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SVETLANA GORSHENINA

GALINA PUGACHENKOVA'S ARCHIVES IN OPEN ACCESS

*This article provides a brief description of the contribution of Academician Galina Anatolyevna Pugachenkova in the development of the humanities in Uzbekistan and neighbouring Soviet republics. Demonstrating a kind of universalism for Central Asian studies that was still possible in her time, she covered many themes in the history of ancient and medieval archaeology and art in Central Asia. Today, whatever the topic, any researcher will certainly come across the works of Pugachenkova. In an effort to supplement her published works with unpublished documents, the international observatory **Alerte Heritage** has created a virtual archive of G. A. Pugachenkova's work. This Open Access internet archive was opened on 16 May, 2020 (<http://pugachenkova.net>).*

Key words: archaeology, art history, history of architecture, digitalization, online resources.

Her Work and the Range of Research

GALINA ANATOLYEVNA PUGACHENKOVA (1915–2007) is considered as one of the founders of Ancient and Medieval Archaeology and Art History of Central Asia. Being one of the few women academicians of the Academy of Sciences of Uzbekistan, she played a leading role in the development of Soviet archaeology, history of art and architecture of Central Asia. She also made a significant contribution to the preservation and restoration of architectural monuments of the region and strove for the creation of a register of preserved cultural heritage sites and promoted their popularity worldwide.

After graduating from the Central Asian Industrial Institute in 1937, G. A. Pugachenkova did not become an architect, but instead choose to study the ancient and medieval architecture in Central Asia. However, many ancient architectural constructions were only available for study in the context of archaeological work. Her meeting with Mikhail Yevgenievich Masson, who became her future husband, and whose students and younger colleagues called the “patriarch of archaeology,” predetermined her destiny. Mastering archaeological science during the excavations of the South Turkmenistan Archaeological Complex Expedition (*YuTAKE*), Pugachenkova, who later became the head of her architectural unit, maintained a major focus on the study of ancient and medieval architecture.

This topic became the basis of her doctoral dissertation “The Ways of Development of the Architecture of Southern Turkmenistan in the Era of Slavery and Feudalism”. The strength of this work, in addition to excavating an impressive number of architectural

monuments, was the analysis of developmental trends for various types of architectural structures. These ranged from palaces and fortresses, to mausoleums and mosques. She also proposed graphic reconstructions of the greatest monuments, in particular, the Parthian complex of Old and New Nisa.

The theme of Timurid architecture, understood in its broadest sense — from majestic palaces and religious buildings to legendary gardens — became one of the most important subjects of her research. She combined architectural analysis, reconstruction of the historical context, a symbolic reading of architectural forms and park spaces, with recommendations for the protection and restoration of sites. Later, she initiated the work of a group of specialists in publishing several volumes of the “Corpus of Architectural Monuments of Uzbekistan,” the full publication of which is still pending.

Her desire to reconstruct the appearance of architectural structures — often discovered only fragmentarily during archaeological excavations or poorly preserved on the surface — led her to analyse the medieval book miniatures, which provided a key to understanding the structures of forgotten architectural forms. Later, the study of numerous collections of oriental miniatures in various libraries and museums around the world, and the creation of detailed catalogues of miniatures preserved in Uzbekistan, allowed her to conclude that there was a special Central Asian school of painting during the Middle Ages.

Participation in archaeological excavations led her to study fine art antiquities, including numismatics. Sensational finds, such as the discovery of Hellenistic rhytons (conical drinking vessels) and sculptures in Old Nisa, resulted in a detailed study of iconography.



