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ARCTIC ART & CULTURE



SPIRITUAL CULTURE OF THE ARCTIC



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Dear readers!

I am glad that you are opening the second issue pages of “Arctic Art and Culture”.

The issue theme is the Arctic peoples' spiritual culture. During the journal preparation we sincerely wanted it to be “alive”, imbued with the spirit of the unique culture belonging to the Arctic native peoples, living in the coldest areas of the globe. This mission is great and responsible.

We are infinitely grateful to the authors who have responded and published the results of their scientific research efforts and creative searches as well as provided invaluable materials about the spiritual culture and cherished values: symbols and signs, beliefs and lifestyle of the Arctic native peoples to whom the spiritual principle is the purpose of life and the unity with nature is a state of mind!

Thus, the journal contains articles by leading scientists, graduate and master students of Chukotka, Yamal, Finland, Italy, Moscow, St. Petersburg, Taimyr, and Yakutia. We have tried to cover the interesting aspects of the Arctic peoples' spiritual culture. We hope that the issue will be the reason to stop and think about the culture sacrament and eternity for both creators and readers... Besides, I invite people who are keen on the Arctic art and culture to the fruitful cooperation.

Have a good reading! I wish you new ideas and discoveries!

Sargylana Semyonovna Ignatieva, Editor in Chief,
Rector of the Arctic State Institute of Arts and Culture



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The journal publishes articles concerning culture, art, architecture, and design. The best works of traditional culture kept in the storages of famous museums, libraries, and private archives, as well as interviews with outstanding people will help our readers to understand the origins of modern life in the Arctic regions.

+16

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THE ARCTIC STEPPE WORLD: SPACE AND TIME CREATION

(THE SAKHA PEOPLE'S CULTURE CONSTRUCTIVE CODE)¹

¹ Research was conducted as part of the project "Yakutia's History".



Ekaterina Romanova,

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The article is devoted to disclosing the innovation strategy mechanism of Yakut's northern nomadism. Particular attention is paid to the mental and sacral experience of space where a horse and a person become key components of the Arctic landscape. The study develops the author's concept of the Steppe Arctic geo-image.

The Arctic as the world of perpetual ice and vast expanses, as the “border of the inhabited world”, has always been perceived as the image of the emptiness and white silence. “... How did a man get here? What could lure him here, into the grave of nature? ... Here, where nothing attracts with a hope for the future, where nothing but endless snow-covered and ice-covered waste land limits a gloomy horizon, where nature buried under a solid cover of the eternal winter can give almost nothing to the man and where life is only a sorrowful struggle with all the horrors of cold as well as hunger, with the lack of the primary, most common needs and pleasures, – what could induce a man to leave his former home and settle in this horrible nature tomb, which contains only the bones of non-existent (primitive) animals...”[1].

The innovation strategy of Yakut horse breeders transformed the natural environment, changing the permafrost and vastness of icy spaces to the oasis of “northern nomadism”. The Sakha people's spiritual heritage is rooted in the ancient culture of Central Asia's and Southern Siberia's steppe nomads. Life culture, landscape symbols, sacred architecture, kumys ceremonies, and ritual practices related to the horse culture implement the Yakut's spatial memory. Yakut's geo-cultural ideas still retain the stability of Sakha's self-categorisation (identify) and its recognition / identification (recognize) by others precisely as a horse-breeding

people, and the Lena region – as “an amazing island of the horse culture.”

The cultural landscape of open spaces (alaas) was perceived by Yakuts through the “prism” of signs and symbols associated with the rational and mental experience of new territories. The image of the steppe heritage in the Arctic was

correlated with the Yakut's traditional worldview and archetype of the “memory places”. Thus, the spatial memory of the south becomes a source of creativity and north-eastern Asia's cultural landscapes alteration.

In this context, particular attention should be paid to the “beauty” concept

The innovation strategy of Yakut horse breeders transformed the natural environment, changing the permafrost and vastness of icy spaces to the oasis of “northern nomadism”. The Sakha people's spiritual heritage is rooted in the ancient culture of Central Asia's and Southern Siberia's steppe nomads



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in the Yakut language, which is realised through the word “kere” and includes a number of symbolic meanings: 1) the light colour of the horse; 2) white horse livestock; 3) beautiful; 4) all the people, the young and elderly; 5) edge (border) on the margin [2]. Obviously, the semantic set contains supporting categories of a traditional world picture: white horse ↔ people ↔ assimilated space and contains the existential code of the Arctic northern riders.

The development of the natural landscape by the steppe nomadic cattle-breeders included ancestor's environmental experience, the system of ideas and “memories” culture. All this made it possible to restore the broken relationship with the “imaginary” space of the South.

Horse and primary creation. Calendar time was divided by Yakuts into two halves – summer (the Sun birth) and winter (death). The idea of the changing seasons in the traditional world picture was due to the transition from Chaos (winter, dangerous time) to Cosmos (the birth of Nature and Man – spring-summer time), from nature to culture. It should be noted that Ysyakh, being the Yakut calendar ritual associated with the annual cycle, reflected the birth of the year; it is here where Space and Time were “born” again. It is noteworthy that the year in the Yakut riddles is transmitted through the image of a horse, “A white mare left, a gray one raced trotting away, a black mare stayed”; “They say a white mare leaves, a black one stays, a red runs away, a gray comes running.” The identification of the year with a horse in the traditional world picture points to the ancient idea of cyclicity (revival – dying – revival) of Nature and Man's life, where the horse appeared as an element of the Cosmos and implemented a mythological scenario (of the Universe creation out of the horse parts).

The story is preserved in Yakut mythology that “in the beginning God created the horse, the half-horse-half-man originated from it, and only from the latter the man was born.” In the epic, there are motifs from which it follows that the earth emerged from the divine

The arrangement of the tethering post and use of a birch in the ritual organise natural space and transmit it into a space of people's and deities' social relations

horse, “Primal mother earth from the very beginning, like a fast horse, glorified and exalted, was formed and created.” It should be noted that the horse with the ancient Indo-Europeans represented the zoomorphic image of the entire Universe. It is noteworthy that in the Sakha myths, the Universe and the earth were associated with a beautiful stallion – aygyr silik [3].

The Yakutia's cultural landscape and its symbolic representation at the level of toponyms reflected the nomadic strategy of the southern cattle-breeders who developed the huge Arctic space. The Yakut's economic adaptation to the new landscape assumed also its verbal sacralisation by “naming” the dominant space symbols: At Haya (Mountain-Horse), At Yoryus (River-Horse), At Kyuyolyuye (Lake-Horse), At Yurekh (Creek-Horse), At Balagan (House-Horse). Toponyms of great interest are combined with the spiritual world of nomadic cattle-breeders. Ritual actions to consolidate “their” landscape, where “the horse parts” acted as markers of developed space, were embodied in toponyms with the mythos contents: At Basa (horse's head), in northern regions At Meyiite, where the word “Meyii” along with the meaning “head” contains the connotation of an intelligent animal. A toponymic trace of archaic rituals can be seen in local geographical names, “Siel yyaabyt” (a ritual of hanging the horse's mane on the tree), “Siel tarpyt” (a ritual of tying foals to the horsehair yarn), “Tangara Atyyra” (Horse deity), “Ysyakh Ysyt” (a rite of sacrificing kumys to gods and nature spirits), “At arangasa” (horse burial rite on an air platform) [4]. Thus, the Yakut toponymic code was designated to provide space hierophany, in other words, the development of space was completed with cosmogonic operations of a new world co-creation.

Natural landscape sacralisation began with the Centre establishment. Continuing

the theme of space co-creation, let us turn to myths about the Ysyakh ritual structure: “They came. People gathered. Elley put a tethering post, put a birch to it and tied the mare. Then, he said: “I will praise the deities” and put female caps on seven girls and nine boys as well as forced them to sing along, repeating his words. He sang: “Having blue-piebald horses, the sun-god shaman! Sprinkled the mare with kumys...”. Since then, there appeared the Yakut custom of “keeping consecrated cattle” [5]. It is noteworthy that the text establishes a direct connection between the horse and solar deities.

The arrangement of the tethering post and use of a birch in the ritual organise natural space and transmit it into a space of people's and deities' social relations. The tethering post and the World Life Tree Aal Luuk Mas (birch) represent a single vertical model of the world and space centre. In the creation rite, the fire organises natural chaos: after its lighting and the ritual of sprinkling kumys into the fire, the space organisation of the world experiences a new birth.

By sprinkling kumys Yakuts praised the presiding deity, sought to convey to them the people's requests for the welfare of the kin members, milk and kumys abundance, increase in herds, and, above all, horses. In the epic, Ysyakh is referred to as a celebration in honour of the white colour stallion and mare. A white horse in a festive decoration and special worship subjects (tethering posts, kumys, and sacrificial meat on Ysyakh holiday) meant a new birth. On ancient holidays, a white horse was sacrificed to aiyy deities, which was tied to the tethering post and then released into the wild after the ritual. According to the Yakut popular beliefs, each deity had herds of horses of a certain colour and patronised them. Therefore, celestials were collectively called sylgylahtar (“horses owners”) or sylgy ayyylara (“horses creators”).

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“... They had more fearful white runners than the stars in the vast hollow-jangling sky...”. It was believed that the Upper World farmstead was based on the horse breeding, that is why Yakuts dedicated horses to gods. One of the ritual strategies in maintaining a harmonious balance between nature and a person was the culture of a sacral contract between the people's and god's worlds. A herd being the property acted as a part of the natural and cultural spheres, an excessive increase in the population of horses was perceived as a violation of divine sanctions and considered in the traditional worldview as an anti-etiquette action that required retribution – set [6]. So, in the old days, when the number of horses in the herd reached a hundred, Yakuts performed a ritual of sacrificing white horses named “Kyydaa” in honour of the deity – Yuryung Aiyy Toyon. Three young men, dressed in white clothing, sat astride milk-white horses and rode the horses or mares with foals as far as possible eastwards, so that later they could not find the way back to their herd. During the lifetime the richest families released nine or twelve horses thrice [7]. Thus, the ancient rite “Kyydaa” reflected the exchange of gifts and the division as a social regulator of relationship between nature and society. The horse and man connection is emphasised in the

terms characterising the kinship system, “at basa” in the sense of “kin”. Many Yakut kins considered the white stallion to be a sacred totem. The rites of sacrificing white horses, apparently, most vividly preserved the magical and social function of gift exchanging that is typical for the steppe Eurasia's nomads. On Ysyakh there occurs a kind of procedure of symbolic identification “deity – horse – man of the Sakha tribe”. The modern holiday of Ysyakh connects the past (the myth), present, and future.

The warm breath of the Arctic: space and ritual. Yakut cattle-breeder's economic-ceremonial cycle reflected the traditional folk calendar based on the Sun worship and was correlated with the cosmic rhythms of nature. According to the Sakha's ideas, the patron god of horse breeding Terrible Dyosyogey gives people hot horses and brave men. He was called in olonkho Kyun Dyosyogyoy Toyon (“Sunny Lord Dyosyogyoy”). This epithet indicates the close relationship between the patron of horse breeding and Sun cult as well as it is connected to the universal myth about the divine origin of the solar horse. Yakuts compared sunlight with a white mare's tail. Scenario peculiarities of religious practices sacrificing horses to the deities, the cult of the solar (divine)

horse are the central symbols in religious and mythological system of the Eurasia's steppe region.

Mythologems “Birth and Death”, “The Beginning and the End” in the Yakut culture implement the cosmogonical idea of an “eternal return” (M. Eliade) in the memorial-funeral complex. The horse theme is present at a level of a sacrifice (ritual eating at the funeral repast), sacrificing separate parts of a horse (hanging horse skin on a tree near the grave) and horse bones burial (according to its anatomy) as well as arranging tethering posts over graves. All this confirms the idea of a new birth of the deceased (see the Yakut myth about the creation of the Universe and man out of horse parts). The vital concept of the Yakut culture is based on the strategy of development and experience of the space where the horse being an element of the Cosmos creates the earth on which the Sakha will live and create – “people of the sun rays with the bridle reins behind their back.”

As far back as at the beginning of the 18th century P.F. Vrangel, travelling across the North, noted the active and creative nature of the Yakut culture. “The singers are mostly improvisers and perceive only charming beauties in everything: a lovely country in the waste land, a wonderful sizeable pine in the half-burnt trunk, a pure, crystal clear lake in the first encountered muddy puddle” [8].

In this context, understanding of the universe as beauty, where the utilitarian and the embellished act together, is one of the important mechanisms in the Yakuts adaptation strategy. Beauty as an information stratum of the “memories culture” serves as an instrument of the spatial environment transformation.

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MAN AND NATURE IN ETHNOPHILOSOPHY OF INDIGENOUS PEOPLES OF THE NORTH

One of traditional goals of social and philosophical discourse is to build models of interaction between the man and nature in the spheres of ecological and material culture and social activities that connects the man and the community in the space of regulatory and spiritual culture. Ethnic awareness creates and justifies highest sanctions that state values and validity of the existing order in the world. The research of the forms of its reflection in ethnophilosophy helps to determine basic principles of social regulation expressed through the mythological and religious world view and represented in various prolegomenons of the contemporary Western philosophy.



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A significant trait of social existence in traditional type communities was ritualization and mythologization of all areas of human activity. In the concept of P.A. Florensky, the triplicity of the forms of human activity is represented through the following spheres: theoretical (world view); practical (household); liturgical (cult). The latter (theurgy) is considered to be the original nucleus from which in the process of desacralization all forms of social existence and human activity were singled out as autonomous areas which used to be an integral and distinct theurgical whole.

Modern processes of transformation of values and attitudes of ethnical groups in the industrial and post-industrial context

question the very existence of ethnic groups as stable social units. Thematisation of ethnophilosophy as a conceptual model reflecting the interaction of the archaic nucleus of ethnic memory and contemporary mechanisms of social regulation of ethnicity allows demonstrating the transformation of traditional world-viewing outlooks as a process of overcoming the critical state of ethnic groups.

Today concepts of stable development of indigenous minor peoples of the North are actively developed in world order scenarios in which the problem of preservation of the traditional environment of Northern ethnic groups and their traditional nature management plays an important role [16:324].

The most important part in scenarios of stable development of indigenous minor peoples of the North is given to the revival and study of traditional spiritual culture of Northern communities; the nucleus of this culture is the sacral tradition and ethnical philosophy originating from it.

IMAGE OF THE EARTH IN NORTHERN MYTHOLOGY

For a religious person nature is always sacral since the Earth as well as the Cosmos itself is of godly origin. The created world is saturated with holiness. This is not about the holiness of certain places where people find hierophanies. The Earth is a sacred place because it was created in illo tempore, the Ecumenial Mother and Benefactress. In this image, the concept of the nature in relation to the man is revealed.

The image of the Earth exists in all religions across the world, from archaic ones to world religions. Terra Mater or Genitrix is an underlying image in all myths, from comogenesis to eschatology [24:211].

Ideas of self-sufficiency of the maternal beginnings also exist in the Samoyedic mythology. A widespread Nentsy cosmogenesis myth says that in the beginning there was only a world ocean in which a single loon swam. "God decided to create the land and men and ordered the great bird (loon, or diver) to dive into the water and take land from it. But the great loon could not lift the land. Then God sent a small loon. It dived deep into the ocean and stayed there for three days. When it came to the surface, blood showed on its beak but together with blood, there was liquid ground. It began to grow rapidly and shortly formed an island where trees began growing as rapidly as the ground. When the island became large, God created first people, a man and a woman" [10:41].

The image of all-begetting mother in the Nentsy pantheon is represented by the goddess Ya'miunia. This name is made up of two roots: "ya" which means earth and "minia", a derivative of the verb "mis" – to make, craft, produce and, as N.M.Tereshchenko notes, to "make as it is meant to be, give a proper form" [18]. Thus, the name of Ya'minia can be translated as "the one that is the stronghold of the world (earth)".

The Nganasans have a clearer concept of the Earth as a self-sufficient deity. Their mythology still preserves relict ideas of the Earth giving birth on its own, without the male origin. It has always been "filled with "eyes" ("embryos") that it put into the bodies of women (females). They in turn gave birth to flesh which the Sun filled with life and made grow" [8:21].

The term "earth" in both cases should be interpreted in a broader sense than simply "substance" or "begetting beginning". Goddess Ya'nebia – "Mother Earth" or "Ya'minia" – "Earth's Bosom" are gods of space. The root "ya" can also be translated as "ecumene".

In the mythology of the Evenkis the word "earth" derives from the word "buga ~ bua ~ boa ~ ba. In Tungus-Manchurian languages it means not only the Universe (the Overworld, the Middle World and the Underworld) and the sky, but also the nature, the weather, the taiga, all the space outside the tent.

The Evenkis notion of buga was once connected with ancestral relics. "According to the Evenkis, each clan had an ancestral relic – "bugady". In this case it is something related to the clan's land – rocks or cliffs with a zoomorphic form or trees with an unusual appearance or shape. Such objects of the ancestral cult were considered to be the places where female spirits – the lady of the ancestral land called dune mushunin and the mother of the clan called bugady emintyn – dwelled [1:33].

The Nganasan mythology has a concept similar to bugady of the Evenkis – ngo ~ nguo ~ ngua. G.N. Gracheva considers that this notion is equivalent to the "buga" of the Evenkis. "It (ngo) is used in the meaning of "the sky", "the canopy of heaven", "the air" or "the weather". In particular, being a word-constructing morpheme, it has two meanings of the greatest interest for us that can be characterized as a measure of

outer form, outer space, appearance and as a measure of collectivity, unification. Paired with other nouns or without them, the Nganasans translate "ngo" as "god" [8:26]. Thus, Ngo-Niamy, "Mother Earth" can be interpreted both as a protector and as a spirit of a certain territory.

Another important aspect related to the words "ya", "buga" and "ngo" is a sacral level of territory, the land that is considered a part of the cosmos. Here originates the concept of borders beyond which the world of chaos reigns. All these spaces can be called real because people can orient themselves there since they have a starting point. Besides, they are blessed with the celestial presence.

Goddess Ya'nebia – "Mother Earth" or "Ya'minia" – "Earth's Bosom" are gods of space. The root "ya" can also be translated as "ecumene"

One more function of the Mother Earth to be addressed to in greater detail is a concept of all-begetting and preserving power.

According to some data, goddess Ya'nebia – "Mother Earth" or "Ya'minia" – "Earth's Bosom" is the wife of Num, the supreme deity in the Nentsy pantheon. It is she who helps during labours, accounts for people's lifespans and "deals with the fate of a born person until his death" [4:21]. In the Enets pantheon, the closest goddess is Dia-meniu'o – "Old Woman of the Earth". She has the functions of the maternal goddess who begets and guards all living beings. She is also in charge of birth: according to some data, she keeps the souls of yet unborn babies and sends them to our world with sunrays. Dia-meniu'o keeps the book of destinies, heals diseases, in the form of the miad'pukhutsia doll guards the house, hearth, children and families, teaches girls who reach marital age how to sew. Ylenta-kota also gives cradles to newborn children, coffins to the dead, attires for shamans and rings for their drums.

There is a belief related to the concept of the all-begetting and preserving function of Mother Earth in the Nentsy culture: each visitor of the Ya'miunia shrine on the island of Vaigach must leave something near

the rock of Neve-hege associated with the earth's bosom. Islavin says that “people throw various coins, rifles, axes, knives, buttons and other objects to it... like a mother, it keeps everything in the bosom” [11:118]. The tradition is that people bring their sacrifices and take their gifts in return. Such gifts may include, for instance, teeth from bear skulls fallen out on their own and used later as talismans. From here people take ribbons “the Old Woman's belts” that must be in every tent. This belt, as well as an image of miad'pukhutsia guards birth, life and death of every person [6:489].

Other peoples have similar goddesses who are in charge of birth and life. According to the mythology, Tomam, a Ket deity, stands on a cliff every spring and scatters flocci from her sleeves, thus creating innumerable flocks of feathered birds [2:7]. Sedna of the Eskimos is an underwater mistress of marine game; she lets marine animals from her tent with the same purpose [3:41].

These images of goddesses of the Earth and all living beings have other peculiar traits, “incarnations”. They all are portrayed not only as preservers of all life, but also mistresses of the underworld and death. In the Nanaian myths, the mistress of the world of the dead helps shamans to guide the dead to another world. The Nivkhs believe that on the way to the world of the dead, “a woman standing in the middle of the road” meets the dead [22:330].

In many myths, Ya'miunia is portrayed not only as Num's wife but often as the mother of Nga. Therefore she owns the Underworld (she is often portrayed riding a mammoth), the Earth (she is a mistress of the tent) and the Heaven (she is Num's wife and Num Nebia – “the Heavenly Mother”). She is not only the Bosom giving birth to all things, but she also takes all things away. She begets both life and death in the image of Nga.

The concept of the Earth being an all-begetting mother in cosmogenesis myths was reflected in the belief that the earth is alive. Perhaps therefore the original meaning of the Nentsy word “ya” can be “the original substance”. The Nentsy mythology says that the earth is born from material prima, i.e. live matter; but this matter is not organized, it is a part of the chaos, not the cosmos.

It is this “live earth” that creates all things. According to the mythology of Northern peoples, the “prime substance” gives birth to the whole world and to people as well.

HUMAN SOUL

When analyzing the folklore of Northern peoples, several souls can be distinguished as indispensable, without them a person cannot exist.

According to the data suggested by G.N. Gracheva, the vital elements of the soul are given to people and all animals by the Mother Moon – Kygada-niamy. Although giving everything necessary to a newborn, she does not take part in their growth [17:47]. The Nentsy believe that life is given to people by Num; he determines the duration of human life and their destiny. “As early as at the time

of birth, Num is said to set the time of his death; the invisible record was kept by Ya'miunia, the mistress of the earth. Ya'miunia was portrayed as an old woman who helps during labours and deals with the fate of a born person until his death” [17:21]. It is important to note that the Moon and the Sun were considered by the Nentsy and the Enets to be the eyes of Num; the Sun is a good eye, the Moon is an evil one [24:131]. The Selkup also believe that souls are given to people by the Sun. “It is only when a beam of sunlight falls onto a woman, a new life is conceived inside her – a baby. The Sun not only conceives a new life, it is also able to bring the dead back to life. The Selkup folklore has frequent mentions of a hero killed by his enemies and brought back to life. His body is put onto a white reindeer skin at the sunny side of the tent. In the morning, when the sun rises to the height of the ends of a bow, its first rays fall onto the dead hero and revive him” [17:107].

According to ethnographic data on Samoyed peoples, a person has four clearly distinguished souls: a soul that in some cases can be associated with mind, breath, shadow and blood.

The Nganasans called the soul responsible for psychic functions “nilti”. It was shaped like a bird and went to the heaven after death to be subsequently reborn. The Nganasans connected this soul with the eyes. Not unlike nilti, “eyes are given in mother's womb.

According to ethnographic data on Samoyed peoples, a person has four clearly distinguished souls: a soul that in some cases can be associated with mind, breath, shadow and blood

According to other data, eyes are given by Niamy-ngo (Mother Sky) or Mou-niamy (Mother Earth), i.e. one and the same deity. Records made by B.O. Dolgikh support this version: Mou-niamy gives eyes to all living things” [9].

The mythology of Kets has a notion similar to “nilti” of the Nganasans. The Kets believe that all living beings have “etles” – vitality. “Explaining this concept, O.V. Tyganova gave the following example: a mortally wounded beast raises its head to the sky and its etles leaves its body and flies up to the sky. Etles is a trait of all breathing beings, but it is not breath as such. The latter has a separate name “il” [17:95]. (In the language of the Kets, “il” is also a shaman song, and in Samoyed languages this root is connected with such concepts as “life”, “alive”). The Selkups called the soul “ilsat”, i.e. “that which makes the life”. The name of the soul is similar to the word denoting a sunray. “During the life, a person's soul-breath is gradually spent, becomes shorter and shorter and finishes completely. One of his souls rises up to God right away, the other exists underground until it turns into a spider and rises to the sky” [14:375].

The Nganasan mythology considers soul closely connected with breath. According to the data of A.A. Popov, the concept of soul

“nilti” is not possible without “batiutu” – the breath of life portrayed as threads coming from the heaven and connecting all people to the creator of the world.

The Enets believed that the main soul is beddu – breath, dwelling in the stomach area. When a person dies, his soul-breath was the first to leave the body and rise to the heaven to Nga, though not right away but after a certain period of time.

Thus, the following conclusions can be drawn: first, this soul is connected with the heaven, mostly with the Sun or the Moon since it is given to people by the Sun or through it and leaves to the Moon to be reborn after death. Second, souls can turn into spiders (according to ethnographic data, similar beliefs were typical also of the Nganasans and the Nentsy).

M. Eliade points out that solar and lunar cults in all cultures are connected with symbols of death. Because of “birth”, “death” and “resurrection” of the Moon, people managed to become aware both of the way of existing in the cosmos and of the possibility to be reborn. “Thanks to the lunar symbolism, religious people were able to bring large groups of facts with no apparent connection together, ultimately uniting them into a single “system”. The majority of ideas concerning cyclicality, dualism, polarity, opposition, conflict as well

In the folklore in general and in myths in particular, there is no creating personality. Invention of tools, traps and fire is ascribed to different gods, spirits, but not people because people are just talking things, they themselves were created

as reconciliation of opposite things, of coincidentia oppositorum were either discovered or clarified due to the lunar symbolism. One can even mention “metaphysics of the Moon” as a clear system of “truths”, a certain way of life, everything that takes part in the Life of the Cosmos, i.e. formation, growth, “diminution”, “death” and “resurrection”. One must remember that the Moon reveals to religious people that Death is inseparable with Life, but at the same time, Death is not final – it is followed by a new birth” [24:100].

The Moon has a great religious meaning for forming and generalization of knowledge of the space, it also makes a person reconcile with Death. On the other hand, the Sun reveals another way of existence: it does not take part in rebirth. It remains the same, always has the same form. “Solar Epiphanies of gods of sun in some cultures became a sign of intelligence. The Sun would ultimately be associated with intelligence” [24:102]. Therefore, combining the Sun and the Moon in the symbolism of death allowed people to unite two seemingly opposite origins of all living things: eternal changing of the world and the desire to halt the time (to return to the time of the Golden Age).

The image of spider is undoubtedly connected with threads going down from the sun and connecting it with the man. “Threads of life” have axial meaning; ascension of the soul along such threads like ascension onto trees or poles made by shamans during their journeys stands for the process or returning to the Arche [5:421]. On the other hand, the spider is connected with weaving which brings us to the symbolism of the knot and the maze. Knots are in a sense binding and unifying things, they can be considered a symbol of transition. “A person going through the maze or a similar image finds the “central place”, i.e., from the point of initiative self-actualization, his own center; passing itself is likely to be a representation of multiplicity of states or modalities of the manifested condition which a person had to “wander” along before settling himself in such a center” [5:410].

Similarly to the way that life is not possible without the soul-breath, it is also impossible without blood. The Nganasans believed that kam – blood – is the same thing with the soul. Life leaves the body with it as well as with breath. Blood contains vital powers and therefore it is the sacrifice most desired by the gods (the Nentsy and the Nganasans would often spread blood of sacrificed animals on mouths of their idols); apparently it is for this reason that the planks of a “cleansed tent” were smeared with blood to keep evil spirits away. The Nganasans believed that consuming blood would give a person power and it was considered a sin to let blood out when killing a domestic animal, therefore deer were slaughtered only by strangling. “This taboo was so respected that the Nganasans sold their deer to Russians and Dolgans only on condition that those deer would be strangled and not knifed. However, they had to spill blood when hunting wild reindeer, hence come different taboos concerning desecration of blood. For instance, it was prohibited to tread on blood of killed animals, otherwise they would cease coming” [17:32].

The Enets called soul-blood “ki” and had similar taboos with the Nganasans. After death such souls left into the ground because they were heavier than soul-breath and went to the evil god Todote who devoured them [14:375].

The Nentsy called soul-blood “hem”, this word denoting a concrete notion: a person or an animal can die due to loss of blood. Moreover, the Nentsy believed that blood had no taboos like those described above [14:473].

Thus, blood is a “backbone” of all vital powers of the body. It is one of the channels connecting the organic body with “tenuous” conditions of a living being which are often collectively referred to as “the soul” – the word pointing out the principle of giving life to a living creature. “Indeed, even from the point of view of basic physiology, blood conducts heat inside the body. On the other hand, in fire itself, light is the highest aspect whereas heat is the lowest one” [5:77]. Therefore, we can assert that the soul-breath and the soul responsible for psychic conditions of a person is related to the highest aspects of creation and moves to its center whereas the soul-blood connected with the fire element is a part of “crude” manifestations of the world and for this reason it ends up in the world of death.

