation of the Russian Museum of Ethnography to cooperate in the project 'Treasures of Cultural Legacy of Uzbekistan in the Collections of the World' was perceived as a regularity, on the one hand, and on the other, as a pleasure from the opportunity to share with the general public all the riches that are available in the museum collection. The best specialists of the museum worked on the publication 'Treasures of Cultural Legacy of Uzbekistan in the Collection of the Russian Museum of Ethnography' also to show carefully preserved and studied artifacts of the ancient multi-faceted culture of the multiethnic space of a country like Uzbekistan.

DOCTOR MAREK JAN OLBRYCHT



University of Rzeszow, Poland

Professor, Doctor of Science, specialist in the history and archeology of Western and Central Asia. The main topics of scientific research include the history of the Great Silk Road, the Hellenistic period in the history of Asia, etc. Currently he is the head of the Department of Ancient History and Oriental Studies at the University of Rzeszow. Member of the Eastern Committee of the Polish Academy of Sciences. Within 2007 - 2009 participated in field work in Uzbekistan.



MAJOR AND MILESTONE EVENT

I would like to express gratitude to the organizers of the international congress 'Cultural Legacy of Uzbekistan as the Path to the Dialogue between Peoples and Countries', which will bring together many national and foreign experts who will be presented with the rich cultural legacy of Uzbekistan. This major and milestone event will undoubtedly symbolize the transition to a new stage in the study of the civilization of Uzbekistan.

YELENA VIKTOROVNA TITOVA



Director of the All-Russian Museum of Decorative, Applied and Folk Art, Moscow, Russia

The Honored Worker of Culture of the Russian Federation. For 15 years she has been the vice-president of the NGO of the Fund 'Help to Russian Art', a member of the Union of Designers of Russia, since 2000 works as the President of the NGO of the Fund 'The Russian Art Glassmaking', since 2013 - the President of NGO 'The Development Fund of the All-Russian Museum of Decorative, Applied and Folk Art and Support of Creative Initiatives.'



THE PROJECT EXPECTS A GREAT FUTURE AND NEW SCIENTIFIC DISCOVERIES

Within the forthcoming congress, the presentation is planned of the unique project 'Cultural Legacy of Uzbekistan in the Museums of the World.' The All-Russian Museum of Decorative, Applied and Folk Art has been cooperating with this project with great pleasure for several years. One of the results accompanying this large international project was the exhibition 'Treasures of the Cultural Legacy of Uzbekistan', organized in 2016 in our museum together with the State Tretyakov Gallery, the State Museum of Oriental Art with the participation of private collections. The project 'Cultural Legacy of Uzbekistan in the Museums of the World' again attracted the genuine interest of domestic and world experts to this great and diverse material, to the study of valuable archival sources about the fate and flourishing of Uzbekistan's cultural legacy in the recent cultural field common to all of us. I am sure that the project in general is expected a great future, active joint work of specialists from different countries, new scientific discoveries and fundamental publications.

TATYANA GRIGORYEVNA EMELYANENKO



Leading Researcher of the Russian Museum of Ethnography, St. Petersburg, Russia

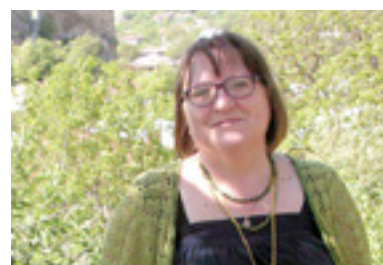
Doctor of History



WORTHY CONTRIBUTION

Currently in the Russian Museum of Ethnography houses more than 20 thousand items of the traditional and everyday culture of the peoples of Uzbekistan, collected for more than a century of its existence. Participation in the project 'Cultural Legacy of Uzbekistan in the Collections of the World' has become for the museum another opportunity to demonstrate the best examples of their decorative and applied art that were collected and carefully preserved by generations of its specialists. It allowed the museum to make its worthy contribution to the large-scale scientific and educational program to popularize the treasury of the historical and cultural legacy of the peoples of Uzbekistan, which is carried out by the supervisors of this project.

NATALYA VASILYEVNA KASHOVSKAYA



Head of the Department of Religions of the East, the State Museum of the History of Religion, St. Petersburg, Russia

Historian of Jewish communities of the ancient and medieval period of the Northern Black Sea Region. Jewish epigraphy, language and culture.



EXAMPLE OF INTERCULTURAL INTERACTION

Treasures of Cultural Legacy of Uzbekistan in the Collections of the World is a much scaled project, and welcoming its implementation, I would like to congratulate the authors of this idea, as well as all those who have put their enthusiasm, knowledge and strength to implement it. I want to express the hope that this example of intercultural interaction will become a pledge of friendship, close creative contacts and new projects.

JEAN DURING



Senior Researcher of the French National Center for Scientific Research

Professor, musicologist. Specialist in Ethnomusicology in Central Asia. He published 12 books on the musical traditions and cultures of Asia and produced 60 CDs, 10 of which are devoted to Uzbek music. He spent five years in Uzbekistan, where he implemented several cultural projects.



THANK YOU FOR THAT THE UZBEK MUSIC WILL BE HEARD

The culture of the Uzbek people is one of the most unique and original that has been formed for thousands of years. Since ancient times, various arts, including music, have developed on the territory of Uzbekistan. Monuments of material culture and written sources that have come down to us testify to the ancient origins of the musical legacy of the Uzbek people. The international congress 'Cultural Legacy of Uzbekistan as the Path to the Dialogue between Peoples and Countries', in my opinion, is a very important scientific and cultural event that will play an effective role in further popularizing the unique musical LEGACY. I would like to express my sincere gratitude to the organizers for providing the opportunity for the music to be heard.

SONGYUL KARAKHASANOGLU



Professor of the State Conservatory, Istanbul

Professor, Doctor. Teacher at the Turkish Music State Conservatory of the Istanbul Technical University. The author of several books. She is currently engaged in research in the field of Turkish music, Islam and music, and musical instruments.



GOES TO BE A GREAT CONTRIBUTION TO HISTORY OF MANKIND AND COMMON CULTURE

The scientific congress 'Cultural Legacy of Uzbekistan in the Collections of the World' opens unique opportunities for scientists - specialists in the cultural legacy of Uzbekistan and Central Asia from all over the world, to gather and exchange information. My goal in this report is to study and present to the scientific world the relationship between Turkish and Uzbek musical traditions. Our countries have very close ethnic, linguistic, cultural and, of course, musical traditions. Therefore, people of our countries respect each other. A great role in this belongs to the cultural unity of our countries. I want to thank the project head manager Firdavs Abdukhalikov and scientific adviser Edvard Rtveldze, as well as all those involved in the implementation of this project. It is of great importance and will become a great contribution to the history of mankind and a common culture.

GERARD FUSSMAN



Honorary Professor of the College de France

Doctor, Professor, participant of the international project 'Silk Road-UNESCO - the binding thread of countries and generations.'



Since 1930, Uzbek and Russian archaeologists have been studying and conducting excavations of the remains of Buddhist monasteries in ancient Termez. The artifacts they discovered are represented today in the museums of St. Petersburg, Moscow, Tashkent and Termez. A lot of scientific reports were published, which enabled foreign scientists to understand the importance of this territory. In addition to monuments of architecture, sculptures and frescoes, thousands of pottery, ceramics samples, which local monks used every day, were found here. Some of them have inscriptions in at least three languages and are irrefutable proof of the daily use of these languages by monks or their acquaintance with them. All this demonstrates the skill of the monks of Termez and points out the role that these monks played in assimilation and dissemination abroad of the literary and oral cultures transferred along with these languages.

SHAIN MEDJID OGLY MUSTAFAYEV



Correspondent member of the National Academy of Sciences of Azerbaijan

Deputy Director of the Institute of Oriental Studies of the National Academy of Sciences of Azerbaijan, Doctor of History, Professor. In 2008-2013 he headed the International Institute of Central Asian Studies in Samarqand (IICAS, in those years - the UNESCO Category 2 Center); during this period 15 international research projects related to the cultural and historical LEGACY of the peoples of Central Asia were initiated and implemented, and more than 50 fundamental monographs and books were published.

PROJECT SYMBOLIZES THE CONTINUITY OF HISTORICAL MEMORY

Central Asia is one of the oldest centers of human civilization and, in particular, the territory of modern Uzbekistan keeps the memory and cultural treasures of the millennia, which are priceless property of all mankind. The highly developed Sopolli archeological culture of the tribes of the Bronze Age, exquisite examples of the material culture of the ancient epoch in the territory of Bactria, Sogd, Choch, Khorezm, high spiritual culture and architectural masterpieces of the period of the Temurid Renaissance - all this cultural wealth the Uzbek people inherited from their thousand-year history and continues to preserve carefully. Many samples of this culture for many different reasons found themselves in many leading museums around the world. The project 'Cultural Legacy of Uzbekistan in the Collections of the World' symbolizes the continuity of the historical memory of the people and allows not only to preserve and handing over the knowledge of their deep cultural roots to future generations, but to make them available to connoisseurs of art around the world.

STUART GIBSON



US Consultant for UNESCO

International expert in the field of museums and cultural policy, having more than 20 years of experience working with cultural organizations and governments. As a senior international expert of UNESCO worked in Eastern and Central Europe, Central Asia and the Middle East, promoting the museum, archaeological and tourism sectors. For ten years he was director of the Museum of Development of the Hermitage Museum and is currently the secretary of the International Advisory Council of the Hermitage Museum (St. Petersburg, Russia)

EXPRESSING MY GRATITUDE TO THE GOVERNMENT OF UZBEKISTAN

The international congress 'Cultural Legacy of Uzbekistan as the Path to the Dialogue between Peoples and Countries' is a timely and very valuable con- vocation. This is a very fruitful platform for promoting Uzbek culture, but, more importantly, it is the unification of all cultures and the proof of their indisputable and age-old connection with each other through the prism of Uzbekistan and its extraordinary cultural legacy. I welcome all my colleagues and I hope for the dynamic and fruitful course of the congress, and I also express gratitude to the government of Uzbekistan and the organizers of the conference for their far-sightedness and generosity.