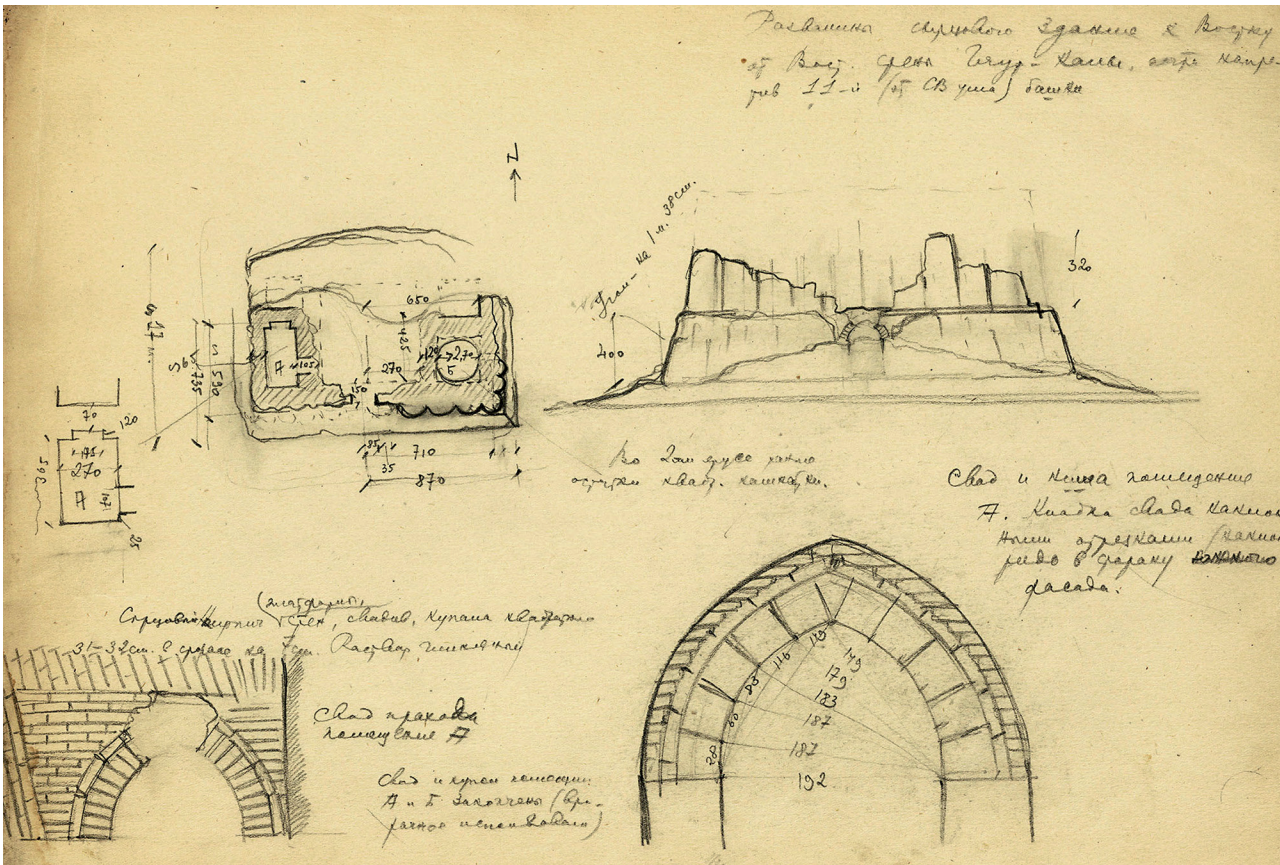
M.E. Masson (center), G.A. Pugachenkova (right). During expeditionary works of YuTAKE. Detachment No. 7. Meana, in front of the entrance to the tomb of Abu Said Abu'l Khair, 1949. Folder 272 of Pugachenkova's Archive

