
HIMALAYAN AND CENTRAL ASIAN STUDIES

(JOURNAL OF HIMALAYAN RESEARCH AND CULTURAL FOUNDATION)
NGO in Special Consultative Status with ECOSOC, United Nations

Vol. 18 Nos. 3-4

July-December 2014

ALTAI SPECIAL

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K. Warikoo

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M. Yu. Shishin

ALTAI AS A CENTRE OF EURASIAN COOPERATION

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Editor : K. WARIKOO

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SUBSCRIPTION			
IN INDIA			
Single Copy (Individual)	:	Rs.	500.00
Annual (Individual)	:	Rs.	1000.00
Institutions & Libraries (Annual)	:	Rs.	1400.00
OVERSEAS (AIRMAIL)			
Single Copy	:	US \$	30.00
		UK £	20.00
Annual (Individual)	:	US \$	60.00
		UK £	40.00
Institutions & Libraries (Annual)	:	US \$	100.00
		UK £	70.00

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Abstracts and PAIS International, CSA, USA

Subscriptions should be sent by crossed cheque or bank draft in favour of
HIMALAYAN RESEARCH AND CULTURAL FOUNDATION,
B-6/86, Safdarjung Enclave, New Delhi - 110029 (India)

Printed and published by Prof. K. Warikoo on behalf of the Himalayan Research and Cultural Foundation, B-6/86, Safdarjung Enclave, New Delhi-110029. Distributed by Anamika Publishers & Distributors (P) Ltd, 4697/3, 21-A, Ansari Road, Daryaganj, New Delhi-110002. Printed at Nagri Printers, Delhi-110032.

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Vol. 18, Nos. 3-4

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Editor's Page

*"What is Altai?" You can ask the geologist about it,
Geologist will tell you about the gold.
From neglected centuries, from immemorial times
This is a land of the gold, of the edge
of unprecedented generosity of the mountains.*

*"What is Altai?" You may now ask the trapper.
And you will hear: "gold" - then you hear the same word -
This fox and otter, ermine and sable,
This soft gold, that gives taiga.*

*"What is Altai"? You ask the shepherd about it,
"It's gold," - he says, - the edge of the Golden Fleece.
Ask among the grain growers, combiners and tractor drivers.
"It's gold," - they will say - "the gold in the field.
Look around - without edges, without borders
Golden Ocean of Kulunda's wheat."*

— **Altai poet Mark Yudalevich**

On Earth, there are many beautiful places seeped in poetic legend, whose history begins with the ancient tales. There are many places that amaze humans - its marvellous landscapes, grandiose creations of nature, mysterious phenomenon ... All this exists in the Altai together.

Golden Altai lies before us as a priceless treasure. In its very name one can see this idea: the Mongolian word for *Alt*, *Altan* means gold; *altantai*, *alttai* - the place where there is gold. In the heart of Altai there are *Altyn-Tuu* "Golden Mountain", and at its foot *Altyn-Kel* - "Golden Lake" (as the locals call Teletskoye lake). In the Altai language root *al* also means "high" (*Ala Tau* - high place) both in the physical as well as in the spiritual sense. The value of this root consonant of the Indo-Aryan word *altar* - elevation, is the dwelling place of God.

Altai is a unique mountain system in Asia, which currently combines four countries: Russia, Mongolia, China and Kazakhstan. Altai mountain system is formed by two mountain ranges: the Mongolian Altai, which

stretches about 1,000 kms. from north to south and separates China and Mongolia; and the southern Altai, stretching from west to east upto 125 km. Its western part is located in Kazakhstan, the central part separates Kazakhstan and China, and the eastern part of the ridge is the border between Russia and China.

The most famous peaks of the Altai are Belukha (4,506 m) - on the Russian territory, and Tabyn-Bogdo-Ola (4 374 m), located on the border of Russia and Mongolia. According to the beliefs of the indigenous inhabitants of Altai, on the summit of Belukha sits, as on the throne, the spirit, the Keeper of the Altai - *Altai-eesy*. Therefore, the Altaians sometimes called it *Uch Sumer*, along with another peak, particularly revered, which can be called by this name only during ceremonies.

Altai is situated in the south of Western Siberia between 49-55^o North latitude and 78-90^o East longitude on the square 2,617,000 thousand km². It is bordered by Kazakhstan in the west and southwest, by Novosibirsk and Kemerovo regions and Khakassia and Tuva Republics of Russian Federation in the north and north-east and Mongolia and China in the east and south-east. The Altai region spans from west to east to over 700 kms and from north to south it is more than 500 kms.

Extensive plateaus - a specific feature of the Altai – rise up to a height of 1500-2200 m. The largest of them are the Ukok plateau and Chulyshman river highlands. Diverse and steppe landscapes of Altai, also located at different altitudes from 400 to 2,400 m, provide the large botanical and geographical diversity of flora.

Today the Russian Altai is represented by two regions: Altai Krai and Altai Republic. These entities differ in many respects: the landscapes (steppes and mountains); ethnic (indigenous Altai, Russian and Kazakh immigrants in the steppe zone; there are also settlements of Germans, Ukrainians, Poles); culture (modern urban and traditional: the Altaian, Russian, Kazakh); on the resource base (steppes favorable for agriculture and animal husbandry, rich deposits in the bowels of the earth, representing almost the entire periodic table, a developed industrial infrastructure); economic life (along with industrial production and agriculture, tourism business, reverently preserved traditional ways of land use and revival of traditional crafts are developing).

The position of the Altai in the heart of Eurasia, the complex terrain of the mountains and the dominance of zonal transfer of air defines the extraordinary contrast of climatic conditions. The northern part of the region has typically insufficient hydration, warm summers and severe

winters with little snow. Southern (mountain) part is sufficiently hydrated, summers are moderately warm, and winters are moderately severe and snowy. The climate of the mountainous part of the region is sharply continental and extremely diverse, depending on elevation and geographic areas.

Chuyskaya steppe is the most severe place of Altai - where the average temperature is minus 32°C in winter and plus 38°C in summer, and the absolute minimum is minus 62°C. But in the main mountain areas of the region, there are warm islands with cold air in the plains and foothills. The cold period in the region lasts from 150 days in the northern lowlands up to 260 days in the highlands. The duration of the warm period is reduced in the same way from 200 to 0 days. In spite of the harsh climate, some areas have extremely mild microclimatic conditions. For example, the village Chermal is the warmest place not only in Altai, but in the whole of Western Siberia. At the mouth of the river Chermal which flows into the Katun, nature has created a unique microclimate that heals pulmonary disease and even tuberculosis without any medication. On the shores of lake Teletskoye, conditions are favorable for the cultivation of apples and apricots. In the village of Ialoman, located at the confluence of the river Small Ialoman and the Katun, there is the high-mountain apple orchard Siberia.

Altai is a wonderful region with a great diversity of natural conditions, which can hardly be found on the globe. A relatively compact territory of Altai presents a variety of landscape: from Alpine glaciers to feather grass steppes, from tundra to desert. Here in the steppes is swaying vast sea of cornfields, on the slopes of green mountain pastures herds of cattle graze; forests of larch and dark cedar provide shelter to fur-bearing animals and noble Siberian stag; provide a bountiful harvest of berries, mushrooms, pine nuts; in the inter-mountain valleys grow grapes and Crimean varieties of apples; the belt forests, stretching for hundreds of miles, replace the treeless plains, where the bitter-salt, soda and fresh water lakes whimsically border each other. They are left over from ancient freshwater reservoirs. Altai is the edge of protected areas, which maintain unique landscapes, rare species of animals and birds, grow endemic plants, where the locals reverently preserve and revere the ancient ritual traditions of their ancestors.

Landscapes of mountain Kolyvan are of great natural and historical value. In early 18th century, there began the development of polymetallic deposits. Here were extracted copper, silver and gold. But Russian miners

(*rudoznattsy*) were not the first here. They developed the ancient mines of Chud, which scholars date to 2nd-1st millennium BC. Hundred years later, when deposits of metals were gone, unique deposits of ornamental stones (jasper, quartz, porphyry) began to be developed. Products of Kolyvan stone-cutters are known and recognized throughout the world. Some capitals and many museums around the world are proud to possess the masterpieces of Kolyvan lapidary artists.

Industrial development of Altai - mining, metallurgy, engineering and monumental stone carving art started from Kolyvan. Names of Ivan Polzunov (1728-1766 AD – inventor, creator of the first Russian steam engine and the world's first two-cylinder steam engine, worked at the Barnaul smelter), Philip Strizhkov (1769-1811 AD – a master stonemason, who in 1802 built Kolyvan stone-cutting factory, invented several tools for handling large items of Altai gems, flower vases, columns, etc. and used a water wheel to bring into the movement the stone-cutting machines), Michael Laulin (1775-1835 AD – a master stonemason and manager of the Kolyvan factory, who created the famous Oval jasper chalice in 1819, medallions “Rodomysl” and “National home guard” in 1812 and the famous “Queen of Vases” (stored in the Hermitage in St. Petersburg)), Peter Frolov (1775-1839 AD – a mining engineer, inventor and organizer of the mining production in the Altai, who built the first railroad for Zmeinogorsk mine. Later he became the chief commander of the Kolyvan-Resurrection factories and the governor of the Tomsk province, which included the whole Russian Altai. His contemporaries called him “The Siberian Pericles” for his cultural, social and technical activity in the Altai.) are written with golden letters in the history of world culture, science and technology.

In rural area of Belokuriha radon sources with geothermal water were opened in 1866. These waters have a complex mineral composition and come to the surface under pressure of 1.5-2 atmosphere. Currently, a city-resort has come up. Its twelve sanatoriums use the famous radon baths.

Today Altai region is one of the main granaries in the east of the Russian Federation. Its arable land surpasses any area, any region of the Russian Federation. Suffice it to say that there are more arable lands, than in all areas of the Volga region, combined. Altai is the largest agricultural producer in the West Siberian economic region. Occupying only 4% of the territory and having 12% of the population of Siberia, the region provides 40% of the wheat and 27% of livestock products of the region.

Altai region has historically been the largest producer of agricultural products in Russia and Siberia. In 2006, the Altai Territory produced more than 19% of the total agricultural production of the Siberian Federal District. Altai region has also the well-developed industrial complex, a modern structure which is characterized by high share of the manufacturing sector (78.8% of total sales). For some products such as steam boilers, diesel engines and generators etc. Altai region occupies leading position in the Russian production. Regional industries contribute significantly to the country's defense capability, as a number of large factories deliver parts and components for production of the defense industry.

Rich natural, historical and cultural resources of the Altai Territory and the Altai Republic, as well as high inter-regional transport accessibility make the Altai region attractive from the point of view of the development of tourism and recreational potential.

Since ancient times Altai has been venerated as a special, sacred place, available only for initiated. Residents called it *ukromny* (hidden), because its mountain valleys gave the man a shelter and protection from violent transitions across the expanses of Middle Asia. In Russian, the word *ukromny* also means 'being at the edge, the edge'. Mythological consciousness determines the 'edge' as the boundary of the world, a place where 'this' and 'another' worlds are connected. A large number of sacred centers of the Altai (archaeological, astronomic, burial, memorial, ritual) suggest that from ancient times people here interacted with different reality. And many of the sacred objects are remote, secluded - *ukromny*. One of the most mysterious places in Altai, which is just beginning to reveal us its secrets, is the Ukok plateau in the valley of the river Ak-Alacha, where archaeologists in the 1990s discovered the unique burial of Scythian priestess, which gained worldwide fame as the 'Altai Princess' or 'Ice Princess.'

People often define Altai as 'sacred'. Translated from the Latin *sacer* it means holy, belonging to a religious ritual. From the perspective of cultural studies, sacred or holy objects are treated as a cultural phenomenon, which is a natural consequence of the development of culture in which it occurs and, in turn, largely determines the culture itself. In other words, in the territory of the Altai are preserved ancient sacred centers and modern sacred objects, which are not only archaeological or historical sites, but are, in the first place, the "quintessential", concentrate of the cultural processes of the era, when

they were built, and the basis of current knowledge and perceptions. Here, in the sacred center, were concentrated ethnic values, beliefs, views about the structure of peace and the conditions of its stability. Availability of sacred core culture involves objectification of ideas in verbal and plastic forms, ritual-ceremonial and domestic activities and so on which can be termed as inter-generational. And to this day, representatives of the traditional cultures of Altai seek to preserve those elements of culture that belong to its sacred core. In terms of active civilization processes they seek to preserve it and develop as a factor of ethnic and cultural identity and self-identification.

Initially people regulated their own relationship with the space (territory) at all levels in three parts: Universe - the world of gods, the world of demons, and the earthly world. For effective interaction with all levels of the Universe it was necessary to equip certain axial structures that can pass through these levels. At all times and in all cultures, this role has always been played by temples and altars. And Altai is no exception. To this day, in the Altai culture representations of the relationship between man and nature are still preserved in a subtle level. Researchers of the sacred objects of antiquity agree that in the time of the Bronze Age (3rd-2nd millennium BC), there were canons and rules of search, layout and construction of a ritual complex. Probably, this was done by specially trained people - the priests (in the Altai they are called *Kam*).

In different historical periods, different temple-ritual complexes and free-standing altars were constructed in Altai and astronomical objects were built to observe the sky and for interacting with it. These structures differ from similar structures of urban culture, because these are organically integrated into the natural landscape and natural sites are often used as components of these complexes. These temples under the open sky are the places of communication between man and nature. These places do not alienate man from direct contact with it, but they allow him to feel an integral part of the Cosmos, actively interacting with it.

Keepers of ancient knowledge in the Altai argue that such places where archaeological sites are concentrated, provide social as well as climatic and even seismic stability of the territory, through the mediation of specially trained people (*Kams* and *yarlykchy*-seers). Today the study of systemic linkages of the landscape and historical-cultural processes, the combination of the structure of ritual complexes with certain geological and geophysical conditions allows us to study mechanisms of interaction between elements of the system "Space - Man - Planet" by means of natural

science methods.

This Special Issue of *Himalayan and Central Asian Studies* is a result of tireless efforts and research of many scientists living in the Altai: geographers and geologists, philosophers and culturologists, historians and ecologists, artists and philologists. They present their in-depth analyses of various aspects of life: nature and culture of the Altai, the environment and the economy, spiritual values and meanings, thereby contributing to the construction of a complete image of the Altai, grand and generous, the sacred and mysterious! This issue has been possible due to close academic collaboration of Himalayan Research and Cultural Foundation with I.I. Polzumov Altay State Technical University, Barnaul and Karakol (Etnik) Nature Park, 'Uch Enmek', Ongudai, Russian Federation.

I.A. Zhernosenko

GEO-ECOLOGICAL AND SOCIAL FUNCTIONS OF GREATER ALTAI

E.O. HARMS, M.G. SUHOVA AND I.G. SHESTAKOVA

ABSTRACT

The article discusses the specific characters of geo-ecological and social functions of Altai, located on the border lines of the four neighboring countries: Russia, Mongolia, China and Kazakhstan. The authors refer to the importance of the mountainous country in terms of global and local natural processes.



FIG.1. UKOK PLATEAU. (PHOTO BY M.G. SUHOVA)

Altai is a vast mountainous country which stands out quite clearly against the background of other mountainous Eurasian countries in general and Southern Siberia, in particular. Its isolation is emphasized not only by its complicated orography, but also by its climatic and

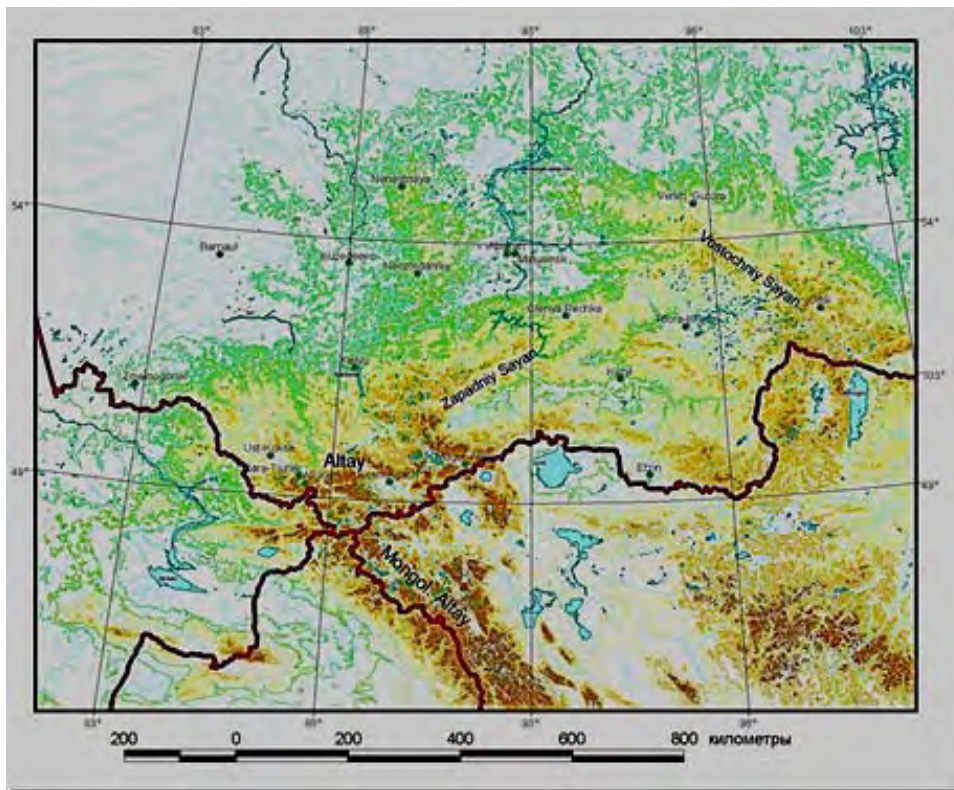


FIG.2. TRANSBOUNDARY ALTAI

landscape features. In a global - continental scale Altai functions as a regulator and redistributor of air and water masses. The considerable altitude contributes to the formation of powerful centers of glaciation, which are the accumulators of the purest fresh water and which give life to many rivers, including the largest rivers of Siberia (the Ob and the Irtysh).

People and their socio-political community contribute their vision to the understanding of Altai, and today its entire geographical area is crossed by the borders of the four countries with different strategies and approaches to environmental management. The greatest interest is aroused by the areas on the border lines of Russia, China, Mongolia, Kazakhstan, the symbolic center of which can be called Ukok Plateau (Fig. 1).¹ The concept Greater Altai is used to denote these mountainous areas. This concept started its rapid development since the mid-1990s, when Altai came to be considered as the major transboundary region from the position of the unified approach to the conservation of the natural resources by all states situated in this area and due to increase in the socio- economic level of population living there.²

Greater Altai is a part of the northern world watershed of Eurasia separating the river run-off of the two basins of the Arctic Ocean and of the inland drainage of Balkash Aral - Caspian region. The isolation of the mountainous country is emphasized not only by complicated orography, but by the landscape and climatic features as well. The mountain system of Greater Altai integrates Altai proper (which comprises the areas belonging to Kazakhstan and Russia), Chinese, Mongolian and Gobi Altai (Fig. 2).

In administrative and economic respects, Altai unites the territories of the six areas: East-Kazakhstan province of Kazakhstan, Altai district of Xinjiang Uyghur autonomous region of China, Bayan - Ulgii and Hovd *aimags* of Mongolia, Altai Republic and Altai Krai of the Russian Federation.

The Altai mountainous region is a dome-shaped eminence with the altitude of 4000-4500 metres above sea level. Mongolian Altai is the center of the dome. The height of the dome lowers to 300-400 metres in the foothills of Russian Altai and up to 900-1000 metres in the foothills of Gobi-Altai.

The extent of Greater Altai from west to east is over 2,000 kms, it is about 500 kms from north to south within Russian Altai and about 100-150 kms. in Gobi-Altai. The Kurai, Aygulaksky, Kuminsky and Sumultinsky, Terektinsky, Listvyaga, Holzun, Ivanovo and other ridges have a fan-shaped arrangement. These ranges extend meridionally and submeridionally. The ranges of Katun, North-Chu, South-Chu and the ranges of Southern Altai, Sarym - Sakti, Kurchumsky and others – have roughly the latitudinal orientation. The highest point is mountain Belukha with the altitude of 4,506 metres (Fig.3).

The predominant direction of the ranges in Mongolian Altai is north-west. The highest mountain mass known as Hairhan Munch - Uul (4,204 metres), Tsambagarav Uul (4,165 metres), Sutai Uul (4,090 metres), Baataryn Uul (3,984 metres), Huhe Serhiyn Nuruu (3,775 metres), Ikhe Mustye - Uul (3,677 metres) includes snow and ice fields, trough valleys, moraines. The maximum altitude is 4,374 metres (mountain Nairamdal). The surface of alignment is of an extensive length. The slopes of the mountains are steep with frequent rockslides and screens.

Towards the east the mountains gradually diminish, the highlands gradually transform into the middle mountains. In the zone of transition from Mongolian Altai to Gobi, the combination of the ranges with the diagonal and latitudinal directions takes place. In the south of Gobi-Altai the latitudinal arrangement of the ranges dominates.



FIG.3. MOUNTAIN BELUKHA. (PHOTO BY M.G. SUKOVA)

The above-mentioned range arrangement of Greater Altai is of great importance for the formation of the local geographical particularities, primarily due to the fact that some spaces are subject to cold air masses, while others - to wet and relatively warm Atlantic air currents. The arrangement of the ridges provides original surface run-off and drainage of the earth's surface.

As it was mentioned in the program 'Millennium Ecosystem Assessment, 2005'³ the people living in the highlands face such challenges as severe climatic conditions, vulnerability of the mountain ecosystems to natural and anthropogenic impacts, low agricultural productivity, which, in their turn, depend on the climate. Out of the objective factors, which influence the life in the highlands, climatic conditions seem to be more important in comparison to the inaccessibility and isolation of these regions. The climate of Greater Altai is formed as a result of complex and multi-impact influence of mountain topography on climate formation processes. According to M. Tronov climatically Altai takes "transitional, boundary position between the three types of climates: Mongolian, Central Asian and Western Siberian. It is their convergence arena."⁴

As to the regular level of warmth and moisture in the transboundary area Russian Altai (without Southeast Altai) and Mongolian Gobi Altai vary from the rest of the areas. Russian Altai includes the following vertical

climatic zones: the lowlands (300-1,000 m) - this zone is characterized by humid warm summers and relatively warm winters; the middle mountains zone (1,000-2,000 m), which is famous for moderately humid cool summers and cold winters; the highlands (higher than 2,000 m) with wet cool summers and cold winters. On the territory of South- Eastern Altai , Mongolia and Gobi-Altai the climate of the lowlands (with the altitude of the ranges within the limits of 1,300-1,500 m) is arid or dry, with relatively warm summers, harsh winters; the middle mountains (2,000-2,700 m) is a zone of moderately arid and arid cool summers and severe winters; the highlands (above 2,000 m) is characterized by relatively humid summers and cold winters; the cauldron-shaped zone (1,300-2,000 m) is arid and dry with a warm or relatively warm summers and with severe or very severe winters.

Currently the Altai region undergoes the influence of various manifestations of climate change: increasing seasonal and annual surface air temperatures; expanding range of extreme temperatures; some reduction of winter precipitation; increasing intensity of summer precipitation; reduction of the number of days with stable snow cover; increasing frequency of late and early frosts and, etc.⁵

The changes registered in the climate of the region are very important and these are already accompanied by a significant ecosystem response. Thus, one of the fixed facts is the shrinkage of the area of the highlands' communities due to their move up to the rock surfaces, which currently have no top-soil. The changes in landscapes and environmental conditions, in their turn, cause the expansion of habitats of some species and the reduction of others. In particular, such rare animals as snow leopard and argali as well as the highlands' natural systems will be found isolated, and their survival will become impossible. The changes of the temperature regime tell on the intervals of spring migration of birds. For example, the flight of the mallards and the first cuckoo now occur much earlier (13-16 days).⁶ Due to the increase in the number of days with temperatures above 10°C most plants change the length of the vegetative season. As it has already been registered, the vegetative season is 1-2 weeks longer now (mostly at the expense of the spring months). Such natural calamities as fires, floods, droughts in the summer months etc. have become more frequent and these have an unfavorable effect on the soil and verdure cover and hydrography.

However, a significant influence on the nature of Altai, as well as on the nature of other mountain systems, is exerted by distractive human

activity carried out haphazardly, without taking into account the natural processes. The Altai region encounters a great number of problems connected with the violation of its ecological framework and, consequently, of the implementation of its geo-ecological functions. First of all, it is a problem of pasture degradation, lowering of soil fertility, deforestation, reduction of river run-off, desertification, increase of destructive slope processes, etc.

Today, the number and density of the population in the Altai Mountains is very low, but there are representatives of many nationalities: Russian, Altai Tofalars, Karagases, Kazakhs, Mongols, Han, Uyghur, Dungan, Tuva, Tatars, Nogai, Sart, Uzbeks, Khotons and many others. Such problems as unemployment, migration of rural population to cities in search for jobs, loss of the culture of traditional use of natural resources have become common for the entire territory.

It is important to note that, unlike the urbanized, economically developed regions, the bordering territories of the four countries surrounded by the Altai Mountains are poorly developed in socio-economic terms. They are characterized by virtual absence of industry, backward agriculture, high levels of unemployment and low incomes. This situation poses a number of specific problems, including the risk of losing the biodiversity of this region.

It is impossible to by-pass the recreational significance of this world-famed region. Altai has since long attracted tourists with its uniqueness, extraordinary beauty and variety of its landscapes, its mountain glaciers, scenic lakes and rivers, pristine forests, numerous caves and unique archaeological objects. The highlands attract climbers. Enthusiasts of boating may travel along the mountain rivers of any complexity. Karst formations are of great interest to cavers. Geologists attach great importance to the neotectonic processes taking place in Altai. Ancient rock carvings, burial mounds and other archaeological monuments invite lovers of antiquity.

Thus, we can distinguish the following main functions of Greater Altai:

- the center of biodiversity;
- the planetary climate-shed, watershed, land-shed;
- a variety of landscapes from the dense taiga to the desert;
- the center of the present-day glaciation;
- the region of intensive tourism development;

— the home of many civilizations and peoples, etc.

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ON THE TRAIL OF SILK ROUTE *PILGRIMAGE TO SUMERU, ALTAI, SIBERIA*

K. WARIKOO

Altai has been variously described as 'Gate to Shambhala', 'Pearl of Asia', 'Siberia's Switzerland', 'The Golden Mountains' and so on. The 'Golden Mountains' are revered by the Altaians, Buddhists and Burkhanists. In 1988 UNESCO declared the Golden Mountains and the Mount Belukha a World Heritage site. The name Altai comes from Mongolian *Altan* which means golden. The Altai region spans over vast area at the junction of Russia, Kazakhstan, Mongolia and China. Altai is full of natural bounties – rivers and lakes, splendour of snowy peaks, luxuriant taiga, steppes, rich flora and fauna. Amazing natural landscapes, historical antiquity, rich mineral resources, agriculture and tourist attraction lend Altai a unique character. Bordered by Novosibirsk, Kemerovo Oblasts and Khakassia and Tuva Republics of Russia, Bayan-Olgii province of Mongolia, Kazakhstan and Altai Prefecture in Xinjiang region of China, Altai is situated in the centre of Eurasia. The area has witnessed criss-crossing of different ethnic and linguistic groups through history. The region has been ruled by the Mongolian Xianbei state (93-234 AD), Rouren Khaganate (330-555 AD), Mongol Empire (1240-1502 AD) and Zunghar Khanate (1634-1758 AD), following which the area was incorporated in the Russian empire. During the 19th and 20th centuries the region developed with the discovery of rich mineral deposits in the Altai mountains and also due to good agricultural land.

After the October revolution in Russia, the Oyrot Autonomous Oblast was established on 1 June 1922, as a recognition of distinctness of the Altai people. On 7 January 1948 the Oblast was renamed as Gorno-Altai Autonomous Oblast. And soon after the disintegration of the former Soviet Union, Gorno Altai Autonomous Oblast was reorganized in 1992 and

split into two administrative units – Altai Krai and Altai Republic. Whereas Altai Krai is dominated by the flat farmland and big industries, Altai Republic is mainly constituted of mountains and forests inhabited by the indigenous Altaian people. Altai Krai is governed by an elected parliament which exercises its authority by passing laws and resolutions. The highest executive body is the Krai government, the Governor being the highest official. Barnaul is the administrative centre of Altai Krai, which is a part of Siberian Federal *Okrug* (District). The discovery of rich reserves of jasper, porphyries, marble and granite in the Krai promoted the development of stone-cutting industry. World famous masterpieces of stone cutting art have been created here. By the end of 19th and early 20th centuries, flour and grain mills, distillery works, skin works etc. were established here. Agriculture became the mainstay of Altai's economy. Later metal processing industries were set up, turning the region into an agro-industrial complex. Covering an area of about 169,000 sq. kms. Altai Krai has (as per 2010 census) a total population of over 240,000, with Russians constituting over 90% of the population, followed by Germans, Altaians and others.

Altai Republic is largely mountainous and covers an area of 92,600 sq. kms. Having a population of about 200,000, Altaians constitute over 34%, Russians being about 56% and Kazakhs about 6%. The head of government in Altai Republic is the Head of the Republic Supreme legislative body in the State Assembly – *El Kurultai*. Gorno Altaisk is the administrative centre of Altai Republic, which is part of Siberian Federal District. The Republic does not have rail access, but is connected by a very good road – the Chuiskey Tract, upto the Mongolian border. Tourism is developing fast in the Republic. Nicholas Roerich described Altai as the centre of Eurasia being situated at “an equal distance from the four oceans”. And in the centre of the Altai is the northern point of the Central Asian mountain range, and the highest peak of Siberia – Belukha (4,506 metres). To Roerich Mount Balukha symbolized Shambhala. Roerich painted Belukha several times. He “viewed Belukha as a local counterpart to Mount Kailas”,¹ the holy peak in Tibet. To Roerich “Belukha and Kailas were geographic and melaptysical twins”.² During his Central Asian expedition (1925-28), Roerich studied antiquities, traditions, customs, medicinal herbs and the history of migrations of peoples. Roerich wrote: “The Katun is affable. The blue mountains are clear. The Belukha mountain is white. The flowers are bright and the green herbs and ciders are soothing”. The region is blessed with rivers, lakes, hot springs, forests and significant

minerals reserves. The main rivers are Biya and Katun which originate in the mountains and flow northwards. The Katun river is central to the spirituality and culture of the Altaians, who conduct several rituals in reverence of the river. The junction of the two rivers forms the Ob river, one of the longest rivers in Siberia which flows northward to the Arctic Ocean. There are about 20,000 tributaries sprawling throughout the Altai territory covering over 60,000 kilometres. There are about 7,000 lakes the biggest lakes being Teletskoye, Kulundinskoye, Kuchukskoye and Mikhaelovskoye.

