

**THE VISUAL HERITAGE OF THE NORTHERN TURKIC SAKHA
IN THE WORKS OF THE FIRST PHOTOGRAPHERS
(THE LATE XIX – EARLY XX CENTURIES)**

**ВИЗУАЛЬНОЕ НАСЛЕДИЕ СЕВЕРНЫХ ТЮРКОВ САХА
В РАБОТАХ ПЕРВЫХ ФОТОГРАФОВ.
(КОНЕЦ XIX- НАЧАЛО XX ВЕКА)**

**İLK FOTOĞRAFÇILARIN ESERLERİNDE KUZEY TÜRK SAHA'LARIN
GÖRSEL MİRASI
(XIX ASRİN SONLARI – XX. ASRİN BAŞLARI)**

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ABSTRACT

This article presents the new direction of study of the ethnographic photography - visual anthropology. For the first time an attempt is made to understand the photographic heritage the end of XIX-early XX century, stored in museum collections of Yakutsk, St. Petersburg, Tomsk. The ethnographic photographs of first photographers (A.Kurochkin and I.V.Popov) of Yakut subjects are analyzed. The regularities of photographic fixing, symbolic images and presentation practices are revealed.

Key words: Visual Heritage, Ethnographic Photography, Museum Photo Collections, Visual And Anthropological Analysis, Photo Documents As Cultural Text.

АННОТАЦИЯ

В данной статье представлено новое направление изучения этнографической фотографии - визуальная антропология. Впервые предпринимается попытка осмыслить фотографическое наследие конца XIX- начала XX века, хранящееся в музейных коллекциях Якутска, Санкт-Петербурга, Томска. Анализу подвергаются этнографические фотографии по якутской тематике первых фотографов (А.Курочкина и И.В.Попова). Выявляются закономерности фотографической фиксации, символические образы и презентационные практики.

Ключевые слова: визуальное наследие, этнографическая фотография, музейные фотоколлекции, визуально-антропологический анализ, фотодокументы как текст культуры

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ÖZET

Bu makale, etnografik fotoğrafçılığın (görsel antropolojinin) incelenmesinde yeni bir eğilimi incelemektedir. İlk kez, Yakutistan, St Petersburg, Tomsk'ta bulunan müze koleksiyonlarındaki 19.yy sonu ile 20.yy başlangıcına ait fotoğraf mirasını anlamak için bir çaba gösterilmiştir. İlk fotoğrafçılardan A. Kurochkin ve I.V.Popov'un Yakutları konu alan etnografik fotoğrafları incelenmiştir. Fotoğrafçılıktaki odaklanma, sembolik imgeler ve temsil uygulamaları açığa çıkartılmıştır.

Anahtar Kelimeler: Görsel Miras, Etnografik Fotoğrafçılık, Müze Fotoğraf Koleksiyonları, Görsel Ve Antropolojik Çözümleme, Kültürel Metinler Olarak Fotoğraf Belgeleri

Visual knowledge of historical everyday life in the XIX century has opened up to the world the new documentary "language" of the culture. Introduction to the visual image of Asian Russia, with its many "exotic" peoples, of course, was primarily due to the invention of photography, a new way of fixing the cultural traditions, way of life and customs, rituals and customs of mankind. Photographers in their best works, besides the accuracy, validity of subjects, detailed household paintings reflected the everyday world of people and experiences that feel the spirit of the time and the atmosphere of the people's life. Thanks to the first artists it was created an extensive gallery of ethnic styles and cultures that inhabited the multinational Russian Empire in the XIX - early XX centuries.

Photography evolved as a reflection of reality, as a special historical source. In this perspective, the special value present the ethnographic photo collections - visual texts of culture, captured in the expeditions. It's about collecting activities under the special ethnographic programs-instructions, including different ways of visual fixing (drawings, diagrams, photographs).

