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ILLUSTRATIONS OF RUSSIAN PERIODICALS ON THE HISTORY AND ETHNOGRAPHY OF CENTRAL ASIAN PEOPLES OF THE LATE 19TH CENTURY IN THE MATERIALS OF THE MAE RAS

To broaden and supplement the illustration collection of the Central Asian Department of the MAE, and to introduce new valuable and interesting material to scientific circles — this is made possible on account of clippings from Russian periodicals of the late 19th and early 20th centuries, which have been kept in the Department of the museum for many decades. Yet, in spite of their significance, for various reasons they have not been registered as museum collections. When this material is reviewed, it must be established when, where and by whom these illustrations were made, especially since their authors must have been in Central Asia at least for a certain period of time. Answers to these questions are directly related to the study of the history of this region.

Based on the surviving adjustments, drawn by hand in pencil under certain images of clippings (“Оренбургъ” or “Турестанъ”), they were initiated even before 1917. These illustrations, numbering over two hundred pieces, were enclosed in a cardboard file, which read “Clippings” in red pencil. Unfortunately, there are no references to the printed source, from where illustrations were clipped; the names of authors of the pictures are not always indicated. That is why we are unable to provide the proper captions.

In regards to their execution, the majority of these illustrations date back to the 1880s. In some cases the year could be established based on text fragments on the back of images, clipped out of magazines and newspapers describing current political events. In other cases, even press organs, where a particular illustration was published, could be identified (“Niva” (“Grainfield”), “Zhipisnaia Rossiia” (“Picturesque Russia”), “Vsemiranaia illiustraciia” (“World Illustrations”), “Nov” (“Virgin Soil”), “Syn Otechestva” (“The Son of the Fatherland”). Given review keeps geographic and proper names as they are indicated in primary sources. There are some duplicates among images. Sometimes they are clippings from one and the same publications, whereas at other times it is one and the same lithography, published in different printings. In such cases, the names of illustrations, if they have survived, differ somewhat. When it

comes to size, all clippings are different. Apart from clippings of the late 19th century there, the same file also has several pages from the “Narodnoe tvorchestvo” (“Folk Art”) magazine dating 1937.

Initially this scattering of clippings was perceived as fascinating pictures, uncommon in their content, not related to one another at first glance and with unclear storylines. In the process of their study — when special scientific literature and reference books were brought in, when they were compared against illustrative materials of the MAE, and when some level of familiarization with periodicals of the second half of the 19th and early 20th centuries was reached — we managed to identify a number of authors and systematize these illustrations thematically.

The printing capacities of the 1880s made it possible to reproduce a photograph in the form of a lithograph, which emerged in Russia in 1816. It came in the stead of the laborious engraving process, and at the time it was a new means of artistic reproduction [1]. In some cases images of lithographic illustrations matched the photographs of the MAE. That alone makes room for the following conclusion — the originals of the clippings were reproduced in the form of lithographs by experienced masters, professionals in this art, if it were; perhaps, those could be done by prominent engravers of the time.

First the names of artists were indicated under illustrations, then the names of photographs, then those of wood carvers and then of engravers. For instance, the illustration from the clippings of “The Mosque in Tashkent” was executed off the drawing of V. V. Vereshchagin, carved in wood by N. I. Sokolov, and engraved by L. A. Seriakov. Another instance is the image known as “The Interior of the Courtyard of the Mosque in the City of Tashkent”. It was executed off the photograph of G. E. Krivtsov. The image was transferred to wood by A. K. Beggrov, the engraving was performed by E. Dammüller. But such precise authorship of all three stages of printed illustrations is not common at all times. Sometimes only the name of an engraver is given, whereas the names of original authors or photographers