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**ASSEMBLY OF RUSSIAN
ETHNOGRAPHIC MUSEUM OF CULTURE
PEOPLES OF THE CAUCASUS ISLAMIC CIRCLE**

The Caucasian Isthmus is considered as a place of interaction between Islam and Christianity. The mapping of the region of the areas of distribution of certain world religions has a share of convention, like everything that happens in the process of transition to a conventional scheme. On such a diagram, in the Caucasus, the lands inhabited by Muslims seem to cover the Christian center. The map shows that Islam in the Caucasus has established itself where its lands are more open in relation to the outside world.

Caucasian isthmus is seen as a place of interaction between Islam and Christianity. Mapping the region of coverage areas of various world religions share a convention, as everything that happens in the transition to a conventional scheme. In this scheme, the Caucasus, the lands inhabited by Muslims, as it covers a Christian center. The map shows that Islam established itself in the Caucasus, where it lands more open to the outside world.

Key words: Russian Ethnographic museum, Islamic culture Caucasus terms

Keywords: Russian Ethnographic Museum of Islamic Culture of the Caucasus conditions

The subject component of the culture of the peoples of the Caucasus of the Islamic circle is presented in the collection of the Russian Ethnographic Museum (1902-1934 - EORM, 1934-1948 - GME, 1948-1996 - GME of the peoples of the USSR, later - REM).

Analyzing the acquisition of the SEM funds on the culture of the Caucasian peoples who belonged to the world of Islam, it is very difficult to identify a specific interest in the study of its confessional component due to the syncretism of culture, the focus of researchers on the everyday sphere. An important circumstance is the specificity of such a phenomenon as Islamic culture, which is an instrument that integrates, but does not destroy the ethnic characteristics of peoples.

This approach is also typical for modern Islamic researchers of the problems of the art of peoples united by faith in Allah and Sharia [1]. Also valuable is the position that the concept of "Muslim culture" is closer to applying it in relation to religious and confessional aspects, while the concept of "Islamic culture" is closer to the meaning of the complex of customs and traditions of an ethnos that is part of the world of Islam by religion. but a complex reflecting ethnic characteristics [13, 15, 16].

When creating the ethnographic department of the Russian Museum of Emperor Alexander III, its staff was approved, consisting of a head with the functions of a curator and three curators [8, p. 494; 12, p. 24]. One of them was A.K. Inostrantsev, orientalist associated with St. Petersburg University. The position of the keeper meant supervising a whole line of work, in this case, on the study of the culture of the peoples of the East, the Volga region (except for the Finno-Ugric peoples), the Caucasus, Central Asia and foreign countries.

This integrity of the orientalist approach was preserved under the successor of K.A. Inostrantseva - A.A. Miller until 1920–1930. Only in 1928 there was a separation of the department of Central Asia, and in 1939 the work in the Volga region was organizationally separated, thereby also the department of the Caucasus was separated [3, p. 69-87].

K.A. Inostrantsev compiled a program for the formation of oriental collections of EORM based on the methods of archeology, art history and the study of everyday culture [1, p. 41-50]. In 1902, he made a study trip to the Caucasus, at the same time trying to form a network of museum correspondents from among the heads of institutions, administrators and local nobility. Already in the near future it became clear that the administrators were not able

to pay the necessary attention to collecting exhibits for the museum, even the imperial one, so the scientist starts organizing the field work of specialists and goes on trips himself.

In 1904 he collected collections on the ethnography of Avars, Andians, Azerbaijanis, Dargins, Laks, Chechens. A particularly valuable acquisition was the collection collected from the Nogai, in particular the wedding wagon and a number of items of the wedding ritual. Later, the Nogai collections did not enter the museum, and in this set they are unique also by other museums. In 1905 K.A. Inostrantsev worked in the Crimea, and in 1906 - in Big Kabarda and Karachai. One of the acquisitions was a costume that belonged to the Karachai princess from the role of the Krymshamkhalovs. Working in 1907 in Lankaran, a researcher from Mir-Akhmad-Khan Talyshinsky received details of the decoration of his palace, which, unfortunately, died during the siege of Leningrad.

