State Museum of Oriental Art

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**Problems of the study of Oriental collections**

GIFTS AND TROPHIES: DIALOGUE IN THE ART OF EAST AND WEST

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**On the arrival of the first Buddhist images in Japan**

In the VI – VII centuries, Buddhist art in Japan was represented exclusively by works of Korean and Chinese origin, transported by sea from the Korean Peninsula. There were even special markets for Buddhist objects. The supply of goods there met the demand, and the requirement was based not just on the taste and financial preferences of buyers, but also on the criterion of transportability (weight and size restrictions, endurance, and compactness). Small bronze sculptures matched these parameters the best. There was a practice of the time to transport bronze images in sleeves (the traditional sleeve width is about 25 cm), best for the standing figurines (mainly Bodhisattvas).

So, at this first stage of Buddhist images adaptation in the cult practice of Japan, they were already selected according to transportability. The selection was the primarily means of interpretation of the global Buddhist art tradition. As a result, small bronze sculptures have been the main art form of Japanese Buddhism for at least two centuries (in contrast, for example, to Korean and Chinese). Their style influenced all the further development of Buddhist art in Japan in terms of iconographic preferences, the hierarchy of materials in the altar and temple ensemble, in the proportioning and of decoration, and to a large extent - determined its originality.

**Bolelov Sergei,**

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(Moscow)

**Southern Aral Sea region in the system of intercontinental relations**

**and trade routes in antiquity**

**(Based on materials from the State Museum of the Orient Art)**

Southern Aral Sea region is a huge territory in the lower reache of the great Central Asian rivers Amu Darya and Syr Darya, domesticated by the end of 5th – 4th millennium BC. An agricultural culture of the ancient Eastern type started to form on the ancient Amu Darya delta at the end of 700–600 BC. In the Syr Darya ancient delta the culture of ancient farmers belongs to a later period (turn of the 500–400 BC), when complex Chirikrabat archaeological culture was formed.

The contacts of the South Aral region and the ancient agricultures of Central Asia are recorded already in the era of the early Iron Age (800–700 BC): archaeological material is evidence that there were contacts with the archaic Dahistan (southwestern Turkmenistan) and the territory of northern-eastern Iran, with Badakhshan and regions of the North India. These contacts were sporadic: possibly, all the archaeological objects appeared on the south Aral territory in result of wars and trade contacts.

The population of the southern Aral Sea region was also associated with the nomads of the Southern Ural and the Volga-Ural region in the early Iron Age, due to a certain ethno-cultural relationship between the Sauromats of the Southern Urals and the Saks of the Southern Aral Sea. Direct contacts between the Urals and left bank Khorezm are confirmed by archaeological data. These contacts were not spontaneous, but periodic.

At the very end of the 500 – beginning of 400 BC Khorezm separated from the Achaemenid Empire and formed the state entity in the lower reaches of the Amu Darya, information about which one could find in written sources. At this time, the waterway is finally formed along the Amu Darya, Uzboy and the southern part of the Caspian Sea to Caucasian Albania and further along Araks and Kura to the east coast of the Black Sea. This was the final stage of forming of the intercontinental Bactrian-Caspian (Great Indian - according to E.V. Rtveladze) trade road connecting the central regions of the Middle East with the Hellenistic regions of East Pont.

The state of Ancient Khorezm took a special place in the system of transcontinental trade with the trade links between Khorezm and the regions of the eastern Black Sea, the southwestern Caspian region (along Uzboy), as well as cultural ties between the southern Aral Sea region and the southern Caspian region, Northern Mesopotamia and the Eastern Mediterranean. A systematic analysis of the ancient Khorezm archaeological material gives reason to specify the significant role of the Iranian cultural tradition on the formation of the artistic culture of Khorezm in the last third of the I millennium BC.

The available archaeological data, including those based on objects from the collections of the State museum of Oriental Art, allow to conclude that an extensive transcontinental system of trade routes was being formed in the second half of the 1st millennium BC in Central Asia. It linked various regions of Eurasia from Pontus of Euxine to Northern India and from the South Urals to the Hindu Kush. As well as the Great Silk Road the Bactrian-Caspian (Great Indian) route was the field of trade, economic and cultural contacts between regions and peoples.

**Bryuzgina Olga**

Curator of Russian XVII – XX cent. Jewelry art and

Folk Arts and Crafts collections in the

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(Moscow)

**Genre figurative composition development in Kubachi jewelry art of the XX century. On the development of the exhibition and export assortment in the North Caucasus Crafts**

Goldsmith art in Kubachi jewelry industry developed in line with the traditional ornamental culture of the North Caucasus until the beginning of the twentieth century. Despite the active economic cooperation with Russian domestic market, Kubachi artists remained faithful to the ancient artistic techniques and authentic assortment, typical for craft through several centuries almost until the 1920s.

The changes of the socio-economic situation in the country in 1917, the difficulties of the transition period, deprived artisans of the usual market relations, raw materials and consumers. The industry was in a crisis from which it was impossible to get out independently.

With organization of co-operative craft societies in the 1920s, “Vneshtorg” became the main customer of jewelry silver and metal products as Soviet specialized structure, which oversaw the turnover of precious ware both domestically and internationally. One of the main tasks of this organization was to promote jewelry art products for export in order to obtain foreign exchange profits. Kubachi artisan’s participation in International exhibitions were to demonstrate high level of Soviet jewelry production, based not on bourgeois, but on national folk art traditions. At the same time, an utter disregard of these traditions led to interference in the creative process and the visual system. Genre and narrative compositions, not typical for Muslim art, were integrated into the traditional Kubachi ornamentation. Concurrently, good experience in folk ornaments’ interpretation allowed Kubachi Craft not only to accept genre subjects, but to create figurative art by the end of the century.

**Demichev Kirill**

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(Nizhny Novgorod)

**From the British Lion to the Panjab Lion: official gifts in the Anglo-Sikh relationship system of the first half of the XIX**

Maharaja Ranjit Singh (1799–1839), nicknamed Panjab Lion, for 30 years was the most loyal friend and ally of the British in India. All the while, the Sikh Empire was a reliable buffer covering British holdings against any potential threats coming from Central Asia. The establishment of diplomatic relations with the Sikh ruler was accompanied by an active exchange of missions, and an integral part of such meetings was the exchange of official gifts designed to strengthen "relations of friendship and understanding between the two great Governments".

A large proportion of the gifts given to Ranjit Singh were items of European origin that the British believed should aroused the interest of the Maharaja. It is indicative that the fate of European weapons was completely different. If the firearms aroused genuine interest of the Panjab Lion, the wedge, after inspection, used to go for eternal storage in arsenals.

European art objects, such as, for example, portraits of representatives of the British Royal house, were carefully stored in the Sikh court, exhibited, and were true evidence of "unity and friendship between the two governments" for Ranjit Singh.

The better half of European things was a kind of curiosities designed to impress the imagination of Maharaja (globes, telescopes, etc.). These things were not actually used for their intended purpose, while remaining a symbol of friendship and a sign of special attention from the "Noble Sahibs."

**Fetisov Alexandr**

The Head of Archeological Conservation Department

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**Finds of eastern origin on the territory**

**of the Gnezdovsky archaeological complex**

In the X century in the era of the formation of the Old Russian state, Gnezdovo was one of the key trade, craft and administrative points on the famous Trade route from the Varangians to the Greeks in Eastern Europe. In the early Middle Ages, East European rivers were the main transit routes and ways of international trade, connecting the main centers of civilization of the medieval world. Through the Upper Dnieper along the Western Dvina, there was a path to Western Europe, along Lovat and Volkhov to Northern Europe, down the Dnieper to Byzantium and along the Oka and the Volga rivers to the Arab East. Gnezdovo was the largest checkpoint of this crossroads in the region in the X century. Its main task was ensuring of trade, receiving and building ships, and securing passages of trade caravans.

Owing to international trade, some extremely interesting objects have been found in the archaeological mounds of the Gnezdovsky complex, which are either imports or trophies of the Russian military campaigns in the Caspian and in the lands of the caliphate. For example, bronze lamp of the 9th–10th centuries in the shape of a female head, originating from Iran. Also, three carnelian gems (possibly insertions in rings) with Arabic inscriptions were found. What’s more, on the territory of the settlement in the layers of the second half of the tenth century iron articulated scissors with an engraved inscription "Allah" on the handle were found.

Numerous silver coins, dirhams, the vast majority of which belong to the X century are the bright evidence of trade relations with the Arab East. The earliest eastern coin, found in Gnezdovo, was minted under Hormizd IV (578–590), the latest – dirhams of the 960s. The total collection of oriental coins from Gnezdovo totals about 400 copies.

