

## In Memory of the Lost: Muslim Peoples of Asia in the Collection of the Kazan Museum of the Orient (1920-1921)

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### 1. Introduction

The idea of establishing an Oriental Museum in Kazan is closely connected to the post-revolutionary changes in Russia, more specifically the processes of the formation of new state-territorial entities in the Volga and Ural regions. The Central Scientific Muslim College, in which a special commission was formed with the participation of prominent university members and employees of the Central Museum of the Tatar Republic, played an important role in organizing the museum. Answering the commission's call, collectors and well-known Tatar intelligentsia families donated artefacts that belonged to the culture of Eastern and local peoples. As a result of the commission's work, the Exhibition of Oriental Culture was opened in Kazan on September 28, 1920. The exhibition was the first attempt at a comprehensive display in a museum setting of ethnography and culture of the regions, the peoples of which are connected by centuries-old contacts, having many common linguistic, religious, and cultural traditions. Peoples of the Muslim East were represented in a special section.

The article discusses the history of the exhibition and the contribution of individual organizers and collectors to the formation of the collections of the Museum of the Oriental Peoples. Special attention is paid to the section which presents objects from Iran and Turkey, the Caucasus and Turkestan, and other Muslim regions. The paper traces the histories of the objects which were transferred to the

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\* National Museum of the Republic of Tatarstan.

Central Museum of the Tatar Republic (nowadays - the National Museum of the Republic of Tatarstan) in 1922.

2020 is the year of the centenary of the Tatar Autonomous Republic within the Russian Federation. The events of a little more than a century ago are studied and analyzed by descendants who, through the lines of documents and images of old photographs, try to discern the real meaning of the changes that took place. It is hard to exaggerate the dramatic changes that affected the life of a society that was experiencing deep ideological shifts against the background of changing social order and the chaos of the civil war.

One of the events and phenomena of the early 1920s is the creation of the Museum of the Orient in Kazan in 1920. In the few works that somehow cover the cultural life of Kazan in the 1920s and museum construction in Tatarstan, the Museum of the Orient is mentioned only in passing. Meanwhile, this is one of the phenomena in the life of the young Tatar Republic that reflected the search of its intelligentsia, and it undoubtedly requires close study and evaluation. According to Galimzyan Sharaf <sup>1</sup>:

“Tatar public figures have long thought about the need to organize a special museum that would collect materials on ethnography, history, the art of the Tatars and other Eastern nationalities. Special societies have been organized on this subject several times, and some of the existing societies have taken it up. But the old regime, seeing this as a sign of the awakening of national consciousness, always prevented this undertaking. And after the revolution, several times they took up this task, but for

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<sup>1</sup> Galimzyan Sharaf (1896-1950) worked at the Central Muslim Scientific College in Kazan, dealing with issues of spelling reform and scientific terminology of the Tatar language. He studied at the Muhammadiyah madrasah, studied old Ottoman, Persian, and Arabic languages. In 1915, he graduated from a formal school; studied at the St. Petersburg Institute of railway engineers and at the historical and philological Department of the Petrograd University. He took an active part in the First all-Russian Congress of Muslims, in the session of the Milli Majlis - the National Assembly of Muslims of Inner Russia and Siberia. In 1917 he transferred to Kazan University, where he studied under the guidance of N. I. Ashmarin, V. A. Bogoroditsky and N. F. Katanov. In 1916, his collection “Aphorisms of the poet Tukai” was published. At the beginning of 1918 invited to Moscow to draft boundaries and regulations of the Tatar-Bashkir Republic. In 1926, corresponding member of the all-Union Bureau of local history, since 1929 - member of the International Association of experimental phonetics. In 1937, he was repressed. T. Ajdi and D. Garifullin, “Znatny`e lyudi iz sela Aksu”. (Notable people from Aksu village) *Gasy`rlar avaziy`* 3/4 (2010).

lack of the necessary support, this major undertaking could not be implemented.”<sup>2</sup>

The idea of creating a Museum of the Orient was extremely organic for Kazan, a connecting center between the European part of Russia and Siberia, still “Eastern” in the spirit of the city, with its Tatar settlements that preserved their Muslim way of life. The path to the realization of this idea, which originated among the enlightened Tatar bourgeoisie, was truly opened only with the formation of the Tatar Republic. Shortly before that, in October 1917, the first educational institution in the country intended for the training of archaeologists and ethnographers was opened in Kazan - the North-Eastern Archaeological and Ethnographic Institute. According to the initiators of its creation, the Institute was to become “one of the most important steps in the study of the region, in the knowledge of the Volga peoples themselves and each other, which is necessary for our further socio-political progress.” In 1920, by the Decree of People’s Commissars of the Tatar Soviet Socialist Republic (TSSR) it was transformed into the East Academy – “an academic and higher education establishment of TSSR, created for comprehensive studies of the East, the dissemination of scientific knowledge to the East and the production of cultural workers from the masses of Eastern regions.” As part of the Academy, historical and archaeological, ethnographic, linguistic, and socio-economic departments were formed.<sup>3</sup>

## 2. Foundation of Museum of the East of the Orient

Professor Bruno Adler,<sup>4</sup> Dean of the Ethnographic Department of the North-Eastern Institute, became the main ideologist of the

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2 Thus, as early as 1913, one of the most educated Tatars, public figure and entrepreneur Abdulla Apanaev took the initiative to create a National Museum, which would have collected manuscripts and old books, other relics preserved in the old Tatar families of Kazan. Gubajdullin, S. “Kazakovy”. (The Kazakov’s). *E’xo vekov*. 2 (2004): 215.

3 A.M. Leonteva “Kistorii vysshego specialnogo etnograficheskogo obrazovaniya (Etnograficheskoe otdelenie Severo-Vostochnogo arheologicheskogo i etnograficheskogo instituta v Kazani)”. *Sovetskaya etnografiya*, 2 (1978): 53-62.

4 Bruno Friedrikhovich Adler (1874-not earlier than 1932) graduated from the Natural Sciences Department of the faculty of physics and mathematics of Moscow University, trained in Germany, where he received a doctor of philosophy degree. In the 1900s, he worked at the Museum of Anthropology and Ethnography (Kunstkamera), then as the curator of the ethnographic Department at the Russian Museum of Emperor Alexander III in St. Petersburg. In the fall of 1911, he was approved as a Professor in the Department of geography at Kazan University (Rudenko 2015, 29-30). In the early 30s of the 20<sup>th</sup> century, the scientific and educational work of B. F. Adler was criticized. Together with other prominent ethnographers of that time, he was declared a bourgeois scientist, later - repressed and shot.

Museum's creation and played a huge role in educating young professionals who later connected their lives with the Museum. Adler left a significant mark on the history of museum business in Kazan. It is with the activities of this scholar and museum worker that the idea of creating a Museum of the Peoples of the Orient in Kazan had been brought to life, even if only for a short time. Adler explained the ideas behind the museum in the text of the introduction he wrote for the exhibition guide, which became its Manifesto. He refers to the peoples of the East as

“...all the peoples living east of the Urals, as well as those of the European and Asian peoples who still are or were very recently, under the influence of Eastern cultures and have kinship by blood or language with the peoples of the Asian East. Therefore, we must include all the peoples of Asia; Tatars, Bashkirs, Chuvash, Kalmyks, Cheremis, Mordvins, Votyaks, Korel, Gagauz, Turks, Albanians from European peoples: and African peoples professing Islam. The Russians, who had lived for many years under the influence of the Mongol-Tatar culture, now completely broke off their connection with the East and, having adopted the culture of the West since the time of Peter, left the Eastern peoples. Our exhibition, which aims to show the working population the beauty and diversity of modern Oriental objects, as well as to show the rich culture that once flourished in our Kama estuaries, in Bulgaria, is trying to present for the first time in Kazan all the material collected here. This small exhibition should arouse interest in the study of the East, with which our life is so closely connected and intertwined.”<sup>5</sup>

The impulse to organize a new museum came, however, not at all from the University or museum environment. Mirsaid Sultan-Galiyev, Chairman of the Central Muslim Military College under the People's Commissariat for Nationalities of the Russian Soviet Federative Socialist Republic (RSFSR), and his associates, believed that the work of Muslim communists would be impossible if the necessary Marxist cadres were not created. Therefore, on May 23, 1918, Mirsaid Sultan-Galiyev, Mullanur Vakhitov, and other leaders of the Muslim Central Commissariat convened the all-Russian Congress of Muslim teachers in Kazan, which established the

<sup>5</sup> “Vy`stavka kul`tury` narodov Vostoka.” (Putevoditel` po vy`stavke). 1920. (Exhibition of Culture of the Peoples of the Orient. (Exhibition Guide). Kazan.