Grigory Ivanovich Choros – Gurkin, a local Altai artist who painted and wrote about Altai, revealed the soul of the Altai peoples: “In the understanding of the Altaians, Altai is not simply mountains, forests, rivers and waterfalls, but spirit... For the nation that lives here Altai is alive, fantastic in his many coloured garb of forests and grasses. The mists are his transparent thoughts which run to all distant corners of the world. The lakes are his eyes, gazing up into the universe. The waterfalls and rivers, his words and songs of life and the beauty of the land and mountains.”

I availed of the opportunity to visit Altai in June 2014 by participating in the International Conference on *Eurasianism: Theoretical Potential and Practical Applications* organized jointly by the International Coordination Council ‘Our Common Home-Altai’, the Altay State University, Altay State Agrarian University (Philosophy Chair) and the Altay Regional Public Fund ‘Altay-21st Century’ at Barnaul on 27-28 June 2014. Barnaul, the capital city of Altay Krai was the most appropriate venue for deliberating the potential and application of Eurasianism. Taking a direct flight from Delhi to Moscow and onwards to Barnaul by Aeroflot airlines, I landed at Barnaul on 26 June 2014. I found Barnaul a developed city and a centre of commercial and other activities. Notwithstanding the preponderance of the Russian population, an aura of Asianness pervades in this part of Russia. The ethnic Russians here strongly identify with the Altaians and are keen to protect local environment, nature and culture. The Russians here are quite friendly, straightforward and nourish deep affection and ideological/civilisational affinity with India. A lunch on meeting with Dr. Markov, Vice Rector of Altai State Technical University was preceded by an interaction with the Rector, Dean and faculty of humanities at the University and also with the media and local TV channels. The concept of ‘Altai-Himalayas’ – the close geocultural and spiritual affinity between the two great mountain systems and cultures,

was a common issue brought in for academic collaboration between Indian and Altai specialists. Later in the afternoon of 26 June 2014, I visited the painting exhibition of Ms. Larisa Pastushkova, who has done a lot of paintings devoted to India, Tibet, Nepal and Mongolia. One could see that the people here have some sort of deep cultural and spiritual affinity with India.

The Conference on Eurasianism started on 27th June and concluded on 28 June 2014. Some delegates dwelt upon the idea of Greater Altai and trans-border contacts of Altai peoples with Russia, Mongolia, Xinjiang and Kazakhstan. Prof. A.V. Ivanov stressed the need to strengthen the historical-cultural heritage of Eurasia to save the region from the adverse affects of western social and political influences. He called upon Russia to take into account the historical-cultural background of its Asiatic space. This author gave a call for reviving the civilisational links between India and Eurasia. He stated that Buddhism provides a direct link between India and the peoples of Siberia (Buryatia, Irkutsk, Tuva, Altai etc), who have distinct historico-cultural similarities with the Indian Himalayas particularly due to common traditions and Buddhist culture. He stressed the need to have collaborative research to study in depth various aspects of ancient history, race movements and archeological remains in India and Siberia, common sources and roots of Indic and Siberian culture. Prof. M.Y. Shishin described India as a core part of the Eurasian concept. He believed that the power of spirituality will integrate Eurasia.

On a visit to the Museum of History, Literature and Culture of Altai, which was founded in Barnaul in 1989, one finds various halls devoted to old artefacts of Altai, Scythian objects including ancient Scythian iron sword with golden handle (500 BC), Roerich collection of his works and paintings, Banner of Peace etc. Though Barnaul city has been modernized, very few old typical Siberian houses made of wooden planks stand testimony to its historical past.

On 28th June 2014, I alongwith Dr. Irina Zhernosenko - the culturologist and Associate Professor at Altai State Technical University, Barnaul, Danil Mamyev - Director of the Karakol National Park, Alfred - the ace videographer and Vitaly - the legal consultant and culturologist left Barnaul in Lexus SUV for Gorno Altai. The journey took about 12 hours and after crossing the Ob river we passed through lush green grassfields, pine and birch trees lining the road and wheat, mustard fields on the way. The area is sparsely populated and the highway is well maintained. We stopped over at Biysk town, which is about 200 kms from

Barnaul. It is here that the rivers Katun and Biya join to form the Ob river. Later on we stopped in Srostki village and saw the museum and memorial of a local Russian poet and actor Vassily Shukskin. There is a beautiful church in Srostki village. Moving on, we stopped and saw the National Museum of Altai Republic which was opened in 2013 in a newly built modernised building. The museum houses the Altai artefacts, *Ail*, stone *balbals* (figures), *Kezir Tash* (ancient stones), Scythian Ice princess, mummy, burial place etc. There are two separate halls devoted to Roerich and his works. Roerich Pact was being commemorated by the museum in a series of events being organized from 20 June to 20 July 2014.

The Karakol valley is home to several villages, many ancient burials and the sacred mountain of Uch Enmek (Sumeru). The Valley is the heart of the Uch Enmek Nature Park, being managed by Danil Mamyev. A geologist by training and having over 30 years experience in environmental field and indigenous issues, Danil Mamyev is the initiator and moving spirit behind the development and functioning of the Karakol Ethno-National Park. He has been an ardent promoter of traditional culture, customs and beliefs of the indigenous Altai people, at the same time being very committed to preservation of the local environment.

In the evening we reached Uch Enmek – the Karakol National Park, spanned over a big area. Several yurts have been erected here for the tourists. We stayed in the yurts for the night. However, new modern building of guest house with all facilities started operating soon after our arrival. Danil, the founder Director of the Karakol Park, explained the sanctity of this place and its surroundings. The aura of sacredness prevails here. No trace of garbage is found inside the Park or its surroundings, everything being put in the designated bins. There is a separate kitchen in the park, where we and other guests had dinner. A fire place is marked by a tripod in the kitchen dining hall and is considered to be the sacred space. Hot bath and steam sauna in the *bania* provided in the Park, enable the guests to relax after tiresome journey and treks.

PILGRIMAGE TO MOUNT SUMERU

Mount Meru is a sacred mountain in Hindu, Jain as well as Buddhist cosmology and is considered to be the center of all the physical, metaphysical and spiritual universes. Meru is also called Sumeru in Sanskrit. Roerich believed “Belukha and Kailash to be earthly manifestations of Mount Meru (Sumeru), the sacred mountain, which

through a process of syncretism, can be found in a number of Siberian and Central Asian shamanic traditions. Roerich saw Belukha-Kailas-Meru as a reflection of what he felt was a universal tendency of all faiths to create central cosmological structures that were vertical in nature – be they mountains, trees or built structures. Whatever its physical form, any such *axis mundi* around which the universe revolved, linked the earthly world with heaven above, and also with whatever underground realm existed below.”³

According to Puranas, Meru is the home or seat of the gods. A 4th century Sanskrit dictionary *Amarkosha* (1.49), describes Meru/Sumeru as ‘Golden Mountains’, the mountain of jewels and the abode of gods (*Meru: Sumeru hemadri-Ratansanuh Suralayah*).⁴ According to *Itihasik Sthanwali* (a historical dictionary of place names) north Meru is situated near Siberia.⁵ In his book *The Arctic Home in the Vedas*, Bal Gangadhar Tilak concludes that “the ancestors of the Vedic Rishis lived in an Arctic home in inter-Glacial times.”⁶ According to Tilak, “Mount Meru is the terrestrial North Pole of our astronomers”.⁷ The *Surya-Siddhanta* states that Mount Meru lies in ‘the middle of the Earth’. *Narpatijayacharya*, a 9th century text, mentions Sumeru to be in the middle of the Earth. Varahmihira in his *Panch-siddhantika* states Mount Meru to be at the North Pole. This description in the ancient Indian text tallies with the belief firmly held by the indigenous Altaians even today. The Puranas and Hindu epics, often state that Surya, i.e. the sun-god, alongwith its planets and stars together as one unit, circumambulate Mount Meru every day. According to Tilak, Mount Meru is described in the Vedic literature, as the seat of seven *Adityas* in the *Taittiriya Aranyaka*, while the eighth *Aditya* namely Kashyapa is said never to leave the great Meru or Mahameru.⁸ Kashyapa is further described as communicating light to the seven *Adityas*, and himself perpetually illumining the great mountain.⁹

Prof. K.S. Valdiya, Professor of Geodynamics at Jawaharlal Nehru Centre for Advanced Scientific Research, Bangalore, has interpreted the historical data provided by ancient Indian *Puranas* and epics to identify and pinpoint the ancient geography of India. While pointing to the position of *Bharatvarsh* (India), Valdiya cites *Kurma Puran* (43) and *Vishnu Puran* (Part 2,2) as stating that “in the middle of *Jambudweep* is situated the many-splendoured Meru, the focal point of the world of the Puran people”.¹⁰ And “*Bharatvarsh* lay south of the Meru masiff, across the arch-shaped Himalaya mountain belt”.¹¹ Valdiya also cites *Markandeya Puran*, *Varah Puran*, *Matsya Puran*, *Devi Puran*, *Kurma Puran* and *Mahabharat* to pinpoint

the northern neighbours of *Bharatvarsh*. He writes, "Northwest of *Bharatvarsh*, across the Himalaya, was a country known as *Ilavritvarsh* following a bow-shaped terrain around the Meru massif of great height and tremendous splendor."¹² And the "countries neighbouring *Ilavritvarsh* are *Bhadrashwavarsh* in the east, *Hiranyavarsh* in the northeast, *Kimpurushvarsh* in the southeast, *Bharatvarsh* in the south, *Harivarsh* in the southwest, *Ketumalavarsh* in the west, *Ramyakvarsh* in the northwest and *Kuruvarsh* in the north".¹³ According to Valdiya this configuration places "Meru at the centre of *Jambudweep* in the Pamir massif in Central Asia".¹⁴ He identifies the countries described as *Ilavritvarsh*, *Ketumalavarsh*, *Harivarsh*, *Bhadrashwavarsh*, *Hiranyavarsh*, *Ramyakvarsh* and *Kuruvarsh* as the Central Asian countries of Tajikistan, Turkmenistan, Afghanistan, Xinjiang, Uzbekistan, Kyrgyzstan and Kazakhstan.¹⁵

On the basis of the Puranic description of the northern neighbouring territories of India, Professor Valdiya's interpretation and my extensive field visits in Central Asia, Siberia and the Altai- the Sumeru Parvat can easily be identified to be in *Hiranyavarsh* of the Puranas and not near the Pamir massif (*Ilavritvarsh*). Quite interestingly a publication of Dandi Swami Shri Jaybodh Ashram titled *Avichal Prabhat Granth* (published in Delhi, India) describes the approximate geographical situation of Kalap Gram, which is stated to be bounded by mountains of which Sumeru is one gate. It further states that Kalap Gram is full of small and big trees, flowers, pure cold water and natural beauty.¹⁶ This publication describes this place as a divine abode of gods, where great sages including Narayan Markanday, Vedvyas, Diptiman, Galav, Ashwathama, Kripacharya, Parshuram etc. come from the sky to meet and meditate.¹⁷ This only testifies to the general belief among the Hindus of India about the sacredness of Sumeru and it being the abode of gods. That this belief is also prevalent even today among the Altaians in Altai territory – the actual place of Sumeru, bears ample testimony to the existence of the sacred space of Sumeru in Altai and its spiritual importance for Hindus, Buddhists and the indigenous people of Altai.

We leave the Karakol Park guest house for the Sumeru mountain in the morning of 29 June 2014, in the Lexus jeep driven by Vitaly who is a legal consultant and is also pursuing his doctorate. I found all the five of us (myself, Dr. Irina, Danil, Alfred and Vitaly) having similar thoughts and actions on spirituality, sanctity of Sumeru Parvat, lakes and natural bounties, need to preserve the environment of these spaces, and to promote indigenous cultural heritage. On the way we see the remains of Scythian

Kurgan burial complexes, which were earlier excavated by the Soviet archeologists. Their finds are preserved in the Hermitage Museum at St. Petersburg. On reaching the base camp, we park the jeep here and pack our food stuff and accessories and load on six horses. The horseman Churla and Danil lead our way on horses towards Sumeru Parvat. Though this was my first horseride in life, I found the horse very friendly and intelligent enough to walk on the right path astride dense forests, streams and wet land. On reaching the forest, we dismantle and perform a ritual by tying white bands to the pine trees seeking nature's blessings for our onward strenuous trek to Sumeru Parvat. After about three hours ride, we stop due to sudden and heavy rains. We pitch the tents in the forest, light fire, cook our night meals and go to sleep. A small stream flows aside at the hill, top of which is laden with snow. Strong winds and heavy rains accompanied by lightning continued through the night, reminding of the difficulty of reaching the destination.

Next day (30 June 2014) too is cloudy. Yet we pack up and move towards the mountains in a zigzag fashion, as several mounts have to be covered one after another. The horse is very intelligent choosing the right path amidst the sharp edged stones and wet lands. Wearing our raincoats, we moved on inspite of heavy rains. After a ride of five hours, we camp at the point, from where Sumeru Parvat is visible. We pitch our tents and lit fire. After having tea and simple dinner (*grechka, kasha* etc), we retire for the night sleep, which is disturbed by strong winds almost sweeping our tents. Sunny weather greets us on the Tuesday morning of 1st July 2014, which allows a clear view of Sumeru. After our breakfast, I again ride the horse for our next stop – the Altar place. We do not pack our tents and leave our stuff at the camp. Dr. Irina, Danil, Vitaly and Alfred do not ride their horses, as it is the tradition to go to Sumeru from this point on foot as a mark of reverence to the holy place. As an exception, I was allowed to ride the horse, due to my age and health situation. The path was laden with sharp edged stones and difficult mountain terrain, too difficult for the horses. My horse was cooperative and understanding, as if he knew that it was my first horse ride. He would navigate the sharp edged stony path carefully, slowly and steadily, giving me no trouble whatsoever.

We stop at the Altar place before moving towards Sumeru. Danil (the leader and master of ritual ceremonies) performs the traditional rituals, tying white bands to the Altar, makes a fire to which *sampa* (barley flour), ghee, herbs etc. are offered. Milk is also fed to the fire, by each one of us. The flame of the fire was good, indicating the approval of the spirits for

our pilgrimage to Sumeru. We also do *parikrama* making rounds of the Altar and fire. This tradition closely resembles to that of a *yagna* by Hindus in India. Danil offers milk to sky, earth and around to the spirits. He stated that good wind has blown after his ritual, which was a positive signal of the acceptance of our offerings by the spirits.

Sumeru and its surrounding territory have been considered sacred by the Altaian people since ancient times. Altai people have powerful emotional connection with this sacred territory and have kept this place secluded from public exposure. Even the photograph of Sumeru has not been popularized, which is not the case with Belukha. When Nicholas Roerich climbed Balukha mountains, he mistook it as Sumeru. Later on he wished to get to Sumeru, but he did not receive the Soviet visa in time. And when his visa reportedly arrived, Roerich had passed away in Kulu (India) two weeks earlier. Altai people believe that Sumeru, locally called Uch Enmek, is the abode of holy *chakras*, which regulate this earth. And my experience at Sumeru testifies to this belief.

We reached Sumeru (about 2,600 metres high) in the afternoon of 1st July 2014. It is barren devoid of any trees etc. On the top, there are three peaks connected with each other. Altaians call these peaks as the three antennae connecting the earth with the cosmos, and imparting energy to this world. There are several lakes around Sumeru and several fresh water streams originating from the mountains. At the foothill of Sumeru, there is a beautiful lake covered with ice and clean water. The Altai people do not have any tradition of written scriptures. Their rituals and traditions are in the oral form, having passed on from generation to generation by word of mouth only. According to Danil, knowledge of these rites and traditions comes to the chosen few from the spirits of the land, from earth and sky. Fire and wind are considered to be sacred. Danil is the only chosen Altaian master who can make or lead pilgrims to Sumeru. Churla, the horseman, is his junior follower and is still learning the Altaian rituals. After spending few hours at the foot of Sumeru and on the banks of the lake, we move back to our camp and retire in our tents after having tea and dinner.

Next morning is sunny enabling us to have a clear view of Sumeru. After having breakfast, we pack our tents and ride back to the Karakol Park. This time the horses move faster, keen to reach home early. In spite of the rains, we move on putting our raincoats, descending from one hill to the other, till we reach the dense forests. On our return, we have taken a different route in order to complete our circumambulation (*parikrama*)

around the Sumeru. About an hour's ride from the Park, we see on the way beautiful lake with several tourists having come in jeeps/motorbikes. We reach the Uch Enmek Park at about 5 PM. On the way we saw a wooden sculpture of a *mother waiting for her son to return from his job from home*, made by a local artist. The memorial sculpture is a touching tribute to the silent suffering and agony of parents waiting for their sons. On reaching the Park, we have *bania* (Russian sauna) which was quite refreshing and relieved the fatigue of five days trek/horse ride, and take adequate rest.

On Thursday, 3rd July 2014, we visit various places in the Karakol Valley to see ancient objects. Danil has developed the Park in a manner that the main Altaian symbols and objects like the traditional Altai home *Ail*, fire place, wooden poles having several knots denoting the three words – sky, earth and below the earth, are preserved and showcased here. We tie white bands to the tree. Different ethnic groups. Mongols, Tuvans, Altaians etc. have their separate fire places, to make their fire rituals. Later on, the ashes are brought and put together at a central fire place. A triangle made of three poles standing in a corner of the Park, denotes smaller Mongolian mountain. Later we move on the road, and see ancient petroglyphs having marks of deer and some runic script on the rocks believed to be about 4,000 years old, lying in the open alongside the roads. Next we move to a site where two *kurgans* were excavated by the Soviet archeologists who had found a dead body covered with ice and a dead horse lying alongside in the grave. Several huge stellae (rocks) are embedded in the vast grassland not straight but in a particular angle. Altai people believe in spirits, fire, wind and sky. They attach great value to horse and as a mark of respect they do not throw the bones of a dead horse on the ground, but keep them on the trees.

Moving further on, we reach a hill with dense forest, where a *Chortan* in chiseled stone has been erected over the ashes of a Buddhist lama who had come back to Altai preaching Buddhism and died at the age of 108 years. However, the Altai people believe more in Burkhanism – a mix of Shamanism and Buddhism. On the way, we can see Sumeru at various points, which according to Dr. Irina is a good sign as Sumeru remains generally shrouded under the clouds. Karakol valley is full of Adilves flowers, which became legendary and famous in Russia after a lover travelled far to get this flower and present it to his beloved girl to win her heart. Though the flower has no smell, it has become legendary due to its association with the two young Russian lovers.

We return to our guest house in the Park. At dinner we meet a group of Russian ladies associated with the World Wildlife Found (WWF), which has an office at Krasnoyarsk. WWF has been trying to reserve more parks in Altai and dissuade the local indigenous people in Gorno Altai from harvesting and selling mushrooms, honey etc., in the name of preserving the local environment, though there is enough scope for mushroom and honebee cultivation besides developing fisheries etc. without disturbing the environment here. Danil informed that the western agencies including WWF are against the economic development of indigenous Altai people. I could recall similar experience in Ladakh Himalayas, where Helena Norbridge, who was later awarded Alternative Nobel Peace Prize, spearheaded a campaign in 1970s-80s to preserve environment and indigenous culture in Ladakh and was opposed to the development process there.

Next day (4 July 2014) we leave the Park to visit the Nicholas Roerich Memorial House in Verkhniy Uymon, over 200 kms away from Ongudai – the administrative centre of Ongudaysky district of Altai Republic. From Ongudai we take the road to Ust Kan about 120 kms away. Ust Kan is a town mainly inhabited by the Altai people. From here a road leads towards Kazakhstan. One can see many Kazakhs in Ust Kan. Though there is border control, Kazakhs seem to be facing no problem in coming here, as relations between Altaians and Kazakhs are not adversarial. There are very good wooden houses, cattle sheds etc. with all amenities of roads, electricity, telecommunications etc., each house having a traditional *Ail* attached to it. One gets immense pleasure from the dense forests and grasslands on the way, with herds of cattle, sheep and horses moving fearlessly and happily grazing in the abundant grass. Katun river flows alongside the road. On the way we stop at a Russian settlement and have lunch at Elena restaurant. Here too there are very good houses with all amenities. The people seem to be enjoying themselves happily and contented living in harmony with their beautiful natural surroundings. Moving on we reach the final destination – the Roerich Museum at Verkhniy Uymon.

Verkhniy Uymon is an old Altai settlement of Old Believers. During his Central Asian Expedition (1925-28), Nicholas Roerich had stayed at an Old Believer Vakhramey Atemanov's house in Verkhniy Oymon. On the completion of the Central Asian Expedition, Roerich planned to come back to Altai and settle in Verkhniy Uymon. Nicholas Roerich had told to Uymon dwellers, "Golden is this locality, in five years I'll be here". Roerich

believed Altai to be the centre of Eurasia, stating it to be at “an equal distance from the four oceans”. The northernmost point of the Central Asian mountain range – the highest peak of Siberia-Belukha is here in the centre of Altai. The old traditional Siberian house where Roerich stayed has been restored by the Siberian Roerich Society and turned into a memorial house museum of Nicholas Roerich. Now it is a cultural and historic sight not only of the village Oymon but of the whole Altai region, drawing crowds of visitors here. This Museum is included in the list of the monuments of the Altai culture and an important destination point of domestic and foreign tourists. After entering the museum, there is a separate shop selling Roerich’s books, video films, reproductions of his paintings, souvenirs etc. The museum has rare collections of Roerich’s photographs, works, books, paintings, Roerich Pact etc. We take a collective photograph holding aloft the Banner of Peace, in front of the main building of the Roerich Memorial House and Museum.

Quite nearby there is a small old house, which has been turned into a museum about Old Believers, who migrated to Siberia in the 18th century to escape persecution during the reforms in Russia carried out by Orthodox Church. This house is about 150 years old, belonging to an old lady. Various artefacts, spun cloth items, bands etc. traditionally used by the Old Believers, are preserved here. The lady incharge explains extempore and passionately for over an hour the life style, culture and beliefs of Old Believers, in a poetic fashion. It was interesting to note Swastika symbols spun in the clothing and embroidered items of the Old Believers, which leads one to believe the prevalence of ancient Vedic customs and traditions in this part of Russia.

Nearby there is a house of a local artist, where local art work such as stones embedded in painted cedar and other polished stones are showcased and sold. I buy a tortoise made of cedar wood with seven polished stones embedded and one wall hanging made of painted cedar with a polished stone embedded in the same. Like myself, Dr. Irina and Vitaly are also fond of natural stones, and they also take such souvenirs back home.

On our way back to Ongudai we see few caves in the hills, where in old times some people are believed to have meditated. It may be relevant to point out here that a popular myth associated with Kalaroos caves located in Kupwara district, some 90 kms. from summer capital Srinagar, Kashmir, is that these caves are secret tunnels to Russia. There is a mammoth stone called Satbaran, meaning seven doors. Local belief is that it was the temple built by Pandavas. Though few persons have ventured

to go for some distance inside the cave, nobody has dared to go till the end. Any possible connection between the caves in Altai and the Kalaroos cave (see photograph) is a subject of further investigation by the scientists and archeologists.

Vegetarianism and yoga are becoming popular in Russia. There are three Indian restaurants including one vegetarian one in Novosibirsk. There is a natural affection among the Russians, particularly the older generation, for India, Indian culture and philosophy. I met several old Russians at Verkhiny Oymon, who hugged me warmly on hearing that I am from India. One such family had spent few years in Aerovile, Pondicherry and they even named their son, who was born in Pondicherry, after the great Indian sage Vashisht. However, there is some growing influence of Wahabism among the Muslims who constitute about 20 per cent of Russia's population, being concentrated in Tartarstan, Bashkiria, Chechnya and even in Moscow due to immigrant Uzbek, Azeri, Tajik workers. There are three mosques in Novosibirsk alone.

On 5 July 2014 we go to Elo village, about 60 kms. from the Park and participate in the Il Oin 2014 festival. This is a three-day festival showcasing local traditional Altai arts, crafts, costumes, dress, cuisine, music, singing competition, wrestling and horse sports *Kok Beru* (like Afghan *Buzakshi*). We witness the Altai horsemen playing their pet game *Kok Beru* of catching and holding the dead bloodless lamb. One who is able to hold the lamb and put it in the designated place, wins the competition. Altai Republic government has been promoting local Altai arts and crafts, folk songs etc. People come from different places to watch and participate in the festival. Some have pitched their tents to watch/participate in Il Oin. This festival is quite similar to what I witnessed few years back in Ulan Ude, the capital of Buryatia. Protestants are quite active propagating in the region. Protestant Church leaflets were being distributed among the Altaians at the Il Oin festival, by a Russian lady. Some locals and even Russians do not like the Protestants, terming it as a western effort to woo Altaians towards their Church as opposed to Russian Orthodox Church.

Next day (6th July 2014) we leave guest house at the Park to visit Kol Baktash kurgan near Inya village, about 100 kms away from the Park. There are many petroglyphs of the deer, ancient big homed cows (stated to have existed about 30,000 years ago), shamans performing their rituals, sun etc. A group of visitors from Yakutia, Kazakhstan, Kyrgyzstan and Turkey were also there to see their ancient heritage. They speak and understand each other's languages (in Turki dialect). On the way to Kol

Baktash we stop at several places and also see a big rock along the bank of Katun river believed to be the abode of local spirits. Moving further, we stop near the Yialman stream, and climb a hill on foot to see the ruins of ancient sun temple, believed to have existed over 10,000 years ago. There are two layers of stone walls with an entrance marked by two vertical stones (See photograph). The Altai sacred bush *Archin* is sufficiently found here on the rocks. Local Altaian people first make their ritual prayers and then pluck *Archin* for use in their ceremonies including the fire rituals.

Remnants of the old North Silk Route going from Altai towards Mongolia and Xinjiang are clearly existent here even today. In early 20th century a jeepable road was made on this ancient Silk Route. But now a modern highway exists, which runs almost parallel to the old route. At yet another point on the highway we see the old Silk Route quite intact, running parallel to the modern highway. Here a monument has been built in memory of those drivers who lost their lives while driving on the old difficult and accident prone route till 1930s.

We move on to stop at a place where Chui river coming from the direction of Mongolia joins Katun river (originating from Belukha). This point being the meeting place of two rivers is held sacred by the Altaians. They tie white and blue ribbons to bushes nearby. A group of Kyrgyz tourists was also doing the same here. This tradition is quite similar to the Hindu tradition of holding the *Sangam* of rivers as holy, as we witness in Allahabad where the rivers Yamuna, Ganges and Saraswati meet or at Shadipur (also called Prayag) in Kashmir where rivers Jhelum and Indus meet.

Moving on, we reach a site where three big ancient stones are preserved. Two stones which somewhat resemble a Shiv linga, have distinct marks of two lines making three sub-divisions – sky, earth and below the earth. The Altaians believe in three-world cosmology (upper, middle and under world), pray to many spirits and hold mountains, lakes, trees, and fire as sacred. This is in many ways similar to Vedic and Hindu beliefs prevalent in India even today. During my previous journey to Khakassia (in Siberia, Russian Federation), I found several such large stones, marked by three sub-divisions. In both Altai and Khakassia, the locals believed these stones to be about 5,000 years old.

In the evening we return to our guest house in the Karakol Park. A local Altai folk singer (*Kaichi*) treats us with his folk songs playing local instruments – flute, two stringed instrument etc. He recites *Om Mani Padme Hum* and also an ode to the holy Sumeru. Around 10 pm, after dinner,

K. WARIKOO

Danil performs the closing ceremony / thanks giving fire ritual in an *Ail*, in the Park. He lits fire, performs traditional rituals, offers milk, vodka and ghee to the fire. Each one of us do the same. The fire was very good, smokeless with full flame rising to the top of the *Ail*, thereby signaling the auspicious culmination of our pilgrimage to Sumeru.



CHURCH, SROSTKI (PHOTO K. WARIKOO, 28 JUNE 2014)



ON THE WAY TO SUMERU, 29 JUNE 2014



ON THE WAY TO SUMERU, 30 JUNE 2014



MAKING TEA IN THE FOREST, 30 JUNE 2014



HOLDING BANNER OF PEACE AT THE BASE OF SUMERU, 1 JULY 2014



CHORTAN AT KARAKUL VALLEY, 3 JULY 2014



STANDING ROCK IN KARAKUL VALLEY, 3 JULY 2014



N. ROERICH MEMORIAL HOUSE, VERKHNIY UYMON, 4 JULY 2014



HOLDING BANNER OF PEACE AT ROERICH HOUSE, VERKHNIY UYMON, 4 JULY 2014



STONE GATE AT THE RUINS OF ANCIENT TEMPLE NEAR YELMAN STREAM, 6 JULY 2014



ANCIENT STONES, 6 JULY 2014



REMAINS OF OLD NORTH SILK ROUTE NEAR MODERN HIGHWAY, 6 JULY 2014



REMAINS OF OLD NORTH SILK ROUTE NEAR MODERN HIGHWAY, 6 JULY 2014



PROF. WARIKOO IN THE KARAKOL VALLEY, 3 JULY 2014



A SEVEN DOOR ROCK IN KALAROOS, KASHMIR

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EURASIAN PHILOSOPHY OF CULTURE

THE PRINCIPLES OF FORMATION

M. YU. SHISHIN

ABSTRACT

The article deals with the problem of preservation of national cultures in the context of globalization and a crucial need for a brand new philosophical understanding of current cultural developments and trends. The author emphasizes the particular relevance of this task for the Altai region, including four neighboring states. He notes that the regional distinguishing features require a different approach to develop cultural philosophic issues. He justifies the heuristicity of Eurasian culture concept in meeting this particular challenge.