In the early XX century Ethnography Department of Russian Museum of the Emperor Alexander III (now the FSI Russian Museum of Ethnography) initiates the multi-scale museum project of ethnographic collections formation of the peoples that inhabited the Russian Empire. Employees of the department, under the guidance of excellent scholar, the expert of museum affaires of D.A. Clements, had made a special "Program for the collection of ethnographic objects" which included separate sections devoted to the collection of items related to different aspects of life of the people, as a result of ethnographic collections began to actively develop the scientific understanding of the ethnic groups and ethnic culture.

Considering the importance of documentary photo evidence in the study of ethnic traditions, in addition to the program were drawn up detailed instructions on photo fixation of various occupations, trades and handicrafts, which listed the specific objects of photo fixation: 1) settlements, the various types of dwellings, outbuildings, 2) clothing, and 3) the production of handicrafts (individual points of production), 4) means of transportation (sleigh, wagons, etc.), 5) occupations and crafts (fishing - the home of fishermen, fishing gear, hunting - equipment of hunter, hunter's cabin and tackle), 6) mowing; 7) agriculture (tillers' photos, individual steps of agricultural work), etc.

Overview of pre-revolutionary instructions of collections formation and ethnographic researches has identified different methodological approaches. So, at the heart of acquisition and classification of collections of ED of the Russian Museum was the ethnic

principle. As for the first state museum of Russian - *Kunstkamera* (Cabinet of Curiosities), then at the acquisition of ethnographic collections was taken in basis the **evolutionary typological and geographical principles** of selection of individual elements of the culture according to the exposition of the concept of the museum. Museum of Anthropology and Ethnography at the beginning of the XX century, was intended to collect material on ethnography and culture of the peoples of the world (Razgon, 1961: 231-268; Kupina, 2002: 42-46).

Ethnographic photography of the second half of the XIX century set itself the goal of reliable fixation of popular culture. Creative work of expeditionary artists and photographers was a form of museum collecting. Turning to the history of ethnographic photography in Yakutia, it should be noted that, in 1879, in the expedition of N.S. Gorohov, who investigated the Verkhoyansk district of Yakutsk region, S.M.Dudin took part as a professional artist – photographer, future founder of the methodology of the scientific ethnographic survey [Stepanova, 2010: 66]. The study of the visual heritage as an independent source of the traditional culture and way of life is just beginning, while is regrettable that the names of the first photographers and their work has not yet become a topic of special scientific research.

The collection of the documentary photos of Yakutsk State United Museum of History and Culture of Northern Peoples named after Em. Yaroslavsky's fund has about 33 thousand photographs, the earliest of which date back to 1843. Pre-revolutionary part of the fund (about 5 thousand subjects) includes Yakut photographers' works of the late XIX - early XX centuries: V.S. Kellermann, I. Bratchikov, V.P. Priyutovo, A.I. Ivanov, I.V. Popov, V.I. Pronevich, A.P. Kurochkin. At the same time, the authors of many images are unknown, the dates and places of the shooting were defined approximately, and also there are disputes about the photos' authorship.

The purpose of this article was the understanding of the visual heritage of the first photographers stored in various museums, the expansion of the personal scope of this heritage, while limited by several well-known names.

The ethnographic photo is always a dialogue with culture. A mediator between the photographer and the culture is camera. The identity of the photographer is inevitably reflected in the picture: in the choice of subject, composition, technical execution. That is, picture demonstrates "the author's style" of photographer, its penetration and immersion into the culture. In this context, the foto collections of visitant, not local, photographers present interest, who were initially unfamiliar with the culture of the people with whom they had to meet. In the pre-revolutionary Yakutia, at first there were political exiles, using the camera they became acquainted with the life and traditions of peoples living here, breaking thus the barrier in communicating with other people's world.