**Gozheva Natalia**

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**Donations as the basis for the formation of the Southeast Asian Art collections of the post-colonial period (1950–1970s)**

**at the State Museum of Oriental Art**

The collection of Southeast Asian art is one of the youngest at the Moscow State Museum of Oriental Art. In many respects, this was the result of the political priorities of the young Soviet state. In the first decades after the October Revolution, cultural relations with Western countries and, in some degree, with the peoples of the Middle and Far East Asia were the most significant. The Southeast Asian region falls into the sphere of geopolitical interests of the Soviet Union after World War II, when diplomatic relations were established with a number of countries that had won independence: in 1948 with Myanmar, in 1950 with Vietnam and Indonesia, in 1956 – with Cambodia, and later in 1960 with Laos and in 1967 with Malaysia. Through the policy of expanding interstate ties, including cultural ones, 1950–1970s became an important stage in the formation of the Southeast Asian art collection at the State Museum of Oriental Art.

Soviet Union leaders and official delegations during their state or friendly visits to these countries were donated traditional artworks, which were then transferred to the museum storage. In their turn, delegations from Southeast Asia while visiting Russia handed over works of art to representatives of government and public organizations, which also were transmitted to the Museum. The paper discusses the role these «friendship missions» and art exhibitions’ exchange played in replenishing the Museum’s collection. The ways of exhibits’ acquiring are considered based on archival materials, and their brief description is given.

**Gutareva Yulia**

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 (Saint Petersburg)

**Inspiration by reality: features of the development of *Jingyeong Sansuhwa* in Korean landscape painting**

The highest achievements of Korean art, where the national features of the perception of nature have clearly manifested in the embodiment of a synthesis of the traditional and natural approach, include the *Jingyeong Sansuhwa* (Korean "landscape painting of a “true-view”" 진경산수화), which arose during the Late Joseon period (1700–1850). The cultural and historical background of the era, characterized by the influence of rationalistic teachings and the dissemination of knowledge of Western civilization, was the basis for the emergence of this artistic phenomenon in the landscapes of Chong Son (정선 (겸재), 1676–1759) and the further development of the next generation of Korean masters. Their brilliant discoveries and ideological orientation contributed to the design of *Jingyeong Sansuhwa* in the artistic direction, characterized by a manifestation of a national character.

In this report, particular attention is given to the process of spreading Western European techniques and changing the content of the Korean landscape, related to the establishment of realistic trends in painting, which influenced the formation of this artistic direction of *Jingyeong Sansuhwa*, marked by the manifestation of distinctive features, using natural impressions and new painting techniques.

The main task of the report is to identify the artistic features of the *Jingyeong Sansuhwa* based on the analysis of the works of Kang Sehwan (강세황, 1713–1791), Kang Hion (강희언, 1738–1748), Kim Hondo (김홍도, 1745–1806), Chun Suyong (정수영, 1743–1831) and other Korean artists of the second half of the 18th century with a designation of the role and place of this trend in Korean art.

**Ivanov Dmitrii**

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**Pandito Khambo-lama’s gifts in The Kunstkamera**

Some of the 18th century Buddhist subjects currently deposited in the Kunstkamera collection are interesting not only from the historical point of view, as the earliest Buddhist exhibits in Russia, but also as monuments reflecting the history of Buddhism in our country. Back to 2009, it was possible to identify a number of Buddhist exhibits of the 18th century at the storages of the Museum of Anthropology and Ethnography (Kunstkamera) of the Russian Academy of Sciences. Müller's letters to Lubsan Taisha and Lama Dzorzhia published by A. Kh. Elert, consultation of XXIV Pandito Khambo-Lama Ayusheev and Müller’s instructions for translator Ilya Yakhontov, stored in the St. Petersburg branch of the Academy of Sciences’s archive, made it possible to clarify the exact date of acquisition of the artifacts and the name of the first selector – Damba-Darzha (Darzhai) Zayaeva, who became I Pandito Khambo-lama in 1764.

A small Buddhist icon, donated to the Academy of Sciences by III Pandito Khambo-Lama Lubsan-Zhimba Akhaldaev in 1783 is another point of great interest of Kunstkamera collection. In 1783 Akhaldaev received the title Pandito Khambo-Lama and sent a small icon to the Academy of Sciences as an expression of his gratitude.

**Karlova Evgeniya**

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**Night hunt. Bhils in Indian miniature**

A unique feature of the Indian miniature, Mughal, Deссаn or Rajput, is the breadth of themes and plots presented in it. Their sources can be very different: from literature to accurate observations of natural phenomena, customs, or, conversely, amazing incidents. The so-called “Bhils hunting at night”, widely distributed in the 18th century miniature, is well known, although this topic still has not attracted special attention of researchers. We have a miniature with this subject in the State Museum of Oriental Art collection.

Bhils are one of the most numerous tribes of India and due to the area of their resettlement, there were in close cooperation with the Rajput and Mughal rulers, often taking the side of the Rajput kings in clashes. They became famous as skillful archers – including due to the skill of bow hunting, the traditional and main occupation of Bhils. Ethnographic material provides the basis for new interpretations of this plot in painting.

**Kelim Larisa**

Senior Researcher of the State Museum of Oriental Art

(Moscow)

**Russian Art of N. Roerich in the West and in the East**

The Museum of Oriental Art has the largest N. K. Roerich’s collection in the world. The figure of the artist has become a binder thread of the cultures of the West and the East. The fine art of Nikholai Roerich absorbed many traditions of world culture and spread it throughout the world.

Nicholas Roerich went his own way and did not lock himself in the framework of one or another artistic movement. Nevertheless, he did not escape the trends of his time, such as, for example, passion of educated Europeans for the East in different manifestations at the turn of the ХIХ–ХХ centuries. Correspondence acquaintance with the eastern tradition – meetings with the critic V. V. Stasov (who first turn Roerich's gaze to the East), meetings with R. Tagore, exhibitions of oriental collections, reading the works of Ramakrishna and Vivekananda – changed to direct study during his own travels, expeditions, living in India.

The artist in his work appealed to the classical art of different nations. These were the works of Italian and French artists, the nameless oeuvre of medieval European masters. Later acquaintance with all art traditions of South, Central and East Asia enriches the vast palette of Roerich's art with new colors. Nikolai Konstantinovich comprehends the language of fine art and the composition of Iranian and Indian miniatures, he uses iconography and ornaments of Buddhist murals and the writing technique of traditional Chinese painting. In the report we will give specific examples of mastering the oriental art heritage. Despite the fact that he delves into the tradition and uses individual methods of work, canonical themes and images, Roerich always remains within the framework of his original style. He continues to be known primarily as a Russian artist throughout the world. Roerich’s oeuvre didn’t fundamentally change when the artist turned to other fine traditions. Rather, we can give examples of its influence on some Western or Eastern artists (for an example, a landscape painting by the Indian artist Bireshwar Sen).

Thanks to forced and planned trips, expeditions Roerich himself was an "exporter" of his art around the world. He sold his paintings at the exhibitions, gifted to friends, sent to museums. Some works were stolen or remained “hostages” of the conditions and circumstances of the time.

The uniqueness of the Roerich phenomenon is that his creation, being exclusively original, developed as a national (Russian), and due to the synthesis – as universal. N. K. Roerich, who created a series of "Mongolian", "Tibetan" paintings, American and Himalayan landscapes, remains as a transmitter of Russian culture. The heritage of the Russian artist – the amalgam of the East and the West – is his invaluable gift to the world.

**Kheradmand Maryam**

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**An anthropological Approach to the Gift Portraits Given to Qajar Kings**

The present inquiry aims to reflect an anthropological perspective on the gift exchange of the kings mainly the portraits given to Iranian kings by the royal families of European countries during the reign of the Qajar dynasty in the 19th century. Qajar royal trips and excursions to European countries pave the way for maintenance and promotion of friendly relations with other countries especially during the reign of Naser al-Din Shah and Mozaffar ad-Din Shah. This leads to the rise of gift exchanges among the countries in the period. A selection of gifts from the Qajar period is kept in Golestan Palace and Museum in Iran's capital city, Tehran. It contains various well-crafted weapons of war, gems, ivory, dishes, clocks, sculptures, paintings, etc. Among those, we would discuss fourteen gift portraits of emperors and the royal family members from Russia, Germany, Italy, Albania, Hungary, France, Finland, and England. Based on anthropological approaches, gift-giving is a kind of social behavior that depends on various social, cultural and economic aspects. In terms of royal behavior, however, self-interest and altruism of the kings play an important role in this behavior. Qajar kings appealed to paintings mainly the portraits. They believed the image of an enthroned and crowned king would visually represent the king's power. So, they used their portraits to promote their diplomatic relations with other nations. Thus, we seek to examine the various aspects of the portraits in Persian socio-cultural frameworks to shed light on the importance of gift portraits for Qajar kings. Moreover, closely analyzing some of the portraits, we would reveal how the process of gives or returns presented in a royal manner in that period.