Central Scientific Muslim College. The latter, in turn, accepted the project of creating a Muslim University in Kazan and founding the Eastern Museum and the Central Muslim Library.<sup>6</sup>

Established by the Congress, the Central Muslim Scientific College set about creating the Museum of the Orient in Kazan with the formation of a special Commission, which initially had the name of the Museum Commission of the Scientific College, but then was renamed the Commission for the Organization of the Museum of the Peoples of the Orient. Along with Bruno Adler, the commission includes ethnographer Abdul-Kadyr Gubaidullin<sup>7</sup>, Akhmetkhadi Maksudi,<sup>8</sup> artist Pavel Radimov,<sup>9</sup> historian Mikhail Khudyakov,<sup>10</sup> Galimzyan Sharaf, orientalist B. V. Miller,<sup>11</sup> art critic Peter

<sup>6</sup> Sagadeev A.V., *Mirsait Sultan-Galiev i ideologiya nacional'no-osvoboditel'nogo doizheniya. Nauchno-analiticheskij obzor. (Mirsait Sultan-Galiev and the ideology of the national liberation movement. Scientific and analytical review)*. Moscow: INION, 1990.

<sup>7</sup> Abdulkadyr Salikhovich Gubaidullin (1988-1944) was one of the first ethnography scholars from the Tatars. He was educated in a madrasa, then passed the external exams for the gymnasium course, graduated from the ethnographic Department of the Eastern Academy of Kazan in 1920, and studied at the mathematics Department of Kazan University. Since the late 20s, he worked in Baku, writing scientific articles on Ethnography. Since 1932-employee of the Dagestan State Museum. In 1938, he was arrested by the NKVD. In 1944, he died in prison.

<sup>8</sup> Akhmedkhadi Nizamutdinovich Maksudov (1868-1941) - Tatar linguist, teacher, Islamic scholar, popularizer, political and public figure. One of the most famous Tatar intellectuals of the early 20<sup>th</sup> century, he is Sadri Maksudi's brother. The name of Khadi Maksudi (spelled Gadi Maksudov) as a member of the Commission is indicated in a note sent to the scientific Board of the Tatrespublika, but is not indicated in any of the surviving minutes of the Commission's meetings.

<sup>9</sup> Pavel Alexandrovich Radimov (1887-1967) was a Russian Soviet "peasant poet" and artist, the last Chairman of the Peredvizhniki Association and the first Chairman Of the Association of Artists of Revolutionary Russia (AHRR). He taught art history at the Kazan Art School. He headed the Department of arts of the People's Commissariat of Tatarstan.

<sup>10</sup> Mikhail Georgievich Khudyakov (1894-1936) graduated from the 1st Kazan gymnasium, the historical Department of the faculty of history and Philology of Kazan University. Since 1919, he was associated with the Kazan Provincial Museum, worked as a Curator of the Archaeological Department, then as Head of the Historical and Archaeological Department, and was a member of the Museum's Board. He taught at the North-Eastern Archaeological and Ethnographic Institute, worked in various departments of the Tatar people's Commissariat of education.

<sup>11</sup> Boris Vsevolodovich Miller (1877-1956), before the revolution - Russian diplomat in the Middle East (Iran, Turkey, Morocco). In the years 1919-1922 he worked in Kazan. Later, he became a well-known scholar on Iranian studies and Professor at Moscow University. In Kazan, he worked as a research assistant at the Museum and the Eastern library, and taught Persian language and literature at the North-Eastern Archaeological and Ethnographic Institute. R.M. Valeev, "O konchine N.F.Katanova. Pis'mo B.V. Millera S.F. Ol'denburgu." ("On N.F.Katanov's death. Letter from B.V. Miller to S.F. Oldenburg.") *Vostochny'j arxiv* 2, no.24 (2011): 44-47.

Dulsky,<sup>12</sup> and art historian Boris Denike.<sup>13</sup> Thus, the Commission brought together specialists both from the European universities (Adler, Miller, Khudyakov, Denike) along with those who received classical Muslim education (A. Gubaidullin, G. Sharaf, A. Maksudi). Its members included museologists and ethnographers, Orientalists and experts in Oriental languages, historians and art historians, whose knowledge was necessary for the qualitative selection of items in the collections of the new museum. The Commission also included “one representative from the Department of Museums, one representative from the Society of Archaeology and Ethnography, and one representative from the Museum Board”. A. N. Enbayev, head of the cultural and educational department and Secretary of the Central Muslim Commissariat,<sup>14</sup> often participated in the meetings, but even more interesting was participation in several meetings of Ismail Firdevs,<sup>15</sup> one of Mirsaid Sultan-Galiyev’s most loyal associates.

The Commission was given extensive powers, which can be seen from the text of the note sent to the Scientific Board of the Tatarspublika:

“The Commission begins the implementation of the Museum with the creation of an appropriate exhibition of art, ethnography, and history of the peoples of the East. The opening of the exhibition is being prepared for September 25, 1920. At the same time, the Commission begins to prepare the premises and furnishings of the future Museum.”

<sup>12</sup> Pyotr Maximilianovich Dulsky (1879-1956). Art critic, graphic artist, and painter. He studied at the Odessa art school (1894-1898), Kazan art school (1899-1904), Kazan University (1915-1919). In 1919-1930-head of the art Department of the Central Museum of the Tatar Republic. One of the editors of the Kazan bibliophile magazine (1921-1923). Founder of the Kazan Museum Bulletin magazine (1920-1924).

<sup>13</sup> Boris Petrovich Denike (1885-1942), doctor of art history, Professor. Graduated from the Kazan gymnasium, faculty of history and Philology of Kazan University (1911). In 1913-1914, he improved his knowledge in Germany. In 1915, he was a private associate Professor at the Department of history and theory of arts at Kazan University. Member of the Society for History, Archeology and Ethnography. He was a researcher at the Kazan Museum. Professor of Moscow State University (1921-1930, Director of the Museum of Oriental Cultures (State Museum of Oriental art, Moscow) in 1925-1929.

<sup>14</sup> <http://islam Perspectives.org/rpi/items/show/12099>.

<sup>15</sup> Izmail Kerimovich Firdevs (1888-1937) graduated from the Tatar teachers’ Seminary in Simferopol, and independently learned several languages. He worked in Moscow in the Commissariat for Muslim Affairs of Inner Russia, headed by M. Vakhitov. I.R. Tagirov, “Izmail Firdevs”. *Gasyrlar avazy*. 1 (2005).

The Commission made its own decisions regarding the acquisition of collections or individual items; it also formed expeditions and sent agents to regions of the Republic and other regions of the country to purchase items for the museum. As part of this work, numerous expeditions were carried out in the Volga region, collections were collected on the life of Tatars, Chuvash, Mari, and other peoples.

This activity of the Commission was provided with some funding. Already at the first meeting on July 21, 1920, the Commission decided to "ask the People's Commissariat of Education under the Tatrespublika to allocate three million rubles for the purchase of items that characterize the culture of the peoples of the East within Kazan."<sup>16</sup> As it appears from the text of the above-mentioned note of the Commission, initially a certain estimate was approved,

"according to which the Commission is issued an advance of 150,000 rubles. The Commission, within the limits of these amounts, manages independently, i.e. distributes in the paragraphs of the estimates at its own discretion in the direction of implementation of the project ... After spending 2/3 of the advance, the Commission submits to the Presidium of the Board a report on the amounts spent and immediately receives the next advance of 150,000 rubles... for one-time purchases of collections and items exceeding 150,000 rubles, the Commission applies to the Scientific Board each time."

The powers of the Committee included involvement of co-opted members. So, the Commission cooperated with well-known Professors of the Kazan University A. M. Mironov<sup>17</sup> and N. F.

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<sup>16</sup> "Minutes of the meeting of the Commission on the development of the project for the organization of the Kazan Museum "Department of the peoples of the Orient", which was held on Wednesday, July 21, 1920". State Archive of the Republic of Tatarstan (GA RT). F. R-2021. O. 1. D. 11. Minutes of the meetings of the Museum Commission on the organization of the Museum of the peoples of the Orient for 1920. L. 1-2.