In modern conditions, the traditional culture of any nation is against the background of serious test. One may name at least two factors which most strongly affect it from the opposing sides. First of all, these are globalizing trends, often averaging and reducing culture to a kind of 'show', with tourists as the target audience. On the other hand, they are confronted by the increased ethnic awareness and a heightened sense of preservation of the cultural identity, which, though positive and 'legal', often pushes the representatives of certain ethnic groups to various forms of nationalism.

Apart from the museumification of folk culture, one should consider the ultimate task for its philosophical comprehension, the essential foundations and features of moral and spiritual values and strengthen their introduction into the current cultural context. It is crucially important not only as an imperative of the descendants before the prominent representatives of the ethnic culture, but also in terms of serious spiritual and moral degradation of social consciousness in the modern civilization. One needs to stress that an appeal to the spiritual springs of national

culture evokes the superlative powers of any nation.

One can illustrate this point with two examples. It is known that in Russia after the revolution an extensive campaign was launched to eradicate the Christian Orthodox religion, the Cathedrals were destroyed, the clergy was mocked and repressive action was taken against them. In the atheistic environment there were formed several generations, and it seemed there was no ground left for a capacious revival of religious culture. But as soon as the ideological rigid censorship collapsed, the children of hard-core atheists and the former persecutors of faith began to return to the religious life, to accept the norms of Christian morality. Certainly, sometimes it assumes the form of fashion, a new environment, but nevertheless the process itself is rather significant. Moreover, there are some renowned examples, when the descendants of those who once destroyed the cathedrals, began to re-build them anew, at times in the same place, upon the old foundations. Virtually there is hardly any art exhibition with no displays of Christian-themed works; religious art workshops have been reconstructed, in which on the basis of classical canonical tradition the icons and frescoes are painted and the cathedral projects are elaborated. Similar trends can be found in other nations.

Thus, the Altaians, the indigenous Turkic people of the Altai Mountains, are proud of the art of epic legend performed in a special manner of throat singing, known as *Kai*, which is distinctly the key formative element of their culture. The art of *Kaichi*, the narrators goes back to antiquity and is well known among other peoples of Central Asia. Storytelling is not only an amazing kind of the oral folk arts, but a peculiar source of images, inspiring people; moreover, in the national consciousness the narrator was perceived as a mediator, a conductor of spiritual ideas, someone interconnecting terrestrial and celestial beings, the guardian of ethics and moral ethnic ideals. In the old Soviet system, in the late 1980s this form of culture was substantively strained to the limit of a complete loss, only a few by far not young people were skillful in traditional epic storytelling. One of the amazing rhapsodists was Alexei Kulkin, who made it possible to record the biggest epic folk tales - on the hero, the savior of his people *Maadai Kara* and the girl - warrior, the defender of Altai - *Ochi Bala*. The body of A. Kulkin's work is genuinely tremendous and is currently under scrupulous scientific study. It has repeatedly inspired contemporary artists to create paintings, performances and music. Nowadays within the Altai territory the art of the epic storytelling has experienced a significant enhancement. Some marathon contests of storytellers are

organized, and at times even young people do take an active part in them. Thus, in modern culture one can detect phenomena of utterly negative character, when one or another culture disappears or is greatly reduced, but there are certain examples, displaying its ultimate rebirth.

Considering culture, ethnicity and territory (natural environment) as a single system, one can make the hypothetical assumption, that the effect of positive feedback loop (which is profoundly studied in synergetics) manifests itself in it, when the assemblage of all the necessary factors and their cause and effect relationships, 'live' culture constants define the vector of beneficial development. But the omniscient comprehension of these processes is only possible from the philosophical and culturological perspectives. However, the complexity of this work gets greatly increased if the subject being analyzed is not a separate culture, but a wide spectre of diverse cultures, which have long been actively coexisting as a matter of fact on common areas. Eurasia is precisely one of the oldest unique 'melting pots' in which different cultures interacted, forming new combinations, being either absorbed or reborn again after long oblivion. Altai, uniting four Eurasian states - Russia, Kazakhstan, China and Mongolia, has been playing a leading role in these processes. As a scientific challenge, there is need for generating the philosophy of Eurasia, which implies the first question: what would the philosophical tradition be, which is worth building this particular school of thought on? According to our reckoning, the answer is rather obvious: the teachings of the Eurasians should be considered as the most promising ones.

The Eurasian doctrine, having already become the subject of scientists' (A.V. Ivanov, S.M. Sokolov, V.J. Pascenco etc.) careful attention appeared among the Russian emigration in the 1920s.¹ Their main idea was as follows: Russia should not implicitly copy either the western or the eastern civilization models. Employing its unique 'medial' geographic location and being based on the traditional values, Russia has a distinguishing ability to synthesize the best beneficial achievements of the East and the West. The Eurasianists convincingly showed it by historical examples, when this paradigm was firmly established in the state, Russia managed to regain a powerful impetus for further development.

There is no complete philosophy of culture of the Eurasianists, but in the published works one can find a number of distinctly heuristic ideas. Within the framework of one article their comprehensive analysis is infeasible, therefore, we restrict ourselves to an overview of the most important ones.

The outstanding cultural specialist, linguist, N.S. Trubetskoy (1890-1938) believed that “the universal culture, common for all people is impossible, that such a ‘universal culture’ would be reduced to the satisfaction of either purely material needs with an absolute disregard for the needs of spiritual ones, or would impose some forms of life on all the nations, arising from the national character of any ethnographic individual”.² This is amply demonstrated nowadays in connection with the processes of globalization, when there is a destructive process of transformation of multiple national cultures. One of the strongest ideas of N.S. Trubetsoy was the one that culture is not a mere mechanical mixing of individual elements, but their organic unity: that culture is presented as a kind of ‘symphonic personality’.³

L.P. Karsavin (1882-1952) believed that culture can be represented in the form of three spheres: a) the public or political sphere, ensuring the unity and stability of culture, as well as the most active forms of the subject’s participation in social life; b) the sphere of spiritual creativity or intellectual culture, and c) the sphere of material culture.⁴ By claiming the hierarchical principle of uniting these spheres, L.P. Karsavin regarded the first sphere to be a leading and generating power, although another Eurasian, N.N. Alekseev believed that the spiritual values are of the predominant nature.

In modern environment, the idea of a layered structure of culture must be supplemented by the following reflections. In each of the three identified spheres of culture we should define moral and ontological ‘Top’ and ‘Bottom’, the cultural constructive ‘Heaven’ and the devastating ‘Sea floor’.

This topic excited the Eurasians and in the first part of the article by N.S. Trubetskoy *Tops and Bottoms of Russian Culture*,⁵ he raises the question of the existence of two levels of spheres - layers of culture – namely, the ‘Bottom’ and the ‘Top’. By the Bottom, he means that stock of cultural values that meets the requirements of the broadest layers of the national aggregate, the so-called masses.⁶ Afterwards, he analyzes the cultural attributes of the ‘Top’, showing the mechanisms of transferring values from one level to another, having a keen eye for differences in borrowing of foreign cultural values by each of the layers, for instance, saying that the Bottom and the Top of culture can absorb foreign cultural values of different nations, which leads to the separation and to the destruction of the ethnic integrity of the nation. As one can see, he has different grounds for the division. At that time, one can say that the ‘Bottom’ and ‘Elite’

cultures generally composed the organic whole, a single system. As the phenomenon of mass culture in its straightforward profane and devastating meaning, hasn't been formed yet, it would get enhanced a little later. The view of N.S. Trubetskoy on the separation of folk culture from the mass one, raises a challenge of developing criteria for their close-cut separation.

Simultaneously, the article by N.S. Trubetskoy gives a detailed analysis of several important Eurasian cultural issues. In particular, he writes, "Thanks to its medial position Slavonic dialects in some of their features coincided either with the Proto-Indo-European languages or the West European ones, at times serving a purpose of mediators between two groups of Indo-European dialects."⁷ Proceeding his research on intercultural interactions of Eurasian peoples in the past, he notices an important cultural peculiarity of the Proto-Slavic ethnic group formation. He notices significant coincidences in the dictionaries of the Proto-Slavic and Proto-Indo-European languages regarding religious beliefs and experiences, whereas the coincidences with the West European ones are observed in the business activity field.⁸

The Eurasians found it self-evident to consider culture collectively with the natural environment and the specifics of the social and economic structure of community. In this connection we now refer to the category of 'developmental place', the research of which was significantly contributed by P.N. Savitsky (1895 - 1968). By the 'developmental place', he meant a special kind of space-time continuum, where the geographical area merges with the socio-historical time, coloured by the events of all ethnic groups inhabiting this zone. This, according to P.N. Savitsky, is a community life of broad nature, in the construction of which the part is taken by ancient genetic ties "... between vegetable, animal and mineral kingdoms, on the one hand, and the man, his life and even the spiritual world - on the other".⁹ In the course of mutual adaptation, the socio-historical environment and territory should form, according to Savitsky, some geographical individuality, some integral landscape. In this process the order, harmony, stability is created, therefore, generating the formation of a unique cultural and geographic phenomenon – the *ethnic developmental place*. Savitsky's heuristic idea should be refined. One can distinguish the *vital, intellectual and spiritual levels*, in which a person implements his attitude towards the residence domain in different ways. The developmental place on the vital layer acts as the life support environment of the material life of a human being.

Herein it is possible to identify different types of relationships. There

are some vivid examples in history when in the past and even more so at present a person literally has declared war on nature. Cattle overgrazing, deforestation, destruction of biodiversity leads to the formation of lifeless landscape around a human being. Vital human needs (often hypertrophic ones) are provided at the expense of the health of the environment, which sooner or later, inevitably leads to the degradation of the vital forces of the man himself. However, most preserved areas of traditional natural resource use show that a human being was able to fit into the natural cycles, to breed such domestic animals, as well as to develop such land-utilization forms, that they do not destroy, but organically supplement the natural forces. As a result of this particular attitude towards nature, as Savitsky wrote, "by the end of the production cycle the host tends to leave it in the state, which is not worse, but, if possible, even better than the one it got initiated the production cycle into".¹⁰

The intellectual level of developmental place is closely connected with scientific discoveries, with the technosphere and the creation of artificial environment elements. Herein, there may also be found the 'Top' and the 'Bottom'. There is a technocratic approach to nature, leading to the technogenic destruction of developmental place, to the ungovernable lust for substituting the natural landscapes by the artificial ones, to the introduction of genetically modified crop varieties etc. This ultimately leads to huge fatal casualties, natural disasters, instant collapses of immunity, the emergence of new kinds of diseases and social imbalances. Intelligence is manifested here as a means of transformation of cultural landscapes in the anti-cultural and irreversibly degraded ones. Moreover, culture and natural surroundings are getting destroyed and a human finds himself at the edge of doom.

Traditional culture followed a different approach to the developmental place. Through a system of taboos, rituals, various practical restrictions there was established the equivalence of every living thing in the world. Thus, the hunter in a traditional society does not boast his trophies by exposing stuffed animals in his parlour. The one harvesting wood would never chop down a young standing tree, etc. For a long way of his cultural development a man has gained a prominent stock of truly enormous practical knowledge and skills, enabling him not to destroy but to enrich the natural wealth.

We now consider the spiritual view on developmental place attributed to the Eurasian ethnic groups. Herein, the nature is a genuine constant of culture; it recognizes the existence of spirituality and the possibility of its

direct impact. All the ancient religious practices and rituals rest on it. The artistic culture of the peoples of the Altai region possesses a number of the archetypal images symbolizing the spiritual generative womb of world existence - Great Mother the Ancestress, solar deer, etc. By inscribing a pattern upon a stone, the ancient artist was praying the Supreme forces, asking for granting him with the heavenly patronage and assistance in his earthly affairs and the highest spiritual reality seemed clearly palpable. These opinions were gradually transferred into mythopoetics of the people of the early society and the Middle Ages, but in early modern period under the influence of rationalism and science the mythopoetic view seemed to leave the world outlook of the European nations. But it still kept existing and correspondingly found its reflection in the folk art of Eurasian ethnic groups. The indissoluble unity of man and nature, responsibility for everything happening in the universe, a single vector of the spiritual development of the man and the world make up the main theme of the folk art.

Mythopoetics and, in the truest sense of the word, spiritual views on nature and the developmental place are present in the sacralization of natural objects, such as mountains. Sometimes it manifests itself in the large-scale events. Thus, the President of Mongolia recently took part in the sacralization of a number of mountain summits of the Hovd *aimak* of Western Mongolia. The central sacred mountain head of Mongolia is considered to be Otontenger Mountain of the Khangai Range, where a solemn praying ceremony addressing the Supreme national forces with the presence of the President and the Government is conducted every four years. Praying on the ancestral summits is performed in many places in the Altai Mountains. And it's by far not a profane theatrical performance, but a deeply experienced act of spiritual unity of everybody attending either with each other or with the surrounding powerful natural forces. It is well known, for example, that during the storyteller's performance of throat singing, it can be stormy and rainy in close proximity to the location, but not over the place of this spiritual mystery.

Thus, the first of the above mentioned approaches regards nature as a pure material resource, devoid of any cultural value and spiritual content particularly. It corresponds to the type of rootless nomad, defined by the ideologist of globalization, who travels over the world in a pure search of better living conditions. Another type of the world outlook accepts nature as a temple (Altai – the Crystal Temple - a line from a poem by P. Samyk, the Altai poet) and recognizes the presence of the spiritual dimension in

it. Obviously, the second - a truly Eurasian - type of worldview accords with the tasks of the current era and is rather progressive in its basic aspirations and loyal to the crucially important cultural constants.

Therefore, even a brief review of the Eurasians' proceedings shows that, firstly, the founders of Eurasianism left quite an interesting and still relevant theoretical culturological and culturally philosophical heritage. Secondly, being ahead of their times, they offered currently burning principles and approaches of culture philosophy of Eurasia. Nowadays quite active researches are conducted on this basis; in particular, the ultimate work is being done to identify common constants of culture of the Eurasian nations.

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ALTAI AS A CENTRE OF EURASIAN COOPERATION*

A.V. IVANOV, I.V. FOTIEVA AND A.V. KREMNEVA

ABSTRACT

Altai represents a unique Eurasian anthropological and cultural melting pot, where many cultures, religions and ethnic groups have actively interacted and melted together. The main task today is to follow the historical traditions of international cooperation in Altai for the sake of preserving its unique nature and the culture of ethnic groups living there.

By the early twenty-first century two attempts to create the denationalized person-‘Soviet Man’ and the western ‘economic man’ ended in complete failure. The former was manifested by the collapse of the Soviet Union, the latter by the growth of ethnic and religious conflicts in Europe and splitting of ethnic groups in the US, the country claiming to be the ‘melting pot’ of nations. According to V. Galetskiy “the theory of the ‘melting pot’ was abandoned in the early 1960s because of its complete inadequacy. The idea of forming some single ethno-cultural community was replaced by the idea of separate ethnic groups and multiculturalism”.¹ As for the myth of creating a new historical community – the ‘Soviet people’, it collapsed together with the Soviet Union and the disintegration of a single Eurasian space. A classicist of Eurasionism N.S. Trubetskoy mentioned this challenge in 1920s, and the Russian philosophical thought of the 19th–20th centuries indicated an objective reason of the failure of these projects.

* The article is prepared within the project "Paradigmatic differences and similarities of artistic culture of Russia and Mongolia: philosophical and artistic, linguistic-cultural analysis and its practical application" supported by Russian Fund of Humanities (the Russian Federation) and Ministry of Science and Education of Mongolia No. 13-24-03003.

V.S. Solovyov, a great Russian philosopher, spoke about the 'hypnotics of individualism' and 'hypnotics of collectivism', where in both cases the true individuality as an organic synthesis of national and universal, generic and personal principles disappears. The denationalized 'Soviet man' and 'market man' turned out utopian ideal constructs.

As a result, the world today is the scene of ethnic and religious clashes. In addition to it, as an 'alternative' to globalism and cosmopolitanism militant nationalism is often imposed. But nationalism and cosmopolitanism are two sides of the same coin. S.N. Bulgakov noted that, "nationalism is something that kills patriotism and indirectly supports cosmopolitanism, and the latter, in its turn, gives spiritual support to militant nationalism. It is a vicious circle."²

Nationalism is opposed to the principle of multiculturalism, i.e. tolerant coexistence of different ethnic groups. But the idea of ??tolerance has some internal conflicts: on the one hand, it claims pluralism, on the other hand, it is implicitly based on the recognition of the only 'best' Western way of life and 'universal values'. Consequently, as J. Gray believes, it gives way to the recognition of the inevitability of conflicts and the need to settle for temporary politic measures.³ But these measures are ineffective: with the deterioration of living conditions and increased competition, one ethnic group will inevitably solve their problems at the expense of another. Already, neo-Nazism and racism have become the curse of Germany, and, on the other hand, another undeniable fact of life in modern Europe is the willingness of European Muslims to explode with only an allusion of insult to their religious feelings. In short, instead of a melting pot we get a tinderbox.

In reality, only internal moral orientation of cooperation and collaboration, based not on omnivorous tolerance, but rather on **common values and ideological and moral foundations, cultural traditions and experience of living together**, is able to resist this. So it's time to turn to the positive historical experience of cooperation of the Eurasian peoples. It helps combine the preservation of ethnic and cultural identity with willingness to have a dialogue, and to combine loyalty to tradition with orientation towards creative borrowing from other cultures. It's no wonder that Russian religious and philosophical tradition opposed 'common egoistic person'⁴ to the idea of '*soborniy* person' (the closest English equivalent to the Russian noun *sobornost'* is community), 'symphonic personality', and the idea of lovingly Sophian relationship to another person, nation, society.

Of course, we are not talking about the idealization of Russian history, especially recent history, marked by the collapse of the Soviet Union and the disintegration of the Eurasian space. However, we shouldn't ignore another fact: new political reintegration process is gaining momentum today, as it represents the difficult but essential return to the *soborniy Eurasian being*, without which no country can follow the way to national prosperity.

In this regard, we face again a fundamental problem - the formation of **the Eurasian person**, ready to cooperate with the neighbor and to reject his/her uniqueness and cultural impenetrability. This ideal of a 'globally sympathetic person' was claimed by A.S. Pushkin, F. M. Dostoevsky and N.K. Roerich. Here, much significance is attached, on the one hand, to the reference to the historical experience of the Eurasian peoples' cooperation in general, and, on the other hand, to the search of new areas where it gave the most valuable results and examples.

In this regard, the appeal to the Greater Altai region seems quite reasonable. A lot of data suggests that Altai has been and will be the Eurasian 'anthropological melting pot', that gradually forms 'soborniy people' of a new spiritual and environmental (noosphere) era and whose qualities and spiritual attitudes provide for the transformation of world into living integrity but not into dead commonality. Of course, such 'melting pots' exist in other parts of the world, but Altai is in many ways unique. It was no coincidence that the Roerich family focused⁵ on Altai and it was here that they wanted to found Zvenigorod, a city of universal knowledge and cultural cooperation among peoples.

First of all, Altai is miniature Eurasia, where all Eurasian climatic zones from tundra to desert and their characteristic species of flora and fauna are represented. The beauty of Altai is widely recognized, we can recall, for example, the snow-white mountain peak of Belukha, the view of North Chuya mountain range, or 'mountain queen' of Central Asia Tabyn-Bogdo-Ola, seen from the high Ukok Plateau. Together with this, many people emphasize the amazing spiritual impact of Altai: it works as a catalyst to reinforce a good beginning, and reveals the hidden 'underground of soul', as Dostoevsky put it. In short, Altai can be called a 'natural melting pot' that smelts spiritual metal from the ore of human souls. It is not accidental, that the native people are sure that Altai has a living soul.

But Altai is also a large historical ethnic melting pot. The ethnogenesis of Turkomen and Finno-Ugrians, of Slavs and Mongols, of Northern Paleo-

Asians and Koreans starts here. Hungarians and Japanese, Turks and even Thai look for their historical ancestral home in Altai. The ancestors of Indo-European tribes and Russian pioneers crossed Altai from west to east, Hun, Mongol and Turkic tribes – from east to west, ancestors of modern Koreans – from north to south, and ancestors of modern Khanty, Yakut and North American Indians – from south to north.

Rock paintings, burial grounds, runic letters, menhirs and cromlechs are scattered throughout the Greater Altai, like a book on ancient history that we are yet to read. Ancient samples of Chinese silk, a shirt made of wild Indian silk moth cloth, Greek coins, and a silk Persian carpet have been found in Pazyryk burial mounds. Scientists have discovered Indo-European and Asian types in Scythian graves.

Altai was a most important sacred center. Next to many burial complexes, altar complexes for worship have been discovered, as, for example, in Ukok Plateau. Here the beauty of landscape sets you for grand thoughts, reminds you of the eternal and the internal. We assume, such areas, that can be referred to as '**sacred melting pots**', gave man spiritual knowledge. And they still work this way nowadays, awakening the feelings of piety and admiration in a sensitive personality.

Altai is also a unique '**melting pot of cultures and religions**'. Of course, there have been wars, ethnic conflicts and fighting for territories. But, keeping in mind all that, we still stress the constructive and uniting events. In the 17th-19th centuries Poles, Ukrainians, Germans, Tatars, Chechens, Estonians and Mordva came to Altai. The variety of landscapes allowed them to choose a familiar household and ecological niche for themselves. Russian settlers chose river valleys and high plains, Ukrainians preferred steppe interstream areas, Mordva settled in taiga. No matter how complicated Altai history was, not a single ethnicity disappeared, though some of them have been estimated to be several thousand or even several hundred people.

Western Mongolia represents a genuine collection of Central Asian ethnic groups. It houses Olet and Dzahachin, Torgouts and Urynkhay, Derbet and Myangady, Khoshout and Khalkha who peacefully go along with each other. In the multinational Eastern Kazakhstan there are no ethnic conflicts either. The official Eurasian basis of international cooperation, approved by President of Kazakhstan N.A. Nazarbayev, helps to deter some nationalistic manifestations. But the situation in Xinjiang-Uyghur Autonomous Region of China has been more difficult since long. There the indigenous population, the Uyghurs, are in conflict with the

Hans. However, the Chinese government has made efforts to develop national cultures of indigenous peoples. The languages used officially are written Han, Uyghur, Kazakh, Kyrgyz and Mongol. The same languages are spoken on the radio and in schools. The Kazakh and Mongolian expat communities have scientific and cultural ties with East Kazakhstan and Western Mongolia. Xinjiang is home for over 9,000 Russians. There are Russian villages, and people, who live there, have preserved the language, beliefs and customs of their ancestors. Thus, for all the complicated processes, Altai remains a place of ethnic stability, as well as the center of attraction of many nations of Eurasia and America who come here in search for their historical and spiritual roots.

As for the religious situation in the Altai, it has no analogues. For several centuries Buddhism and Islam, Christianity and Tengrism, Taoism and shamanistic cults have been coexisting peacefully here. Early in the twentieth century Altai gave birth to one of the youngest religions in the world - Burkhanism. Today this territory is visited by numerous followers of 'Living Ethics', a teaching associated with the Roerich family, who believed that it was in Altai where a synthesis of scientific, philosophical and religious knowledge would take place. The achievement of this noble goal is still far ahead today. However, there are some pages in the history book of Altai proving that cultural enrichment did really take place.

For example, G.N. Potanin, one of the greatest explorers of Central Asia, described some interesting facts of cultural fusion of Russian Cossacks and Kazakhs (Kyrgyz, in the old terminology) living along Kolyvano – Kuznetsk line. "The local Cossacks are surrounded by Kyrgyz and are under their big influence. Almost all the population speaks Kyrgyz... Cossacks have acquired Kyrgyz food and clothing habits. In addition to these external features Irtysh Cossacks share many of the Kyrgyz prejudices, concepts and beliefs. A Cossack man, just like a Kyrgyz one, regards it as shame if they ride a horse without a whip or wear canvas baggy trousers, etc."⁶ The ideas of G.N. Potanin were echoed by another explorer of South Siberia N.M. Yadrintsev: "Cossacks have not only taken up cattle breeding in some territories, they share Kyrgyz style of clothes, language and traditions".⁷ This mutual cultural penetration of the peoples was consolidated and raised up to a new level by a great friendship of 'a prominent Kazakh' Ch.Ch. Valikhanov and 'a great Russian' F.M. Dostoyevsky.

Close ties were established between the local Altai people and Russian settlers, especially the Old Believers, who moved to Altai. Russians

borrowed herding skills, elements of nomadic cuisine, skills of survival in mountains, the knowledge of herbs and natural springs. The Old Believers had a tradition of christening in the Katun River and worship of the Belukha Mountain, as they and the Altai had common sacred objects. Inter-ethnic marriages were quite usual too. K.V. Zheleznov, an Old Believer from Uymon, recollected: "When our grandfathers ran away to Altai, the indigenous people treated them very kindly and saved them from churchmen. Here the Old Believers were given a new start to life."⁸

The Russians, and especially the Altai Ecclesiastical Mission, in their turn, brought alphabet, literature, school, agricultural skills, veterinary science and knowledge of sanitary and hygiene to the Altai people.⁹ There have been various opinions concerning the actions of individual missionaries, but overall positive effect on the indigenous population of the mission in the 18th century is generally accepted.¹⁰

Friendship of G.I. Choros-Gurkin, an outstanding Altai artist and writer, with explorer G.N. Potanin and writer G.D. Grebenshchikov (who were later closely associated with the Roerich family) - is a living symbol of ties between the Russian and the Altai peoples. Choros-Gurkin lived in Western Mongolia and in Tuva and felt very much at home there. There were ties between the Mongols and the Altai people, between the Mongols and Russian people. For instance, the spiritual traditions of Buddhism influenced the Altai people a great deal, and Burkhanism is officially recognized as one of its branches today. There's evidence that the followers of Zaya Pandita or Namkhajamts, a great educator and public figure of Western Mongolia, were engaged with Buddhist religious education and preaching in Altai.¹¹ Many things were dedicated to mutual attraction of the Mongol people and Russians in Altai. These ties were made possible thanks to Russian explorers (G.N. Potanin, P.K. Kozlov, G.E. Grum-Grzhimailo, M.V. Pevtsov, A.M. Pozdeev) and also Biysk merchants (A.D. Vasenev, F.I. Minin, D.I. Ermolin, A.V. Burdukov).

According to the opinion poll of 2007, the spirit of unity still exists in Altai and is based on common spiritual values.¹² Here are some typical responses: "Woman, community, peoples' assembly, Eurasianism – that is what Russia is based upon" (male, Altai, 58); "Sensitivity, tolerance of the Altai people ... Eurasianism, and the traditional views of the Altai people" (female, Altai, 41); "There is something in the views of peoples, unifying them ... May be this is the influence of our recent past" (female, Kazakh, 45); "I can go along with any ethnicity because I was born in Kazakhstan where there are people of Kazakh, Korean, Chechen and

other ancestries." (male, Russia, 42); "Local people, the Altai, are very quiet and friendly. There are two persons per one square kilometer. It makes them really glad when they meet somebody. That is why they are never aggressive towards people of other ethnicities." (male, Russia, 68); "Russia, as a huge country, unites people of different ethnicities" (male, Russian, 27).¹³ The above data of E.A. Erokhina has been supported by the sociological research conducted by E.A. Eshmatova: in 2002 - 2005 ethnic relations in the Republic of Altai were considered as "good and promoting national reconciliation" by over 20% of the population and as "normal, acceptable" by over 60%.¹⁴

To tell the truth, relations between the Kazakh and Oyrot Mongols in Western Mongolia are far from ideal; besides relationship between the Telengt Altai and the Kazakhs living in the Republic of Altai, Kosh-Agach territory is not smooth. Attitudes of the Altai, Kazakh and Mongols towards Han Chinese remain rather chilly, given centuries of genocide of these peoples by the Qing China. Of course, one should not neglect national issues, and the difficult chapters of history should never be hushed. However, one can't support historical grudges and view every issue from nationalistic point only.

Altai requires mutual solutions to the problems it faces nowadays. The territory of Altai can be demarcated politically, however it has been and remains single in terms of biosphere, ethnicity, culture and society. For instance, Tabyn-Bogdo-Ola glaciers feed the territories of four different countries with their waters, that is why the process of deglaciation is a common issue. The *argali* and the snow leopard do not affect within limits of one country, so their protection is a common mission too. Winds bring polluted air from the Kazakh city of Ust-Kamenogorsk to Mongolia and Xinjiang, and the Chinese nuclear test site in Lobnor has a negative effect on Kazakh and Mongol Altai. Overgrazing and thus increasing desertification in Western Mongolia can cause migration to the neighboring regions, which needs to be considered. Intense use of the Black Irtysh water by the Chinese has sharply reduced runoff of the Irtysh, one of the greatest rivers of Western Siberia. So there is a risk that environmental, social and ethnic problems of one region quickly spread to others.

There is also a number of current common problems: development of economic ties and cross-border tourism, organization of joint border crossings and customs, transport network development. There's need for mutual environment protection activities and organization of a complex environmental monitoring of the area. There's an urgent issue of the Greater

Altai single information and educational space.

Common careful use of historical, biospheric and cultural potential of the Greater Altai is the strategic goal of the regional Eurasian spiritual and environmental cooperation. Some activities have already been undertaken to achieve it, among other things, by the International Coordination Council 'Our Home is Altai', that was set up in 2003 and united both governmental and non-governmental organizations and science of the four countries' neighboring regions. However, one would like to mention that any program should be based upon understanding of the potential of Altai and the specific features it has:

- as 'holder' of untouched landscapes and natural resources (clean water, forests, black soil, wildlife, herbs and minerals);
- as 'guardian' of the unique monuments, religious and historical relics of the ancient cultural traditions of Eurasia;
- as the world centre of recreation;
- as an international technological cluster that produces and processes organic food, biomedical products and develops alternative energy sources.

One would emphasize that the effective implementation of these goals is impossible without solving the main problem: the formation of **the Eurasian type of personality**, whose basic features and values include the following:

- love for native land and culture;
- reverence for the sacred objects of nature, history and culture of all peoples and territories of the Greater Altai; willingness to defend them;
- absolute morality and willingness to help the neighbor;
- high level of education and synthetic worldview;
- social activity.