**Konovalova Natalia**

Researcher of the The Rybinsk State History, Architecture and Art Museum-Preserve

(Rybinsk)

**Reminiscences of oriental ornaments**

**in the Pervomaisky factory porcelain paintings**

In the minds of many people, «the Pervomaisky porcelain style is the style of the "oriental ornament" in the first place». Various types of oriental assortment decoration were gradually setting up at this factory (Yaroslavl Region, Pesochnoye settlement) – from such decorative elements as «moushel», «grapes» and «Kashgar (Chinese) print» typical for Kuznetsov’s factories in the end of the XIXth – the beginning of the XXth century to original works of authorship in 1960–1980s.

New decorating methods originated both based on reinterpretation of the old patterns and expressive means of Russian porcelain and by means of creative adoption of other folks’ culture. The motives of Turkish shawls, Uzbek embroidery patterns, Kazakh felt ornaments and Turkoman carpet design were used in decoration of porcelain articles. It was facilitated by maintaining and developing intercultural communication, exhibitions and artists' creative trips to the Central Asia.

 Floral ornament has always been dominant in porcelain decoration. Peonies, clove pinks, tulips and roses are readily recognizable notwithstanding the stylization, with various leaves located on their sides against white background or surrounded by bright coating. Pervomaisky factory craftsmen used big ornamental elements: pepper, pomegranate, juicy peaches, bunches of grapes, cotton bolls. Round floral rosettes with picots or scalloped rosettes split into segments borrowed from carpet and embroidery patterns were quite numerous in porcelain decoration. Artists also created narrative paintings built on book-miniature motives and articles of secular nature featuring animals, hunt and feast scenes. Some paintings included landscape scenes with architectural elements and Soviet symbols.

Resting simultaneously on Russian traditions and national traits of the East the artists did not fully imitate anything alien, already-present, but created their own ornamental stylistics based on picturesque interpretation of oriental ornamentation.

**Korotchikova Polina**

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State Museum of Oriental Art

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**Persian Reverse-Glass painting from the collection**

**of the State Museum of Oriental Art**

Reverse-Glass painting is a special area in the Iranian art of the XIX century, undeservedly overlooked by specialists. The collection of the State Museum of Oriental Art contains 45 items made in this technique. Most of them contain images of Europeans, or copies of works by Western masters. The subjects and the technique of the objects embody European line in Qajar cuture. On the other hand, the manner of painting and the area of using such products show their Eastern origin. Thus, the study of Persian glass-painting allows us to add new information to the study of the interpenetration and mutual influence of Western and Persian in the Iranian culture of the XIX century.

**Krinskaia Zoya**

Researcher, National Museum of the Republic of Tatarstan

(Kazan)

 **«Famille Verte» Barber's Bowl: One Exhibit Attribution**

China is the birthplace of porcelain, this country was its sole supplier for a long time, and porcelain itself was considered a rare, exquisite and precious material.

Back in the XVIth century, the Dutch East India Company became the first major importer of Asian porcelain to Europe. The fashion for these outlandish products almost immediately swept Europe – Chinese porcelain could serve as a magnificent gift, the monarchs put together entire collections and created «Chinese halls» in their palaces.

Since the XVIII century, Europeans began to order porcelain, decorated according to their own drawings and models. There were a series of heraldic dishes and barber’s bowls made in China for European buyers; they have been popular for a long period, since the palettes used in the decor were fashionable at different times, for example, some products belong to «famille verte» («green family»).

The heraldic barber’s bowl (or basin) donated to the National Museum of the Republic of Tatarstan along with the collection of Andrei Likhachev, a famous Kazan researcher and collector, is decorated in this palette. This bowl has become one of the most interesting and impressive museum exhibits.

The absence of a mark, unknown coat of arms and inscription as well as the inventory of A. Likhachev's collection transferred to the museum that indicated that it was a Dutch-made bowl of the XVIIIth century for a long time compelled to consider this magnificent piece of decorative art as a European work. Nevertheless, obvious Chinese motifs in the design of the basin raised doubts among the museum researches.

We made an attempt to fill this gap. We carried out the attribution of the basin, revealed the artistic features of this exhibit and determined the true origin of the barber’s bowl from the collection of the National Museum of the Republic of Tatarstan.

**Krol Alexei**

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**Balachonova Ekaterina**

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**Ethiopian Diplomatic Gifts from the Victor F. Mashkov collections in the Research Institute and Museum of Anthropology,**

**Lomonosov Moscow State University**

Two collections of ethnographical objects gifted to the Russian Emperor Alexander III and Tsesarevich Nicholas Alexandrovich by the negus (monarch) of Ethiopia Menelik II and crown prince ras Makonnen are kept in the Research Institute and Museum of Anthropology, Lomonosov Moscow State University. Russian officer Viktor F. Mashkov delivered the gift in 1892.

The present talk is devoted to the history of the Mashkov collections and description of object gifted to the Russian Emperor and Tsesarevich.

**Ksenofontova Irina**

Senior Researcher, State Museum of Oriental Art

**Horn Vessel from the IVth Ulyap mound - Iranian traditions in the North Caucasus**

A golden horn-vessel with a nozzle in the shape of a panther’s head (middle of the Vth century BC) was discovered during excavations of the Caucasian Archaeological Expedition of the State Museum of Oriental Art under the direction of A.M. Leskov at the Ulyap burial ground in 1982, located near the village of Ulyap (Republic of Adygea). The vessel was found on the site of the ritual complex of mound 4, along with other objects. Cups like this golden vessel are known among the toreutics made in the workshops of the Achaemenid Iran, which had very ancient traditions both in techniques and in the decoration style. Similar in shape, nozzle decoration and ornamentation vessels were found in the habitats of the barbarian tribes of southern Russia. Some of them are close both in form and in the style of the nozzles (for example, the Ulyap jar and goblets from the so-called "Maikop treasure" stored in Berlin). Consequently, these things could be done in the same workshop. Perhaps there was a center or a workshop in the Kuban region where both horn-vessels and various jewelry were produced.

There is an indirect evidence found on the ritual site of mound 1 of the same burial ground - golden pendant in the form of the head of a panther or a lioness. It could be a bar for the nozzle of the next vessel, which was turned into a jewellery. The same plaques were found in Ulyap mounds 1,4,5. What’s more, another evidence is a detail of the ornamentation of the edge of the “Maikop treasure” cup. It is a frieze with soldered gold plaques in the form of “moose” figures. Identical plaques were found in large numbers and in Ulyap mounds 1,4,5.

And, finally, finding of the two bronze stamps for making gold plaques and amphora-shaped pendants on the ritual site of the mound 5 is the most compelling evidence of the existence of a workshop in this region.

**Kullanda Maria**

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**Vanyukova Darya**

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**Asyut and Istanbul: late XIX century ceramics**

The 19th century in European history is the heyday of a travel culture. Tourists equipped with the guidebooks turned theirs steps to exotic Eastern countries, the most attractive due to the comfortable climate and plentiful history. Travelers wished for imprinting their impressions in the form of souvenirs, forming an art market for items that were created by local craftsmen taking into account the European taste. One of the striking examples of such kind is the red- and black-coated vessels and small plastic objects, which were created by masters of the Egyptian Asyut at the end of the 19th century.

At the same time, handicrafts targeted at the local consumer also followed European fashion. For example, the ceramic production of Istanbul's Tophane combined eastern and western features in forms and décor, being demaned even among the ruling elites.

Specimens from two artistic centers are related not only by a similar way of creation: molding in the form, carving and stamped ornaments, but also by some stylistic similarity. Thus, the main topic of the paper is the problem of the origins of this phenomenon and possible connection between Asyut and Istanbul ceramic schools of the late 19th century.

**Kutsenkov Petr**

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(Moscow)

**Ethnographic research as a field of intercultural**

**Contacts: Desplanges – Griaule**

Europeans started to collect the information about Dogon only at the very end of the 19th century: French captured the city of Bandiagara in 1893. Lieutenant Louis Desplanges was the first who examined Dogon Country in February-June 1905. He brought about fifty objects of art from there and made a detailed description of his journey under the title “Le plateau central Nigérien: une mission archéologique et ethnographique au Soudan français” (1907). Thus, the first expedition left the most noticeable mark in the historiography of the Dogon.