<sup>17</sup> Alexey Maksimovich Mironov (1866-1929?) - Professor, head of the Department of history and theory of arts at Kazan University. "Already in the early 20s, he developed an interest in studying the art of Central Asia, and he repeatedly went to the Museum and libraries of Tashkent, Samarkand, Baku, Kharkiv and Odessa. Therefore, in the mid-20s, he finds himself in Tashkent, where he worked as a Professor at the Central Asian state University and at the same time as the head of its Museum section." L. Sy'chenkova, "Aleksij Maksimovich Mironov. Popytka nauchnoj rehabilitacii". (Alexey Maksimovich Mironov. An attempt at scientific rehabilitation). *Gasyrlar avazy*. 1 (2004).

Katanov,<sup>18</sup> as well as young ethnographer M. S. Gubaidulina.<sup>19</sup>

Having started with the creation of a new museum, the Commission was interested in discussing emerging problems and current issues at its meetings, which lasted three to four hours. The minutes of the Commission's<sup>20</sup> meetings have been preserved, and show the hard work and enthusiasm of all its members, who were interested in discussing all issues related to the creation of the museum. Separate reports were presented on the most important issues.

### 3. Acquisition Collection of Materials for the Museum

First of all, it was suggested that the acquisition brought collection of the materials on ethnography, history, and art of the peoples of the East, which were available in collections in Kazan and with well-known collectors. The Commission then appealed to the public to help collect materials (Figure 28.5).<sup>21</sup>

According to the organizers, the Exhibition of Culture of the Peoples of the East, "having collected collections and items on the subject of interest from various museums, societies, and private collectors, should have at least approximately indicated the nature and amount of material available in Kazan."<sup>22</sup> As a result of the hard work of all the members of the Commission, an impressive body of materials on the culture of various peoples was collected in a short

<sup>18</sup> Nikolai Fyodorovich Katanov (1862-1922) - a famous Russian Turkologist, Professor at the Imperial Kazan University and the Kazan Theological Academy, ethnographer, folklorist and public figure. Since 1905, he was a member of the Council of the Kazan city Museum, in 1906-1912 and 1914-1917 - its Chairman, in 1906-1917-Director of the historical and ethnographic Department. Organizer of lectures on the history and Ethnography of Finno-Ugric and Turkic peoples at the Museum. In 1912, he organized the historical and ethnographic Museum of the Kazan Theological Academy.

<sup>19</sup> Maryam Salikhovna Gubaidullina (1892-1933), ethnographer. Daughter of S. S. Gubaidullin. After graduating in 1920 At the North-Eastern Archaeological and Ethnographic Institute, she also worked at the Department of Ethnography of the East. For the first time, she developed a lecture course "Ethnography of the Kazan Tatars". Since 1922, she taught at the Eastern Pedagogical Institute, lectured on the Ethnology of the Turko-Tatars. She took an active part in the activities of the Scientific Society for Tatar studies. She worked at the Central Museum of the TASSR. Since 1925, she has been a teacher at the Higher Pedagogical Institute in Baku. She wrote works on Ethnography of the peoples of Tatarstan and Azerbaijan.

<sup>20</sup> There are 41 minutes in all in three folders. The minutes are dated from July 21, 1920 to August 13, 1921. GA RT. F. R-2021. O. 1. D. No. 10, 11, 20.

<sup>21</sup> Sinicyna K.R. "Kazanskij muzejny'j vestnik". 1920-1924 gg. ("Kazan Museum Bulletin", 1920-1924). Kazan: Izdatel'stvo Kazanskogo universiteta, 1963.

<sup>22</sup> Vy'stavka kul'tury' narodov Vostoka. (Putevoditel' po vy'stavke). 1920. (Exhibition of Culture of the Peoples of the Orient. (Exhibition Guide). Kazan.



time – in just four weeks' time. The collected material turned out to be thematically much broader than the culture of Muslim peoples, and to a large extent, this was facilitated by the breadth of collecting interests of the organizers and donors of the Museum.

The study of the museum's documents (acts of acquisition of items and inventory books) revealed a complete list of persons who responded to the call of the Commission for the creation of the Museum of the Peoples of the Orient. The National Museum's archive contains a notebook with the inscription on the cover "Catalog of the Museum of the peoples of the Orient T. S. S. R." (No. 94/30), which is actually an inventory book of the museum, a piece of invaluable documentary evidence, documenting how and from what sources the exhibits were purchased (Figure 28.6.). There are only 137 entries in the museum's inventory, including more than eighty names of people from whom the Commission purchased Museum items. An invaluable contribution to the creation of the new museum was the large collections acquired from famous professors of Kazan University who collected various antiquities, such as N. F. Vysotsky<sup>23</sup> (Chinese porcelain, Oriental coins), N. F. Katanov (collection of coins of Golden Horde and Volga Bulgaria), S. E. Malov<sup>24</sup> (collection of Chinese objects), V. S. Smolin<sup>25</sup> (collection of

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<sup>23</sup> Nikolai Fyodorovich Vysotsky (1843-1922) - an outstanding medical scientist, historian, public and political figure, collector. Graduated from the medical faculty of Kazan University. Doctor of medicine (1872), since 1893 - honored Professor of the Department of surgery of Kazan University. Initiator of the opening of the Bacteriological Institute at Kazan University in 1900, its first Director. Organizer and founder of the Kazan women's medical Institute. Founding member of the Society for archeology, history and Ethnography at Kazan University. Collector of antiquities. He was a member of the Commission for the organization of the Kazan city Museum. He taught archaeology at the North-Eastern archaeological and ethnographic Institute.

<sup>24</sup> Sergey Yefimovich Malov (1880 - 1957) - a graduate of the Kazan Theological Academy (1904). Graduated from the faculty of Oriental languages of St. Petersburg University (1909); was attracted by academician V. V. Radlov to scientific work in the Museum of Anthropology and Ethnography. In 1909-1911, 1913-1915, in order to study the language and life of the Turkic tribes, he was on expeditions to Central and North-Western China. Master of Turkish literature (1916), continued studying the dialects of the Volga Tatars. In the 1920-1950's he was engaged in the study and publication of ancient Turkic narratives, research in the field of Turkic Philology.

<sup>25</sup> Victor F. Smolin (1890-1932) was trained in the historical Department of the philosophical faculty at Leipzig and Halle Universities (1911-1913), in 1918 he graduated from historical-philological faculty of Kazan University. In 1918-1920, he was a Professor at Tomsk University, headed the University Museum of archeology and Ethnography, created the Society for Ethnography, history and archeology (similar to Kazan). In 1920-1929 he worked in Kazan: at the Kazan University (1920-1921), the Eastern Academy (from 1921), head of the Department of archaeology (from

antiquities of Volga Bulgaria) and others. Many private individuals responded, including well-known collectors, such as N. Korovin, and the widow of the collector A. F. Likhachev, Raisa Likhacheva, and others. Imam M. S. Galeev, whose collection was described in the pages of the Kazan Museum Bulletin magazine by the young ethnographer Maryam Gubaidullina,<sup>26</sup> became a major donor for the Museum, donating more than a hundred items. Many members of the Commission, including P. Radimov, M. Khudyakov, A. N. Enbaev, G. Sharaf, B. V. Miller, B. P. Denike, and A. M. Mironov, also contributed to the formation of the Museum's fund by providing available historical artifacts. They were joined by employees of the Central Museum of Tatar Republic: L. B. Schneerson, M. E. Evseyev, P. E. Kornilov, M.I. Lopatkin.

At the same time, other ways of completing the museum's collections were also used. Thus, in August 1920, B. F. Adler proposed "a tour of all the antiquities stores in Kazan in order to purchase different collections." The Commission entrusted the work to A. M. Mironov and B. P. Denike.<sup>27</sup> The collection of materials for the Museum of the Orient was also carried out through numerous agents mentioned in the minutes of the Commission's meetings. At the meeting on July 27, 1920, it was stated that a number of people went to different places in Russia to collect materials and the names of those sent were indicated; the issue of the necessary funding for a trip to Turkestan was considered. In a number of meeting minutes there are reports on the trips of such agents with the indication of the exhibits brought. On November 9, 1920, the Commission considered a proposal by B. P. Denike to organize in the spring of 1921 "a special expedition to Central Asia, to purchase items for the Museum and generally establish a closer connection between Kazan and the Central Asian East." Denike believed that "The members of the expedition could

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1923 Professor) of the Department of Oriental studies, the Cabinet of material culture of the Eastern pedagogical Institute (since 1922). He was Engaged in historical and archaeological research on the topic of Volga Bulgaria. In 1929-31-Director of the Chersoneses Museum-reserve, in 1931-32 - researcher at the Pyatigorsk Museum of local lore.

