

ABSTRACTS

Kalinovskaya Klara P., Turinskaya Khristina M. Remembering Zoya Leonidovna Pugach: On the History of the Department of Africa and African collections of MAE RAS

The paper is dedicated to the memory of our colleague Zoya Leonidovna Pugach, who was the eldest staff member of the Department of Africa in the Museum of Anthropology and Ethnography, Russian Academy of Sciences. She was a renowned expert in African cultures and a practical museum worker. Former MAE staff member and Zoya Pugach's coworker Klara Petrovna Kalinovskaya recollects the research activity in *Kunstkamera* in which Z.L. Pugach participated since the mid-twentieth century. The author highlights the organizing role of Dmitry Alexeevich Olderogge in the scientific and museum work in the Department of Africa. In the second section of the article Khristina Turinskaya draws attention to Zoya Leonidovna Pugach's experience in the description and study of ethnographic materials from Africa. The author takes a look at the MAE artifacts from Cameroon and their collector Alfred Mansfeld, since the research of the field and museum work context is crucial for the history of material culture.

Keywords: Z.L. Pugach, MAE RAS, Cameroonian collections, A. Mansfeld.

Zheltoy Alexander Yu. About some new acquisitions to the African collection of MAE RAS collected during the expeditions to Nigeria (2012) and Tanzania (2013)

The article deals with some recent field work of Russian scholars in Africa. Besides fulfilling some other academic purposes very interesting ethnographical objects for African collection of MAE RAS are collected during these trips. In Nigeria traditional cultural practice has been under the shade of Islam for a long time, so, the search for original traditional artifacts is complicated. The difficulties of this process as well as the attribution of acquired objects are discussed in this paper.

Keywords: Nigeria, Adamawa, Tanzania, new acquisitions, traditional artefacts.

Kutsenkov Petr A. Field experience in the Dogon land (Mali, 2015–2016)

Based on field experience in Mali in 2015 and 2016, the author argues that contemporary art of the Dogon does not exist only “for tourists”. Some types and genres of decorative art (door locks, doors of granaries and the houses) are in great demand, especially among the Dogon. For decades of communication with tourists, the Dogon have formed parallel market of works of traditional art — that “for themselves”. One should note that the demand from tourists has contributed to preserving its traditions, although in some cases led to the loss of artistic quality. People in Dogon villages do not offer and not even show for tourists those objects “for themselves”. In any case, one should not exaggerate the value of obtained from the literature theoretical knowledge about the culture and art of the Dogon: ten sculptures for two will put you in a deadlock, as they would not conform to textbook notions about the art of the Dogon.

Keywords: Dogon, Mali, contemporary art, genre, traditional art, sculpture.

Sharova Alexandra S., Semenova Valeria N. Dogon sculpture as an imperative part of museum collections of African art

A great role in the dogon studies especially in constructing of their cosmology refers to M. Griaule who marked in this way some features of dogon art objects — masks and sculptures. It is considered that the *tellem* tradition exerted influence on the dogon art. Sculpture from Bandiagara plato are divided into anthropomorphous and zoomorphous. The objects present fantastic characters or people in the neighborhood. The one of the most famous images is of the *Nommo* twins. The main material for production is wood. The dogon sculpture is main source not only for studying of their art but as well for the religion, history and social structure of this people.

Keywords: Marcel Griaule, dogon, sculpture, art.

Lyakhovich Anastasia V. Hausa art in Russia: Peter the Great Museum of Anthropology and Ethnography (St. Petersburg)

Hausa art collections of Peter the Great Museum of Anthropology and Ethnography, one of the oldest museums in Russia, are remarkable as they display a diversity of cultural heritage of this one of the largest ethnic groups in Africa. This article discusses one of the richest collections of Hausa art at the Museum, granted in 1909. The collection comprises 137 objects from Nigeria, Togo and Cameroon. Provided examples from such areas as clothing, metal work, utensil, etc. demonstrate the variety of patterns associated with Islamic art in general. Identification and interpretation of many objects is problematic due to the lack of information.