The Samoyed peoples have somewhat dimmer ideas concerning the soul-shadow. The Selkups call it "ilyntyl tika" (living shadow); it is clear from the translation that a dead person has no shadow. Reports of A.A. Kim say that each person has a soul-shadow; it accompanies people everywhere always being close. After its carrier dies, it becomes a shadow spirit and goes to the world of the dead [12:140].

The Kets believed that a person is in a compulsory unity of two halves: a visible half and an invisible one. The Nganasans believed that if one "kills" a person's shadow (i.e. stabs it with a knife), such person will die. As A.A. Popov says, photography was considered a theft of soul. "The Vadeyevsk Nganasans showed a similar reaction to recording as well" [17:33].

The Nganasans called the soul responsible for psychic functions "nilti". It was shaped like a bird and went to the heaven after death to be subsequently reborn

The Nentsy had two words expressing the concept of shadow: "tid" – shadows of inanimate objects – and "sidiang" – shadows of people. "The stem "sidia" – "two" – can be seen in this word, thus, "sidiang" means "doppelganger". "Sidriang" is a depiction of a deceased person kept in the tent. It was fed, put to bed, people made sacrifices to it asking for guidance". The Nentsy believed that after death, doppelgangers of people (souls-shadows) went to the world of the dead where they lead the same life they had in our world.

Myths of the Nentsy often have a recurring theme: a person comes into a tent with people, but nobody sees him and his speech is mistaken for the sounds of the fire. In the morning we find that this person has spent the night in the cemetery. Soul-shadow protects people when they are alive and leaves for the world of Nga after death.

Thus, the man is a creature born by the Earth and the Heaven; often Mother Earth and Father Sky would argue whom the man belongs to. In this argument, the human being is born. Being a creature of the middle world and the creation, the man takes the middle position. According to the beliefs of the Khants, the man is someone between gods and an inanimate object. "In relations between people and things the man's place is lower than that of a god but higher than that of things. Things are turned into sacrifices to the gods. <...> In the folklore in general and in myths in particular, there is no creating personality. Invention of tools, traps and fire is ascribed to different gods, spirits, but not people because people are just talking things, they themselves were created. Moreover, modern Khants say that a person possessing some talent or abilities got them from the gods" [13:57]. Comparison of people to things is logical and explainable. Being a creature of the middle world, the man is just a substance with a soul, i.e. he is a product of the Heaven and the Earth. It is essential for understanding the man as a microcosm. Being a

microcosm, the man has to be a part of all the three worlds and have their elements in his own nature; "actual division of the triplicity is completely applicable to him: he possesses a spirit being a superformal manifestation, a soul corresponding to the area of more "tenuous" nature and a body being in turn a material manifestation. It is the man (the "real man", i.e. the man who has reached the complete realization) is a real microcosm in the degree greater than that of any other creature in the Universe; due to his "central position", he can be considered as an image or more likely as a "sum" (in the sense that scholiasts used this word) of the whole set of manifestation because due to his nature described above he combines all other creatures in such a way that it is impossible to find anything not represented in the man in some degree in the manifested Universe or not having anything in common with the man" [5:59].

If we go back to the more frequent correspondence of the man to the "middle world", this correspondence can be called the correspondence of "functions": the man between the Heaven and the Earth, being a part of both, plays the same part of the mediator in the Cosmos that our soul plays between the spirit and the body. This intermediate area of the "middle world" that is generally referred to as "the soul" or the area of "tenuous forms" includes a certain "mental" element which characterizes the individuality of the man as such and is placed in the "middle world" in the same way the man is placed in the Cosmos.

It is not difficult to understand now that the function allowing finding the correspondence of the man with the "middle world" or with the soul is actually a function of "mediation": the soul is often considered a "medium" connecting the spirit and the body similarly to the role of a mediator between the Heaven and the Earth than the man himself play in the Cosmos.

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THE ARTIST'S IMPRESSION OF THE ARCTIC: 12 NORTH POLE PAINTINGS WERE GIFTED TO SAINT-PETERSBURG STATE UNIVERSITY

Within the framework of the first UArctic Congress which ended on the 16th of September at Saint- Petersburg State University, well-known Moscow's artist and traveller Liliya Slavinskaya presented SPbSU with a series of her canvases and photographs taken during an Arctic expedition. The artist's paintings are highly valued both in the art world and scientific community. Next year they will be on display in Geneva on the initiative of the UN Russian mission.

Liliya Slavinskaya began to paint at the age of 27. First, she taught in schools in Kaluga. Then Liliya undertook the organisational and exhibition activities. Today she is a member of the Russian Geographical Society, runs the gallery "Les Oreades", travels, and paints. Her works, with their unique combination of the artistic and scientific value, is widely known throughout the world. So, in 2017 Liliya Slavinskaya will show her canvases in Geneva on the invitation of the RF Permanent Mission to the UN.

The considerable part of the artist's works is devoted to journeys to the Arctic, Antarctica, and the Himalayas. She created a series of paintings in 2014 during an expedition whose purpose was to clear debris from the Arctic shores. Canvas, made on the island of Alexander Land and the archipelago of Franz Josef Land, depict human and animal life as well as the Arctic region nature. In her paintings, the author creates an artistic image of the Arctic in an effort to capture the beauty of the permafrost until human activity together with global warming have led to irreversible changes of the scenery.

"I'm a scientist, too. Although I'm studying the planet from another angle, - said Liliya Slavinskaya. - I'm a person who seeks to reach the horizon and wants to see what is behind it. For seven months, I had been working in Antarctica and created about 500 works in painting and drawing. These are mostly icebergs, landscapes, and unique wildlife of this continent. Then I decided to get obligingly to the Arctic in order to see the differences between the two world poles with my own eyes and demonstrate them to people."

Twelve canvases from the "Arctic" series as well as a number of photographs, taken as part of the journey, were donated by the artist to the Saint-Petersburg State University. The paintings handover ceremony was held within

the framework of the first UArctic Congress at the Saint-Petersburg State University. On the Congress site, an exhibition of paintings by Liliya Slavinskaya was also organised, so that all the participants and guests of the event could see them.

"Within the framework of the Congress, the participants of the Student Forum said that they do not often have enough information about the Arctic, so we would like to create a hall at St. Petersburg University dedicated not only to the Arctic region, but also to the Arctic University. So we are grateful to Liliya for this generous gift," - said the spokesman for Saint-Petersburg State University Alexei Zavarzin.

For information:

The first Congress of the Arctic University (UArctic Congress 2016) was held on the 12th-16th September at Saint-Petersburg State University. The event was attended by more than 500 world's leading scientists and experts in the field of geography, geology, ecology, oceanography, archaeology, biology, and many others. The key themes of the Congress were the protection of the Arctic ecosystems and communities against external influence, the preservation of local cultural traditions as well as the development of trade, tourism, and transport.

The Arctic University (UArctic) is an international network which unites more than 180 higher education institutions and research organisations in 16 countries for the purpose of cooperation in the sphere of scientific study and education to ensure sustainable development in the northern regions and the comprehensive support of their peoples. Thanks to the partnership in the realm of education and science, UArctic increases the human potential in the North, contributing to the formation of strong communities and sustainable economic development of the region.

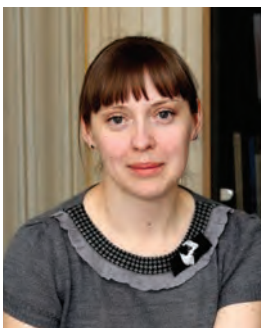


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ETHNOCULTURAL ENVIRONMENT OF THE MODERN CHUKOTKA

For the modern society the problem of existence and development of the ethnocultural environment that condition the authentic identity of native peoples is rather acute. Special attention should be given to the problems related to transformation of traditional cultural values that provide the uniqueness and specific character of the ethnical culture and are important mechanisms in its maintaining and preservation.



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In our opinion the most comprehensive view of the problem of whether there is traditional culture in modern Chukotka was illustrated by a part of an interview with senator A.I. Otke: “Often, when speaking about indigenous peoples, one can hear that aborigines may be considered indigenous only if they lead a traditional life, live in traditional homes, use primitive technologies and so on. However, an important principle is completely overlooked in this chain: the principle due to which indigenous peoples managed to survive in extremely harsh conditions – high adaptability, ability to receive and use anything new in accordance with changing conditions and nature of life. Within a half-century our peoples went the way from “oil lamps to nuclear stations” as Y.Rytkeu put it. It would be unreasonable to persuade us to “hunt whales with sticks and swim in skin boats, to live in earth houses and use bows and arrows”¹.

The transformation of cultural values is caused by a number of factors: urbanization and globalization of the society (the growth of the part of urban population, the lack of desire of youth to live in the country or to work in traditional areas); specific character of ethnocultural processes (the deletion of cultural differences, fading of ethnic cultural elements); development trends of ethnolinguistic processes (using a universal language in prejudice of the native one, decrease in the number of speakers of native languages, a loss of native languages); changes in social structure (the prestige of higher education, getting modern sought-after professions not related to traditional areas); the level of knowledge of the traditional culture (young people are sufficiently less familiar with the traditional outlook, rites and rituals; their knowledge is fragmented); changes in the family structure (increase in the number of mixed marriages); changes in family relations (the family-social sphere is unified, ethnocultural peculiarities are extremely rare).

The majority of Chukotka residents whom I interviewed have replied that there are stable elements of the culture like dances, songs, decorative and applied arts, however, their practical use, their original sense has long been lost. Traditional family rites and rituals connected with important events, traditional holidays with sacral mystical aspects are considered permanently lost. For instance, V.G. Leonova says that Naukan Eskimos used to have puppet performances made by adult people during the holiday of the Whale.

¹ The author's field materials.



Craftsmen would make figures of animals and birds of bone or wood. Today, fragments of such figures are found only in museums. Games and toys for children are lost as well².

However, changes in the lifestyle of native peoples should not be considered exclusively negative. Some elements of traditional song and music folklore, domestic ways and ceremonies still function in the modern society. For example, reindeer breeding and sea hunting today are both economic branches and important parts of the traditional culture of northern ethnic groups.

Scientists note that at present the orientation towards the so-called traditional culture is typical of a large part of indigenous peoples of the Arctic regions. It is a way of realizing the need to become aware of their distinctiveness and connection with their native land, their people, their religion. Such orientation plays an important part in modern ethnocultural processes and is connected with regionalization of social conscience of the Russian people. At the same time, ethnic culture in many cases is demonstrative which, however, does not diminish its ethnocultural potential³. Native middle-aged people say “Indeed, we lose the things we had in the past. We cannot stop this process. There are fewer and fewer experts, the format of the art changes. New songs and dances appear. Seniors and those who are familiar with the folklore call it all a fake imitation. Somehow we have to try to keep all those true things that existed in our culture at the beginning”⁴.

Different national cultural associations are important institutes of building, reproducing and preserving traditional values. Today, there are 66 folklore bands in Chukotka. On the one hand, country bands reproduce local versions of songs, music and dances being a part of our heritage. On the other hand, their work reflects new things that are fixed in the spiritual and material culture. For example, the folklore band “Uelen” has popular numbers called “Pilot Petrenko” or “Telephone”. In their dances devoted to hunting the dancers show hunting with rifles⁵.

A new phenomenon in songs and music of native people of Chukotka is composing songs by indigenous composers with lyrics of professional Chukotka poets like A. Kymytval, V. Keulkuta or M.Valgyrgina⁶. Folklore festivals, souvenirs with ethnic symbols, clothes of ethnic styles, craftsmen's fairs, etc. are examples of including folklore into the context of modern life.

An important role in preservation and translation of the ethnic culture is played by holidays. These are ancient national holidays and new ones practically with no religious base (such as Reindeer Breeder Day or Fisherman Day) as well as holidays related to common life (such as the holiday of young reindeer celebrated by tundra reindeer breeders)⁷.

Social and professional organizations also have a serious and important impact on the preservation and development of ethnocultural

² The author's field materials.

³ North and people of the North. Modern situation of native minor peoples of the North, Siberia and Far East of Russia / Ex. Ed. N.I. Novikova, D.A. Funk, 2012

⁴ The author's field materials.

⁵ The author's field materials.

⁶ Peoples of North-Eastern Siberia / Ex. Ed. E.P. Batianova, V.A. Turayev, 2010

⁷ Present condition and future prospects of minor peoples of the North, Siberia and Far East: Independent expert report, 2004

culture. In the autonomous region of Chukotka, there are 25 cultural establishments: 8 establishments for culture and entertainment (taking into account departments and branches – 45, 37 of them in the countryside); 8 libraries (taking into account departments and branches – 45, 37 of them in the countryside); 5 museums (taking into account branches – 6, 2 of them in the countryside); the Chukchi and Eskimos band “Ergyron”, the Museum Center “Heritage of Chukotka” (taking into account departments and branches – 2, one of them in the countryside); “Cinema and Video Rental Shop”; Center of Native Crafts “Uelen Bone Carving Shop”⁸. For the purposes of popularization of traditions, cultural establishments hold the holiday of “Kelvei” – a holiday of young calves, “Vaamkaanmat” (a rite of giving thanks to rivers), “Keretkun” (a rite of thanksgiving devoted to the beginning of fishing season), the holiday of the whale “Pol'a”, “Vylgykoranmat” (Vylgakaanmat) – reindeer holiday with a thanksgiving rite.

Every year, several important cultural and sporting events take place to develop folk art and cultural heritage of indigenous minor peoples of Chukotka – regional folklore festival “Ergav”, Chukchi and Eskimos kayak races “Beringiya”, reindeer sleigh races, Northern multiathlon. In July 2014, the first cultural and sporting festival “E'in'ev” (The Call of the Wild) took place in the villages of Ust-Belaia and Snezhnoye of the Anadyr District. In August, as part of the 105th anniversary of founding the Chukotka District and the Day of Indigenous Minor Peoples of the World, the sea hunter's festival of the Chukotka District “Ankalin” took place. Athletes from Chukotka regularly participate in all-Russian competitions in Northern multiathlon including traditional competitions of native peoples of the North like jumping over sledges, tynzyan lasso throwing, triple jump, running with a pole and axe throwing.

One of the most important events in the life of Chukotka is dog sled races called “Nadezhda” organized since 1991. Dog-driving has always been an important part of the traditional way of life of indigenous peoples of North-Eastern Russia. Today, best dog teams are chosen assessing their physical prowess, a level of dog training and skills of dog-team drivers⁹.

In later years, large-scale ethnocultural events were held not only in the capital, but also in districts of the region. “The city had an advantage when all teams came here. Now events are held in the Chukotsky, Providensky, Bilibinsky districts to involve country people. It has its own advantages. Responsibility in such regions increases, it is very useful for the culture”¹⁰.

Under the auspices of the Social Development Foundation “Kupol”, the reindeer-breeder fair “Erakor-2015” was held from March 3 to March 5, 2015 in the village of Kanchalan of the Anadyr District. The goal of this fair was to revive reindeer-breeding traditions among young people, to develop reindeer riding, fairs and reindeer-sledge races, to strengthen the connections between reindeer breeders and sea hunters from different parts of Chukotka.

Such events are extremely important for the cultural life of the region. Local people consider that it is necessary to have fairs on a regular basis since “the Chukotka population should join in the culture and customs of reindeer breeders, we need to engage young people into competitions and reindeer races”.

In the Chukotka autonomous region, there are 300 craftsmen in the area of decorative and applied arts (as of January, 2014). Several communal agricultural enterprises and communes have fur clothes and souvenir shops producing souvenirs from walrus and whale bones and deer horns. It should be noted that craftsmen feel shortage of raw materials and the market for products of folk arts in Chukotka is not developed enough.

The Administration of the Chukotka region has a Social Expert Board for Culture that determines the most important projects in the realm of culture and arts which can receive financial support from the regional budget.

In 2013–2014, books by V.Veket (“Sleeping on Seal Skins”, Chukot, Russian, English), I.V. Omruvie (“Maralkot and Others”), V.G.Leonova (“Naukan and the Naukans”), the Russian-Eskimo Dictionary by N.P. Radunovich were published. At present, the edition of the Chukot dictionary with translation into French, English and Russian and of the books by V. Veket “Tegrykeevn'evyt”

The balance between the past and the contemporary is the only principle able to preserve ethnic groups. It will exist on the only condition – the interest and motivation of native people themselves. Nobody can make us learn and use our native language, nobody will pass on our values to our children for us

and I. Kulikovs “Reindeer-Breeder Lexicon in the Modern Chukot Language” is being prepared.

Native people of Chukotka dream of creating ethnic centers in cities and national villages. Such projects are successfully carried out in other regions. “They could unite people, promote culture and art, perform methodical work among country cultural establishments, research folklore, be a center of national bands, selling products of decorative and applied arts and collection of necessary raw materials”¹¹.

In order to solve the problem of preservation, strengthening, development and spreading of native languages of indigenous minor peoples of Chukotka, the Administration of the region approved

8 Report of the Department of Education, Culture and Youth Politics of the Chukotka Autonomous Region after first 6 months of 2014 [Electronic source] // www.edu87.ru/index.php/departament/otchetny free access (Oct.15, 2014)

9 Nadezhda – race at the end of the earth / Comp. and Sc. Ed. L.S. Bogoslovskaya, 2011

10 The author's field materials.

11 The author's field materials.



the Concept of Development of Native Languages of Indigenous Minor Peoples of the Chukotka Autonomous Region (Chukot, Eskimo, Even) in 2014 for the period of 2014–2025. The goal of this Concept is to provide conditions for preservation, full development and promotion of native languages in Chukotka¹². By efforts of workers in the areas of culture, education and science, folklore and ethnographic expeditions take place in the region to gather unique materials from personal family archives of inhabitants of distant villages.

In order to support the ethnical culture of indigenous minor peoples of Chukotka, the following measures should be taken: a development of ethnic languages; a further issue of grants to realize projects related to ethnic culture, folk art and preservation of traditional culture objects; involving young people into the traditional culture through study of native languages, local studies and direct involvement in research of local history and traditions; understanding the role and extensive support of traditional economic areas connected with ethnic

groups; the development of an educational system for present conditions taking into consideration ethnic peculiarities, using ethnocultural experience, traditional upbringing methods; an extensive use of upbringing potential of basic means of ethnic culture of Chukotka (oral folk art, decorative and applied arts, folk games and toys, traditional sporting events, holiday and game folklore); an active use of traditional knowledge of indigenous minor peoples in economic activities, communal and national management; the integration of ethnic culture and tourism (development of ethnotourism); the organization of television programs and documentaries about the peoples of the Chukotka region; editing educational, scientific and fiction literature; establishing and maintaining Internet resources in languages of indigenous minor peoples of the North; the presentation of the ethnocultural heritage of the territory; a further support of the traditional culture and language by the regional legislation.

Volunteers and activists reasonably point out that laws, concepts and programs alone cannot solve the problem of preservation and development of the traditional culture: “The balance between the past and the contemporary is the only principle able to preserve ethnic groups. It will exist on the only condition – the interest and motivation of native people themselves. Nobody can make us learn and use our native language, nobody will pass on our values to our children for us”¹³.

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¹³ The author's field materials.



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PROSPECTS OF THE PRESERVATION OF RUSSIA'S INTANGIBLE CULTURAL HERITAGE

In Russia, the attention to the intangible cultural heritage was drawn by the International Convention on Intangible Cultural Heritage adopted on October 17, 2003 by UNESCO to supplement the 1972 Convention on World Cultural and Natural Heritage, which concerned only historical and natural monuments.



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In our country, after almost a century of denial of the values and destruction of authentic examples of folk material and spiritual culture, there is a situation when a simplified understanding of culture is being formed as a type of leisure which is provided by the entertainment industry, and one is gradually becoming a person not knowing his/her roots, an ordinary member of the faceless consumer society. Suffice it to recall the A. Rosenberg's theory of superiority based on race. As a counter to oblivion of one's historical and cultural roots, today there have appeared a conscious desire for the restoration of historical and cultural continuity, which is a powerful tool for the spiritual education of man, the formation of his national identity, and a spiritual revival of the nation.

Although the Russian Federation has not ratified the 2003 UNESCO Convention, the laws have been taken in some regions on the protection of intangible cultural heritage of all ethnic groups residing in their territory. In addition, the Parliamentary Forum held under the chairmanship of V.I. Matviyenko in Vladimir in June 2016 raised the question of the need for adopting such a law at the federal level. This law is designed to consolidate UNESCO's practice of taking under the protection the world cultural values and aims to preserve the cultural and national identity of each of the 144 ethnic groups living in Russia's territory. The importance of the legislative activity in this field is evidenced by the adoption by the CIS Interparliamentary Assembly in November 2013 of the model law on the protection of intangible cultural heritage for the Commonwealth member countries. The model law provides for the formation and

maintenance of a Catalog of the intangible cultural heritage objects of the peoples living in the state territory.

In Russia, the work on the formation of the electronic Catalog of the intangible cultural heritage objects initiated by the State Russian House of Folk Art has been ongoing for several years, with the participation of the State Institute of Art and the National Republican Center of Russian Folklore. A part of the Catalog materials is already available on the Internet on a public portal "Kultura.RF" in the "Traditions" section. To identify new objects of the intangible cultural heritage, folklore-ethnographic expeditions are carried out, the processing of expedition and archival materials is performed. During the work on the catalog by ethnographers, ethnomusicologists, etnochoreographers, ethnolinguists and experts in the field of folk arts and crafts there were made descriptions of more than 700 objects of the intangible cultural heritage of different Russia's peoples, equipped with illustrative photos, audios, and videos. This makes it possible for anyone to get acquainted with the rich cultural traditions of Russia's peoples.

In 2015, at the World Conference of the International Council for Traditional Music (ICTM) of UNESCO, which was attended by representatives from more than 60 countries, the Catalog of the intangible cultural heritage was recognized as an outstanding project that had no analogues in the world. Thus, the priority of Russia as a multinational and multi-religious state was established in the case of the preservation of the intangible cultural heritage of all peoples living in its territory and the increase of its relevance in modern society.

THE SPIRITUAL POTENTIAL OF THE NORTH PEOPLES' CIRCULAR DANCES



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Globalization, social and economic challenges, and turmoil put the cultural heritage of the North indigenous peoples in difficult situations. One can trace the levelling of national features of the unique culture, its image system; there is a unification of the cultural norms and ways of seeing the world; the basic concepts of the traditional culture are eroding.

For preservation and further development of the traditional cultures in the context of their theoretical study and application of the rich cultural heritage of the North peoples, one should pay attention to the traditional dance culture of the native North peoples. I would especially like to draw attention to the preservation of the unique circular dance patterns of the North peoples. Today it is urgent to research and implement the traditional dance legacy of the North peoples in the context of its preservation for future generations. The circular dance is a complex cultural phenomenon of the traditional culture, which reflects many aspects of the relationship between the Northerner and the surrounding world. Traditional dances are a phenomenon of the spiritual development of the harsh northern nature. It is pleasant that the traditional dance is not a relict or museum exhibit today, but is largely involved in the life of the northern peoples as a kind of folk art. The circular dance is reviving actively and developing dynamically. Its patterns are interpreted broadly in both professional and national dance art. The most important fact is that the population still practices the circular dances, despite many factors affecting them. The circular dance is an integral part of the spiritual culture of the North peoples. Traditional dances are associated with mythological and religious beliefs, enduring moral, ethical, and aesthetic values. The symbolism of the circular dance reflects the people's value orientation. Traditional dances are a large stratum of spiritual culture. The circular dances have a great spiritual potential. In the context of the revival of national culture, traditional dances get their second wind. A careful preservation and restoration of archaic specimens occur in the light of the modern man's view. The people are aware of the strength and power of the cultural heritage, accept them as one of the ways to achieve spiritual perfection and as an effective means of asserting and

strengthening the ideals of goodness and humanity. It is known that the folk culture is a determining factor in the national self-consciousness. Its revival, comprehension, and mastering, in fact, are the renewal of traditional values, deep people's knowledge system. The traditional dance heritage of the peoples inhabiting the vast expanses of the Far North has a great potential that can be successfully engaged in the modern world.

The circular dance is a complex with multiple functions and elements of ritualism. It implemented a generic property of traditional culture. The round dance is one of the most archaic symbols and contains the whole set of key meanings. Throughout the centuries, the indigenous peoples have created unique samples of the dance heritage. The circle dances have a special place in the traditional dance culture. In the extreme weather conditions of the stern territory, the North peoples created unique dances, narrating about the northern people's lifestyle, their world outlook, mentality, and worldview. The North peoples have a particular attitude to nature. The maximum closeness and reverent attitude to nature are reflected in the kinds of folk art, including dance. That is how northern man could only survive in the cruel and harsh climatic conditions of the North.

The round dances of the peoples of the North, Siberia and the Far East have retained the deep stratum of archaic consciousness. The energy and magic of the circular dances are incredibly strong. Up to this day, the circle dances preserved vital energy and improvisational expression. The unique patterns of the North peoples' circular dances are the etalon of syncretic art. They delight us not only with ethnographic authenticity and aesthetic beauty, but also with the deep understanding of the meaning and symbolism of movements, gestures, and

and plastique. The dance influence on the man's psychophysical scope is enormous. The circular dances most clearly reflect the state of mind, the sphere of human feelings and emotions. The circular dances are a model of maximising the human spiritual and emotional potential. From time immemorial, in the round dances, a person overcame self-centeredness, was involved in a strong energetic sphere, brought his consciousness in accordance with the surrounding world, nature, and the cosmos, as well as adjusted his attitude to the people around. The circular dances are performed collectively; they are characterised by the ensemble form of singing and dancing performances. A soloist leads the dance. The solo is picked up by all participants in the dance. The collective principles of the round dance were formed by the tribal ideology. A pronounced totemic nature is typical for the Even dance of sedye, Evenki deveyde, gosigor, derede, monchoray, Yukagir londol. Imitative, associative movements, throat singing, guttural sounds, aspirated sounds, rhythmic cries, imitation of bird voices constitute the primary language of the North circular dances [1]. Since ancient times, there has been a great communicative function of the circular dance. In the round dance, a man is not a passive observer, but an active participant in the process of spiritual awakening and poetic inspiration. During the dance, the participants were in a particular state of mind.

Ecstasy is one of the most complex phenomena that are characteristic of archaic arts. The ecstatic nature is specific to the circular dances of many Siberia's peoples. The Even sedye, Evenki deveyde, osoray, gosugor, deveyde, moncharay, ekhorye, deredes, hadyuge (the Evenki of Krasnoyarsk Territory), ikevun (the Evenki of Irkutsk Region), Buryat ekhor, Yakut osuokhay, Yukagir londol, kheiro (Dolgan).

I.I. Georgi, S.P. Krashenninikov,
R.K. Maak, V.I. Iokhelson,
V.L. Seroshevsky, L.Y. Shternberg,
A.M. Eisenshtadt, V.G. Bogoras,
G.M. Vasilevich, I.S. Vdovin,
I.S. Gurvich, A.P. Okladnikov, B.E. Petri,
V.A. Tugolukov, A.F. Mindendorf,
G.A. Sarychev, G.V. Steller, Y.I. Lindenau,
Ch.M. Taksami, D.S. Dugarov,

T.F. Petrova-Bytova, S.I. Nikolaev,
A.A. Alekseev, N.E. Petrov, E.E. Alekseev,
Y.I. Sheykin, N. Nikolaeva, and many
others have emphasized the importance
of round dances in the North people's
life. For the traditional dance study,
the works of ethnochoreographic
researchers such as M.Y. Zhornitskaya,
S.F. Karabanova, T.F. Petrova-
Bytova, V.N. Nilov, G.G. Alekseeva,
A.G. Lukina, N.A. Struchkova,
N. Nikolaeva, E.A. Rultyneut, N.S. Kaplin,
L.E. Timasheva, and others, are of special
importance [2].

The circular dance originated as the spiritual expression of human aspirations and desires. Through the comprehensive circle, the holistic, global understanding of reality opened out for a man. This is the philosophical essence of the circular dances, which is not only able to unite, but also to improve, elevate a man, bringing him close to nature, the cosmos, and open to him a complete picture of the world.

The original solar base and change of the seasons can be seen in the circle. It originally embodied cosmic rhythm idea. A repeated execution of the circle indicates cyclicality and recurrence in principle. The versatility of the circular dance lies in its conceptual

content and ideological basis. The round dance phenomenon lies not only in its form, means of expression, compositional structure, and outward attributes, but also in the worldview aspect projecting the main ideas and key concepts of ethnicity. The circular dance is one of the ways to achieve understanding of the world integrity.