<sup>26</sup> Gubajdullina M. "Kollekciya S. Galeeva." ("The S. Galeev's Collection"). Kazanskij muzejnyj vestnik.(Special'nyj vy'pusk, posvyashennyj narodam Vostoka). 1-2 (1921): 84-87.

<sup>27</sup> Minutes of the meeting of the Commission on the organization of the Museum of the peoples of the Orient held August 28, 1920. GA RT D. 11. L. 12-14; D. 10. L. 13-14.

also perform some scientific tasks for the study of Central Asian peoples, for the collection of manuscripts, etc.”

Every purchase was discussed at the Commission’s meetings. In the documents that recorded the purchase of items from certain individuals, various impressive amounts sometimes appear. The collector N. Korovin made one of the first purchases - “a copper bracelet of Persian work” - for 1500 rubles; so called “Quran of Uthman” was purchased from Takanaev for 25,000 rubles; the Tatar items of the Vysotsky collection, were estimated to cost 84,600 rubles; “112 silver buttons of Tatar work and a Chinese embroidered caftan” from R. Likhacheva for 100,000 rubles. Tatar items and items of Muslim pilgrimage were purchased from M. Kazakov for 188,000 rubles, and the collection of Mullah Galeev - more than 80 Oriental and Tatar items- was estimated at 750,000 rubles. Given the rate of inflation in the early 1920s,<sup>28</sup> these amounts were quite insignificant. However, they were also a bit of help for families who lost almost everything during the revolution.

It is natural that many things came from the well-known representatives of the Tatar families of merchants and industrialists. We meet the names of Asimovs and Apanayevs, Khasanovs and Yunusovs, Kazakovs, Sabitovs and Tarjemanovs, Bakeyev, Bigiev, Valeeva, Gafurov, Gizzatullin, Gubaidullins, Zamilovs, Usmanovs, and Khamidovs. Purchases made at that time from famous Tatar merchant families, religious figures, and intellectuals formed a significant part of the Museum’s Tatar collections, which were supplemented with items of Muslim worship, samples of clothing and traditional utensils, jewelry, embroidery, and books.

During the formation of the collection of the Museum of the Orient, one of the most important acquisitions was made - the return to Kazan of a significant part of the collection of Leon O. Sickler,<sup>29</sup> acquired in 1919 by the Volga Art expedition led by I.

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<sup>28</sup> In 1921, a pood of rye flour cost 140 thousand rubles (1 kg - 8547 rubles), a pood of potatoes - 20600 rubles (1 kg - 1258 rubles), travel in the Moscow tram for one stop - 500 rubles, for two stops - 900 rubles. Source: <http://www.vokrugsveta.ru/encyclopedia> 13.09.2019.

<sup>29</sup> Leon Osipovich Sickler (1858-1921 or 1922), artist, collector, art critic. He graduated from a College near Paris (1878), studied literature in Bordeaux, and painting with the artist Bouguer in Paris. In the late 1870s, he arrived in Kazan. He taught French language and literature at the Kazan 1st men’s gymnasium (since 1893), the Rodionovsky Institute, the real school (since 1900), the Kazan University (from the

E. Grabar. Already at the first meeting of the Commission, it was decided to “delegate Adler and a representative from the Revkom with a mandate from the Revkom and Narkompros to Moscow to negotiate the return of Sickler’s collection to Kazan.” The support of this initiative by I. E. Grabar was a success, and in 1920, parts of the collection (about 1700 items) returned to Kazan. Bruno Adler, who had been campaigning for the city to acquire this collection since 1912, described its return to Kazan as follows: “When the “Museum of the peoples of the East” was founded in Kazan in the autumn of 1920 on the occasion of the formation of the Tatar Republic, the idea arose to do everything to return the Sickler collection to the Tatar people. I was sent by the scientific Muslim Board to Moscow for this purpose, where, after long negotiations, I was able to get most of the Tatar collection to Kazan.”<sup>30</sup> In one of the files of the archive of the National Museum, funds are stored “Inventory of things belonging To the Museum of the peoples of the East. Collection of Sickler.”<sup>31</sup> The document confirms the presence in the collection of the Museum of the East of more than 1,400 objects of ethnography, as well as more than 350 negatives. It should be noted that this collection reveals a close connection between the traditions of decorative, in particular, jewelry art of the Tatars with the art of related Muslim peoples of Asia: more than 450 jewelry badges and amulets, more than a hundred seals, prayer cases collected by Sickler are made of silver and have inscriptions with Muslim religious formulas and good wishes, contain the names of owners and donors; inscriptions are also found on ornamental stones that adorn many items in the collection.

#### **4. Catalog (inventory) of the Museum of the Peoples of the Orient**

Despite the short time frame and the busy work schedule of all members of the Commission, who, in addition to this work, had to conduct their duties in the Central Museum and teach, the exhibition as a whole was well documented: lists of purchased

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beginning of the 1910s). Member of the Kazan Society for fine arts lovers (1895). In 1919, he left for France.

<sup>30</sup> Adler B.F. “Kollekciya Siklera”. Kazanskij muzejny`j vestnik. 2 (1922): 35-47.

<sup>31</sup> Archive of the National Museum of the Republic of Tatarstan. Folder № 127. “Archive of information about the collections of the ethnographic Department since 1924. Various old inventories of collections”. Pp. 44-52.

items, inventories of items of the Museum of the Peoples of the Orient, and guidebooks were published in Russian (Figure 28.1.) and Tatar. Undoubtedly, this was made possible owing to the museology experience of Bruno Adler, supported by the scientific knowledge of his colleagues such as Katanov, Mironov, Dulsky, and others. On September 5, 1920, the Commission asked the heads of the exhibition departments to “start working immediately and prepare the material for the catalog.” On September 13, the following persons were chosen as curators of the exhibition of the peoples of the Orient: Adler, Mironov, Dulsky (for Japan), and B.P. Denike and N. F. Katanov (for numismatics, China, Siberia), B.V. Miller (for Persia, Turkestan, Kirghiz), M. G. Khudyakov (for Volga Bulgaria), Z. Z. Vinogradov (for Volga Bulgaria), M. S. Gubaidullina and A. S. Gubaidullin (Tatars), Radimov (Volga region), M. E. Evseviev (Volga region), Zalkind And G. S. Sharaf (manuscripts) - 14 people in total. Their responsibilities were collecting materials, organizing the exhibition, cataloging, commenting, keeping inventory, standing on duty and cleaning the exhibition. They were paid 9,000 rubles a month.

Having determined that the catalog for the Tatar Department of the exhibition should be compiled as a priority, the Commission decided to compile a guide in two languages (Russian and Tatar), and the deadline for preparing the catalog was October 10. The catalog was compiled and edited by P. M. Dulsky, and materials were prepared by the departments: Tatar Department under M. S. Gubaidullina, the Volga Nations under M. E. Evseyev; Central Asia under B. V. Miller, and in Volga Bulgaria under M. G. Khudyakov. A drafting Committee composed of B. F. Adler, P. M. Dulskiy, and G. S. Sharaf was elected to edit for information materials in the catalog. The preparation of the catalog was discussed several times at the meetings of the Commission: at one of them Galimzyan Sharaf's article on the preparation of the exhibition was presented and approved; he was also responsible for the Tatar version of the catalog, which was given great importance. Due to Sharaf's business trips, the translation of some articles of the catalog into Tatar was entrusted to M. S. Gubaidullina (articles by Dulsky on miniature, Denike on art, Miller and Sharaf on Bashkirs, and a list of items in

the Central Asian Department);<sup>32</sup> the catalog in Tatar (Figure 28.2.) was published in a slightly abridged version.<sup>33</sup>

Having obtained the allocation of paper for the catalog, P. Dulsky reported that from November 10, 1920, it was possible to hand over “materials ready for typesetting” to the printing house. The catalog had a circulation of 1000 copies in Russian and Tatar.

The exhibition catalog, compiled as a guide (and this is reflected in the title of the publication), allows one to imagine the nature of this unique exhibition, which combined material from different regions of the world with a clear structure. The essays published in the catalog allow us to speak about the main goal of the exhibition - educational; about the desire of the organizers to give the general public a fairly complete information about the culture of different peoples represented in the exhibition and connected by centuries-old ties with the Tatar people.