Keywords: Hausa art, Islamic art, art collection, art of Nigeria.

Siim (Moskvitina) Anna Yu., Dobronravin Nikolai A. Hausa Written Culture at the Permanent Exhibition and Collections of MAE (RAS)

For a long period of time, Zoya Leonidovna Pugach was the curator of the African exhibition in the Museum of Anthropology and Ethnography (Leningrad Department of the Institute of Ethnography of N.N. Miklukho-Maklay) which was later renamed the Museum of Anthropology and Ethnography of Peter the Great (Kunstkamera) of the Russian Academy of Sciences. She had profound knowledge of the museum's African collections. Her monograph "Culture of Peoples of the Upper Nile (the collections from the expeditions of V. V. Junker)" was dedicated to the material culture of the Dinka, the Shilluk, the Nuer and other peoples of the Upper Nile region. However, after having graduated from Leningrad University, at the early stage of her museological career, Zoya Leonidovna was, first of all, a specialist in the language and culture of the Hausa people; she published an essay on the history of Hausa Studies. The biography of Z. L. Pugach reflects in many senses the evolution of scientific priorities in Soviet and Russian African Studies in general, and in MAE (especially its African Department) as a research institute and a museum in particular.

Keywords: Zoya Leonidovna Pugach, language, culture, Hausa, research institute, museum collection.

Frantsouzoff Sergey A. St. Petersburg manuscripts of the Ethiopic collection of dogmatic works *Qerillos*: their codicological and linguistic peculiarities

The theological concept of the Ethiopian Church is based on the collection of dogmatic works compiled in the Gə'əz language, which includes patristic treatises of anti-Nestorian

orientation composed *par excellence* by Cyril of Alexandria, after whose name that collection was entitled *Qerellos*, as well as by other Church fathers and prominent ecclesiastic thinkers, whose activities were connected with the Third Ecumenical Council (held in Ephesus in AD 431). Since the whole number of the manuscripts of that collection copied before the 18th century AD does not exceed ten, its codex kept in the Institute of Oriental Manuscripts of the Russian Academy of Sciences under the shelf-mark Ef. 74 (= Orlov 4) and dated, according to indirect criteria, from the 17th century proves to be of special value. The second copy of the *Qerellos* from the same Institute, viz. Ef. 11 (= Coriander 3), is of smaller format and of much more modest decoration: in spite of its dating from the 2nd half of the 19th century it is also of some interest thanks to the contents of its final part (the third one). Both copies should be taken into account during the preparation of a forthcoming new critical edition of the *Qerellos*.

Keywords: Ethiopic manuscripts, Ethiopian Church and its theology, the Third Ecumenical Council, Cyril of Alexandria, Ethiopic collection of works *Qerellos* and its St. Petersburg copies.

Gusarova Ekaterina V. Ethiopian manuscripts as the heritage of the expedition of N. I. Ashinov to Abyssinia

St. Petersburg for a long time since the very beginning of 19th century has been famous for its collections of Ethiopian manuscripts, objects of art and documents concerning Ethiopian history. At present they are concentrated in three state institutions and in several private collections of African art. The funds of the Russian National Library (formerly the Imperial Public Library), of the Institute of Oriental Manuscripts of the Russian Academy of Sciences (formerly the Asiatic Museum of the Imperial Academy of Sciences), of the Museum of Anthropology and Ethnography (commonly known as the *Kunstammer*) of the same Academy and the State Hermitage contain 209 manuscripts. Some other Ethiopian manuscripts are preserved in Moscow and other Russian cities. Three of them arrived in Russian Empire due to the Ethiopian expedition of N.I. Ashinov that made a racket in 1885-1889. Until recent times two of the manuscripts were hidden in the funds of the Theological Academy of St. Petersburg (now the funds take part of Manuscript Department of Russian National Library) and their existence was unknown for researchers of Ethiopian studies.