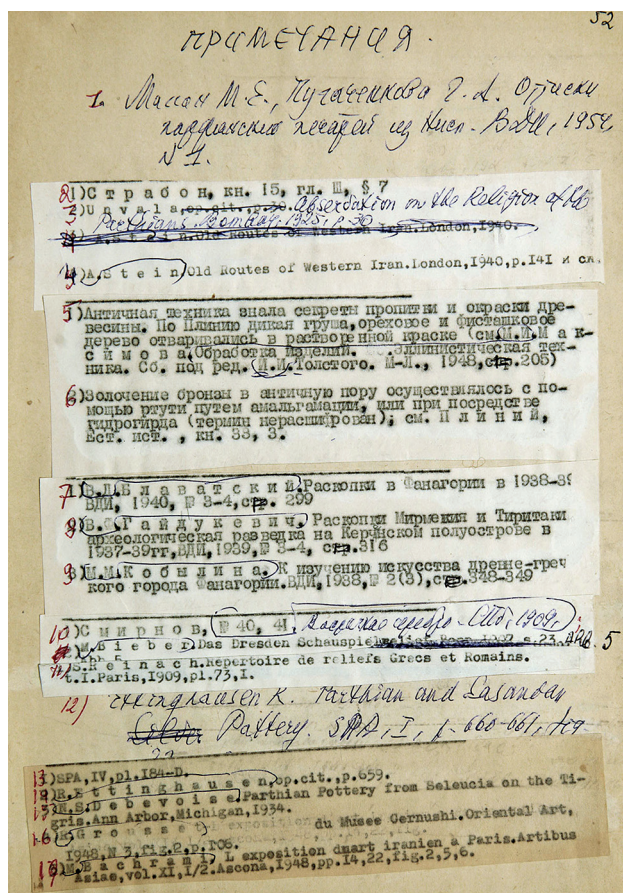
Pugachenkova understood that in order to analyse these archaeological artifacts, it was necessary to use the concepts of art history.

Gradually, Pugachenkova determined her researcher's creed: the study of ancient art using the methods of archaeology. In 1960, in order to implement this creed, she initiated the Uzbekistan Art Expedition (*UzIsKE*), which was mainly focused on studies of the Hellenistic cultures of the region. In particular, her discoveries on the sites of Khalchayan and Dalverzin-tepe, which are the most important monuments of the Greco-Bactrian and Kushan periods, allowed her to formulate new theories on the complex genesis of local cultures. Studying the entire collection of excavated materials, which included the remains of architectural structures, coins, jewellery, sculptures and paintings, gave her the opportunity to speak about the syncretic nature of these works, which, having Central Asian roots, absorbed the trends of various types of Hellenistic culture from Parthia to Gandhara.

These discoveries were correlated with the main tasks of Soviet archaeology, which aimed to provide tangible evidence of the existence of important local

civilizations in Central Asia, more or less free from foreign influence. The official objective was to create their own national history for each republic, thus, fitting into the modern territorial framework of Soviet Central Asia. It was in this precise context of Soviet state-building that Pugachenkova, together with her closest colleague, a brilliant art historian, Lazar Izraelovich Rempel, prepared the *History of Art of Uzbekistan*. This book, which corresponded to the political demands of the time, received the Khamza State Award for the Uzbek SSR, but faced harsh criticism outside Uzbekistan for its "Uzbek centrality." However, being fully engaged in her research, Pugachenkova learned to take into account the current situation in order to receive the financial resources and political support that was necessary for the advancement of scientific activity. At the same time, many of her studies as reflected in the books *The Art of Turkmenistan*, *The Art of Afghanistan*, and *The Art of Bactria from the Kushan Era*, went beyond the borders of Uzbekistan. It seems to me that Pugachenkova's most important contribution to science was her ability to summarize research, synthesising numerous scattered facts into a single coherent historical picture. Thus, the problem





A page from a typewritten copy of the article
The Artistic Significance of Rhytons from Staraya Nisa
 with personal editorial marks by G. A. Pugachenkova.
 Folder 128 of Pugachenkova's Archive

photographs date back to the early 20th century, the main array of documents date from the early 1940s to the early 2000s, when Pugachenkova was in the midst of her professional career. Here, the future researcher will find documents to reconstruct the chronology of her life and social environment, and the scientific and political context of her work.