The collections of the Muslim peoples of Asia collected for the Museum of the peoples of the East, of course, did not have sufficient completeness, which is due, among other things, to the rather short time frame for their formation. The inventory of the collection confirms that it was collected mainly ethnographic and numismatic material, supplemented by monuments of book culture. The plans of the Museum, recorded in the minutes of the Commission’s meetings, included the implementation of special expeditions and business trips to replenish collections. For example, the art historian Professor A. M. Mironov was sent on a mission in 1920-1921 to Kharkiv, Odessa, Moscow, Baku, Tashkent, and Samarkand for “familiarization and study of architecture, Ethnography, and culture of the peoples of the East,” and “to purchase works of Oriental art for the Museum.”<sup>34</sup>

## 5. Exhibition of the Culture of the Peoples of the East of the Orient

The exhibition of the culture of the peoples of the East (1920-1921), which was organized in the premises of the Imperial Kazan

<sup>32</sup> Minutes of the meeting of the Museum Commission on the organization Of the Museum Of the peoples of the Orient. December 23, 1920. GA RT. D. 11. L. 52-54.

<sup>33</sup> She`ry`k xaly`klary` me`de`niyate kurge`zme`se. 1920. (Exhibition of Culture of the Peoples of the Orient). Kazan`: 6-aya gosudarstvennaya tipografiya (Tatar language, Arabic script).

<sup>34</sup> GA RT, f. 977, op. 619, d. 18, l. 129.

University, presented the collections of the Muslim East to the public for the first time. It is worth noting that almost all sections of the exhibition that opened by September 28, 1920 - "Tatar, Bulgarian, numismatic, book and Central Asian" - contained artifacts that reflect the key aspects of Muslim culture. The specially selected "Central Asian" section of the exhibition focused on ethnographic materials, as well as decorative artworks of Muslim peoples of Asia.

Unfortunately, the photos that have come down to us do not allow us to get a complete picture of what the various sections of the exhibition looked like in detail (ill. 3). However, the guide published for the exhibition makes up for this shortcoming. From that, we learn that the Exhibition began with the Department of Volga Bulgaria and the Golden Horde, which presented in 28 cabinets archaeological materials from the excavations of the ancient cities of Bolgar and Bilyar, other Bulgarian and Golden Horde settlements. The sponsor's section of the exhibition (and catalog) and M. Vinogradov Khudyakov's descriptions of the items on display are accompanied by references to the historical events they are associated with.

The display cases with numismatics that were part of the exposition on the middle ages, according to the description made by N. F. Katanov, contained a large amount of material in the form of complexes of coins from different periods. The Muslim states of the middle ages and modern times were well represented. Katanov describes the coins of the Golden Horde in some detail, indicating the places and features of minting, legends. The collection of Golden Horde coins, in the formation of which the scientist took a direct part, included silver coins minted in Bulgar with the name of Caliph an-Nasir, as well as Mongol Khan Mengu, Horde Khan Uzbek; 456 silver coins minted in the name of Khan Janibek in Saray, Gulistan, and Khorezm, and many other coins. All coins are identified by the scientist himself, who also made a note that there are "new acquisition coins" that need to be cleaned and identified. The Turkish coins displayed in the windows (called "Coins of the Ottoman Kingdom") dated from the end of the 18-19<sup>th</sup> centuries. Katanov also highlighted the "Coins of the Persian state" - a small collection of 21 copper and silver coins minted in the 17-19<sup>th</sup> centuries in Isfahan, Tabriz, Mashhad, and Tehran.<sup>35</sup>

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<sup>35</sup> Vy`stavka kul`tury` narodov Vostoka. (Putevoditel` po vy`stavke). 1920. (Exhibition of Culture of the Peoples of the Orient. (Exhibition Guide). Kazan.

The cabinets with the written and printed heritage in Arabic script were of great significance. Twenty handwritten and printed rarities “from the rich collection of mufti G. Galeev,<sup>36</sup> which he recently donated entirely to the Central Eastern library in Kazan”<sup>37</sup> were presented to the public for the first time.<sup>38</sup> From the list of books compiled by Galimzyan Sharaf, it is clear that the collection was rich, diverse, and contained lists of works of medieval Muslim scholars on medicine, law, theology, history, astronomy, and philology. Several handwritten and printed Korans were presented, as well as the so-called “Quran of Uthman”. These manuscripts, displayed in the Tatar Department, attracted the attention of art critic Peter Dulsky, who wrote for the guide an essay “Miniature at the exhibition of the culture of the peoples of the East.”<sup>39</sup> There were no actual miniatures at the exhibition, but P. M. Dulsky elected to consider the artistic design of several manuscripts as examples of “artistic graphics of the East” (Figure 28.4.). Brilliant analysis and description of the artifacts overshadow the author’s use of terminology adopted from European tradition. He describes the artistic features of several manuscripts from the collection of G. Galeev: The Quran “in a beautiful lacquer cover with floral patterns in the Persian style,” which is a “sample of fine art”; *Tafsir* by al-Zamakhshari, as well as a volume with a commentary on the work *Mishkat al-Masabih*. In the final part, Dulsky expresses the wish “that enthusiasts and connoisseurs of the beautiful art of the East at the closing of the exhibition do not forget that Kazan has these worthy examples of graphics and would try to publish them as soon as possible, thus providing these revelations of art for general study and admiration...”

<sup>36</sup> Galimjan Mukhametzhonovich Galeev (Galimjan Barudi, 1857-1921) was a Tatar theologian, religious and public figure, and teacher. He was educated at madrasas in Kazan and Bukhara. In 1882, he returned to Kazan, where he became the second Imam in the White mosque. He founded the Muhammadiyah madrasah. In 1887, he took a long trip to the Ottoman Empire and Egypt. In 1906, he founded and headed the magazine “ad-Din wa-l-Adab”, published in Kazan. On May 1-2, 1917, at the all-Russian Congress of Muslims in Moscow, he was elected mufti by a majority vote.

<sup>37</sup> Now it is in the collection of the National library of the Republic of Tatarstan.

<sup>38</sup> Vy`stavka kul`turny` narodov Vostoka. (Putevoditel` po vy`stavke). 1920. (Exhibition of Culture of the Peoples of the Orient. (Exhibition Guide). Kazan.

<sup>39</sup> Vy`stavka kul`turny` narodov Vostoka. (Putevoditel` po vy`stavke). 1920. (Exhibition of Culture of the Peoples of the Orient. (Exhibition Guide). Kazan.



“The peoples of the Muslim East” is the title of a description of the particular part of the exhibit, placed in the exhibition catalog.<sup>40</sup> B. V. Miller in the preface for the exhibition guide, mentioned the halls, showcases, and key exhibits, with short essays on the peoples of the Muslim East - Sart, Uzbek, Turkmen, Kyrgyz, Persians, the Ottoman Turks, and the Arabs. He gave a description of the lifestyle of the people of Asia while paying attention to anthropology, language, traditional works and crafts, etc. In the structure of the essays, he follows the ideas and approaches that had developed in Oriental science by the 1910s.

The mentioned “Muslim” department of the exhibition was called “Central Asian”, which was closer to the understanding of the contemporary visitor. The Department presented 203 items organized in 11 display cases, with billboards on the walls, and a central display cabinet; models of yurts gave an idea of a traditional home, and mannequins dressed in traditional clothes helped to present the appearance of Asian inhabitants. There were carpets, samples of copper, bronze and earthenware, and weapons. The background for some of the exhibits were Central Asian fabrics hung along the walls - wool and silk, from Kokand, Darvaz, or Bukhara; on top of that samples of cotton and thread, silk, and dyes for dyeing fabrics were shown in the showcases.

The guide describes the room of the “Central Asian Department”, offering to start the tour “along the wall to the right of the entrance”. As can be seen from the description, the exhibition was dominated by artifacts of “Central Asian and Persian” origin. However, there are “all-Caucasian costume”, as well as a Bashkir bow, a Bashkir quiver with arrows. A model of a Kirghiz Yurt and a mannequin of “a Kirghiz in a dressing gown with a malachai on his head and a whip in his hand; two saddles on the floor on both of his sides” were also present. Items related to the culture of the Arabs are not numerous and were presented in the last showcase of the Department.