In 1931, 1935 and 1938 three expeditions to the Dogon Land were undertaken by M. Griaule; D. Paulme and D. Lifchitz were there in 1935; S. de Ganay and G. Dieterlen - in 1937. Finally, after World War II, a major event took place in the history of Dogon research, and in the history of Dogon itself: the book by Marcel Griaule, “Dieu d'eau. Entretiens avec Ogotemmêli” was published. As a result, interest in Dogon culture increased sharply throughout the world.

The books and papers of Griaule and his school completely displaced the first ethnographic description of the Dogon made by Louis Desplanges not only from mass culture, but even from academic studies. Though Desplagnes work continues to remain valid today with other works on ethnography and culture of this people.

By the end of the seventies of the last century, it was found that in the publications of the Griaule School too many facts are incorrect. It should also be noted that the methods by which the French collected their ethnographic collections sometimes only slightly different from depredation. As a result, in order to dispel the Griaule’s “Dogon mirage”, it would be most reasonable to follow his own recommendations and catalog facts and objects instead of creating new theories.

**Lavrentyeva Nika**

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**From Egypt and back. Stylistic trends of the 25th dynasty**

The period of the 25th Kushite dynasty (c. 760–656 BC) is the time of the reign of the kings who came to Egypt from the South – from Nubia. Nubia has traditionally been a zone of Egyptian influence, but has not been a part of the traditional Egyptian state. However, the Nubian culture over time was so deeply felt the influence of Egyptian culture, and, when the situation changed and the Egyptian state became sick, they went to Egypt to bring it up after the III Intermediate period so that the god Amun could return to his own country. The rulers of the Kushite dynasty took the Egyptian throne, and the forms of art were not simply adopted by them, but they used archaic stylistic forms to present the images of the new rulers. Moreover, the choice of style was carried out consciously - this is legitimization of the foreign dynasty, and the use of more suitable for them "brutal" forms. The ancient historical tradition records that after putting things in order, the Kushites left Egypt and returned to their place. The next 26th dynasty, which is called the “Sais Renaissance”, which is characterized by the turn to the origins of Egyptian culture, stylizing monuments under the Old and Middle Kingdom, to revive it, continued the line begun by the previous 25th dynasty.

**Levchenko Arina**

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**The ikunisi stick as an important source in a cultural anthropology**

**of the Russian Far East**

The genesis and heritage of the Ainu culture are some of the most controversial issues in the cultural anthropology of the Far East. The Ainu culture had formed as a result of adaptation to the island environment during a complex interaction with various ethnic groups of the region. Moreover, due to comparative isolation, it has many specific features.

The peculiar, but extremely important source for the reconstruction of the traditional Ainu culture is Ikunisi. Ikunisi (ikupasuy) is a stick-mediator for communicating with the gods, carved in wood. Along with Japanese, Russian museums have the largest collections of ikunisi (several hundred storage units). They are represented in the collections of Russian museum of Ethnology, Kunstkamera (MAE RAS), as well as the Sakhalin Regional Museum. Ikunisi are often described as "holder for mustache". Their everyday purpose is to hold a mustache while drinking sake from the bowl. The cult function of ikunisi is convey the prayer to the gods (Kamui).

Based on the analysis of plots and motifs presented in Ikunisi, we can differ the following:

1. Ikunisi – a source of gender reconstruction in Ainu culture. Since these objects were considered male, they reflecting a "masculine look" at the Ainu world. In all cultures of the Amur-Sakhalin region, woodcarving is a male form of art, but in the case of Ainu it is distinctly superior exceed the female art in the number of plots. Among them, the most common are scenes that were part of men's responsibilities.

2. Ikunisi – a source for landscape and anthropological research. In particular, they reflect both the common Ainu ideas about the natural space and its regional features (Sakhalin, Kuril, etc.).

3. Finally, Ikunisi is used to reconstruct the cults and beliefs of the Ainu. This direction in Ainu ethnology is important, but perhaps the most classical.

**Makarova Vera**

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(Ufa)

**On the establishment of the Museum of the Peoples of the East in Ufa.**

**Turkestan expedition of 1920**

Shortly after the revolution and the Civil War in Ufa, the process of organizing new and reorganizing old museums began. The process was in the nature of instructions from above. The People’s Commissar of Education, to which the museums obeyed, authorized these events, not really delving into the availability of resources.

One example of such an experience was the Museum of the East. In October 1929 representatives of the new Government and national intelligentsia, the committee on the organization of the historical and social Museum of the Peoples of the East, collectively selected the leaders of the new museum. Z. Shakirov was elected as the Director, it was decided to invite the linguist G. Vildanov to manage the funds. For the decoration of the museum, the candidacy of the artist K. Davletkildeev was proposed.

It was decided to open the Museum of the Peoples of the East in a separate building, in the premises of the former Metropol Hotel (now Ufa, 4 Lenina St.). A graphic plan was drawn up and orders to transfer the exhibits of the Ufa Provincial Museum to a new unit were given. Six months later, expeditions to Turkestan were organized to acquire a representative collection of the culture of the peoples of the East.

For this purpose, day laborers were accepted into the staff: artists G. Gefel, E. Tyulkin and ethnographer N. Kolesnitsky. Probably, G. Vildanov should have gone on an expedition: he subsequently compiled a report on materials brought from the expedition.

Thanks to one of the documents of the People's Commissariat of Education “List of exhibits available in the Bashkir Central Museum of Local Lore relating to Central Asia”, we can get a fairly complete picture of the receipts of the newly organized museum. The collection included objects of cultural heritage of the peoples of Central Asia: utensils, historical weapons, military equipment, fabric samples, clothes, hats, ceramics, leather, musical instruments – 214 items totally. Items date back to the 16th - 19th centuries. During the trip, the artists painted 50 paintings in watercolor and oil. Thanks to them, you can trace the route. They traveled to Tashkent By rail, and then moved to Samarkand. They painted the surroundings, types of population. The remaining materials of the emerging exposition were removed from the Ufa Provincial Museum.

As a result, the Museum of the Peoples of the East was not opened. And the collection of the Turkestan expedition is now part of the collection of the National Museum of the Republic of Bashkortostan, which has yet to be studied.

**Malykh Svetlana**

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**“Non-Meroitic” art of Meroe: perception of the Hellenistic-Roman art culture in the African kingdom**

The Meroitic Kingdom (the second half of the 6th century B.C. – the middle of the 4th century A. D.), which was the southern neighbor of Ptolemaic and Roman Egypt and occupied extensive area of modern southern Egypt and the main territory of modern Sudan: from the 1st cataract of the Nile to the watersmeet of the Blue Nile and White Nile, and according to the latest data, may have stretched somewhat south, including Sennar. Considering the geographical location, it is natural to believe that the kingdom of Meroe was under the strong influence of Egypt, which is also explained by the established historical tradition, when Nubia was under the rule of the Egyptian pharaohs for a long time. Nevertheless, the Meroitic art monuments and objects of decorative art demonstrate not only African and Egyptian features, but also the significant influence of the Graeco-Roman tradition, which interacted to the shape and decor of architectural monuments, sculptural compositions, the themes and style of temple paintings and pottery ornaments. Which way could borrowing go? Was this copying by local masters of foreign models, or did Greek and Roman masters work with the Meroitic rulers? What role did Egypt play in this influence, or were communications bypassing the northern neighbor along sea and caravan tracks? Was the fashion of Hellenism only the prerogative of the capital nobility or affected to the all segments of the population? The report discusses all these issues and makes assumptions about the possible ways, causes and degree of influence of “Western” art on the art culture of the ancient African kingdom.

**Maykova Nadezda**

Head of Collection Management Department of Peter the Great Museum of Anthropology and Ethnography (Kunstkamera) RAS

(Saint Petersburg)

**Sergey Alexeev's "Instagram":**

**Japan of 1904-1905 as viewed by the prisoner of war**

Sergey Andreevich Alexeev has built one of the biggest Japanese arts and crafts collections kept in MAE RAS. Nevertheless, his life history still has many blank spots. Born to a family of lower-middle class, he had risen to the rank of colonel of 145th Infantry Regiment, was decorated with orders and the St. George's Weapon and fell in World War I. The Russo-Japanese War became a starting point for his impressive collection. At that time, S. Alexeev was in the rank of junior captain. During the very first days of the war he sustained a concussion, was taken prisoner and brought to Japanese concentration camp in Matsuyama, then moved to Shizuoka camp. At the time Japan wished to be seen as a civilized nation and abided the 1899 Hague Regulations, therefore the camps was known for their lenient and humane treatment of the Russians. POWs got sufficient medical care, were able to exchange letters with their families, receive money and packages from home. The officers lived apart from the lower ranks and were allowed to move around relatively free and see famous and recreational places. They were able to learn about the country, which was pretty much out of Russian society eye but rapidly became a formidable force of the Far East.