The idea of such a personality type being not a utopia has been proved, first of all, by historical experience: the features mentioned were characteristic of all men of genius of Eurasian peoples. Second, the opposite type of personality, oriented to individualism, selfishness, competition and consumerism, has proved its inferiority and brought the earth to global crisis. That speaks of the distortion of some natural mechanisms of 'homo sapiens' development even in case it is only viewed upon as a biological being.¹⁵ But in case we rise to new level and reconsider ancient religious

and philosophical teachings, that represent the human being as a spiritual and cosmic, the above mentioned features of personality would be taken as *normal* and *natural*. It is worth saying that such reconsideration is already going on in the framework of both humanities and science. Even the Russian Saint John of Kronstadt used to say that the state of sanctity and spiritual purity was not an anthropological exclusion but a future norm for everyone.

However, the issue of free formation of such a norm requires separate analysis. As for this work, one would like to finish it with a citation of 'Living Ethics': "A person willing to fulfill his or her mission on Earth must before other ideas value the idea of Common Welfare." Moreover, Common Welfare of the Greater Altai is not only vital for peoples who live there, it could serve as a stepping stone for further cooperation, primarily, with congenial countries like India.

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ALTAI – A SOURCE OF SPIRITUAL ECOLOGY AS A NORM OF EURASIAN CIVILIZATION

D.I. MAMYEV

ABSTRACT

The sources of formation of ecological consciousness as system of values are considered in the article. It considers ecology through a prism of three basic ways of knowledge of the world: the religion, the science and the philosophy.

In the words of Blavatskaya, “folklore and national traditions, even sometimes strange, being thoroughly examined, can lead to a discovery of long lost but important secrets of nature”.¹ According to Besertinov, “Tengri is the most correct educational subject, developing logical thinking and intuition of an ancient and a modern person. As the Tengri do not adhere to rigid dogmas or religions, which take the ‘only’ truth of prophets and their sacred books as a basis, thereby they exclude a route of passing under alien ‘encoded’ long-term programs. Tengrism is a knowledge of nature, which was formed in a natural historical way on the basis of a folk knowledge, which included early mythological ideas, connected with a person’s attitude to a surrounding nature, elemental forces and space-Tengri”.²

In this space epoch of Aquarius, significance of Altai in modern civilization has grown repeatedly. Altai becomes one of the key places on the planet in search of spiritual knowledge. According to Altaian spiritual doctrine everything has time, limit and meaning. That’s why in the current context, tourism is developing for a good reason – people in search of knowledge and their destination travel around the world. They are moved by the energy flows of Earth Mother, which is invisible to eyes but felt by

heart and they become active after her entry into special relations with Sky-Father (*space*).

That's why a modern guide in Altai is not just a traveler's companion to interesting places, he himself should become the guide of this energy. Or, speaking the language of a traditional culture of Altai – *yarlykchi*, he should read and see by heart, be not only a guide of the energy, but its bearer and should learn it himself.

Today we go through the most unstable, and that's why, demanding time. First of all, this is the time of transition from century to century. Secondly, it is transition from the epoch of Pisces to the epoch of Aquarius. From the epoch of European industrial civilization to the epoch of Eurasian spiritual ecological civilization. Appearing from the force of fate on the threshold of a new millennia, we should form a basic program of development in the new century, new epoch, new civilization. That's why the future not only of our planet, but our solar system, our Galaxy, the whole Universe depends on our skill to analyze the past, and see the presence, on our ability for integral view of the world.

Even science, investigating the history of Earth, underlines special significance of the modern epoch. Regularities, observed for sluggish nature, appear in the wild life. Organic and non-organic life reach one and the same border in their development vector simultaneously. And most importantly, science confirms that processes and regularities, evolved in a natural environment, are reflected in the social sphere.

The end of the 20th century is a whole new stage in the development of humanity. And the first thing that catches the eye is globalization of events and problems: cross-species and cross-subject boundaries disappear, their interrelations and dependencies increase. Analogous processes occur with nations, peoples and religions.

At the same time a tendency of structuring of all life processes is clearly visible. Today each region realizes its value and summons up all resources for solving global problems. The need for a spiritual breakthrough, a search of new values and new forms of life in the new epoch is clearly recognized. Realizing all that we may and should ask ourselves as a specific region of the planet with all intellectual, cultural and historical backgrounds peculiar to it: what can we give to the future generation, future epoch, future millennia, future civilization?!

The human history is not only the history of a change of socio-economic formations, clash of classes, development of technology and production forces, but also the cooperation of cultures and civilizations.

As the old civilizations disappeared, the new civilizations appear. But it did not always occur naturally – as a result of internal processes. The closest in time is the example of the disappearance of American Indians as a result of a clash with the most recent European civilization. Further, the European civilization itself ended in a spiritual fiasco. International Forum on Environment in Rio de Janeiro 1992 noted that a route of industrial countries of the West is a route of catastrophe for the human being and ruin of nature.

Modern expansion, conquest and subjection of peoples in general are based not on a direct acquisition of a territory, but on the destruction and subjection of a protecting landscape. Through the World Bank, the financial system of a country is controlled and absorbed, a comprador bourgeoisie is given rise to; transnational companies subject an economy and turn it into an appendage of its system, introduce ecologically-dangerous but profitable productions. A seizure, destruction of a cultural, spiritual sphere takes place – some sort of neocolonialism but deeper and more dangerous for the whole humanity.

And in fact, at the end of the 20th century a situation, unique for the last dozens of thousands years, has been created: due to globalization these problems arose of survival, ecology, demographic problems. All civilizations are caught between a total disappearance and getting new forms of existence and development. Where is an alternative?

One can see in the Eurasian civilization, a statehood of which began to form almost half a millennia ago, beginning with Kok Turki Empire, whose peculiarities were described by researches even at the beginning of the last century. In the teachings of Eurasianists, Eurasia was presented as a common natural ethno-cultural complementary space of life of Slavic, Turkic, Ugro-Finnic people. If the Eurasianists advanced ideas of an enclosing landscape, a feeding landscape, today under current conditions it is necessary to advance an idea of the protecting landscape, which includes biological diversity, ecology, people's health, ethno-cultural spiritual space. Scientists note that ethnic awareness, apart from a small number of partly or entirely disseminated ethnic groups, is closely connected with the understanding and poetization of a landscape-geographic, ecological (which includes notions of ecology of culture, ecology of soul, etc.) niche, original for this ethnic group. There is an ethnic complex of limits, taboo and values, which support the ethnic group as an open but integral system.

In the Western world an ecological problem is considered by public

in most cases as a threat to personal existence, and European countries are ready to solve problems of ecology for self-preservation at the expense of other nations and territories. As against that, in our country ecological problem rather appears to be a spiritual moral one – this is a feeling of compassion, understanding of natural beauty, its protection, responsibility to the future, readiness to bear monetary losses, certain ascetism. In our history one will see rather sacrifice but not self-preservation. Eurasia is one of few regions, where pristine nature is preserved. In the opinion of scientists, Eurasia is one of the centers of stabilization and recovery of environment.

That's why in current new political economic relations, when new standards of management of countries are required, it is necessary to regenerate memory of ancestry. We acknowledge that our ethno-ecological traditional culture has knowledge, which is able to give the humanity new standards and principles of development. So we should live and build our relations as a society, living in a certain region of earth, having certain energy, represented by natural landscapes as an original algorithm of the society development. That's why, the main object and aim of our conversation is to make a groundbreaking approach for development of a socio-political life of our republic, based on natural, historical and cultural backgrounds of Gorny Altai.

Altai has always been implied and still is implied as a source of natural spirituality. This is because here the pristine nature is preserved in its full greatness and diversity, closely connected with the spiritual culture of a human being. Altaian spiritual doctrine says that each region or territory has its destination in the process of a planetogenesis by analogy with organs of a human organism.

Today the notion 'ecology' means rescue and protection of nature. But attempts of ecologists are pathetic and weak, as their actions are based on standards of West European old civilization – the civilization, whose world view is based on a consumer attitude to nature. Moreover, activities of modern ecologists are even harmful, as without understanding the root of the problem, they only create an illusion of responsibility to an environmental management. The present day sleeping society invents norms of needs, as it does not know Heaven-born norms, concentrated on the consciousness of a person as phenomena of custom, culture and conscience. The society religiously determined set limits of needs: meters of a living space, number of input of goods in proteins, fats, a minimum standard of living and so on. All these millions of medical, ecological and

other artificially set standards are naive attempts to execute an economically based social order.

But who will try his luck to say what is and what is not a norm for a separate human being, for a separate nation, ethnic group? No institute, no doctor, no religion will tell you how to eat healthy today or tomorrow. For that a human being apart from general knowledge should have an advanced intuition, a guiding star, lighting a life journey. Only Inner Light, coming out of a person, can give real health, real vivacity and real longevity to nature and the society.

A biosphere, surrounding us, does not need to be rescued, it was and will be independent. Flora and fauna need not be rescued, but people's souls need to be. And the destination of Altai as a natural energy system is to develop in a human being the intuitional, spiritual, ecological, inner light, which is the basis of a spiritual recovery.

But meanwhile this natural system is closed. A key, launching this system, and rules of management of this energy power, are hidden in the original tradition of indigenous people, being in a spiritual kinship relations with the natural system of Gorny Altai. It is not difficult to launch this 'energy generator', but for management of its energy for good of the humanity it is necessary, firstly, to learn to recognize that every human being, each nation with its culture have strictly individual destination. Secondly, it is necessary to have the same level of consciousness, as the guide of this energy is a human being. That's why an untimely turning on of this natural system would cause a short circuit, dangerous for lives of all people, and especially for those people who stay 'closer' to it.

Currently, celebrating a change of the millennia, the humanity stays on the threshold of huge and amazing discoveries, which are interrelated and provide basis of the world outlook. When the level of personal learning of the world reached that limit, it is necessary to unite all gathered experience of human thought, passing it through a prism of time, thus establishing a beginning of a new epoch in the evolution of humanity – the spiritual ecological civilization.

But the union does not mean dilution of one culture but means mutual recognition, mutual understanding and complementarity. Each culture, each ethnic group with all their peculiar traditions are a small chip in the world mosaic. And the disappearance of one of them disturbs not only the quantitative balance, but sets up a qualitative imbalance, disturbing the energy aura of Earth and the Universe. And how many such 'chips' were destroyed with fire and sword, rooted out under the guise of 'not

true', 'not godly', 'not universal'?

The humanity during its existence has destroyed so many pearls of knowledge that we are not able to get to know even each other, not to speak of nature and their ancestry. But nature is the only source of knowledge, from where a human can fill an image of unused and irrevocably ruined shatters of knowledge. Time dictates harmony of cultures, and this model exists in nature. Nature does not tolerate a dead-level. The beauty of nature lies exactly in the harmony of diversity of life forms and not in its unity. And the moral is that the result of life activities of each element of natural environment is an optimal environment for the existence of other element, forming an evolutionary line of the entire environment as an entity.

If a human being could build social relations and structures following a natural example, not forgetting the final goal – to serve for the evolution of the biome, i.e. an assembly of communities of plants, animals and people on the whole planet, then we wouldn't have such economic, social and political paradoxes, as we have now. The modern civilization lacks an integral knowledge and understanding of the world.

A characteristic of our epoch is an unveiled desire of representatives of many professions to have dark and vicious surroundings: policemen need criminals, doctors – sick people, customs officers – smugglers, servicemen - potential aggressors, politicians – inexperienced electorate, religious figures – spiritually and ecologically illiterate parishioners. Modern people work simply mechanically, just to make their bread. They teach, treat, judge, plan and finance without intimate understanding of their actions. In the same way a state management system works: an economy is interested in capital intensive programs, a bank system – in the return of given money and timely accounting of spent money. A system of education, medicine and other structures of public services are in their zeal as much and close as possible to cater to interests of the system to get funding. The system is interested in the non-stop functioning of this mechanism, providing an illusion of work to it. That's why spiritual recovery is inconceivable without passing of social re-thinking of its Me in this World by the society.

To live right and be healthy it is necessary to think right. To think right, the integral knowledge, built on a solid foundation, is necessary. Today it is not enough to be an atheist, it is insufficient to be religious. To be only the Altaian, Russian, Kazakh or anyone is unthinkable. Today one should be just a human being, Earthman, knowing laws of nature

and living in harmony with it. And Gorny Altai with all its natural historical and cultural heritage can be a model for formation of a new, Eurasian, spiritually ecological standard of interrelations, required by the new epoch – the epoch of Aquarius in contrast to the European commodity-money requirement of the ending epoch – the epoch of Pisces.

Under the law of nature our planet is not still, but is moving in space with the entire solar system. In the epoch of commodity-money relations the solar system was under the influence of one energy power field of the space, today it is under the influence of other. It means that the interrelations of society based on the commodity-money relations, well-proven in one energy condition, fall short under the conditions of the new epoch. Our trouble is that we are used to create idols in everything: in religion, economy, politics, family. Although, two thousand years ago it was said: “you shall not make for yourself an idol”!

That’s why, laws, which were useful in one epoch, we try to implement in the other, considering them eternal. But nature suggests that nothing is eternal. Everything is moving and changing. So, conditions of intra-social interrelations should be constantly corrected depending on the degree of change of the environment. We don’t want it only by virtue of a national, religious, political cynicism and ecological illiteracy, and which, unfortunately, is flourishing in the current society. And the majority of political and economic ‘clots’ are created for that very reason. It is just as a human being is trying to stop a planetary movement and the Universe. The epoch of commodity-money relations passed away. Another form of relations is needed.

Nature has three great laws: the Law of Record, the Law of Similarity and the Law of Return Stroke. Many people know that every human being bears in himself a genetic experience of his ancestry. This is the Law of Record. This very law spreads within nations, ethnic groups, the planet. Everything is created by the image and likeness. This is the Law of Similarity. The future and the present of a human being, the future and the present of any nation are displayed in accordance with results of life activities of their ancestry – the Law of Return Stroke. It means that every human being, each nation will be rewarded for the deeds of their ancestry. And this ‘burden’ is growing and growing in progression. In the new epoch we don’t need them, but to disburden we should admit them. This is the point of penance. Religion as a government institution should admit and ask forgiveness for deliberate distortion of ancient, archaic, originally true forms of knowledge, for broken lives, committed crimes and crimes in

progress with direct involvement and connivance of the religion. Isn't it because, paying a tribute to rituals, ceremonies, superstitions, it obviously forgets about its Earthly Mission? Is it because it searches for answers to secret questions of life not alone with itself, but in a crowd, overcome with emotions?

The politics should confess the artificiality of the society's division. The division in developed and weak, universal and non-universal, fashionable and non-fashionable is typical of the modern society. But could the brain consider itself to be more developed and necessary to an organism in comparison with the heart? When there are wars in the planet – this is not only a miscount of diplomats, this is because the 'head' of the civilization does not understand its 'heart', the 'left hand does not know what the right hand does'. These are the organs of the planetary organism, being in conflict inside, destroy each other and themselves.

Today the society is in the state of a spiritual lethargy, that's why its interchange is called the politics, its outer-change – the religion and represents a continuous succession of conflicts and compromises of one organ with the other. One organ-nation openly neglects other organizations. As a result the humanity tragically grows old. Reformers of today are going to turn Russia (means its geographical position) and the bigger part of Eurasia, playing a role of the heart and the lungs, into the second stomach. Russia is the fourth level of a soul of the humanity, its love, its sensuality, its enlightenment. Altai is the bridge, canal, 'umbilical cord', growing through a new social dimension, called the Spiritual Ecology.

At the turn of the epoch of Pisces, the planet is aching: poverty, criminality, diseases, flash points. But problems of politics, religion, economy, health are only a tip of the iceberg, while its hidden part is the lack of consciousness of people and nations. It is pointless to search for deeper causes of conflicts and collisions at the surface, because a human being does not know deeper 'laws of nature'. All nations and peoples, all wild life are equal in the face of the All.

The society needs sages, who are able to breathe life into the world of people and harmonize relations between people and animals, plants, micro-organisms. The society needs millions of enlightened people, who are able to energise the planetary organism, and only after that its spiritual health will become excellent.

And in conclusion if we, the Altaians, are keepers of the energy point of the planetary level, it does not mean that we can dictate our terms to everybody. The more significant people as an energy and information

carrier are, the severer the 'Law of Return Stroke' is. That's why we've got to take care not only of current and future days, but as everybody else, bear a heavy burden of crimes, committed by the nations, who left Altai and whose progeny we are now.

And that's why to enter into the new epoch with new dimensions, we also should disburden through admitting and penance before God-Nature for all tears, grief, brought to the world; for that created to possess knowledge and distribute it as a teaching, we ourselves twisted, replaced the world possession through the teaching by the world possession through force. That's why the current misunderstanding and recriminations are also a result of return stroke. We should understand: if Nature gives us a right to possess a key from an energy machine, it does not mean that we are owners of this energy.

Firstly, it is not even the key, but only a matrix with cylinders for keys. Secondly, the machine is driven by several keys, having different configurations through applying to the matrix in strict sequence. Thirdly, the action of this energy depends on consciousness of all people, who live on this territory. The energy guides should be closed in a single network on the entire territory. Otherwise there will be a short circuit on us. Fourthly, the energy of the Universe is God. Nobody possesses him.

That's why, the main object and aim of our conversation is the production of the groundbreaking approach of development of the socio-political life of our republic, based on natural historical and cultural backgrounds of Gorny Altai, allowing all biome of this territory to execute its destination. Let everyone depend on his national, religious, political identity, realize himself a citizen of this region and penetrated with its energy flows, tell us what he can do for this region as a human being, as a specialist in some scientific field, as a politician, as a representative of a certain nation and religion to make this part of nature radiate naturally, which means given by All-Father, the energy of love, mutual recognition, mutual understanding and complementarity. Let it be a creative search of common points of different organs in the body of Erath.

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HEXAGONAL ALTAI

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ABSTRACT

The article gives a semiotic analysis of the concept 'Altai' through the deployment of the semantic meaning of the numeral six, having universal significance in world culture. The author reveals the hermeneutic circle of Altaian cultural urological constants 'Hexagon Altai'.

Altai residents endue their homeland with surprising epithet 'hexagonal Altai'. Where did this stable metaphor come from? Numerals six and sixty sound like alty and altan in the Altai language. Is their consonance with the name Altai incidental? Traditional Altai dwelling - *ail* – has the form of hexagonal pyramid. It is well known that the structure of human dwelling is a model of the universe in all traditional cultures.

Hexagon is a material (geometric) incarnation of number six. It lies at the heart of the world order. The world model always has six directions (four cardinal points, top and bottom). Hexagon fits perfectly into the circle, another fundamental principle of space, whose measurement system is sextuple (360 degrees). Time also moves in a circle and is measured in sextuple system. The Bible says that God was creating the world for six days.

The common box of information structure of the Universe has a hexagonal structure – 'cells'. If the information is the basis of material forms, it means that its primary structure ('cells') can not but occur in the material world. The scientists were able to reveal and prove it while they were making different experiments with water. They proved that water stores information exactly in cellular structures, but when it freezes it turns into hexagonal crystals – well known spellbound beauty of snowflakes.

The honeycomb structure (as a fundamental principle of information) obtains different shapes in the developed world, although the meaning of this structure is universal: in the bee environment it is the cradle of a new life, in geometry the hexagon is a harmonious, balanced figure (each face of the hexagon inscribed in a circle is equal to its radius).

The principle of cellular signal is based on an equilateral hexagon when the surface coverage can be incremented indefinitely due to the installation of aerials on the boundary of the actions of a single aerial. Six aerials are enough around the central one to increase the diameter of the coverage factor twice as much. If one turns to a sacred geometry, one will assure that all Platonic objects - dimensional geometric shapes that fit perfectly into a sphere are sextuple:

- Tetrahedron - 4 faces \times 3 = 12 angles
- Cube - faces 6 \times 4 = 24 angles
- Octahedron - 8 faces \times 3 = 24 angles
- Dodecahedron - 12 faces \times 5 = 60 angles
- Icosahedron - 20 faces \times 3 = 60 angles.

Chemistry implements sextuple principle in its fundamental aspects. Three main elements: hydrogen, carbon and oxygen - are the basis of the Universe. They form a model of the world. Hydrogen is the element of space. Hydrogen is No 1 in the periodic table of elements. Chemists call it as cosmic element because it is the most common in outer space. Symbolism of number 1 embodies the meaning of the Monad, the beginning of Creation, the Creator potential for all opportunities, the embryo.

Oxygen is No 8 being the most widespread in the world. The symbolic meaning of eight is *Mandala*, completion of a cycle, the octave, the purpose of initiation, way out to a new level, 8 cardinal points – the earth level, fullness, the complex of all the possibilities. Eight is a cube of two (three-dimensional), these six faces of a cube, which gives a perspective view of the hexagon.

These two elements are two opposites:

- Hydrogen – reductant, amenable to the initiative from the outside. It easily forms ties – ‘it is given to’. It is its ‘female’, *Yin* nature. It is indifferent, cold as space itself.
- Oxygen - oxidant (destroyer), active, aggressive, catalyst. It initiates ties *Yan*. It is a source of combustion.

The compound of opposites, oxygen and hydrogen, forms a molecule

of water - the basis of life, which as already mentioned above, stores the information very well, and structures it in the form of hexagons (honeycombs).

And finally, carbon No 6 (!), is a stabilizer, the base of organics. That's how life is born joining opposites. Six is balance, harmony (carbon is in the middle of the second period of Mendeleev's system). Philo said that six is the most prolific of all numbers. It symbolizes the unity of polar forces. Carbon as a chemical element gives innumerable variety of organic and inorganic forms, forming bonds in the form of chains. One of the forms of carbon is graphite. It has a hexagonal breaker plate.

Ancient symbol of harmony, the six-pointed David's Star, is composed of two triangles: male (with the vertex at the top) and female (opposite direction).

Organic world consists of six main elements: hydrogen, carbon, oxygen, nitrogen, phosphorus and sulfur. These six elements are similar to the Creator. If the periodic system of elements (105 elements: $1 + 0 + 5 = 6$) gives thousands of species of inorganic substances, these SIX elements give millions of species of organic substances.*

It turns out that in the basis of the material world, which was created during six days of creation, is Hex - in all its manifestations. Number 6 plays a fundamental role in the mythological world picture of Altai people. The man, who was destined to become a shaman, experienced so-called 'shamanic illness'. It is a period during which there was a radical restructuring of all physiological human organs and systems, which allowed him to experience the extraordinary ecstatic states during the 'shamanic journeys' between worlds. 'Shamanic disease' lasted normally six half year periods and corresponded to the ascent through the sixth heaven to the seventh one. For shaman the sixth Heaven is a boundary between the 'fifth' and 'seventh' Heaven. Rising to *Ulgen*,¹ sitting on the Ninth Heaven. Utkuchi, Ulgen's messenger, meets him here and negotiates. If shaman is able to pass the Sixth Heaven, he opens all the wisdom of the universe in the seventh heaven (let's remember the Russian proverb (In seventh heaven!). According to A.V. Golovnev "beyond the number 7, there was zero in the picture of the world of the Siberian peoples because large numbers were considered 'inhuman'.²

* The author is grateful to T.L. Istotskaya, the chemistry teacher of Barnaul School, No. 123, for the idea.

D.V. Eroshkin defines the sixth Heaven as “a point of absolute uncertainty (bifurcation) where it is necessary to make an asymmetrical act – get through hollowness, gap between the worlds”.³ “Die for peace to appear in front of God’s throne. The birth of shaman through a ritual death in the lower world should repeat glassy through his resurrection in the upper world.”⁴

Number 6 plays the role of a backbone in everyday life of Altai people. Altai house, *ail*, is also hexagonal. As a honeycomb it is crowned with hexagonal cone. And here a new life appears. *Ail* is Altai microcosmos. One of the Altai legends tells how the first *ail* was built:

Once, in ancient times, the residents of Altai were able to communicate with Cosmos. They did it with the help of mounds which they constructed. In these mounds Altai people buried their shamans, and even after death they helped their people - through them people can communicate with the gods and spirits.

One boy lived in those days. He had a gift. He could see spirits. Once, when he was tending sheep, being near a large mound, the boy saw a lot of people. It was *soksuny* - people’s souls who asked the owner of the mound to go between them and *Ulgen*. The boy watched as one of the spirits led to the mound the man who ruined other mounds. The owner of the mound - White Spirit listened and said, ‘I will punish the robber! This person has committed a sin: spirits whose mounds are ruined can not communicate with *Ulgen*’. The boy saw that the storm came from the sky that covered people running with full bags. They were mounds robbers. White Spirit rescued the boy from a landslide. It was his grandfather - he organized this landslide and thunderstorm. And then the boy saw *suylder*⁵ in his dream flying through the snow high in the sky. And in the heaven, unearthly beautiful woman meets the boy and says, *Altai Kudai*⁶ called you to *Shang Bala*⁷ to meet with *Uch-Kurbustan*.⁸ The woman took the boy to *öröö* - a magnificent temple, similar to a bell or a Buddhist stupa. You can hear some news. The bell’s sound informs about coming events. *Uch Kurbustan* washed the boy with thunder and told him to become a *kam*⁹ And *Altai Kudai* gave him commandments :

1. Coming ‘Jaman chak, chak Achana’¹⁰
2. I’ll take your people armpit¹¹
3. To escape - tie ribbon spirit mountains.

The boy asked, ‘How can I communicate with you if people rob mounds?’ ‘It is sad’ replied *Altai- Kudai*. ‘It is impossible to stop robbery’. Mounds will be robbed for a long time. You should build *ail* so that your houses will be like the Universe’:

- Do not shut the chimney and floor,
- Do not extinguish the fire,
- Cut the door to the east,

— The form of ail must be like a pyramid.
(as told to N.A.Shodoev - Mendur - Sokkon)

Calling Altai hexagonal, Altaian follows the main principle of world order formulated by Hermes Trismegistus: 'What is above is below'Ö.. If the hexagonal honeycomb stores all undeveloped information of the Universe - water crystallizes in hexagons, preserving information, displaying it in a tangible forms. It means that the Earth, embodying materialized microcosm is a kind of crystal... Keepers of Karakolskaya valley, which is one of the most important sacred centers of Altai are convinced that the order of the archaeological sites, considered the theory of crystals. They think that ritual complexes were built in specific locations where the quality of geological and geophysical environment is volatile and energy-intensive. It comes into resonance with the cosmic radiation. Being the 'acupuncture points', i.e. points of intensive geocosmic radiation, ritual complexes became the 'nodes' of information structure of the planet, which is similar, and more than that, isomorphic to the global information system. Probably the ancient inhabitants of Altai knew about these laws and built sacred centers in accordance with the crystal lattice of the planet.¹²

It is also known that the crystal is an energy transformer which can convert light energy. Consequently, the crystal structure of sacral centers could be used to convert energy from the sun (or the information field of the Universe) in human thought, which was broadcast in society through special people - conductors of cosmic energy and information. Different nations always had them. They were called magicians, sorcerers, priests, shamans, *yarlykchi*. *Yarlykchy* or in the Altai language *dyarlyk* still store ancient esoteric knowledge of Altai. Since ancient times these people, possessing the sacred knowledge, used it to harmonize nature forces and the man-nature, away from the routine, without interfering with the daily activities of people. According to indigenous Altai people they provided social, climatic, and even seismic stability of the territory. Their name, originated from the root *dyar* (news), and related to the word *dyaryk* (light), speaks for itself: prophetic knowledge is the Light of Truth , the Holy Knowledge. In the Vedic culture such people were called *Arhats*. An unusual structure was discovered in the other sacred center of Altai - Ukok Plateau. It is a medieval burial and ritual complex of a noble Turkic women (dating from 9th century AD). It was built in the form of a hexagon. "Bertek -34 mound number 1 ... After burial the pit was covered, it was built on land lay out , and near the north -eastern and south- west corners round rings are made... Then the central building was surrounded by a

hexagonal fence with smaller stones in the middle (or platform)... Outside the fence there were four round accretions - rings, which had installed stelae with equal height of overlap gravestones. You can imagine what impression made this extension installed on a high terrace, with a domed vault of the central tomb, white walls, fences, veneered top, green tiles and a clear pattern of vertical stelae standing on the background of the valley of the river Ak - Alacha and radiant tops of Tabyn Bogda Ola!."¹³

There is an authoritative opinion of geophysicists and geologists that the system of sacral centers of Altai encrypts high level of space physics, and planetphysical and psycho-physical foundations of knowledge. It can be considered as a subsystem of the global and continental planetary system's interaction between man and nature, man and the cosmos. Most of these sacred centers, according to experts have geopsycological character and are intended to broadcast the energies of Earth and Space in time and space.¹⁴

Hexagon Altai is Matrix. It is a great keeper of wisdom and spiritual accumulations of humanity. Here came together all the world's religions, archaic shamanism and new forms of religious beliefs are joined. A single Blue Sky - Tengri unites them.

When you are in Altai, it is very strange to hear about religious contradictions of different groups of its population in Altai. A great traveler and philosopher Nicholas Roerich repeated: "It is truth that unites." And today a question of comprehensive study of Altai as a single energy-information structure is debated. This energy-information structure allows to take into account data through modern scientific techniques as well as ancient intuition keepers of Altai. Latest discoveries in science, archeology and culture confirm, and often rediscover the deepest layers of knowledge of our ancestors stored in legends, tales, ancient cosmologies, religious and ethnic charter.

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4. *Ibid.*
5. *Suylter*- positive charge of the soul
6. *Altai Kudai* - Supreme God Altai

7. *Shang Bala* - "Bell-child" - a place where the souls of shamans are stored (countries Blessed with Buddhism - Shambhala).
8. *Uch Kurbustan* - The Supreme Deity of heaven, having threefold nature (epithets: "Three heads", "Three crown", "Three Hats" - compare the Trinity).
9. A *kam* (Altaian) - shaman.
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MODELING THE CONCEPT 'ALTAI'

O.A. STAROSELETZ AND N.N. SIMONOVA

ABSTRACT

This article presents an approach to modeling the fragment of conceptual perception of the world represented by the Lexeme Altai.