BAKYT ELTIDNIEVNA AMANBAEVA



Leading researcher of the Institute of History and Cultural Legacy of the National Academy of Sciences of Kyrgyzstan

Head of the Center for Cultural Legacy of the Institute of Contemporary Art, PhD in History, the Honored Worker of Culture of Kyrgyzstan

WHAT IS POSSIBLE TO LEARN FROM EXPERIENCE OF UZBEKISTAN

I sincerely thank the organizers of the scientific congress, who invited us to participate in the event. For me, this is a great opportunity to see the whole richest palette of Uzbekistan's culture first hand. And also think about what we can learn from the experience of Uzbekistan for its application in the conditions of our country.

VALERIY PAVLOVICH NIKONOROV



Senior Researcher of the Department of Archeology of Central Asia and the Caucasus of the Institute of the History of Material Culture of the Russian Academy of Sciences

PhD in History. The main scientific interests: military affairs and military archeology of the Ancient World, primarily, sedentary and nomadic peoples living within the Central Asia and the Iranian plateau from the Early Iron Age to early medieval times, the history and culture of the western part of Central Asia from the Hellenistic period to the late Antiquity

THE PROJECT DESERVES THE FULL APPROVAL

The project 'Cultural Legacy of Uzbekistan in the Collections of the World' is unique, and cannot but arouse great interest on the part of the world community and undoubtedly deserves all approval and support. On behalf of myself and my colleagues from the Department of Archeology of Central Asia and the Caucasus IHMC RAS, and also on behalf of the members of the Eastern Archaeological Society, recently established in St. Petersburg, I heartily congratulate all participants of the project on the first remarkable results of their work and wish successful implementation of all plans for the future!

IRINA ANDREEVNA OSMANOVA



Researcher of the Department of Religions of the East, the State Museum of the History of Religion, St. Petersburg, Russia

TRULY CULTURAL AND HISTORICAL EVENT

The oldest cities on the territory of modern Uzbekistan were the birthplace of outstanding galaxy of scientists, philosophers and brilliant poets who gained real world fame. Preservation of the cultural legacy of Uzbekistan is a multidimensional task of world significance. Of course, I want to note the incredible scale and professionalism of this truly cultural and historical event.

I wish peace and prosperity to the participants of the scientific and cultural congress 'Cultural Legacy of Uzbekistan!'

PAVEL BORISOVICH LURJE



Head of the sector of Central Asia, the Caucasus and Crimea, the Department of East of the State Hermitage

PhD in Philology, Head of Penjikent archaeological expedition of the State Hermitage. Sphere of scientific interests: philological sciences, Indo-European languages, Middle Iranian languages, Sogdian language

OBJECTIVE – INCORPORATION OF MASTERPIECES FROM UZBEKISTAN

Due to historical conditions in the 19th and especially 20th centuries, many historical and cultural monuments from the territories that were destined to become modern Uzbekistan found themselves in collections located far enough from the regions on which they were discovered. There is nothing surprising at that, the history of the last centuries knows a lot of facts of moving of valuable artistic pieces from place to place. It is important, however, that these art pieces are increasingly concentrated in museums, libraries, institutes, galleries, archives and become not a private but public property. The goal of uniting numerous masterpieces from Uzbekistan, which spread almost all over the world, is pursued by a project at the introduction of which we are attending. I would like to especially note that the project is supervised by academician of the Academy of Sciences of Uzbekistan Edvard V. Rtveldadze, the largest of the specialists in the material culture of ancient Uzbekistan, which, of course, reflects on its scientific significance.

OLGA VALENTINOVNA VASILYEVA



Custodian and Head of the Oriental Sector, Manuscripts Department, Russian National Library

Area of scientific interests: the history of Turkish literature, the history of the formation of the Oriental funds of the Department of Manuscripts of the National Library of Russia, the art of the hand-written book of Islam. She is the author of 40 published works, including "The Turkish Manuscripts in GPB Funds", "The Story of Yahya-Chelebi and Sheikh Abul-Khiyyar in Uskudar: On the Genre of Istanbul Hikayat", Oriental Manuscripts in the National Library of Russia, etc. Compiler and scientific editor of the "Eastern Collection" of the National Library of Russia (issue 5-6).



A REASON FOR A REAL HOLIDAY

The project of publishing a series of albums 'Cultural Legacy of Uzbekistan in the Collections of the World' is strikingly grandiose. Owing to its scope that initially seemed unrealistic, because it required the involvement of too much resources, both financial and organizational, and intellectual. In addition, there was a need for the goodwill of the leadership of those museums and libraries that store archaeological finds, works of art and handicrafts related to Uzbekistan. The publication of 10 volumes of the series demonstrated that the difficulties aroused in the way of the project implementation were successfully overcome thanks to the efforts of its organizers and participants. This is a wonderful occasion for a real holiday. This is an opportunity to make some conclusions about the work already done and to outline the ways of further cooperation in the name of popularizing and bringing a huge layer of Uzbek cultural legacy, stored both on the territory of Uzbekistan and beyond to the scientific circulation.

ALEXANDER NAYMARK



Head of the Department of Fine Arts, Design, Art History, Middle East and Central Asian Program, Hofstra University, New York, USA

Doctor of Science, Professor. The author of the publications «New types of Nakhshab coins of the 7th century», «Coin collecting in colonial Turkestan (from Russian conquest to the late 19th century)», «When was the Varakhsha palace of Bukharhudates destroyed?», «Bukhara oasis and its neighbors in antiquity and the Middle Ages», «Notes on East European finds of Sogdian and Khorezmian coins of the VI- IX centuries" and many others.



EXTRAORDINARY PROJECT

I would like to thank the organizers of this extraordinary project for their efforts to promote the ancient culture of Uzbekistan. The format of the project itself allows us to show the universal significance of the monuments of art and culture created by the peoples inhabiting in Uzbekistan in antiquity and the Middle Ages, demonstrate their role in the precious legacy of all mankind. The highest international prestige of the project's scientific leader, academician of the Academy of Sciences of the Republic of Uzbekistan Edvard Vasilievich Rtveldadze undoubtedly contributed to the success of the whole business.

ALEXANDER WILHELM



Vice President for Marketing and Development at the Müller & Schandler Publishers, Germany and Austria

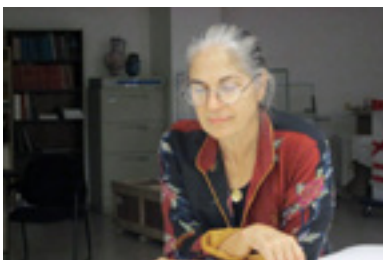
Lecturer at the University of Karl Franzens in Graz in the direction of cultural management



PRICELESS CONTRIBUTION TO THE SUPPORT OF DIALOGUE WORLDWIDE

On behalf of the publishing house, I would like to express my sincere gratitude for the opportunity to participate in such an important event. I am deeply convinced that this world-wide unique project aimed at studying the legacy of the Uzbek people, will present it to the world and preserve it for future generations is a significant contribution to raising the world's awareness of the rich past of the Uzbek people. This will also serve to strengthen mutual understanding between the peoples. I thank all participants of this project for their invaluable contribution to the maintenance of dialogue around the world.

DOCTOR LALE ULUC



Bosporus University, Istanbul, Turkey

The main scientific research works are devoted to the art of the books of 16th century, Islamic art and manuscripts, Persian culture. He is the author of the books «Masterpieces from the Ottoman Treasury: the album: Shah-Tahmas», «Impressions from the Ottoman culture in Europe», «Shiraz artisans and Ottoman collectors: The art of the book in the 16th century Shiraz» and others



THE WORKS OF THE OUTSTANDING POET AS MY CONTRIBUTION

I would like to thank from the bottom of the heart the organizers of this scientific congress for inviting me to participate. My research focuses on illustrated copies of Alisher Navoi's works which are stored in the libraries of Istanbul: The Topkapi Palace Museum, Istanbul University and the Library of Sulaimaniya. Manuscript collections of these Istanbul libraries include one of the largest repositories of illustrated manuscripts of the Arabic alphabet. In my report, the works of the outstanding poet will be presented as a contribution to the project on the cultural legacy of Uzbekistan.

ERTEGIN SALAMZADE



Director of the Institute of Architecture and Art of Azerbaijan

Corresponding Member of the National Academy of Sciences of Azerbaijan



CEMENTING THE ATMOSPHERIC OF COOPERATION

On behalf of my team, the Institute of Architecture and Arts of the National Academy of Sciences of Azerbaijan, I personally wish the congress great scientific and creative success, being confident that the issues discussed during this major international event will contribute to strengthening the atmosphere of mutual trust and mutual cooperation between the countries and peoples.

YURI KIRILLOVICH CHISTOV



Director of the Peter the Great Museum of Anthropology and Ethnography (the Kunstkamera), the Academy of Science of Russia

Doctor of Historical Sciences. Member of the editorial board of Russian and foreign scientific journals. Co-founder and member of the leadership of the International Council of Anthropological Associations, member of the Museum Council of the Russian Academy of Sciences. In 2003-2005, he was president of the Association of Anthropologists and Ethnographers of Russia. Participated in anthropological and archaeological expeditions in the Far East, South Siberia, Central Asia. Author of more than 160 scientific papers



A BRILLIANT STAGE FOR REFLECTING ON THE HISTORICAL AND CULTURAL LEGACY OF UZBEKISTAN

On behalf of the Peter the Great Museum of Anthropology and Ethnography (Kunstkamera) of the Russian Academy of Sciences, we are grateful for the generous opportunity to present collections on the culture of the peoples of Uzbekistan which are stored in our museum and are part of the cultural legacy of all mankind. The project became a bright stage of our joint work on comprehension and preparation for publication of the richest historical and cultural legacy of Uzbekistan. Objects created for centuries by craftsmen and artisans, scientists and rulers, artists of Uzbekistan, collected by generations of travelers and researchers from many countries, preserved in museums, archives and libraries are now available to the general public due to this large-scale project. A large-dimensional and modern project to study and publish monuments of cultural legacy of the peoples of Uzbekistan finds a good response in the hearts and inspires many people to useful and meaningful things. We thank the author of the project 'Cultural Legacy of Uzbekistan in the Collections of the World', the Honored Journalist Firdavs Abdukhalikov and scientific adviser of the project, academician Edvard Rdeladze for their invaluable contribution to the project and attention to each of its participants. Sincerely we wish all organizers and participants of the congress productive and creative work!