In his short article “Art at the exhibition of the culture of the peoples of the East”, Boris Denike gave a brief overview of the items that could be considered to be monuments of art. Having set himself

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<sup>40</sup> Vy`stavka kul`turny` narodov Vostoka. (Putevoditel` po vy`stavke). 1920. (Exhibition of Culture of the Peoples of the Orient. (Exhibition Guide). Kazan.

on the task of “highlighting... the artistically valuable among the exhibits,” he rightly noted the tiles from Bulgar, “which have a close connection with Central Asian and Persian ceramics, with their amazing harmony of blue, turquoise-green and blue tones;” he emphasized the ornaments of Sart and Kyrgyz jewelry adornments, which “add a new note to the picture of Oriental ornaments,” and mentioned the beauty of Persian shields and helmets.<sup>41</sup>

The work on collecting material and organizing the exhibition lasted only a little more than a month but was crowned with great success: as Sharaf notes, “by September 28, it was already possible to open the Tatar, Volga Bulgars’, Numismatic, Book and Central Asian departments of the exhibition in honor of the delegates of the First Congress of the Tatar SS Republic. The opening ceremony was attended by all the delegates of the Congress, members of the newly elected CEC and the Council of People’s Commissars of the Tatar Republic, and representatives of various organizations. A week later, the departments of small peoples of the Volga region and foreign peoples of Siberia were opened, and finally, a week later, the Chinese Department.”<sup>42</sup> During the first month of the exhibition it had more than 10,000 visitors. Lectures and concerts were organized for the public.<sup>43</sup> Due to the growing interest in the exhibition, the Commission extended its duration until mid-January 1921. In total, the exhibition was visited by more than 20,000 people.<sup>44</sup>

<sup>41</sup> Vy`stavka kul`turny` narodov Vostoka. (Putevoditel` po vy`stavke). 1920. (Exhibition of Culture of the Peoples of the Orient. (Exhibition Guide). Kazan.

<sup>42</sup> Vy`stavka kul`turny` narodov Vostoka. (Putevoditel` po vy`stavke). 1920. (Exhibition of Culture of the Peoples of the Orient. (Exhibition Guide). Kazan.

<sup>43</sup> “It was decided to give a series of lectures in connection with the organization of the Museum and exhibition of the peoples of the Orient. Ask the following people to read lectures on Sunday and Friday: Said-Galeev, Mansurov, Mukhutdinova, ... 2nd series of lectures ask the following people to read in different specialties: on “The ancient Bulgars” ask Hudyakov and Smolin, on the history of the Tatars A.G. Gubaidullina, on the Ethnography of the Tatars and “the Great culture of the East” by B. F. Adler, anthropology of Tatars, to include in the Ethnography of the Tatars, on the Ethnography and history of Chuvash – Nicholsky, on the Ethnography of Cheremis - Emelyanov, on the Ethnography of Mordovians M.E. Evseyev and Kuzmin, on Ethnography of Votyaks - Mikheev, on Central Asia and Persia - B.V. Miller, ... on the Siberian Turks - N.F. Katanov, on China - Katanov and S.E. Malov, ... on the art of the East - B.P. Denike, “Great religions of the East” N.F. Katanov, on the history of colonization N.N. Firsov. In the upcoming ethnographic concerts, it was decided to attract t. Gabishev”. Minutes of the meeting held at October 5, 1920. GA RT. D. 11. L. 29-31.

<sup>44</sup> Sinicyna K.R. “Kazanskij muzejnyj vestnik”. 1920-1924 gg. (“Kazan Museum Bulletin”, 1920-1924). Kazan: Izdatel`stvo Kazanskogo universiteta, 1963.

We tried to trace the provenance and further use of some items of the Museum of the Orient, which now adorn the collection of the largest museum of the Republic of Tatarstan.

The minute of September 30, 1920, recorded a decision to purchase several items from M. Kazakov, among which was the “Kaaba veil”, estimated at 5,000 rubles (Figure 28.7.). Fragment of the Kaaba veil named *kiswa*, a memorial relic of the Muslim pilgrimage, was kept in the family of the Kazan merchant of the 1<sup>st</sup> Guild, hereditary honorary citizen of Kazan Muhammad-Shakir Kazakov (1844-1932).<sup>45</sup> He also offered the Museum several photos of Holy places, which was also added to the Museum’s collection. Together with the *kiswa* fragment, these photos are priceless relics brought from the Hajj by representatives of the Kazakov family, who belonged to the educated and wealthy elite of the Tatar-Muslims of the second half of the 19<sup>th</sup> century. All the wealth of the Kazakov was nationalized, and, according to the memoirs of the descendants of the family, things left in the family and stored in a few chests, helped out in difficult times.<sup>46</sup>

A fragment of the Kaaba cover took its place at the exhibition; as the guide indicated, “on the table rests a wooden foldable stand for books No. 198, and framed under glass is a piece of black cloth No. 199, which covered a Muslims’ worship place in Makkah, “the Kaaba.”<sup>47</sup> Restrictions on religion affected the fate of this item, which later was lost in the Tatar part of the Central Museum collection. In 2018, it was found among Tatar embroidery pieces, and a thorough search in the Museum’s documents allowed us to re-attribute and date it. Characteristics of textile and inscriptions are identical to the cover stored in the Nasser D. Khalili Collection of Islamic art (London)<sup>48</sup>, and allow us to date this fragment to the second half of the 19<sup>th</sup> century. This fragment of the *kiswa* was the second in the collection of the National Museum; the significance of these artifacts is also determined by the fact that other museums in Russia do not possess such relics.

<sup>45</sup> It is known, in particular, that Mukhammad-Shakir Kazakov sent his eldest son Mukhammad-Rahim to Mecca to make a pilgrimage (Gubajdullin 1978, 212).

<sup>46</sup> Gubajdullin, “S. Kazakovy”. (The Kazakov’s). *E’xo vekov*. 2 (2004): 204-216.

<sup>47</sup> Vy’stavka kul’tury narodov Vostoka. (Putevoditel’ po vy’stavke). 1920. (Exhibition of Culture of the Peoples of the Orient. (Exhibition Guide). Kazan.

<sup>48</sup> *Zemnoe iskusstvo, nebesnaya krasota. Iskusstvoislama*. (Earthly art, heavenly beauty. The Art of Islam). St. Petersburg: Slavia, 2000.

In Russian and Turkish museums, one can find interesting analogues of a rectangular tablecloth sewn from the wool broadcloth of several colors (Figure 28.8).<sup>49</sup> The Turkish tablecloth (NMRT KP-10104) purchased in 1920 from the E. F. Budde<sup>50</sup> family is made of figured pieces of red, black, and blue cloth and decorated with multicolored silk with chain stitch embroidery. In technique and motifs it is adjacent to a group of late Ottoman embroideries from the National Palaces collection (Istanbul), and Turkish embroideries in the State Museum of Oriental art (Moscow). All of them are decorated with multicolored chain stitch embroidery on stripes of colored cloth, use Tugra and flower garlands motifs.

In the exhibition catalog, which was mentioned above, there are records of the purchase of several “Turkish shawls”, “Turkish dagger”, “Turkish jewelry”, which is not surprising: the road of the Hajj, which annually sent dozens of Muslim Tatars, passed through Constantinople, and the city was also a partner in trade and cultural contacts. Connections with Turkey can be traced in other items of the Museum of the Orient. These are several brass clichés for printing amulets/talismans purchased for the Museum from Galeev. One of the clichés (NMRT KP-10227/57) has a magic square in the center, the numbers inside of which represent the letters (jadval), and on the four sides of the square are written the names of four angels: Jibril, Israfil, Azrael, and Mikail<sup>51</sup> (Figure 28.9.). Several Tatar seals and Muslim amulets were purchased from Professor Vysotsky and imam Galeev. The practice of making and using them also connects Tatar culture, in particular, with the Ottoman traditions. As part of the collection of Leon O. Sickler, the Museum received 112 Tatar seals with inscriptions on Arabic letters. The characteristic shape is an oval double-sided seal, which was worn on a chain. The inscription on one side bears the name “Muhammad-Wafa bin Ghataullah”, on

<sup>49</sup> Kullanda M.V. *Xudozhestvennyj tekstil` Osmanskoj imperii 16 – nachala 20 vv.* Sobranie Gosudarstvennogo muzeya Vostoka. (Artistic textiles of the Ottoman Empire at 16<sup>th</sup> - early 20<sup>th</sup> centuries. Collection of the State Museum of the Orient). Moscow, 2007.

<sup>50</sup> Evgeny Budde, Professor of the Eastern Pedagogical Institute of Kazan State University, was a corresponding member of the St. Petersburg Academy of Sciences, Department of Russian language and literature. According to Memorial Foundation, he was arrested on July 16, 1931. He died on July 31, 1931 in Kazan. (Biographical dictionary ' 1904, 41-45).