Keywords: Ethiopian manuscripts, N. I. Ashinov, expedition of Ashinov, Paisiy, Ethiopian manuscript tradition, history of Ethiopia, Russian-Ethiopian diplomatic relations.

Vassilkov Yaroslav V. The Indian “Stieglitz” Collections at the MAE RAS and Their Collector

The Indian Collections №№3166-3170 at the Museum of Anthropology and Ethnography (Kunstkamera) of Russian Academy of Sciences (MAE RAS) were transferred in 1925 from the former Baron Alexander von Stieglitz Museum that had acquired them in 1883 from the South Kensington Museum (SKM) in London. A lack of descriptions and information relating to the circumstances under which the objects were transferred from India to the SKM complicated work with the collections. However it has become possible to establish that they were collected in India between 1880–1883 specifically for the Baron von Stieglitz Museum by Caspar Purdon Clarke, a young architect who had been sent by the SKM to India as a special commissioner with the purpose of acquiring objects of art. Copies of the objects sent to St Petersburg are held at the Victoria and Albert Museum in London. Consultations with the museum curators have made it possible to clarify a number of questions that have arisen in course of work with the objects held at the MAE. Clarke's erudition, talent as a

researcher and unerring taste that had enabled him to collect all these objects received due recognition, which marked the beginning of a career that took him from keeper of the Indian collections at the SKM to director of the Victoria and Albert Museum, and in 1904, director of the Metropolitan Museum of Art in New York.

Keywords: Traditional Indian crafts, Indian collections of MAE RAS, “Museum of Baron von Stieglitz”, South-Kensington Museum, Victoria and Albert Museum, Metropolitan Museum, Caspar Purdon Clarke.

Kotin Igor Yu. Alexander Meerwarth — the curator and the author of his guid-book of Indian collections in the Museum of Anthropology and Ethnography (Kunstkamera)

In this article the biography of Alexander (Hermann Christian) Meerwarth is given and the analysis of his guid-book of Indian collections in the Museum is provided. Both published (the Guide-book) and unpublished papers of Alexander Meerwarth are analysed to show his deep expertise of Museum anthropology and Indology.

Keywords: Museum of Anthropology and Ethnography, Alexander Meerwarth, Expedition to India, Guide-book of Indian collections.

Albedil Margarita F. The Images of the Village Gods in South India (Materials Collections 3087)

The article is devoted to the collection № 3087, which was brought to Peter the Great Museum of Anthropology and Ethnography (Kunstkamera) spouses A.M. and L.A. Mervarts from an expedition to India (1914 -1918 years). The collection contains more than sixty exhibits, which give an idea of folk beliefs and cults in Dravidian South India. They are especially closely connected with the villages gods, guardians deities. At the beginning of the XX century this part of the country, extremely interesting from the ethnographic point of view, has been not investigated. Meanwhile, in the southern Dravidian Hinduism survived in a more complete and orthodox form, than in the north, where it was modified during the foreign invasions. The exhibits of the collection are a valuable source for the study of folk Hinduism, which is always different from the priestly tradition.

Keywords: collection, Hinduism, Dravidian South India, villages gods, guardians deities, local cults.

Merenkova Olga N. The Exhibition of Ceylon Art 1962 in the context of formation of South Asian collections of MAE RAS (analysis of archival illustrations)

During reconciliation of archival illustrations, concerning India in 2015 several interesting unidentified photos were found. Firstly, it was difficult to trace their number and belonging to any certain Indian collection of MAE RAS. Due to archival materials the author successfully managed to explore that photos partly illustrated the temporary exhibition “The Ceylon Art” which took place in 17/09-25/11 1962 in the Museum of Anthropology and Ethnography on the first floor, where visitors can see now collections dedicated to the culture of Japan. The article describes organization of exhibition in the historical context and specifies its importance for formation of Indian collections of MAE RAS.