The geography of the documents covers a large part of the region which is now called Central Asia. They range from Iran and Afghanistan to the southern area of the former Soviet Central Asian republics. The largest number of documents relates to Uzbekistan, Turkmenistan and Afghanistan. A small part of them cover Russia and Western Europe, where Pugachenkova was a frequent guest at various conferences, or where she was regularly invited to deliver lectures.

As for the issues covered, they have a wide chronological range – from antiquity to the present. The archives are as diverse as Pugachenkova's activity. They include information on Central Asian medieval miniatures, the architecture of Uzbekistan, Turkmenistan

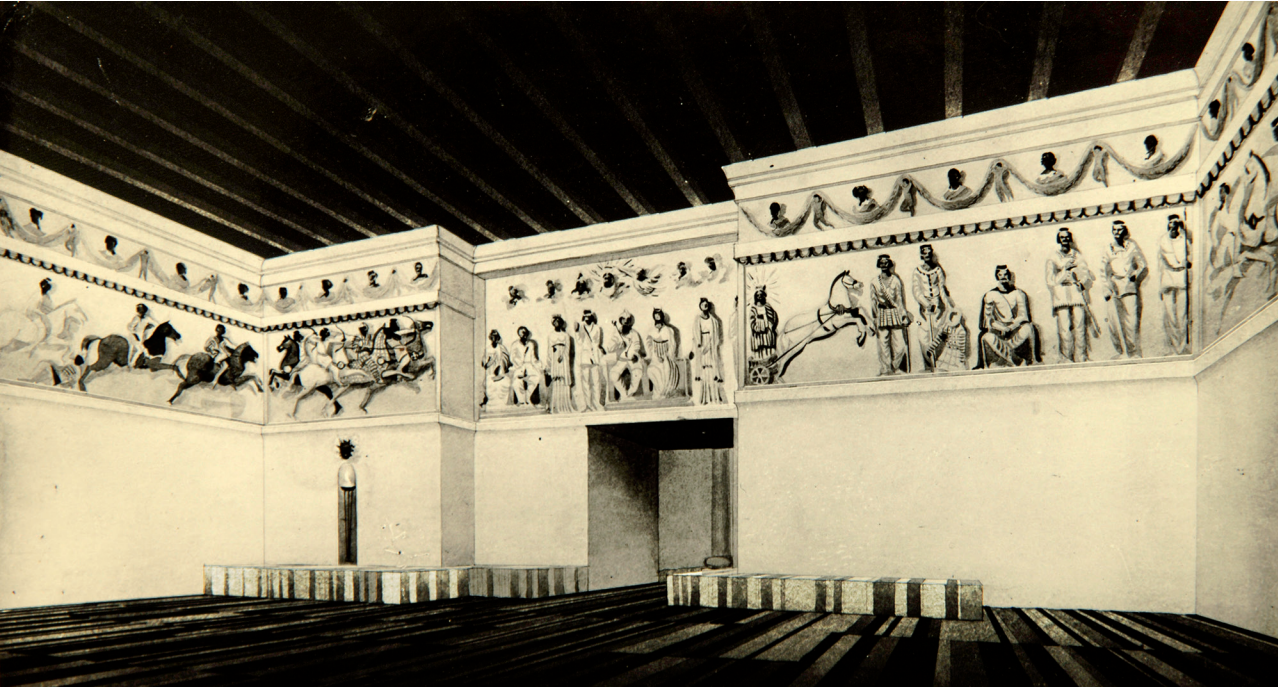
and Afghanistan, numismatics, and the sculpture of the Kushan kingdom; as well as documents on the challenges of protection and restoration of archaeological sites.