After the Treaty of Portsmouth was ratified, S. Alexeev came home and returned to service in his old regiment moving up the ranks. He brought with him his large collection of applied and fine arts, including paintings, chinaware, wood handicrafts, prints, as well as numerous postcards and commercial photographs – most popular mementos of the time. After colonel's sudden death the collection under his will was donated to the museum altogether with an album, containing S. Alexeev's personal photographs, taken during his stay in concentration camps. These images successively tell us his story in Japan, where he lived, what he saw, what he did and how he came to appreciate the country he got rather suddenly acquainted with.

**Melchenko Anastasiya**

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(Moscow)

**The First Western Luristan Bronzes Collections: Gifts and Acquisitions**

Concering the bronzes of Luristan (North-West Iran, 12th – 7th centuries BC), a situation has historically developed that numerous and most characteristic works (mostly having the status of unknown provenance) comprised collections of not Iranian but Western museums. Initially behind these processes were both influential European and American dealers and collectors who bought up “fashionable” products in Iranian antique markets, as well as pioneer archaeologists forced to acquire bronzes at bazaars after unsuccessful scientific expeditions. In fact, these people discovered the original bronze objects to the Western world and formed the face of Luristan culture in the Old and New Worlds. Although today almost every major Western museum has a collection of Luristan bronzes, it is the first collections that are truly valuable, based on monuments acquired by private collectors and subsequently donated or sold to museums until the 1950s, a time when fakes had not yet surged to the antique market (and there are relatively few). This report is devoted to an overview of these collections and the issue of their formation, to individual items transferred as gifts to museums, to the names of the people by whom they were created.

**Milere Kristine**

The Latvian Academy of Culture, Exhibition Curator at the Art Museum RIGA BOURSE (Foreign Art Department of the Latvian National Museum of Art)

**Artists and their Collections**

**The Latvian National Museum of Art Asian Art Collection Example**

Latvian National Museum of Art has an Asian Art Collection with Chinese, Japanese, Indian and Southeast Asian art objects. The largest part of it consists of various Chinese and Japanese artworks – graphic art, porcelain, ceramic works, textiles, lacquerware, metal, ivory, wood objects, etc. Most of the artworks in the collection are from the end of the 19th century and the first half of the 20th century with few objects dating back to the 16th and the 17th century. The second half of the 19th century and the first half of the 20th century was also the time when Latvian artist were starting to get intrigued and fascinated with Asian art by starting to collect different items. There collections are not big, but they play a great role in showing the art life and art influences during this period. The Paper will focus on the Asian art object, which came into the museum’s collection through different Latvian artists such as Gederts Eliass (Ģederts Eliass, 1887–1975), Teodors Zalkans (Teodors Zaļkalns, 1876–1972), Gustavs Skilters (Gustavs Šķilters, 1874–1954) and others. The author of the paper will not only tell about the objects from the collection, but also show how Asian art influenced these artists and their art.

**Prokhorova Elena**

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History of Material Culture and Ancient Art Department

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(Moscow)

**Handles with anthropomorphic images on vessels from Ancient Chorasm**

In the State Museum of the Orient Art there are two fragments of handles for vessels with anthropomorphic images in the form of a female head. It came to the Museum from the excavations of the Khoresmian archaeological and ethnographic expedition. Handles with anthropomorphic images are a special category of objects among Khoresmian finds, as they have a territorial and chronological framework. Nowhere, on the territory of Central Asia except in Khoresm, this category of objects is not found. The period of their existence is limited to the IV–II centuries BC. The main prototypes of Khoresmian vessels are metal jugs of Achaemenid Iran.

And the anthropomorphic images on the handles in the form of a female head find parallels in the Hellenistic complexes of Thrace. The iconography of the images complies with canons of anthropomorphic female terracottas of Khoresm in the last third of the 1st millennium BC.

**Roslavtseva Lidiya**

PhD**,** Senior Researcher, Department of Caucasus, Central Asia,

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State Museum of Oriental Art

(Moscow)

**The contribution of G. V. Korsunsky to the formation**

**of the Caucasian collection of the State Museum of Oriental Art**

In this report we would like to call to memory of undeservedly forgotten young scientist who worked in the Museum for only a few months in 1937, and formed the main and most valuable part of the Caucasian collection.

Georgy Vladimirovich Korsunsky graduated from Moscow State University, faculty of Ethnology. Besides several European languages, he knew Georgian that was very important for the museum. Having an extensive circle of acquaintances among the creative intelligentsia of Georgia, he immediately organized a research and procurement expedition to Georgia and Armenia, resulted with 260 museum-level specimens.

Thanks to his activity, the collection was replenished with samples of sewing, woodcarving, embossing, costume details of the 18th-19th centuries, sculpture, painting, graphic arts and copies of frescoes made by professional restorers in a number of Georgian monasteries.

We include a detailed report of G. V. Korsunsky's expedition to the Caucasus. We also provide the text of the discussion about the items he had bought.

To our regret many works, primarily paintings of famous artists, wеre rejected by the State Procurement.

As a result of the formed public opinion, the young scientist was forced to leave the museum. And in April 1938, he was arrested on false charges. His further fate is unknown.

**Polina Rud`**

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(Saint Petersburg)

The MAE RAS collection contains albums of Chinese export watercolors on pith. Tsarevich Nikolai delivered items to St. Petersburg at the very end of the XIX century from his trip to Asia in 1891-92. Similar images showing the main occupations of Chinese people of various social groups, clothing, household items, penalties, etc., have gained popularity among foreigners coming to the southern ports of China in the second half of the 19th century. The report is devoted to several aspects of the study of paintings. First, this is an interesting collection story and a description of the thematic variety of images. In addition, despite the sufficient number of such items in the collections of scientific institutions of the Russian Federation, the history of creating paintings on pith paper in Russia is not well understood. The author managed to collect material about workshops involved in the manufacture of such paintings for sale to foreigners. Of great interest are the plots/subjects of paintings, many of them reflected in the design of other works of Chinese export art of the XIX century - products from porcelain, lacquer, fabrics, etc. The study of the plots of the paintings gives an idea of the information that enlightened Europe received about China, what stereotypes about the life of the Chinese were formed. Unfortunately, paintings on pith, which won astounding popularity, by the end of the XIX century almost completely lost their information content and turned into only a decorative souvenir.

**Semenova Valeria**

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(Saint Petersburg)

**Traditional handicrafts of Harar:**

**orientation towards the outer market (on the** **materials of the collections of Museum of Anthropology and Ethnography, St. Petersburg).**

Harar is a Muslim city on the east of Ethiopia. Material culture of Harari people differs from the typical Ethiopian that is strictly Christian. The Harari are the urban population of the city pf Harar. Their ethnography as well can be characterized as specific urban. But at the end of the 19th cent the Christian emperor Menelik the Second incorporated this area to his expanding realm. This event resulted in some changes of traditional culture, the objects of which were changed over to the status of the harari symbol. On the other hand, much of them were produced as souvenirs. The person of French poet Arthur Rambo who lived in Harar in the 1880th contributed to the growing touristic interest to Harar. The handicraft societies were reoriented for the trade needs of the souvenir production. In particular, those of the basketry unique for Harar. Russian poet Nikolai Gumilev gathered the collection of the Harari baskets for the Museum of Anthropology and Ethnography. Later, in 2008 the Harari baskets were also bought for the collections during the expedition of the Museum dedicated to Nikolay Gumilev and his trip to Abyssinia. The same process concerned the women jewelry that is produced in the worse manner because of wide spreading through souvenir market even in Addis Abeba and international airport. The attribution of these two types of objects in the Harari material culture indicates that the basketry is still remained in the social life of Harari ethnography, in equal measure being significant in the touristic market. The second one – jewelry – lost its quality in producing. Being mass-produced, they were absolutely eliminated from museums’ and collecting spheres.

**Serkina Galina**

Curator of oriental carpets and tents collection of

The State Hermitage Museum

(Saint Petersburg)

**On one of Selim III’s gifts to Catherine II**

After the conclusion of the peace of Iasi after the second Russian-Turkish war under Catherine, a Turkish Ambassador was sent to the Empress with gifts. The gifts included a ceremonial tent, or rather a tent complex, several parts of which are currently on display.

The color scheme and technique of the tent testifies that such pieces were made exclusively for members of the dynasty and the main persons of the Empire. Therefore, such a gift also shows how important the figure of the Russian tsarina was for the Turkish Sultan.

**Shandyba Sergei**

Senior Researcher of The State Museum of the History of Religion

(Saint Petersburg)

**“Strange gods” or**

**Problems of studying Japanese iconography in the Middle Ages religious discourse context (on materials from The State museum of the history of religion)**

The Middle Ages are interesting and difficult period in the Japanese religion history. In socio-political terms, amid increasing differences aristocracy and military families, steps are being taken to develop an ideology centered on the imperial regalia, and as Buddhist attributes, such as the power of the Buddha or nyoirin (Chintamani). Native and non-native beliefs were fused in the field of tantric ideology: Indian astrology, Chinese cosmology and Japanese mythology.