SERGEY VALERIANOVICH LAPTEV



PhD in History, special researcher at MIHO MUSEUM, Japan



Historian, archeologist. He participated in the archeological excavations in the South-Asian countries and Central Asian republics, as well as projects on technical study of archeological material using advanced scientific-technical methods. Author of over 10 monographs and more than hundred publications.

TREASURY FOR OUR FUTURE GENERATIONS

Five years passed since the publication of the book by Edvard V. Rtveladze 'The Great Indian Road' that in a new way covered the history of emergence of trade routes of Euroasia, which later got the name of the Great Silk Road, the part of which in those ages passed through the territory of modern Uzbekistan. And now we are celebrating 75 years of birth of Edvard Rtveladze. The project on studying and preservation of cultural legacy of Uzbekistan under scientific supervision of Edvard Rtveladze, is aimed at both the study of one of the oldest civilizations of Asia and the preservation of universal cultural legacy, inseparable culture of our common forefathers, the treasury of our growing and future generations.

HASAN KONDU



Chairman of Board of Mega Basim Yayin Sanayi ve Ticaret A.S.



PROUD TO BE PART OF THE PROJECT

Unprecedented in its kind and significance the project of publication of ten volumes of major international project 'Cultural Legacy of Uzbekistan in the Collections of the World' provides the opportunity to get acquainted with culture of Uzbekistan counting many ages. We are very proud of being the part of this project and contributing in its implementation. For that the cultural legacy of Uzbekistan acquire new bright edges our Mega Basim Company for the publication has chosen high quality and advanced materials and complemented it with handwritten works of our masters of traditional bookbinding. This resulted with the colored combination of ancient history and modernity. I would like to note out the contribution of the project head Firdavs Abdukhalikov and his team in the implementation of this project and express my deep gratitude.

KATHLEEN GOEBEL



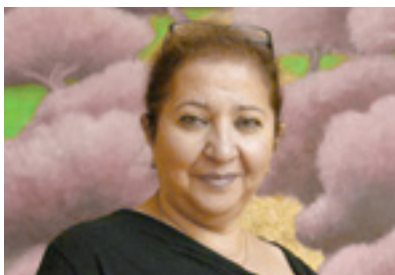
President, Cultur-Cooperation Int. E.V



MULTIFACETED CALEIDOSCOPE OF ARTEFACTS FROM UZBEKISTAN

Respected participants of the international congress 'Cultural Legacy of Uzbekistan as the Path to the Dialog between Peoples and Countries.' I am deeply impressed with multifaceted kaleidoscope of artefacts from Uzbekistan. The Uzbek legacy is diverse, which includes unique art pieces and housewares. In the course of preparation of the album devoted to the collections of Uzbekistan in the collections of Germany, I could not stop myself but searched for a common denominator for all these artefacts. Each of these valuable time witnesses overcame the time, distance and culture test. And, today, I can tell with confidence that I have found what I sought: uniting feature of all these pieces of legacy - expression of beauty and harmony in all aspects of human life. This is that bridge between cultures. Dear friends, let's to be the ambassadors of this legacy of harmony and beauty from Uzbekistan.

HATIJA VELI KYZY ASADOVA



Deputy Director on Science, the National Museum of Arts of Azerbaijan, Baku, Azerbaijan

Doctor of Philosophy in Fine Arts, member of the Union of Artists of Azerbaijan



ENORMOUS DATABASE TO STUDY CULTURE OF THE UZBEK PEOPLE

Uzbekistan the a treasury for oustanding persons, histories, discoveries that hugely enriched the human civilization. We express our gratitude to the authors of the project for the opportunity of detailed familiarization with culture of the Uzbek people. We believe that after the completion of the project an enormous database will be created, which allow young scientists, researchers, art historians and other specialists to thorough study the richest culture of the Uzbek people, and who knows, probably, the present day world will be amazed with new discoveries and scientific works. In conclusion, I would like to congratulate the project scientific adviser, academician Edvard Rtveladze with his 75. I wish him success in this unsurpassed and essential work, and say the words of thnaks to the Uzbek side for hospitality and the participants for the work done, and interesting reports based on it.

KHATIBUR RAHMAN



Curator of the Department of Arabian Manuscripts of the National Museum, India

Doctor of Sciences



EXCHANGE OF EXPERIENCE AND KNOWLEDGE

This event is a perfect opportunity to get closer with culture and legacy of Uzbekistan. I would like to congratulate all guests participating in the work of the congress and becoming the part of cultural legacy of Uzbekistan . The main goal of this major meeting is that each participant will take his or her experience and outcomes of work of the congress to their home country, and will become a certain exchange of experience and knowledge. The congress, eventually, will reflect a whole range of rich Uzbek culture, represented around the world.

BEHRUZ GOLIPOVICH KURBANOV



Researcher at Linden Museum, Stuttgart, Germany

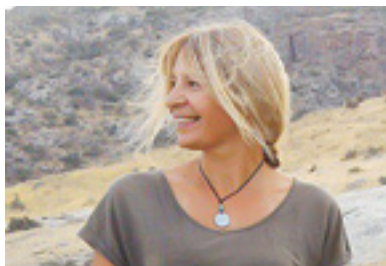
Doctoral Candidate, University of Bamberg



BASIS FOR FUTURE RESEARCH WORKS

I am greeting all the participants of the forthcoming international congress and I hope that this event will serve a platform for Isharing new ideas and opinions and will help in covering previously unclaimed questions related to the history of cultural legacy of Uzbekistan. I would like to specially express my gratitude to the project organizers for a chance to participate in this importnat event. I am very glad to know, as a young researcher, that the celebration will be organized, timed to the 75th anniversary of the world famous scholar and expert in history and archeology Edvard Rtveladze. Judging the volume and assigned tasks of the project, aimed at wider and all-round study of the samples of cultural legacy of the region in foreign museums, it will provide the opportunity for the exchange of opinions and will introduce in the scientific circulation previously unstudied materials. I sincerely believe the results of the project will serve the basis for future research works in this direction.

NIGORA DAVLYATOVNA DVURECHENSKAYA



Researcher of the Institute of Archeology, RAS, Moscow, Russia

Candidate of Historical Sciences



BIG EVENT FOR INTERNATIONAL SCIENTIFIC COMMUNITY

Respected organizers of the project 'Cultural Legacy of Uzbekistan in the Collections of the World', colleagues, the congress participants, let me express my big joy and gratitude for the opportunity to take part in this well-organized event addressing the cultural legacy of Uzbekistan, and celebration of the jubilee of the outstanding scholar and my mentor Edvard V. Rtveladze! I also wish to note out the perfect preparedness to this scaled forum, which, undoubtedly, will become a significant event for the international scientific community.

AKMAL NURIDINOV



Chairman of the Academy of Arts of Uzbekistan

People's Artist of Uzbekistan since 1997



THE PROJECT IS A GOLDEN FUND FOR FUTURE GENERATIONS

A number of significant projects of culture and art gave impetus to the revival and development of the spiritual culture of the nation. One of such unique projects is the 'Cultural Legacy of Uzbekistan in the Collections of the World.' The project is a real golden fund for the future generations. The leading scientists and specialists of not only Uzbekistan, but also foreign countries have implemented a huge work. How many 'closed and unknown' will now become available to the whole world. In general, the cultural legacy cannot belong to anyone. You can just admire, learn civilization, and of course, feel a sense of pride. This project will open to the whole world a whole generation of outstanding Uzbek artists, a unique and singular culture of our country.

THE EMBODIEMENT OF THE IDEA

According to the international experts, the project ‘Cultural Legacy of Uzbekistan in the Collections of the World’ has no analogues in the world, in particular, by breadth of coverage. Only at the first stage of its realization, more than 35 museums of Russia, Germany, Switzerland, Mongolia were covered,



active interaction with 26 of them was established.

Special attention should be placed on the fact that in the course of preparation for the publication of books-albums by well-known scientists, a serious research work was carried out to collect and generalize the best artifacts originating from the territory of Uzbekistan, including unique samples of archeology, ceramics, metal products, numismatics, textiles, Jewel-

ry art and painting. This allowed us to reflect in the published media products all the richness and uniqueness of the cultural and historical legacy of the people of Uzbekistan. The results of these studies will be announced at the international congress by its participants.

It is noteworthy that the project is implemented in two directions at once. One of them is the publication of books and albums in Uzbek, English and Russian, the other is the production of documentaries, the special discs with which will be attached to them.

To implement the project, there was established a working group by the author of the series, the distinguished journalist of the Republic of Uzbekistan Firdavs Abdukhalikov and the scientific leader of the project, Academician Edvard Rtveladze. According to Edvard Rtveladze’s recommendation, leading expert Oriental scientists, academics from Uzbekistan who became curators of each of the published albums were involved in the work. Among them are art historian Kamola Akilova, musicologist Alexander Jumayev, art critic, carpets and textile specialist Elmira Gyul, orientalist Jangar Ilyasov and others. Great support was rendered also by experts from Russia: the employees of the State Museum of the East, the State Tretyakov Gallery, the Russian Ethnographic Museum, the Russian National Library, the Institute of Oriental Manuscripts, the State Hermitage and many others.