Keywords: Museum of Anthropology and Ethnography (MAE RAS), Ceylon Art, exhibition, collections, archival illustrations.

Hartanovich Maria V. Tracing the Imperial Academy's of Sciences Egyptian collection in the contemporary Peter the Great Museum of Anthropology and Ethnography (Kunstkamera) RAS

Imperial Academy's of Sciences Egyptian Museum was housed in the building of the present Peter the Great Museum of Anthropology and Ethnography within 1825–1862. The Museum's Department of Anthropology preserves several items from the Egyptian Museum. Based on the archive materials the milestones of Egyptian collection lodging in the building of the Peter the Great Museum of Anthropology and Ethnography are traced.

Keywords: Imperial Academy's of Sciences Egyptian Museum, Egypt collection, Francois d'Catiglione.

Prischepova Valeria A. Ethnographic work of A.N. Kondaurov in Tajikistan

This article deals with archival and photograph collection materials from expeditions of A.N. Kondaurov, one of the employees of the Museum of Anthropology and Ethnography. He graduated from the Ethnography Department of the Geography Faculty of the Leningrad State University with a specialization in ethnography of the peoples of Central Asia. His research interests are related to the culture and life of the small Iranian peoples of the Pamirs, where he went repeatedly. In 1932 in Tajikistan the Russian Academy of Sciences Tajik-Pamir Complex Expedition worked laying an emphasis on contemporary life. A. N. Kondaurov collected materials on the history of collective farm movement and work organization in Tajik, Uzbek, Turkmen and Kazakh villages, described agricultural processes associated with cotton growing, recorded observations on the situation of women, types of dwellings, collected ethnographic data on the Arabs, Gypsies and Lakai people, as evidenced by his records. In 1934-1936 A. N. Kondaurov worked in remote mountainous areas of Tajikistan, conducted field research on a variety of subjects concerning traditional Yagnob culture. A. N. Kondaurov's field notes are illustrated with the photos joined to the MAE Central Asian collection. Basic materials collected by A. N. Kondaurov in the Yagnob Valley were summed up in his article and monograph. Up to now, field materials collected by A. N. Kondaurov have not been used by researches, despite the fact that his ethnographic observations made nearly a century ago are unique fixing many traditional ethnographic features, especially of the Yagnob people, most of whom have already changed their way of life.

Keywords: the Pamirs, Yagnob, field materials, ethnography, expedition, Tajikistan, photos

Tolmacheva Ekaterina B. The Subject Component of Ethnographical Photography. The Visual Representation of Beggars in the MAE RAS Collections

This article traces the transformation of a beggar's image, using visual materials from different photocollections MAE RAS. As revealed by the studies, the life of beggars is presented in the collections usually by three main themes: 1. Religious beggars, (dervishes as a rule). 2. Beggars with physical handicaps, usually the blind ones. 3. Paupers, who beg for alms due to extreme poverty. If we explore the photocollections taking into account all the themes presented in them, it will give us the classification of the most popular, changed with the lapse of time, subjects in the photography. Progressively, the development of methods of work allowed us to make complex collections, which represent a cultural context more

widely. It gives the possibility for a modern researcher to trace the transformation in the fixation of ethnographical subjects and actions.

Keywords: Visual anthropology, photography, photofixation, museum collection, beggary.

Kondakova Olga V. Comparative research on two kinds of visual sources (MAE RAS collections)

The article is based on comparative study of two kinds of visual sources — photos and drawings of objects from the collection № 2015. After the fire of 1936 in the Latin America exhibition, these illustrations turned into the key source of lost objects appearance. Comparison of two kinds of images made possible the critical evaluation of drawing's credibility. Lack of photo images explains the importance of the work. The collection does not exist anymore in its original appearance, but the visual sources created by Museum employees allow to attribute the objects.

Keywords: visual sources, Mexican ceramic, Tonalá bruñida.