The dominant idea of the North people's round dances is the unity, indissolubility of nature and a person. The sacred meaning of archaic circular dances can be traced there. This is a priority approach by the northern people to the surrounding world. The northerner seeks to live in harmony with nature and is able to coordinate their actions with the laws of nature. The North people survived in the harsh natural conditions of the Far North only due to the awareness of the inseparable link between the human beings and nature. The key ideas of the cultural heritage of the North indigenous peoples are deeply rooted in the northern nature. The round dance as a cultural code represents the semantic relationship between a man and nature.

The circular dance has a high semantic status, which allows us to consider it as a spiritual phenomenon. The collective round dances are, above all, an act of personality's



Osuokhay

self-expression. It reflects the traditional worldview, eternity, continuity of the kin and tribe life. It expresses the idea of uniting, rallying, confirming the sacred significance of the kin and solidarity of society. The circular dance unfolds the symbols of spatial organisation, processes of creating order out of chaos, self-identification with the phenomena of nature, animals, and birds.

There are a lot of functions in the seemingly simple dance. On the one hand, the circular dance is simple and accessible, but on the other hand, it is complex and polysemous.

The round dances are a distinctive form of spiritual reflection and comprehension of the surrounding reality by man. A constantly renewing circle is adequate to the process of making, creating his own unique world. It corresponds to the idea of an ever new sun. That is why the image of the Sun – its life-giving force – is embodied in the round dances of many world peoples. The most striking symbol of the archaic circular dance is the sun. Many traditional ceremonies of the Evens and other North peoples are connected with its cult. On the solstice days, an Even's soul could get into the country of “the happiness, abundance, and universal bliss,” as it is sung in the round dance “Dyeseriye”. This understanding included the symbolic meaning of the circle in the sun course. Through the performance of the round dance the Evens confirmed their unity with Mother Nature. This idea was also characteristic for other North peoples. [3] The circle is a classic form, which includes the idea of the indissolubility: nature – man – the cosmos. The circle symbolises the eternal life cycle and renovation. The circle represents the inexorable movement that is adequate to the circle of existence. All parts of the North people's round dances are performed in the course of the sun. The participant's motion was done to the left, with the sun; thereby the dance form embodied the sunrise and sunset, a continuous rhythm of life renewal and rebirth.

The circular dance is based on the principle of repeatability. A multiple repetition of words, melody, and rhythm in the round dance talk about its ritual nature. The repetition principle is a

mythological code. This is an imitation of the repeated trajectory of the worshiped sun, which goes back to the deep archaic consciousness. The circular dances were a mandatory part of the rites and rituals. The round dance is one of the ethnic identity symbols, accumulating the spiritual potential. The circular dance harmoniously combines song, poetry, and dance genres. It is a syncretic form of the traditional art of dance, which combines dance, song, music, word, onomatopoeia, throat singing, and pantomime. Syncretism is a generic property of the round dances.

Dances of North-East Siberia's peoples in the context of ritual culture attracted a great interest of travellers, ethnographers-Siberian scholars, local historians, and political exiles to study the northern people's ethnical and cultural genesis.

Dances were a part of the ritual and ceremonial complex of the northern peoples. The North people's religious beliefs were dominated by the faith in deities and nature spirits. Dancing was an integral and, in many cases, dominant component of the calendar rites and rituals of the life cycle and played a



The traditional Yakut dance “Ohyop” (Arabesque). The folk dance ensemble “Aar-Aartyk” of the Arctic State Institute of Arts and Culture (Spain, 2014)

A characteristic feature of the circular dance is its improvisational nature and variability. An absolute freedom of improvisation gave the opportunity to express not only regional, local-specific, artistic features, but also the unique individual differences of the round dance leading singer. Not only territorial, local-specific features are represented in the circle dances, but also purely individual characteristics depending on the performance manner a particular singer-improviser. Each directing singer had his or her own style – the unique and peculiar one. The round dances are an organic part of the people's ceremonial complex. Songs and dances are an integrating part of the rite. Dance is one of the most important ritual language variations and is a kind of ritual communication.

unifying role in the ceremonies. This is seen in the complex of rituals associated with the bear cult, which is characteristic for all the North peoples. From time immemorial, special importance in the northerner's life was attached to dance and plastique as a kind of folk art having a sacred nature. Dances closely related to the worship of nature, work activities, and culture of everyday life had a great social importance.

The circular dances are an active link in the complex structure of the ritual act. They often marked and materialised the main idea of a ritual. So the Yakut *osuokhay* in the ceremony *ysyakh* reflects the dialogical relationship with the gods of the Upper World, the ascension, and a flight. The Even circle dance *hedye* was an organic part of the Even national holidays “*hebdyek*” and “*Evinek*”. The Evenki danced the round dances during

the “Ikenepke” rite (the Evenki New Year), associated with meeting the sun. The Yukagir “Londol” was danced during the ceremonies shahadziba, yododial. The circular dances were inextricably tied with the purpose and objectives of the ritual action.

The round dance has many versions of its origin. Many versions are based on totemic ideas. The great importance is attached to the imitation of birds and animals habits in North people's circular dances. An exceptional place in the round dances of the North peoples is occupied by the images of deer, gull, bear, and other inhabitants of the Northern Territory. S.I. Nikolaev believes that circular dances emerged through the imitation of the marriage dance of the Siberian cranes [4] and proves that the round dances of Yakutia natives spun off from it. These dances have created the concept of a man-bird. The participants in the round dance played the role of imaginary men-birds. The Siberian crane is the sacred bird of the Evens. The Siberian crane and swan were solar symbols among the North peoples. The Evens imitated the sun symbol connecting the celestial and terrestrial spheres in the circular dance. They mimed the symbol of immortality in order not to disappear from this world. The man-bird is one of the most archaic images widely used in many nations, including the North peoples. Subjects of birds are portrayed in the cave paintings of the rivers Lena, Olekma, Aldan, i.e. in places of the North people's settlement [5]. Themes of birds are often found at the famous petroglyphs of the Lena River basin. A.A. Petrov identified people dancing in a circle with deer. M.Y. Zhornitskaya, T.F. Petrova-Bytova associated plastique elements of the round dances with the imitation of birds and deer habits. O.N. Struchkova, N. Nikolaeva linked them to the reflection of nature and totemistic ideas [6].

An interesting version, quite justified in the North conditions, is a version of the dance sedye by A.A. Alekseeva, connected with protection against a military attack, when the dancing and singing served as a kind of warning signal of an enemy's attack. The Evens, when performing dances, rhythmically chanted words warning their relatives of an impending danger. [7] The Even circular dance sedye consisted of three parts. The dance started slowly, but gradually accelerated. The

participants got into the ecstatic state, encouraging each other. A particularly important role was played by the dance directing singer whose words were picked up by the dance participants. At the end of the dance the participants reached a maximum acceleration of the dance. The key elements of sedye round dance are gradually accelerating jumps. This dance is rapid, flying, energetic, and temperamental.

In the circular dances of the Evens, Evenki, Yukagirs, the participants demonstrated skilful mastering of birds and animals voices. The mastering of the “bird language” was passed on from generation to generation. Its ability is one way to get an insight into natural phenomena, a successful attempt of their understanding and awareness.

The northern dances are particularly plastic, soft, and flexible as well as they have a special sense of the rhythm. The dances differ from each other by a specific manner of movements performance, unique plasticity, inimitable melody, special sense of style, and original features. The dances of the northern peoples are an animated nature of tribal dances characterised by special closeness to nature. This is seen not only in the imitative, but also in the circle dances. The mimesis of the animals and birds habits is actively involved in the North people's round dances.

The circular dances were studied in detail most of all by the historian M.Y. Zhornitskaya in the 50 – 60s of the last century in the territory of Yakutia, Kamchatka, and the Far East. She identified the area of existence of North people's round dances. M.Y. Zhornitskaya introduced the North people's dances into scientific usage. Her monograph “Folk Dances of Yakutia” (Moscow, 1966) became a handbook for ethnographers, folklorists, art historians, and culture experts in Russia and abroad. The work scientifically justified and described thoroughly the traditional dances of the Yakuts, Evens, Evenki, Chukchi, and Yukaghir. It identified the area of traditional dances expansion, their specific features in a historical context, made their classification. M.Y. Zhornitskaya described and systematised the main movements of North people's traditional dances. Her works provided the basis for researchers

in their further study of the North people's traditional dance.

The North people's round dance is a unique example of the person and nature integration. The North people's circular dances especially vividly reflect the dominant idea – the indissoluble unity of man and nature.

The round dance is the universal archetype of the integrity symbol, one of the main images in the mythological world. This is one of the most democratic forms in traditional culture: the dance was performed by both the young and elderly, by those who knew and did not know how to dance. The circular dances are simple and accessible to anyone interested, based on natural human movements. The North peoples performed their dances not only for their feelings and emotions demonstration, but also for themselves, experiencing deeply personal experiences, joy, and sorrow at that.

The circular dance is one of the most spiritual dances of humanity, purifying, ennobling thoughts and feelings, improving and stimulating human vitality. Originating in ancient times, the circular dance has not lost its powerful potential to unite peoples. Our ancestors taught us an unprecedented lesson of awareness of people's need for unity in the face of life's difficulties and challenges in the modern world. In the age of high technology, technical progress, intensive processes of globalisation, the universal idea of a uniting circle sounds topical.

The round dances of the North peoples are actively involved in the rapidly changing and developing world as a unique experience of spiritual transformation and ethnic identity formation.

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YURI SHEYKIN'S MUSICAL UNIVERSE



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The Conservatory system of teaching has a great tradition: students choose their speciality teachers themselves. Thirty years ago, by the end of the first year in the Conservatory, I had chosen my Teacher – Yuri Ilyich Sheykin, who remains one of my most close and dear people, a very loyal friend and colleague, giving an example of reverent and honest attitude to his work for many years.

Yuri Ilyich was one of the brightest stars in the conservatory's sky, creating a strong gravitation zone, and he has always been and remains the centre which inspired the youth to grow and mature creatively. He is a standard of a musicologist and researcher in my coordinate system, so I have spent my life trying to “reach” his professional level, to be a worthy disciple and a representative of the scientific school of the Siberian ethnomusicology as well as of Sheykin's school.

As it turned out, to write about the Teacher with whom you, having grown up, work at the same Department, it is not so simple and easy. The bustle of everyday life makes it impossible to “soar” over the routine and complicates the theoretical comprehension of human activity, which opened the ancient musical worlds, formed and survived in Northern Asia, to science.

It all started in the mid of 60-s of the XX century, when 16-year-old student of the Vladivostok Musical College Yuri Sheykin went along with his teacher Igor Abramovich Brodsky, who was a composer, musicologist, lecturer of the Far Eastern Institute of Arts, to his first musical-ethnographic expedition to Kamchatka and Sakhalin. It was a living folklore time when each elderly person was “a potential folklore unit”. They recorded two women who were performing the Koryak songs of seagulls in the village of Karaga, on the Eastern shore of Kamchatka. Yuri, waiting for a song in its conventional sense, suddenly heard something that changed his mind and understanding of musical images. These were “throat” games, so-called guttural singing on the inhale and exhale. Decades later Yuri Ilyich said about it: “It was the most memorable folk music which would stay with me forever. It was not so much an imitation of gulls, but the transfer of experience of the ocean which breathes fish, gulls, bitter-salt water, iodine... A similar feeling of the ocean, which is changing every day, every hour, every

minute, was familiar to me since I grew up in Vladivostok. I suddenly realized that folklore is an attempt to show the world essence. I understood that there is a prism, look in folk songs through which a special vision of the world is passed. That was the way the seagulls songs performed by the Koryak women determined my fate”.

On Sakhalin, Yuri caught alive last expert on the Ainu culture Nacu Amano, who recorded unique examples of folk song traditions of this mysterious people. Yes, indeed, during his first expedition Yuri, being young and seriously interested in the Chinese culture, got convinced in the justice of his teacher's words. I. A. Brodsky said: “Tibet, India, and China are, of course, exotic and mysterious. However, we have “our China” that is much more interesting, entertaining, and almost unknown”.

The teacher's words became a farewell for life, and Yuri having become a student of Musicology Department in Music Faculty at the Far East Institute of Arts, continued his studies in folklore. He began to travel regularly on the expeditions to the Udege people, who lived along the Amur and its tributaries in the mountains of Sikhote-Alin. So, the musical culture of this small numbered people became a matter of Yuri Ilyich life. He sometimes spent the whole summer, living with grandfather Sogi Samandiga and learning the culture together with the language of the Udege from firsthand. Being so passionate about his subject and searching for funds once he went to the Komsomol District Committee with a proposal to read guest lectures on the theme “Songs of the Revolution and the Civil War in the Far East”. “They were so glad that I got the right to choose a route for trips myself: I was going to the Udege villages, lecturing, and talking about the importance of revolutionary songs and along the way recording songs, or rather, collecting folklore”, says Yuri Ilyich. The study of the Udege's musical culture resulted in graduation

research “Essays on the History of Folk Music of Ude Civilisation” under the guidance of Gertsman E.V, who was a famous musicologist and an expert on ancient culture. The folk music of the Udege was studied in the work as a systematic phenomenon from the viewpoint of its internal organisation; all ethnic folk music vocabulary was studied in the context of the intonational culture of the ethnos. The notions of “intonational behaviour” and “intonational potentialities of the ethnic group” had the methodological significance in the work, which later became the basis of the concept of intonational culture of the ethnos. The source for the young researcher was Bela Bartok’s thesis that folklore is a manifestation of the people’s musical instinct and their predisposition to musical expression. Topics and problems stated in the graduation research were continued in the Ph.D. thesis.

Zemtsovskiy I.I, who was a researcher of enormous erudition, brought up the whole pleiad of specialists in traditional music of different peoples, and now being a Professor at Stanford University was the Ph.D. advisor of Yuri Ilyich in postgraduate study of the Leningrad Institute of Theatre, Music, and Cinema. Yuri Ilyich was directed to the Folklore Department, which at that time was headed by Isaliy Iocifovich. It had deep historical roots; the Department was the foremost intellectual centre for scientists working in the field of folklore. The concept of a comprehensive artistic study of folklore was the basis of the Department creation and its further activities. In the late 60s – early 70s the Department had been conducting for several years seminars for the Urban folklorists, which were attended by Propp V.Ya., Gusev V.E., Putilov B. N., Chistov K.V., Goshovskiy V.L., Levinton G.A., and many others. At these seminars it was a scientific “coming of age” of postgraduates who came from the country’s different regions. Yuri Ilyich plunged into this intense academic life. Ethnomusicologists (Sal’nikov I.I., Gorkovenko A.A., and Lapin V.A), folklorists, philologists (Ivleva L.M and Nekrylova A.F.), ethno instruments specialist Maciyevski I.A and Sokolov-Kaminsky A.A. choreologist were working at the Department during his postgraduate study. According to Yuri Ilyich, special atmosphere was created by graduate students Muhambetova A.I., Lukyanov T.P, Kunanbaeva A.B., Chelebiev F.I., and etc. The exceptional importance of the department was attached to the expeditionary work, the main precept of which was considered to be a continuous integrated survey of the territory and experiences of simultaneous score fixing syncretised folk genres. The results of the field studies were reflected in the collective works: collections of articles, the folklore collections (expeditions), and author’s monographs.

The first major theoretical articles of Yuri Ilyich appeared during the training period in postgraduate study: the article “Presong and Song in the Folklore of Udege” in the “The Folk Song: Problems of Study” collection; “Udihe Tales” in the “Soviet Music” journal; “Musical Traditions of the Bear Festival in Modern Udege Folklore” in the “Traditional Folklore and the Present” collection, articles in the Encyclopaedia of Musical Traditional Instruments and Music of China, Mongolia, the peoples of the Caucasus, Central Asia, Siberia and the Far East. The search for answers to questions was realized in these publications of Yuri Ilyich that have preoccupied him during the work on his Ph.D. thesis: “What is a genre in musical folklore? How are the function and structure interconnected in the genre? What components of song genres must be stable?”



Professor Yuri Ilyich Sheykin, Doctor of Arts History, Head of Art Studies Department, Arctic State Institute of Arts and Culture

In the dissertation “The Problem of Genre in Musical Udege Folklore”, brilliantly defended in 1983 Yuri Ilyich examines the development of folk music genres as poly stages phenomenon and formulates the idea of intonational culture of the ethnos as a system of sound environment in the course of social life. Later, after almost forty years, Ph.D. thesis became the basis of the fundamental monograph “Genres of Musical Udege Folklore” by Yuri Ilyich, where a comparative historical analysis of the genre traditions of musical folklore of the Udege was carried out, including onomatopoeia, instrumental music, song culture, and the shaman as well as epic tradition. With a typical for Yuri Ilyich historical approach of musical phenomena interpretation, he offers his concept of ethnic Udege history in the monograph, using a comparative material based on the musical folklore of the kindred and neighbouring peoples, ethnographic and archaeological data as well as chronicles.

Zemtsovskiy I.I., being a scientific advisor, was very proud of his postgraduate’s achievements and carried this feeling through the entire life. It is evident from his interview given in 2012 to the American newspaper “The Bukharian Times” after receiving the International award n.a. Fumio Koizumi, where he says that two of his most talented student are Yuri Sheykin and Iosif Jordania, previously granted this prestigious reward. They have a surprising ability not only to identify and note the unique in culture, but also search and see the universe in a variety of phenomena. According to Isaliy Iocifovich, this is a talent that allowed them to reach the level of deep conceptual understanding of the peculiarities of the development of folk music thinking and has been rightly assessed by the expert Commission of the Japan’s Foundation Fumio Koizumi Trust.

Almost immediately after graduation and dissertation defence Yuri Ilyich was invited as a lecture to the Novosibirsk State Conservatory. He had to leave his native alma mater, Far Eastern Institute of Arts, where he had begun teaching while being the 4th year student. In Vladivostok, Yuri Ilyich was one of the most popular teachers among students, and there he graduated a number of musicologists who had written graduation works on the musical folklore of the peoples of Siberia and the Far East – Siskova A.V. (the Nivkhs), Vakhova N.E. (the Nanais), Kim N.N. (the Orochis), Matkhonova-Dashieva L.D. (the Buryats), Ladutko I. (the Russian old-timers), Novomodnaya-Sheykina O.A. (the Udeges), and many others. All graduates of Yuri Ilyich subsequently found their way in musicology and were actualised successfully in the professional field.

Novosibirsk's period of life and activities of Yuri Ilyich was perhaps the most intensive one from the viewpoint of the musical ethnography development in Siberia, formation of scientific school and research in the region. In the Siberian branch of the RF Composers' Union, headed by the famous Siberian composer Murov A.F, Yuri Ilyich established the Folklore Commission and led its activity. At the Conservatory, he immediately organised the Centre of Ethno-musicological Studies of Northern Asia, which worked on the similar principle of current business incubators at universities. Scientific topics such as "Altai", "Ugra", "Taimyr", and "Yakutia" were opened, contracts were concluded with Mountain-Altai Research Institute of History, Language and Literature, the Culture Department of Khanty-Mansi Autonomous district, Culture Department of the Taimyr (Dolgano-Nenets) Autonomous district, Methodical Cabinet of Culture Ministry of the Republic of Sakha (Yakutia). Contracts assumed musical-ethnographic study of these regions, the collection and processing of musical folklore works, the formation of the phonograms archives, the comprehensive study of intonational cultures of local ethnic groups, and the issue of scientific publications with the expeditions materials. Students and postgraduates, writing their research under the authority of Yuri Ilyich, worked with technicians and scientific staff of the Centre of Ethno-musicological Research within the framework of these contractual issues.

Simultaneously with the contracts, the extensive work began on the preparation and edition of the 60-volume academic series "The Folklore of Peoples of Siberia and the Far East" initiated by

the Institute of History, Philosophy and Philology of the Siberian branch of the USSR Academy of Sciences. In the beginning of the 80s, Yuri Ilyich, together with Alexander Badmaevich Soktoev, who was the inspirer and leader of this project, a man of inexhaustible energy, a talented researcher of the Buryat literature, managed to find financing of combined expeditions in the regions of Siberia and the Far East from the Music Fund of Russia's Composer's Union. The extraordinary power of human attraction and the creative passion of Alexander Badmaevich and his associates, among whom was Yuri Ilyich, were able to find and gather together the authors of a series, people living in different parts of the vast space of the Soviet Union, but similar in scientific aspirations, united with research enthusiasm, selfless dedication and faith in the success. We, having been students and postgraduates of Yuri Ilyich, who studied at the Novosibirsk Conservatory in the 80-90s, are extremely lucky because our professional career coincided with the implementation of this giant project and cooperation of the Conservatory with the regions of Siberia and the Far East for the study of traditional music culture. We saw with our own eyes the work of world scientific-cultural significance, the value of which will increase simultaneously with the process of extinction of indigenous people's languages and cultures. This series is a repository of human memory, the link between the past and the future. Its importance as well as historical, cultural, scientific and spiritual value will really be found and appreciated by future generations.

In the Centre, Yuri Ilyich assembled a powerful creative team of like-minded people. Regina Nazarenko studied musical instruments of the Siberian peoples and the Shor epic culture, Natalia Kondratyeva and Galina Sichenko specialised in traditional musical culture of the Altaians and participated in the contract "Altai", Vera Nikiforova and Oksana Dobzhanskaya worked on the treaty "Taimyr", being preoccupied with folk music of the Dolgans, Nganasans, Enets, and Nenets. The Ugra group consisting of Galina Soldatova and Olga Mazur researched the bear festival, instrumental and song traditions of the Khanty and Mansi. Tatyana Ignatyeva chose the Yukaghirs folklore as a research topic, Natalia Lopsan worked on "Song Culture of the Tuvinians", Tatiana Dorozhkova studied the interesting Keto-Selkup cultural area, Natalia Skvortsova examined musical folklore of the Tofalars and Nenets, Victoria Kile considered the Nanai music in the context of traditional culture of the Tungus-Manchurian peoples of the Amur region, Tatyana Pavlova dealt with the Even folk music. In addition to students-musicologists there were quite

With A.V. Kolegova, the performer of Koryak folklore music of the Nymylan. Kamchatka, v. Karaga, 1991

During the Itelmes' folklore music recording. Kamchatka, v. Kovran, 1991

The participants of the expedition organised by SB AS. From left to right: Y.I. Sheykin, A.E. Anikin, V. Shevtsov, M.L. Didyk, A.B. Soktoev, and V.T. Novikov. Yakutsk, 1985



often probationers in the Centre: Lubov Bolshakova from Magadan, who was a specialist in the Even's musical folklore; Zoe Tagrina from Anadyr, who studied the Chukchi culture; Valentina Suzukei from Kyzyl, a specialist in the Tuvian instruments; Galina Alekseeva from Yakutsk, who was a researcher of the Yakut and Dolgan folklore music; Aiza Reshetnikova (Yakutsk), who examined epic and ritual culture of the Yakuts and Evenks, and etc. It has become a tradition that, at our seminars, the probationers made presentations on their research themes and expeditionary work. After the joint project with Yuri Ilyich and his consultations they presented a kind of progress reports.

Considering the fact that the work on the series and contracts fulfilment was parallel, the life of Yuri Ilyich flew in constant motion: from one expedition to another one... In the work on the series, he was in charge of musicological studies, in particular, led the ethno-musicological part of the integrated academic expeditions. His group consisted of M.L. Didyk, who was the sound engineer of the firm "Melody", musicologist and folklorist V.N. Shevtsov, and musicologists, who worked in the regions of Siberia and the Far East, and us, his students graduates. Altai, Tuva, Khakassia, Buryatia, Magadan region, Chukotka, Kamchatka, Yakutia... Possibly, it is even a partial list of the regions where complex expeditions of the Academy of Sciences, the Composers' Union and Novosibirsk Conservatory were arranged. These areas were thoroughly scrutinised by folklorists and ethnomusicologists on a carefully thought-out route. The expedition included researchers from academic institutes and universities of the regions in addition to the Novosibirsk scientists, a huge assistance was provided by the Culture Ministry of the regions, heads of the culture departments of the districts, regional specialists, workers of culture and art. Two expeditions in 1986-1987 were organised due to the size of the territory in Yakutia: the first (summer) one – to the Central and Vilyuy regions of the Republic; the second (spring) one – to the Northern areas. Together with Tatyana Ignatyeva, being the students of 2nd and 3rd years of the Conservatory and the staff of the Centre of Ethno-musicological Research, we had the unique opportunity to participate in both of the Yakut expeditions. It was an invaluable field experience: we observed with great interest the working style and methods of Soktoev A.B., Emel'yanova N.V., Alekseev N.A., Efremov P.E., Kurilov G.N., Mireeva A.N., Dutkin I.H., Illarionov V.V., and, of course, our Yuri Ilyich. He always had a questionnaire based on the results of the study of ethnography,

folklore, musicology literature, local ethnographer's writings, museum collections of audio recordings, a glossary of ethnic terms related to the folklore aesthetics and helping in understanding of the organisation of the sound environment in the traditional culture. Another part of the expedition that was no less intense followed the contracts. These are several expeditions per year on each theme in different regions of Mountain Altai, Khanty-Mansi Autonomous district, Taimyr, Irkutsk, Kemerovo, Tyumen and Chita regions and the Khabarovsk and Primorye territories. A part of the expeditions was conducted jointly with colleagues: musicians, linguists, anthropologists who studied cultures and languages of the Siberian peoples. They are Eugene Khelimskiy (Moscow), Ilpo Saastamoinen, Yarkko Niemi (Finland), Triynu Oyamaa, Ado Lintrop, Heno Sarv (Estonia), Nikolai Pluzhnikov (Moscow). During the field work we learned to communicate with experts in folklore, the entry into the world of traditional culture, skills of the folklore phenomena fixing, in other words, there was a gradual professional development as musicologists and folklorists. The expeditions materials were the basis of the unique phonograms archives of Conservatory, the Institute of History, Philosophy and Philology of the Academy of Sciences, and regional scientific institutions. They are constantly and actively put into scientific and cultural circulation, studied by new generations of students (ethnomusicologists, folklorists, ethnographers), postgraduates, composers, and musicians. Leaders of folklore groups, radio and television reporters, and young musicians appealed to Yuri Ilyich searching for folk materials. I remember, once the participants of the folk-rock group "Bugotak" turned to him for advice. Yuri Ilyich liked musical experiments of the group on the basis of folklore material, he saw (or rather heard) a new "breath" of traditional Siberian songs and great prospects in the band's style. Later the group began to wiz successfully not only in Siberia but all over Russia.

In addition to collection work, the Centre created perfect conditions for a serious research. Every week methodological seminars were held, which were attended not only by the Conservatoire teachers and students, but also by researchers from other disciplines who were interested in traditional music of the Siberian peoples. Vladimir Vladimirovich Mazepus was a permanent participant of the seminars, that time he was a senior researcher at the Institute of Nuclear Physics, a man of outstanding knowledge in linguistics, system methods of text analysis, a brilliant scholar and translator of the Chinese poetry. We owe to Vladimir Vladimirovich

In East Asia's Ethno-music Research Centre, with colleagues and folklore performers. From left to right: A.B. Soktoev, V.S. Ayvaseda, A.G. Kalkin, V.O. Karataev, Y.I. Sheykin, M.O. Ondar. Novosibirsk, 1987

In Chukotka's expedition, with folklore performers. In the middle (with the tamburine): Olga Nikolaevna Giuna. V. Enmelen, Chukotka, 1985



the knowledge of system methods of text analysis in linguistics and principles of timbre analysis of musical folklore of the peoples of Siberia and the Far East. Alex Klyuchevskiy (who was a linguist, a great specialist in the field of Paleo-Asiatic languages phonetics), Alexander Evgen'evich Anikin, (who was a well-known etymologist of the Russian vocabulary, the editor of 60-volume series, a prominent literary scholar of I. Annensky's and A. Akhmatova's works), Vladimir Mihailovich Tsekhansky (who was a founder and head of the Department of Musical Education Computerisation of the Novosibirsk Conservatoire, a specialist in the field of music psychology, and etc.) were other faithful friends of the Centre. During the seminars we were discussing various aspects of musical folklore, for example, the issues of musical material archiving or the problem of notation, principles of timbral analysis of musical folklore works or the specifics of the textual and musical rhythm correlation... We were always analysing new publications in the field of folklore, ethnography, and musicology, getting acquainted with the results of musical-ethnographic expeditions. The seminars were regular, extremely interesting, informative, and debating. They enjoyed the atmosphere of creative discovery, because Yuri Ilyich, as an educator, in essence, gave his students not only knowledge, but also a way of thinking and forming opinions. Everyone had to speak in seminar discussions that assumed prior preparation on the topic.