At first, there were letters about the project with a proposal for the cooperation. Due to the copies, the interest grew and the meetings were planned. So, in December, 2015, and also in March 2016 the first trips of the creative group of the project (St. Petersburg, Dresden, Berlin, Leipzig, Stuttgart), as well as experts-orientalists Sh.Vokhidov and A. Jumayev (St. Petersburg, Moscow) were conducted in order to establish contacts with the specialists of the **Institute of Oriental Manuscripts of the Russian Academy of Sciences**, as well as the **Glinka All-Russian Museum Association of Musical Culture**, the study of collections associated with Uzbekistan, the establishment of scientific contacts.

One of the first creative groups visited to the **State Museum of the History of Religions**, the **State Museum of Oriental Art**, the **Museum of Ethnography** and the **Tretyakov Gallery**. According to the preliminary copy, a list of exhibits related to Uzbekistan was determined, there were carried out their evaluation, photographing, preparation of author's articles on sections of each museum collection, as well as archeology, painting, ceramics, textiles or jewelry. Based on the results of the meetings, a detailed list of subjects was drawn up and an agreement was reached on assessing their significance on the part of the supervisor for inclusion in a separate album. A trip to the world-famous **State Hermitage** was fruitful.

An introductory visit of the creative group of the project to a unique world-class museum did not leave anyone indifferent, and this is natural. In the whole world there are not so many museums that can boast of such rich collections and unique exhibits connected with the history of Central Asia and Uzbekistan. The collection was so extensive that it was decided to prepare not one volume, but three - dedicated to the pre-Islamic period, the period of the Eastern Renaissance and the late Middle Ages.

It is difficult to describe the scale of the collection. The culture and art of Central Asia in the fourth millennium BC. - the beginning of 20th centuries represent the most diverse monuments: wall paintings and sculpture, carved wood and ivory, bronze, silver and rare coins, ceramics and a collection of tiles, jewelry, embroidery and carpets. The most significant part of the collection consists of archaeological finds in the territories of the ancient states of Central Asia - Bactria, Sogd, Khorezm... The Hermitage staff participating in the project provided a list of artifacts for the first album on Uzbekistan of the pre-Islamic period. All items were divided into historical and cultural areas that existed on the territory of Uzbekistan in ancient times. By the order of the museum's director Mikhail B. Piotrovsky, the preparation and release of the first album 'Treasures of Uzbekistan's Cultural Legacy in the collections of the State Her-



mitage' (pre-Islamic period) was launched.

Another institution in which the creative group worked, was the **Institute of Oriental Manuscripts** of the Russian Academy of Sciences. At the meeting with the head of the project Firdavs Abdukhalikov and members of the delegation, manuscripts were shown, including several copies of the Koran, oriental miniatures, old documents, photographs, and a tour of the scientific institution was also carried out.



The collection of the Institute contains an absolutely unique legacy in the ancient Eastern languages, in particular, in Sogdian - based on materials found on Mug Mountain, the famous archive of Devastich, the last ruler of Penjikent. These are rare documents about the life of an independent state that played a significant role in Central Asia before the Arab conquest.

The collection of manuscripts in Persian is one of the oldest in the Russian Federation collection of written monuments. As part of the Arab Graphic Foundation, or the «Muslim» fund of the Institute, it occupies the second largest place (3,089 manuscripts) yielding in this respect the actual Arabic collection (5,184 volumes). A significant number of lists came from Iran, Afghanistan, India, Eastern Turkistan, Turkey and other countries.

The considerable part of the collection is manuscripts created in Central Asia (Uzbekistan, Tajikistan).

Koran section is represented by 105 works (206 lists). The collections of photographs, military documents, maps and other hand-written materials directly related to Uzbekistan are unique.

A lot of interesting things were opened by the visit to the Peter the Great Museum of Anthropology and Ethnography (Kunstkamera).

The museum leadership reacted enthusiastically to the proposal to make a video about the Uzbek collection in the museum and prepare the album. After the talks with the participation of Director of the Museum Doctor of History Yuriy K. Chistov and a well-known specialist in Central Asia, one of the world's leading researchers of the Koran, the Deputy Director for Science, Professor Rezvan, a research work got started, the outcome of which turned the development of the concept for future joint album.

The Kunstkamera is the keeper of the richest collection of Central Asian fabrics in Europe which contains the samples of textiles, sets of festive and casual clothes and ornaments. The most important part of the collection consists of ceremonial gifts to Russian tsars from Bukhara emirs and Khiva khans. Petersburg scientists-museum staff picked up a unique collection of exhibits - «talking fabrics», ornaments, composi-



tions and colors that brought the depth of ancient wisdom, the fervor of feelings and the sophistication of the cultural traditions of the Uzbek people to us.

During the negotiations the museum leadership proposed to prepare an album with the working title “100 silks. The Uzbek Ikat of the St. Petersburg Kunstkamera» with the epigraph: “And Allah saved them from the evil of this day and gave them shine and joy and rewarded them for what they suffered, with a garden and silk ... ” (Quran). All photos prepared by the photographer of the Kunstkamera were not included in any album before.

Then the creative group visited to the **Russian National Library**. The Oriental library funds began to take shape since 1805. The Muslim part of them has about 3,500 manuscript books and documents, the most ancient of them are fragments of the Koran of the 8th-12th centuries.



Materials related to Uzbekistan constitute a very interesting list of manuscript books and documents in Persian, Tajik, Turkic (mostly Chagatai, or Old Uzbek or Central Asian Turks) and Arabic. Perhaps the earliest of the monuments is a collection of sayings attributed to Caliph Ali, «Nasr al-laeali min kalam amir al-mu'minin «Ali» («Spilled pearls from the speech of the lord of the believers Ali»).

In the collection of the National Library of Russia there are unique manuscripts of A.Navoi, of which three are lifetime, oriental miniatures, more than a hundred Koran of different times. The «Culliyat» (Collected Works) by Alisher Navoi is of great interest which was rewritten, most likely, in the capital of the State of Timurids Herat at the beginning of the sixteenth century. The manuscript was brought to Central Asia by the famous writer-memoirist Vasifi, and in 1518 it was presented to Keldi-Muhammad, for whom 25 miniatures were decorated. The information about the illustration in 1521-1522 allowed attribute a series of miniatures from the «Kulliyat» to the Tashkent circle of the Mawarannahr (Bukhara) school. Similar miniatures are very rare, since the hand-written workshop of Shahrukhii-Tashkent lasted for a short time: it was disintegrated with the death of Keldi-Muhammad in 1533, and the masters moved to Bukhara and Samarqand. That's why the «Kulliyat» of Navoi is of great value.

The manuscripts with miniatures originating from Bukhara, including the list of Gulistan by Abdarrahan Jami, decorated with a frontispiece, colored ornamented fields and miniatures; Bukhara Code «Tukhfat al-Ahrar» by Jami are rare and valuable. The manuscript belonged to Shah Abbas I, and in 1017/1608-1609 he put it in the waqf of the tomb of Sheikh Safi in Ardabil. The work of the Bukhara court workshop includes the famous



copy of the Nizami's «Hamsa» decorated with 61 miniatures.

The collection of the Bukhara emir in the Russian National Library funds consists of lists of poetic works by well-known authors: «Shahname» by Firdousi, «Khamasa» by Nizami, «Diwan» by Hafiz, poem «Yusuf and Zuleikha» by Jami.

The creative group has done a great job in the **Russian Ethnographic Museum**. The negotiations with the director of the museum were successful. An agreement was reached not only on the time of the work and the release of the album, but also about filming a video.

The museum staff showed a collection of exhibits related to Uzbekistan, an extensive collection of photographs of the famous researcher of Central Asia Dudin, demonstrated professional competence, cordiality and hospitality. The stages of work and the structure of the album were agreed upon.

It is known that from the first days of its foundation the Central Asian direction of the Ethnographic Museum was overseen by the most prominent orientalists - academicians Oldenburg S.F., Bartold V.V., Radlov V.V. On the initiative of Radlov V.V., the first expedition trips to Central Asia

were carried out by an artist, specialist in documentary photography Samuil Martynovich Dudin who already worked as part of archeological expeditions and was considered an expert in Central Asian applied art.

In the 1920s, the Uzbek collections were replenished with many remarkable works of applied art which were formerly in private and palace collections of St. Petersburg and its suburbs. The pride of the museum is a collection of art textiles. These are cotton and semi-silk striped fabrics, thin monophonic and patterned silk work of Bukhara, Samarqand, Margilan and Kokand weavers.

The museum's collection also contains unique means of transportation (arba of various kinds), details of everyday life of different peoples inhabited and inhabiting in Uzbekistan, a huge collection of Karakalpak, Khorezm, Tashkent, Fergana oases. The staff of the museum offered to use the format of «historical photography» in our album. There are very good species photos of Uzbekistan at the beginning of the 20th century in their collection, on which were depicted the types of architecture that were not preserved until this day.

As a part of the project, there was also shot a series of documentaries under the working title 'Legacy' about collections from Uzbekistan represented in museum collections of the Russian Federation. In March of this year, a team of filmmakers contained from Shahnoza Ganiyeva, Kozim Khotamkulov and Jannat Nurbayev (operator) and Nasiba Fakhriddino-



va (journalist) made a trip to prepare and shoot stories about the collections of the **State Hermitage Museum, the Institute of Oriental Manuscripts, the Russian Ethnographic Museum, the Kunstkamera, the State Tretyakov Gallery, the Russian National Library, the Institute of Anthropology and Ethnology of the Russian Academy of Sciences, the State Historical Museum, Glinka All-Russian Museum Consortium of Musical Culture, the State Museum of the East.**

Another direction for travel of creative employees was Germany. With the organizational support of the Regional Representative of the Conrad Adenauer Foundation Dr. Thomas Kunze and Matthias Roessler, the President of the Saxon State Parliament, a productive work was carried out to find artifacts originating from Uzbekistan in the collections of museums in Germany. In particular, there were established contacts and reached agreements with the **Ethnographic Museum of Berlin, the Museum «Pergamon» in Berlin, the Berlin State Library, as well as the museums of Dresden and Leipzig.**

Ancient ceramics of Afrosiab, embroidery and gold embroidery, weapons and embossing, exquisite jewelry - all these are masterpieces of Uzbek art which have been storing in the largest museums in Germany since the 19th century.