On the instructions of K.A. Inostrantsev, students from the peoples of the North Caucasus purchased things from the Ossetians-Digors and Balkars. They included utensils, tools, clothing. In 1907 student Z.P. Valaev was also in Kabarda, where he acquired a mullah's costume as part of the assembly, which included a robe, a bandage and a hajji pilgrim's robe, a prayer rug with the image of the main Istanbul mosque. These items are an attribute of a small hajj, a visit to Istanbul, where residents of the Western Caucasus often traveled. In 1906, the museum's correspondent V.I. Vorobiev, among them mats - prayer rugs.

In 1907 A.A. Miller collected a large collection of Abkhaz ethnography, which is now unique. The most expressive object of Muslim culture in this collection was the rosary. The collection of A.K. Serzhputovsky (1912), which includes the attributes of the forge cult. A.A. Miller from 1908 to 1934 He was the head of Caucasian studies at EORM, aimed at obtaining a holistic picture of the Caucasus, for which work was planned with alternating visits to its different points [4, p. 25-40; 11, p. 8-16]. In 1907-1909, it covered several large centers of Azerbaijani culture, including important centers of carpet weaving, carpet weaving of Tats and Lezgins.

In 1910-1911. A.A. Miller worked in the Kuban auls with the Circassians, Beslens and Bzhedukhs. The result was the arrival of objects of labor, household utensils, clothes, ancient weapons, among the cult objects there is a fan with images of two human heads, which belonged to a local sorceress. In the collections of A.A. Miller and other collectors in the North Caucasus at the beginning of the twentieth century. There are dolls whose face, according to local custom and Islamic canons, was not depicted, but was indicated by the sign of an oblique cross.

A.K. Serzhputovsky, at the same time with the survey of the Abkhaz villages, carried out work in the Black Sea Shapsugia in the process of preparing an industrial and economic exhibition "Northern Riviera" in St. Petersburg. Among the purchased household items, there is felt namazlik, which shows that the Black Sea Shapsugs, unlike other Adyghe peoples, used felt items instead of mats. It is interesting that this item bears the imprint of Islamic symbols, which may be evidence of the accelerated Islamization of the Black Sea region. A common type of prayer rug in the Black Sea region is animal skins.

A.K. Serzhputovsky turned out to be much more famous for his work in 1910-1912. in Gorny Dagestan, especially thanks to his fixation of the ethnocultural independence of the small peoples of Western Dagestan: Bagulals, Bezhtins, Botlikhs, Ginukhs, Karatins, the study of Avar, Andean and Dido peoples. The collection for the Avar peoples was also led by the artist A.L. Mlakosevich.

Basically, the collection consisted of clothing, utensils, household items, items of military and hunting equipment. There are also carved utensils with ancient sacred symbols and amulets. Bagulalov A.K. Serzhputovsky in 1910 discovered a complete female costume, including an archaic headdress with silver ornaments. Details of clothing, women's hats, ornaments were amulets. Interesting from the point of view of reflecting in things the influence of the Arabic language as an element of Islamic culture are Arabic inscriptions on utensils, wooden and slate tablets for writing. Such a tablet with Arabic text, purchased in the village. Botlikh, was used to teach children to read and write.

Various peoples of Dagestan are represented in the collection of the Russian Ethnographic Museum due to the fact that the museum has established good relations with the Kubachi master and collector, like the majority of Kubachi jewelers, Magomet-oglu Saidov. One of the consequences of collecting work in Dagestan was the formation of the core of the old, the so-called. kaytag embroidery, in the ornamentation of which various symbols are presented, including Islamic ones. An old Kubachin cauldron with a Kufi inscription was a valuable acquisition.

On the instructions of A.A. Miller's collection in 1909 was collected by the museum's correspondent, doctor M.O. Zandukeli. At the beginning of the twentieth century. many photographs were taken reflecting various moments in the life of the highlanders. Among the photographs A.A. Miller, A.K. Serzhputovsky, other researchers of the Caucasus, the most famous Caucasian photographer D.I. Ermakov, there are types of villages, including the architecture of rural mosques and minarets. For obvious reasons, such buildings were rarely featured in photographs from the 1920s and 1980s.