The Conservatory Centre was a sort of "state within a state", so we were completely self-sufficient. Yuri Ilyich organised grand events together with Musical Fund and Folklore Commission in the Siberian branch of the RF Composer's Union, which required serious coordination work. We, students and graduates, were his assistants in carrying out these research and creative events. So, unforgettable impressions remained after the Regional festival "Siberian Panorama of Music", where the evenings of folk music were held with the participation of Altai epic singer-kaichi Alexei Grigoryevich Kalkin, the Yakut olonkhosut Vasilii Osipovich Karataev, Marginal Ochurovich Ondar, who was a Tuvinian throat singer and master of musical instruments, and Vasilii Sobolevich Aivaceda, who was an expert in song traditions of the forest Nenets. They were extraordinary people, connoisseurs of ancient traditions, whose company opened a type of "windows" to the world of the unique cultures of Northern Asia. We tried to make their stay in Novosibirsk interesting and comfortable. They were recorded in the Conservatory Studio in the morning, acquainted with the city sights in the afternoon, and went shopping in search of gifts and souvenirs for families and friends.

Another great event was an invitation of an outstanding Nganasan narrator, a representative of the famous shaman family Ngamtusuo – Tubyaku Dukhodovich Kosterkin from Taimyr – to the Conservatory. Meetings with him left an indelible impression. Tubyaku was telling epic tales "citaby" that lasted hours with his strong and beautiful voice. Each story had its own "voice-way" in which the traditional epic audience usually recognises the subjects. So, we gradually mastered the basics of our profession and became musicologists comprehending the noval world of sounds and rhythms of the Siberian peoples. The extraordinary power of our master, his creativity, creative thinking, and charisma gathered us together around him and produced a desire

to be like him. Yuri Ilyich always treated us as individuals giving maximum freedom in the choice of a topic and aspects of a research. Being students in Novosibirsk, we did not realise that it was the process of forming scientific school of Yuri Ilyich. The school is not just the supervising of post-graduates" and degree-seeking students" work, but rather close and inner relationship of researchers and soul-mates, connected with the Teacher's personality and carrying this feeling through the entire life. Moreover, it is not simply a collection of scientific principles, but rather a common attitude. In this sense, the most valuable component of Yuri Ilyich's teacher talent is his ability to see and guess the horizons of a student, and, on this basis, the ability to turn him to the light of scientific priorities and perspectives. Today we can confidently say that the presence of such disciples as Dobzhanskaya O.E., Doctor of Arts, and Soldatova G.E., Ph.D. in Arts History, is an indicator of the highest skill of the Teacher.

A separate subject is lectures of Yuri Ilyich. I must say that his favourite topic "People's Music" is given to him by God! Nobody has ever read this discipline, which was considered to be peripheral in the musicological environment for a long time, in such a manner. In fact, Yuri Ilyich made a revolution in the content of this discipline, rather, a revolution in our consciousness through his lectures: we, the young musicians, grown up on the European musical values, discovered new worlds of the Northern people's music, the whole music Universe with its meanings, with its system of internal organisation, due to the peculiarities of these people's musical thinking. He did not show primitive samples of archaic culture, but a complex system of musical expression of the Northern Asian peoples, organised by its own rules and canons.

His ability to communicate with students on equal terms, holding his lectures in the form of direct communication gave the classes amazing liveliness and aroused interest on the part of students. Each class had its weight in gold, so it was necessary to come as prepared as possible. Being passionate and fallen in love with folklore, he infected students with his love from the first lecture, and after a folk practice in the end of the first year nearly half of the musicologist's group expressed a desire to go to the speciality class of Yuri Ilich. The situation remained the same for ten years he worked at the Novosibirsk Conservatory.

The scope of activities of Yuri Ilyich has considerably increased in Yakutia. The Culture Minister Andrey Savvich Borisov invited him with a specific mission to open a specialised school for musically gifted children in the Republic. During the first years of sovereignty, the opportunity appeared to fill the gaps in the cultural development of the Republic, to implement an innovative breakthrough in those far behind areas of Yakutia. So, the offer of Shepeleva N.S. and Alekseeva G.G. about the opening of the School of Fine Arts on the basis of constructed "Canadian village" was supported by Nikolaev M.E., President of the Republic.

People with experience in the Conservatory work and knowledge of the specifics of professional music education were needed to implement new ideas. Thus, it was the beginning of the work of Yuri Ilyich together with A.S. Borisov and

M.M. Berlyanchik, Professor of Novosibirsk Conservatory, on creation of the concept of musical educational institutions of a new type, having in its structure all three stages of musical education: a school, college, and Conservatory. The authors set the task of Music University establishment as a centre of music education and performance in the shortest possible time. The main “shtick” of the concept was the organization of educational process on the basis of the master-classes of leading teachers from Moscow and St. Petersburg conservatories and Gnessin Russian Academy of Music. The novelty of the approaches to organisation of educational institutions emphasized the name “High School of Music”, uncharacteristic for the Russian education system, and borrowed by Yuri Ilyich from the Nordic-European countries experience.

The concept was discussed not only in Yakutsk, but also in Moscow and Novosibirsk. The round table with the participation of famous representatives of musical art, professors from Moscow Conservatory and Gnessin Academy, was organised by Yuri Ilyich and Andrey Savvich at the Permanent mission of the Republic in Moscow. The concept was fully endorsed by prominent musicians – Tatyana Gaydamovich, Daniil Shafran, Edward Grach, Sergei Kolobkov, Alexander Bonduryansky. The idea of opening of the Higher School of Music in Yakutia was perceived with enthusiasm by Mstislav Rostropovich, so he wrote a memorial farewell on the title page of the concept. Without any doubt, the school was opened.

The joint work of like-minded Andrey Savvich, Mark Moiceevich, Yuri Ilyich and Nadezhda Mikhailovna Zaykova at the development of the concept of another educational institution – the Arctic State Institute of Arts and Culture has started since 1996. I remember, the first lines of the concept were born from the pen of Yuri Ilyich, and heated arguments coined the name “Arctic Institute”. Geo-referenced name “Yakut” by analogy with the Yakut State University was more familiar, but Yuri Ilyich presciently saw the title and outlined the prospects for the University future, its sphere of influence and its mission to preserve and save the culture of the Arctic peoples. He cited the examples of already existing universities as arguments worked on large parts of the country – the Ural State Conservatory, the East-Siberian Academy of Culture and Arts, and North-Caucasian Institute of Arts. So, we have accustomed to “unusual” name of “Arctic State Institute of Arts and Culture” for four years of work on the concept.

The idea of its opening received the support of the Coordination Council of the North Culture Development, the RF State Committee of Northern Affairs, the RF Culture Ministry and Education Ministry. With the creation and activities of the Institute, a new perspective opened to see the cultural heritage of the Northern peoples, to assess the role of professional art in these people's lives, and to set the task of the development of modern forms of professionalism on the basis of traditional cultures. Several creative groups from leaders of higher education, science, and culture were involved in the work on the concept. The idea

of creation of the Yakut State Institute of Culture and Arts was elaborated by the team of lecturers at the faculty of Yakut Philology and National Culture of Yakut State University under the authority of Filippov G.G., Doctor of Philology, Professor. The second concept was proposed by the group of authors consisting of Novikov A.G., Doctor of Philosophy, Professor, Pokatilova N.V., Doctor of Philology, Professor, and Zakharova A.E., Ph.D. in Philology. Many valuable and useful suggestions were made by Vinokurova U.A., Doctor of Social Science. In the end, the full text of the concept drawn up by Yuri Ilyich and

Yuri Ilyich is honest in the highest sense of this word, relentlessly sincere and absolutely fair in the estimates related to art and science

Mark Moiceevich with all the proposals and amendments was approved at the meeting of the Government of the Republic. In 2000, the Institute started its activities.

Despite the pressure of work at the Culture Ministry, during these years, Yuri Ilyich defended his doctoral thesis on “Musical Culture of Siberia's Peoples”, where he proposed the theory of stadial typology of folk music, highlighting the archaic, traditional, professional, and innovative types. This fundamental work, summarising many years of deep immersion by Yuri Ilyich into Siberia's music archaic, opened a multi-level model of prosodic-acoustic culture of Siberia's peoples and contributed to understanding the space of musical values and meanings. I remember, Kiralina Iociphovna Yuzhak, Doctor of Arts, Professor at the Department of Theory and History of Polyphony in St. Petersburg Conservatory, the author of famous works about I.S. Bach, spoke in glowing terms about the scientific work defence of Yuri Ilyich: “I was fortunate to attend the presentation of the scientific work, which is a real discovery in the musical science. An interesting discussion on the Council during the defence presented Yuri Sheykin as a bright, talented man and principled researcher of folk music”.

Yes, indeed, Yuri Ilyich is honest in the highest sense of this word, relentlessly sincere and absolutely fair in the estimates related to art and science. He can be harsh in categorical judgments, and at the same time boyishly open and democratic in communication. We, his disciples, are lucky that our personal and professional development took place alongside with him. The encyclopaedic scholar and teacher, endlessly in love with his work, the musician of wide erudition, the man of fine temper, fascinated by the poetry of the Silver age, Yuri Ilyich has been and remains a standard of scientific creativity for us. We can only be proud that we have the right to call ourselves his associates and followers. On behalf of all students – past and present – I thank Yuri Ilyich for his trust and support, for the entire valuable and important that over time has ceased to be just a fact of the biography and becomes a part of the inner life.

METAGEOGRAPHY OF CULTURE: RUSSIAN CIVILIZATION AND NORTH EURASIAN VECTOR OF DEVELOPMENT¹



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A new term “metageography culture” and its justification are proposed in the article. The concept of metageography has been studied applicable to the various interpretations of the concept of geoculture. The issues of Northern Eurasia's image formation have been studied in the context of geo-cultural development of the Russian civilization. The prospects for successful modernization of the Russian civilization are closely associated with geo-cultural development of Siberia, the Far East, and the Arctic.

¹ The continuation of the article (Beginning in No. 1, p. 32-35). The study was performed by a grant of Russian Science Foundation (project No. 14-38-00031).

RUSSIAN NORTH-EAST ASIA: COGNITIVE MODELS OF THE DEVELOPMENT AND METAGEOGRAPHY

The undeniable fact is that the geographical image of the Russian North-East Asia (XVIII–XIX centuries) could not be described and structured for a long time because of the poor geographical knowledge of this region, and in the power of unconditional amorphous of the imagery and geographical context. Within the dynamics of Russia's image it was the far outskirts of Siberia, the waste lands in the European cognitive tradition, one way or another prevailed in the structures of representations of the educated social strata of Russian society. Japan, moving gradually to the North during the XVII–XIX centuries, created, apparently, its own unoriginal geographic image of North-East Asia, and copied the Chinese worldview with a clear allocation of the cultural center and the barbarian periphery². The imagery and geographical field of North-East Asia appeared in the original sense, obviously, only to the end of XIX – beginning of XX centuries, when the Russian (largely European) gradual image formation of the Far East³ had

made a progress, accelerated the processes of the autonomous structuring of geographical image of North-East Asia. It is apparent that Japan, quickly modernized in the second half of the XIX – early XX century, also made a significant contribution to the development of this local cognitive-geographical situation, gradually changing initially “Chinese” image of “Northern territories” to a more Europeanized (including the cartographic tradition) image that implies quite naturally the existence of any other views about the region, in the context of other mental formations⁴.

The geographic image of North-East Asia was formed, for the most part, as homogenous in terms of content, including orderly and structured picture of the region as a wild, barbaric outskirts of the Christian world in the biblical sense. As a consequence, the geographical image of North-East Asia for a relatively long time could not be regarded as, perhaps, an integral part of the image in the Asia-Pacific region (APR) – it was rather the image of the continental Interior of Asia, as if without the ocean (oceans)

² See, for example, Kin D. *The Japanese Open Europe*. M.: CH. edited in 1972; Isaeva, M. V. *Ideas About the World and the State in China in the III–VI centuries BC* (according to “normative descriptions”). Moscow: Institute of Oriental Studies, RAS, 2000; Kryukov M. V., Malyavin V. V., Sofronov M. V. *Ethnic History of the Chinese at the Turn of Middle Ages and New Time*. Moscow: Glav. edited by “Nauka”, 1987.

³ See: Zamyatin D. N. *Historical-Geographical Aspects of Regional Policy and State Administration in Russia // Regionology*. 1999. No. 1. P. 163-173.

⁴ See, for example, the New Edition of the Joint Compendium of Documents on the History of Demarcation between Russia and Japan. The Russian Foreign Ministry and Ministry of Foreign Affairs of Japan, 2001.

view; the image sealed in content and geographically. In other words, ethnographic and natural “trace” of the region’s image, manifested in the attempt of its traditional scientific and artistic (in the European sense) descriptions, had been for a long time (until the mid XX century) a “litmus test” of unformed clear and structured colonial or post-colonial discourses. Political demarcation between Russia (USSR), Japan, and the United States, held in this region during the XIX–XX centuries, had not made and could not have clarified this issue because, to a large extent, they were the product of larger political solutions based in the figurative sense on the Eurocentric world model. The political question of the Kuril Islands and Sakhalin state affiliation was resolved in this cognitive-geographical situation in the first half of the twentieth century – of course, referring to the geopolitical context of the I and II World Wars⁵.

Considering the problems of North-East Asia’s geographical images formation, it is impossible to avoid interpretation of these regions as cross-border⁶. Moreover, this interpretation contributes to a deep study of the revealed problems. In our understanding, cross-border region is a sizable (big) territory with a certain cultural-historical unity (the commonality of cultural and political history, cultural landscapes, and produced or reconstructed geographical images), and at the same time, concentrating, in this case, the maximum possible number of transitional zones in the development of significant and large-scale phenomena (cultural, political, and socio-economic). Along with this, the cross-border region is one of the largest geographical images, and such a great capacity is achieved through both a valid concentration of various phenomena in a certain area and the use of border crossings in forming of the most effective structure of the image itself. One can also find significance in the understanding of optional fixing in the general case, demarcation of the cross-border region as a geographical image in the traditional geographical coordinates on the modern physical or political map. For example, a geographical image of the Far East is represented and/or interpreted as the cross-border region in any political or cultural traditions can embrace geographically different parts of Russia, China, Japan, Korea, Mongolia, the United States, and possibly other countries. However, a more important aspect in image structure forming is the use of cultural, civilizational, political transitions, or otherwise fixed by this image (between traditional and modern cultures, between the spaces of Christianity and Buddhism, between industrial and postindustrial economies, and etc.). Due to processes of this mental processing and accumulation of various transitions, a kind of cognitive, or mental “drift” of the image can take place in imagery and geographical field.

If you simulate a single imagery and geographical field in which there are both geo-referenced images of North-East Asia and the Asia-Pacific region (APR), a cognitive drift of the image of northeast Asia should be provided in the direction of the image APR. How can such cognitive drift be possible? It is possible in a situation of simultaneous targeted transformation of both images. Geographical image of North-East Asia is need to be positioned in this case as a broader, more capacious, and including, for example, from the viewpoint of traditional geography, the entire Northern part of the Pacific coast of Alaska, the Pacific coast of Canada, the Russian coast of the Arctic ocean; and from the viewpoint of substantial concentrations of various transitions including and processing, in particular, the problems of ethno-cultural

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interaction of Paleo-Asiatic peoples (the Chukchi, Aleuts, Ainu, and etc.) with the state-forming alien peoples. At the same time, the geographical image of the APR should be considered, undoubtedly, as a more “southern” – from the viewpoint of traditional geographical maps; moving towards South East Asia, and subsequently, possibly, in the direction of Latin America (East and Southeast). Along with this, in a detailed structuring of the APR image, it is necessary to use the images of numerous cultural and civilizational transition zones (in particular, Christianity – Islam, world religion – the traditional cults and beliefs, the landscape values of the coastal and continental areas). The cognitive content of the proposed image transformations is maximum division, the distance of nuclei in the considered images alongside with the apparent extension of the images themselves. The modeled imagery and geographic expansion should eventually lead to more intensive interaction of both images where one image (North East Asia) does not have to log into another (ATP) one; they can rather generate a certain cognitive-geographical continuum, intersecting in various meaningful aspects (cultural, political, and economic ones).

6 About the problem of the geographical images formation of borders and cross-border regions, see in more details (including a bibliography issue): Zamyatin D. N. Phenomenology of Geographical Images // *New Literary Review*. 2000. No. 6 (46). P. 255-275. Strategies of Representation and Interpretation of Historical-Geographical Images of Borders // *The Journal of Historical Geography* No. 2. Smolensk: Oykumena, 2001. S. 4-15. Russian in Central Asia in the Second Half of the Nineteenth Century: Strategies of Representation and Interpretation of Historical-Geographical Images of Borders // *East*. 2002. No. 1. P. 43-64.

7 It is important to note that to represent all the selected levels of the model it is necessary to study local texts; see, for example, Toporov V. N. *Myth. Ritual. Symbol. Image. Research in the Field of Mythopoetic*. Moscow: Publ. group “Progress” – “Culture”, 1995; Russian Province: Myth—Text—Reality / Comp. A. F. Belousov and T. V. Tsiv’yan. Moscow, Saint-Petersburg: publishing house “LAN”, 2000; Krivonos, V. Sh. *Gogol: the Myth of a Provincial Town // Province as Reality and the Object of Reflection*. Tver: Tver State University, 2001. p. 101-110; Abashev V. V. *Perm as the Text. Perm in Russian Culture and Literature of the Twentieth Century*. Perm: publishing house of Perm University, 2000; Lucy A. P. *Crimskiy Text in Russian Literature*. Saint-Petersburg: Aletheia, 2003; *Geopanorama of Russian Culture: the Province and its Local Texts* / Ed. L. O. Zayonts; Comp. V.V. Abashev, A. F. Belousov, T. V. Tsiv’yan. Moscow: Languages of Slavic Culture, 2004; and etc.

THE PROBLEM OF GEO-IDEOLOGICAL TERRITORY CREATION: POSING THE QUESTION

If one structures in the mental attitude the basic concepts, describing the space images, produced and supported by the human communities at different hierarchical levels of different civilizational origin and localization, we can distinguish on the reference vertical axis, directed upwards (in the bottom – unconsciousness, at the top – consciousness) four layers (strata), forming a triangle (or pyramid, if you construct a three-dimensional diagram) placed on its base on the horizontal line. The lower, the longest horizontal strata, as if immersed in the unconsciousness, is the geographical images; a little higher “locally mythological” strata is situated, less extended; even higher, closer to the level of a certain ideal of consciousness is the strata of regional identity; finally, at the very top is the “cap” of space images triangle, the cultural landscapes are densely spaced, because of their dominant visibility to conscious representations and interpretations of different local communities and their individual representatives⁷.

It is clear that there are other schemas options that describe similar relations of these concepts. It is important to emphasize, however, that, on the one hand, various generating of original local or regional myths are largely based on geographical imagination and the process of development, local myth processing is, apparently, “semi-conscious” or “semi-unconscious” cognitive “expansion” of certain geographical images, which are a kind of “unconscious formation” for a given area or location. The ontological problem of the geographical images and local myths interaction – if you try to interpret the above scheme – most likely consists of how to try to form some imagery and geographic “chain” in proposed (and possibly not very believable) sequence of the conventional imagery and a geographic “mixture”, not implying logically similar sequences (spatiality is as the availability, the urgency of the spaces whose images need no correspondence, neither in the hierarchy nor in the orientation/direction), and then parallel them in correlation with them, and trying to tell a very specific local history, whose contents can be mythological⁸. In other words, a mental transition should happen in the transition from geographic to local myths and mythologies, a transition is just a local myth created as the gap between closed geographic images as cognitive-filling of imagery and geographic gaps with the respective legendary, fabulous, and folkloric narrative⁹.

Metageographical analysis and interpretation include identification of the ideological component that binds the marked spatial representation. This ideological element can be called geoideology, which is understood as a system of symbolic

representations, in which spatial representations of a specific territory become actual and subjected to a metaphorical “sublimation”; in other words, geo-ideology makes certain spatial concepts “hot”, ready for broad and simplistic rhetorical use in different cultural and political contexts¹⁰. In addition, geo-ideology is intended to implement and to represent specific sacred contacts between Earth and the Sky, needed in one form or another as ancient (the necessity is obvious here) and

Metageographical analysis and interpretation include identification of the ideological component that binds the marked spatial representation. This ideological element can be called geoideology

modern societies as well as civilizations (in which this need may be latent, hidden, and sometimes badly perceived)¹¹. With this purpose, different religious ideas, being prevalent in a certain area, can be used in geo-ideology, however, the meaning of such geo-ideological “vertical” sacralization is broader and at the same time based on the religious sense: geo-ideological sacralization (possible in the profane forms) provides territories, areas, places with the possibility to obtain and use images of the internal or revelations, giving them a specific sacred or semi-sacred status¹².

How does the geo-ideological bond of levels in the spatial conception of territory happen? As a rule, it is carried out with the help of certain local texts and genii of the place, whose biography and certain deeds or works actualize all the levels of spatial representations. We can say that the local texts and the genius of the place, “working” in different mental dimensions, however, perform the same function of cognitive insertion, linking all of the levels into the coherent whole, a kind of general existential “fabric” of space.

What is more, a significant part of local texts may be either directly dedicated to actual geniuses of specified places, or indirectly contribute to the emergence of such genii. The local texts (which can also be biographies / hagiographies of the genii of the place – writers, artists, architects, filmmakers, artists, musicians, philosophers, public people, politicians, local historians, and etc.), and the genius of the place (represented as a kind of “emanation” of the place at the same time when a place can “emanate” a genius) can be represented and at the same time represent all or part

8 See: Zamyatin D. N. Local History and Modeling Methodology of Humanitarian-Geographical Image of the City // Humanitarian Geography. Scientific and Cultural-Educational Almanac. Vol. 2. Moscow: Heritage Institute, 2005. P. 276-323.

9 See a brilliant modern example of the Bozhovskiy Ural mythology development based on chthonic mountain images: Nikulin M. Stone. Mountain. Cave. Ekaterinburg: Bank of Cultural Information, 2002.

10 We use here by analogy the division of cultures into the “hot” and “cold” ones introduced for the first time by C. Levi-Strauss.

11 See in this connection: Zamyatin D. N. The Phenomenon of Pilgrimage: Geographical Imagery and Existential Space // The World of Psychology. 2009. No. 1. P. 102-111.

12 Compare: Zamyatin D. N. Local myths... p.14-16.

of the described levels of spatial representations – for example, including only the cultural landscape and locally-mythological levels¹³.

NORTHERN EURASIA AS THE BASIC IMAGE-ARCHETYPE OF RUSSIA'S METAGEOGRAPHY

Basic civilizational attitudes towards Russia are, from my viewpoint, the conceptual consensus, consisting of three main provisions: Russia is a fairly self-contained civilization; Russia can be considered as a civilization-satellite of the European civilization, owing European civilization; Russia is quite imaginable as a civilization-state, in which the vast majority of possible socio-cultural and political-economic discourses are understood by being translated in the dominant ways of representation as a state, “statist” or “para-statist”¹⁴.

To my mind, to imagine Russia means to imagine a “recession”, extension, various transformations, and the interaction of those geographical images, which are created, constructed, developed, and performed as exceptions of the general geographical preconditions of Russia's idea; in other words, to imagine Russia means to fully pack, roll, and focus all possible exogenous geographical representation in a symbolic sense

Based on the imagination of Russia's space in Russia is, of course, connected with the problems of European discourses on space imagination¹⁵; power and space images in Russia are united enough with typical representations and discourses of the state or parastate nature; finally, the main question of the imagination space of Russia is the following: how may the Russian civilization- state provide, establish, maintain rather autonomous imaginary-geographical discourses that identify its civilizational uniqueness, distancing it from other civilizations, and – legitimizing it as a communicative integrity in the world of civilizations?

What does it mean: to imagine Russia? Russia itself is not a meaningful imagery and geographical project for the various socio-cultural communities on its state territory or abroad.

At the same time, Russia is not a massive symbolic construction, created on the basis of some common, generalized notions about its geography – the physical, economic, political, and cultural one.

To my mind, to imagine Russia means to imagine a “recession”, extension, various transformations, and the interaction of those geographical images, which are created, constructed, developed, and performed as exceptions of the general geographical preconditions of Russia's idea; in other words, to imagine Russia means to fully pack, roll, and focus all possible exogenous geographical representation in a symbolic sense, and thereby try to generate, using “creative compression” and maybe “imagery and geographical explosion”, new imagery and geographical discourses, not taking into account their genesis and development of the existence of each other – they coexist, they “see” each other, but only in the space that they create with their own “recession” from each other, its own indestructible and irrevocable metaspace cross-cutting approach.

What is the mental “mark” that will help us to detect such imagery and geographical “recession” and therefore, somehow, to try to imagine Russia?

We can rely in this case on the concept and image of the Northern Eurasia: the Northern Eurasia is “legalized” as the concept by the traditional geographic patterns and map projection of the world vision; geographical image as an image of Northern Eurasia is still half-empty reflection of quite westernized and one-sided, unidirectional symbolic structures designed to somehow describe tabula rasa of indigenous peoples whose geographical images are practically either unrepresented or unrepresented in the framework of external communicative discourses¹⁶.

However, we are not talking about to fill simply in some empty “shaped box” having been misused and marking the conditional and non-dimensional geographical space. We should talk about images of Russia's geography – when they can be represented and can develop as an independent mental field – as well as be “concerned” about the Northern Eurasia as a potential mental space of local mythologies and mythological constructs of the syncretic kind and “purpose”. At the same time, the Northern Eurasia can be very organic, comprehensive cognitive-geographical structure as well as context for many imaginative geographies developing their “northern” and “Eurasian” as quite some ontological characteristics – without any risk to get into the “Procrustean bed” of the famous Russia-Eurasia's image taking place during the 1920–1930s.

13 See for details: Zamyatin D. N. The Genius of the Place. Materials for the Dictionary of Human Geography // Humanitarian Geography. Scientific and Cultural-educational Almanac. Vol. 4. Moscow: Heritage Institute, 2007. p. 271-273; Zamyatin D. N. The Uncertainty of Existence. The Image of Houses and Roads in the film “The Mirror” by Andrei Tarkovsky // Kinovedcheskie Zapiski. 2007. No. 82. P. 14-23; Zamyatina N. Yu., Zamyatin D. N. The genius of the place and the city: Interaction // Vestnik Evrazii. 2007. No. 1 (35). P. 62-87; Zamyatin D. N. The Internal Geography of the Space. Geomica of Love in the Poetic Book “My Sister Life” by Boris Pasternak // Humanitarian Geography. Scientific and Cultural-educational Almanac. Issue 5. Moscow: Heritage Institute, 2008. P. 75 – 87; Zamyatina N. Yu. Associative “Meaning” of the Landscape of the city of Yur'evets through the Prism of Tarkovsky's Creativity // Pomeranian Readings on the Semiotics of Culture. Vol. 3: Sacred Geography and Traditional Ethno-cultural Landscapes of the European North peoples // N. M. Tarabykin, A. O. Podoplekin, P. S. Zhuravlev; Ed. N. M. Terebikhin. Arkhangelsk: Pomor State University, 2008. p. 362-373.

14 Russia as a Civilization: Stable and Changeable; edited I. G. Yakovenko; Scientific Council of the RAS “The History of World Culture”. Moscow: Nauka, 2007.

15 Said E. Orientalism. Western Concepts of the East. Moscow: Russian World, 2006; I. Noimann. The use of “Other”: Images of the East in European Identities Forming. Moscow: Novoe Izdatelstvo, 2004; Empire: Images of Russia in the Eurasian Cultural Context. Sapporo: Slavic Research Center, Hokkaido University, 2008.

16 Compare: Zamyatin D. N. The Asia-Pacific Region and North-East of Russia: Problems of geographical images formation of the cross-border regions in the XXI century // The East. 2004. No. 1. P. 136-142; Slezkin, Y. The Arctic Mirrors. Russia and the Small Numbers Peoples' of the North. Moscow: New Literary Review, 2007.

RELIGIOUS IDEAS OF MODERN NENETS SOCIETY OF GYDANSKY NENETS



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INTRODUCTION

The Nenets are the people belonging to the Samoyedic language group, inhabiting the vast territory stretching along the Arctic Ocean coastline from the Kola Peninsula in the West to the Taimyr Peninsula in the East. Traditional occupation is nomadic reindeer herding and inland fisheries. Religion is shamanism [6].

The statement that shamanism is the religion of the Nenets is common [6]. However, our respondents noted that the number of active shamans is very small at the moment, and shamanic practices are almost out of use nowadays.