The end of XIX - early XX centuries, characterized by the active museum ethnographic collecting in Yakutia, the first photographers were appeared among political exiles, really too keen about visual ethnographic photography. Among them, the exiled photographer, later reporter of Ethnographic Department of the Russian Museum, conservator of the Provincial Museum of Yakutsk in 1904-1905, 1908, Akim Polikarpovich Kurochkin held a specific place, one of the official Yakut correspondents of the of the Ethnographic Department of the Russian Museum.

The photographic heritage of Akim Polikarpovich Kurochkin mainly stored in Yakutsk State United Museum of History and Culture of Northern Peoples named after Em. Yaroslavsky, Russian Museum of Ethnography, Institute of MAE RAS named after Peter the Great (Kunstkamera, Cabinet of Curiosities). This catalog includes all the Kurochkin works available in the museum collections of Yakutsk. Most of them are originals. They are stored in the museum, apparently, from the beginning of XX century. Unfortunately, the inventory books with full records of collections that existed in the museum since the late XIX - early XX century, in fact did not survive. Only part of the Kurochkin's photos was included into the Receipts books of photo fund of museum, which began to be filled since 1947. Their authorship is confirmed only with inscriptions on the reverse side of the picture, taken in 1940-1950-s by I.D. Novgorodov, known researcher who worked a long time in the museum, as well as available on some autographed pictures of the Kurochkin (he put his initials or signature "A.Kur."). Furthermore, on the back side of images there are annotations written previously, possible before revolution or 20s. I.D. Novgorodov rewrote most of these annotations, sometimes adding his own comments. Only thanks to records of I.D. Novgorodov, museum staff were able to make a separate author's collection in the 1990s. Having introduction of researcher of Yakut Museum D.P. Popova to photo collections of the Russian Ethnographic Museum and the Museum of Anthropology and Ethnography in 2010 in St. Petersburg, provided opportunities for additional identification of the disputed photographs of A.P. Kurochkin. Comparison of images of these museums with those stored in the funds of the Museum of Yakutsk, allowed not only to refine and add to the collection, but also prompted a more rigorous study of the photographer heritage.

A large number of images (one hundred and four items) purchased from AP Kurochkin is stored in the Museum of Anthropology and Ethnography of the Russian Academy of Sciences. It is known that in the collections of MAE, the oldest museum in Russia, are kept the earliest collections, reflecting the material culture of the peoples of Siberia and the Far East, gathered as a result of a planned expedition for two centuries. But the museum, in addition to forwarding collections, improved his collection as through trips of specially trained staff, and through the involvement of local correspondents, also worked on specialized programs. Most correspondents were the same persons as in the Ethnographic department of the Russian Museum. In 1909 it was bought forty images from AP Kurochkin (col. 1471), in 1913 one hundred images (col. 2106), of which sixty four are made in the Ryazan and Vladimir provinces, the rest in the Yakutsk region. In these photographic records it is fixed the appearance of the Yakuts in the early twentieth century, their business activities, housing, clothing, religion, and art. Many of these images are duplicated in the collections held in the Russian Museum of Ethnography. However, there are pictures that are missing in the collection of RME.

Total in different years the Russian Museum of Ethnography department received eight collections acquired from A.P. Kurochkin, in which there are 154 pictures (collection 2451, 2454, 2728, 2729, 3038, 3039, 4743, 6446). Three collections (col.2727, 2729, 6446) have no relationship to Yakutsk region, since they consist of the types of Russian population Ryazan, Vladimir and Nizhny Novgorod provinces. The first collection of Yakutsk region was obtained as a gift in 1903 from A.P. Kurochkin (col.4743). It consists of two photos: Lamuts from the village of Nizhnekolymskiy districts, and winter home of Lamuts. In 1910 it was purchased from Kurochkin two more photos of Lamuts, but they are made in the city of Yakutsk (col.2454). In the same year it was entered the collection, which had 38 images, covering "city Yakutsk, uluses East- Kangalasskii, Boturussky, Namsky, Meginsky and

naslegs Kildemsky and Tulaginsky Yakutsk region, the river Viluy and the gorge Tereshkina of Viluy District "(the record is taken from the inventory of col.2451). The last two collections devoted to the population and types of Yakutia, they were purchased from Kurochkin in 1913 (col.3038, 3039). Col. 3039 (24 photos) consists of ethnographic photographs of the Yakuts, col. 3038 (10 photos) -images of Yakutsk and its inhabitants. In summary, we can conclude that the funds of the two leading ethnographic museums of Russia have sufficiently complete photo collections of A.P. Kurochkin, demand for illustration of Yakuts ethnography late XIX - early XX centuries.