In addition, her scholarly research is presented not just in her final publications, but also in a whole array of documents which make it possible to trace the chain of books and articles. An analysis of bibliographical extracts, abstracts of predecessors' publications, drafts, field diaries, original manuscripts, their typewritten and final copies with the author's revision, as well as reviews and responses to them, will provide an extensive and dynamic vision of the entire internal laboratory of Pugachenkova-as-scholar, who was both an art critic and a historian of architecture, and to a lesser extent, an archaeologist. It was precisely at the crossroads of these disciplines that she succeeded in creating her own fundamental interdisciplinary work, which was reflected in her archives.

The archives also provide important materials for understanding the structure of science in Soviet Uzbekistan, when Pugachenkova occupied one of the central positions in the scientific hierarchy of the Republic. The archive contains extensive business and private correspondence; fragments of Pugachenkova's personal diaries, which she kept fairly regularly throughout her life; field diaries, which include scientific notes from excavations with personal assessments and comments; daily routines of her expeditions, which help to explain the organization of work and everyday life; notes that seem more like protests against the substandard restoration of monuments; proposals for the reorganization of archaeological research in Uzbekistan, etc. All these documents reconstruct context, showing the figure of Pugachenkova and her place in the history of Soviet science. They also contribute to a deeper understanding of Soviet life, from the point of view of a narrow circle of intellectual elites, the "makers" of historical knowledge. In this sense, these archives capture a real moment in Soviet science.

These archives also contain important original visual materials, which are incomparably better than most of the published works. There is no doubt that these give future researchers the opportunity to better understand her material and to reproduce it in higher quality in future studies. There is also many unpublished photographs, drawings, and plans. Of particular importance is the documentation related to architectural monuments that have either been destroyed, or poorly restored. Equally significant are her numerous recommendations on the protection of monuments, which remain valid today.

Of course, when working with digital documents, there will no longer be that special "spirit of the archive" that is so familiar to all researchers. There will



Khalchayan. Reception hall of the palace. 1st cent. AD. Graphic reconstruction by G. A. Pugachenkova, 1969.
Folder 338 of Pugachenkova's Archive

no longer be the distinct smell of old paper, fingers that turn black from the dust of long ago, pages yellowed and brittle over time, the physical burden of huge albums of photographs and drawings, the fear of opening large plans and maps and not losing the small pictures of coins, sorting out images from film negatives, etc. Instead, the archives will be available to a much broader group of people. It will be easier to “run through” it in order to understand its structure and content, to quickly “fish out” the necessary documents, which will always be available and can be revisited repeatedly. The quarantine situation related to the COVID-19 pandemic only emphasizes the need for this kind of virtual resource.

The Rescue of the Archives and the Prospects of Further Development of the Project

The fate of Pugachenkova's archives was not tragic, especially if one compares them, for example, to the archives of her closest associate Lazar Izrailevich Rempel, some of which burned in a fire at his Moscow dacha. For several reasons, Pugachenkova's archives were not transferred to the Central State Archives of the Republic of Uzbekistan after her death (although the Central State Archives of the Republic of Uzbekistan is the place where Pugachenkova transferred the archives of her husband M. E. Masson). Instead, her vast materials remained in the family of her eldest son, Rostislav Olegovich Sosnovsky, who persistent-

ly, but unsuccessfully, offered them to various specialized institutions in Uzbekistan. Meanwhile, the storage conditions of the archives worsened, as many in the media wrote about the poor condition of the house on Mironshokh Street. In recent years, the bulk of the archives was stored in the hallway of the house. Individual documents, especially photographs, continued to occupy their place on the shelves of numerous bookcases in the Pugachenkova home office. Sosnovsky tried to obtain official status as a “memorial office,” for the location, but failed in his attempts.

The library of Pugachenkova and Masson met a much more tragic fate. It has already been irretrievably swallowed up by the second-hand book market of Uzbekistan and in a legendary way it now lives only in the memory of several generations of their students, who spent a lot of time in the apartment of the professors' couple in the House of Specialists on the quay of the Ankhor Canal.