At this time, Buddhism experienced a significant influx of Hinduism. In both art and religion, the influence of India was overwhelming. Secondary Buddhist characters, an unprivileged class of deities, who until then held a relatively peripheral position in Buddhism, come to the fore, both in the Buddhist ritual and in art. Researcher Yamamoto Hiroko called them "Ijin" – strange gods. These are, first of all, all kinds of deities, vidya rajas, demonic and angry entities that have Indian genesis and are included in Mahayana Buddhism.

The "conversion" of the Indian gods to Buddhism led to the impoverishment of their mythological personalities. And yet they regained their full power in Japanese esoteric Buddhism, in particular, through the development of secret rituals and the veneration of individualized gods – besson. This greatly expanded the range of possible plots and compositions, which included various combinations of deities based on ritual practice and the processes of integrating local beliefs into the Buddhist concept.

At this time, emerging so-called “medieval mythology”. That is, new ties of Japanese deities with the Buddhist pantheon were built, and thereby transforming the ideas embodied in Japanese myths.

Religious art of the Middle Ages acquires internal complexity, becoming more and more speculative. The external form becomes more and more a sign, and the sign acquires density, often occupying a central place in works of Buddhist art.

**Shchetina Maria**

Senior Researcher of the Department of Foreign art

Saratov state Art Museum after A. N. Radishchev

(Saratov)

**"Madonna and Child" statuette from the collection of the Radishchev Museum as an example of the mutual influence of cultures of the East and West**

The statuette «Madonna and child» entered the Museum in 1928 from the Leningrad branch of the State Museum Fund as «German master of the late XVI century».

The work is executed, no doubt, by a very experienced Carver but, at the same time, produces an ambivalent impression. The iconography corresponds to the traditional canonical image of the Madonna. However, the strong curve of The Madonna's right hand and the interpretation of the folds of her cloak differ from the manner of European masters.

Martha J. Kryzhanovskaya (Hermitage) drew attention to the similarity of our work with the works performed in the Portuguese colonies in India by local masters on European models. These figurines have a very peculiar and easily recognizable type of face: a wide oval with regular features, widely spaced almond-shaped eyes, half-closed eyelids, a firm small mouth, with a slightly protruding lower lip over a steep chin.

The strong curve of the right hand of the Madonna, atypical for the works of European masters, is often found in painting and sculpture in India.

The manner of draping The Madonna's cloak around the figure-thrown over the left shoulder, it falls diagonally on the back to the middle of the right thigh and rises again to the left shoulder in front, also more reminiscent of Indian Sari than European clothes. In the traditions of Indian sculpture, the folds of the cloak are also executed – parallel, flexible, but at the same time very rigid, as if corrugated.

«Madonna and child» from the collection of our Museum gives a figurative idea of the style and nature of the works created in the Christian Eastern colonies.

**Shishkina Galina**

Sinior Researcher of the Far East, Southeast Asia and Oceania Department

State Museum of Oriental Art

(Moscow)

**Hiroaki Miyayama: “Genji monogatari”, interpretation of images**

In 2013 Japanese artist Hiroaki Miyayama presented a series of 55 color-etching prints to the Oriental Art Museum. They were created on the subject of “Genji-Monogatari”, a Japanese novel of the early 11th century. The artist gave his author's vision of individual themes and characters of the famous work. His interpretations, laconic but extremely expressive, are distinguished by the originality of individual conceptualization. Hiroaki Miyayama created a new vivid pictorial version of the classic novel, in which he, using a complex printing technique, expressed his attitude to such eternal themes as love, beauty, human feelings and relationships.

**Shulga Daniil**

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**The Burial Groung At The Aolunsumu city-site as a comprehensive source for the study of Nestorians in the Yuan era**

The burial ground near the Aolunsumu city-site (Darkhan-Mumingan khoshun of the Baotou urban district, Inner Mongolia, PRC) is located about a kilometer northeast of it. Several hundred burials were detected here (the exact number is difficult to establish in part because of the lack of the necropolis clear layout). On the graves surface there are low stone rings of 3–6 m in diameter. During the excavation stone plates with weakly expressed grooves were discovered. Perhaps these are Nestorian gravestones been eroded. Some of the plates are better preserved; a characteristic floral ornament with Christian symbols can be traced on their end.

In 1974 one of the most representative burial rounds was discovered. The stone ring diameter is relatively small - 3.2 m. The grave is a vertical pit with a depth of 2.2 m. The burial place was robbed in the Middle Ages due to which a large number of stones fell into the infill. Judging by the numerous of preserved bricks the burial chamber was built precisely from them. Fragments of birch bark which Chinese researchers interpreted as insoles were discovered. To the north of the burial ground a broken tombstone 1.2 cm high and 0.4 cm wide was found. It has a trilingual inscription (in Chinese, Mongolian and Syriac) and an image of a cross. The hieroglyphs are arranged in two rows, the text reads: “亡 化 年三十 六岁 ， 泰 定 四年 六月 二十 四日”, which can be translated as “Died at thirty-six on the Taiding-di reign twenty-fourth day of the sixth month of the fourth year". We recall that he reigned in 1323–1328. The deceased belonged to the Ongut tribe, his name in Chinese is "阿 兀 剌 编 帖木 郏 思" (Awulabian Temujiasi). He made a good career and for a long time had the title of Darugachi, apparently he controlled non-Mongol officials in the capital suburbs [1, p. 202–203].

Thus, little-known in domestic science burial ground from khoshun Darkhan-Mumingan gives us not only archaeological, but also epigraphic sources of the study of Christianity in Northern China which made a long way from the Eastern Roman Empire to the Celestial Empire.

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**Sidarovich Vasili**

Museum of the History of the City of Minsk, leading researcher

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**Cabinet in the Shibayama technique from the collection**

**of the Museum of the History of the City of Minsk**

In 2018, a cabinet made using the Shibayama technique, a unique example of Japanese furniture art from the Meiji era (1868-1912), replenished the collection of the Museum of the History of the City of Minsk. Oriental art at the turn of the XIX–XX centuries is poorly represented nowadays in the museum space of the Republic of Belarus and is limited, first of all, to the works of decorative and applied art. This gives a reason to call the presented object like one of the most interesting of its kind. Despite the primary attribution of the cabinet, its further research remains important and include, first of all, art history research, determination the list of materials, used in the production, and localizing the manufacturer’s workshop. In respect that the presented object is using in the museum space, the question of the history of existence, functional purpose and its connection with similar monuments of material culture is acute. According to the author, the item presented is an example of «art for export» and was made in one of the Japanese workshops by order of a European, who visited the country «of the rising sun» at the turn of the centuries. At the end of the 19th century, many items were produced for export, small-sized genre paintings, photo frames, watchcases, and screens appeared. The most significant items of «art for export» were carved cabinets, made of precious solid wood, decorated with many panels using the Shibayama technique, used for the first time in the 18th century.

**Sinitsyn Alexander**

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(Saint Petersburg)

**Japanese Saddles in the Tsesareivich N. A. Romanov Collection**

**(MAE RAS)**

The Japanese collection of the MAE RAS numbers four Japanese saddles of the yamato-guro type, also called gundzin-gura – «warrior saddles»; the acquisition of two of them dates back to the collection of Russian Crown-prince Nikolai Alexandrovich Romanov. These saddles can be viewed not only as an integral element of the military culture of the samurai class of Japan, but also as highly artistic example of traditional Japanese decorative and applied art. The manufacture and decoration of such saddles applied a whole set of materials, such as Japanese oak or mahogany wood, smoked and tanned deer leather, suede, steel, soft non-ferrous metals and alloys, silk, brocade, braided silk cords and hemp fiber cords, golden urushi lacquer, ivory or tusk, mother of pearl, as well as other materials, including rice husks or horsehair for stuffing saddle pillows.

A variety of ornamental techniques were used, including wood, bone, lacquer and metals carving, exquisite lacquering techniques combined with inlay and applique in different styles. For this reason, antique Japanese saddles appear as very valuable exhibits for world museumы and private collections.

Both saddles from the N. A. Romanov collection are provided with sets of kura-no baju fittings including the hadа-zuke and aori leather pads, abumi stirrups and other details. Both saddles are signed, i.e. have signatures (mei or kao) of the producer and the date of manufacture, what allows us to consider saddles as historical evidences of a particular era. Unfortunately, the preserved museum documents do not indicate the names of their donators or the source of the acquisition, but we hope that further research of Japanese archival materials would answer these questions.