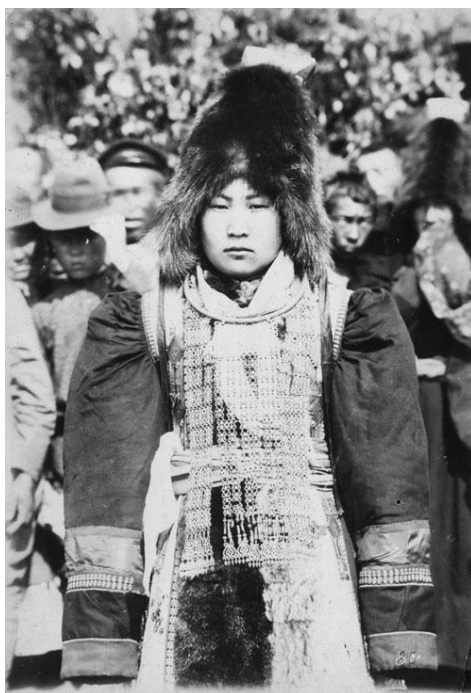
Thus, the analysis of visual communication photographer with the culture of indigenous peoples of Yakutia, where the camera been the main facilitator of dialogue, made it possible to reveal the ethnographic genre of Photoart AP Kurochkin, which was based on the *geographical principle*. Yakutia as part of the circumpolar culture as a visionary by photographer visual range, correlated with the image of the North, is one of the characteristic features of his signature style.

Today modern viewer can evaluate photoart of A.P. Kurochkin in a peculiar format of the presentation of the art project in visual anthropology of the early twentieth century. In the photo collections' studies, one gets the impression that the photographer - collector did not aim a systematic survey of the ethnographic reality, according to a museum and research directions, it is more interested in the bright fragments snatched out of the cycle of life of people of different ethnic traditions, religions, and finally, different latitudes . His photographic heritage includes a gallery of ethnic types, inhabited as the northernmost vasts of Asiatic Russia since 1903 (Lower Kolyma Evens, Yakuts, the northernmost Turkic people) and its central part in 1913 (Russians from Ryazan, Nizhny Novgorod and Vladimir provinces). Judging from photographs of "Yakut period", it can be concluded that Kurochkin was familiar with the basic techniques of professional photographic shoot before coming to Yakutia. Thus, shooting its objects, he cleverly used different plans and perspectives: the overall and average plans, the top angle, panoramic views, the distribution of light and shade, etc. Photographer builds a frame, creating a staged photograph, and, in this regard, we have a different type of photographer who creates its own information text of culture.

According to the traditions of museum collecting, photographer had took photos on sections: ethnographic types, outbuildings, activities and crafts, handicrafts, toys, games, competitions, festivals and cults. Photographs of men, women, children, the girls reflect anthropological characteristics, social stratification of society in the Yakut (representatives of different backgrounds had their differences in clothing, jewelry) as well as the mutual influence of different cultures. The next group of photos can be allocating as dedicated to the craft classes of Yakuts. In the book "Vilyuiskiy district" Richard Maack said: "Traveling among the Yakuts, it is easy to make sure that they have a remarkable ability to a variety of crafts" (Maak., 1994: 255). Presentation by the photographer a variety of traditional and developed in the recent past occupations, gives an idea of the development of craft and handicraft trade in the Yakut society. The photographs dedicated to the economic activity of the Yakuts, recorded fragments of ranching, farming and hunting culture of the Sakha people. Particular importance from the point of view of the analysis Photoart of A.P. Kurochkin have visual texts of culture. It is, first of all the world of Yakut holiday. Indeed, the photographer tried to convey to the audience a colorful palette Ysyakh holiday in a variety of its shades. World of festival, in the eyes of a photographer, this is