Notion of a 'concept' was included into the terminology of scientific community long ago and is widely used since then. A lot has been written on the distinctions of the concept from other mental units to reveal the basic substantial and structural characteristics of the concept. So, G.G. Slyshkin and V.I. Karasik understand 'concept' as "polydimensional mental structure with a dominating component value".¹ Concept is grouped around some 'strong' (i.e. value-based) point of consciousness, with radiating associated vectors. According to our opinion, the notion 'concept' has no intelligible boundaries; attenuation of associations occurs gradually as withdrawn from the nexus. Language or speech unit is central point of the concept.²

The concept is characterized by the presence of many inputs, that is, units of speech and language in which it is actualized (revealed) in the mind of the bearer. Inputs into the concept can refer to different levels of language. Several lexemes and phraseological units, as well as free word-combinations, sentences and texts are used for the appeal to one and the same concept.³ V.I. Karasik and G.G. Slyshkin consider that linguocultural concept is a mental unit aimed at comprehensive study of language, consciousness and culture. Correlation of linguocultural concept with these three areas can be formulated as follows:

1. consciousness is the area of concept (concept exists in the mind);
2. culture determines the concept (i.e. concept is mental projection)

of elements of culture);

3. language and/or speech are the areas in which concept is objectified.

In our opinion, the study of the concept 'Altai' will allow to reconstruct the fragment of Russian language perception of the world.

Language perception of the world to a large extent reflects the conceptual perception of the world. R.I. Pavilonis notes that language is a symbolic representative of the conceptual content.⁴ There is no doubt that the conceptual perception of the world is much richer than the *language perception* of the world, because not everything being perceived and comprehended by the person is reflected by means of language and has a verbal form.

Frequent response to the word-stimulus "Altai" is the word "mountainous", though Altai does not include only the mountain territories of Russia, Kazakhstan, China and Mongolia. Altai is not only associated with either of these countries, or with the Republic of Altai, either with Altai territory as administrative unit or with other landscapes. Altai region is associated in the consciousness of native speakers of Russian language in the forest-steppe area, the 'Pearl of Siberia', cultivating agricultural land. However, the concept of "Altai" will not be complete if sustainable associations are not complemented by perceptions, stereotypes, cultural attitudes, metaphors, symbols, reflecting the peculiarities of the territory, geography, nature, culture, language and ethnic groups living in the region.

One should start modeling the concept with etymology of the word, as this lexeme represents a concept and a "strong" one, (i.e. value-centric) point of consciousness, with associative vectors radiating from it. Altai is the name of the mountains and an area. Altai is also the name of the mountain range called Altai-son, the name of 3 lakes, 7 human settlements, mountain range southern Altai, 2 railway stations and settlement Altayskaya.

The word *Altan* and *alt* mean gold in Mongolian languages. *Alt+taj*, *altan+taj* are (relative) adjectives with the meaning gold-bearing. Golden Hill (*Altaun ool*). Golden Lake or Teletskoye Lake (*Altyn Kol*), meaning 'most beautiful'. Zlato-kamennyi (ALTIN tashtu), srebro-kamennyj (*kumush tashtu*), solar-lunar (*file-Kundu*). Altai is glorified with such epithet in epic work *Maadaj-Kara*. Altai is the spirit of Earth (patron of Kaan Altai). Nowadays there are several versions about the origin of the word Altai, and each of them adds a new meaning to its understanding.

Geographical characteristics of the Altai territory

Altai region is located in the south-east of Western Siberia and borders on Novosibirsk and Kemerovo regions, Kazakhstan and the Republic of Altai. Its territory is 168,000 square kilometers. There are 12 cities, 14 towns, 7 urban and 60 rural areas, including the German National District in the region.

Its administrative center is Barnaul city. Representatives of 110 nationalities live here. The national structure of the population is as follows: the Russians - 90.9%, the Germans - 3.9%, the Ukrainians - 2.9%, the Belarusians - 0.4%, the Kazakhs - 0.4%, the Mordva - 0.3%, the Tatars - 0.3%, the Chuvash - 0.3%, the Altai people - 0.1% and others.

The population of the Altai region is 2,419,755 people, according to the results of the 2010 year census. Altai region takes the fifth place in the population of the Siberian Federal District after Krasnoyarsk, Kemerovo, Novosibirsk and Irkutsk areas. The region takes the first place in the population of rural areas and the sixth place in the Russian Federation, being one of the largest agrarian regions of Russia. However, the process of urbanization is typical for the whole country and for the Altai region as well. The share of urban population (according to the census of 2010) was 54.7 per cent, as against 53.1 in 2002.

Almost 43 percent of the population lives in three towns: Barnaul, Biysk and Rubtsovsk. In 2002, the share of urban population in the region was about 41%. According to the results of the 2010 year census, there were 11,177,000 men as against 13,017,000 women, or 46.2 percent versus 53.8 percent (2002: 46.6 and 53.4, respectively). There is significant excess in the number of women over the number of men, typical for the population of the region (as well as Russia). In the year 2002 the male-female ratio was 1,000 versus 1,165.

Two types of geomorphological landscapes prevail in the region - mountains in the east and steppes in the west. Taiga forests occupy considerable areas, unique belt pine forests stretch for hundreds of kilometers. Rich vegetation, combined with the contrasts of relief determines the diversity of fauna. About 300 species of mammals, more than 300 species of birds, reptiles and amphibians are known to exist here. Numerous lakes are rich in fish. The climate is sharply continental, with long and frosty winter; hot, quite often dry short summer.

Climatic conditions are generally favorable for the development of agriculture. There is enough heat and light for cultivation of almost all crops, vegetables, fruits and berries. The largest rivers Bija and Katun

merge to form one of the major Siberian rivers - the Ob. There are about 13,000 lakes in the region, more than half of them preserve fresh water. The largest lake is Kulundinskoe (728 sq. km). Amazingly beautiful lake Aya is located in the Altai Mountains.

While describing only one component - the 'geography' in the concept of 'Altai', one can enlarge the concept with the geographic characteristics of the Altai Republic, Mongolia and China.

Cultural component

V.N. Bendjurina and T.A. Golikova describe this component as follows:⁵ "Altai Culture is rich through centuries-old traditions. The emergence of mining industry stimulated the development of Altai stone-cutting art. Artistic works of Altai stone carvers serving as diplomatic gifts of Russia are known all over the world. They are exposed in major national museums. The unique 'Queen of vases' - an oval cup made of the monolith of green jasper by Kolyvan masters (5 meters in diameter) is kept in the State Hermitage."

Altai draws attention of the people all over the world thanks to the work of the artist, traveler, archaeologist, writer, philosopher and prominent political figure - Nikolai Konstantinovitch Roerich, his wife and close companion - Helena Roerich. The Roerichs have put forward the idea of nonterrestrial philosophy, considering Altai as the major geocosmic center of our planet.

The founder of the fine arts in Altai - Grigory Ivanovich Gurkin, representative of the Altai nationality, self-educated person, studied in a studio of a famous artist Ivan Shishkin at the Russian Academy of Arts. He created over 5,000 paintings the most famous of them being 'Lake of Mountain Spirits', 'Khan-Altai', 'the Crown of the Katun River'. Altai land gave the world some original talented poets, writers, artists, and actors. A. Koptelov, A. Zalygin, P. Kuchiyak, I. Pyryev, V. Zolotukhin, E. Savinova, M. Evdokimov, V. Shukshin are among them. The name of the writer, film-producer and actor - Vasily Makarovich Shukshin - takes a special place in the cultural history of Altai. Admirers of Shukshin's talent from the Russian Federation and nearest-abroad (former Soviet Republics) come to visit his native land - village Srostki. Literary and actor's elite arrange a celebration in his honour and recite Shukshin's works there annually. Every year gatherings of the literary and actors' elite called 'Shukshin Readings' are held there.

There is the Museum of the History of Literature, Arts and Culture of

the Altai, the Altai Museum of Fine Arts, the oldest Local Regional Museum in Siberia, Cossack and German Cultural Centers, the Crafts Centre and the Concert Hall of Philharmonic Society with the organ in the region. There are also 7 theatres, 27 museums, 120 schools of arts, 5 musical schools in Altai.

Component 'mythology'

Altai is opposed to the upper and lower spheres of the worlds. Deity (benevolent deity-spirit) exists in the upper spheres (of celestial world); spirit of evil or malicious spirit (*Erlík*) exists in the underworld. The Middle world, the dwelling of the Golden Altai, is a world of real things, real life, and the deity of middle world is at the same time the deity-spirit of Altai, the Supreme deity-spirit. Altai is home to epic heroes, the common farmers and the spirit of the patron saint. Great Altai is divided into many small ones, according to the division of the entire population of the mountain land into patrimonial groups. The land inhabited by the people from one clan formally was considered to be the ancestral property. Pastures and woods, wintering sites, encampments were also included into the ancestral territory. The small Altai was the true homeland, the universe for the members of the clan. If the legend says that *bogatyr* (giant hero) leaves 'Altai', it means, that he crosses the border of his native land. He fights for the sake of it. Mountain was and remains the center of the celestial world for the people of Altai. Every ancestral territory had a sacred, but real mountain. Concept Altai is split into *Jaan* Altai - Big Altai and Altai *Kichinek*- Small Altai in Shamanic and Burkhanist hymns and mysteries.

Altai Religions

The assembly of Altaians in the tract Toron opposed shamanism and announced the adoption of a new faith - *ak-jan* (white faith - Burkhanism) in 1904. Burhan is a symbol of the unity of the *Altai-Kizhi*, 'the Spirit of Altai'. The new religion has evolved through the inclusion of mythological characters of actual history. Shamanism is the Black Faith, Lamaism is the yellow faith.

Ethnonym the Altaian

The Altay nationality, Altaians – 1) a denotation of the entire population of Mountain Altai; 2) *Altai-Kizhi* (lit. Altai people) living in Ongudaysky, Ust-Kansky, Elikmanarsky, Shebalinskiy *aimaks* (areas) along the rivers Katun, Sema, Peschanaya, Charysh, Ursul, Mayma (constituting

50% of the total population of the Republic).

Ethnic community

Historically, the territory of the Altai is the ancestral home of all modern Turkic peoples. Turkic State – *Kaganate* - was founded in 552 c.e. Before the beginning of the 17th century southern Altai was the dwelling territory of joint Teleuts-Telengits ethnic community. At the beginning of the 17th century two waves of migration Teleuts-Telengit and Djungar-Oirat coming from the upper Irtysh River met in southern areas of Mountain Altai. *Kan-Karakol* ethnic community centered in the Kan valley was formed around mid-18th century. In 1756 the main part of Altaians was included in citizenship of the Russian state. Formation of ethnic community *Altai-Kizhi* was based on the principle of ‘secondary clans’ (contraction of the same *seoks* - tribal unity). The emergence of a new ethnic community was expressed/has been reflected in the ethnonym *Altai Kizhi* (in mid-19th century).

The population of the Altai Republic

According to the All-Russia population census of 2002 there are 62,200 Altaians, that is 30.6 % of the population of the Republic; 57.4 % being the Russians; 5.9 % - the Kazakhs; 0.7% - the Ukrainians. In 1897 the Altaians accounted for three-quarters of the population of the Republic (32,000) and the Russians, the Kazakhs and others being one-third. The total population of Biysk province was 42,000 people).

Northern and southern groups of Altaians

Northern Group unites: Tubalars (*tuba-Kizhi*) - 0.8%, Tchelkans (*Kuu-Kizhi*) - 0.4% Kumandins (*Kumandy-Kizhi*) - 0.5%. The southern group is the *Altai-Kizhi* - 30.6%, Telengits - 1.2%, Telesy and Teleuts - 0.2%.

The Social communication of Altaians

Family Biel consists of two generations of close relatives (parents and their children). Related group is of relatives of the father’s and the mother’s line (children and relatives of the father’s line form general *seok*). Territorial group is 2 to 3 spouses of *seok*. All *seoks* form a single nationality (e.g. the *Altai-Kizhi* and *Telengits* have common *seoks*: Tholos, Maiman, Todosh and Kipchak).

Language of the Altai Republic

Altai language was formed under the influence of Mongolian, Samoyed, Ugric languages, so there are some different dialects. Modern Altai language contains two basic groups of the northern and southern dialects. The first one includes the dialects of Chernevyyh Tatars, Kumandins and Chalkans, the second one of the Altai, and Teleuts and Telengits dialects. They belong to different linguistic groups. Northern dialects belong to Uyghur group of Turkic languages, southern dialects - to the Kyrgyz-Kypchak.

Written language

Altai written language (more precise Teleut) was developed on the basis of Russian graphic art with the addition of special signs by the Altai spiritual mission in 40th of the 19 century. *Grammar of the Altai language* was published in 1869. The set of rules of Altai spelling, written as the draft by T.M. Toshchakova was approved in 1938. The first spelling dictionary of the Altai language, composed by V.M. Tyrmakom was published in 1941.

The alphabet of a modern Altai literary language consists of 37 letters, 33 letters of the Russian alphabet, 4 Altai letters (j, H, o, u). J - [t] is in the beginning of a word or in the middle of a word after deaf consonants; [d] is in the other positions, ? - velar nasal consonant sound, O - front vowel, Y- front vowel.

The Law On languages of the Republic of Altai was passed in 1993. The official languages of the Republic of Altai are Altai and Russian languages. Russian language is also used as the primary means of international communication. Kazakh language is used in official communication in areas with high concentration of its speakers.

Thus, this model of the concept of 'Altai', includes the following constituents: motherland, a territorial unit, nature, assessment/emotion, and cultural phenomenon, land, people and language.

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THE PHENOMENON ALTAI IN THE SYSTEM OF WORLD CULTURE

E.I. BALAKINA AND E.E. BALAKINA

ABSTRACT

Altai is presented in the article poetically, as a holistic complex cultural phenomenon. It addresses the issue of the spatial and geographical specificity and the cultural and historical sense of the region. Oecumene of Altai Region is shown as a place of the increased intercultural contacts, a place of power and enormous spiritual potential, which is seen today in the next turning point of its history. It proposes the idea of the definition of Altai culture as one of the sacred landscapes of the world culture, noted for its role in the development of intercultural dialogue today.

Altai is an unopened treasury both in the prehistoric and in the historic sense...

— Nikolai Roerikh

Altai is a proper name, for many people it has become a household word nowadays. This is a grand, integral and boundless phenomenon, any description in respect of which inevitably reduces both its meaning and its scale. Perhaps this is why Altai appears so understated in the realistic art of the Soviet period, which fixes the material borders of the real world in realistic images of the faces. Altai is chanted in the literary works about the majestic work of farmers, but Altai – it's not just bread! Poetic pictures of its nature in the Soviet art, the kingdom of ancient mountains, protected by the heroic cedars – it is also Altai, but Altai is not only 'Siberian Switzerland' or 'Siberian Alps' (as it is figuratively called by its lovers of mountaineering). Altai has contained in itself ancient legends, modern discoveries, conservation areas, creative space, purity, glory, tragedy ... Not separately, but together, in mutual tension and expansion.

Altyn – in the Altai means golden. This is one of the etymological roots of its name, giving birth to a semantic characterization of the phenomenon. “The greatest Siberian mountain, which has once received the Turkic name Altai, i.e., the Gold Mountain, covers an area of about half a million square miles. It presents itself a natural wall between two huge countries, China and Siberia, its center is the highest point, the glacial Mount Belukha, which towers above sea level at 14,000 feet. Belukha, as the crown of the mighty king Altai, is situated in the ‘above the clouds’ country and throws off the fluffy wadding of fog very rarely.”¹

The question of the place and role of Altai in the culture and geography of Russia is not as simple as it might seem at first glance. Modern studies state that the region is not only a historical and geographical or political-administrative reality, but also a mental construction difficult to define and dynamic borders.² It is a holistic system in which all phenomena, while interacting, give rise to unique natural and cultural environment, which re-fuses specifically challenges of our time and faces of culture in the ‘boiler of life’.

Geographically Altai is a mountain system, but in an ontological sense it is the greatest phenomenon of the stunning power. In primeval times the current land of Altai experienced tremendous spurt, ‘the great rise’ – according to the metaphorical expression of Russian philosopher Ivan Ilyin. Since its creation it has captured the heavenly dream in the petrified and titanic rush, so that to us, her distant descendants, remained Eternal Zodiac, the sacred source of faith in the power of the Spirit, which is able not only to pacify physicality, but also to raise the stones to heaven, the flesh of our planet itself. To quote Ivan Ilyin.³ “In the immensely distant centuries, soon after the creation of the world, when Earth first felt its original form and its limits, she was saddened and grieved: because she saw itself outcast and humiliated, isolated from the light and from the distant sky, smoothed, bare, desolate and helpless... And she began to sigh and to murmur: and she protested, and rose up and rebelled. It was a violent revolt, scary and chaotic. But it came from the last depth, it was sincere, and its sparks flew to the sky: it was flaming, and the flame of it was praying to the Creator, and the rocks were melting from this fire and primitive stones were flowing in stream ... It was a great rise of the depth, thirst for light, striving for the sky, the eruption of the creative will ... Rebelled the dream about a new, perfect form, a new wealth of being, an approach of the earth to the sky... This rebellion was an attraction to God, a murmuring prayer, a prayer for the non-rejection of rejected ... The

Lord blessed the rebellion of the land and did not allow it to dissolve into a non-entity, but ordered it to remain forever: to ascend to heaven in a silent prayer, to wake up with the fertile dawn and to bloom blissfully in the last rays of the setting sun. And the Lord commanded to the man to contemplate this mysterious record of the past and comprehend its secret sense. And while we are contemplating it, now we call it *the mountains*". And what was in this place before the mountains appeared?

In the years 1771-1773 there was an expedition of the eminent German naturalist Peter Simon Pallas (1741-1811) in Altai. He noted that in several areas of Altai remained 'traces of marine bodies,' which led him to the assumption that once there was a sea in the place of Altai. At the end of 19th century the representative of the Polish noble family I.D. Cherskii, who lived in Omsk, the city of Siberia, came out with the similar idea. Exploring the coast in areas where the Irtysh river flows, he found the fossilized shells of mollusks in the ground. His version of the existence of the freshwater ocean in Siberia later became the theory.

The conversion of the seabed heading into the sky mountains (if one accepts the validity of the hypotheses!) only enhances the feeling of the unparalleled power of the ancient geo-cultural breakthrough. The sense of birth of the mountain landscape in general is seen in it, and the 'crown' of the Altai Mountains on the Eurasian plain, in particular. This is a visible embodiment of the essence of life on Earth: spiritualization of the matter, awakening the spiritual forces which transform the horizontal into the vertical. This is a figurative expression of the human destiny – to connect Heaven and Earth: physically - in the symbolism of his bodily vertical and spiritually - in personal development. Concentration of the mountain landscapes in Altai and in the areas near to it geographically allows to estimate it as a special place of the Force and a source of high cultural energy.

For tens of thousands years people have been living in Altai. One does not know the exact date and place of the first mention of Altai. When and who gave this land such a sonorous name? Who first set foot on it? The researchers find in the works of ancient Greek historian Herodotus (484 BC – 425 BC) and Chinese historian Sima Qian (145 - 87 BC) early indirect evidence about Altai and culture of people who lived here.

Herodotus in his treatise *The History* mentions about the ancient inhabitants of Altai as unknown people and the inhabitants of the far eastern mountains. In the *Historical Notes* of Sima Qian there are stories about China's northern neighbors, the details of which are quite realistic.

The legends of the Turks and Mongols preserved mention of Altai, as their ancient homeland.

Altai mountains and valleys are full of secret signs of culture: Scythian burial mounds, Turkic stone sculptures, rock carvings and mysterious runic script. The scientist of Altai, S.S. Katash assesses the culture of Altai in the human scale: "On the territory of our republic there are unique monuments of universal significance. The archaeological sites, rock carvings – petroglyphs, finally, the most ancient in Eurasia 'Ulalinskaya parking' of the primitive man, and the world-famous Pazyryk mounds, the Denisova Cave, that has highlighted more than twenty cultural periods of evolutionary development of mankind, and many others, not to mention the natural, geographical attractions, monuments of ancient aboriginal culture, pristine language of the Altai Tırks, 'The Altaic family' of languages, which includes the three groups: the Japanese-Korean, the Manchu-Tungus and the Turko-Mongolian, and the world-famous folklore of the Altai tribes, their ancient customs and ceremonies and original ethnography. Not in vain our Altai is called the ethnographic museum..."⁴

People settled in the valleys of the Altai mountains in the Stone Age, about 1.5 million years ago. That is the estimated age of the world-famous Ulalinskoy parking that was found in Gorno-Altai. Altai region became the center of aging of the ancient nomadic tribes of the Great Steppe, natural and spiritual field of interaction between cultures of Central Asia, Tibet and northern China. It merged into a single living space the cultures of the sedentary Siberian peoples, mutually intertwined steppe, forest and mountain natural habitats. Population of the steppe Altai which is nominally Russian, includes more than a dozen nationalities. The Altaians entered the structure of Russia in 1756 AD.

Beginning of the development of the territory of the Altai mountains by the Russian settlers is considered to be the 17th century. It was during this time that the Cossacks and ore-finders appeared, when the industrial development of the south-western part of Altai began and started the building of the city of Barnaul - future center of Altai Region. It was founded in 1730 AD by one of Russia's largest owners of the mountain plants Akinfii Demidov. The erection of the city in the wilds of Siberia had great progressive significance for the cultural development of Altai. It is not by chance that the city is considered to be one of the main marker signs of civilization".⁵ To see the full heroism of the idea of establishing the advanced industrial center in the Altai outback, it is suffice to recall the name of one of the paintings of M.I. Myagkov about the life of Altaic

peoples of that time – *The Scene of The Family Life of the Siberian Savages*.

Mikhail Ivanovich Myagkov – non-resident artist, after the St. Petersburg Academy of Arts chose Altai as the place for his creativity. The time of his painting was around 1830s. For almost a century Russian immigrants came to Altai under the decree of the Russian Emperor Peter the Great, but its idea as a wild region continued to persist. According to the historians, at the beginning of the 19th century “the society of the southern Altai, coming fully out from the depths of the primitiveness, stood on the threshold of class formation”.⁶ The construction of the Demidovs’ factories led to the formation of the new cultural education in Altai. It was a giant leap for more than three millennia – from the primitive to the Enlightenment – the perfect, by historical standards, in an instant.

The meeting of cultures of the Altai and Russian peoples caused a lot of conflicting responses, but if one ignores the national and parochial ambitions, the progressiveness of their mutual development is doubtless. The accession process of the Altai mountains to the Russian state took about two and a half centuries, which strengthened the geopolitical position of Russia and created the conditions for further development of Central Asia. To the indigenous peoples of Altai, this association gave the necessary protection and opened the possibility of the revival of ethnic and cultural potential which was exhausted by endless wars of Altai tribes. Cohabitation of the major groups of the Altai mountains – the Altaians, the Russians and the Kazakhs-strengthened the economic and cultural ties and changed gently their lifestyle.

Since the ancient times the territory of the Altai mountains along with modern steppe Altai region was part of various administrative units: Tomsk province, Altai mining district. As a part of the single region – Altai region – the mountain and steppe Altai in the Soviet Union were the part of the Russian Soviet Federative Socialist Republic (RSFSR). In 1922, the mountainous part of Altai Region received the status of an autonomous region and the name “Oyrotskaya Autonomous Region”, and in 1948 it was renamed as the Gorno-Altai Autonomous Region. In August 1991, the sovereign state - the Altai Republic was formed. At the present stage the Altai Republic is one of the distinct regions of the Russian Federation. In 1998, five natural sites of Altai Republic were included into a single nomination ‘Altai – Golden Mountains’ and included in the UNESCO World Heritage List.

It seemed that the circle was closed. Evolutionary chain of the Altai culture began with the rapid fermentation of ethnic groups in the

geographical and spiritual space of this sacred territory. Moving to the ethnic and cultural certainty, it led to the political isolation of the Altai mountains in the independent state. This is the border point in the implementation of special historical mission in the region, when the completion of one round of development becomes the beginning of a new one. But the challenges of time do not allow to live and develop in isolation today: "The emerging now – for the first time in history – cultural unity changes fundamentally the mechanisms which determine the fate of the still separate cultures and civilizations. A new era of multidimensional dialogue of cultures begins. Participation in this dialogue becomes essential to the development of any culture. In these circumstances, no nation and no country can develop its culture independently, beyond a single world of human culture."⁷

The scientists believe that the target that defines the direction of the motion is the decisive factor in the development of culture nowadays. It determines the future of the people in a state of choice. This idea is not the discovery of the twentieth century. In a language of parables and metaphors it was already expressed by the sages of the ancient East: "The future lies in the past." Modern science has been able to find arguments for its rational and logical reasoning. Many researches associated the prospects for the motion in the future of culture with the beginning of its history: "Any concept of social evolution is largely determined by how the Beginning is represented in it, the root cause of human history, in other words, the origin of man and society."⁸

In the twentieth century in terms of synergy was born the concept of the 'attractor' – the idea, specifying a target of system development. It becomes a spiritual 'magnet', attracting to itself the necessary means, starts self-organization process, which takes the system to the progressive or destructive path (depending on the nature of the selected target). This problem is complex. It requires a journey back to the source of a given culture, its ancient history, to find the original meaning, the purpose of this culture in the historical dynamics of the mankind, and to restore this idea as the main guideline of the development.

Cultural and historical space of the ancient and modern Altai is characterized by the features of the sacred landscape. The sacred landscape is a geographical space formed by the spiritual human experience, that is soulful, imaginary space. Sacred landscape is the result of the reflection and codification of the natural landscape as a special form of the human mental activity. This understanding is realized in the practice of social

and spiritual development of reality.⁹

Altai has a unique ability to translate the historical landscape in the spiritual and symbolic phenomenon that combines nature, the human that spiritualizes it and the sacred complexes of different faiths and ages into a single system. The main feature of the sacred landscape becomes an absolute priority of spiritual values of the highest order, that, if there are some differences in the particulars, in general, are common to many peoples and give the real reasons for the harmonious intercultural interaction. Altai has all the prerequisites to become a place and a source of genuine dialogue of cultures in which similar ideas become the foundation of positive interaction, and the differences create an enriching effect, increasing the value of their culture and interest in the culture of their neighbors.

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ALTAI AS ONE OF THE POLES OF GEO-CULTURAL PHENOMENON “ALTAI-HIMALAYAS”

I.A. ZHERNOSENKO

ABSTRACT

The article examines the concept of culture stated in the writings of Nicholas Roerich, who considers Altai as one of the poles of the voltage of the development of the Eurasian culture. Key concept ‘Altai-Himalaya’ is that of ‘accommodating landscape’, which generates certain types of culture, depending on the landscape conditions. The natural and manmade ‘magnets’ - sacred places of Altai play special role in the development of the Eurasian culture.

N.K. Roerich was not only an artist, a writer, but a scientist, a philosopher who directed all his artwork, intuitive insights and discoveries to one direction: the development of human culture, lighting and expansion of his consciousness. The result of his philosophical reflection was the concept of culture, based on the laws of cosmic evolution. In the 19th-20th centuries philosophers and culturologists actively discussed the problem ‘East-West’. P. Chaadaev talked about the need to understand this problem not from the geographical perspective, but “as two principles, corresponding to the two dynamic forces of nature, two ideas, embracing the whole life system of the human race”. These words very accurately express the essence of research findings of N.K. Roerich. And, unlike Rudyard Kipling, who asserted that “West is West, and East is East, and the twins never meet”, Roerich believed that it was “outmoded and fossilized idea, that can’t be sustained”, that the cultures of East and West have common roots, which are to be found in Middle Asia.

In the course of human history, these two powerful branches of culture received different orientation, and for many centuries were moving

in the opposite direction from each other. N.K. Roerich saw way out of the crisis state in the synthesis of cultures finding in them the common, unifying, mutually enriching beginning. To prove his hypothesis, he undertook Trans-Himalayan expedition in the years 1923-1928 across India, Ladakh, Kashmir, Hotan, Xinjiang, Chinese Turkestan, Altai, Buryatia, Mongolia, Tibet and then came back to India. The purpose of this expedition was to explore Central Asia – the ‘cradle of nations’ (as it was called by Roerich) in the archaeological, geological, historical, ethnographic and cultural aspects. Finds of the expedition were preserved in thousands of exhibits. At the same time the artist painted about five hundred paintings and sketches.

Later N.K. Roerich released his travel notes and observations of this period in two books: *Heart of Asia* and *Altai-Himalayas*. Many times Roerich uttered this thought: “The heart of India gravitates to immense Russia. Great Indian magnet pulls Russian heart. Truly *Altai-Himalaya* are two magnets, two equilibrions, two abutments. We are glad to see the vitality in Indo-Russian relations. It’s not about politics, but about the living soul of human relations. Not durable seems political, they burst and demonstrate the infamous holes. Another thing, there are strong cordial ties. The older they are, the more beautiful they are. The beauty lies in the Indo- Russian magnet. Heart to heart sends the message”.¹

His son, Yuri, recalls: “For Nicholas Roerich the Altai in the north and the Himalayas to the south were like poles of the united grand mountain world. No wonder, the expedition diaries, where he diarised his thoughts, that were born during the pilgrimage, it was called Altai-Himalayas. His mind’s eye covered the whole vast expanse of Inner Asia, from the top of Altai (Belukha, array Tabyn – Bogdo in the Mongolian Altai) to the peaks of the Himalayas. Characteristically, the snowy peak Gepang, towering over the Kulu Valley in the Western Himalayas was chosen by Nicholay Konstantinovich for many years of his life, its shape reminiscent of far northern Belukha”.²

‘Magnets’, according to N. Roerich, can be idea-created and hand-created. They bear the layering of psychic energy and facilitate the implementation of the plan of evolution. One of the books of Living Ethics, *Irradiation*, states about the grounding of the magnets: “Magnet forges projection of evolution of the planet. Magnet is indispensable. Magnet argues human way ... Or magnet is invisible and it is attracting the stream of events; or it is serving as the center of conscious action, or it illuminates the person, find it. We can be seen in the history of mankind, as a network

of magnets had flashed, like guiding the lights. How works the magnet? It embodies the idea of ??space in action. Many magnets lie under the base cities. Many were found".³

Modern Roerich-art critics like L.V. Shaposhnikova and E.P. Matochkin believe that these 'magnets' were laid in Roerich's Central Asian expedition. According to B.V. Vershinin, Researcher, Institute of General and Clinical Pathology, "In terms of the evolution of mankind" this expedition formed the focus of the sacred space on our planet, his energy field for future cultures and civilizations".⁴ These statements raise a number of issues, but it is undeniable that the route of the expedition was formed to identify these 'magnets', to visit and study 'areas of passion' according to L.N. Gumilev or 'points of historical and cultural bifurcation' according to M.S. Kagan and to confirm the hypothesis of Nicholas Roerich about the origins of Eurasian culture having borne in 'Middle Asia' - the heart of the mountain range of the Altai-Himalayas. Simply put, a 'magnet' can be called such places on Earth, where there are the nodes of particularly intense geomagnetic radiation. As a rule, there is influence of a special energy on the environment in the geological, biological, environmental, socio-cultural and other spheres.