Most of the Nenets people stick to religious beliefs, which they call “Nenets faith”. What does the modern generation of Nenets mean by that name? Why are we interested in these views?

The study of the Nenets religious beliefs transformation can add our knowledge about the mechanisms of religious systems formation in pre-literate era, evaluate the religious and social processes in the contemporary Nenets society realistically, and provide spiritual vector of the Nenets development.

Great ethnographers and scientists have collected extensive material about the Nenets religious beliefs since the 19th century. However, when analyzing the literature, the Nenets religious life is a static exhibit of the ethnographic collection, rather than alive and changing religious system.

We see that the problems in this perception are not the ideological but methodological ones.

A conscientious ethnologist tries to open the most ancient and authentic layers of religious

ideas, to find the unique custodians of the traditions, and to show the details of the rituals. Thus, the ethnographic approach to tasks is closer to archaeology than to sociology.

On the contrary, a sociologist focuses on quantitative and external characteristics of religious life, often missing the meaning of religious action.

A theologian tries to define leading religious ideas and to make comparisons with other religious systems. It gives a deep understanding of the religious beliefs nature. However, a very rare use of quantitative criteria and statistical methods of information processing prevents from getting information about the religious life nature in different social groups and to examine the intensity of religious processes.

It is obvious that the study of modern religious processes in the traditional

As for the question “who controls the world?”, 82% of respondents said that it is controlled by one God or Num. The majority of respondents were confident that Num and “Christian God” are the same, therefore, Num as well as “the Christian God” controls the world

society requires a combination of ethnological, sociological, and theological approaches. The use of both qualitative and quantitative criteria is proposed. The development of algorithms for data formalization with following statistical analysis is required.

It seems possible to solve this problem only within the framework of the three-dimensional model, analyzing the religious life in three areas: the range of religious ideas, religious tasks and the object of worship.

The objective is to study the modern state of Nenets religious beliefs of the Gydan Peninsula.

Tasks are as follows:

1. To study the religious ideas of the modern Nenets religion
2. To examine the religious problems of the modern Nenets religion
3. To research objects of worship in the modern Nenets religion

Material and methods

The study was conducted among the Nenets population of the village of Gyda and Gyda of nomadic population in Yaway-Shalinsk and Tanam tundra. 108 people took part in the research. 60 women and 48 men are among them. The average age is 38±24 years.

The primary data was obtained during the expert survey. An interviewer asked questions, guided by a pre-formed plan of the survey. The obtained answers in the free form were formalized and recorded by the interviewer in the questionnaire. Religious affiliation and religious practice were estimated, respondent's attitudes to the most important religious ideas were examined.

The questionnaire was developed on the basis of the pilot studies results (n-40; 2014). The range of religious ideas was studied there; the interviews were conducted in the form of an expert survey (Tab. 1).

The results obtained

The religious proportion. The majority of the Nenets respondents of Gydan Peninsula

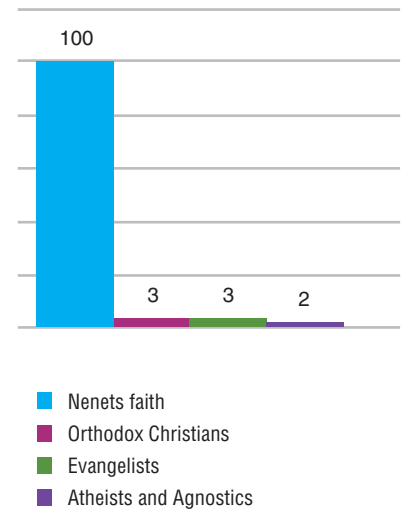


Figure 1 – Religious Proportion (pers.)

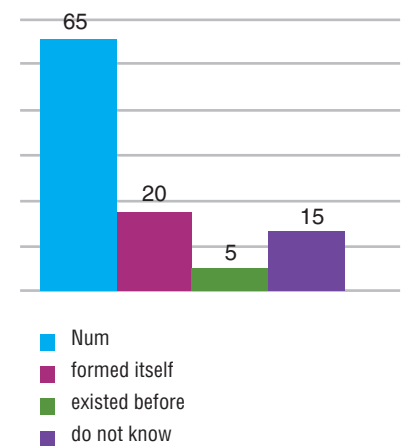


Figure 2 – The World's Origin

Table 1 – Religious Studies

	Ideas	Questions
1	The idea of world creation	Is the world created? Who created the world?
2	The Idea of God	Is God the Creator or only ruler of the world? Is He the only God or the most powerful among other spirits? What are God's qualities?
3	The idea of the struggle between good and evil	What are the criteria of good and evil? Is there anthropocentrism or theocentrism?
4	The idea of posthumous fate	Does the person's posthumous fate depend on the past life? What are the criteria for the good life? What is the God's role in the man's posthumous fate? What is an attitude to a suicide? Why is life given to a person?
5	The idea of repentance	What can you replace the posthumous fate with? Is repentance theocentric or anthropocentric?
6	The idea of sacrifice	Is the more valuable victim and the greater efforts, the more effective appeal to God or spirits? Are certain sacrifices designated for certain spirits?
7	The idea of ritual	What rituals are used in modern religious practice of the Nenets?

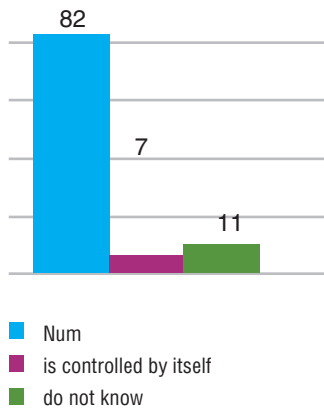


Figure 3 – The World's Control

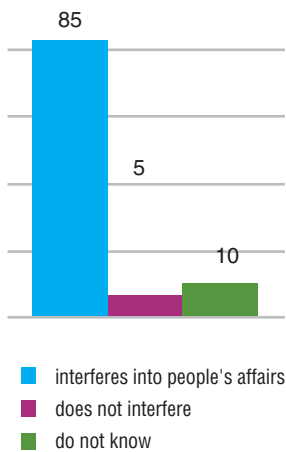


Figure 4 – The Num's Interference into the People's Affairs

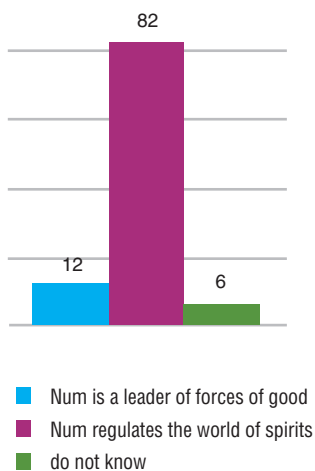


Figure 5 – the Num's Role in the Spirit World

(100 people out of 108 ones) called their religious beliefs as “Nenets faith”. Only 3 people from 108 ones in the survey called themselves Orthodox Christians, 3 people – Protestants and Evangelists, 1 – an atheist (does not believe in God or spirits), 1 respondent believes that all religions are equal and he does not belong to any of them (Fig.2.).

RELIGIOUS IDEAS. THE IDEA OF THE WORLD CREATION

65% of respondents believe that the world was created by Num. 3% of them were told about this by elders. 62% of respondents referred to a personal opinion that the world was created by Num or one God. 20% of respondents believe that the world was self-formed. 5% of respondents think that the earth has existed forever. The remaining 15% of respondents were indecisive. The survey showed that the creation idea is not an important element in the modern religious beliefs of the Nenets. Noteworthy is the almost complete absence of transmission from the older generation of the traditional picture of the Creation (Fig 3.).

As for the question “who controls the world?”, 82% of respondents said that it is controlled by one God or Num. The majority of respondents were confident that Num and “Christian God” are the same, therefore, Num as well as “the Christian God” controls the world. 7% believed that the world is self-controlled according to its laws. 11% were indecisive. None of the respondents expressed the idea that the world is controlled by spirits. However, it was admitted that spirits play an important role in people's lives, but Num can control any spirits. Respondents answered the question about the world's control much faster and more confident than the question about the world's origin (Fig 3.).

THE IDEA OF GOD

Num is characterized by the respondents primarily as the God “helping people to live, giving food to animals and people, health, welfare growth, and family prosperity”.

The qualities such as love to people and the supreme justice are not emphasized; although, in a more detailed survey, respondents say that these properties are probably inherent in Num.

The tundra inhabitants more often pay attention to the Num's role in the deer herd's growth, family prosperity increase, and favorable weather conditions. Village people pay attention to the Num's justice and identify him with the God of all people or the “Christian God”.

The majority of respondents perceive Num as a person, with whom direct communication is possible and who is able to interfere actively in the people's affairs. The idea of God being the fate or a law is not characteristic for the modern religious system of the Nenets (figure 4).

THE IDEA OF THE STRUGGLE BETWEEN GOOD AND EVIL

The idea of the struggle between good and evil forces seems to be highly anthropocentric by overwhelming majority of respondents. They think that evil spirits do not fight primarily against Num but against people. On the contrary, good spirits help people. Neutral spirits (usually spirits of the place and water) help people if they sacrifice to the spirits in time. Num is the leader of the good forces according to the ideas of only 12% of respondents. The majority of the respondents (82%) perceive him, to a greater extent, as a governor of the spirit and human worlds. The remaining 6% of respondents were indecisive about the Num's and spirit's interaction (Fig.5).

Among respondents with secondary and secondary professional education, living in the village, thus having closer contact with the Christian culture, the perception of Num as the only God is more common than as one of spirits (the strongest one).

The vast majority of respondents recognize the impact of evil spirits on their lives. More than half of respondents held at least once in a lifetime the rituals of purification. It is widely believed that the victim to Num eliminates all the evil spirits involved in the sacrifice. Only 2 respondents noted the practice of offering sacrifices to evil spirits in order to pay off them. Some respondents (including the unbaptized ones) noted the use of the Orthodox Church practice for getting rid of spirits (sprinkled with Holy water as well as the wearing of the cross and icons). The Nenets connect the negligent damage of the Orthodox cross in the village of Gyda with the increase of suicides and mental illnesses in the community.

There are often unbaptized Nenets wearing a cross on the neck to be protected from evil spirits.

POSTHUMOUS FATE IDEA

Almost all respondents focused on the punishment for bad things during this life. The majority of respondents (only 62 people spoke) said about the dependence of the posthumous fate from the life before death. Good people live happily after death and the bad ones suffer or become evil spirits and ghosts.

Three respondents reported that they know how to decipher dreams about the dead people's posthumous fate or know personally the dreams interpreters. However, only one of them said that he came to Num in a dream and asked him about the posthumous fate of the deceased, and Num showed him the guilty deceased and the punishment as well as the one rewarded for good deeds. He saw bad people in the darkness or in a hole and the good ones sitting in the sky, air or on the water.

THE REPENTANCE IDEA

The majority of respondents highlighted that the punishment for bad things does not come immediately, a few years later in some cases. The guilty have no luck in any case. The relatives cease to communicate with him. He loses relatives, a herd; gets quickly impoverished, sick or dies suddenly. Despite the assertion that the punishment is usually deferred, an explanation for this phenomenon is not given. The idea of time for repentance is virtually nonexistent.

The idea of repentance plays a role in everyday life, but religious practice does not consider it to be important. It should be noted that the repentance idea of the Nenets has an evident anthropocentric character. Respondents readily cited examples of pecuniary damage, explaining that it is vital to help the person whom you have offended. On the contrary, the idea of the divine law violation and repentance before God resonated among the respondents only after suggestive questions. Apparently, theocentric idea of repentance is not a key component of a religious system, or at least the question that is not enough actualized.

The idea of the impossibility to repent and correct misdeeds of the deceased was

resonated with several respondents. They told about the appearance of the dead relative's souls in dreams with requests to correct their misdeeds, or sacrifice.

Suicide is condemned by the overwhelming majority of the Nenets. However, purely practical, unreligious arguments are often used: "she left children as orphans", "who will help the elderly", "was not married yet". Only 10% of respondents explained the suicide unacceptability with the threat of imminent curse on the whole suicide's kin. Nenets perceive the suicide as the person who is guilty in front of his family (remaining without a helper) or damned descendants, not as a person sinned before God. None of the respondents focused on the impossibility of repentance for suicides.

The idea of repentance plays a role in everyday life, but religious practice does not consider it to be important. It should be noted that the repentance idea of the Nenets has an evident anthropocentric character

THE IDEA OF SACRIFICE

This idea, of course, is central in the contemporary religious practice of the Nenets. All respondents practice sacrifice. The link of religious practice with traditional lifestyle and residence is crucial. If there is no deer for a sacrifice for any reason, or it is impossible to visit ancestral sacred sites and graves for sacrifice, in this case, religious practice is postponed prior to the occurrence of this possibility. Fishermen or villagers not having deer try to maintain a relationship with kin herders to have the opportunity to visit sacred sites and sacrifice.

The majority of respondents note the hierarchy of victims. The higher the victim, the narrower the circle of persons admitted to its making.

1. Sacrifices to ancestors can be made by any family member or people who are not

even relatives. The victim to water can be made by anyone who wants a good fishing or being in danger during a storm.

2. Victims to evil spirits were previously brought by shamans only who first of all had identified the evil spirit to be blamed for a disease. Shamans can be both men and women.

3. At the ancestral sacred places, sacrifices are usually made by the eldest man in the family.

4. Victims to Num should be brought only after the ritual purification at the sacred hills. Women are not permitted at the top of the sacred hill where the sacrifice is made.

MODERN PRACTICE OF SACRIFICE

Despite the wide distribution of the sacrifices to Num, the majority of respondents said that the traditional ritual is not often observed recently. So the sacrifice to Num is not often made on the sacred hills, but where the deer is butchered. In addition, a purification ritual is rarely used; women are not permitted to the butchering of the sacrificial deer. Only one respondent reported about having the deer, dedicated to Num, in the herd. Despite these changes, a number of respondents confirm that the victims to Num began to be made more often than in their parent's time. Some respondents noted that some blood of each butchered deer is devoted to Num. Perhaps, the ritual changes are associated with the nomadic routes change or shortening and the participation of the villagers who are not nomads in the sacrifice. As a result, many sacred places have ceased to be regularly attended.

A burial ritual and the sacrifices to ancestors remain the most conservative. The tradition of burial in palmerah is strictly maintained (kholmer is a grave in the form of the above-land wooden box where a deceased is placed). 1–3 rough deer carcasses, butchered with stomach spearing with wooden spokes, are left at the kholmer burial. An axe or a knife is put under kholmer, the kettle is hung, and the table with food is laid. The deer is sacrificed 6 months after the person's death. It is cut and eaten. Then the deer is sacrificed every 3–5 years. If the deceased

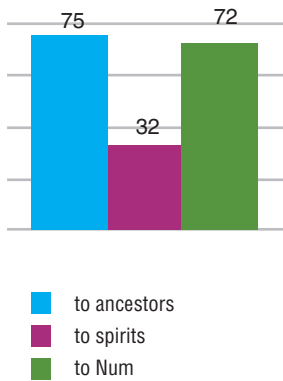


Figure 6 – The Sacrifice

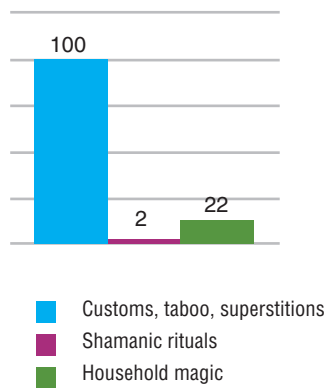


Figure 7 – The Rituals

appears in a dream or his soul disturbs the living, then the sacrifices are offered more often. During the year, small sacrifices are often made: cigarettes, a shot of vodka, gingerbread, and campfire in memory of the deceased. Small sacrifices are usually brought when passing by the khalmer or staying overnight in the area. This ritual is made not only for the ancestor's remembrance, but also for the souls of the dead will not disturb the living. That sacrifice is not offered necessarily by the relatives of the deceased, but also by the members of other families and kins, traveling or staying nearby. Analyzing the number of deer antlers, cigarettes, and other traces of sacrifice among the recent graves, we can surely say that the traditions of sacrifices to the ancestors are observed very carefully at the present time.

The majority of respondents said that 2-3 generations ago the victims to water were made before fishing or crossing the river each time; the first ice in autumn as well as water before the first summer fishing was sprinkled with the sacrificial deer blood. Currently, most fishermen do not perform a ritual of ice and water sprinkling with the deer blood, rarely sacrifice before fishing. However, in case of emergency, practice of the victims to the water is remained (a storm, a dangerous crossing of the herds on the ice, long-lasting flooding) or long absence of fishing.

Women are generally more conservative. Most interviewed women definitely sacrifice to “Mistress of cloudberry” before picking berries.

None of the respondents was a direct participant in shamanic rituals of sacrifice to evil spirits for the soul redemption of the sick or sacrificing by shaman on other occasions. However, the respondents readily talked about the fact that the strong shamans lived 2-3 generations ago and may still live somewhere now. However, stories about shamans belong to folk rather than reflect contemporary religious practice.

When you sacrifice to Num, the recitation of the God's name aloud and supplicating appeal to Him is practiced. You can say the request aloud and in your head, which involves Num's hearing of thoughts. In urgent cases, it is possible to apply without a preliminary sacrifice. While sacrificing to ancestors, the name of the deceased (if known) is pronounced. When you

sacrifice on your Holy place, the names of specific spirits (if known) are called.

However, the survey has not obtained the data on the use of spells, special names, and other attributes of elaborated magical cults. Only 28% of respondents have idols and sacred objects or note that they are stored in sacred sleds by the elder. However, the idols names or the origin of many sacred objects are remembered only by 5% of respondents.

We fell under a strong impression that the knowledge of the spirits names for which sacrifice is offered is much less important for our respondents than the place of sacrifice.

Currently, most fishermen do not perform a ritual of ice and water sprinkling with the deer blood, rarely sacrifice before fishing. However, in case of emergency, practice of the victims to the water is remained (a storm, a dangerous crossing of the herds on the ice, long-lasting flooding) or long absence of fishing

The performing of sacrifice is the main marker of religious activity of adherents to the “Nenets faith”.

Our research has shown that 75% of the adherents to the “Nenets Era” sacrifice to the ancestors. 32% make sacrifices to the spirits at the sacred sites, 72% take part in sacrifices to Num (Fig.6).

THE IDEA OF RITUAL

Customs, taboos, and superstitions. A number of customs, taboos, rituals, and superstitions, the meaning of which, as a rule, is not explained, is passed down very carefully from the older generation in the contemporary Nenets society. It is assumed that the negative consequences of the ritual non-compliance or ritual taboos infraction will come automatically.

Our research showed that almost 100% of the adherents to the “Nenets faith” try to observe certain rituals and taboos.

Shamanic rituals. Conspicuous is the fact of very rare mentioning of the shamanism elements by the respondents in the modern religious practice of the Nenets. None of respondents said about the personal experience of asking a shaman to participate in a religious ritual. However, half of the respondents noted a significant shaman's role in the religious life of the Nenets 2-3 generations ago. Only 2 respondents used the guidance of the elders, endowed with the abilities to predict, for the choice of the sacrifice place and the spirit name to which a request is addressed.

Everyday magic. The majority of respondents noted that the elders who are able to conduct the “new mother's purification ritual” cannot be found in each camp; the rituals to cure diseases, to aid in childbirth, to stop bleeding are practically never performed. Rituals in deer searching and bad weather are almost obsolete. The purification ritual is supposed to be made before the sacrifice at the sacred places, but in modern practice this condition is not very strictly observed. Only 22% of adherents to the Nenets faith use the magical practice data (Fig.7.).

THE DISCUSSION OF THE RESULTS

In modern conditions, the majority of children are educated at boarding and technical schools. While studying they are not only in close contact with other faiths representatives, but also assimilate images from European and Russian literature based on Christian culture. A wide range of television programs is available, thanks to the TV satellite receivers, and not only the village population but also the tundra one forms religious outlook. At least, the respondents most frequently referred to information received through television to explain the religious points.

In spite of the changes in lifestyle, contemporary religious practice remains tightly linked with traditional lifestyle, nomadic reindeer herding culture, and living in a particular area.

The most religiously active Nenets converted to Orthodoxy as well as the Protestant denominations of Evangelicals and Baptists two last decades. If the entry to the Protestant community often involves a break with relatives, practicing “paganism”, the conversion to Orthodoxy usually does not lead to the rupture of family ties. Intra-generic and intra-family communication impacts significantly on our respondent's religious outlook. In addition, we met families keeping bronze icons and baptismal crosses donated to their ancestors in the Empire in the early

The majority of respondents noted that the elders who are able to conduct the “new mothers’ purification ritual” cannot be found in each camp; the rituals to cure diseases, to aid in childbirth, to stop bleeding are practically never performed. Rituals in deer searching and bad weather are almost obsolete

20th century. Maybe these are traces of Irinarkh Shymanovski's mission in Obdorsk. Undoubtedly, years of contact with Christianity have left traces in the world outlook.

Of course, the analysis of religious motives is very complex and difficult to formalize. The same action may be driven by the motive of preserving the traditions and desire with the help of a magical ritual to control the spirits, or make sense of a truly religious act of turning to God and following his will. However, there is no doubt that the religious views of the Nenets are not ethnographic relic frozen in changeless ritual forms. Our research shows that the understanding of religious ideas changes, a filling of a new meaning of existing symbols comes.

Perhaps we are witnessing the transformation of the Nenets traditional religion under the influence of changes in lifestyle, the increase in the Nenets population settlement, increasing of information flow and contact with monotheistic religions.

Thus, the modern religion of the Nenets has a tendency to the loss of traits inherent to shamanism: the disappearance of shamans and shamanic practices, the reduction of the magical ritual role, knowledge of the spirits names and techniques of their management, the almost complete disappearance of references to the evil spirits for the patient's soul redemption [1,4,3].

At the same time, religious ideas that are characteristic of monotheism appear: the idea of Num as the God of all people that is radically different from other spirits, active Num's interference into people's affairs and the possibility of personal address to him, the idea of different post-mortem fate depending on deeds or misdeeds in life. There are widespread sacrifices to Num [5,2].

However, there are no, or insufficiently manifested characteristic features of Christianity: the idea of repentance before God, of salvation, of redemption, of the history finiteness, theocentric understanding of the struggle between good and evil forces for the human soul, messianism, the ban on sacrifices to the spirits and power, justified religious intolerance to suicide [5,2].

CONCLUSION

Thus, the Nenets modern religion has far more traits of a monotheistic religion than shamanism, maintains a very strong connection with the herder's traditional lifestyle, and currently continues to develop, exploring new religious ideas as well as transforming religious practice.

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THE ARCTIC EDUCATIONAL SPACE: DEVELOPMENT VIA DIALOGUE AND COOPERATION



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The development of the North and the Arctic as a global region is a problem of worldwide importance today. The Arctic plays a special role as a unique reserve zone for the terrestrial biosphere stabilization. The Arctic significance in introducing environmental policies and implementing principles of sustainable development is noteworthy.

UNESCO Director General Irina Bokova formulated our responsibility to future generations at the World Conference in Okayama (Japan) in November 2014: "To provide for sustainable development, each of us should be aware of our responsibility to others, future generations, and our environment. We should consider various global challenges in a broad international context. I am convinced that sustainable development is based on education".

Education as a crucial sphere of intellectual and spiritual values in social life becomes a mechanism in tackling the global challenge. Acting as a dynamic promoter of UNESCO values and a member of international Arctic organizations, the Government of the Sakha Republic (Yakutia) has been exploring the UNESCO's Arctic dimension.

The Education Ministry has set up 9 projects for keeping and developing ethnic cultural diversity in the Arctic, including the Nomadic School, Teachers of the Arctic, Quyaar.ru, Preservation and promotion of languages and cultures of lesser native peoples of the North via digitizing and Cyberspace, Housing programs for teachers and community health workers in Arctic and Northern settlements (*uluses*), the International Arctic Center for Culture and Arts, the International Arctic School, the Minor Academy of Sciences, and the Children of the Arctic and the North subprogram as part of the Federal Education Program.

Education as a crucial sphere of intellectual and spiritual values in social life becomes a mechanism in tackling the global challenge... The Government of the Sakha Republic (Yakutia) has been exploring the UNESCO's Arctic dimension

Long-term cooperation of the Government of the Sakha Republic (Yakutia) with international organizations such as the UN, UNESCO, Arctic Council, Northern Forum, and Council of Europe facilitate the inclusion of Yakutia's regional projects in implementing the principles of sustainable development.

Thus the successful completion of the Nomadic School project (under the auspices of UNESCO) formalized nomadic schooling, with 7 basic nomadic school models indicating the acknowledgement of the specific character of peoples living under extreme conditions in various world areas. Innovatory creative efforts yielded socially important results as follows:



The dynamic current situation requiring lifelong learning and reskilling – mainly in the teaching profession – the Teachers of the Arctic project was launched in Teacher's Year 2010



Ministry assigns 30 teachers to northern areas for 5 years (270 teachers have been directed since 2006). After fulfilling the contract, 114 teachers received a government subsidy amounting to more than 1 mln rubles to improve their living conditions. This year, 30 young teachers are going to fill municipal vacancies there.

Labor supply analysis indicates insistent need for teachers of English, Mathematics, Physics, Informatics, Biology, Chemistry, History, and Social Science in the North.

The main social outcome of the sub-program is the fact that 45.8 per cent of the participants continue working in Northern and Arctic schools, maintaining the full range of state standards and education quality. The young colleagues can pursue professional careers as school principals or their deputies. They also initiate social projects in their village or *ulus*. These are additional advantages of the program.

An efficient instrument for a sustainable linguistic policy and ethnic cultural needs is provided by mass media including the global Internet. We use the international coding standard for the Yakut and other minor native languages of the North. The UNESCO Bureau in Moscow was instrumental in launching and maintaining the *QuyaarRu* that is an observatory of cultural diversity in Russian, Yakut, Even, and English. The portal summarizes cultural experience in education, classifies researches in culture and arts, in particular, presenting the epic *Olonho* declared by UNESCO as a masterpiece of human verbal and intangible heritage, and accumulates creative ideas and intellectual resources.

- wider prospects for basic (backup) schools, with nomadic status given to 11 schools by 2015-2016;
- growing numbers of deer farmers, including young families with children;
- the introduction of information and educational space as well as remote education;
- the implementation of dual education combining backup school and industrial training;
- and, more important, the retaining of all small-scale schools.

The project found response in other regions.

The dynamic current situation requiring lifelong learning and reskilling – mainly in the teaching profession – the *Teachers of*

the Arctic project was launched in Teacher's Year 2010. In doing this, we aimed at further development, exchanging positive experience, and utilizing the best practice of the Russian and foreign colleagues. The concept was first articulated at a deer farming congress in Norway a year before, in the framework of the final conference for the *Nomadic School* that was the joint project with UNESCO Bureau in Moscow.

The core of the project involves the application of the immense potential of information communication technologies (ICT) for challenges of isolated Arctic regions; advanced teacher's training; expanded and consolidated inter-regional and international cooperation as well as partnership of governmental and public organizations. Then, the need to enhance the teacher's prestige, professional status, and social security, governed the launching of the *Housing Sub-program for Teachers and Community Health Workers in Arctic and Northern settlements* in 2006. Under a three-partite treaty, the Education

The project for *Preservation and Promotion of Languages and Cultures of Native Minor Peoples via Digitizing and Cyberspace* administers the *Arctic Multilingual Portal* in Russian, English and minor native languages in the North-West region of the Russian Federation. An archive of full-text documents, audio- and video resources is available. The project can be extended to national scales.

In the course of preserving and teaching minor native languages in the North, they are taught in 38 comprehensive schools (including the nomadic ones) out of 67 ones functioning in the settlements of small northern peoples. The Even is taught by 22 schools, the Evenk – by 15, the Yukagir – by 4, the Chukotian and the Dolgan – by one per each. Common social problems of lesser native peoples govern the need to coordinate education with traditional lifestyle.

The Federal and Republican governments always charges the education sphere with problems of growth. Egor Afanasievich Borisov, head of the Republic, initiated projects for: *International Arctic School, International*

A recent initiative is a target sub-program for education in the Arctic regions of the Sakha Republic (Yakutia) – the Children of the Arctic and the North 2016-2020

the North, was approved by UN Secretary General Ban Ki-moon in 2011, and presented to the 12th session of UN Standing Forum for native peoples, Northern Forum open meeting of regional coordinators in Moscow and the 7th Congress of small native peoples of the North, Siberia, and the Far East in Salekhard, Yamalo-Nenets Autonomous Area in 2013.