<sup>51</sup> A similar artifact is in the collection of the British Museum. (Porter 2017, Cat. A123).

the reverse side - "V. G. Ahmadullin" (NMRT KP-10224/75, Figure 28.10.).

The silver case for the Quranic texts or prayers (NMRT KP-10222/2) also comes from the collection of Sickler. It is a rather large (13,3x13,3x1,9 cm) square box with a lid, the outer surface of which is decorated with an engraved ornament in the form of stems with leaves and six-petaled flowers, with inscriptions and five carnelians. In the upper part of the lid is placed Basmala, in the center - the Names of God (Beautiful Names of God): Ya, Kafi, Ya, Fattah, Ya, Ghani, Ya, Razzak. The year 1846 is read at the bottom (Figure 28.11.).

One of the rarest editions of the Quran was purchased on October 7, 1920, from Takanaev<sup>52</sup> for 25,000 rubles. This is a phototypic edition of the famous Samarkand Kufic Quran (Figure 28.12.), rewritten in the first quarter of the 8<sup>th</sup> century - the so-called Quran of Uthman (NMRT KP-23732/160). A facsimile of the drawing of the manuscript, made by Russian orientalist S. I. Pisarev, was published in 1905 in St. Petersburg with the assistance of the St. Petersburg Archaeological Institute. A limited edition was printed in 50 copies, of which only a few have survived, stored in well-known collections in Russia and abroad.<sup>53</sup>

The basis of the Museum's Central Asian collection was also formed from the items collected for the Museum of the Orient. Thus, now it is decorated with two suzani coverlets. One of them (NM RT KP-10086/10, Figure 28.13.) was purchased from Mullah Salih Galeev.<sup>54</sup> The rich ornamental vocabulary of Bukhara embroidery is also evidenced by the festive tablecloth-dastarkhan (NMRT KP-10080), sewn from silk taffeta and decorated with chain stitch embroidery (Figure 28.14.). It was purchased from the famous

<sup>52</sup> No initials are listed in the receipt book. Presumably, Khalil Khabibullovich Takanaev, who lived in St. Petersburg before the revolution, was exiled to Kazan, where he died.

<sup>53</sup> Two copies are kept in the State Museum of the History of Religion in St. Petersburg, one in the St. Petersburg Friday Mosque, the Central Administration of Muslims of Russia, the Columbia University Library, the Museum of Islamic Civilization in Sharjah, and the State Museum of Timurid History in Tashkent.

<sup>54</sup> Salih Mukhamedzhanovich Galeev lived in the New Tatar settlement of Kazan; he repeatedly visited the countries of the East (Gubajdullina M. Kolleksiya S. Galeeva. (The S.Galeev's Collection). *Kazanskiy muzejnyj vestnik*. (Special'nyj vy'pusk, posvyashhennyj narodam Vostoka). 1-2 (1921): 84-87).

Kazan merchant A. Asimov<sup>55</sup> with the note “Bukhara. Sarts.” From the Apanaev family,<sup>56</sup> comes the Bukhara men’s belt decorated with a metal buckle with turquoise and carnelian (NMRT KP-10513, Figure 28.15.). Traditional robe clothing made of silk satin (NMRT KP-10114/1, Figure 28.16.) came from Khamitova with the mark “Turkestan. Sarts”. Well-presented are traditional skullcaps – quilted hand embroidered brocade (RT KP-10142), velvet (RT KP-10083/2) and silk (RT KP-10083/1 - “Sart kalapush, silk embroidered” from Yunusova) (Figure 28.17.-28.19.). Bruno Adler, describing Tatar men’s headdresses, noted “at the same time Kazan Tatars wear Kyrgyz and especially Sart skullcaps with a pointed top, sewn from 4-6 wedges, embroidered with silks and soft. These headdresses are worn under a fur cap, and previously the bottom of the fur cap was often embroidered with pearls, turquoise, etc.”<sup>57</sup> The Museum’s stands displayed a chashembend, a traditional piece of women’s clothing made of horsehair for Muslim women in Central Asia, designed to cover their faces when going out (NMRT KP-10086/9, Figure 28.20.). The culture of the peoples of Central Asia was represented by household utensils made of different materials, among them an interesting container (basket) made of vegetable fiber (NMRT KP-10135/32, Figure 28.21.), green glazed ceramic jug from Tashkent.

The collection of the National Museum of the Republic of Tatarstan now contains a small collection of traditional Iranian handicrafts, some of which also come from the Museum of the Orient. An interesting piece of traditional stone carving is a marble dish (tray?) (NMRT KP-10119, ill. 22), which came from Yunusov family.<sup>58</sup>

<sup>55</sup> Abdul-Kadyr Azimov is a well-known Kazan entrepreneur and industrialist, a representative of one of the oldest and most famous merchant families in Kazan. The founder was Mustafa Azimov (1780-1865), merchant of the 1st Guild, founder of several factories. His son, Murtaza Azimov (1819 -1887), merchant of the 1st Guild, honorary citizen of the city. At his expense, the Asimov mosque (1887-1890) was built now presenting a remarkable example of Tatar architecture of the 19th century, and a madrasah attached to it. The sons of M. M. Azimov, Muhammad and Abdul-Kadyr, continued to engage in industrial production at the beginning of the 20th century.

<sup>56</sup> The Apanayevs are a family of Kazan entrepreneurs, landowners, public and religious figures, well known as merchants since 18<sup>th</sup> century. In the early 1920s, several Apanaev families lived in Kazan.

<sup>57</sup> Adler B.F. “Kollekciya Siklera”. *Kazanskij muzejnyj vestnik*. 2 (1922): 35-47.

<sup>58</sup> The Yunusovs are famous Kazan merchants and entrepreneurs, public figures, philanthropists, and one of the richest merchant dynasties in Kazan. The Yunusovs’ activities were connected with the work of the Tatar town hall, the construction of

Several items illustrate the development of the art of toreutics, namely several brass vessels with inlay and blackening. Among them is a washing basin (NMRT KP-10094/3, ill. 23). The kalamkar, purchased from the famous Kazan collector Korovin, allows us to imagine the character of Persian woodblock printed textile art with scenes and paisley pattern (NMRT KP-10085/2, ill. 24). Especially remarkable is a sample (probably part of a pillow case) with multicolored embroidery of floral ornament (NMRT KP-10152/9, ill. 25).

The collection of coins purchased from Professor Nikolay Katanov significantly expanded the collection of Oriental numismatics of the Kazan Museum. The account dated September 3, 1920, gives a list of khans with places of minting and the number of coins - 891 silver coins (Figure 28.26.), to which "354 copper coins of the Golden Horde are attached for free." The scholar accompanied each coin with attribution cards (Figure 28.27.). These documents, which are carefully preserved by the Museum, remain an invaluable source for researchers to this day.

## 6. Conclusion

The Museum of the Orient was for the Tatars, to a large extent, another opportunity to preserve their own roots, culture, and traditions, part of which was an indissoluble centuries-old connection with the Muslim peoples of the Orient. This connection was embodied primarily in a single religious tradition, a single writing (Arabic script), and written and literary culture. Tatar culture developed with a thousand-year-old Arabic script tradition that was alive until the 1920s. The Tatar printed books in Arabic script (in between 19<sup>th</sup> century - 1930) are also important for their educational role for the Muslim peoples of Central Asia. However, in the period of 1927-1939, the Tatars used Latin letters ("yanalif"), and since 1939, the Tatar script became Cyrillic.

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mosques, book publishing, trade, and various industries: leather, soap, paper, and cotton spinning. The surname is reflected in the common names of city attractions: Yunusovskaya square, Yunusovskaya mosque. Perhaps we are talking about the family of Abdulkarim Iskhakovich Yunusov (1853-1928), a Kazan merchant of the 2nd Guild, a hereditary honorary citizen. He graduated from al-Azhar University in Cairo. He is known for his charity work: he built a mosque in the Mamadysh district (1899), and gave a two-story brick house to the Muslim charity society (1887).

What was the fate of the collections acquired for the Museum of the Orient? A separate building was not provided for the Museum, as was originally planned. The change in the vector of Museum development did not help preserve the team of like-minded people, scattering almost all the founders and participants of the Museum in different directions. That the idea of the Museum of the Orient had not been fully implemented seems to us to be closely linked with the fate of its initiators and collectors, most of whom were victims of severe famine and repression.