A tireless traveler, archaeologist and culturalogist, N. Roerich made a scientific feat, walking over the entire array of mountains Altai-Himalayas investigating it from the standpoint of natural sciences, social sciences and humanities. How important Altai was for Roerich is the fact that during the Trans-Himalayan expedition, the researcher deviated from the main route pretty much into the interior of the Altai.

In order to clarify the routes of Nicholas Roerich in Altai and to identify the Altai landscapes with the paintings of the artist, he carried out two expeditions to the foot of mountain Belukha in July - August 1995 to the valley of the Ak-Kem at the northern foot of Belukha and in July-August 1996 to the Valley of river Kucherla through the East-Kapchal pass to the source of river Katun on the south side of Belukha. The second expedition was timed to coincide with the 70th anniversary of visit of Nicholas Roerich to the Altai and it received extensive coverage in the newspaper *The Altai Truth*.

The expedition to Altai helped in restoring the ground of the travel records of Nicholas Roerich, Zinaida Fosdick, expedition member, of memories of the peasants of Upper Uymon Village, of books of A.A. Sapozhnikov, Professor at Tomsk University which N.K. Roerich used in his preparation of the Altai routes, of research of L.R. Tsesyulevich - the

Altai artist, who in 1967 was looking for traces of the Roerich expedition in Altai, and on the materials of the two expeditions of this author.

The Roerich visit to Altai lasted almost a month - from 28 July to 26 August 1926. In Upper Uymon (the ancient village of Old Believers in Uimon Valley, located near Belukha) he worked for 12 days. L.R. Tsesyulevich describes it as: "during the trips with Vakhramey Atamanov into the surrounding mountains, almost every day sketches were made. The artist visited ice cellars Pogorelka, Large Batun, Small Batun. Usually he went early in the morning. Roerich got up at 6 o'clock in the morning ... With Atamanov they climbed to Terektinsky ridge parallelly to Katun".⁵

A number of hypotheses and insights of the 'great intuitionist' made during a visit to the Altai are today confirmed by investigations of archaeologists, geologists, botanists, as well as philosophers, physicists, ecologists, culturologists and others. Not being a specialist in all the areas of knowledge but having a huge, truly encyclopedic intellectual reserve, Nicholas Roerich thought imaginatively, as an artist and had a holistic vision that allowed him to be ahead of his time.

What attracted the artist and traveler in these places? Why he planned to come back and continue exploring? Why did he bequeath part of his paintings to the city of Novosibirsk, closest to Altai where there is an art gallery. Why on the last canvas, which remains unfinished on the easel and was interrupted due to death of the artist, we again see the Belukha? On these and many other questions answers can be found after studying the art of Nicholas Roerich, which, as in a lens, focused scientific, philosophical and poetic aspirations of the remarkable thinker.

Roerich considered the Altai not only as part of a huge mountain world of Asia, but also as a center of cultural and energy currents. "Altai is the middle of Asia".⁶ "There is the center between the four oceans".⁷ Northern mountains – Sumyr, Subur, Sumbyr, Siberia – Sumeru. There is all the same center of the four oceans. On the Altai, on the right bank of the Katun, there is a mountain, its value is equal to World Mount Sumeru".⁸

Long before his arrival at the Altai, Roerich heard about it: "It is strange and wonderful – everywhere, all around the edge of the Altai there is praise. And the mountains have pine and mighty cedars, and the river is fast, and no one saw like these flowers. And the river Katun".⁹ "They say that in the Altai something special red lilies bloom in the spring. Where from is this common veneration of the Altai?"¹⁰ "Far beyond the Altai, in the Mongolia people know about the Great time ... They know about the coming of the Blessed (incarnation of the Buddha) to Altai.

They are aware of the significance of the Altai. They are aware of the White Mountain".¹¹

'White Mountain' Belukha – is the 'magnet' that attracts thoughts of the peoples of Siberia, East. It is not only the highest peak of Northern mountains - 4506 metres high. There are many legends and prophecies inseparable from it. N.K. and E.I. Roerich collected these legends. Here, at the Altai, Roerich investigated the conditions for further evolution of the planet, 'to lay magnet of the evolution': "Altai is not only the pearl of Siberia, but the pearl of Asia. A great future is destined to this wonderful focus. The valley between Uymon and Katanda will be a place of the large center".¹²

Today in history, along with other points of view, there is the Altai-centric concept of culture. It is based on the view that the Altai is a kind of 'pot', which smelted the tribes and nations, driven by an avalanche of the Great Migration, and later formed the modern European and Asian nations and states. N.K. Roerich first expressed this idea: "And in the prehistoric, and historical terms Altai is the unopened treasury".¹³ Indian scientist V.R. Rishi, while searching the original homeland of the Aryans, found it in the Altai. He came to this conclusion by comparing the Russian language and Sanskrit, religion of Aryans and Slavs, holidays of Indians and ancient Slavs. He agrees with the hypothesis expressed by Dr. R.G. Harsh of Agra University, who argues that "the homeland of the Aryans is Mount Meru or Sumeru Parbata, as mentioned in some Puranas and Mahabharata ... that Meru in the Puranas - it is nothing, as the Altai Mountains in Central Asia ... that the main seat of God the Creator, Brahma, was on the very Meru".¹⁴

Let's compare it with the words of Roerich: "... Siberia – Sumeru. All the same center between the four oceans...".¹⁵ He clearly equates the Belukha mountain with the World Mountain Sumeru. Belukha at the Altai is called 'Ak-Syumer', which means 'White Syumer' where dwells the spirit of Altai – *Altai-eezi* "on the sacred mountain Ak Syumer - on the highest mountain, topped by three white peaks".¹⁶ And also "Kadyn – Bazhi" (Vertex of Katun) and "Uch-Syumer".¹⁷ But, while finding the legendary peak in Altai, N.K. Roerich did not know that the indigenous Altai people consider another vertex, located in the heart of the Altai Mountains, considering it as the navel planet. In the valley, at the foot of this peak, for many thousands of years was formed a sacred complex, which was transmitting ancient knowledge from one nation to another, what replaced each other. Scientists account here for more than five

thousand archaeological sites of Afanasiev, Scythian and Turkic cultures. More recently, in 1985, the Novosibirsk archeologist V.D.Kubarev opened a new archaeological culture – ‘Karakol’, which dates from the late 3rd - beginning of 2nd century BC.

L.N. Gumilev, the ‘last Eurasianist’, used in his research writings the principles of polycentrism and synthesis of history and geography, and developed the ideas of N.K. Roerich about the importance of geo- cultural centers of Asia, including Altai, in the process of formation of the Eurasian space-time continuum of culture. During the Great Migration, according to L.N. Gumilev, the most part of the avalanche of nomads moved in the from east direction to west across the Great Steppe. The ridge of the Altai mountains, crossing to the east of the Aral-Caspian plain, appeared exactly in the path of a huge mass of nomads. The Altai was perceived as a blessed place after monotonous steppe landscapes and after the disastrous deserts and swamps of Mongolia. Gumilev does not call it ‘shelter’ accidentally. He writes that “the slopes of these mountains are one of the most beautiful places on earth, and it is not surprising that the inhabitants of Altai have little resemblance to culture, life and the historical fate of the inhabitants of the steppe ... Relative to the steppe neighbors, Altai – the fortress, ‘dropoff’ (*Ergene kun*), where for any changes, you can sit around, do not surrender to the enemy. There is enough food; has lovely livestock grazing”.¹⁸ Sagalaev also focuses the reader’s attention on the definition of ‘secluded’. “After the open expanses of gently undulating plains the dive in mountain valleys is seen as a transition from unprotected spaces to places secluded, which will give the person shelter and protection. Altai surrounds, envelops, initiates. But it does require effort and response of the soul”.¹⁹

Caught in the valleys of the Altai Mountains, the nomads were in no hurry to leave these places until the new flows of immigrants superseded them. Thus, there was close cooperation, mutual influence, assimilation of cultures of different tribes and often also were at war with each other. “Altai is the most favorable place for the preservation of culture, even which originated elsewhere, for this reason there is so rich and varied archeology of Altai”.²⁰

To Roerich it was not possible to conduct extensive archaeological research in the Altai due to time constraints. Basically he collected historical and folklore material. But even in such a short period he came to many important conclusions, forward-looking in history, archeology, folklore. “Within the confines of the Altai you can also hear very significant legends

associated with some vague memories of long tribal past here. The question of resettlement of peoples in Altai is one of the very important points".²¹ And then he continues: "Draw a line from the southern Russian steppes and the North Caucasus through the steppe region of Semipalatinsk, Altai, Mongolia, and turn it out to the south to avoid mistakes in the main artery of the movement of peoples".²² These statements were based on abundant factual material, collected by the expedition of Nicholas Roerich. Today dozens of archaeological sites from the Bronze Age, Scythian and Turkic medieval period confirm the legitimacy of the findings and conclusions of the researcher.

Modern research workers of the social system of the Altai Mountains (A.P. Makoshev, L.N. Ryzhkov, A.S. Surazakov and others) say about the idea of its ethnic and cultural unity (in the sense Gumilevsky), built on a stable ethnic complementarity. Only Altai culture is influenced by Telengits, Uyghurs, Yenisei Kyrgyz, Kipchak, Sayan peoples, Finno-Ugric peoples, the Mongols. More than two centuries ago there emerged a steady Turkic-Slavic symbiosis, in which Altai and Kazakh culture occupy significant place. Roerich pointed out that just in Altai it is necessary to search the origins of European culture: "The Siberian ancient traces of the great migration of Minusinsk, Altai, Ural give extraordinarily rich artistic and historical material for the pan-European Romanesque and the early Gothic culture".²³

And the reason for that is 'the enclosing landscape' (L.N. Gumilev), which caused the close intertwining of cultures caught up in a 'kettle'. According to Altai scientist A.S. Surazakov, "geographical location of the Altai Mountains" at the junction of the Great Belt of the Eurasian steppes and the expanses of Central Asia, which combine at its ethno-cultural space the elements of cultures almost of the entire Eurasian region... The population of the Altai Mountains, due to the peculiarities of its geographical location and the landscape for thousands of years acted as a kind of capacitor of Eurasian cultural diversity".²⁴

Roerich's expedition had as its objective the study of geological wealth of the Belukha mountain. The Uyymon peasants collected material and women sewed bags for the samples. During these studies were found lead, coal, gold, iron. The essays 'Treasures reserved' and 'Zhalnik, the place of compassion', were later included in Roerich's book *Shambhala*. Nicholas Roerich wrote: "A traveller repaired wheels in our forge recently. He said, and I overheard: Under the ground in Siberia are many buried treasures. Protect Siberia!.. On the high slopes of the Altai the old pine

and spruce are engaged in the peaceful communion... Their roots know: what riches what untold mineral treasures are stored in the depths of the mountains for the future prosperity of mankind".²⁵

According to the F.P. Laptev's memoirs, Roerich sent letters from Uymon to the Commissar Chicherin and to the chairman of Gorno-Altai Executive Committee Alygazov proposing the conclusion of a contract for the development of minerals of the Belukha's mountain system jointly by the USSR and the USA. It involved the construction of new mines, plant, reconstruction of old plants, the construction of the railway from Barnaul to Katanda.²⁶ There was a plan to build a city in the valley between Uymon and Katanda - Zvenigorod.

No less interesting was the Altai for Nicholas Roerich in terms of the spiritual wealth of peoples inhabiting it. Here Altaians with pagan beliefs interacted with two world religions: Christianity and Buddhism. Christianity is represented here by two branches: the Orthodox and Old Believers. Religious and ascetic practices of the Old Believers, who came to the Altai in search of the Belovodye, played a major role in shaping the spiritual culture of the region.

Exploring the origins of tales about Belovodye, the scholar concludes that "... based on the information about Belovode there is a message from the Buddhist world. The same center of the doctrine of life (Shambhala) reinterpreted by the Old Believers. Path between the Argun and Irtysh leads to the same Tibet".²⁷ During a trip to Tibet, and near the ruins of Buddhist temples and stupas at Khotan, Roerich observes, "it is through these places the Buddha passed during his way to the Altai".²⁸ About this the legends of Asia state: "The feat of Buddha on the Ganges is known. The place of birth and death of the Master in Nepal is known. According to some instructions, the initiation had accomplished further north - by the Himalayas ... Legendary Mount Meru from the Mahabharata and of the same height legendary Shambhala of the Buddhist doctrine - both lay on the north".²⁹ Nicholas and Helena Roerich often mention in his writings the Northern Shambhala - the second 'magnet' of cultural tension of the Eurasian continent. The Altai plays this role.

Roerich, as an archaeologist, was very interested in the monuments of ancient sculpture. "Especially interesting were the stone images, of exactly the same nature as the stone statues of southern Russian steppes".³⁰ The artist draws a lot of stone images, menhirs, kereksurs that occur along the way of the Trans-Himalayan expedition. And every time he is amazed to see close affinity between Eastern and Western cultures, between

paganism and monotheism. Discoveries of modern scientists confirm the influence of the Buddhist pantheon over the iconography of the Altai Turks. There is a certain similarity between the ancient Turkic stone statues and sculptures of Buddha, known in Central Asia in early Turkic period. We can see the Buddhist *Ushnisha*³¹ on the head-dress of some sculptures.

In fact, on the Altai, at the Oirots is awaited the arrival of the Blessed Buddha, or as it is called here - White Burhan. Here in the spring and summer of 1904, a new syncretic form of religion - Burkhanism emerged. It has some semblance of a monotheistic cult as opposed to the shamanistic cults. Here Turkic heroic epic is intertwined with elements of Buddhism: The White Burhan (The White God, as opposed to black shamanic gods) sends his messenger Oirots to The Altai he gave the people Doctrine of The White Burhan (Buddhism). The epic hero Oirots, the collective personage of the Altai myths, is referred differently in songs of *yarlykchi*, the Burkhanism's clergy: Golden Oirots Burhan, Dorbon-Oirots, Beautiful king Oirots etc. In 1897 was established the existence of the Oirat on the southern Altai.

L.N. Gumilev in his writings³² states that in the 18th century tribal union of Oirots stopped the Chinese aggression in the north, as it happened before, thanks to Hun, Turks and Uyghurs. The Oirots are the most warlike part of the Mongols who settled in Dzungaria at the beginning of the 14th century, after the separation of the Mongols of the East and the West until 1758 AD, when the Manchu-Chinese troops of the Qing dynasty destroyed this courageous ethnic group. The Altaian cosmogonic myths have mentioned *Oirots-book*. It is in this mythological subject that researchers have noted a significant number of Mongolian terms, plot parallels and meaningful relationships with the precepts of Buddhism, which penetrated the Altai region from Mongolia.

So we see that in Altai three powerful religious branches, came together. Therefore, culturologists consider The Altai as one of the 'epicenters of the Eurasian culture'. According to Altaian philosopher M.Yu. Shishin, "Here one has noticed a phenomenon of special effects on the human psyche, which is reflected in numerous legends, myths, legends, visionary experience... All these spiritual currents, in turn, formed powerful spiritual (astral and mental) accumulation". He puts forth the idea of 'astral-mental lenses' of the planet.³³ In his research he is close to the ideas of G.S. Lebedev, who in his monograph on the history of national archeology, presents the structure of archaeological culture being at two levels:

- a) the areal's level considers the composition of the population of ancient society in the bio-geo-space;
- b) the cultural-historical level considers, when the characteristic of the cultural monument introduces the concept of 'sign' that reveals the potential psycho-energetic phenomena. Thus, the archaeological culture is part of the whole cultural-historical (cultural-power) process developing from the biosphere into the noosphere.³⁴ Therefore, it isn't an accidental interest for N. Roerich to study the archeology of Altai. In the light of his culturolar conception, archaeological culture of the region carries a powerful cultural and energy potential, not only in terms of development of ancestral heritage, but also in terms of further evolution of humanity.

In 1986-91 International Institute of Space Anthropeocology (Novosibirsk, Russia) conducted expeditions in the Altai to study the biosphere-geophysical interworking and their impact on ethnic, phylogenetic and ontogenetic processes, unfolding evolutionary process in this region. Since 2008 the scientists of I.I. Polzunov Altai State Technical University have been systematically studying the phenomenon of interaction between humans and objects of the Sacred Karakol valley. Researches are conducted by the GDV- method (GDV - discharge visualization) using recording of condition of test persons after finding in the field of some sacred sites.³⁵

The experimental results have revealed a large number of abnormal geo- biosphere zones on the territory of the Altai and led scientists to unexpected conclusions. Fixing intellectual and other energy flows by themselves, tests were operated near certain sacred objects, translating them from the category of 'observers' to the category of 'participants' in the bio-geophysical processes. Then there is the possibility of understanding the ancient rituals in terms of their paleo-psychological and space-planetary values. Consequently, the "energy-information exchange between the body of the individual, the general population and energy-active zones of the earth has the essential features in this region. This defines high information richness of The Altai, on the one hand, and on the other - its impact on ethnic, phylogenetic and ontogeny in Altaic peoples who being carriers are not yet known to the science of the space interworking".³⁶

Novosibirsk's physician, academician V.P. Kaznacheev, had studied for many years the irrational characteristics of human consciousness and

the problem of the genesis of reason at the World. He believes that the mountain system 'Altai-Himalayas' can be considered as the oldest region of the *Geya* (i.e., the Earth as a living being), where interaction of the planet and its space environment goes directly through the planetary (*pnevmatosfera*) (by definition of P. Florensky). And Altai is one of the few regions, "where this *pnevmatosfera's* feature is most fresh, most deeply preserved".³⁷

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SCIENTIFIC PHILOSOPHICAL ASPECTS OF ALTAIAN CULTURE

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ABSTRACT

The Idea of formation of ecological consciousness of civilised mankind on the basis of the traditional Altay doctrine is revealed in article. The traditional culture is the base of space ecology. The philosophy of space ecology is analyzed from the point of view of the traditional religious doctrine of Altaians and modern scientific picture of the world.

The condition of our planet in many ways depends on conditions of living beings on its surface, and also on their energy condition. And the energy condition of the planet and the living beings depends on their mental state, or in other way, on the pattern of thoughts. A lot has been said about beliefs of a man of a European culture on a space condition and its interrelations with a man. At the present time due to new scientific discoveries in the field of energy of man and nature, mankind begins to understand that ecological disasters and global climate changes in many ways depend on man himself, on interrelations of people among themselves and their attitude to the environment. At the same time a progression in frequency of the disasters and in seriousness of their consequences is noticed.

In this regard at the present time, people in international and intergovernmental meetings such as UN, UNESCO, etc. begin to search for ways to solve social and economic problems, seeing reasons of changes in the environment in them. But these measures have not been successful yet and, apparently, won't. It is because we try to solve this problem with the same old consumer attitude to nature, which brings forth this problem.

It is necessary to change the attitude of modern man to the environment, changing his self-conception and understanding of his role in all cosmo-planetary space. To accomplish this, it is necessary to join common efforts of modern science and philosophy of native cultures, which still, despite strong enough influences of a modern industrial civilization, preserve ancient knowledge on cooperation of the Space and Man. But as against the modern world, where the world perception is based on the empirical experience and logical understanding of revealed facts, in traditional cultures the knowledge is transferred symbolically in motion and is based on an intuitional perception. It includes pros and cons. The biggest problem is that this form of information acquisition is 'unprovable' from the viewpoint of a scientific methodology of perception. It is not fixed anywhere in the form of a materialized text.

But its huge advantage is that this method in many ways takes into account objective processes occurred here and now, an instantaneous status of the noosphere, planet and society. Naturally to obtain this type of information it is necessary to be able to absorb the knowledge in an integrated manner: not only to know how to read texts, but also have an integral world view in all its diversity and cooperation to see current events in an enclosing landscape, in proper context.

For example let's consider notions 'cosmism' and 'noosphere' from the viewpoint of Altaian traditional philosophy, by comparing two methods of perception: scientific and traditional (intuitive). The Space in the Altaian sounds like *Kok Tengeri, Kok Ayas* – the Great Blue Sky. The Space is perceived as a living organism. That's why the notion of the noosphere is present in the philosophy of indigenous people, that allows them to develop the basis of an ecology-based life activity. If in the modern European culture the noosphere is considered as a product of human activities, in the culture of the indigenous people Earth initially has a sphere of mind. From the Altaian viewpoint, Earth is a living organism, having all organs, peculiar to a man. It being understood that the principle of the 'living organism' is present in all cosmo-planetary space. That's why in the Altaian culture the human life activity is based on a constant 'communication' with this living planet. This communication concerns both the religious ceremonial part and daily activities. As against a notion of a modern man, introducing Earth as his home, in the traditional culture a man is in the Home on a visit (temporary) and that's why tries not to break a 'tradition' of this home or its owner by his actions. That's why when a man dies, usually it is said that he has gone or goes to his Home –

to ancestry, to Heaven, to Tengeri. This condition of 'temporality', apparently treats the earth not as a property, but as a separate and independent person.

A belief that Earth is a sensible organism older than a man allows the indigenous people to formulate basis of a stable development of a society in this organism. In accordance with the modern general notion, the stable development is an opportunity of provision of a life, supplying needs of the present and not risking the ability of future generations to supply their needs. In this definition of the principle of stable development, given by the modern civilization, a philosophy of behavior of the indigenous people, their deep understanding of the world integrity in all its variety of cooperation and diversity of its elements is expressed.

That's why preservation of the traditional culture of the indigenous people and implementation of its principles of world perception in the life of modern generation is an issue not only of representatives of the native cultures themselves, it has much wider meaning. To quote the UN declaration, "Further destruction of a heritage of indigenous peoples will have ill effects not only for their self-determination and development, but will blast a future development of countries, in which they live. For many developing countries knowledge of the indigenous people may serve a key to achievement of a stable national development without intensification of a dependence on imports of capitals, materials and technologies."¹

A concept of the stable development has several levels of a territorial hierarchy: cosmo-planetary, governmental, regional, local, individual or personal. But all of them obey a single principle, and each following level depends on a previous one. In such a way, a system of levels forms a whole, where a change of one of the elements breaks the integrity of the entire system and causes a complicated chain reaction.

A man of the traditional culture, perceiving the entire world by intuition, tries not to break this cosmic principle, and for agreement of his actions with this wise (noospheric) space developed a specific religious ceremonial system. This very belief allows within the longest time the modern industrial civilization to preserve a natural system in the condition of ecological stability.

That's why to achieve this condition of the stable development in the modern society, it is necessary to change its conception of the world in general. There is no opportunity to change the world development towards stability without changing the concept of the world structure and behavioural rules of a man in it.

An attitude to all cosmic space as to initially sensible and living organism allows the Altaian culture to develop a special attitude to the environment, including Earth. In accordance with the perception of the Altaians, the earth has a mind and an ability to react to a human activity. This statement is one of fundamental differences from the observations of representatives of the scientific world (Teilhard de Chardin, V. I. Vernadsky) who insisted that at first a living substance appeared and only then a thought emerged as a result of self-organization of the substance.

As the living organism, the planet, from the viewpoint of Altaian traditional philosophy, has the same organs as a common man: ears, eyes, a navel, etc. And this notion is reflected in the attitude of the Altaian to each specific point on the surface of the earth as having a definite functional significance in the planetary organism. It means that in the surface of a body of the planetary organism there are points or lands, fulfilling metaphorically the function of ears, eyes, etc – which interact with analogous points of the cosmic space – Tengri. Such territories are called Sacred Lands. And that's why each of these territories has its 'rules' of behavior, its rhythm, its energy. Understanding of Earth as the living organism, having organs of perception as against a natural scientific cosmism, gives more 'alive' conception of the noosphere. If in the scientific conception the noosphere is a product of living beings, being on the surface of the 'not alive' planet, in the conception of the Altaian – the noosphere provides an energy information cover of the living planetary organism, in which all its historical memory is concentrated. That's why the sacred lands can be introduced in the form of acupuncture points on the body of the living planet. Also as if with the help of acupuncture of his body a man treats different organs of his organism, in the same way he can treat the planetary organism. So a function of a needle or a massaging finger is fulfilled by a traditional ritual through which a specific human mental energy is separated.

As the traditional culture existed long before the appearance of scientific knowledge, then the statement of V. Vernadsky on the formation of the noosphere, allegedly occurred with the rise of a scientific thought, is somehow unilateral. It happened, apparently, because in the days of a blossom of a positive method of world perception, traditions and knowledge of the indigenous aboriginal cultures were considered backward and did not require closer attention on the part of science. This tendency began during the rise of the modern science (in the 17th century),

when such sources of the integral knowledge as astrology, alchemy, together with carriers of this knowledge – shamans and sorcerers, were superseded with the use of force from a civilized process as a source of the Knowledge. The current notions of the noosphere, mental energy, energy of thought and hyper-consciousness as a result of actions and creative works of the very scientific thought do not comply with general principles of the current conception of this world.

This knowledge existed long before the emergence of science, and it continues extensively and can be applied in the field of the traditional culture, even today, when the modern industrial culture opens the fact of existence of the hyper-consciousness. That's why current discoveries in the field of the scientific thought, rather, confirm the knowledge and the world view of the native cultures, high ecological friendliness of the worldview, than open principally new spheres of knowledge. But it does not mean that the scientific knowledge is less important than ancient knowledge: exactly a scientific recognition of ancient intuitive discoveries of the mankind improves a self-development of a modern man and his ascension to God (Teilhard de Chardin) or a superhuman condition (V. I. Vernadsky). In such a way, a geological-biochemical approach of Vernadsky and a theological approach of Teilhard de Chardin once again confirmed the necessity of not only recognition by the modern world of the traditional culture knowledge, but also of implementation in the modern culture of a scientific cognition of its spiritual basis as the basis of knowledge.

The above mentioned statement of the traditional Altaian culture on the planetary living organism which is also acknowledged by providing one more theory. As all living body, the planetary organism not only processes the mental energy, but also material substance. 'Circuit of substances in nature' is a well-known notion. But a result of this circuit is not simply the transfer of a substance from one type to another, but formation of new substances, necessary for the life activity of the planetary organism. We are talking about different mineral compositions, known as 'deposits of commercial deposits'. A notion 'commercial' is well understood by modern man in relation to him. But from the viewpoint of the philosophy of culture of the indigenous people usefulness of substances is defined, firstly, for the living planetary organism. A concentration of ore minerals, for example, can fulfill a function of a gland (an important organ) or a kidney-stone (a product of an incorrect metabolism, making an organism sick) in the body of the planet. It particularly concerns iron-ore deposits,

which are some important elements in electrodynamics of Earth as a guide of energy information flows, coming from Tengri. In such a way, it is hard to escape a conclusion that some deposits can be developed (take from the planet body) without prejudice of this organism, but it is not allowed for others. This question requires a close scientific examination with the involvement of the traditional knowledge for development of a procedure of detection of a functional significance of each deposit for the planet.

Precisely this spiritual ecological approach to the modern world view can be fruitful: the traditional knowledge defines principles of the integral view of the problem, and the scientific methods of development of natural, social, spiritual resources without destructive consequences for the living cosmo-planetary system.

Modern notion of the 'noosphere' defines only an image of an energy information cover. But if an energy 'cocoon' really represents a solid 'sphere', which surrounds our planet, then its information structure in the cosmic space, reminds of some grid, having a very thin cellular (cell) structure, in whose cells information is kept. These details of the structure of the noosphere come from a traditional Altaian image of conception of man's structure. This is definite form of existence of an information database. In such a way, a man as a sensible being has his information grid, having its individual form of cells, and also its place in the information structure of the Universe Tengri.

The planetary sphere of mind (the noosphere) consists of spheres of mind of all living beings, inhabited on the surface of the earth, including plants, animals, etc. At that, all these information grids are connected with each other through the Sacred Lands. These territories in the modern science have got a definition astro-mental lens as defined by M. Y. Shishin.² These are places, radiating flows of the earth energy, which 'come in resonance' with cosmic energies, forming a peculiar vibration channel of a cosmo-planetary exchange. A mental (conceptual) activity of a man in these places obtains some acuteness and solidity that from the earliest time was defined as magic. Some analogous places of earth are not just 'clean', defense places, as if condensing all the planet, its biological objects, and also spiritual heritage of a man. "Their role... is to accumulate and transmutate energies, to be a peculiar membrane in a change of energies in the line of Earth-Space".³ One of these membranes or the 'astro-mental lens' according to Shishin is Gorny Altai. This 'membrane' is adjusted to thin vibrations of the cosmic energy, which can appear among people

through a guttural singing – *Kay*. Executing an epic in such a way, *kaychi* (*griot*) transfers information about the past not only with words but on a thin vibration level, adding the World of Ancestry in the current world, creating in such a way a continuous chain of development of a generation in accordance with laws of Nature.

And that's why the sacred lands are not only places of direct communication of a man with other spheres of the planet, but a certain frame, which fixes the noosphere of the earth in a state of harmonic co-vibration with Tengrian (Galactic) spheres of the Cosmos.

In terms of who influences the Sacred Lands and how, depends on the condition of the planet as a sensible being. The native cultures from the earliest times knew about meaning and influence of such lands on the ecological, geological, geophysical condition of the planet and that's why they developed a strict system of behavior in such lands. If on the territory of the sacred lands a man behaves with disrespect or aggression, and by that he brings an energy 'dirt' or 'virus' in the channel of energy information exchange between the planet and the cosmos. And then all spheres could 'get infected' and the entire cosmo-planetary system would be 'sick', by that calling 'nurses' from other spheres of Tengri (Cosmos). In such a way the indigenous peoples of Altai are keepers of one of the sacred (holy) places of Earth, important in evolution of the planet as a part of the living system Tengri (the Universe). And ceremonial culture of the indigenous Altaians is an energy harmonist of these channels.