In 2014, the Head of the Republic aiming at preserving

Sciences, to develop a network approach via regional branches throughout the Republic.

A recent initiative is a target sub-program for education in the Arctic regions of the Sakha Republic (Yakutia) – the *Children of the Arctic and the North 2016-2020*. It would



contribute to the rational use of all accumulated domestic and attracted resources, as well as the creation of prerequisites to enhance the impact of Arctic educational system on Russian education strategies.

Arctic Center for Culture and Arts, and Minor Academy of Sciences of the Sakha Republic (Yakutia).

The *International Arctic School* project to train future leaders of the Arctic and

and promoting Arctic culture and arts in global cultural, information, and scientific space, also decided to establish the International Arctic Centre for Culture and Arts. This was followed by another initiative, the Minor Academy of

Thus the Arctic dimension of regional educational policy is to train the new-generation of the Yakuts capable of surviving under extreme natural conditions, striking roots in their cultures, prepared to serve the society, and open to global cultural and educational space.

PEOPLE AND NATURE OF THE POLE OF COLD – [HTTP://YAKUTCOLD.RU](http://yakutcold.ru)

The article deals with the concept of a newly created web-site supported by the grant of Russian Council Global Greengrants Fund and Arctic State Institute of Arts and Culture. The site is intended to unite virtually all the inhabitants of the cold oecumene, to help them to realize a unique contribution to the treasury of human culture, to inform people on the planet of life features under the conditions of extremely low air temperatures and permafrost ground.



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Biopolitics enters the scientific sphere, directing to find answers to the current challenges. Global climate change, threatening ice melting, permafrost, all this makes science draw attention to the phenomenon of humans anciently living in conditions of cryolithic zone. Life at the Top of Cold becomes the source of a great study of life survival and creation on the planet. Therefore, under these conditions Homo Sapiens have experienced different levels of co-evolution along with an ecological environment transformation, a human phenomenon of cryolithic zone has formed. The human potential of the Arctic territories is impossible to assess and develop without identifying and being based on the human phenomenon of cryolithic zone.

Yakutia is defined as the most populated area among the coldest regions of the planet. As a human environment it represents a challenge to natural cold: record low temperatures of air and cryolithic zone. The entire territory of the republic lies in cryolithic zone located between the planet's North Pole, the Polar Circle and fixed zones with record low air temperatures in the Northern Hemisphere. Space domestication

of the Arctic Circle, apparently has never been interrupted, but adaptation methods have changed to enclosing landscape depending on major goals of territory development.

As an environment condition, cold is taken into account for comparative polar medicine studies of a socio-natural evolution of the organism and of constitutional type of the Human – indigenous and alien as "polar stress syndrome" in the helio-magnetic environment of the Arctic Circle, is used to determine an economic zoning criterion, as an extreme tourism challenge, as a factor of physical training and sports of setting records in winter sports, etc.

Meteorological Science recognizes the territory of Yakutia as the coldest inhabited region in the Earth's Northern Hemisphere. 20 meteorological stations of different localities have fixed records for absolute minimum air temperatures in various years since 1892. Three points with the lowest air temperatures particularly differ: Verkhoyansk – according to the absolute minimum air temperature, Delyankir – according to the average yearly

air temperature and Oymyakon – according to the average monthly temperature of January – the coldest month of the year .

As shown in archaeological and ethnographic sources, the Pole of Cold territory has been inhabited since ancient times. People managed to have created a unique culture of life necessities under the conditions of permafrost, and as the Yakuts say – Tymnyy Chypchaala – Top of Cold. More than 300 archaeological sites are collected, located in the Arctic regions of Yakutia which preserve achievements of people in the development of the extreme cold uncomfortable Yakut northern hemisphere habitat. These data grew part of the golden fund of human history.

Life at the Top of Cold becomes the source of a great study of life survival on the planet. Human and Wildlife are interpenetrative adapted to cold conditions and frost has become a vital necessity for them. People have learned to make a friend with cold, and protect Wildlife, freezing and liven up in accordance with cycles of ice, snow and water. It is cold, ice and snow that make it possible to develop space along winter road. Nature leads the human and who stands the test is granted the secret of life free and forever. The soul of Cold enters a creative soul of the human. That is why there remains a unique living cultural and spiritual heritage of the Evens and Sakha, native species of life necessities, economic and cultural structure, ancient domestication species of deer, horses and cattle. Here you can see and explore ways of using cold, ice, snow and human coexistence with nature. An especial spirituality of local population is accumulated, Commandments say that God and nature speak the same language, and an insult to nature and each other will result in a direct and immediate impact on their lives. Here, people are well informed of nature and talk about it in their own way, they know how to listen to it in order to understand the Spirit of the Earth, which is particularly stored by Cold to maintain a global balance on the entire planet. This once again shows the importance and the significance of Cold for lives of all people. Cold rules in Yakutia, and especially, in Oymyakon basin. It is revered by locals. Cold animates life, the value of life is estimated by a measure of cold. Cold is instrumental in spiritual life, and people talk about it with respect, write, study, indite legends, poems, create totems. A well-known Sicilian photographer, G. Lentini, who kindly presented his Oimyakon photos to advocate this project, especially notices this.

At present the Pole of cold territory is positioned as a geographical, tourist feature and as a zone for industrial development and Gulag. Ironically, where foremost free Spirit of Cold was preserved, the Human Spirit of Freedom happened to be imprisoned in 38 Gulag camps. We must restore a primitive power of Wildlife to return and strengthen the integrity of consciousness of local population, self-sufficient mentality of free people. Until now the main characters of the Pole of Cold are Gulag camps, remains of gold mines and other industrial plants of the Soviet past. Local people, the culture of indigenous ethnic groups and their everyday life are appreciated

neither by themselves nor by those that make image of the Pole of Cold. They are like orphans, leading an aimless life in mental prisons of bondage. Along with it the freedom of Wildlife is lost, tormented by getters of mineral resources.

Project objective: *to develop a web-site about people and nature of the Pole of Cold as a platform for self-realization of local communities who have created distinctive patterns of human settlements, life necessities under unique conditions of the Pole of Cold territory in the northern hemisphere.*

Tasks:

To collect – opinions, thoughts, tales, life stories of people living in the territory of the Pole of Cold.

To conduct eco-educational activities on the renewal of knowledge and values of ecosophy of indigenous community living according to the laws of co-evolution with nature;

To form a local identity of inhabitants as successors developing life under conditions of the Pole of Cold;

To inform the world community about life features of Nature at the Pole of Cold;

To inform public about the ecological state of places of industrial development in the territory of the Pole of Cold;

To popularize activities of public environmental initiatives in the territory of the Pole of Cold;

To elucidate activities in specially protected natural areas of local, national and federal levels in the territory of the Pole of Cold.

The implementation of the project is the basis for the achievement of a more significant objective – the promotion of the idea to incorporate the Pole of Cold territory in the UNESCO World Heritage List. Due to the website development the voice of local communities will be heard, strengthening their dignity and freedom as the successors of the unique life necessities culture under the conditions of the Pole of Cold. The activation of local communities will be focused on the allocation of a special socio-economic zone in the North-East of Russia – the Pole of Cold territory and on the development of a relevant target governmental program with the priority of an ecological environmental component. The project covers immediate interests of people living in the Pole of Cold territory, and will help to improve their environmental activism directed at wildlife conservation and compliance with environmental requirements in use of natural and mineral resources territory. Ecological well-being of the planet and its population largely depends on the safety state of stability of the permafrost in the Pole of Cold territory.

THE WEB-SITE: [HTTP://YAKUTCOLD.RU](http://YAKUTCOLD.RU) WAS PRESENTED ON OCTOBER 2016. ALL INTERESTED PROFESSIONALS ARE CORDIALLY WELCOME FOR COOPERATION!

English proofreader: Ksenia Zhuravskaya, PhD, associate professor of Saint-Petersburg University, Russia

1 R.N. Ivanova Record low air temperatures in Eurasia/ Bulletin of YSU. 2006. TO.Z.№1, p.17-18

“THE BIRD NAMED ASIAC”



Ivan Shakurov,

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Traveler, Photographer
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In March, 2016 Andrey Savvich Borisov suggested to the administration of the Arctic State Institute of Arts and Culture to carry out his long-standing idea: together with students to produce a play based on the famous novel “Jonathan Livingston Seagull” by cult American writer of the late XX century, Richard Bach, dedicated to the theme of the young man” becoming and finding himself due to difficult circumstances. The idea to unite students and teachers of all institutional departments due to the theater project, which has received the original name “The Bird Named ASIAC”, marked a new trend in creativity of the Arctic Institute and, in fact, opened a new page in its life.

THERE IS A LOT OF EXTRAORDINARY IN THIS PROJECT, IF NOT ALL

Such a large-scale experimental theater production has been made for the first time in the history of ASIAC. For the first time the students have come together with their theatrical work and on the stage of the D.K.Sivtsev-Suorun Omolloon State Theatre of Opera and Ballet. We must give credit to the Head of the Arctic Institute Sargylana Semyonovna Ignatieva and to the management of the Theater of Opera and Ballet, which, of course, took a certain risk, being unafraid to entrust the students who “have never been in combat” and have not finished theater arts training yet, to undertake the complex project, come to the big stage, and submit their work to the approval of the Yakut biased spectators.

The scenario part, dramaturgical, and scenographic solutions were developed within a month and a half by the artistic director and project producer Andrey Borisov together with the unique production team of the creative-minded, which included the Honoured Artist of Sakha (Yakutia), Associate Professor of Department of Theatrical Art Aleksandra Muchina, Moscow Director and Playwright Marina Varbut and Senior Lecturer of Department of Theatrical Art, Director Mariya Markova. It is unusual that plots developing the main theme of the novel and partially included in the dramatic and literary basis of performances, as well as some stage solutions are the results

of joint efforts of directing group and students, who, under the guidance of teachers, have prepared their own versions of the plotlines. Original texts from Russian to Yakut language were perfectly translated by Aleksandra Marinycheva.

It should be said that, for a very short period of time, a huge amount of rehearsals have been performed by both the directors and students (I remind you that about 80 people participated in the performance).

“The Bird Named ASIAC” involves a lot of interesting music and vocal parts. Marina Varbut, which was vested with musical accompaniment of the play and selection of video content, offered to use compositions of well-known Russian composers, such as Aleksandr Mikhailov (which became the main musical themes of the play – “Love” and “Flight”) and Eduard Artemiev, musical themes by Bruno Kule from documentary “Birds”, soundtrack by Raphael Beau to the film “Losers” by Jean Jeunet, compositions by Vangelis and songs performed by Stepanida Borisova and Boris Grebenshikov. The staging of vocal parts, prepared by the students of the musical department and opera actors of ASIAC studio, was implemented by Yakut opera star, honored artist of Russia, Head of Music Department Aytalina Adamova. Their creative discovery was performance of the original vocalises to symphonic music by Aleksandr Mikhailov.





Surely, choreography plays a leading role in “The Bird Named ASIAC”. For this play, a few new dances were created; the most memorable of them are Chukchi national dance, dance of walrus and dance of Siberian white cranes. This was a discovery, that dances in the folk style were performed, accompanied by contemporary music. These choreographic findings of the performance emerged due to the creative dance union, which was formed during the rehearsals of the play, and which included a senior lecturer at the folk culture department, talented choreographer Anastasiya Sidorova, dance ensemble “Aar-Aartyk” (its head is Doctor of Arts, Honored Artist of the Russian Federation Angelina Lukina), folk group “Dolun” (its head is teacher at the folk culture department Zoya Strekalovskaya), students of the department of social and cultural activities and management Vladislava Scryabina, Evgeniy Nikolaev, Maksim Edukin, and Naryya Vasilieva.

Stage costumes and scenography were made together with stage directors by wonderful artist, Honored Artist of Sakha (Yakutia), Head of painting and graphic Department Tuyara Shaposhnikova. On the stage, she managed to create an atmosphere of the stormy sea, sea shore littered with rubbish and eternal ice of cold Antarctica, where the fate of the main character was leading him during his travels, using materials at hand and minimalist painting.

The video content is worth mentioning too. For the first time, in one play, reproductions of paintings by several famous Yakut artists have been used:

Surely, choreography plays a leading role in “The Bird Named ASIAC”. For this play, a few new dances were created; the most memorable of them are Chukchi national dance, the ones of walrus and of Siberian white cranes





K. Gavriliev, I. Kapitonov, I. Mekumyanova, S. Ivanova, V. Ivanov, O. Rakhleeva, A. Munkhalov, E. Sivtsev, and V. Karamzin.

During the preparation, another remarkable and unexpected event happened – when Andrey Savvich said that it would be great to write a new ASIAC anthem for this staging, one of the students, Artur Nikolaev, who performed songs by Boris Grebenshikov “Stella Maris” and “There was not such and won’t be ...” in the play, proposed to use as its musical basis famous song of Leonard Cohen “Hallelujah”. The student of the music department Sargylana Yakovleva wrote the original text of the hymn very quickly and students of ASIAC sang it all together in the final scene.

I did not set a task to write in this short note a detailed analysis of the premiere of the play “The Bird Named ASIAC” from a theater critic’s position, to analyze all its strengths and weaknesses, no doubt, that soon it will be done by professionals. Now I want to talk about something else, to be more exact, to tell about one remarkable incident. After the applause, the curtain was closed, and all participants of the direction appeared on the stage, students staged a show of joy – they hugged, danced, took pictures with each other and their teachers, and shouted in a loud voice, “Thank you, Andrey Savvich!”. So, I think, they can be understood. Mr. Borisov once again was able to select a large number of talented, thoughtful, creative people, to make them

believe in themselves and overcome their fears and diffidence, to convince them in success and lead them towards a common goal.

Peculiar “exit polls” that we held after the end of the performance in the Theater of Opera and Ballet, showed that Yakut audience accepted this trailblazing theatrical experiment, and, in general, received positive emotions and good mood.

That is the main merit of the students – young, talented performers, who played in “The Bird named ASIAC”, future idols of the capital’s public and rising stars of the Yakut theatre. Another achievement is that spectators were laughing and crying, sincerely rejoicing and empathizing with those who came on the stage of the Theatre of Opera and Ballet that evening. Being touched by the play, I am ready to thank them from the bottom of my heart for believing in themselves, their director, their teachers, dedication, creative honesty, desire to win, and sincere emotionality.

Of course, work on the production has not been finished yet. In the stage version, shown on May, 4 several important dramatic lines were not involved – the material collected during the preparatory period would be enough for a two-hour production, but, nevertheless, in order to create a “full-sized” two-act play with such a large number of young, novice actors, a month and a half is not enough. So, we want to believe that, after a while, they all have to come back to work on the project.

ROOT-SEWN BOAT



Marjo-Riitta Rantamäki,
Collections Specialist Sámi Museum Siida
(Inari, Finland)



Anni Guttorm,
Curator Sámi Museum Siida
(Inari, Finland)

The Sámi Museum Siida and Sámi Education Institute in Inari launched a cooperation project in autumn 2014 pursuing the aim to build a traditional Skolt Sámi boat with root seams. The project was run by Mika Alava, the teacher of the boat building courses at the Sámi Education Institute in Inari, and Marjo-Riitta Rantamäki, the collections specialist of the Sámi Museum Siida.

The main objectives of the project were: 1. the restoring of a lost crafting technique through experimental as well as interdisciplinary methods, 2. the building of a boat together with the community, and 3. the documenting of each work phase carefully, thus getting film material for a number of purposes.

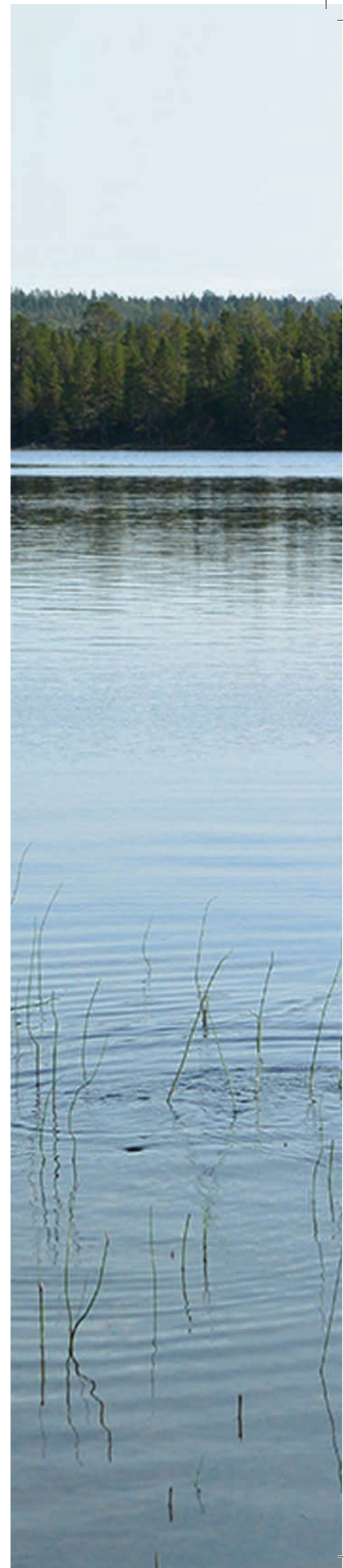
According to T. I. Itkonen (Itkonen 1948), a historian and linguist, in the early 1900s the Skolt Sámi still built their boats completely without nails. Although archaeological finds show that the seams of boats had been sewn or stitched in other areas too, the Skolt Sámi used the sewing technique longest (Itkonen 1948: p. 439). The usage of root as stitching material was gradually abandoned by the Skolt Sámi when different kinds of cords (hemp cord, for example) and strings became more available. As the acquiring and using of roots were more laborious, it was natural to switch over to materials that were easier to get (Itkonen 1939).

The Skolt Sámi had fastened the lowest side planks of boats by sewing until the 1940s, though the upper boards had been already nailed at the time. The laborious sewing method was kept up, because a boat with root seams was stronger in daily use. The boat had to stand both being in water and being pulled over necks of land (Itkonen 1939: p. 59).

When the project was launched, Mika Alava had been interested in the technique of root-sewn boat building for a long time. He wanted to try to restore, together with the Skolt Sámi community, this crafting technique, which had been in use for thousands of years but had been lost for so long. In turn, Marjo-Riitta Rantamäki was fascinated by the idea of the stored research data usage. Would this way of working make it possible to restore lost handcraft techniques?

RESEARCH

When the decision about the project launching had been made, Mika Alava wanted to do





more background research on the subject. Together with Rantamäki, he examined the material available at the Sámi Museum collections and reference library. They found out that there was at least one sewn boat and a piece of a root-sewn boat in the collections of Finland's National Museum; there were also sketches of such boats, drawn on graph paper by ethnographer Samuli Paulaharju, in the archives of the Finnish National Board of Antiquities.

With the permission of the National Board of Antiquities, the artefacts of the National Museum collections could be examined and the data may be applied in the boat building project. The research group, now consisting of Alava, Rantamäki, and also Anni Guttorm, a curator at the Sámi Museum, went to examine the sewn Skolt Sámi boats and the tools used in their construction in the central storehouse of the Finnish National Board of Antiquities where they are kept.

DOCUMENTATION OF THE PROJECT

The study and construction of the boat were carefully documented. Besides, the least that the Skolt Sámi still remembered about root-sewn boats building and using was recorded. In the documentation, the research team utilised photographs, film material, notes, and interviews.

From the wide range of photographic material filmed during the project, Erkki Feodoroff, a teacher of Media Studies at the

Sámi Education Institute, and Joonas Saari, the AV technician of the Sámi Cultural Centre Sajos in Inari, edited films for a few different purposes. The aim was to get a short film (max. 5 min.) on the construction of the boat for the general public as well as a longer film for researchers and students. The goal was to make the research data easily accessible and available for use.

BUILDING THE ROOT-SEWN BOAT

In acquiring materials, Alava was accompanied by artisan Arttu Niemenmaa from Sevettijärvi. They got the wood for

the keel in autumn 2014. The pines to be used for boat boards were chosen and felled in January 2015. During spring 2015 the branches that had the right shape for frames were being looked for. Traditionally, frames have been made from rootstocks, too. The roots that were applied for sewing were dug from sandy banks.

Working began in the village forge in Sevettijärvi at the beginning of May 2015, and the wood was worked in the ice hockey rink of the Sevettijärvi School. The location was the best possible one from the communal viewpoint, as the rink was situated in the village centre and accessible to everyone.



Having no information on how root-sewn boats had been built, each technique and phase had to be carefully considered and tested several times. In his work, Alava has been applying traditional crafting methods for 30 years and building boats for 20 years, so he took the search for solutions with a relaxed but determined attitude. A participant of the boat building course, Matti Semenoff, was among the oldest craftsmen of the village. He was familiar with the Skolt Sámi crafting tradition, and his skill was of importance when alternatives were tested.

The tools included the ordinary ones used in woodworking such as hewing axes and different handplanes (both flat and round bottomed planes), chisels, augers, and boat clamps. Mika Alava felt that it would have

been significant to utilise traditional tools, for example to make and use a bow drill. It would have yielded the boat builders more information on old methods and, thus, also helped to understand the shapes and designs of the old boats. Alava prepared one special tool that is the bone hammer used for tightening the seam.

Learning and understanding the sewing method was indeed a hunt for a lost technique. There were many questions without answers. How do you tighten the stitches with the bone hammer? Techniques needed to be discussed and tried repeatedly before the boat building group was



comfortable with them and felt that the tightness of the seams was correct. At some point, the team even tried tightening stitches by hand.

A COMMUNAL PROJECT

The project was enthusiastically received by Sevettijärvi's inhabitants and soon integrated into the normal activities of the village. People were regularly coming to the forge to see how the building of the boat was proceeding, and, especially during coffee-breaks, everyone was participating in discussions on whether the attempt would succeed and how issues could be solved. People were looking for relatives in the photographs of Mika Alava's research material, discussing the Skolt Sámi words in them.

One of the project targets was to work closely with the local Skolt Sámi community. Its members were doing the research themselves, studying and documenting their boat building traditions for the future generations together with the research group. The project was conducted at grass-roots level as the community was engaged in it from the very beginning and the research data was immediately returned to the public through the building of the boat. The construction of the root-sewn boat succeeded in bringing together different generations and families in the

“We set out on this project like on a great adventure, curious and with an open mind. What would we find, learn, and be able to pass on? We found good partners as well as wonderful people and had great moments



community. The building site turned into a place where old traditions were recalled and things were taught, learned and restored. Generations met and traditions were passed on to the future boat builders there.

The project was spotlighted in the media as well as in the events that took place in Sevettijärvi, so an information sign was erected for visitors on the construction site. In June 2015, there was an occasion called “The Open Villages” in Sevettijärvi where the building project was introduced to the audience and interviews were conducted.

On 22 August 2015, the boat was blessed, launched, and test-rowed at the Sevettijärvi School during the pilgrimage celebration of

St. Tryphon of Pechenga. The partners of the project donated the boat to the Skolt Sámi Cultural Foundation, and it was moved to the Skolt Sámi Heritage House, to be displayed there.

DISCUSSION

The project attained its objectives, hence, the Sámi Education Institute together with the Sámi Museum Siida were pleased with it. Alava and Rantamäki are happy about their engagement in this interdisciplinary activity.

“We set out on this project like on a great adventure, curious and with an open mind. What would we find, learn, and be able to pass on? We found good partners as well as wonderful people and had great moments. We really learned a lot throughout the process; we studied new ways of working upon both the project itself and specific boat building. We got to be a part of the beautiful community, and we hope that our documentation as well as this built boat will bring the Skolt Sámi community a great deal of joy,” Marjo-Riitta Rantamäki said after the boat had been finished.

There is very little research data on root-sewn boats as well as the sewn ones in general. Besides, this project had neither time nor resources to make extensive research trips outside Finland. There are still some remains of root-sewn boats in Scandinavia as well as in the northern parts of Russia, so they should be urgently documented.

The project had the great public response in the media, hence, the publicity led to several contacts. Mika Alava and Arttu Niemenmaa have already visited the Tromsø Museum in Norway to study the sewn boats that are a part of the museum collections. The research group has also received a cooperation invitation from the USA. Thus, the root-sewn boat keeps floating: now it is a fine example of how to restore a handicraft tradition and a part of a culture that has been lost.

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ARCTIC IN FINNISH DESIGN





Anastasiya Tarakanova,

Student of Master Degree, Saint-Petersburg
University (Saint-Petersburg, Russia)

Art has always chanted the beauty of nature, every artist has always been keen on emphasizing something different and special in every its corner. Of course, the image of nature is eternal in art, especially if we turn eyes on the Nordic art. Interestingly, the harsh and cold arctic land has become a source of inspiration not only for the artists glorifying the cold beauty of their native northern region, but also for classic and new designers.

What comes to our mind when we say “Arctic”? The land where in summer the sun never sets, and in winter darkness time comes, where warm hearts of the people, who live in these parts, oppose the eternal cold of nature. That boundless Arctic with its severe nature, spectacular northern lights, snows, that seem endless, has enabled the Finnish designers to embody their most trailblazing projects.

In recent years, Finnish design has attracted more followers around the world. I would not focus on the question concerning the secret of Finnish and Scandinavian design. I think it is a good topic worthy of a separate article. However, just looking at the things created by Finnish designers, the viewer may notice some simplicity, practicality, and ergonomics that are determined

by natural conditions of “small but very proud country”. At the same time, Savoy glasses by Alvaara Aalto, plastic furniture and round chair by Eero Aarnio, Kantarelli vase, created by Tapio Wirkkala, attract by its originality. Wirkkala admitted that his inspiration was the place of Lemmensuu that is in the municipality of Inari, near the Norwegian border. It is in this artistic workshop a classic of Finnish design created his famous Lappish knife Puukko.

As it was mentioned, a feature of Finnish design lies in its simplicity, and at the same time a certain originality. Indeed, Lapland is the most northern point of Finland. Tourists can hardly find anything that might satisfy their whims in this region. People, accustomed to a variety of city entertainments and milder climate, are unlikely to find

As it was mentioned, a feature of Finnish design lies in its simplicity, and at the same time a certain originality. Indeed, Lapland is the most northern point of Finland. Tourists can hardly find anything that might satisfy their whims in this region

anything special in these parts, except ski resorts, Urho Kekkonen National Park and several, as they say, “small-town museums”, like Lemmensuu. I have touched the tourism theme on purpose, as



From left to right: A. Aalto, Savoy glass. E. Aarnio, A round chair. T. Wirkkala, Kantarelli glass



A cable sauna

Many experts of Finland cannot but know about three “s”: sauna, sisu, Sibelius. Indeed, sauna has always played an important role in Finnish life. Today's young designers cannot help presenting their sauna variations. In my opinion, the most Lappish is a cable sauna



T. Wirkkala, Lappish knife Puukko

lately the most striking examples of projects created by Finnish designers in Lapland, just serve the purpose to attract tourists from around the world.

Have you ever dreamed of living in an igloo? Would you like to see the real Northern Lights, believe in magic of this land, and feel happy? Then you would certainly like the idea to spend the night in an igloo-hotel that belongs to the chain of Kakslauttanen. As planned by hotel creators, the visitor can relax and enjoy the enchanting gleams of the Northern Lights through translucent glasses of the igloo.

Many experts of Finland cannot but know about three “s”: sauna, sisu, Sibelius. Indeed, sauna has always played an important role in Finnish life. Today's young designers cannot help presenting their sauna variations. In my opinion, the most

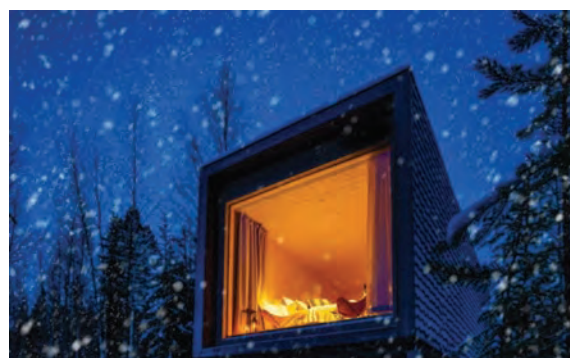
Lappish is a cable sauna. You should admit the fact that its appearance is very ordinary, it seems as if some kind of wooden barn moves on the lift, which is likely to help skiers climb to the top. Though the beauty of this sauna is not even in its exterior, but in the fact that you can watch Lapland's nature from its windows. Gradually moving up, you can see vast Lapland's forests and mountains.