Employees of the ethnographic department of the Russian Museum of Alexander III carried out a number of expeditions to the Crimea: in 1905 K.A. Inostrantsev, in 1906 P.N. Beketov, in 1908-1909. P.Z. Ryabkov, in 1912 M. Dubovin, in 1913 A.A. Miller, in 1916 A.N. Samoilovich. In the 1920s, G.A. Bonch-Osmolovsky, F.A. Fielstrup [7, p. 5-7, 33-34; 10, p. 166-185]. In the Crimean collections of the museum there are prayer rugs, rosary, a bag and binding for the Koran, mullah's clothes, a prayer blanket, numerous amulets [7, p. 29].

In the 1920s, the receipt of items of Caucasian ethnography in the EORM were mainly associated with sources of thought: expeditionary fees, incl. detachments of the complex archaeological and ethnographic expedition led by A.A. Miller, and transmissions from the former palaces of the St. Petersburg nobility. The orientation of the expeditionary work towards the search for evidence of an archaic ancient culture, attention to everyday life did not contribute to the fact that Islamic symbolism was the subject of special attention. By origin, the palace collections were complexes of ceremonial things, among which carpets and weapons, expensive utensils, and oriental fabrics prevailed. The museum received donations from the peoples of the Caucasus to members of the royal family [2, p. 75-88; 6, p. 71-102]. The ceremonial arms were adorned with texts that included suras of the Koran, dedicatory inscriptions, instructive maxims attributed to early authors. These epigraphic monuments are one of the elements of Islamic male culture. A long period (from the beginning of the 1930s to the end of the 1980s) is associated with the name of E.N. Studenetskaya, who made expeditions to different parts of the Caucasus, but mainly worked in the North Caucasus [5]. The acquisitions in the villages of Karachay were especially significant. In 1956, expeditionary trips to Dagestan were resumed, first conducted by L.F. Vinogradova, and later N.P. Soboleva. In 1950-1980, the collection of items on Azerbaijani ethnography was formed by E.G. Torchinskaya. The acquisitions in the villages of Karachay were especially significant. In 1956, expeditionary trips to Dagestan were resumed, first conducted by L.F. Vinogradova, and later N.P. Soboleva. In 1950-1980, the collection of items on Azerbaijani ethnography was formed by E.G. Torchinskaya. The acquisitions in the villages of Karachay were especially significant. In 1956, expeditionary trips to Dagestan were resumed, first conducted by L.F. Vinogradova, and later N.P. Soboleva. In 1950-1980, the collection of items on Azerbaijani ethnography was formed by E.G. Torchinskaya.

The trips to replenish the materials of the expositions on traditional and modern ethnography were of great importance. Objects of Islamic culture were purchased as household utensils or samples of decorative and applied art.

With the same approach, in 1948, old items belonging to the Moscow Museum of Ethnology (Museum of the Peoples of the USSR) were taken into the museum's collection.

These receipts made it possible to compile an extensive fund of sources reflecting the main occupations of the population, crafts, the collection of the museum quite fully presents men's and women's clothing: from fishing clothes to ceremonial men's and women's suits [9].

As details of clothing and the result of artistic crafts, various silver jewelry was collected, a collection of male and female belts of the peoples of the Caucasus sufficient for

the primary typology was collected. Women's breast, head, neck ornaments of the peoples of Dagestan provide an opportunity to study the relationship between Muslim and local traditions in the addition of functional and religious attitudes towards their use. There are various syncretic symbols, such as images of a bird, a ball, a disk, a circle, a five and six-pointed star, and a palm. The figurine of a bird is also found in the design of wine horns; it can be seen on the tops of the caps of the Adyghe and Ossetian girls.

Among the silver items are objects of Muslim magic, such as amulets-cases tumara, containing strips of paper with sacred texts.

The inscription on the subject of the text in Arabic was also a talisman. With regard to the jewelry of the Eastern Caucasus, we can talk about the sacred meaning not only of silver, as elsewhere in the region, but also of other materials - turquoise (and its imitation), corals, carnelian and other semiprecious minerals, as well as products extracted from ancient monuments.