Nowadays when obvious change marks of the planetary and cosmic system begin to appear on Earth, this knowledge is necessary to take into account for a correct interpretation of the scientific data on natural cooperation. And on the basis of new data it is necessary to work out strategies of development of the society in the new cosmo-planetary conditions.

It is known that every man depending on his knowledge level, depth of the world perception and sophistication of the cosmic consciousness, radiates electro-magnetic vibrations of a definite frequency. This statement is significant and it is necessary to take into account: whether a vibration mode of a man will comply with, a vibration mode of the planetary organism. If they won't comply with it, it could cause a disease in the organism, and sooner or later, a moment of destruction of planetary and human grid will come. That's why many ancient (especially oriental) sources pay close attention to spiritual energies, or in a modern way – electro-magnetic elements of cosmo-planetary interrelations of a man and

the environment.

A famous philosopher, physicist, teacher and healer Drunvalo Melchizedek, who was taught by 70 teachers of the world, on the basic laws of sacral geometry and ancient knowledge of American Indians also says that such grid (a grid of Christ knowledge) has each biological species. According to his data, initially around the earth there were more than 30 mln energy information grids. Nowadays there are only from 13 to 15 mln units and their number is constantly decreasing, as the species disappear due to unreasonable behavior of man on the earth occurs. The Altaian philosophy adds to this statement of Melchizedek that a man can compensate this quantitative loss of the grids by increasing their quality. Such laboratories of the ancient cultures of Altai, through which compensating mechanisms of the above mentioned interrelation were implemented, were formed on the Sacred Lands. One such land is a specially protected natural territory of the Republic of Altai Karakol Uch-Enmek Ethno-Cultural Nature Park.

In terms of what is the condition of the Sacred Lands, these important 'acupuncture' points on the body of the planet, the condition of planetary modes of Earth will depend on: geological and physical, chemical and biological, solar-climate, hydrological, energy informational, etc. To embody the said considerations in a solid scientific result, a lot of coordinated efforts of scientists of different field will be required. These efforts may increase the understanding of processes of cooperation of nature and man. The hardest thing is to bring together substance physics and a superweak interaction in the human consciousness. And today such 'bringing together' may be executed through the example of interaction of ancient ritual constructions, sacred natural objects and a modern man, about what V. V. Nalimov took care when he talked about omnipresence of consciousness and proposed to build a super-unified field theory, which describes both visible and invisible manifestations of the world.

That's why no matter different ways of obtaining knowledge in the modern world and in the traditional cultures, it is necessary to unite a scientific and philosophic thought. Even today it is noticeable that in their search for the Truth the said ways of knowing are moving towards each other. And the day, when they will come to an understanding and realize that their conclusions are common as they are cross functional, is not far away.

To accomplish this, a man, besides general knowledge, should have a highly developed intuition, his guiding star, lighting up his life journey.

Only Inner Light, coming out of a man, can give real health, real vivacity and real longevity to nature and the society. No flora and fauna need to be rescued, but people souls. And the destination of Altai as a natural energy system is to develop in a man the intuitional, spiritual ecological inner light, which is the basis of a spiritual recovery the basis of the life ecology. And this course is concentrated in a notion Altai of the Altaians as an umbilical cord of earth, located in the center of Eurasian continent in accordance with theory of the landscape, forming the culture, forms a general Eurasian culture of the modern world.

That's why Altai, displayed through the philosophy of its indigenous people, today becomes an initial point of preparation of human consciousness to the fact that every man is valuable as a carrier of information. This is the rule of coexistence of people of the future: recognition of the right on life of everybody (not only a man). This is the time, about which Vernadsky, Teilhard de Chardin and many others were talking. At this time the society will recognize a value of everyone, more accurately, the 'light' of everyone.

Since ancient times and until recently every individual did not have to radiate his own light. An energy-light of an ethnic group, society, group, state was enough. "Do as everybody does": this is a motto of the last technocratic society, the society of standards. But in connection with changes, occurred in cosmic plans, a need for this 'rough' form of the energy-light in the coming century is eliminated. The coming century requires more 'thin' energies. It means that thoughts, knowledge, actions of everyone will be of importance. A man won't suffer for 'deeds' of the society, state, ethnic group. A child won't bear a burden of parents. In this century it will be impossible to take 'shelter' under others, hiding behind laws of the society, state. In this century it won't be necessary to go to sketes, caves.

Need of the coming century is for 'shining' persons, living and acting in the society of diversity, which means in the absence of a dogma. Metaphorically speaking, 'a control counter of a human quality' on an assembly line of the universal development of a community in the coming century will be set for light: *shining objects will not be sent to remelting.*

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WORLDVIEW AND MENTALITY OF ALTAI'S INDIGENOUS INHABITANTS

I.A. ZHERNOSENKO AND I.V. ROGOZINA

ABSTRACT

The article reveals the problem of interfaith dialogue in today's society. The Altai territory for thousands of years has been a place where paths and fates of many tribes and peoples crossed. There were different forms of intercultural interactions. There were Pagan beliefs of the Altai people alongwith the world religions.

Altai is not just a crossroads of Eurasian peoples or a meeting place of antiquity and modernity. It is also a melting pot of spiritual wealth of many peoples who either inhabited it or came here by trade paths or warpaths. It is here on Altai's soil that pagan beliefs of Altaians became closely interwoven with two world religions – Buddhism and Christianity.

Buddhism was brought to Altai by Altaian lama Boor and by Mongolian lamas and it took about 200 years to take roots on Altai's soil. Having incorporated some elements of 'white shamanism', Buddhism took the form of a singular spiritual doctrine called *Ak Jang or Burhanism*.

As far as Christianity is concerned, in Altai it is represented by two branches – Orthodox and Old belief. Russian Orthodox Church came to Altai in the middle of the 19th century when they opened Altai's Spiritual Mission which played an important role in educating new Altaian intellectuals. Religious practices of Old belief zealots who came to Altai in search of *Belovodje* (White Water Land) also contributed to forming the spiritual culture of the region.

The spiritual heritage of Altai's nomadic peoples has reached us in the form of unique literary monuments including mythology, traditional

philosophy, heroic epics, as well as in the form of customs, traditions and rituals. Present paper focuses on the mythological and religious aspects of the spiritual heritage of Altai's peoples.

In the 6th century AD a young ethnos that named itself *Turk* was formed in the steppes and in the mountain troughs of Russian and Mongolian Altai. The ancient religious-philosophical system *Tengrianism* which dates back to the first millennium BC played an important role in consolidating the new ethnic substrata. The basis of ancient Turks' philosophical paradigm was composed of cosmogenic mythology which included theogony, world model and comprehension of cosmic laws and laws of human existence.

Early runic inscriptions made by ancient Turks near the Orhon River in Mongolia mention *Tengri* – the Great Blue Heaven denoting Heavenly Divine Beginning. One comes across similar names in ancient and modern languages of Eurasia's peoples: *Tengri* in Mongolian, *Tenger* in Kalmyk, *Tangara* in Yakut, *Tegri* in Shorts, *Tigir* in Khakass, *Teiri* in Balkar, *Tura* in Chuvash, *Deer* in Tuvinian, *Tjan* in Chinese, *Tendzer* in Japanese, *Dingir* in Mesopotamian, *Chanli* in Hunnu. This is the name of the Almighty. The name does not denote an anthropomorphous divine being or nature worship. It denotes the Highest Cosmic Power, which lays the foundation of a religious pantheon of developed esoteric doctrines such as ancient Egyptian Atum, ancient Indian Brahman, ancient Jewish Elohim, ancient Slavic Rod. All these peoples had Sacral Knowledge about the Single Higher Reality which created the whole world and is its foundation. And all the other gods and spirits of the elements were numerous facets reflecting the greatness and wisdom of the Higher Power. The peoples professing the *Tengri* cult perceived it as Cosmic Law governing the destiny of individuals, peoples and countries.¹

Till date the image of single, beneficial, omniscient, just, divine Heaven in its purest form has been preserved by Altaians, Khakass and Mongolians. However, with the lapse of time the *Tengri* cult has become devaluated. In the later legends the name *Tengri* is used to denote the supreme heavenly deity who is now personified. So the word more often than not starts to denote god in general, for instance in Lamaist, Manichean and Muslim texts. When the primary monotheism disintegrates into polytheistic religious systems, the term *Tengri* becomes assigned to a class of heavenly gods while other characters like Mongolian *Ulgen*, *Hormusta* occupy the place of Supreme God.

In the 6th-8th centuries during the flourishing period of the Turkic

Khaganate, according to the mythological worldview, the Supreme rulers of the ternary universe are:

1. Tengri – impersonal supreme heavenly deity without any iconographic characteristics. Only ‘white’ shamans who did not have ritual costumes could perform the shamanistic rituals. As a rule, offerings took place at the top of a mountain when a white-grey horse was sacrificed.
2. Tengri’s antagonist – *Erlic*, god of the subterranean kingdom. ‘Black’ shamans (*manjaktu kam*) with a tambourine dressed in ritual robes (*manjak*) performed shamanistic rituals during which a black horse or a black ram was sacrificed.
3. Jer-Su (*Djer-Sub*) – Supreme terrestrial deity (when translated his name is ‘Earth-Water’), living at Altai’s snowy mountain peaks. In the evening a shaman in ordinary garments performed a ritual with a tambourine. The next morning the shaman changed his garments for a long coat and a hat with a wisp of owl feathers and three long white ribbons. For *Jer-Su* they made a sacrifice of a red horse on the bank of a lake or a river.

Thereby the tertiary symbolism can also be clearly seen in the formation of the cult’s structure as well as in the ritual’s accessories. Later, during the Turkic Khaganate’s disintegration the evolution of the divine *Trinity* continued. This paper considers this process within the framework of Altaian mythology.

Now they are three brothers who have divided the Universe among themselves. It took *Demiurge Ulgen*, the Supreme divine deity, six days to create the Universe while he rested on the 7th day. His other name is *Uch-Kurbustan* which means ‘three times *Kurbustan*’ - triune divine deity. *Dayachi*, the middle brother, is the keeper of the earth and creator of man. The youngest brother *Erlic* is the ruler of the subterranean kingdom. He is *Dayachi*’s antagonist and yet at the same time, his helper.

In Altaian iconography the image of the Supreme divine deity is not detailed enough. Only a few images are known – one on a shaman tambourine and a few others are petroglyphs depicting an anthropomorphous creature with the sun instead of the head. *Dayachi*’s image is pale and inexpressive even though it is he who created an ideally shaped earth, useful animals and man. However, *Dayachi* did not breathe life into man.

On the other hand, *Erlic*’s portrait is worked out very carefully. *Erlic*

is “a powerfully built old man with eyes and brows as black as soot. His forked beard trails down to the knees and his long moustache is put behind the ears...”² Due to *Erlic's* interference in *Dayachi's* demiurgic process the world acquires its ambivalence: top, bottom, good, evil, day, night etc. It is *Erlic* who breathes life into man, creates mountains, rivers and lakes, teaches people blacksmith's art, music, shamanism. In fact, he is the cultural hero of Turks.

The Lord of the subterranean kingdom unlike in other mythological systems almost makes you cherish kindly feelings: he is organic to the 'black' faith – shamanism. While *Ulgen* is far away and heaven is indifferent to people's destinies, *Erlic* is always near under your feet and webs of life are in his hands. That is why the shaman mainly travels in the subterranean world in his rituals.

Personification of nature's forces, characteristic of shamanism at the time when Turks acquired their own statehood was part of the universal mythological structure – the ternary Universe, inhabited by heavenly gods, demonic powers of the subterranean kingdom as well as gods and spirits patronizing the middle kingdom inhabited by man. The very ternary structure of the Universe is supported by the World Axis – the World Tree or the World Mountain.

Bai-Terek (Golden Poplar) – is the axis of the world which guarantees the inviolability of existence. In the Altaian heroic epos *Maadai-Kara* the hero-antagonist declares war on Altai's people and roots out *Bai-Terek*. Altaians' World Tree also has a three level symbolism. At the top there are two gold cuckoos who know the destiny of the world. On the lower branches there are two golden eagles guarding Altai's borders. At the roots there are two black dogs who watch the exit from the subterranean world and prevent subterranean spirits from violating the laws of existence as they are out of place among the living.³

Personification of the elements especially manifests itself in worshipping waters (white heavenly waters, flowing from the mountains and black waters springing from under the ground). Mount Beluha – Altai's highest peak (4,506 metres) is worshiped as a dwelling place of *Altai-eezi* – Altai's custodian spirit on the holy mount Ak-Sumer (White Sumer) the highest mountain crowned with three white peaks.⁴ In the epic *Maadai-Kara* the holy mountain is called Sumer-Ul. Indian, Chinese and Mongolian Buddhism mentions Meru or Sumeru – White Mountain in the north. Several researchers believe it to be Beluha. However, Altaians prefer not to disclose the location of true Uch-Sumer (Three peaked Sumer) –

mysterious, sacral peak, performing the function of Earth's umbilical cord, connecting it to Cosmos.

Altaian mythology is a special form of world cognition called *shamanism*. According to Altaians' beliefs all natural phenomena including people, animals, plants, mountains, rivers, stars, thunder, and lightning are personified, endowed with a soul. Shamanism regards all beings – people, animals, plants as beings of equal worth each having their own master (spirit).

In ethnography the word *shaman* is used to denote a person who is able to interact with the entire universe according to the laws of cosmic harmony. Actually this is the foundation of *Tengrianism*. Altaians call such a person *kam*. Each *kam* has his own masters and helpers. Masters are light deities and high ranked spirits: Ulgen and his sons, deity of fire *Ot-Ene*, masters of holy mountains. Spirits-helpers are subdivided into two classes: *tes* – shaman's ancestors who were shamans and other serving shamans who were called up by hitting the tambourine before rituals. Shamanism which runs through all sides of Altaians' lives is regarded by some researchers as well as Altai's inhabitants as ancient (primitive) form of religion. This opinion is at least inconsistent.

All religious systems include a ternary structure of the Universe: the world of gods, the world of people and the world of demons. Shamanic rituals are a way of interacting with these worlds. White shamans (*kams*) can travel throughout all the three worlds. That is the highest level of ordination. Black shamans go down to the subterranean world to *Erlic*. As a rule, they deal with their fellow tribesmen's everyday problems turning to the spirits of the middle and lower worlds for help. Shamanism does not have any holy written books such as the Bible, the Rig Veda, or the Book of the Dead, but shamans' worldview does not contradict these holy texts. More than that, it corresponds to them.

On a large scale, shamanism is a technology of human interaction with the Universe. All ancient Vedic systems including Tengrianism were in possession of these technologies. Worshipping Tengri, Altaian *kams* interacted with the entire Nature, for thousands of years revealing certain laws and conditions of sustainable existence in natural environment.

Altai's shamans have kept this tradition alive up to date: they have always used the same principle of interacting with natural forces because nature's laws are the same everywhere on the planet although rituals can be different. As opposed to modern world and national religions, shamanism does not have generally accepted dogmas (rules) and as a

result there is no ground for controversy or different interpretations of the dogmas. The only rule is belief in Living Nature and its spirits while the way of putting oneself over to them is different for different individuals.

There is no opposition between white and black in true shamanism. There is no division into good things and bad things. There is only functional importance in everything as well as cause-and-effect relations. With the beginning of a new day the rules of contacting nature's spirits change as their mood can change just like in ordinary people. It is perceived as something natural because within one day the Earth and the Sun change their position, things change on the planet as well – someone dies, someone is born, someone is happy, someone is sad. In its turn this energy of happenings has its impact on Nature. That is why rules set once and for all are impossible in shamanism. Each time you have to begin all over again and act here and now.

The Turkic khaganate's downfall and subsequent waves of Mongolian intervention (7th-14th, 16th-18th centuries) had a negative impact on the spiritual worldview of Altai's ancient inhabitants. Religious beliefs started to disintegrate into parts which gradually turned into numerous religious cults. But memories of the former spiritual unity of the people were preserved in the people's minds and leading to borrowings of monotheistic cults which led to a new doctrine. This is also true of Buddhism, Burhanism and Orthodoxy.

Ties with Dzungaria and penetration of Oirots to Gorny Altai brought along Lamaism which started influencing the local population. In the first half of the 17th century, Dzungaria's rulers made attempts to force the 'yellow faith' (Lamaism) on Kan-Karakol which occupied the territory of modern Ongudai and Ust-Kan districts in the Republic of Altai. Kan-Karakol and in particular its western mountain steppes (Kan and Tengin) were part of Dzungaria for a long time. Lamaism was adopted there in 1616 AD while its penetration had begun even earlier. Later Kan-Karakol's land became the birth place of a new ethnic group called *Altai-kizhi*.

A certain role in enhancing Lamaism was played by Dzungarians' flight after the Khanate's defeat and their settlement on the lands of their former tributaries and allies Kan-Karakolans. Lamaism which set foot on the local religious soil in the 17th-18th centuries was not fully adopted, but was adapted to the local religious environment gradually in the process of cultural interaction between Kan-karakolans and Dzungarians. Being initially foreign and imposed by Dzungarians, Lamaism of Oirots origin after 150 years started to be perceived as part of Altaian culture and

gradually gave rise to a new faith which was called *Burhanism* or *Ak Jang*.

Kan-Karakol's land did not become the cradle of a new faith in a vacuum. It was under lamaistic influence for at least three centuries. This can be traced to the following facts:

- From the earliest times Altaians have known the name denoting God – *Burhan* which is a universal Central Asian concept. In Lamaism they use this word to denote Buddha as well as his images.
- The Lamaist world knows the word *murgul* which has a west Mongolian root and is the name for Burhanist prayers.
- The names of Burhanists' cultic structures (*altars*) *curee*, *sume* are actually names of lamaistic monasteries (*huree*, *sume*).
- Altaians remember old legends telling how lamaists fighting the local population's religion burnt *kams*.
- Lamaistic influence is most vividly manifested in a dramatic change of attitude to water on the part of Burhanists. While shamanists avoided contact with water, representatives of the 'white faith' used it in rituals such as ablutions, bathing in springs-*arzhans* accompanied by praising water's medicinal and purifying power.

Basically, *Burhanism* was reformed by *shamanism* under the influence of Lamaism. *Burhanism* discontinued blood sacrifices, worshiping *Erlic* and resumed reverence of Uch-Kurbustan as the highest deity and preserved worshipping of fire. Altaians call the new faith 'white' or 'milky' in contrast to *shamanism* which is considered to be 'black' faith and has been widely practiced in Altai throughout its history.

Initially, Burhanists did not accept *shamanism*: they attacked and beat up *kams* and destroyed their tambourines and other religious objects to draw a boundary line between the new faith and the faith which gave birth to it. However, at the end of the 20th century, elements of shamanistic rituals appeared in Burhanistic rituals. Monotheism turned into polytheism and *Tengri*, *Jer-Suu*, *Umai-Ene* are mentioned in Burhanist prayers as deities of the upper world. They were not forgotten in the course of fighting against *shamanism*. *Eezis* – spirit masters of certain localities who gradually formed the image of Altai's Master (*Altaiding-eezi*) are also worshipped. Altaians resumed tying ribbons to trees located in mountain passes, near springs as an expression of gratitude to their masters. Reverence for *Ot-Ene* (Mother Fire) became even greater: prohibitions associated with the cult of fire become stricter because 'ritual purity' plays a very important

role in *Burhanism*.

Summing up, one can say that *Burhanism* which originated in early 20th century was an attempt to breathe new life into the primary monotheism of the Tengri cult because the devaluation of *Tengrianism* was taken by Altaians as a tragedy and made them look for the National Idea which could unite numerous ethnic groups and Altaian family clans into one people.

Another example of spiritual unity was set to Altaians by Russian newcomers who were united by Orthodox Christianity which was also attractive. Orthodox Christianity came to Altai significantly later than Lamaism when in 1830 the Altai Orthodox Mission was founded by Reverend Makariy (Glukharev) who was one of the most outstanding missionaries in the Russian Orthodox Church throughout its entire history.

Altai's Orthodox Spiritual Mission was not the first one to be founded in Siberia, nor was it the biggest, but at the missionary convention in Irkutsk in 1910 it was called an exemplary mission. Altai's Orthodox Spiritual Mission won recognition because it brought up a number of missionaries and some of them educated Altai's peoples. The first generation Altai's intellectuals – teachers, doctors, writers, artists – all went to missionary schools or were the children of missionaries who were Altaians. Before the revolution of 1917 the Mission had over 40 churches, tens of chapels, 84 schools with libraries. The activities of Altai's Spiritual Mission were aimed at introducing Russian culture and bringing the message about the One God and His love for people. It is this love that was shown by the first missionaries through their service which attracted thousands of Altaians who were baptized and became part of the Orthodox Church.

At the same time it needs to be pointed out that the legendary national hero Oirok-khan was closer and more transparent to Altai's inhabitants than Christ. Altaians choosing to forget about the sufferings inflicted by Jungarians (the tribe of Oirots was one of the tribes in the Djungarian Khanate), looked at Oirok-khan as hero endowing him with the traits of a noble warrior extrapolating the 'great', 'ideal' past on the image of the future as the time of common prosperity.

Nowadays a revision of many conventional norms is taking place. Traditional cultures are drawn into integration processes and find themselves at the crossroads: either preservation of the national and cultural identity or social progress. Either way the stakes are high – the first option can lead to isolationism while the second one can bring the destruction of the traditional setup and loss of cultural identity.

Another acute problem is the problem of intercultural dialogue which includes the problem of interconfessional dialogue as the spiritual leaders of all the world religions practiced in Altai are fighting for influence, creating tension and confrontation. On the other hand, a wave of national self-determination and self-identification which became big in the post-Soviet period has revived the interest of Altaians in their ancient cults and beliefs.

In the 1990s an attempt was made to restore the lost spiritual integrity of Altai's people through a revival of ancient mythology and formation of new myths. Burhanists went that way synthesizing ancient traditional cults with the rituals and ideology of Buddhism. However, this synthesis has not met the expectations as shamanists have not forgiven burhanists for their repressions of *kams*.

One believes that the doctrine of *Tengrianism* is the only doctrine having true spiritual integrity and wholeness. It is this doctrine which being one of the Vedic doctrines can become the basis for a modern inter-confessional dialogue aimed at uniting Altaians.

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ALTAIAN AND CENTRAL ASIAN BELIEFS ABOUT SUMERU

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ABSTRACT

The paper considers the universal mythological constant of Central Asian nations - World Mountain Sumeru. The author describes the geographical, historical and cultural realities of the Altai, the corresponding above mythologeme.

Where does this common veneration of Altai come from?
— N.K. Roerich

Asia is the greatest continent of Earth, where more than half of all human population lives. N.K. Roerich described Altai as the center of Asia. The word Altai includes a vast range (covering entire Central Asia), consisting of three ridges covered with permanent snow. Central Asia is a continental region of ancient water basins, which does not have a water flow into an ocean, which conditions the development of special phenomena in this region. Central Asia begins south of Altai and ends at the northern slope of the Himalayan ridge. By the nature of its surface Central Asia represents a mountainous country.

Altai is a cradle of ancient Turks, whose ancestry settled along the whole territory of Russia and several regions of Asia. The word 'Altai' is understood as a geographic place-name. But for citizens of this mountain territory, speaking different languages and dialects, the word 'Altai' has been pronounced with respect through ages. Truly it is a mystic word, the meaning of which is not disclosed up to now. Sacral content and also the sacred and touching attitude to all that is hidden within this word and

more precisely within such mountain territory, which bears the name 'Altai', is lost. The ancient Turks called Altai a Sacred Land.

All 'proto-peoples' had their 'homeland' – 'Sacred Land', which smoothly merged in the consciousness of the ancient people as a real geographical environment, and at the same time, a mythological image of the arrangement of the universe. The land, on which people of one tribe lived formally, was considered as ancestral property. An ancestral territory included pastures and forest lands, winter areas, camping grounds. Wooden or felt yurts, cattle-pens, household buildings were situated on this land. This small Altai was a true Native Land, the Universe for tribesmen. When a legend says that a *bogatyr* left 'his Altai', it means that he left his native land. He performed exploits for its sake. The whole vast physical world for tribesman was narrowed down to the size of their land.

Each generation, in its domain, offered a sacrifice to ancestral mountains, and a place of sacrifice was considered sacred. Besides the ancestral mountains, in Gorny Altai, many mountains were considered sacred, but a special place was held by Uch-Syuri, Iik-Tu, Bobyrgan, Abygan – their general name was *yyyk-tu* which means veneration (taboo for strangers). This good genius was considered as an intermediary between people and Ulgen (the presiding god of the Altaians). The people treated these mountains with superstitious respect, thinking that they are center of the Earth. The Earth center is where it was created and from where all living things come – this is a sacred place and here peace should always remain.

There is a taboo in the traditions of the Altaians, according to which they could not look at snowy mountain peaks. In accordance with the beliefs of the Altaian-shamanists, the whole world is inhabited with spirits *eezi* – everything around lives, moves, breathes, talks and has its specific life, i.e. the whole nature is animated. The spirits lived in three spheres: in the sky - *kuday*, under the earth - *kermesy* and on the earth – *jyer-su* (literally earth-water) or *Altay*. The veneration of the spirits meant that a man had to treat them with respect: his well-being depended on them. The spirits punished a man for disrespect – brought diseases. The mountain spirits were strictly individualized and coordinated to one or another place: a mountain, a river, a lake etc. being the local spirits. The Altaians did not imagine an external view of the spirits clearly, they did not know who the mountain spirit was: a man, a bird, an animal.

In such a way, the whole *urochishche* (plot of land) had its soul and

represented as a single body, and mountains, rocks, water, forest, steppe of this *urochishche* were its integral parts. And as *urochishches* merge in whole countries, people's imagination created the spirits of the entire ranges. These great spirits got titles of Khans. So worshipping the whole Altai, the Altaians called it Khan-Altai.

Central Asia is a meeting place of religions, languages, races and cultures. That's why some structural similarities or separate common elements of a word stock could have risen to the time long before the epoch of Indo-European unity. If one follows the theory on a 'Nostratic' kinship of Indo-European and several other language groups, links of these languages should relate to the earliest possibly to the Upper Paleolithic time, i.e. to a period separated from the Indo-European epoch by several millennia.

Ancient sages knew that nothing remains in the human memory without any external symbol or emblem, which in a concentrated form would save knowledge. These symbols exist in the form of geometric figures, numbers, images of animals, birds, even man-animal, etc. Allegories and emblems are more complicated than signs: they ciphered the knowledge in words or complex forms, in ancient picturesque frescoes. In these artifacts not only a general plot, a word or a number is sometimes included which have deep meaning. Each detail of a picture, each stroke on a detail, its perspective, color and, maybe, even a sound, should correspond to this color.

But due to growing multilinguality of the mankind, only a language could have been preserved and imparted the knowledge to humans. This is a language of symbols. The symbol is always higher than what the mankind has already learnt, as the symbol predominates over the human intellect – his physical mind, which learns only objects, which can have boundaries. One cannot understand and visualize the symbol only by the intellect. That's why Great Teachers thought that if the Symbol begins to orient itself only on the physical mind, on abilities of its physico-chemical processes and imperfect human feelings, symbolic formulas one by one will be quickly and for ever disappearing from the mankind's memory. But the symbolic language is directed, first of all, to a spiritual mind, to an intuition. And that's why it is eternal, as a human soul is immortal. An examination of the symbols gives an understanding of the depth of ancient thinking. The teachers although we call them ancient, looked in the far future of the mankind, much more remote even than the epoch, in which we live.

The birth of the world is presented in myths as an appearance from waters of a primeval ocean of a primeval mountain. This mountain is an "Axis of the World", which holds three worlds in balance and in this way maintains order in the Space. The Indian *Trimurti* is presented in the world of ideas by Creation, Maintenance and Destruction: in the material world – Earth, Water and Fire, or Sun, and is symbolized by lotus, a flower, which lives under earth, water and sun.

The Altaians and several other Turkic-speaking nations have a category of spirits known under generalized name *Yer-Su* (Earth-Water). Under this name and with the same functions it was known by the ancient Turks of the western part of Central Asia and fixed by ancient Turkic runic monuments: as *Tengri* of the Turks and the sacred Earth-Water. The Altaians considered *Yer-Su* the most significant and all other spirits of the earth were inferior to him. The first word, separated from texts of Orkhon inscriptions in Mongolia, was *Tengri: Kok-Tengri* (Blue Sky). The word *Tengri* meant simultaneously 'the Sky' and 'God'. The main shamanistic god of the Uyghurs is *Kann Tenir* (Kan Denir), i.e. the high god, literary 'King Sky'. In the opinion of specialists, the Turkic languages were in the state of an ancient cultural kinship with Sumerian and Mongolian. The Turkic form of a sky god's name is *Dengir, Tengir, Tengri*, and a Sumerian god is *Dingir*. The Altaian's *Yer-Su* (Earth-Water) was perceived as the whole Universe. The Sumerian's *An-Ki* (Sky-Earth) acted in the meaning of the Space.

A world view of all ancient citizens of Earth is the same: the Universe is an aggregate of three seas or skies – world waters around Earth, under Earth and in the sky. A name of this chaotic and shapeless foremother is water. From Waters of Space and the vastness of Ocean originated the Earth. An original forematerial the 'Sea' (*Tenys*) correlated with the 'Sky' (*Tengri*), later became a proper name of an epic *bogatyryr – khan Tenys* (in Altaian mythology). *Tengere* – god went down from the Sky and turned into a common man.

The word *ten* is found in proper names of *bogatyryrs* (cosmic strength). A hero of a myth named *Telegeyge-tengis*, where *Telegey-tenys* acted as a strong man like a sea.