In Finland, more and more young people are being keen on studying design and creating their own projects, which could also become a real Arctic brand and bring income for their creators. Due to annual Design Week in Rovaniemi the project “A Tree House Hotel” has had a success. According to designer's idea, everything in the hotel from the interior to the window view on a snowy forest must create an impression that nature hugs and welcomes a guest.



ILAHU snowboard

Indeed, simplicity, originality, and most importantly proximity to the nature as well as unity with it are the main features of Finnish design, concentrated in the Arctic. Surely, the Arctic or rather Lapland served and still serves as a source of inspiration for many Finnish designers



A Tree House Hotel

Another project, which managed to be a success at the Rovaniemi Design Week, is ILAHU snowboards. Creators of these snowboards line, carpenter Yan Leutola and designer Maksim Narbrou, are proud of the fact that it is “a purely Lapland product”. Name ILAHU translated from Lapland language means “joy”. According to producers, light ILAHU snowboards made of pure wood, bring great pleasure from moving, at this time taking us up with nature.

Indeed, simplicity, originality, and most importantly proximity to the nature as well as unity with it are the main features of Finnish design, concentrated in the Arctic. Surely, the Arctic or rather Lapland served and still serves as a source of inspiration for many Finnish designers. In this cold region, a person has the opportunity to feel unity with nature, while enjoying

views of Finnish forests out of either a tree house hotel or a sauna, climbing higher and higher. However, it should be noted that modern projects of the Arctic design, although retaining the features of classic Finnish design, are focused on customer needs and on the creation of Lapland image, which is attractive for travelling. Indeed, according to the organizers of the annual Design Week in Rovaniemi, “the task of the Arctic design is to serve the Arctic region prosperity”. Thus, not only student works, but also profitable commercial projects are produced.

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“FAMILY ALBUM”



Sisters. V.N. Petrov-Kamchatskiy

This March the hall of the National Art Museum hosted the exhibition “Family Album”. This is a kind of “history” dedicated to a unique family of four artists: a father, mother, and two daughters.



The illustration to the Arabian fairy tale "The Book of the Parrot".
Mixed technique, cardboard. 2003



Zinaida Ivanova-Unarova,

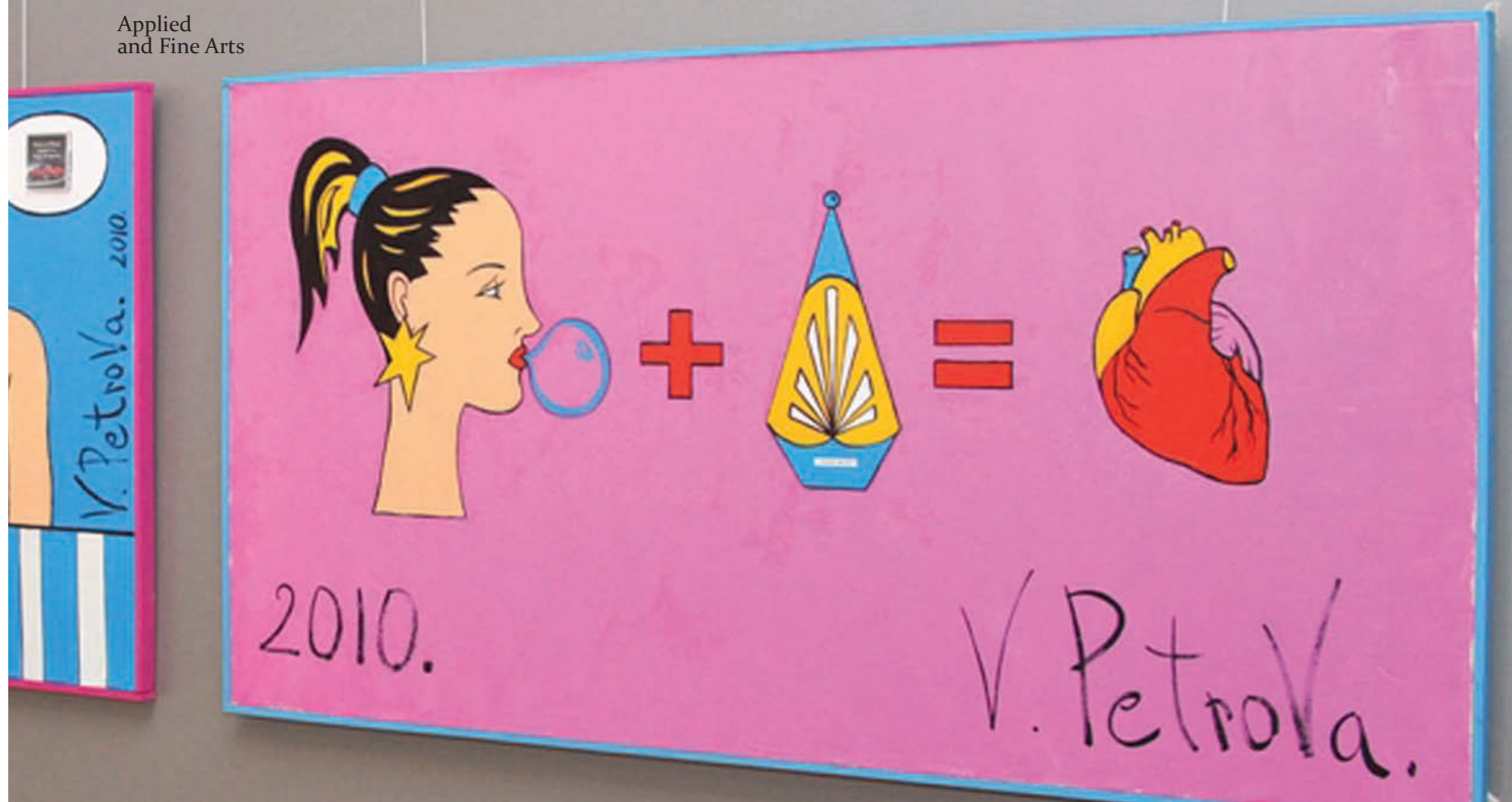
Professor of Art History Department
of Arctic State Institute Arts and Culture
(Yakutsk, Russia)

Head of the family, a famous Russian artist, corresponding member of the Russian Academy of Arts, Vitaliy Natanovich Petrov-Kamchatskiy was an outstanding artist and teacher.

In 1989, being a Muscovite, he was appointed as a head of Krasnoyarsk's newly opened creative workshops of Academy of Arts, Department of "Ural, Siberia, and the Far East". A year later Krasnoyarsk State Art Institute was opened, where V.N. Petrov-Kamchatskiy was elected as a head. Many Yakut artists graduated from this institute, and then master their skills in a creative workshop of graphic by Vitaliy Natanovich. Among them were graphic artists Tuyara Shaposhnikova, Iosiph Shadrin, and later – the graduates of the Arctic State Institute of Arts and Culture. Mr. Petrov-Kamchatskiy is directly related to the history of the only creative university of the republic, as he was the initiator to establish in Yakutsk a branch of the Krasnoyarsk Institute of Art, which opened in 1994 and became the Faculty of Fine Arts in the Arctic State Institute of Arts and Culture in 2000. Then Mariya Afanasievna Rakhleeva with two small children moved from Moscow to Krasnoyarsk, where she taught at the rank



Vera Petrova. Cryonics. Canvas, acryl. 2016



VERA PETROVA'S WORK

Vera Petrova's painting "The Republic Named after us" was second. According to the artist, it is simply "the irony directed against the world of superficial thoughts, showing-off, and falsity. It is a mock at so called "values" of many people who do not notice the essence. It is a reflection upon the fate of the generation brought up by Cola, glossy magazines, MTV, and virtual reality. The youngsters live constantly consuming new fashion trends and gadgets. Heroes are portrayed in the stylistics of illustrations to the modern women's "Bible" that is "Cosmopolitan", the colours of which correspond to the popular tint symbolism of gender differences. In the right part of the diptych, the formula is depicted. It is devoted to the masses' creativity with their endless $M + P = LOVE$ on the fences. Although, in this case, the heroine's complicated relationship is implied. The main character is the young female with the diverse and enticing world of bags, skirts, and the perfume. The main problem of the work is the priorities shift of the next generation and worries about the future of the society that is in hand of modern us.

of Associate Professor. She took an active part in her husband's affairs. After his sudden death in 1993 in Moscow during the material procurement for the institute, she moved to Yakutsk for permanent residence and did a lot to bring to life ideas of Vitaliy Natanovich in preparation of local graphic artists. For many years Mariya Afanasievna headed the department of graphics of the Arctic Institute. Her achievements in the arts were awarded with honorary titles "Honored Artist of Sakha (Yakutia)" and "Honored Artist of Russia". The exhibition "Family Album" is devoted to two great artist's anniversaries.

In May 10, 2016 Vitaliy Natanovich would have turned 80 years old, Mariya Afanasievna also celebrated her anniversary not long ago. At the opening of the exhibition, the head of ASIAC Sargylana Semenovna Ignatieva solemnly presented Mariy Afanasievna with certificate of Professor, recently received and approved by Higher Attestation Commission. Mariya Rakhleeva and Vitaliy Petrov-Kamchatskiy are graduates from the graphic faculty of the Surikov Art Institute. Both are in love with North, Yakutia, Kamchatka, and Chukotka. It is not by accident that Petrov took second surname – Kamchatskiy. The exhibition displays his works created under the influence of Kamchatka and Chukotka – "Edges of the earth". Despite complete harmony in the family, their creative style is different – it is a classic Yin and Yang. Vitaliy's graphic is distinguished by the power

of images and emotional tension, harsh acute perception of the world that is rebellious, creative and disturbing the soul. Mariya has a lyrical, romantic attitude, quiet contemplation of the nature beauty, and calm meditateness. She convinces contemporaries that there is the world of beauty and peace even in our difficult times. Her main theme is the land and people of her native country. Mariya loves to travel around Yakutia. By the way, she has organized a traveling exhibition of her works recently, made a tour in Ytyk-Kyol, Olba, Khandyga, and Krest-Khaldzhay. Color lithograph, pastel, and tempera are the artist's favorite materials that enhance the emotional impact of her works. Daughters – Vera and Polina Petrovs – are artists of the new generation and another dimension. Their art is not a reflection of the outside world, but a method of its perception. They are also different. Vera is a member of the Moscow Artist's Union. Her works have been shown at young artist's contemporary art exhibitions in Moscow, Greece, Berlin, awarded with different prizes. She has an ironic view of the world, ranging from hard to funny but always surprising. Polina is a universal designer beginning from book illustrations and posters to commercial art and jewelry. She seeks to create a way of visual communication from the logo to complete startup. The use of multi-valued symbols, allegorality is typical for young artists from the family dynasty Petrov-Kamchatskiy-Rakhleeva.

05 февраля 2016
"ADME"

**"СЫРОПОДОБНЫЙ ПРОДУКТ
С ДЫРКАМИ."**

**-ТЫ ПОПРОБУЙ. ОЧЕНЬ ВКУСНО.
ТОЧНО ЛИСТ ЖУЕШЬ КАПУСТНЫЙ.**

С.Я.МАРШАК



1/9 литография из серии "Медиа-новости" "Сыроподобный продукт" 2016 V. Петрова

Cheese-like product. Series "Media News". Colourful lithography. 48-35. 2016.Vera Petrova

SILVIO ZAVATTI'S SPIRITUAL HERITAGE IN THE COLLECTION OF POLAR MUSEUM

By Maria Pia Casarini,

Director, Polar Geographical Institute
"Silvio Zavatti"
(Fermo, Italy)

Fermo's Polar Museum, which is the only one in Italy, is a part of the Polar Geographical Institute (*Istituto Geografico Polare*), founded by Silvio Zavatti in 1944. In 1945 the journal *Il Polo* was added, which is still the only one in Italy. Since 2012 it has been bilingual: in Italian and English. The largest polar library in Italy is also a part of the Institute. It consists of over 3000 volumes, including valuable first editions of polar exploration accounts, a large collection of periodicals and specialist journals from all over the world, mainly obtained as exchanges with *Il Polo* and in many cases representing the only copy to be found in Italy, as well as many thousands of pamphlets and reprints. Generous donations from outside Italy help to maintain the excellence of the Polar Library as a reference point for researchers and students as well as a resource for the polar regions scholarship. Two of donations have been recently received from the estates of deceased British polar experts as well as from British Antarctic Survey, and one – from an Italian Antarctic researcher.

All this would not exist without the vision, the determination, and the dedication of Silvio Zavatti who is a unique figure on the Italian polar scene.

Silvio Zavatti (1917–1985) was a truly dedicated polar scholar, with a deep understanding of the polar regions importance long before Italy had any official interest in these remote parts of the world, so the museum that he created reflects his beliefs. Born in Forlì, near Bologna, in 1917, he graduated as a naval officer. While serving on a British Merchant Navy ship, he saw an iceberg in the South Atlantic and was immediately attracted to the polar regions. During World War II he was posted to the Marche region of Italy, and, after a brief period of political involvement as Vice-Mayor of his native town, he permanently moved to Civitanova Marche (in the province of Macerata). He was involved in education, first as a high-school teacher, then as Principal of a private school, and later as Adjunct Professor of Geography at the University of Urbino.

He was passionately interested in the fate of the Arctic people, at a time in which their unique culture was being assimilated into the mainstream life of their respective countries. In order to study and record the life of the Arctic indigenous peoples, among enormous financial difficulties, Silvio Zavatti organised five ethnographic expeditions to the Arctic, between 1961 and 1969. Three of them were to Canada (Rankin Inlet, 1961 and 1967, and Repulse Bay, 1969), one – to Greenland (Ammassalik, 1963), and the last one – to the northern parts of Scandinavia, in the land of the Sami (1962). During these expeditions, due to the exceedingly valuable contacts that Zavatti had established, he collected hundreds of polar artefacts with a view to establishing a polar museum in Italy. The first nucleus of the Polar Museum was opened in 1969, in two rooms within the newly-established Municipal Library of Civitanova Marche. Zavatti had fought for its creation with the authorities and Italian bureaucracy since the early 1950s. Eventually, when the Library was opened in a stately building of the city centre, Zavatti was nominated as its Director. This appointment signalled the end of his polar travels, since he could no longer accommodate lengthy periods of a field research with his new commitments.

In 1985 the entire Institute (Museum, Library, Archives, and the journal *Il Polo*) was acquired by the Municipality of Fermo. Since 1993 it has been housed in the beautiful

Villa Vitali. Sadly, Silvio Zavatti did not see this new setting for his creation, as he died in May 13, 1985.

Now the Polar Museum, spread out over seven rooms, is located on the third floor of Villa Vitali.

Natural history is represented with shells, whale baleen, animal skulls, the tusk of a narwhal measuring 125 cm, whale teeth, and whale vertebra. The most precious and rare exhibit is the foetus of a beluga whale, collected by Zavatti in Churchill, Manitoba, in 1967.

Zavatti acquired anything which could represent the life and customs of his beloved natives. He also gathered Inuit artefacts from Greenland and Canada, which now form the most valuable holding of the Polar Museum, with just under one hundred pieces. We know the artist's name for several of these specimens, as Zavatti bought them directly from the carver. There are two precious carvings by John Kavik, known as “the Michaelangelo of the Arctic”, from Rankin Inlet. Fig. 1. shows his self-portrait, 33 cm in height, that is a most unusually large size, since on average only small stones are found in the Arctic. From Greenland, an exquisite ivory sculpture of a hunter by the renowned artist Otto Thomassen was donated in 1975 by a friend of Zavatti's (Fig. 2). Now it features in the logo of the Polar Institute. Zavatti also obtained a series of wooden masks from Greenland, a couple of which are with an almost African flavour. A masterpiece of a superior quality is a mask sculpted for Zavatti in 1963 by Efraim Singertât, known as “the Picasso of Greenland”. After Silvio Zavatti's death, the Polar Museum received a generous donation from the famous French explorer Jean Malaurie. The most notable piece is a magnificent sculpture from Alaska, named “The Moon Spirit” (Fig. 3) and carved from the whale vertebra.

The Museum also houses examples of the art and life of the Siberian peoples as well as the Ainu of Japan, through a donation by Countess Luciana Gabbrielli of Rome, who had extensively travelled over thirty years through northern Asia. Thus we can display an interesting collection of ivory carvings from Chukotka, which is very different in style and execution from the ones of northern Canada and Greenland as well as from some rare Ainu wooden carvings. The Ainu no longer exist as a pure native race, on account of having been forcibly moved from Sakhalin to the northernmost part of Japan, the island of Hokkaido. A curiosity is a “moustache

holder”, a carved narrow piece of wood, used by the Ainu, who have long and thick hair and moustaches, to keep the latter neatly lifted whilst drinking sake from a bowl.

We also have a polar bear skin, got from the Greenlandic natives of Ammassalik in the 1990s; it was a large animal, killed as part of the annual quota that the village is allowed for traditional purposes. A full traditional costume from the Nenets reindeer herders of the Yamal Peninsula is also demonstrated.

In a sequence of display cabinets, everyday implements in beech wood from the Sami reindeer herders of Northern Scandinavia are flanked by Inuit ivory and wood harpoons to catch bird and fish, “ulus” (the women's knives used to scrape the skins of seals and



Otto Thomassen. The Hunter. West Greenland. Carved ivory.
Height 10 cm, width (with harpoon) 13 cm

other furs), ancient soapstone lamps as well as several models of kayaks and sledges.

Italian polar history features prominently in the Polar Museum, where the two most famous Italian polar expeditions are commemorated. In 1899-1900 Luigi Amedeo di Savoia, Duke of the Abruzzi, who was a nephew of the King of Italy Umberto I, led an expedition to the recently discovered Franz Josef Land in order to reach the North Pole. The latitude of 86°33' reached by the second-in-command Umberto Cagni beat Nansen's record. The Zavatti Polar Museum houses a tent from that expedition, which was used by the medical doctor, Achille Cavalli Molinelli (Fig. 4). There is also a marble bust of the Duke of the Abruzzi and a model of his ship, the *Stella Polare*, formerly the sealer *Jason*, which had been built by the famous Norwegian shipbuilder of Scottish origin Colin Archer.

John Kavik, who is called "the Michaelangelo of the Arctic".
The Self-portrait. Rankin Inlet, Canada. Carved soapstone.
Height 33 cm, width 25 cm





The Moon Spirit. Alaska. Whale vertebra.
Height 24.5 cm, width 20.5 cm

The personal friendship of Prof. Zavatti with Generale Umberto Nobile enriched the Polar Museum with rare relics of his tragic flight in the airship *Italia*, which crashed in 1928 on the pack ice of the Arctic Ocean west of Svalbard, after having successfully flown over the North Pole. Poignant mementos of this tragedy, where nine participants died, include a mangled piece of the airship's metal structure. A precious donation came from a mutual friend of Zavatti's and Nobile's, signor Lino Brillarelli. It consists of 11 large black and white photographs of *Italia* taken before the tragedy, which General Nobile himself used to take with him whenever he was lecturing as a visual aid in the days before slides and Power Point.

Zavatti's dedication to his ethnographic research is brought to life by a display of the equipment that he utilised during his Arctic expeditions. Not a single modern-day camper would even consider spending a night in the mountains with such inadequate provisions. Yet Zavatti, sacrificing his



Zavatti Polar Museum, Villa Vitali, Fermo. Room 1. Polar History

personal comfort and even his own health, managed to carry out first-hand excellent research, acquiring images, films, and field notes of great academic value. A book, called "Terre Lontane" (Far Away Lands) and based on the edited diaries of Zavatti's five Arctic expeditions, was published in Italian in 2010.

The Museum also shows a collection of commemorative medals, issued to celebrate polar anniversaries, mainly of Umberto Nobile's polar flights with the airships *Norge* (1926) and *Italia* (1928).

There are plans to rehouse the Polar Museum in a more central position in the town of Fermo and add multimedial content to the displays. However, the essence of the interesting, exquisite, unique museum, which exists now and which came into being by the personal effort of a single individual, never fails to move, inspire, and surprise visitors of all ages, who may have never been in contact with the extraordinary cultures of the Arctic.

The material is prepared with the assistance of Ferdinando Spiniello



Right Reverend Innokenty

THE LEGACY OF INNOKENTY VENIAMINOV IN COLLECTIONS OF THE NATIONAL LIBRARY OF THE SAKHA REPUBLIC (YAKUTIA)



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The National Library of the Sakha Republic (Yakutia) has a mission to preserve documental heritage of the peoples of the Republic as part of global cultural heritage for contemporary and future generations and to provide access to Russian national and international library information resources. The Library structures its functions in accordance with this mission, linking traditions of past generations to the achievements of modern civilization.

Among the most valuable rarities in very rich collections of the main library of the Sakha Republic (Yakutia) are books in the Yakut and the Tungus languages published at the initiative of Innokenty Veniaminov by the Moscow Synodal Press between 1853 and 1859. The fact that they have gone through the test of time in a proper manner, along with the large edition and good printing quality, gives us an opportunity to touch, examine, and page through the unique copies.

A man of an amazing destiny, Innokenty Veniaminov was known both as a missionary and a spiritual enlightener, scholar, ethnographer and linguist, his versatile activities and research papers analyzed by many authors. Veniaminov's studies of Kolosh and Kadiak tongues in the course of his missionary services in Unalaska and Sitka resulted in "Observations of Kolosh and Kadyak tongues, and some other tongues in

Russia's American possessions, together with a Russian dictionary; "Memoirs of Unulaskan Islands"; "Experimental Aleutian/Fox-Island Grammar". He also wrote an introductory article to St Matthew's Gospel translated in the Aleutian/Fox-Island language. Besides, I. Veniaminov's "Indication of the Pathway into the Kingdom of Heaven" went into 22 editions over the period of 1839 – 1884 [1].

Since the second part of the 19th century we find evidence of the committed work on the translation of sacred prayer and didactic books into native languages of the Yakut region. Innokenty Veniaminov was both an initiator and champion in this field.

As an assigned bishop of Kamchatka, Kuril and Aleutian Islands, Innokenty sought the separation of the Yakut region from Irkutsk eparchy with a subsequent attachment to Kamchatkan eparchy. Right Reverend Innokenty visited Yakutsk in May 1852 and brought a parcel addressed to the archpriest

of Gradoyakutsk (a Yakutsk town) churches, asking to postpone opening it until the official decree by the Sacred Governing Synod was issued on the integration of the Yakut region to Kamchatkan eparchy. The dispositive letter written by his hand contained ten items [2]. Of interest these are items 6, 7 and 8 concerning the translation of sacred books into the Yakut language. This means that Right Reverend Innokenty had given instructions on translating sacred books into the Yakut language as far back as 1852. Regretfully, "the papers enclosed" mentioned in the letter are not found in the archives. They could have contained specific instructions on Committee functions in translating the sacred books. This letter is considered as Innokenty's order for the first publishing establishment. Archimandrite Innokenty took permanent residence in Yakutsk town 11 September 1853 [3]. On arrival, the Right Reverend



The Holy Gospel in the Yakut language [the first edition – issued by the Moscow Synodal Press, 1857] Contents: St Matthew’s Gospel, St. Mark’s Gospel, St. Luke’s Gospel, St. John’s Gospel; letter pagination, text in Russian, Yakut

set to enlightening non-Russians, founding schools and colleges, building churches and chapels, and putting into practice his inmost thought of organizing a translation of sacred books into the Yakut language. In 1853, starting from his experience in book publishing and translating, Innokenty established in Yakutsk the Committee for the translation of sacred and prayer books into the Yakut language. Joining the members of the Committee more than 30 Yakutsk town and rural (*ulus*) priests and citizens contributed to the project [4]. In 1854 Archbishop Innokenty “reported” to the Holy Synod that the translations had been submitted to the Committee and were prepared for printing [5]. These included all the 27 books of the New Testament as well as the Genesis and Psalms from the Old Testament.

I.A. Goncharov visiting Yakutsk in October and November 1854 attended a Committee meeting and then wrote in his novel *Frigate Pallada*: “The Yakut translation was collated with Greek,

Slavonic and Russian texts. Every word and phrase was weighed up and verified by all members... One of the missionaries, namely priest Khitrov, has been particularly occupied with compiling Yakut grammar to be used for teaching Yakuts reading and writing. He has already completed it. ...” [6].

The Moscow Synodal Press issued in 1857 and 1858 *The Holy Gospel* (600 copies), *The Apostle and Genesis* (200 copies), *Divine Liturgy of St. John Chrysostom and the Small Eucologion* (300 copies), *The Book of Canons* (300 copies), *The Book of Hours and Psalter* (300 copies), *The Indication of the Pathway into the Kingdom of Heaven and Homilies in the Yakut Language* (400 copies), *Concise Grammar of the Yakut Language* compiled by archpriest D. Khitrov (600 copies), and his Yakut-Russian Primer (3 000 copies).

The Holy Gospel had two editions, the first was printed in 200 copies in 1857. It was a folio composed in Arsenievskiy script and Cyrillic Old, and the only illuminated book among missionary publications. Intended for divine service, the volume was

amply decorated with headpieces, vignettes, plates depicting the four evangelists, gilt edges and leather binding. The second edition was printed in 400 copies in 1858 in small-size, joint binding, Osipovskiy script. *The Apostle and Genesis in the Yakut Language* was printed in Arsenievskiy script, 100 copies leather bound and 100 joint. *The Book of Hours and Psalter in the Yakut Language* was set up in Osipovskiy script and joint. *Divine Liturgy of St. John Chrysostom and the Small Eucologion in the Yakut Language* are set up in Osipovskiy script, some copies joint, others paperbound. *The Book of Canons in the Yakut Language* is printed in 300 copies, 100 joint- and 200 paperbound. *The Indication of the Pathway into the Kingdom of Heaven in the Yakut Language* is a well-known work by Innokenty Veniaminov who translated it in some other languages. Of this edition 133 copies are joint- and paperbound. The *Yakut-Russian Primer* by D. Khitrov is set in Osipovskiy script, Cyrillic Old and partly in Russian type – Mittel. All copies are

paperbound. The *Concise Grammar of the Yakut Language* compiled by D. Khitrov is set in Cicero Revillon, all copies joint bound. Fifteen copies of each title were submitted to the General Service Department to be presented to the Royalty and distributed in libraries [7]. A letter of transmittal of Moscow editions from Synodal Press General Service, written by a certain Lopukhin, says: "In two of the 400 printed copies of this Gospel every evangelist was bound separately". No evidence of the four separate volumes is found to date [8].

Books received from Moscow were, in compliance with priestly instructions, distributed among rural churches, chapels, private persons and educational institutions. All the eight titles in 4291 copies had been delivered to 42 addressees by July 1859 [9]. Books in the Yakut language being requested by Krasnoyarsk archpriest Vasily Kasyanov, four copies of each Moscow edition were delivered gratis to Krasnoyarsk by approbation of Right Reverend Innokenty in January 1866 [10].

Dispatched to Kazan Ecclesiastical Academy and the Translation Commission

at the instance of N.I. Ilminsky of 12 June 1881 were six *Gospels*; four *Apostles*; six *Grammars*; two *Primers* and one *Concise Sacred History* (Yakutsk, 1866) [11]. A letter by Dionisy of 31 March 1891 informed N.I. Ilminsky that an English lady, Kate Marsden, coming to Yakutsk to support the lepers wanted five thousand copies of Yakut Gospel to be given to the patients and local inhabitants. "In case so many copies are not on offer", she asked to have them printed by St Petersburg Synodal Press at her expense". However, her request was not accorded [12].

The books were much in demand and some became rare quite soon. Two of the nine editions printed in 1857 and 1858 *Psalter and the Book of Hours in the Yakut Language* and *Yakut-Russian Primer* by D. Khitrov are lacking in collections of the National Library of the Sakha Republic (Yakutia). The *Yakut-Russian Primer*, actually the first tutorial printed in the great – for the time – number of three thousand copies is still a rarity today.