Materials on clothing and jewelry allow you to highlight the issues of many household prohibitions and attitudes, the symbolism of color, attitudes towards materials, talk about the rules for putting on and wearing clothes, and show its gender and age specifics.

The collection of weapons gives an idea of its sacred meaning, the texts on the blades convincingly introduce weapons into the number of monuments of Islamic culture. Texts on tools of labor, wooden utensils, etc. can be considered as a source not only for epigraphy on objects of everyday culture, but also as evidence of the veneration of the word as a divine work.

The most significant range of museum sources, which have developed at the intersection of local traditions and cults and settings of Muslim ritual, are the attributes of performing namaz - prayer rugs and vessels for ablution.

A widespread form of a prayer rug was the skin of an animal with cut off paws; it is very often present in the house as an object of organizing the male part of the interior. The western Circassians used to have namazliks made from the skin of an animal caught on a hunt. Such objects are often present in houses in the male half, indicating that the man living in the house is a hunter. Its very form reproduces the symbolism of the number five, highlighted in Islam.

The next type of smear, close to the skin, but which is already completely a product of human hands, is a felt rug. Its production was characteristic of the Kumyks, Nogais, Karachais and Balkars, as well as Chechens, Dargins and Laks. Most often, such a rug was made in a pentagonal or triangular shape with rounded sides. In 1912 A.K. Serzhputovsky acquired an ornamented felt namazlik from the Black Sea Shapsugs; such a product is unique, because only in this community felt rugs were made, in contrast to the mats adopted in other Circassian communities. On this rug, Islamic symbols are clearly represented: a crescent and a five-pointed star, and the image in the upper part (a composition of a star, a ball and a crescent) has analogies in the design of Muslim gravestones.

There are also rectangular smears. One of the interesting examples is the Nogai wedding felt nazlik carpet of rectangular shape with a double pattern. The pattern is made using the stitching technique typical of Mongolian patterned felts, forming a kind of double platform, symbolizing the unity of the bride and groom. Each of the halves of the site has an image of a mihrab at both ends, which is undoubtedly a local feature.

Adyghe peoples used mainly pentagonal mats woven from cattail for prayer. Kabardians used monochromatic mats, in Adyghe they were made in two or three colors. Patterns in the form of two large rhombuses, located along the long axis of the rug, prevailed in smeared mats, but the same pattern was typical for household mats. Spray mats are still being produced.

The Eastern Caucasus, especially Azerbaijan and southern Dagestan, were and are the centers of developed carpet weaving in pile and lint-free techniques. The cloth of the carpet had a rectangular shape, and the namazlik differed from other carpets in that at one of its ends there was a pattern in the form of an arch or a rectangle, symbolizing the mihrab and setting the direction of the "qibla".

A unique item from the Azerbaijani collection is a prayer rug depicting a projection of a human figure on the field of the rug, which actually indicates the correct position of the body when praying.

An interesting example of folk culture is the copper vessels-containers for water, which existed among the peoples of the North Caucasus and Dagestan and are presented in two varieties, but with a similar ornament: vessels for carrying water (water carriers) and vessels for ablution (kumgans). All of them, except for the Kubachi water carriers, had a spherical body. Spherical shape is both a technological and a semantic feature, embodying a minimum surface characteristic of a water drop with a maximum volume.

The semantic element of the design is the presence of the ornament as a magical shell of the vessel, without which the material shell was not "recognized" as effective. Thanks to the ornament, an important property of water vessels was achieved - their closure.

Vessels for ablution - kumgans - had consistent dimensions and stable proportions, subordinate to one canon. The decor of the kumgans presumably contains elements of symbols of water drops, thunderclouds, rain lines, earth's moisture, and elements of vegetation. Interestingly, the elements are grouped according to numerical rhythms. Often there are groups of seven elements, in the event that the drawing is multiple. If there are few elements, then more often a group of 8-9 components is observed, which is typical for Islamic art. It is impossible not to mention the sacred meaning of water in Islam (for example, see verse 67 of Surah "Bees").

The ornament on the vessels for water can be examined from the point of view of the coincidence of popular beliefs with the attitudes of Islam. Obviously, we can talk about two circumstances: a high degree of symbolization of plots and a special version of symbolization through sacred numbers.

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