1922 was a turning point for those who were involved in the creation of the Oriental Museum in Kazan. Bruno Adler went on a long business trip abroad; B. V. Miller and B. P. Denike moved to Moscow. In 1922, the outstanding Turkologist Nikolay Katanov died of a difficult life and diseases, and Professor Vysotsky passed away. Following this, in 1925, the ethnographer Maryam Gubaidullina left Kazan, and in 1926 Mikhail Khudyakov left for Leningrad. The art historian A. M. Mironov who continued to work at Central Museum of the Tatar Republic at the end of 1920s went to Tashkent. Galimzyan Sharaf, who also remained an employee of the Museum, was repressed in 1937.

In the same year, 1922, the Oriental collections were transferred to the Central Museum of the Tatar Republic, and dissolved in its collection. They were reallocated to different departments – ethnographic, numismatic, etc., as per the notes on the cover of the Catalog (inventory) of the Museum of the Orient. Currently dispersed in various sections of the National Museum of the Republic of Tatarstan - “Numismatics”, “Archeology”, “Peoples of the world. Fabrics”, “Peoples of the Volga Region. Fabrics”, “Handwritten and rare book” and other collections – the artifacts of the “Central Asian Department” of the 1920<sup>th</sup>-year Exhibition are still waiting for their researchers.



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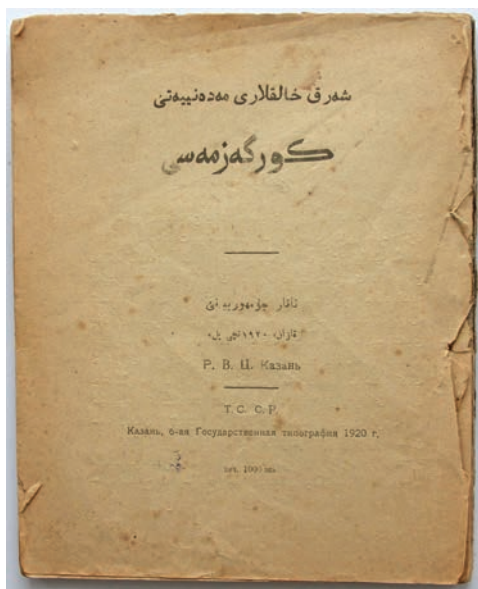
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## Figures



**Figure 28.1.** Guide of the Exhibition on the Culture of the peoples of the Orient. Kazan, 1920.



**Figure 28.2.** Guide of the Exhibition on the Culture of the peoples of the Orient. (In Tatar language, Arabic script). Kazan, 1920.



Figure 28.3. The Exhibition in the geographical cabinet of Kazan University. 1920.



Figure 28.4. Manuscript page. Illustration from the exhibition guide.



Figure 28.5. "Kazan Museum Bulletin A special issue devoted to the peoples of the East." 1921.

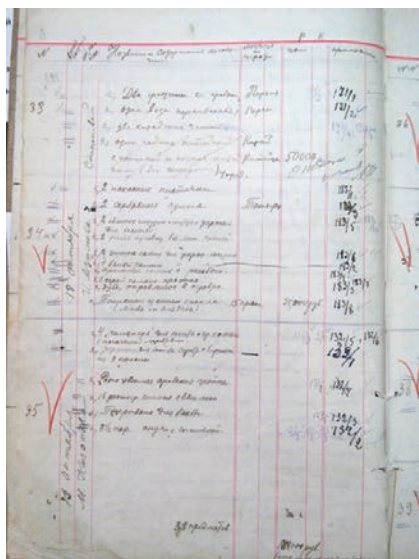


Figure 28.6. Catalog ue (inventory) of the Museum of the Orient. Archive of the National Museum of the Republic of Tatarstan.



**Figure 28.7.** A Kiswa fragment. 65 x 43 cm. Silk. Egypt (Cairo), 19<sup>th</sup> century. National Museum of the Republic of Tatarstan.



**Figure 28.8.** Tablecloth. 160 x 120 cm. Wool (felt), embroidery with chain stitch. Ottoman Empire, 19<sup>th</sup> century. National Museum of the Republic of Tatarstan.



**Figure 28.9.** Amulet seal inscribed with a magic square with the names of the four angels on each side. Brass. Diameter 5.4 cm. 19<sup>th</sup> century. National Museum of the Republic of Tatarstan.



**Figure 28.10.** Seal. 2.5x2.1x0.3 cm. Silver, engraved. National Museum of the Republic of Tatarstan.



Figure 28.11. Case. 13.3x13.3x1.9 cm. Silver, engraving. 1846. National Museum of the Republic of Tatarstan.

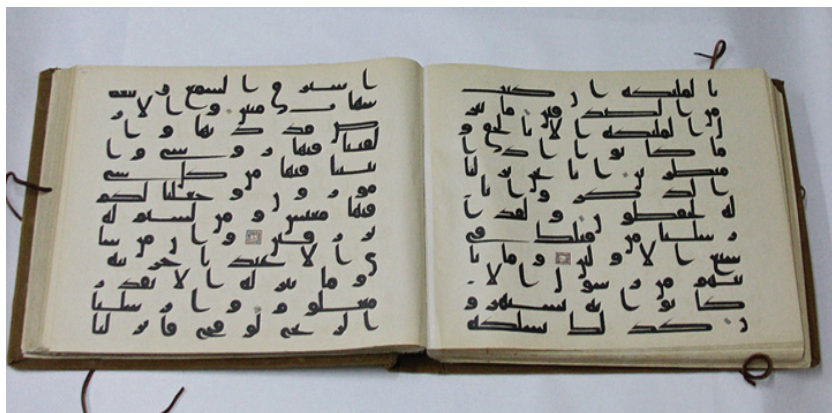


Figure 28.12. Phototype edition of the Quran of Uthman. St. Petersburg, 1905. National Museum of the Republic of Tatarstan.





**Figure 28.13.** The *suzane* coverlet. 180x231 cm. Cotton, silk, embroidery. The second half of the 19<sup>th</sup> century. Bukhara. National Museum of the Republic of Tatarstan.



**Figure 28.14.** Dastarkhan - festive tablecloth. 150x200 cm. Taffeta, silk threads, embroidery with chain stitch. Late 19<sup>th</sup> – early 20<sup>th</sup> century. Bukhara. National Museum of the Republic of Tatarstan.



**Figure 28.15.** Men's belt. 9.3x108 cm. Fabric, metal, turquoise, carnelian, embroidery. The end of 19<sup>th</sup> century - early 20<sup>th</sup> century. National Museum of the Republic of Tatarstan.



**Figure 28.16.** Chapan outerwear. Satin, cotton. The second half of the 19<sup>th</sup> century. Central Asia. National Museum of the Republic of Tatarstan.



**Figure 28.17.** Tyubetyka skullcap - a men's headdress. The end of 19<sup>th</sup> - beginning of 20<sup>th</sup> century. National Museum of the Republic of Tatarstan.



**Figure 28.18.** Tyubetyka skullcap - a men's headdress, blue and purple. The end of 19<sup>th</sup> - beginning of 20<sup>th</sup> century. National Museum of the Republic of Tatarstan.



**Figure 28.19.** Tyubetyka skullcap - a men's headdress, blue and brown. The end of 19<sup>th</sup> - beginning of 20<sup>th</sup> century. National Museum of the Republic of Tatarstan.



**Figure 28.20.** Chashembend - women's veil to cover the face. 71x45 cm. Horsehair. The end of the 19<sup>th</sup> century. Bukhara. National Museum of the Republic of Tatarstan.



**Figure 28.21.** Vessel. Fiber. The end of the 19<sup>th</sup> century. Central Asia. National Museum of the Republic of Tatarstan.



**Figure 28.22.** A Marble Dish. Diameter 39.3 cm; High 5.1 cm. Iran. National Museum of the Republic of Tatarstan.



**Figure 28.23.** Hand wash basin. Diameter 20 cm, height 8 cm. Brass, engraving, blackening. National Museum of the Republic of Tatarstan.



**Figure 28.24.** Kalamkar. 138x146 cm. Cotton, printed. The end of the 19<sup>th</sup> century. Iran. National Museum of the Republic of Tatarstan.



**Figure 28.25.** A fragment of embroidered fabric. 77x64 cm. Cotton, silk. The later half of the 19<sup>th</sup> century. Iran. National Museum of the Republic of Tatarstan.



**Figure 28.26.** Dirham. Ulus Jochi. Janibek Khan. Khorezm. 753 / 1352-1353. Silver. National Museum of the Republic of Tatarstan.



**Figure 28.27.** N.F. Katanov's attribution note of the dirham (Figure 28.26.).