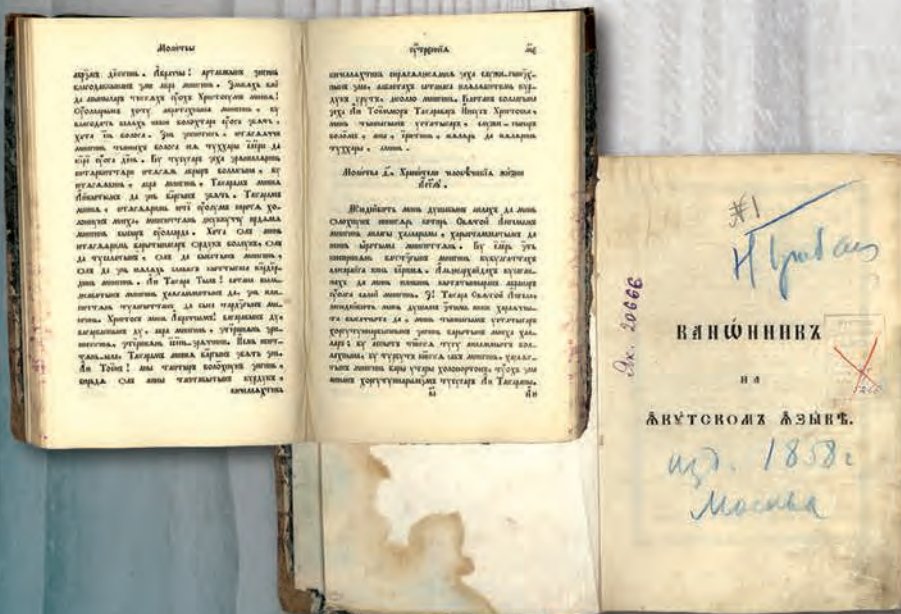
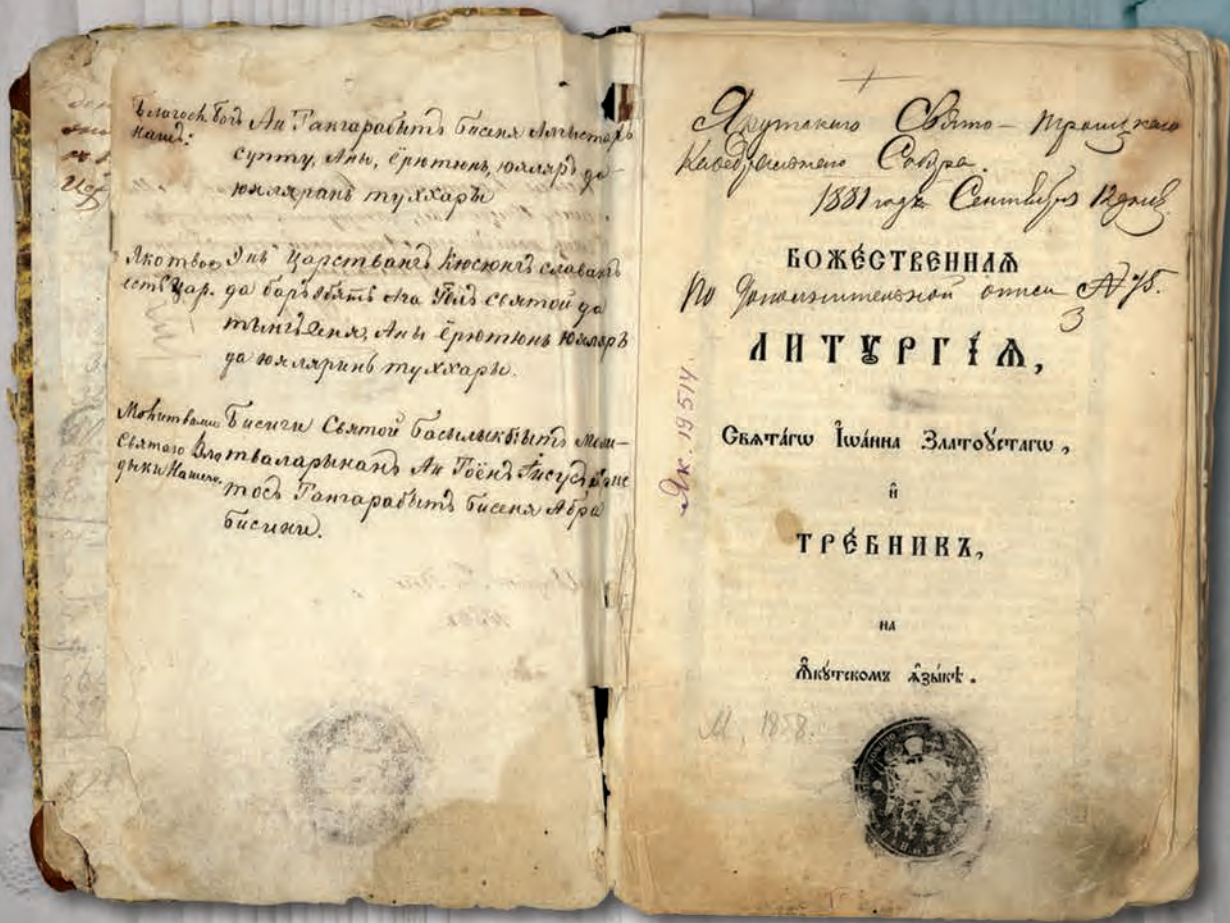
The editions now available in rare book collections of the National Library naturally

exhibit the impact of surroundings and use. There were cases of primitive restoration or lost title pages with the original title and imprint missing. Thus, in *The Holy Gospel in the Yakut Language*, an altar Gospel in folio (49.5 x 31.5cm), the case was formerly restored and a paper slip pasted with the date "1887". Meanwhile the title page verso reads: "With the blessing of the Sacred Governing Synod, under Right Reverend Innokenty, Archbishop of Kamchatka, Kurils and Aleutians, this book, the Holy Gospel, was translated into the Yakut language in the blessed town of Yakutsk and printed in the Great Regnant city of Moscow, by the Synodal Press, in the first edition anno mundi et nativity of God in the flesh of the word" in 1857.

The Moscow Synodal Press also printed two books in the Tungus language in 1858. The Sacred Synod Administration Board informed the Yakutsk ecclesiastical Board in a letter of 18 December 1859 that the *Tungus Primer* and the *Concise Dictionary* were printed in 1200 copies each and all but the 12 library copies posted to Yakutsk. Subsequent documents indicate that



The Holy Gospel in the Yakut language [the first edition – issued by the Moscow Synodal Press, 1858] letter separ. pagination. Carry-over words
Text in Yakut, ch.1 parallel Russian



Divine Liturgy of St. John Chrysostom and the Small Eucologion in Yakut [the first edition – issued by the Moscow Synodal Press, 1858] letter pagination.

The title sheet: “Of the Holy Trinity Cathedral Church, the year of 1881, the 12th day of September. By additional inventory №15.3.”

The flyleaf: “Most Holy God of ours. An Tangarabybisenja algystar suptu, any, jorjutjun’, jujaljar da junljarantuhhary”. Here as well: “Thy Kingdom is. Jen carstvan kjusjun slavan da bar jebjat Aga Uol Saint da tynginja, any jorjutjun’ jujaljar da jujaljarin tuhharu”, here as well “By the prayers of our Saint Sovereign. Bisigi sjavtoj basylykpyt moltvalarynan An Tojon Jesus Christ Tangarabyt bisenja abra bisini»

The Book of Canons in Yakut.- [the first edition – issued by the Moscow Synodal Press, 1858] letter pagination. Carry-over words. Text in Yakut.



The Holy Trinity Cathedral Church. July 19, 1859 – the first Divine Liturgy in Yakut was served, the Holy Gospel in the Yakut language, read aloud by Right Reverend Innokenty himself (Veniaminov)

The Indication of the Pathway into the Kingdom of Heaven and Homilies in the Yakut Language – the Moscow Synodal Press, 1858. 171p. Letter pagination. Carry-over words. The book with the author's autograph. The title sheet: "To H[oly Father] Protopriest Dmitry Khitrov" "Innokenty A[rch]primate of Kamchatka" "The 3rd day of August 1859"

both the *Tungus Primer* and the *Concise Dictionary* were compiled by Stephen Popov, archpriest of St. Nicholas camp church. The books were distributed among the parish clergy and rural deans. One hundred copies of each title went to Ayansk, Ust-Maisk, Zashiversk churches, two hundred to priests in hunting churches, 25 and 50 copies to others; ten copies to Khitrov, one hundred

to archpriests Stephen Popov, Gavriil Veniaminov (son of archpriest Innokenty), and rural deans of Primorsky (maritime) churches each. Altogether 730 Primers and Concise Dictionaries were distributed in 1860 [13].

Thus the Moscow Synodal Press printed nine books in the Yakut and two in the Tungus language. This important result of the educational efforts of Innokenty, Archbishop of Kamchatka and Kurils, was a major achievement of the Russian Orthodox mission.

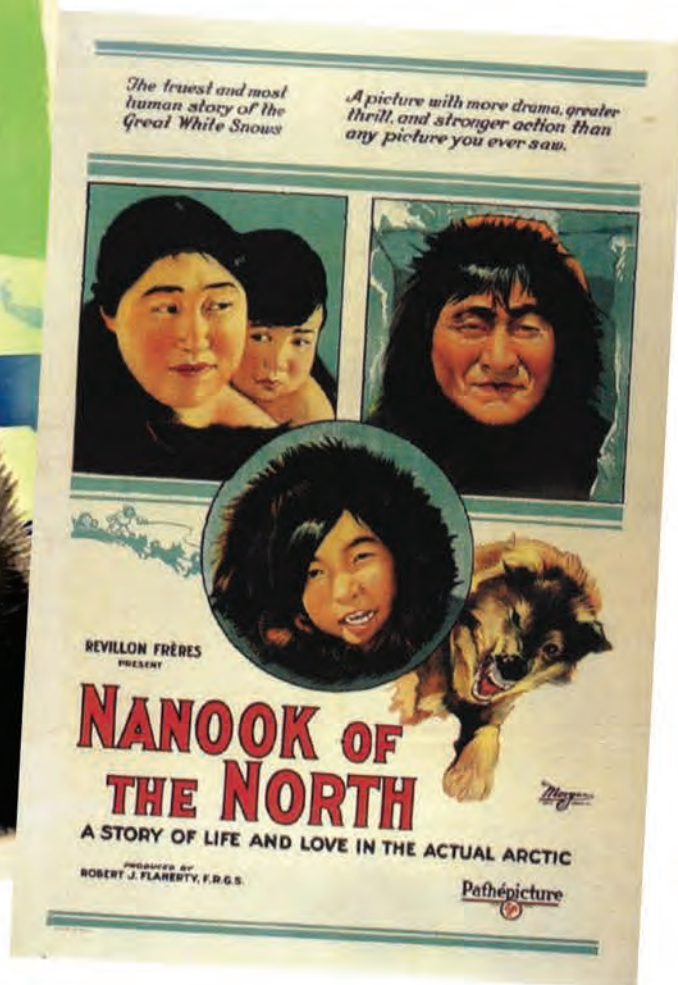
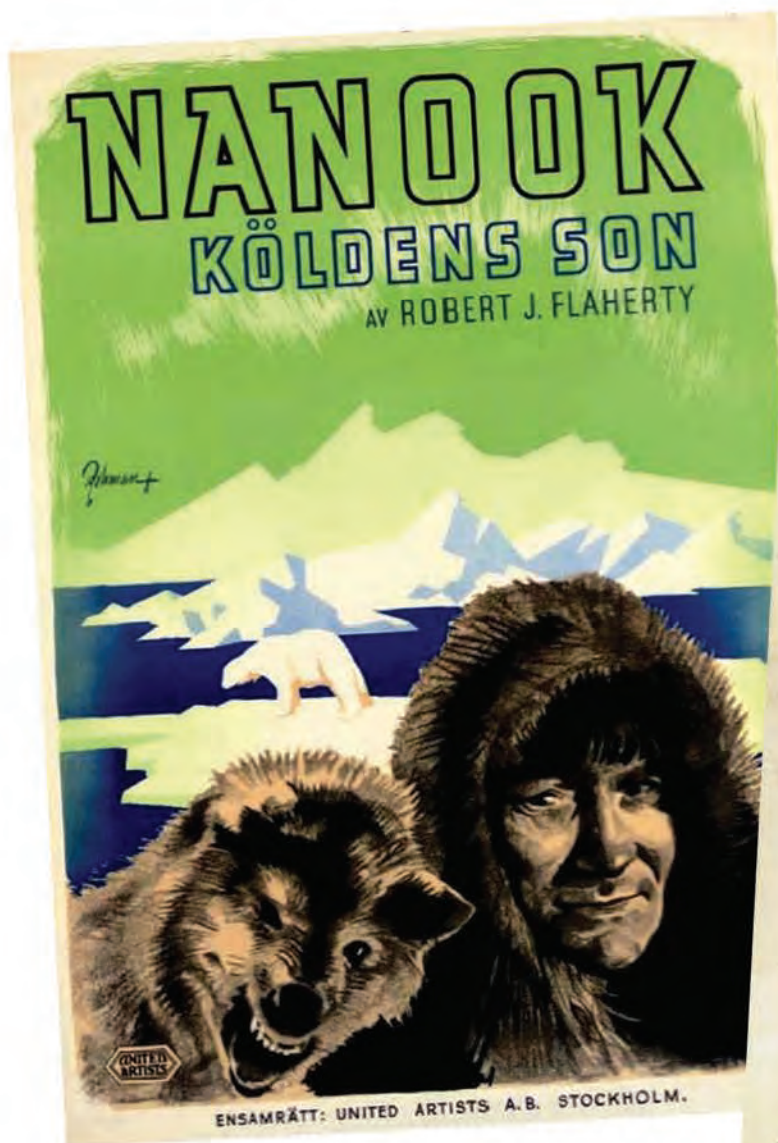


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ARCTIC NEWSREEL



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The first poster of the film "Nanook of the North: a Story of Life and Love in the Actual Arctic"

To capture images in motion, to feel the incredible power of what is going, to pass it to others, to save the moment and then enjoy it for centuries are the words about cinematography. This kind of art was originated in the late 19th century and firmly rooted in people's lives. Now visually moving picture accompanies modern man everywhere, so we can say that each of us became part of the global film [1-2].



Allakariyallaka family of Inuit Itivimuit

However, one should not forget that there are many genres of cinematography and it stretches them not only in art but also in documentary as multi-armed god Shiva. Documentation helps to preserve culture and peoples' lifestyles, to understand their harmonious coexistence, and to feel warm-heartedness of communication. [3]

How and when did the film appear in the Far North territory? It was mostly historical research interest, showing the major events and expedition team life, the principle of acquaintance and dialogue with natives. Only few people dared to be engaged in shooting in the Arctic. It is because each step in a new icy territory whether on land or in water, could be turned into the possible death. The situation was also complicated,

concerning preservation and transportation of the fragile cinematographic equipment of that time [4-6].

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Robert Joseph Flaherty while shooting the hunt for fish



The staged shooting of igloo (Robert Flaherty is on the left, Naila, Nanook's wife, is on the right)

of the fragile cinematographic equipment of that time [4-6].

Perhaps, the first feature film about life in the North was shot by American film director, founder, and classic of the world documentary Robert Joseph Flaherty, who was born in the family of the Irish immigrants. The future filmmaker's youth took place near the Canadian border. Its large unexplored northern territories sparked his interest in cartography, and after studying at the Michigan School of Mines in 1910, he worked as a geologist and cartographer on the Canadian Pacific Railway in the vicinity of the Hudson Bay.

After learning about the lands and natives, Flaherty decided to bring a film camera for the third expedition in 1913.

But he did not know anything about filmography, so for acquaintance he graduated from a three-week course on Cinematography in Rochester, New York. Thus first shots of Inuit life were made. This successful initiative ended very sadly later. In 1916, in Toronto, when montaging, the film negative was burned with an unextinguished cigarette, but Flaherty kept the working copy and showed it to



The Itivimuit tribe hunter – Allakariyallak nicknamed Nanook

“Nanook of the North: a Story of Life and Love in the Actual Arctic” was presented to viewers and brought him worldwide fame.

It was a forerunner of the emerging cinematic wave about the preservation of ethnic groups, their manliness, and ingenuity in the harsh conditions of the North. Many people criticised Flaherty for short staged scenes, but his film had embodied the idea of transition from a documentary to a staged feature film for the first time. Subsequently, in 1989, this reel became the first one among other 25 films that the Library of Congress selected and deposited as “culturally, historically or aesthetically significant material”.

During the shooting of the silent movie Flaherty used a portable handheld camera Bell & Howell, lighting equipment, and printing machine. In 1916, prior to the tragic situation concerning the film material, the total length of the film devoted to Inuit life was 30,000 feet! In another expedition in 1920, Flaherty decided to refocus the storyline on the Eskimo family life, thereby reducing the total number of expedition shots. In future, it made possible to reduce shooting expenses, which were defrayed by the French fur company Revillon Frères [7-9].



One of Nanook's wives – Alisa Nuvalinga nicknamed Naila

Returned to the North, in the period from August 1920 to August 1921, the director found the main character for the film, it was the famous hunter Allakariyallak of Itivimuit tribe. However, due to the complexity of his name, it was decided to call him Nanook in the film. The shooting showed his family, travelling in search of food and places for successful fur trade in the North of Quebec in Canada.

Nanook and his wife Naila are fearless characters in the film, who endure all hardships. They are united and courageous, and it seems that no other nation in the world is able to survive so deftly in such conditions. In the film, domestic troubles intersect with love, family life, taking care of children, teaching them the housing construction, space



Flaherty's Sketches during the shooting of the Inuit

his friends waiting for the demonstration of interest after watching. However, nothing followed, none of them appreciated the uniqueness and importance of the footage, and later the working copy was lost.

However, four years later, Flaherty returned to the idea of the film about Inuit life and went back for materials in the Far North. Soon after that, in 1922, the full-length documentary and feature film



Nanook during walrus hunting



The scene of fur selling to the Canadian traders

planning, hunting methods, and principles of survival in the wild.

The Inuit became the key to success for the future film. They always helped Flaherty during shooting and suggested perfectly where to place the camera. Three Eskimos – Vetaltuk, Tukuluk, and little Tommy – did everything for him. When he needed fresh water for the development, they made a two-meter hole in the river ice and filled barrels with water, crushed ice, and strands of reindeer fur that had fallen from their clothes. They filtered this water and heated it on the stove, where food was cooked. When there was a need in a dryer, they searched the entire coastline for many kilometres and collected full flotsam required for its construction. When it was time to print copies, real difficulties took place: electrical equipment, that had been brought, did not give enough light. How did they solve the problem? They smoked the window, leaving a piece of the size that was equal to a frame, and Robert made a copy in the dim light of the Arctic sun. Cameras had fallen into the sea water several times, and they had to disassemble, clean, and

assemble. Eskimos learned how to do it. But they did not know why it was necessary. They had never seen any films [1].

In order to show the traditional Inuit lifestyle, Flaherty made several staged scenes, including the final one, where Allakariyallak and his family, risking their lives, could not find a shelter during a snowstorm and took urgent measures to construct an igloo. Critics still view it ambiguously, because a part of the structure was removed for good shooting quality, and the igloo design itself was thrice bigger than its natural size. In addition, Flaherty insisted on the Inuit not using rifles during walrus and seal hunting, even though it had become a commonplace by that time. That is why the audience was very surprised to see Eskimos with spears and twine in the shot. However, their mastery in dealing with this type of weapon perfectly conveyed a sense of originality and naturalness of that struggle for food [10-13].

Flaherty has always defended his work, saying that it is often not only him, but also

his brothers in trade have to distort facts in order to catch the true spirit of the shot. He wanted “to show the Eskimos not from civilized people’s standpoint, but as they see themselves” [1]. Later, the filmmakers noted that while the cameras were large and immobile, they did not capture the action in the shot effectively, forcing Flaherty to reconstruct the external scene. Thus, having been criticised a bit and fought for justice, the film about Inuit life – “Nanook of the North: a Story of Life and Love in the Actual Arctic” – has been adopted and recognised as the first and perhaps the most famous one.

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FESTIVAL “THE WORLD MUSIC”

The Author and Photographer: Kseniya Zakrzhnykh



On the 3rd of September, the third ethno-cultural festival “Russia: Cultures Harmony” took place in Kingisepp (Leningrad Region).

The amusement park “Romanovka” was visited by more than 3 thousand guests. They were not only from Leningrad Region and St. Petersburg, but also from other subjects of the Northwestern Federal District: Murmansk, Arkhangelsk, Vologda, Pskov, Novgorod, Kaliningrad Regions, Nenets Autonomous District, Komi and Karelia Republics. The festival was attended by the representatives of more than 200 peoples living in Russia's territory from all 11 regions of the Northwestern Federal District.

“Leningrad Region is home to 141 ethnic groups, and we all live in close-knit family,





as well as gladly accept visitors from other regions. Thus, as I was assured by North-West representatives, next year their delegations at our festivals will be larger”, – said the Governor of Leningrad Region Aleksandr Drozdenko, adding that the next festival would be held in Sosnovy Bor.

“Such festivals help to see the great in the small, have a new look at ourselves, relatives, and neighbors, as well as understand how important and great the world is where we live”, – said Speaker of the State Duma Sergei Naryshkin at the opening ceremony.

The cultures consonance is common history as well as future revival, and people's national heritage development. Although we speak different languages, all together we form the unified multi-ethnic people of Russia's North-West spiritual unity. We are a monolith, a single entity, and in spite of some mistakes in the past, we remember: “We are a multinational people!”





INTERNATIONAL SYMPOSIUM “PRESERVATION OF CULTURAL DIVERSITY: UNESCO MASTERPIECES ON THE OLONKHO LAND”

The International Symposium “Preservation of Cultural Diversity: UNESCO masterpieces on the Olonkho land” took place in July at the Arctic Institute of Arts and Culture within the framework of the III International Festival “Meeting of UNESCO Masterpieces on the Olonkho land”

Leading Russian scientists, foreign guests, and experts in the field of preservation of disincarnate cultural heritage discussed topical issues of cultural diversity preserving in Russia and in the world. The symposium began with the ceremony of good wishes “algys” and excerpts from olonkho, performed by folk music group “Dolun” from the Arctic Institute.

Opening address was delivered by Ignatieva Sargylana Semenovna, Ph.D. in Pedagogics, Professor, Head of the Arctic State Institute of Arts and Culture, Borisov Andrey Savvich, State Adviser of the Head of the Sakha Republic (Yakutia), Tikhonov Vladimir Ivanovich, Minister of Culture and Intellectual Development of the Sakha Republic (Yakutia), Volkov Andrey Stalenovich, Chief Adviser of the Department for Humanitarian Cooperation and Human Rights, Ministry for Foreign Affairs of the Russian Federation, Sidorova Elizaveta Alekseevna, Executive Secretary of the UNESCO Commission of the Sakha Republic (Yakutia) under the auspices of the Head of the Sakha Republic (Yakutia).

At the International Symposium, presentations were made by Pashina Olga, Doctor of Art History, Academic Secretary of the State Institute of Art Studies of the RF Ministry of Culture; Yuri Sheykin, Doctor of Arts History, Professor, Head of the Art Studies Department of the Arctic State Institute of Arts and Culture; Nataliya Lidova,

Ph.D. in Philology, Senior Researcher of the World Literature Institute n. a. A.M. Gorkiy, the RAS; Irina Kozlova, Deputy Director of the State Russian House of Folk Arts.

Mr. Anzor Erkomaishvili, Artistic Director of the Georgian State Ensemble of Song and Dance “Rustavi”, Professor, Doctor of the Tbilisi Institute of Culture, People’s Artist of Georgia, Head of the International Centre of Georgian Folk Songs, accompanied by dancers from the ensemble “Rustavi”, talked about the peculiarities of Georgian folk songs performance. Sakhib Pashazade, Musician of the State Philharmony of the Azerbaijan Republic, Honoured Artist of Azerbaijan, Laureate of international contests, demonstrated a virtuoso performance on Azerbaijani national instrument “tare”. Damzhin Davvasuren, an overtone singer and “morin khuur” player of folk ensemble “Tumen Ekh”, Lecturer at the International School of Overtone Singing, showed his mastery of the voice.

Researches on the Yakut heroic epos of olonkho, recognised by UNESCO as a Masterpiece in 2005, were presented by Ivanov Vasily Nikolaeovich, Doctor of History, Professor, Director of the Olonkho Research Institute, North-Eastern Federal University n. a. M.K. Ammosov; Borisov Adrian Afanasievich, Doctor of History, Senior Researcher of Yakutia History Sector, the Institute for Humanities Research and Indigenous Studies of the North, SB RAS. The scientific approach to UNESCO Arctic measuring was presented by Vinokurova Uliyana Alekseevna, Ph.D. in Psychology, Doctor of Social Sciences, Director of the Research Centre of Circumpolar Civilisation, Arctic State Institute of Arts and Culture, Academician of the Russian Academy of Natural Sciences.

BIENNALE “BY-16”

CONTEMPORARY ART SHOULD OPEN PEOPLE'S ABILITY TO PERCEIVE REALITY EMOTIONALLY

Organisers of the Yakut Biennale “BY-16”, which was held in July, consider like this. Authors working in the context of contemporary art participated in this Biennale. They were from France, Venezuela, South Korea, and Japan; from the regions: Krasnoyarsk Region, North Ossetia, and Bashkortostan; from the Russian cities: Ekaterinburg, Krasnoyarsk, Moscow, St. Petersburg. The jury consisted of the leading international, Russian, and Yakut experts: Elua Feriya, Françoise Vincent Feriya (France); Epshtein V.E., Gridchin S.A. (Moscow); Pilikin D.G. (St. Petersburg); Balashova K.A. (Ekaterinburg); Gabysheva A.L., Neustroeva G.G., Alekseeva I.D., Lutsenko Y.V. (Yakutsk). More than 50 competition works and curatorial projects of the national, international, and Russian origin as well as hundreds of children's faces, images, and art words-thoughts, upon which not only the modern art history of Yakutia and Russia but also of all over the world can be read.

Exhibitions were held at five sites: the National Art Museum, the Arctic State Institute of Arts and Culture, the park near the Thawed Lake, the city beach and the Sergelyakh Lake.

In the category “Public Art”, Nataliya Pastukhova from Ekaterinburg was admitted the best one with her “Gems” project. Inspired by the theme of the Yakut Biennale “The Children of the Land”, she created a 100-meter composition at the city beach in 202nd micro district.

“Biennale has become a significant event in the field of fine arts. I thank everyone who took part in it: volunteers and participants. I want more such events. We hope that we will continue to create projects that can attract foreign visitors and artists as well as

contribute to the development of authors “creativity”, said Deputy Minister of Culture and Intellectual Development of Yakutia Vladislav Lyovochkin.

In the category “Visual Arts”, the 1st place was shared by Nadezhda Fedulova and Tuyaara Shaposhnikova. In the category “Installation”, victory was awarded to the creative tandem – Anna and Nadezhda Ivanovs – for the “Round Dance” project. In the category “Media Art”, the 1st place was granted to the creative group project “Kyun Ogoro (The Children of the Sun)”, “Bulchut (The Hunter)”.

In the category “Digital Art”, the 1st place was awarded to Danite Pushkareva from St. Petersburg for the project “The Man with the Face of the Landscape”. In the category “Special Project”, diploma for the exhibition “The Children of the World” was given to the Japanese photographer Hiromi Nagakuro.

Based on YSIA materials
Photo by Andrey Sorokin



The Next Theme of the Journal: ARCTIC PEOPLES' MATERIAL CULTURE

The requirement for the publication:



Text: the 10-th font in the word97-2003 Doc

1 photo of the author in color

Copies of documents and illustrations (more than 2 photos)

The volume of the text for scientists is no more than 20 thousand signs, for the others – no more than 10 thousand signs.

EXAMPLE

TITLE

FULL NAME, affiliations (Dr. or PhD in science), job position, organization or company

ARCTIC PEOPLES

Country	Region	Arctic people family
The USA	Alaska	The Athabaskan branch of the Na-Dene, Tlingit, Eskimo-Aleut, Yupik group
Canada		The Athabaskan group, Tlingit
	Canadian Arctic	Eskimo
	Yukon	Eskimo
	Nunavut	The Inuit group
Denmark	Greenland	Eskimo
	Faroe Icelanda	Faroese
Iceland		Icelandic
Norway	Finmark, Troms, Nordland	Norwegian, Saami group
Sweden	Nordland	Swedish, Saami group, Finnish
Finland	Lapland, Kainuu, Oulu	Finnish, Saami group
The Russian Federation	Murmansk oblast	The Russians, Saami group, Karelian, Finnish, Komi
	Arkhangelsk oblast	Nenets
	Nenets Autonomous okrug	Nenets, Komi
	Yamal-Nenets Autonomous okrug	Nenets, Selkup, Evenk, Nganasan
	Khanty-Mansy Autonomous okrug	Khanty, Mansy
	Krasnoyarsk kray	Dolgan, Nenets, Nganasan, Enets, Even
	Republic of Sakha (Yakutia)	Yakut (Sakha), Even, Evenk, Yukaghir, Chukchi
	Chukotka Autonomous okrug	Yukaghir, Chukchi
Sakhalin oblast, Kamchatka kray	Koryak, Ketic, Nivkh Evenk, Itelmen	