multi-day celebrations and spectacular entertainment to celebrate the long-awaited arrival of summer, and its observance of rites and customs of the ancient Yakut: sprinkling kumis deities and spirits of the area, the ritual of the sacred drinking kumys from vessels- choroon and round dance -suokhay, folk competitions and horse racing. In the visual images of A.P. Kurochkin captured the solemn atmosphere of the festival, manifesting ritual context of what is happening. Photographer showcases traditional clothes and silver jewelery of assembled, ritual utensils and food, festive decorations of horses, ritual structures, and most importantly - the sacred landscape of the holiday, where take place basic ritual ceremony. World of festival intersects with people's gaming culture. Specificity of the game as a continuous process requires the photographer to continuous recording of all its stages, a snatched piece of the game text makes it difficult to "read." Still, submitted ancient Yakut games, shot by Kurochkin and preserved in the ethnographic literature some of their descriptions, let us talk about the existence of a certain range of the Yakuts games, dating back to the ritual and ceremonial forms.

PHOTO 1.



For A.P. Kurochkin as a photographer it is of considerable importance to record the viewer's perception, and therefore, he needs the unusual visual images. His photographs dedicated to the beliefs and cults of the Yakuts, deserve special attention. The spiritual life of the Yakut society, ethnic culture, the organization of everyday life of the Yakuts, the nature of work and leisure activities were closely related to their way of life, so that the transformation processes were going much slower. Folk beliefs and Christianity, village life

and city life, national holidays and fair trade and changes in the Yakut society visual observations photographer on the background of "leaving" the traditional world. Photographer perfectly conveyed the image of Yakutia, in a state of transition. It is important to note that Kurochkin, apparently, was engaged in a self-made mail photo greeting cards. This is evidenced by its hand-made cards with Vilyuiskaya fair.

Finally, a special value represents photos of the artist, dedicated to northern issues. A.P. Kurochkin is one of the first photo artists who began to create the image of Yakutia as part of the Arctic civilization. In the development of his "art photography" played a large part the participation of Kurochkin as a conservator at the museum to expositions. At the heart of acquisition of ethnographic collections of the Regional Museum of those years was the evolutionary and geographic principles, where Yakutia presented as part of the North Asia, with its Arctic component. As is well known from 1867 to 1913 Yakutsk region participated in fourteen major exhibitions, among which three were held abroad. At the exhibitions of this kind were the main ethnographic exhibits samples of fur clothing, objects of daily life of reindeer skin, fish skin, miniature models of houses, vehicles, animals and people made from mammoth ivory. One of the permanent exhibits such exhibitions were carved caskest made by Yakut artisans from mammoth ivory. Apparently, working as museum conservator, Kurochkin selected itself museum exhibits for ethnographic presentation of the Yakut culture outside of Yakutsk region, lined up the exhibition, and then by making pictures with them, send them to the organizers of future exhibitions. The analysis of visual texts related to the theme of the North shows that the photographer arranges the photo frames as a specific presentation visuals. Thus, according to the author's composition, created a collective image of the North: snow, white deers, Yakut beautiful girl in a fur coat with silver embellishments, and finally the shaman with a tambourine.

PHOTO 2.



Visual evidence of the ethnography of the Yakuts, performed by AP Kurochkin do not claim the accuracy of the ethnographic reality and do not always are representative source. Photographic works of Kurochkin create a visual Yakut culture phenomenon of the early twentieth century. The formation of his artistic principles was associated with the creation of the ethnographic image in the framework of the "art photography". This explains the great interest to the photographic work of A.P. Kurochkin by publishers, which are released in the beginning of the century his photo collections in the form of post photo greeting cards. Thanks to the post photo greeting cards, the whole world learned about Yakutia.