The trip to this country had two goals: to get acquainted with the collections of museums and conduct negotiations on the preparation of books. One of the first creative groups visited the **Linden Museum in Stuttgart.** Its collection was very interesting. The «Muslim East» sector is distinguished by a unique collection of calligraphy, ceramics and fragments of architecture, along with typical works of metal (for example, weapons and decorations). The museum director noted the high interest of the museum in our project.

A trip to the ethnographic museum of Berlin was also useful. The representatives of the museum organized an excursion and expressed readiness to participate in the project. It should be noted that the ethnological (or ethnographic) museum in Berlin is one of the largest ethnological museums in the world. It exhibits about one million exhibits of pre-industrial era collected mainly by German travelers in the late 19th - early 20th centuries. At present, the exposition of the Ethnographic Museum of Berlin presents the collections of the legendary Willie Rickmers. Being in Central Asia in 1894-98, he acquired 800 first-class works of Uzbek art.

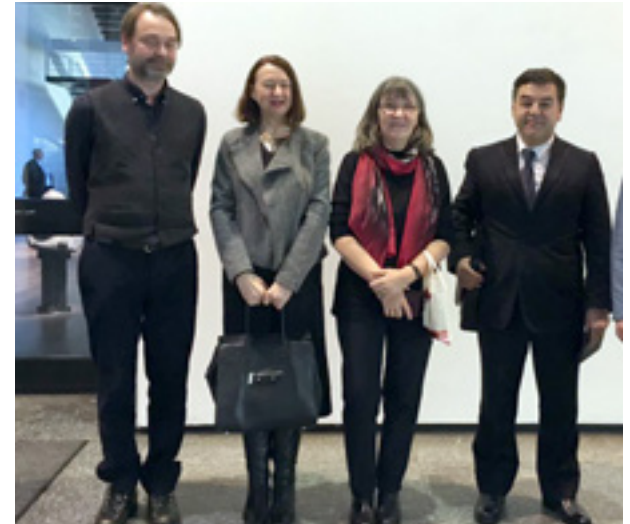
The most valuable works of decorative and applied art of



the **Ethnographic Museum of Dresden** - this is the original collection of the *Kunstammer* of the Great Curfust of Saxony August I. It was founded in 1560 and is one of the oldest museums in Europe. In the following years, this collection became the base for many museums in Dresden.

In the permanent exhibition of the museum, authentic masterpieces of Uzbek weapons were presented, richly decorated with silver, gold and semiprecious stones. These are generous gifts from private collectors.

The Grassi Museum in Leipzig is the museum of the history of culture of the whole planet. Among its various collections, there are also works created by Uzbek folk masters, weavers, jewelers and potters. The original collection was collected by Dr. Gustav



Kleim. The oldest works of Uzbek art were donated to the museum by Friedrich Emil Dukmer who at the end of the 19th century worked as a teacher of a secondary school in Tashkent. The works of the 20th century are the collection of Gerd Tilimman who repeatedly visited Uzbekistan. The atmosphere of eastern exotics and the reconstruction of the Uzbek tea-house immerse spectators.

The Pergamon Museum is very famous which includes the collections of the Museum of Islamic Art. Here they not only preserve, but also study the ceramics

of the ancient settlements of Samarqand, Afrosiab, associated with the names of both Alexander the Great and Genghis Khan, the Great Amir Temur.

In autumn 2015, the creative team met with the museum administration during which the foundations for further work with the museum were laid. The museum was founded by Wilhelm von Bode in 1904 as the Islamic department of the Kaiser Friedrich Museum. It has many interesting exhibits. In particular, first-class miniatures created in Bukhara in the 17th -18th centuries, their vivid originality aroused interest in this painting from the first steps of studying the Oriental miniature. More recently, unique Bukhara miniatures of the 18th century in the Chester Beatty Library in Dublin were highlighted. Close to them in time and style, illustrations written in Bukhara in the 17th century, are now stored in Berlin in the Library of the Museum of Islamic Art.

Work in the **Dresden ethnographic museum** began with the acquaintance of the museum administration with the project. The President of Saxoney, Dr. Matthias Roessler



who supported the project in every possible way, positively accepted the idea of the project, noting that the museums of Dresden hold a large collection of Uzbekistan's legacy.

During the meeting, the museum administration presented and gifted a catalog of the collection of artifacts of the early 19th century kept in the Ethnographic Museum in Dresden. She noted that it is necessary to work on the separation of the collection concerning Uzbekistan. Uniting 14 museums in Dresden, Leipzig and Gerngut, the state art

collections of Dresden are one of the most significant and oldest museum complexes in the world. The Art Fund, the Archives of Gerhard Richter (Gerhard Richter Archiv) and the Art Library are also part of the museum association. The history of Dresden State Art Collections dates back to the 16th century when the Saxon Electors laid the first collections. In 2010, the State Artistic Meetings of Dresden celebrated their 450th anniversary.

Specifically for the project, the employees of the Art Collections managed to find 517 exhibits that clearly identified by Uzbekistan. Most of the collection is made up of ceramic artifacts. It was

also noted that with the support of the Uzbek Embassy in Germany, 83 cultural legacy sites were found and deciphered. However there are not very lot truly ancient artifacts among them. There is an interesting collection of Uzbek carpets handed to the museum by a private collector from Dresden. Another collector donated to the museum a collection of textiles.

Among the museums visited by the creative team in Germany were the Museum of Five Continents in Munich, the Museum of Asian Art in Dahlem. It is noteworthy that in the process of implementing the project the agreements were reached with various museums on conducting large-scale research works. For example, during the preparation of materials for the album 'Cultural Legacy of Uzbekistan in the Collections of Germany' after the visit of the creative group of the project from Uzbekistan, the Restoration Workshop was created in the Museum of Islamic Art in Berlin, in which of the 20 thousand pieces of the original objects found in the Afrosiab site are recreated.

Similar studies are being conducted at the Stuttgart Museum whose collection in Uzbekistan has not so far been seriously studied and





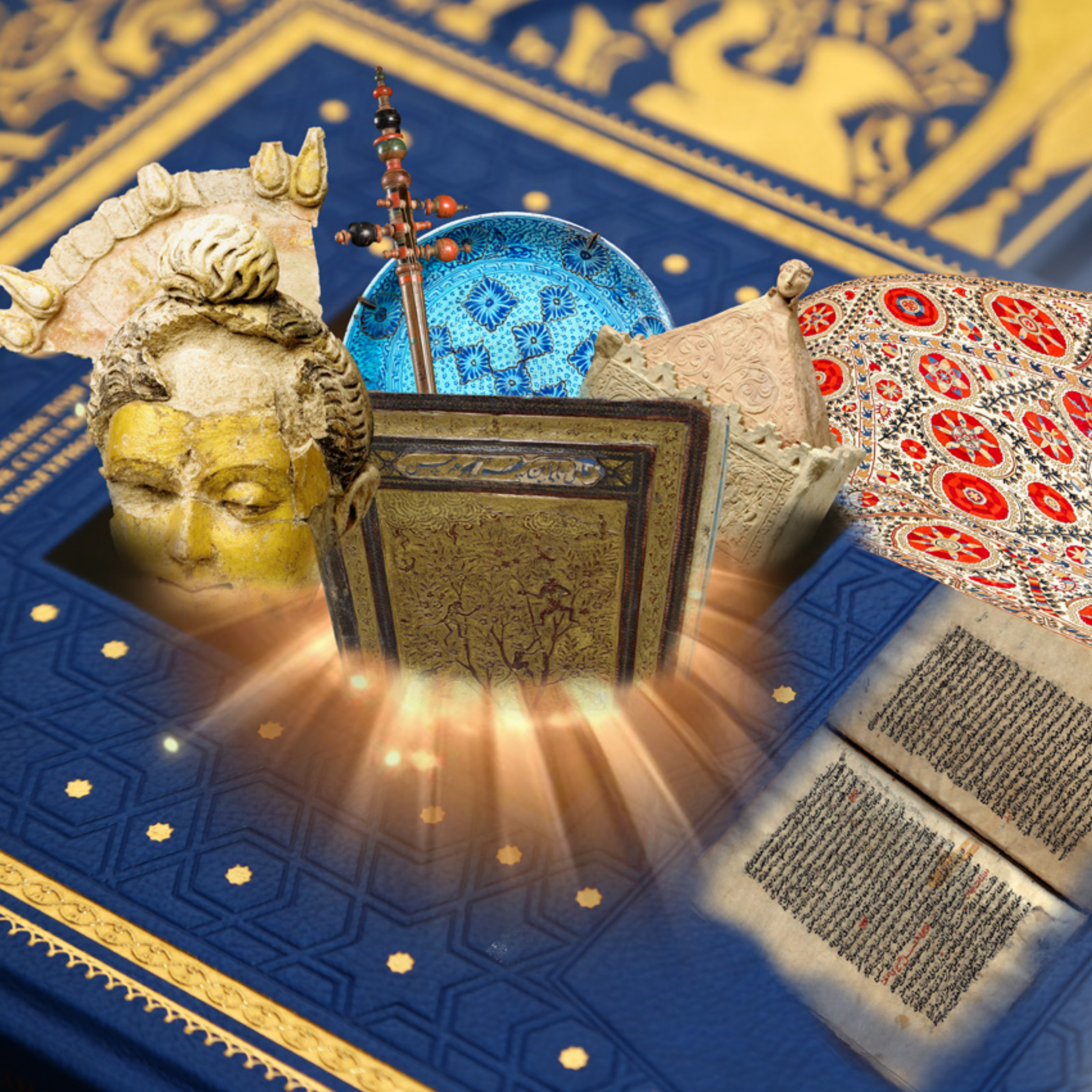
digitized.