The Open Archives: The Galina Pugachenkova project was implemented as part of the *Cultural Emergency Response Program* of the Prince Claus Fund for Culture and Development of the Netherlands and the American Whiting Foundation, with the support of the Embassy of Switzerland in Uzbekistan. The costs were partially defrayed by the *Alerte Héritage* Observatory.

Together with the co-author of the project, Boris Chukhovich, we managed to create a team of highly professional specialists who, although stretching



**G. A. Pugachenkova and L. I. Rempel on the ruins of an ancient temple in the Garni fortress, Armenia, 1964.
Folder 330 of Pugachenkova's Archive**

from Tashkent and St. Petersburg to Montreal, Paris and Lausanne, were able to carry out an enormous amount of work in a fairly short time. It usually takes four to five years to implement such projects. We are therefore very grateful for the work of some key people. These include Enver Asanov and Nabikhan Utarbekov for the high-quality digitization and processing of a large volume of documents; Natalya and Vladimir Mikulitsky who provided a detailed description of the archives; and Aleksey Bartashevich who created a special computer program for the database.

Having acquired the archives in December 2018, we have so far managed to clean, organize, classify and fully digitize the documents from 342 folders (26,914 scanned files). In addition, a special program has been developed for a multi-level search of the information in the database, as well as the methodological basis for the description and presentation of the documents online. More than 7,500 documents have already been described in detail and uploaded to a virtual resource at <http://pugachenkova.net>.

By the end of 2020, we plan to fully complete our work on the archives descriptions and its introduction on the Internet.

Once the digitization and description of the documents is completed, the entire archives will be donated to the Central State Archives of the Republic of Uzbekistan. The agreement, approved by the *Alerte Héritage* Observatory and the Director of the Central State Archives of the Republic of Uzbekistan, Dilbar Zakhirova, is now pending final approval. After the completion of the project, Pugachenkova's paper archives will be merged with M.E. Masson's archives into a single collection.

Of course, these two collections of documents complement each other perfectly and it would be good, in theory, if they could be consulted for cross-referencing not only in the reading rooms of the Central State Archives of the Republic of Uzbekistan in Tashkent, but also for remote users on the open access archive we have created. But for now, unfortunately, the idea of digitizing and presenting Masson's



G.A. Pugachenkova and M.E. Masson in their apartment in the House of Specialists, Tashkent, 1977.
Folder 329 of Pugachenkova's Archive

collection on an online open archive is probably just a dream, although it would be good to see this as one of the goals among several strategies for the future development of Pugachenkova's virtual archives.

We plan further work on the Pugachenkova website. In addition to the archives, her published works will be available for download. Ninety-two publications have been digitized and collected as PDF files by Enver Asanov, and are in the library of the *Alerte Héritage* Observatory. We would also like to include in this archive about 2,000 additional photographs, which could be developed from negatives recently discovered by Pugachenkova's family. We hope that future users of the site will take the opportunity to share other documents related to her, such as letters, photographs, or publications.

In addition, we hope to organize an exhibition in Tashkent dedicated to G. A. Pugachenkova on the basis of her archives, as well as artifacts she discovered and objects from the home office that her son keeps as a memorial. We hope that the open archive of Galina

Anatolyevna Pugachenkova will serve as a pilot project to start such a work on other personal archives of scientists, writers, and cultural personalities of Uzbekistan.

Principles for the Use of these Archives

First of all, I would like to emphasize that access to all these documents will be constantly open and free for all online users without exception.

To date, the archives are located on a dedicated site, independent of any other structure. To date, this resource has been presented only in a Russian language version, primarily because the vast majority of the documents in Pugachenkova's archives are in Russian. However, a user can still get an idea of the resource by using Web Translator, Google Translate or any other automatic translation system: to do so, enter a link to the site in the translation panel, select the desired language, and then navigate to the address suggested by the translator. Thanks to the support of



G. A. Pugachenkova with a gold necklace from the treasure discovered in 1972 in Dalverzin-tepe, Uzbekistan. Folder 338 of Pugachenkova's Archive

the French Embassy in Uzbekistan we will create during 2021 the French version of the site.