**Stoliarova Ekaterina**

State Museum of the History of Religion researcher

(Saint Petersburg)

**Collection of flat leather figures of Kerala:**

**ways of entering to museum fund**

The report deals with the collection of traditional leather figures of southern Indian state Kerala theatre "tolpava koothu", the sources of income to the Museum of history of religion, distinguishing features of the performances and their role in religious ritual.

There are five puppets of "tolpava koothu" tradition in Indian collection of the Museum of religion history: Sita, Ravana, Rama, Hanuman and Ganesha (XX-XXI centuries). They came into the Museum collection by purchase in 2015 (Lakshmi gallery, Moscow) and 2019. The figures of Ravana and Sita were purchased from the head of the troupe in autumn 2019 at The X International festival of puppet theatres in Moscow, and present traditional art examples of several generations Kerala artists.

The performances of «tolpava kuthu» theatre (“performance of leather figures”) are dedicated to the goddess Bhagavati and take place on specially designed stages in front of her temples, telling about the life of Prince Rama from birth to coronation. Flat theatrical puppets are made from the skin of various animals. They are driven by bamboo or cane sticks, and the screen is a tightly stretched white cloth with a backlight. The annual festival dedicated to the goddess begins with the raising of the temple flag, hundreds of oil lamps illuminate the temple and its surroundings during the evening puja to the goddess, and all process is accompanied by music. The traditional oil lamp “tukku-vilaku” is lit by the brahman of temple from a lamp burning in the shrine of goddess, then twenty-one lamps on the stage are lit from its flame.

Traditionally "tolpava koothu" artists perform South Indian version of “Ramayana” near the temples from January to May. However, in the late seventies of XX century the repertoire began to be replenished with new subjects (the life story of Mahatma Gandhi, Jesus Christ, episodes from “Mahabharata” and “Panchatantra”, various modern subjects: family planning, environmental protection, etc.), and this art form went beyond the temple.

**Sudya Svetlana**

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(Chelyabinsk)

**The Chelyabinsk State Museum of Fine Arts’ Collection of**

**Chinese Propaganda Posters of the 1950s**

The Chelyabinsk State Museum of Fine Arts contains more than one hundred posters, published in Beijing and Shanghai in the 1950s.

Propaganda poster is a unique phenomenon. They were in great demand throughout the entire 20th century. A poster’s potency is in its plainness, expressiveness, ideological precision, and simplicity. Leaders of the People’s Republic of China communicated their main directives to citizens through propaganda posters. Bright and optimistic, they called for creation of the new polity.

Major themes of posters at the time were productive labor for the good of the Motherland, friendship with the Soviet Union, strengthening and honoring of the people’s army, education and enlightenment, establishment of legal relations, campaign for peace, raising children as new citizens in the spirit of the revolution.

A propaganda poster is not only a political phenomena, but also an art object. In that respect there are two Chinese poster styles. One of them was created by dozens of artists who had been trained by Soviet professionals. For this reason, so many of those works are similar to Soviet posters of the same period. Their only difference is that the people they portray have Chinese facial features and their faces are full of joy and happy awareness of people who are endeavoring to build a new life.

The other style is Chinese woodblock printing (folk art, a New Year picture, níanhùa) transformed into a political propaganda tool. These posters typically portray an event through elaborate pictures with many interior details.

While posters have a large circulation, their lifespan is short. Today, it is difficult to find reminders of that grandiose epoch. It makes our poster collection even more valuable from a historical perspective.

As a fine arts museum collection the Chinese propaganda poster collection is an extremely important source for research of defining characteristics of Chinese visual arts evolution.

**Titova Maria**

Junior research associate of the Roerichs Museum

(The State Museum of Oriental Art branch)

(Moscow)

**Emeralds of the Great Mughals - from European gifts of India**

**to the Indian trophies of jewelry houses in Europe**

Gemstone carving is an aspect of the jeweler’s art that reached its height in India under the Mughal Empire. The Padishahs of the Mughal realm owned collections of precious stones decorated in relief with floral ornament and verses from the Koran. The Mughals' favorite precious stone was the emerald. Stunning examples of gigantic carved emeralds, with reliefs of a high degree of artistic perfection, have come down to us from the late sixteenth century and are called Mughal emeralds.

However, the first emerald deposit in India itself was only discovered in the twentieth century, and, prior to 1943, reports that emeralds had been discovered in India were never confirmed – even though other varieties of beryl had been mined in India since ancient times.

In the mid-sixteenth century, Spanish conquistadors in South America discovered the Chivor and Muso emerald deposits near Bogotá, which they had founded in 1538. The gems found in the Colombian mines were distinguished by their large size and their excellence in qualities such as color and transparency.

After opening the sea route to India through the Pacific Ocean and the Philippines, Spanish merchants presented emeralds as a gift to the Padishahs of the Mughal Empire. In the hands of stone-cutting masters at the Indian court, these gigantic emeralds turned into unique pieces of jewelry.

In the late nineteenth century, during the reign of Queen Victoria, Mughal emeralds became a colonial trophy for the English nobility, as well as material and a source of inspiration for the founders of such famous European jewelry houses as Tiffany, Cartier, Boucheron, Chaumet and Bulgari. The history of the Mughal emeralds continued in European jewelry of the new Art Deco style.

**Vaganova Irina**

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(Yaroslavl)

**Between West and East. K. F. Nekrasov and his Oriental collection**

Well known, that the Oriental collection of Konstantin Fedorovich Nekrasov was acquired by the Museum of the Oriental Art in the fall of 1918 among the first collections, with the active participation of Pavel Pavlovich Muratov. Pavel Muratov, an art critic, essayist, writer, had a great influence on the aesthetic views of Konstantin Nekrasov as both a publisher and a collector. They were connected not only by cooperation and joint spiritual quests, but also by strong friendship. They met in the fall of 1911, when Nekrasov opened a book-publishing house. Nekrasov wanted to publish Western European authors, but first he published Beckford's Arabian tale, “Vathek”, highly recommended by Muratov. Muratov also wrote an introductory article for “Vathek”. This way the theme of the East entered the life of Nekrasov. In the summer of 1913, Nekrasov made a trip to Tiflis, and in the spring of 1914 traveled to Persia, visiting excavations of ancient city of Rhea. «The East is good untouched, European civilization spoils it ...», wrote Nekrasov from Persia to his future wife.

At the same time, Nekrasov was passionately addicted to China. Together with Muratov, they published “Sofia” magazine, where serious attention was paid to the art of the East. They were planning a trip to Europe to collect material for “Sofia” and to enlarge the Eastern collection of Nekrasov. But Muratov went off on a journey alone, on behalf of Nekrasov, and was actively buying Chinese painting, ceramics, and miniatures in Paris. It can be assumed that not all these items were settled in the collection: Nekrasov opened the Antiquities Shop in Moscow (first on Tverskaya, then on Petrovka street), in which there was a large selection of antique furniture, antique fabrics for binding, as well as an icon department and an Oriental department.

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**The image of a European in the Dogon’s visual art**

Due to the colonization process Dogon actively contacted Europeans from the end of the 19th century, but their images usually were out of the Dogon’s visual art. However, a few exceptions to this rule are significant for art history today.

Masks of the Doctor and Madame are among seventy types of Dogon’s masks, being included in the representation system “ours – another’s” that is characteristic part of this performative art. Portrait images of Europeans were collected during the field seasons 2017–2020 of the Institute of Oriental Studies of the Russian Academy of Sciences expedition with the participation of the State Museum of the Oriental Art. These images could be illustration of how Dogon community perceives of European culture and how they interpret the European concept of “portrait”.

**Vasilyeva Daria**

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**Lost and Preserved: Nadir Shah's Embassy of 1739–1742**

**and Jewelry as Diplomatic Gifts**

The collection of Mughal art stored in the State Hermitage Museum includes a unique group of gem-set and enamelled objects. These artworks were brought to Russia as diplomatic gifts and presented to the Russian Imperial court by the embassy of Iranian monarch Nadir Shah Afshar, who conquered the capital of the Great Mughals in the course of his Indian campaign of 1738-1739. Diplomatic gifts brought by the embassy to Saint Petersburg in autumn 1741 consisted of high-status decorative items and other jewelry from the Mughal treasury plundered by Nadir Shah’s army, along with textiles of different sorts and colours.

During the reign of Catherine II part of the gifts entered the museum established by the Empress, but their Indian origins were totally forgotten. Until the second half of the XX century they were regarded as works of Iranian jewelers. The rest of the gifts dispatched to Saint Petersburg did not appear in the Hermitage collection and were most probably lost in the course if time. Official lists of gifts brought by the embassy remain the only relatively reliable source of information on their form and appearance, as well as their weight and estimated value.