Another important initiative was the research activity of specialists of the Russian National Library, supervised by Olga V. Vasilieva, who in preparation for the album 'The Works of Alisher Navoi in the Masterpieces of Book Art of the 15th - 16th Centuries' studied and identified the handwriting of an outstanding Uzbek poet in books stored in the library collection. Within the framework of the specially developed concept, serious work is carried out to study Uzbek collections and digitize them in the Peter the Great Museum of Anthropology and Ethnography of the Russian Academy of Sciences of St. Petersburg (the Kunstkamera).

The work is being carried out with museums of **Mongolia**. During the trip to the **National Museum of Mongolian History** a collection was discovered of ethnographic items, coins, textiles, manuscripts belonging to various periods, many of which require specification and classification.

It should be noted out that the demonstration of the diversity of the rich cultural legacy of Uzbekistan will enable the peoples of the world to convince in the highest level of civilization on the territory of Uzbekistan from the Bronze Age to the present.



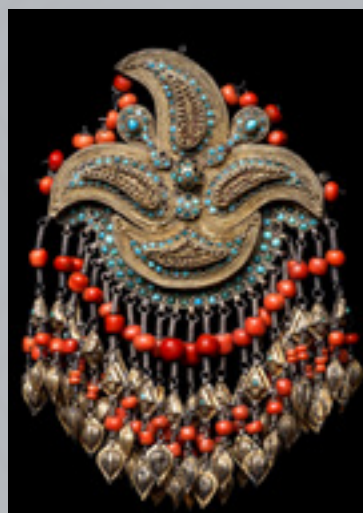




THE COLLECTION OF THE STATE MUSEUM OF ORIENTAL ART (Moscow, Russia)



The first book from this major series is devoted to the richest collection of items in the collection of the State Museum of Oriental Art originating from the territory of Uzbekistan. The State Museum of Oriental Art houses the richest collection of almost all types of ancient, medieval and contemporary art of Uzbekistan, partly known, but for the most part still remaining unexplored. This collection is an inalienable and most important part of the cultural legacy of Uzbekistan, and its publication, although not fully, will undoubtedly arouse great interest among scientists and a wide range of readers.



THE COLLECTION OF THE RUSSIAN MUSEUM OF ETHNOGRAPHY (Saint-Petersburg, Russia)



This book is devoted to the richest and diverse collection of the Russian Museum of Ethnography in St. Petersburg. Its authors, in accordance with the specifics of the museum, along with the Uzbek collection, distinguish the Karakalpak collection, the collections of Central Asian Arabs and Bukharian Jews. Among the presented items there are authentic masterpieces of arts and crafts of Uzbekistan. The collection, which is based on items collected by the expedition of S. M. Dudin at the beginning of the last century and subsequent ethnographic expeditions of museum staff to Uzbekistan, in the presented volume, is published for the first time.



THE COLLECTION OF THE STATE TRETYAKOV GALLERY (Moscow, Russia)



This book is devoted to the collection of modern (the 20th century) paintings of Uzbekistan in the State Tretyakov Gallery. In its composition, it is unique and is characterized by many exceptionally interesting landscape works, portraits and still lifes. This collection is published for the first time in full and will undoubtedly be of interest not only for researchers of contemporary art of Uzbekistan, but also for a wide range of readers.



EMBROIDERY AND CARPETS OF UZBEKISTAN IN FOREIGN COLLECTIONS



The book-album 'Embroidery and Carpets of Uzbekistan in Foreign Collections' for the first time gives a clear idea of some, but not all, of foreign museum and private collections stored in Australia, the UK, Canada, the USA and Russia. The book gives detailed information on the types of embroideries and carpets that existed on the territory of Uzbekistan in the 19th - early 20th centuries.

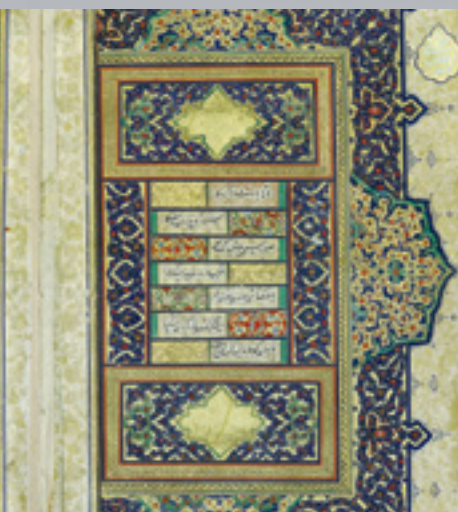
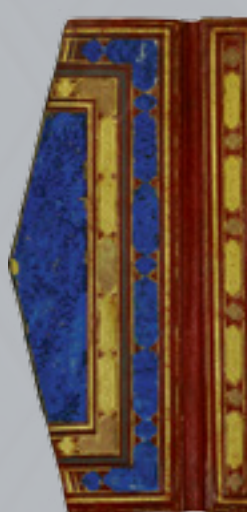


THE WORKS OF ALISHER NAVOI IN THE MASTERPIECES OF BOOK ART OF THE 15TH - 16TH CENTURIES
(From the collection of the Russian National Library, Saint-Petersburg, Russia)

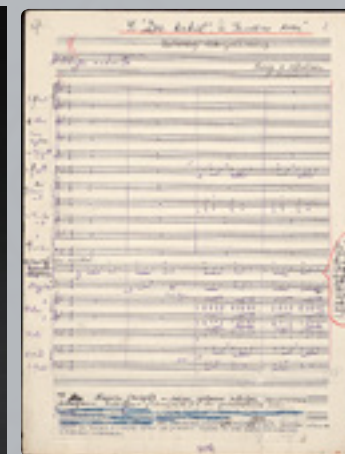
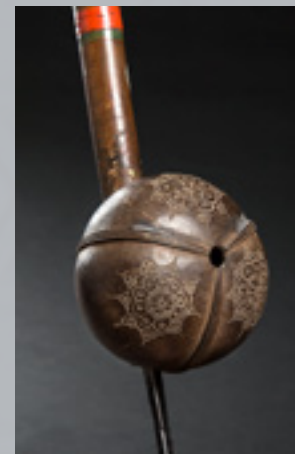


A new book from the series 'Cultural Legacy of Uzbekistan in the Collections of the World' is dedicated to the manuscripts fund of the Russian National Library, reflecting the work of the great Uzbek poet Alisher Navoi.

These manuscripts are dated back to the 15th - 16th centuries and represent a unique collection, the publication of which will make a great contribution to the study of the creativity of Alisher Navoi.



THE MUSICAL LEGACY OF UZBEKISTAN

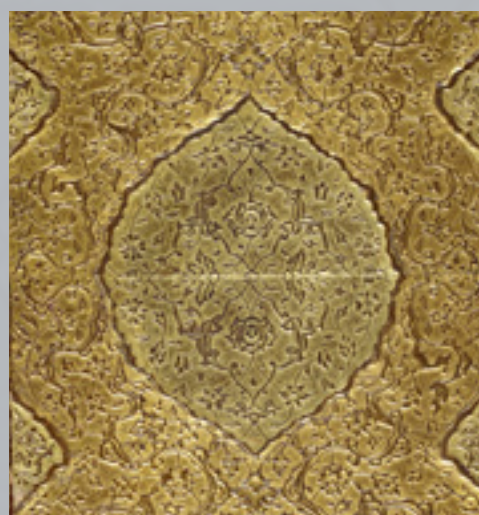


The basis of this book album, dedicated to the musical legacy of Uzbekistan, is the description of the collection of musical instruments from the collection of August F. Eichhorn, military conductor and musical ethnographer. Along with this, the book gives a brief description of the history of musical instruments in the territory of Uzbekistan, beginning with the Bronze Age (the third - second millennium BC) and up to the present day. The book is supplemented with a brief overview of a number of foreign collections which have musical legacy objects of Uzbekistan.



THE COLLECTION OF THE INSTITUTE OF ORIENTAL MANUSCRIPTS (Saint-Petersburg, Russia)

The book-album 'The Collection of the Institute of Oriental Manuscripts' from the series 'Cultural Legacy of Uzbekistan in the Collections of the World' presents unique examples of art created by talented scientists, craftsmen and artists created on this ancient land for many centuries, epochs and civilizations and are a source of pride of this museum. The book-album is the richest source for elaborated study of the history of bookmaking, the art of manuscript design in various regions and cultural centers of modern Uzbekistan.



THE COLLECTION OF THE STATE HERMITAGE (Saint-Petersburg, Russia)



This book is devoted to the richest and diverse collection of the State Hermitage in St. Petersburg. As is known, the history of the study of the regions of Central Asia was closely connected with St. Petersburg oriental studies. That is why the State Hermitage, the main museum of Russia, has the largest collection of items from the territory of Uzbekistan.

The presented album is the first in the conceived series of three albums dedicated to the history, culture and art of Uzbekistan. It was created on the basis of the most outstanding materials kept in the collection of the State Hermitage and related to the periods from the Bronze Age to the early Middle Ages.



THE COLLECTION OF THE STATE MUSEUM OF HISTORY (Moscow, Russia)



The book-collection 'The Collection of the State Museum of History' from the series 'Cultural Legacy of Uzbekistan in the Collections of the World' presents unique artifacts of the Uzbek collection, stored in various fund depositories of the State Museum of History and presented in its permanent exposition. These items participate in various exhibition projects on the territory of Russia and abroad, however, on the pages of this edition they were first collected together. It should be noted that considerable part of the materials offered to the attention of readers in this album are published for the first time.



THE CULTURAL LEGACY OF UZBEKISTAN IN THE COLLECTIONS OF GERMANY (Berlin, Dresden, Leipzig)



This book is devoted to the combined collection of museums in Germany. It fully reflects the Uzbek cultural legacy, in particular, the description of the hand-written collection of works by the great Uzbek poet Alisher Navoi, stored in the Berlin State Library, numerous fine examples of Uzbek craft and weapons from the armory of the State Cultural Collection of Dresden, as well as various artifacts, including miniatures and medieval manuscripts, ceramics, and textiles from the Museum of Islamic Art, Berlin Ethnography Museum, and others.