In 2011, the Yakut State Museum of History and Culture of Northern Peoples named after Yaroslavsky released catalog dedicated to the photographic world A.P. Kurochkin. The author of the article was the developer of the scientific concept of publication.

The catalog of A.P. Kurochkin consists of the topics that reflect the world of Yakut everyday life on the frontier of the XIX-XX centuries. First visual texts are accompanied by photographer scientific comments in a wide historical and cultural context. In describing the traditional culture was used the principle of symbolic analysis. (The visual heritage of the peoples of Yakutia, 2011: 7)

The visual heritage of the Yakuts is stored in many museums in Russia and still waiting for its researchers. For example, in 2006 the Yakut archivists made a trip to Tomsk, where in the Documentation Centre of the modern history of Tomsk region was discovered photos of S.A. Malykh (exiled in 1904 -1906 years to Yakutsk), which has great value for researchers studying the traditional world of the Sakha people, its history and culture.

Photo album stored in the personal fund scholar-archivist, local historian, MI Chugunova, worked as head of the party archives of the Tomsk Regional Committee of the CPSU and contains more than 100 photographs of life and way of life of the Yakuts, the exiled Social Democrats late XIX - early XX century. The collection includes traditional costumes, utensils, tools, home of the Yakuts, Tunguses of Verkhoyansk County, Dukhobor family, "skoptsy", photos of political exiles, views of the city of Yakutsk.

The author of many photos from the S.A. Malykh album is I.V. Popov. Some pictures has his autograph. Ivan Vasilyevich Popov (1874-1945), ethnographer, artist, photographer, researcher of Yakut folk art, folk medicine, was born and lived during all his life in Yakutia, was educated in Yakutsk, St. Petersburg. As an ethnographer, he has studied, collected and sent best ethnographic material in local, Russian and foreign museums. Only in 1914 he sent to Germany, through the firm of E.N. Alexander, 5 boxes of exhibits with 1226 items of silver jewelery, fur garments and other products of the Yakut artists. Thanks to the foresight of Ivan Vasilyevich these relics of culture and art of our people are kept in museums of Moscow, St. Petersburg, Berlin, Hamburg, Leipzig and other foreign countries.

I.V. Popov occupied himself with photography since he was young . In reference book on the collections of Siberia and the Far East of the Museum of Ethnography of the USSR in 1904 is made a entry on peoples "Yakuts" and "Russians" on the acquisition from I.V. Popov of 100 pieces of photos. Many of these images are still used in many publications, but, unfortunately, not in all cases the name of the author of photos is indicated. He released a large number of postcards. In 1910 I.V. Popov through company "Scherer and Naggolts" managed to order in Germany, 20,000 postcards with his pictures.

I.V. Popov as an artist in the field of ethnographic photography studied the culture of the "inside" and naturally transmitted "live tissue" of history populated by humans. Before

us are not pictures of the museum of the past, but the real life that is somewhere nearby, and, what is most striking, we are in the frame among them...

PHOTO 3.



Author's vision of the artist made it possible to preserve for future generations the examples of folk culture, people's perception of the world, to capture the "spirit of the time." People and culture, visual "micro-story" were the central theme of the artist. A special place in his creative work has interpretation of the beautiful in the culture, the beauty of the surrounding reality.

Photos of I.V. Popov have found today an independent life and have become national rarities. Visual heritage of I.V. Popov deserves special study, the sets of his photo collections, scattered in different museums and archives should be identified and classified, this is the only way we can keep our authentic history and memory. In this regard, photos of I.V. Popov, completed the photo documents of the Branch of the National Archives, will be the beginning of a new stage in the search for the lost.

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