At the same time, two objects that entered the museum collection, the jade aigrette decorated with agates and the golden ring of Shah Jahan, traditionally associated with Nadir Shah’s gifts, cannot be safely attributed to the group in question on the basis of archival material. Although not all the precious gifts dispatched to the Russian court survived to this day, the Hermitage collection is still considered one of the world’s iconic collections of Mughal jewelry. It reminds us of one of the most remarkable episodes of diplomatic relations between Russia and Iran and turbulent political events of the time.

**Vinokurov Sergey**

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**The variants of perceptions of Chinese and Japanese motifs**

**in jewelry art during the Art Deco**

The report reviews the main aspects of work of the European jewelers with the Far Eastern artistic tradition. The Art Deco period makes new interpretation of the Far Eastern motifs, having took the methods and techniques, addressing Far Eastern art, that were developed by the previous epochs of Chinoiserie, Japonism and Art Nouveau.

The creating of the jewelries and the home decorations of the epoch Art Deco was closely linked with new fashion aesthetics of 1920th. Paul Poiret, Madeleine Vionnet, Gabrielle Chanel, Elsa Schiaparelli and others not only changed the sewing pattern of the costume but also, they acted as the art – designers taking into account all details from the jewelries to the home decorations. As the new types of dress and hair-styles had been becoming fashionable, the leading jewelry companies had to make extremely new constructive decisions for existing jewelries as well as designing of new accessories.

The peculiarities of art program of the 1920–1930s in the context of this report we can point out a combination of exotic elements with modern forms and patterns. Under the influence of the Far Eastern aesthetics, the French jewelers started more active than previous epoch to use the color of materials, to look for diverse, sometimes unexpected coloristic solutions, to combine precious materials with gemstones and synthetic materials, the original Far Eastern works. Thus, the appeal to colored stone allowed artists to use large color planes. In addition, the Far Eastern tradition gives the artists the possibility to use unusual forms, architectural designs, geometric ornaments that are naturally combined with the aesthetic principles of the Art Deco style.

In that way on the example of creativity of the well-known jewelers of Europe (such as Cartier, Boucheron, Van Cleef, Arpels and others), the perceptions of Chinese and Japanese motifs of the Art Deco’s epoch will be represented in the report as a finale in the uninterrupted process of “studing” since 17th century by European craftsmen who applied the Far Eastern artistic tradition.

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**Dwarf/child Image in Indian and European traditions**

A large number of images of little men – dwarfs or children – populate Indian temples. One has only to take a closer look, to notice their sculptural images everywhere: on the walls, stambhas, beams, in the interiors and on the facades of temples; in scenes on mythological plots and in decorative friezes, in prabhamandalas as donors around the object of veneration and performing the functions of peculiar Atlantean figures (bhadrakaras) supporting architectural elements. These pan-Indian images are common for the iconographic program of the temples of the three most important religions of ancient and early medieval India - Hinduism, Buddhism and Jainism. Their appearance often reminds us of Puttos, Cupidos or Amoretti of the Western Classical tradition, these images remained a favorite motif for sculptors and artists for almost the entire history of the existence of Classical art. On the other hand, the earliest images of dwarfs in the Indian tradition date from the time of civilization of the Indus Valley (3rd millennium BC).

The report will attempt to compare the sculptural images of dwarfs/children of two traditions – Indian and European, their iconography and interpretation in the context of culture in order to identify the possible influence of the ancient heritage. The evolution and transformation of the dwarf image will be traced. As a result, conclusions about the peculiarities of the appropriation of the foreign cultural heritage by the Indian tradition will be drawn.

**Wasilewska Joanna**

Doctor of Science, The Asia and Pacific Museum Director

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**Envisioning «Asia» in socialist Poland**

In 1973 the Nusantara Museum was founded in Warsaw, renamed in 1976 for today’s Asia and Pacific Museum. Its founder Andrzej Wawrzyniak was a diplomat and member of communist party but at the same time collector and traveler, from early age creating his image and persona as an explorer of exotic countries. His Indonesian collection, created in the 1960s, followed some patterns and choices of Dutch colonial ones and so did some of his practices and attitudes, as documented by photos of the period, his own declarations and media coverage. In the time of Poland’s relative isolation, a private collection transformed into a public museum gained an interest of the broad audience and an important feedback in the press, radio and early TV productions. Basing on the museum’s collection and archive, including photo documentation and press materials, I would like to examine to what degree – in the post-colonial time, non-colonial country and anti-colonial political context – quasi-colonial narrative was created, presented and accepted, shaping and confirming at the same time views of the audience. Museum’s early activities, their documentation and media presentation focus strongly on exoticism, aesthetic values of collection and adventurous collecting process. Very early also the works by Polish artists, created in or inspired by Asian countries, started to be included into the collection; their gazes also contributed to the promoted image of Asia. Another, although less documented context, is the fascination with Eastern religions and philosophies, coming to Poland at that time from the West – as, significantly, most of Orientalisms.

Then, the new museum both inspired research and knowledge and endorsed – unwillingly in most cases – stereotypes of “mysterious East” or “Southern seas”. After nearly 50 years and major changes, it still holds the bold name of Asia and Pacific Museum when, as Tokimasa Sekiguchi wrote, Asia does not exist.

**Zaytsev Ilya**

Doctor of Science, Deputy Director of State Museum of Oriental Art

(Moscow)

**Golden Horde and Ottoman Tombstones from the Collection of**

**Yalta Historical and Literary Museum**

Medieval Islamic epigraphy of the Crimea is still insufficiently studied. We do not have a corpus of inscriptions of the Golden Horde time, and the tombstones of the XVI-XIX centuries are not catalogued properly. Therefore, each new collection or individual monument deserves attention. In the collection of the Yalta Historical and Literary Museum there are 1 Golden Horde tombstone and 6 grave stones of the Ottoman period with epitaphs. Until now, as far as I know, they have not been translated and published. In the Museum Inventory books all the stones are classified as so-called "property of special settlers", i.e Crimean Tatars deported from the Crimea in May 1944. Their abandoned property sometimes has been moved to the Crimean museums (for example, Bakhchisarai). It is not clear why funerary monuments were placed in this category. We do not also know from which cemeteries the stones come.

The most interesting is the stele of the Golden Horde epoch. The stone is split, it is difficult to read the name of the deceased. But it is clear that the tombstone belonged to a woman whose father was a certain Abdullah with nisba al-Kara (a)Sari. This nisba can be refered to the old name of the city Karahisar in the South-Western Turkey. On one side of the stele is a well-known and often found on the Golden Horde funerary monuments hadith: "Death is a Cup, and all drink from it". The headstone is undated. According to the inscription style the stone can be dated by the end of XIV – the beginning of XV century.

Yalta collection of tombstones shows us once again an evolution of the epitaph formulae in the Crimea at the turn of the XV–XVI centuries from the Golden Horde to the one adopted in the Ottoman Empire (without the use of hadiths, but with the indispensable formula " to the soul of his (her) Fatiha!" at the end of the text). All 6 Ottoman stones contain such a formula. The earliest Ottoman tombstone dates from 1110 ad (1698-99), the latest from 1266 ad (1849-50). Noteworthy is the fact that 2 of the 6 epitaphs are dedicated to women.

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(Moscow)

**Pavel Florensky**

(Moscow)

**Alexander Florensky - collector of Persian Art**

The life of Alexander Alexandrovich Florensky was tragic. He was
born on March 7, 1888 in Tiflis. After graduating from the gymnasium in Tiflis, A. A. Florensky entered on the Faculty of Nature of St. Petersburg University, but did not graduate it, because of the beginning of the World War. He was mobilized to the Caucasian front where he started his studies in archaeology: he conducted archaeological excavations on the terrritory occupied by the Russian army in 1915.

After the Civil War, he worked for a long time as a teacher of natural history in the city of Tiflis. Later he moved to Leningrad, where he worked in the Mineralogy Museum, and then to Moscow, where he began to work in Petrographic Institute. In 1937 A. Florensky was arrested and on September 24, 1938, he died in one of the Gulag labor camps.
A. A. Florensky was a passionate collector of antiquities. According to memoirs his house in Tiflis was full of various historical items. Obviously, most of them were lost. However, several Persian artefacts were survived in the Florensky family. They were probably acquired by Alexander Florensky in Tiflis, and partly during his stay on the Caucasian front. Except for decorative items-
applied art of the Qajar period (dish with painting), in there are miniatures in the collection
XVII-XVIII centuries. The most interesting among five samples are ithe miniature from a manuscript "Tarikh-i Shah Abbas" (XVII century) and an illustration to the "Divan" of Saib Tabrizi.