DOCUMENTARY FILMS OF THE SERIES 'CULTURAL LEGACY OF UZBEKISTAN IN THE COLLECTIONS OF THE WORLD'

It is essential to note that the project is realized immediately in two directions: the publication of books and albums about the treasures of the cultural legacy of Uzbekistan, as well as the production of documentary films about collections of museums and private collections in three languages, the discs with which are attached to the albums.

For this purpose, a film crew was formed under the leadership of the well-known television journalist Shahnova Ganiyeva, with the participation of leading journalists, cameramen, lighting and editing directors. Within the framework of the project, consignment of the group was carried out to Moscow, St. Petersburg, Berlin, Dresden, Leipzig, Prague and other cities for the purpose of producing exclusive documentary films of the author's series 'Cultural Legacy of Uzbekistan.'



Interviews were made with the directors and leading specialists of the State Hermitage, the Russian National Library, the State Tretyakov Gallery, the State Museum of History, the State Museum of Oriental Art, the Russian Ethnographic Museum, the State Library of Berlin, the Dresden Museum «Rustkammer», the Dresden and Leipzig United Collections, the Naprstek Prague Museum and many others about unique objects from Uzbekistan which are the pride of these meetings.



RECORD OF INTERVIEW WITH T.G. EMEL'YANENKO
(Russian Museum of Ethnography)

CONVERSATION WITH THE DIRECTOR OF THE MUSEUM V.M. GRUSMAN
(Russian Museum of Ethnography)

A.V. OMELCHENKO ON THE ANCIENT ARTIFACTS OF THE UZBEK CULTURE
(The State Hermitage)



MAKING SHOTS OF THE INTERIOR
(The State Hermitage)

FILM SHOOTING
(Institute of Oriental Manuscripts)

ACQUAINTANCE WITH THE MANUSCRIPTS OF ALISHER NAVOI
(Russian National Library)

MEETING WITH THE DEPUTY DIRECTOR ON SCIENTIFIC WORK E.A. REZVAN
(Kunstkamera, Russia)



INTERVIEW ON ARTISTS OF UZBEKISTAN
(State Tretyakov Gallery)

FILMING THE WORK IN THE RESTORATION STUDIO
(Dresden Art Collections)

A CONVERSATION ABOUT THE COLLECTION OF WILLY RIKMERS
(Museum of Dahlem, Berlin)

NEW PROJECTS

NATIONAL MUSEUM OF TATARSTAN (Kazan, Russia)

Meeting with deputy director general on science Svetlana Yurievna Izmailova and deputy director general on development Margarita Borisovna Safiullina.

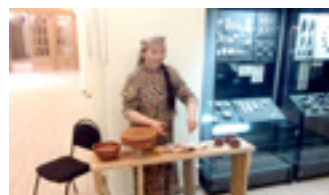
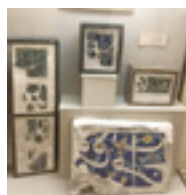


The National Museum of Tatarstan is the leading museum center of Tatarstan and one of the largest cultural and historical museums in the Volga region. It was founded in 1894. The basis of the museum collection was a vast 40-thousandth meeting of the Kazan archaeologist, historian, collector A. F. Likhachev, transferred to the city for the future of the museum by his brother - vice-admiral I. F. Likhachev in 1891.

Modern museum funds number more than 805,400 items of storage, of which 580,085 items of the main fund.

During the initial search, about 50 identified items related to Uzbekistan were found. This dishes, ceramics, clothing, fabrics, bedspreads, belts, containers for tobacco XIX-XX. There are unident-

tified items in the museum stores which can be also related to the Uzbek, including the objects of archeology and ethnography. The search work has begun and is continuing at the moment.



MUSEUM OF HISTORY OF KAZAN UNIVERSITY (Kazan, Russia)

Meeting with the director of the museum Svetlana Anatoliyevna Frolova



The museum is located in the famous Kazan University, founded in 1804 where in different years Leo Tolstoy, Nikolai Lobachevsky, Vladimir Ulyanov, Alexander Butlerov, dozens of other famous scientists, public and political figures studied and worked. The University has 10 museums. The collections of interest to us are widely represented in the Museum of Ethnography, the Archaeological Museum, the Department of Manuscripts and Rare Books. The director said that there are ethnographic items, weapons, terracotta from Afrosiab, other archaeological finds, as well as manuscripts, photographs, etc. A special feature of the collections is that many subjects were purchased by the professors of the university who traveled to Central Asia for 10 years on a creative business trip (such practice existed). Therefore, the museum has photographs, manuscripts, subjects that were never published, associated with the

University. At the moment, research work has been started and the first identified collections have been sent, including watering architectural details of the Bibi-Khanum mosque, 14th - 15th centuries, clay figurines from Afrosiab, fabrics, suits, jugs, household items from different regions of Uzbekistan of the 19th century. The work continues.

NATIONAL MUSEUM OF INDIA (New Delhi, India)

Meeting with the director general of the National Museum of India, B.R. Mani, curator of the department of manuscripts Katibar Rahman and other specialists of the museum with the mediation of the Konrad Adenauer Foundation (Germany).



The National Museum of India is the largest museum in India, containing a collection of various archaeological finds, historical artifacts and art objects.

The museum has at its disposal over 200,000 works of art. The collection includes weapons, armor, arts and crafts, jewelry, manuscripts, paintings, miniatures.

A remarkable part of the collection is Babur-name, the memoirs of Zahiriddin Muhammad Babur (1483-1530), founder of the Baburid Dynasty, a descendant of Amir Temur. They were written in Chaghatay language, at that time called «Turki»; while there are separate phrases and verse inserts in Farsi.

It is also magnificent collection of the hadith «Bukhari Sharif» by Imam Muhammad ibn Ismail which in the Muslim world is considered the most authentic Islamic book after the Holy Quran. The Imams Termizi and Nasai were also the authors of the manuscripts containing the hadith. Became known as «Termiz Sharif» and «Nasai Sharif», these manuscripts were included in six original collections of hadith. Al-Khidaia, one of the most famous fundamental works of the time in the field of law, was also written by an Uzbek scientist.

It is also necessary to note the works of Musa al-Khorezmi, who became the author of the first course of algebra, introducing it as an independent science, and already in the 9th century. He gave a classification of quadratic equations and gave methods for their solution. Another famous scientist, historian and geographer of the X century Al-Beruni became the author of outstanding geographical works devoted to the study of India, as well as a number of widely known works in the field of humanities and natural sciences.

It should be noted the works of Abu Ali ibn Sina, Ulugbek, Sheikh Jalaluddin Bukhari, Firuz Shah Tughlak with his famous work «Malfuzat», are considered one of the most significant Sufi treatises.

Among the manuscripts of the museum are the works of Mawlana Saadaddin at-Taftazani, Badi'i Samarqandi, Badakhshi, Bisati Samarqandi, Khoja Ismatullah Bukhari, Sheikh Mirjan Bukhari, Hayali Bukhari, Nadir Samarqandi and many others.

The National Museum of India holds a number of unique manuscripts of the Holy Quran rewritten in Uzbekistan.



NÁPRSTEK MUSEUM (Prague, Czech Republic)

Meeting with Director of the Naprstek Museum Dr. Dittertov, Dr. Mikhaela Pospeshilova and Dr. Teresa Geizlarova (author of a book on the arts and crafts of Central Asia)



Náprstek Museum (Prague) is a subdivision of the National Museum of the Czech Republic. The museum has an extensive ethnographic collection dedicated to the ancient cultures of Asia, Africa, America, Australia and Oceania (about 100 thousand exhibits).

Uzbekistan is represented by 266 most diverse ethnological artifacts from Samarqand, Bukhara, Tashkent and Kokand.

The artifacts of Uzbekistan in the Náprstek Museum are mostly metal utensils (kettles, jugs, bowls, trays, plates) from Samarqand and Bukhara from the 17th to 19th centuries, jewelry (earrings, bracelets, rings, necklaces, belt buckles, jewelry for head, hands and clothes) of gold, silver, copper, brass, sometimes decorated with sea corals, amber, turquoise, onyx, opal, mother of pearl, pearls, rubies; manuscripts and their individual pages illustrated with miniatures; carpets, tent fabrics, khurjins, nomadic bags for clothes; items of clothing, headdresses made of cotton, silk, wool, and also shoes; musical instruments; handicrafts made of wood.

About 70 Uzbek cultural artifacts are also available in the depository of the National Gallery in Prague (Národní galerie v Prahe).

The National Library of the Czech Republic in Prague is home to manuscripts related to Uzbekistan. One of the most valuable among them is the work of the chroniclers Al-Khadimi al-'Asfarani and Isam-al-din Bin Muhammad "Risalat al-'isti'arat al Samarqandiyya». The volume of the manuscript is 200 paper pages, while its format is 20.5 × 15 cm.

BRITISH MUSEUM (London, UK)

Meeting with Dr. Jonathan Tubb, curator of the Oriental Arts Collection, Dr. Ladan Akbarnia and Dr. William Greenwood, curators of Islamic collections.



The British Museum is the major historical and archaeological museum of the United Kingdom and one of the largest museums in the world, the second most visited art museum after the Louvre. It was founded in 1753.

The permanent collection of the British Museum contains more than 13 million exhibits, and is one of the largest and most valuable in the world. The museum is home to masterpieces from all over the world, covering the entire history of mankind - from the Paleolithic to our days. Items from British Museum's collections are dispersed across a hundred galleries.

All museum funds are organized in several departments. Exhibits of the Asia Department represent the material culture of the entire continent.

The Islamic exposition of the British Museum contains works of art from various Muslim dynasties, from the very dawn of Islam through to the collapse of the Ottoman Caliphate, including Ulughbek's celebrated Jade bowl.

ASHMOLEAN MUSEUM (Oxford, UK)

Meeting with Dr. Francesca Leoni, deputy chief guardian, curator of the collection of Islamic art, as well as other staff members of the Museum.