While creating an interactive database, we sought to develop an informative and easy-to-use resource that would be user-friendly. Different searches or combinations of searches, using various criteria in the drop-down menus, enable users to find information according to the name of the author, geographic location, document type, chronology, specific individuals, document title, keywords, or some combination of criteria. The documents are available in JPG or PDF format, and can be easily downloaded from the site.

What Can the Archives Provide to Researchers?

These archives do not involve “sensational documents”. The starting point is that the archive should be considered as a whole. Moreover, it all depends on who is searching and what they are looking for in the archives. Someone may need a map of a city never published before; someone else may need the original photographs of the Dalverzin-tepe treasure; someone else will be looking for information on academic programs related to the study of the Silk Road, or someone will need the history of the House of Specialists on the Ankhov Quay, where Pugachenkova lived most of her life. Others will reread her reflections on the method of restoration and reconstruction of architectural monuments, or look for new data in the many letters on the history of science. It is important that the archive is open to all and that everyone can easily search the database for answers to any pressing questions.

The permanent accessibility of the archive is an important feature, as it should serve as a stimulation for new publications. Today there are many databases, but most of them are fee-based and closed. If you are studying at a good western university, which can pay for the use of such databases, then you will have access to particular material. However, if we are talking about educational and scientific institutions in so-called developing countries, which do not



**The first French ambassador in Uzbekistan
Mr. Jean-Paul Véziant, presents Galina Pugachenkova
insignia of the Order of Academic Palms
(l'Ordre des Palmes académiques). Tashkent, 1995**

have the funds for such services, then the researchers working there do not have access to as many virtual information resources. Thus, the inequality between these two academic worlds – those of “developed countries” and those of the “Third World” – is constantly increasing. This assigns to the former the role of “knowledge producers” and to the latter that of “providers of raw information” and “imitators of Western ideas”.

In my opinion, programmes that involve the creation of digital archives based on local documentation from developing countries and their subsequent transfer to closed or limited access archives in the West are a kind of scientific neo-colonialism. We wanted to avoid this situation with Pugachenkova’s archives. The openness we have chosen will allow the Central Asian region to be more widely included in the global movement for access to cultural heritage in virtual space, which should reduce the gap between the “northern” countries of the “First World” and the “Global South,” which has much less access to virtual intellectual resources.

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ABBREVIATIONS

CV	Cultural Values (International Annual), St. Petersburg.
ENU	Eurasian National University (Astana / Nur-Sultan).
IEA RAS	Institute of Ethnology and Anthropology of the Russian Academy of Sciences (Moscow).
IA NAS RK	Institute of Archaeology of the National Academy of Sciences of the Republic of Kazakhstan
IMKU	Istoriya Material'noj Kul'tury Uzbekistana (The History of the material culture of Uzbekistan)
MIA	Materialy i issledovaniia po arkheologii SSSR (Moscow – Leningrad).
ONU	Obschestvennye nauki v Uzbekistane (Social Sciences in Uzbekistan).
RA	Rossiiskaia arkheologiia (Moscow).
SA	Sovetskaia arkheologiia (Moscow).
SKSU	South Kazakhstan State University (Shymkent).
SNRPM	Special scientific restoration production workshops.
UzNIPIR	Uzbek Research and Design Institute for Restoration (Tashkent).
YuTAKE	Yuzhno-Turkmenistanskaja arkheologicheskaja kompleksnajaekspeditsija (Ashgabat).
VDI	Vestnik drevnei istorii (Moscow).

Translated into English: *Tatiana Goncharova, Zarina Kudabaeva*

Cover illustration: Khiva, citadel, reception hall (1254/1838-9),
detail of side wall (photo: *B. O’Kane*).

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