Ashmolean Museum of Art and Archeology is the oldest public museum in the UK. It is one of four museums at Oxford University. The venue opened in 1683 in a compact building, designed specifically to store the rarities bequeathed to the university by Elias Ashmole. For 150 years, the Ashmolean Museum remained in the focus of Oxford research in the natural sciences, but in the 19th century the collections were redistributed among the four Oxford museums. The Museum of the History of Science entered the old building, and the Ashmolean Museum itself was redesigned to archeology and art. The Ashmolean Museum is famed for its collection of ancient Egyptian art and Renaissance graphics (Michelangelo, Raphael, Leonardo da Vinci). The paintings gallery presents Uccello, Giorgione, Rubens, Rembrandt, Lorrain, Turner, Renoir and Picasso. The museum also has rich collections of ancient coins, medieval weapons and armor.

The exposed collection of Uzbekistan is presented by clothes and shoes of different provinces of the 18th - 19th centuries, carpets, fabrics of the 18th - 20th centuries, parts of manuscripts and miniatures of the Mawer-annahr School of the 15th - 17th centuries, including Husainal-Husaini (1516-1575), Mawlana Nural-Din 'Abdal Rahman Jami (1411-1492), Mir' Alial-Katib (1528-1544), ceramic items of the 10th-15th centuries, jugs, ethnological and archaeological materials.



BODLEIAN LIBRARY (Oxford, UK)

Meeting with Dr. Juliana Evison, head of the Eastern section of the library collection, and Dr. Alasdair Watson, curator of Iranian, Islamic and Middle Eastern manuscripts.



The Bodleian Library is at Oxford University, and it challenges the right of the Vatican Library to be called the oldest in Europe, and of the British Library as the nation's largest book collection. Since 1610 (formally, since 1662) it has been entitled to receive a compulsory copy of all publications produced in the country. The library is named after Sir Thomas Bodley (1545-1613), a well-known collector of ancient manuscripts, who was in the diplomatic service of Queen Elizabeth. Meanwhile, its founder should be Bishop Thomas de Cobham (died 1327), who created a small collection of books at the university, chained them to the shelves in order to prevent their removal outside the building.

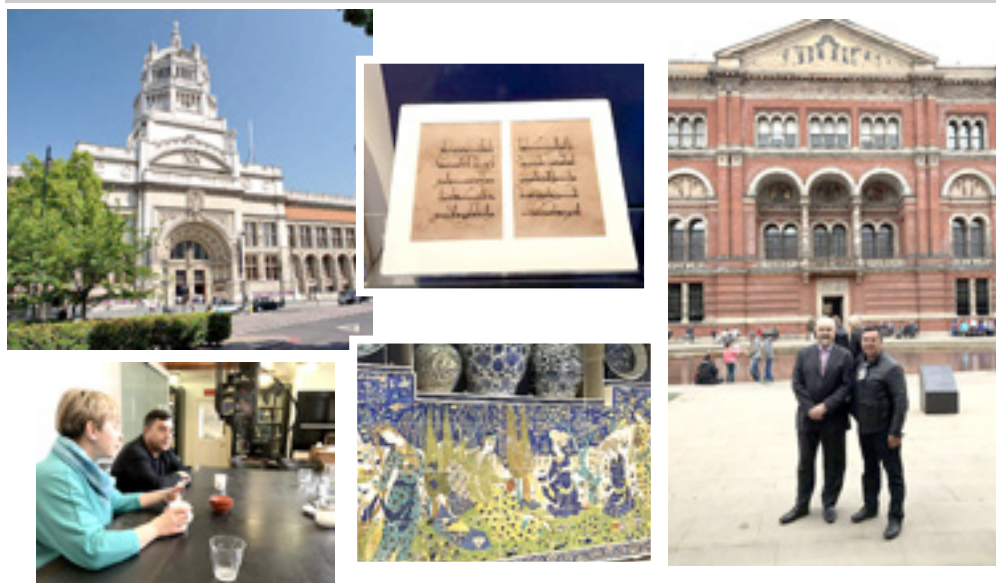
In 1410, the library was transformed to become at the complete disposal of the university, and later Duke Humphrey of Gloucester tasked himself with expanding the university collection. Thanks to his care in 1450 the library moved to new, more extensive premises that have survived to this day.

The collection of manuscripts related to Uzbekistan is huge. We were shown the manuscripts of the *Canons of Medical Science* by Abu Ali ibn Sina (second book in Europe) of the 12th century, *Ulughbek's Star Tables*, unique manuscripts of Alisher Navoi (15th - 16th centuries), miniatures of Kamoliddin Behzod with images of Navoi and Jami.



MUSEUM OF VICTORIA AND ALBERT (London, UK)

Meeting with Dr. Tim Stanley, curator of art collection of the East



The Victoria and Albert Museum is the world's largest museum of arts and crafts and design.

It was founded in 1852, and is one of the twenty most visited art museums in the world. The museum exhibits over a hundred paintings, dozens of sculptures, medieval products, fabrics, a theatrical collection, art pottery. It is home to the UK's largest collection of early photographs. The museum has one of the largest collections of Islamic art in the world, assembled throughout 150 years.

The geography of the Islamic exhibits of the museum extends from Spain and Morocco in the west to Uzbekistan and Afghanistan to the east. The museum has the world's leading collection in the field of Islamic ceramics, textiles, weapons and armor, jewelry, glass, wood, oil paintings, art books, architectural drawings. The art items of the so-called Amudarya Treasure are very interesting. It is a group of masterpieces discovered in the territory of ancient northern Bactria. Wonderful collections of Sogdian coins, sculptural images of Afrosiab, Koyrkylgan-kala of the 4th - 3rd centuries BC, pottery from Bactria, Sogd, Khorezm.

THE LOUVRE MUSEUM (Paris, France)

Meeting with Dr. Yannick Linz, Director of the Department of Islamic Art

The Louvre Museum is one of the largest and most popular art museum in the world. The Louvre collected everything, and this museum can be called universal. Its collections cover huge geographical and temporal spaces: from Western Europe to Iran through Greece, Egypt and the Middle East; from antiquity until 1848. The museum was founded in 1792.



It has about 300,000 exhibits, of which only 35,000 are exhibited in the halls. Many of the exhibits are kept in vaults, since they cannot be shown to visitors for more than three months in a row for reasons of sound maintenance.

As a result of preliminary research, more than 300 artifacts associated with Uzbekistan were discovered, including archaeological finds, household items, clothing, shoes, ceramics, metal, ornaments. In connection with the enlarged division of ancient regions adopted in European museums, the search work will require detailed search words for the names of cities (Samarqand, Bukhara, Khiva, etc.). Mrs. Yannick Linz agreed to be the curator of our French album and recommended several French scholars who could

form our scientific group for France.

In view of the vast and scattered collections associated with Uzbekistan, for different museums in France, it is necessary to conduct research work in several museums apart from the Louvre. They include the National Museum of Oriental Art - the Guimet Museum, the Branly Quay Museum, the Islamic Culture Institute, the Asian Art Museum Cernuski, the Arab World Institute, the Ethnography Museum of the World (Bordeaux), the National Library of France.



PALACE OF TOPKAPI (Istanbul, Turkey)

Meeting with Dr. Lale Uluc, Professor of the University of Bosphorus.



Topkapi (old Seraglio) is the main palace of the Ottoman Empire until the mid-19th century. Located in the historical center of Istanbul, at Cape Sarayburnu, at the confluence of the Bosphorus and the Golden Horn in the Sea of Marmara.

After the fall of the Ottoman Empire, the palace was turned into a museum, one of the largest in the world. The number of exhibits presented for public view reaches 65,000 units (and this is only the tenth of the collection).

The total area of the palace and park ensemble, surrounded by high walls, with all adjoining gardens and outbuildings, is more than 700 thousand square meters. This is one of the historic districts of Istanbul, included in the World Heritage List in 1985.

In the Topkapi Palace there are unique manuscripts, including the famous Topkapi Code - the Kufic script of the Qur'an of the 8th -9th centuries, the manuscripts of Alisher Navoi, the early and late manuscripts of Mawerannahr.

The Museum of Turkish and Islamic Art presents manuscripts of the 15th - 17th centuries, eastern manuscripts of the period of the Timurids.



NATIONAL LIBRARY OF SPAIN (Madrid, Spain)



The National Library of Spain is the country's principal public library. It was founded in 1712 by King Philip V as the Royal Library and was called upon to provide public access to knowledge and to unite some libraries of Spanish aristocrats. All printing houses were required to transfer one copy of each publication to the Royal Library. In 1836, it was renamed to the National Library. From that time on she was not subject to the king, but to the government. At the same time, the National Library was given books confiscated in monasteries. Today, the library collection consists of more than 26 million copies, including 15 million books and other printed materials, 30,000 manuscripts, 143,000 newspapers and periodicals, 4,500,000 graphic materials, 510,000 musical scores, 500,000 maps, 600,000 sound recordings, 90 000 audio and video materials, 90,000 electronic documents, etc.

The current director of the library, Ms. Ana Santos Aramburo, was appointed to this position in 2013.

One of the most valuable exhibits related to Uzbekistan is the diary of Ruy Gonzalez de Clavijo, a Spanish diplomat and traveler who visited the Amir Temur court in Mawerannahr in 1404. With the letter of the King, Gonzalez de Clavijo sailed on May 22 from Cadiz and via Rhodes, Constantinople and Trapezund and reached Samarqand in September 1404. Here he stayed for about six months, personally acquainted himself with the situation of the lands under Temur's control, with rare observance took note of local customs and described them vividly. After the death of Temur in February 1405, the embassy of Gonzalez de Clavijo lost all meaning and he went back to Castile in March 1406. The manuscript of the diary of Clavijo is kept in 2 lists.

FOREIGN PARTICIPANTS OF THE INTERNATIONAL CONGRESS

ALEXANDER WILHELM

Vice President for Marketing
and Development of Mueller
and Schandler Publishers, Austria



SHAIN MUSTAFAEV

Institute of Oriental Studies
of the National Academy of Sciences, Azerbaijan.
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