The Tuvinian's *Telegey* is the Universe, and *engys-kaan* is a Khan of an abyss. The Chelkans' *chertegrizi* is an earth god or spirit; *bashka-tegri* is another (alien) spirit. The Altaians believe that world (earth) has the smallest and the lowest, *kara-tengere* (black sky); *Yer-tengri* – an earth god. In accordance with the Altaian legend, prior to floods the king of the

whole world was *Khan Tenys* (sea). One can see that the word *ten* is contained in all elements: sky, earth, abyss or ocean. The sky was worshiped as a god, disposing fates of the ancient Turks. One day it raised separate *chagans*, giving them victories, another day it overthrew them, punishing with defeats. The *chagans* were believed to have heavenly divine origin and this idea was insistently implemented by the common nomad masses.

In the time of ancient Turks, white shamans did not go into ecstasies and quacking (for *kam* – shaman in the Altaian) with a tambourine, as usual, but with a large fan they performed praying to the Sky. Only these ‘heavenly’ shamans could communicate with the god Sky and even ‘went up’ to the Sky.

The ancient myths say that the Universe originated from a churning of the sky with a dasher. There seems a definite connection between the myth on the creation of the World and shaman ritual actions. These first mysteries show how the world was created, i.e. with the help of vibration. If everything is energy, as it is proven by modern science, then ‘creation’ is with the help of vibration. The vibration is created by a word, large fan, wings, tambourine, churning with a dasher – and these actions were identified with wind, which is similar to air or life itself. The vital energy appeared to be wind, breath and spirit. Someone should create a movement or the vibration; someone’s actions and subjects with the help of which he made it, bear one name, more specifically, names derived from one and the same root.

In such a way, the Turkic-speaking people of Altai had the roots of a paleontological language until recently. Here one observes the sequence when the Spirit was transformed into the God, and His activities were transferred to the First Shaman, a mythical *bogatyr* or a khan. Essentially, they all played one and the same role with some modifications. This correspondence is observed in the mythology, in legends, fairy tales, heroic epos, in beliefs, where the Spirit, God, the First Shaman, a *bogatyr* perform function of the axis of the world and that’s why these stand in the same semantic row of notions.

An Altaian word *tyn* means ‘soul’. *Tyn* is vitality or a link of soul with body. Such soul is in an animal and in a plant. The word *tyn* originates from *tynyn* – ‘I breathe’; *tynnym* means – breath. By analogy with Altaian terms it may be said that Wind, Air and Spirit were synonyms of all peoples. In Sanskrit *as* means to be, live or exist, and initially it meant breathe. From it, from its initial meaning *breath*, the Hindus formed *asu* breathe.

A harmony, an order or a good principle of One God, expressed in Latin by a word *Solus*, from which a word *Sol* – (Sun – a symbol of God) originated. The word *Sol* (Sun) is derived from *Solua* – (One or The one who is the only one). A Slavic Sun is formed from an ancient Indo-European root *sau* – (to shine). It points to the fact that Sun is formed from the word light.

An Iranian *khvar*, *khur* and an Indian *Surya*, *Svar*, *Sur* are words of one and the same root, from which the name Sun originates. An ancient name of an Aryan gods *asura* (an Iranian *akhura*) even in the Vedic epoch gradually obtained other meaning, specifying lowest spirits, antagonists of gods, later – demons.

Sumeru (Meru) in accordance with a traditional Buddhist (and Indian) cosmogony in general is the highest peak of the world, the center of earth. Meru is the Place of Gods. People put the presiding god on the most lofty, highest mountains, covered with permanent snow. Hence the name of these mountains bore the name of this god. In the opinion of N. K. Roerich, "The legendary mountain Meru and the same legendary height of Shambhala – both serve as heights of dedications. But nothing can be said about the places of high knowledge".

Here it is worth recalling that the most sacred letter of different peoples is M. It is simultaneously of the male and the female principle, or androgynous. Its shape represents Water in its beginning, the Great Abyss. This letter is mystical in all languages of East and West, and is a sign of waves. In the Aryan and semitic esoterism this letter always embodied Waters. This is also an initial letter of Greek Metis or Heavenly Wisdom. Meru is the World Mountain, the Axis, connecting the abyss of an underground world with the Sky.

Buddhist manuscripts mention an Indian name of the central mountains – Meru or Sumru which means 'Wonderful Meru'. Many Altaian and Mongolian legends include a mountain or mountains, which bear the name Sumeru. In Altaian variants this name sounds in different ways depending on peculiarities of the dialect: *Sur* (*Syur*), *Syurya* – *Sumeru*, *Uch-Syuri* (*Suri*), *Sumerler* – in accordance with Altaian ecclesiastical mission, where *syur* means view, beauty, majesty, importance, solidarity, and also *Sur* (greatness or earth power). In the Mongolian variants Sumeru sounds in the following way: *Sumer-ola* or *Sumbur-ola* or *Sumur-ola*, *Sumer-Ula*, where *saur* (*sumbur*) means High Mountain, World Mountain. And its variants are: *Sumyr*, *Subur*, *Sumbyr* – stupa *Suburgan*.

In an Altaian legend the mountain Surya is mentioned which is a

seat of seven *kudays*, i.e. gods and their ministers. As a place of gods, this mountain coincides with the Mongolian *Sumer-ola*. A Mongolian variant of the legend: "There was no earth; only water with two mountains *Sumer Ula* and *Dorchzhi Tang*. On a peak of *Sumer Ula* there were three *sumes*, in which 33 *tengirs* (gods) lived; on the bottom of the mountain there was a triangular ground. A tree grew on it, top of which rose up to the peak of *Sumer Ula*; *tengirs* ate fruits of this tree".

Another Mongolian legend says that on the mountain *Sugdu-sumur-ulan* in a monastery *Saint Orkhon – Khulubakhcha* lived. In another variant of this legend it is pointed out that on the mountain *Sumer-ula* a king-bird *Khan-Garide* (eagle), an Indian variant of the *Garuda* lived. In one more legend it is said: "*Sumbur-Ula* is on the north-west; this is a mountain, surrounded by four hills, which are called four cardinal points. It is not seen upward; it seems in a form of three stairs, a top is quadrangular; on the very top there is a square space, under which a huge tree *Dzhamtsyn-Shindyn* or *Boksy-Shin* grew. Climbing on the top of this tree, the earth will seem smaller than a horse hoof, swimming in a sea – the tree is very high. If one throws a rock as large as a bull from this tree, it will reach the earth only as large as a sheep".

An Altaian legend describes a Model of the Universe in the following way: "the Center of the World is the highest point of *Altai*. On this high mountain there is a milk lake (*Sut Kol*) and a very high tree with golden branches and wide leaves. This gorgeous (rich) tree grows from the hub of the earth and water, and the top of the tree is situated in a heaven area."

According to Sanskrit manuscripts the earth is a flat ocean with four islands and the mount *Sumer* in the center. In the same way Altaian and Mongolian legends place the high mountain with a huge lake or sea nearby. There are some expressions: "the sea *Sun-Dalay* runs high, the mountain *Sumer-Ola* sinks. The *Sum-Dakay* is as my mother, the mountain *Sumer* is as my mother, keep healthy. When the *Sum-Dalay* was a swamp puddle, the mountain *Sumber-Ola* was a little rock". "There is *Sumer Ulan taiga* (i.e. snowy *Sumer-Ulan*) and the lake *Sut Kol* (milk lake)". One more legend says: "when a sorceress brought children on a felt, one of them was awake and cried: Take me, the Milk sea – mother and the Forbidding mountains - father."

An Altaian notion of 'Milk Lake' – *Sut Kol* or *Sut ak-Kol* coincides with a Mongolian *Sum-Dalay*, the same as the mountain *Syuri* with a Mongolian *Sumer-ola*. The Altaians call the highest peak of Siberia –

Belukha - Uch Sumer, Uch Syuri, Sumerler. But there is another sacred mountain, bearing a proper name Uch Syumer (Uch Sumer)

To conclude one can say that the surviving poetical images echo the original myth on the origin of the world, where from the waters of the primeval ocean, the primeval rock appeared. This rock is the 'Axis of the World', which holds three worlds in balance and in such a way maintains order in Space. Until now the indigenous people keep this secret knowledge, giving it meanings of reality, worshiping in the real world the sacred peaks of Altai and Central Asia.

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SEMANTIC AND ARTISTIC ANALYSIS OF THE PETROGLYPHIC COMPOSITIONS OF ALTAI*

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ABSTRACT

The article is devoted to the problem of analysis and interpretation of petroglyphic complexes of Altai. The author researches the artistic value of petroglyphs.

Altai is among the richest treasures of ancient art. The region is known for more than two hundred unique monuments of rock carvings and hundreds of thousands of petroglyphs which are situated there. All historic periods of rock art exist in Altai. The most ancient period - Paleolithic is presented by dotted carvings of bulls and horses in Ukok Plateau. Their age is 12 to 14,000 years. Mesolithic period (9 to 7,000 years BC) is presented by a small number of images in the form of a circle with a dot, and a crescent-shaped and horse shoe marks located near the grotto Kuyus in the middle flow of the Katun, and some other monuments. Neolithic and Chalcolithic (6 to 3,000 years BC) are well represented in large complexes such as Kalbak Tash, Elangash, Kuyus, Bichiktu Bom and others. The carvings of these periods have diverse subjects, expressive images, complicated content. Bronze period is characterized by a series of monuments on the shores of the rivers Biya and Katun. The researchers have found sufficiently large number of monuments belonging to the era of early nomads and ethnographic time in Altai. It should be noted that the petroglyphic compositions found in Altai mountains are also found in

* The article is prepared within the project "Paradigmatic differences and similarities of artistic culture of Russia and Mongolia: philosophical and artistic, linguistic-cultural analysis and its practical application" supported by Russian Fund of Humanities (the Russian Federation) and Ministry of Science and Education of Mongolia, No. 13-24-03003

the border regions of Mongolia, China and Kazakhstan. That indicates similarity of cultures that have passed through the territory of Great Altai.

Researches in the field of ancient art, namely petroglyphs face several problems. First, the rock carvings are a source of historical and archaeological researches which illustrates historical and cultural processes of the ancient periods. Second, the rock carvings are integral part of religious rituals. However, it is important to interpret the rock carvings as works of art from the point of diversity of means of artistic expression and analysis of composition. The fact that petroglyphs are an important part of the history of art now requires no proof, so we will focus on the artistic features of petroglyph compositions. As examples, one can consider fragments of petroglyphs located on the territory of Altai - Nuhun Otok (Mongolia) and Kalbak Tash (Russia).

Study of petroglyphs in the Great Altai shows some common traits which form compositional structure of each petroglyph. The first feature is the lack of chaos in the interaction of basic compositional elements. Even in small fragments the plot is clear, figures are closely linked. So one can speak about something like supertask which had been set by the ancient artist before he created images on stone. The second feature is that the petroglyphic composition is fully subdued to material, namely, the plane of the stone. Often the story of composition depends on the rock texture and shape of the stone on which it is created. A small piece of Nuhun Otok petroglyphs confirms it. For example, the chase scene where predators (wolves) running for goats is not only inscribed on the elongated stone, but it is subdued to the slope. And, finally, the third feature that should be noted is special rhythm of petroglyphic compositions, or even musical character. Repeating of images, plots, abundance of frieze motifs - all these together cement the rock carvings. Of course, the characteristics of petroglyphic composition are not limited to just as mentioned, but it seems that these are sufficient to draw conclusions about the compositional basis in the complexes of petroglyphs.

The need for art-critic approach to the analysis of petroglyphs is dictated by several factors. The art-critic interpretation allows, on the one hand, to full discovery of semantic components of petroglyphs, and on the other hand, to fix other accents, and perhaps in a somewhat different way to interpret the images than, for example, historians do. One can consider how this problem can be solved in practice. The first example concerns the petroglyphic complex of Nuhun Otok, which is located in Hovd Aimag Manhan sum (Mongolia). It is a narrow gorge about two



FIG. 1: NUHUN-OTOK (FRAGMENT), MONGOLIA

and a half kilometers long. On the right wall of the formed corridor - vertical rock outcrops - different compositions relating to different periods from the Neolithic to the Turks are carved. Nuhun Otok demonstrates a wide variety of scenes and images, despite the high degree of destruction. Here are the hunting and pastoral scenes, war scenes, scenes with predator tormenting animal, numerous images of animals, single images of people and animals.

However, the composition which was conditionally designated as 'War' is of interest. It is a multi-figure composition with several recurring motifs: schematically depicted archers isolated and paired (shooting at each other), rather large image of four goats, extending downward through the entire composition. 'War' of Nuhun Otok belongs to sufficiently spread plots in petroglyphs of Mongolia. A.P. Okladnikov describes the fragment of Havtsgayt composition in which "male archers with tails were minted and sent arrows at each other".¹ The author calls this piece 'battle composition'.² The authors of the monograph *Petroglyphs of Tsagaan-Salaa and Baga Oygur* made on the basis of studies conducted in Altai, conclude that "there are no wider war battle pictures, but there are several fight scenes with opposing soldiers shooting each other with bows and arrows"³ in Altai petroglyphs. Analyzing the complexes of Tsagaan-Salaa and Baga-

Oygur, authors of the monograph note that the petroglyphs, united by the theme of war and military matters, relate to Bronze Age and early Middle Ages. These carvings allow to research the complex of weapons of ancient warriors of Altai and determine the chronology of composition, reveal semantics of images and plots. As the complex Nuhun Otok is practically unexplored in the Russian science, we have not found any interpretations of scenes of war, so it is advisable to consider all variants. The most common version which could be considered is 'war for the possession of tribal territory for grazing' (figures of goats reflect about it). However, there are serious views against this version. The images of animals are much more realistic than the schematic figures of archers. Furthermore, all four figures of goats are substantially similar. They are a leitmotif running through the composition, but the plot is not associated with them. This fact is extremely important, since the rock art of Bronze Age is characterized by reflection on the world, focused on human activity, that's why scenes of hunting and grazing, migrations and ritual actions relating to that period are so expressive. The images of goats in the scene of war obviously have some other, non-illustrative value. Two archers stand opposite each other, they are almost identical. Moreover, the ancient artist unites two figures, creating, on the one hand, some sign or symbol, and, on the other hand, matching equality of opposing sides. The archers shoot at each other, and this scene is repeated several times in the composition, but the point of victory or defeat of one side is not reflected. Figures remain fixed symbolizing balance of the powers.



FIG. 2: NUHUN-OTOK (FRAGMENT), MONGOLIA



FIG. 3: *KALBAK TASH* (FRAGMENT, GRAPHIC COPY), RUSSIA

In other words, two archers shooting each other are not the enemies but guarantors of peace and tranquility. This interpretation is confirmed by the analysis of the epics which according to some researchers⁴ emerged in Bronze Age or late Neolithic period. For example, one of the most popular epic stories in West Mongolian legends is a dual of two heroes which ends by fraternization. So the analysis of compositional structures of petroglyph fragment allows us to consider other options and interpretation of its semantics.

Another example concerns the composition of the central part of the complex known as Kalbak Tash, located in the Altai Republic. This complex is well studied, and if in the previous example we relying on the analysis of art-criticism offer an alternative interpretation, in this case, art-critic analysis confirms originally proposed point of view. The plot is based on the ritual actions, sacrifice. Referring to the means of artistic expression, used in the solution of this composition one can note that they also confirm this idea. The composition has a pyramid structure, the highest point of which is the image of fantastic creature, so-called 'monster'. Pyramidal structure specifies the composition as striving upward to the sky, to the higher realms of existence. In this case, the monster can be seen as a deity of sacrifice.

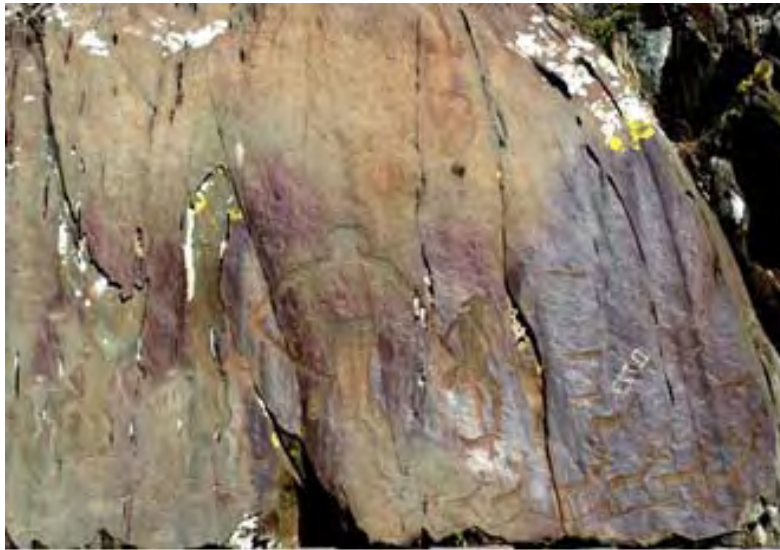


FIG. 4 KALBAK TASH (FRAGMENT), RUSSIA

Furthermore, horizontal division of the composition allows to clearly identify three levels. First level - monster image is symbolic marking of the celestial world. The second level is the world of men. Here the very scene of sacrifice lies. The figures of dancing (marching) people are almost identical, their very location sets the rhythm and movement of the composition. The central figure is the largest, and can be interpreted as the most significant. Here one can recall the ancient Egyptian reliefs where the most significant figure of the pharaoh was the largest. An empty chest of the central figure symbolizes the lack of soul or life. This man is sacrificed to the deity.

The whole composition is clearly divided into two parts by hidden vertical formed by the central figure and the figure of the monster. It's interesting that the monster is placed vertically as if it descends from heaven to earth, thereby maintaining this vertical. And finally, the third level – a graceful frieze of figures of deer which can have several interpretations. For example, in this case, deer can symbolize abundance bestowed by heavenly deity in exchange for the victim. Movement of the figures in the frieze begins clearly from the conventional vertical which once again emphasizes the importance of reflected events and focuses attention on it.

So in conclusion one can say the following. Basing on these two examples - Nuhun Otok and Kalbak Tash – one can see the possibility of art-critic approach to analyses of semantic interpretation of petroglyphic compositions. And if in the first case art-critic analysis puts new emphasis

on the interpretation of petroglyphs, in the second one it reaffirms the main thesis.

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ALTAI MUSEUMS

E. POLYAKOVA

ABSTRACT

The article states the variety of museum life in Altai Region, its scope and diversity. It focuses on museum documentation, covering both the traditional museums displaying development of nature, history, ethnography, art and culture in the region and highly specialized ones like church, memorial and other branch museums.

Altai is the region of unique natural, historical and cultural heritage, its main part being recorded and presented by museums. Altai region hosts 6 state museums, 5 private ones, 3 church ones, over 60 municipal museums and over 650 public ones. Museum collections contain authentic material which characterizes history, archeology, ethnography, nature, culture and art of one of the most picturesque places in Siberia – Altai.

The group of integrated and local history museums which displays collections on history, nature, achievements in science and technology of the region seems to be the most numerous one. Altai State Museum of Local History established in 1823 is one of the oldest not only in Altai but also in Siberia. During that time Altai was developing the mining industry: extraction of polymetallic ores and smelting brass and silver. Barnaul Mining Museum was founded due to 100th anniversary of mining industry in Altai and owing to the initiative of the following eminent personalities: the inventor, mining engineer, head of Altai factories, Civil Governor Petr Frolov (1775-1839) and the doctor, researcher, natural scientist, associate member in St. Petersburg Academy of Sciences named after Fridrikh Gebler (1781-1850). Museum exhibits contained models of mining machines and mechanisms, designed by the mechanics of local factories, among them the ‘fire machine’ (general heat engine) by Ivan Polzunov, which he

invented in 1764 AD. The exhibits also included mineral, zoological, archeological, ethnographic collections. Barnaul Museum attracted such world scientists and travellers as Carl Ledebur (in 1826), Aleksandr Gumboldt (in 1829), Petr Semenov-Tyan-Shansky (in 1856) and Alfred Brem (in 1876).

In modern times Altai State Museum of Local History is holding one of the most interesting collections (1,87,363 items). The most valuable collections are those dating back to the time of foundation and characterizing the history of mining in 18th-19th centuries (historical and technical, minerals, drafts and books) and those showing the history of stone-cutting industry in Altai. Other interesting collections are those of documents (18th-20th centuries), ethnography (19th-20th centuries), and photos of natural and urban landscapes (late 19th – early 20th). The steam (fire) machine model by Ivan Polzunov, ordered by Pert Frolov between 1825-27, the mockup of Zmeinogorsky minery and the hammering device model of Suzun mint as well as books signed by most prominent European researchers from Kolyvan-Voskresensk factory libraries are rare items of national and international importance.

Another museum illustrating the unique history of development in mining and smelting industries in Altai by its collections is the Historical Museum of Mining Development in Zmeinogorsk. It was also founded due to the initiative of Petr Frolov in 1827 in the building constructed specially for this purpose, which is unusual for museums in the 19th century. After the production decay it was closed and restored in 1985 in its historical building due to efforts of a famous local historian researcher Valentina Smirnova. Among the unique exhibits are samples of mine equipment (loading machine, wagon, electric loco etc.) and mockups of mining objects and production process (lifting tools, kilns, horse-drawn cast-iron railroad with the rail over-road bridge first in the country) as well as household items of Zmeinogorsk town in the 19th century.

The topic of Altai development in the first part of the 19th century is also revealed in the Stone-cutting Industry Museum in Altai in Kolyvan village. Its expositions are dedicated to Kolyvan Polishing factory established in 1802 (nowadays Kolyvan Stone-cutting factory named after I.I. Polzunov). Factory production made Altai famous worldwide. The Hermitage keeps the biggest vase in the world – the Queen Vase (diameter 5.04 m height (with the base) 2.57 m, weight 19 tons), made of green-wave like jasper at Kolyvan Polishing factory between 1832 and 1843. It took 6 months to deliver the vase to St. Petersburg despite many difficulties



FIG. 1. QUEEN OF VASES WAS PRODUCED AT THE KOLYVAN POLISHING FACTORY
(HERMITAGE MUSEUM, ST. PETERSBURG)

due to Siberian landscape, climatic conditions and complicated route of 4,500 km. First they used special sledge drawn by 154 horses to transport it, later – drag boats.

Expositions of Kolyvan Museum display the power-driven mockup illustrating the process of creating the Queen Vase; extensive mineral collection and master tools of the 19th century. The Museum takes pride in production samples of early 19th century: cameo 'Rodomysl' (1839), applicable seals, vases made of Korgon porphyry and the second degree medal, awarded to Kolyvan Polishing factory at the International Industrial Exhibition in London (1851).

The group of local history museums is the largest in the region. Each regional district has either a municipal or a public local history museum (according to 2010 data there were 51 registered municipal museums and public ones are 656).¹

The subject of documentation mostly varies, though the items to be displayed obligatory are the materials illustrating history, material and spiritual culture of the local population which is represented by different nationalities.²

One popular topical activity of Altai museums is forming, studying and presenting ethnographic collections within the framework of permanent set expositions, popular and science publications and exhibitional projects. The largest museum of history and culture of local population - Ataians is the National Museum of the Altai Republic named after V.A. Anokhin (1920). It was established by a famous artist Grigory Choros-Gurkin and scientist-ethnographer, composer and educator Andrei Anokhin. At its first stage it had mostly archeological, paleontological and mineralogical collections and the library of famous Altai researchers,

Gulyaev father and son.



FIG. 2: G.I. CHOROS-GURKIN. *THE LAKE OF MOUNTAIN SPIRITS*. (THE NATIONAL MUSEUM OF THE ALTAI REPUBLIC NAMED AFTER V.A. ANOKHIN)

In modern times the museum displays expositions characterizing regional flora and fauna, ethnography of Altaian and Russian population, ancient Altai history and visual art of Altai artists. Archeological materials from Ak-Alakha (Ukok upland) burial mound diggings are unique besides the largest collection of oil and graphic paintings by the first Altai artist, Grigory Choros-Gurkin - the follower of Ivan Shishkin. The museum stands out owing to its modern layout of exposition space and use of advances in information and multimedia technologies. The museum holdings store a well-equipped sarcophagus (which keeps and controls temperature and humidity conditions) with the famous 'Altaian Princess' - a female mummy found during an archeological expedition at Ukok upland in the burial mound of Scythian times. The age of the mummy is over 2,500 years.

The most representative collection giving the overview of ethnography of Altai in-migrants is the ethnographic museum-workshop 'Lad' (2002). It was established with the materials of longstanding expedition and research activity of Infant Art School 'Traditsiya' in Vlasikha Village. The museum communicative activity is based on ethnocultural, educational, recreation and museum programmes. The museum exposition depicts thoroughly the layout and paraphernalia of the peasant's dwelling (*izba* - peasant's log hut, chamber). Both furniture, utensils, weaving art objects (belts, door mats, towels) and religious cult items (icons) are presented here. The museum space is multifunctional since it is used not only as

showrooms displaying physical heritage (costumes, tools etc.) but also as workshops.

Non-material heritage is presented by immediate inclusion of visitors into creative (shaping practical skills in traditional crafts: patchwork, embroidery, weaving, bead weaving, traditional painting and pottery) and recreational activities (folk games, holidays and songs). The collection provides for appreciation of decorative and applied peasant art.

The Altai museum network is unique due to several church local heritage museums (Orthodoxy History Museum in Altai, Barnaul City, Historical Museum of Altai Ecclesiastical Mission in Byisk City, Ioanno-Kronshtadsky Nunnery Museum in Kislukha Village). Their collections reflect both Christianization process of indigenous people and history, material and spiritual culture of orthodoxy in Altai. Their expositions display liturgical objects and books, icon-painting, church art, book artefacts, monographs and memorial collections of churchmen.³

Besides local heritage museums, the region has a wide range of specialized knowledge museums - devoted to medicine, technology etc. One of the most interesting ones is the Museum of Medicine History in Altai in Rubtsovsk City established in 1993 owing to a famous local researcher Ivan Bekker - member of Geographical Society of Russia. The museum expositions speak about peculiar formation of local medicine since the 18th century. Thematic complexes of the museum are varied and dedicated to: clinical medicine, pestle and mortar of early 20th century, medical tools and devices, medical literature of 19th-20th centuries, history of medicine and establishing health resort service in Altai. Most expressive parts are those devoted to folk medicine and medicine of World War II. In the first case the display focus is on mockups of traditional Slavic infirmaries – Russian sauna and Russian stove (when sick peasants used to warm themselves up in Russian saunas at 75°-100°C, having applied honey on the body; the Russian stove was used in a similar way – it was preheated, cleaned of coals and a person could go inside leaving only his head outside). As for the second case, the display focuses on the surgical ward and mobile medical center ward, restored via the ensemble method.

The medical theme is continued in expositions of the private museum 'Gornaya Apteka' (2012). The museum is located in one of the oldest buildings in Barnaul, which used to host the first pharmacy behind the Urals opened in the late 18th century. It also has a laboratory, a warehouse, a pharmacist office and a class. At different times the pharmacy was visited by outstanding researchers of Altai flora: naturalist Eric Laksman, German

biologist Petr Simon Pallas, doctor Fridrikh Gebler, scientist Carl Ledebur, Semen Shangin etc. Eric Laksman had the idea to create a pharmaceutical garden in Barnaul while S. Shangin put it into life in the 19th century, creating the first Siberian botanical gardens opposite the pharmacy. Some of the museum exhibits were found during the building reconstruction (flasks, bottles, hammered tools, labels etc.), some of them were bought in different countries (a hand-operated German cashpoint of late 19th century, various brass dishes, used in pharmacy labs, a grass cutter etc.). 'Gornaya Apteka' has one of the most representative collections and is part of any tourist route.

In 2013 the Historical Museum of Altai Branch of Eastern Siberian Railroad was founded. The museum includes four stationary expositions ('Construction History of Altai Railroad', 'Altai Railmen during the Great Patriotic War between 1941-1945', 'Post-war Altai Branch', 'History of Wars') and an exhibition hall to display art works, decorative applied arts and photo-exhibitions. The most attractive exhibits are steam locos of early 20th century, samples of military vehicles, mockups and pictures of railroad construction between 1913-1915.

The State Art Museum holds a place of pride among the Altai museums. Its collections are comparable with those in the country capital. The museum was established in 1958, its basic funds being art collections of regional local history museums, private collections and workshops, as well as the Hermitage and the Russian Museum (St. Petersburg), the State Tretyakov Gallery (Moscow). At its modern stage, the Art Museum has the richest collection containing specimens of national, international, Soviet, decorative-applied and folk art. Most valuable items are the collection of icon paintings (16th-20th centuries) including those of Siberian writing, works of first Altai artists (Grigory Choros-Gurkin, Andrei Nikulin, Aleksei Borisov), works of the following famous Russian masters: Vasily Tropinin, Ivan Kramskoy, Ivan Shishkin, Aleksei Savrasov, Ivan Aivazovsky, Nikolai Roerikh etc. The Art Museum distinguishes itself by both rich collections and advanced use of information technologies. Nowadays, the reconstruction of the museum building is being completed and due to its size we can name it the 'Siberian Hermitage'.

The State Museum of Altai Literature, Art and Culture has played a significant historical and cultural role in the life of the region since the time it was established in 1989. Different organizations, scientists, cultural luminaries of Altai, Russia and Russia expatriate community contributed into its creation. The famous researcher of Siberian museum world Olga

Shelegina says: "A museum reflects the place and role of Altai within the world cultural and historical progress, establishing Russian spirituality. Collections and works displayed in its expositions are of both international and national significance". Thematic museum complexes illustrate the life and work of outstanding personalities connected with Altai: artists (Nikolai Roerikh et al.), famous writers (Georgy Grebenshchikov et al.), cinema art luminaries. The most expressive collections are those of theatrics (costumes and stage properties, poster advertisements on silk, early 20th century) and those of musical instruments. A significant historical and cultural role belongs to the "collection of Russian art postcard; book plates; retro photography and book graphic art".⁴

To sum up one should note a number of memorial museums, dedicated to famous people glorifying the region. The most famous are: the Hero of the Soviet Union Museum - German Titov, who was the youngest astronaut in history, and the second human who did orbital space flight (the museum was founded on his home grounds in Polkovnikovo Village); the Museum of Hero of Russia - Mikhail Kalashnikov, who was a famous gunmaker and inventor of the world-famous submachine gun (founded on his home grounds in Kurja Village), a memorial estate of a famous Altai writer and film director Vasily Shukshin (founded on his home grounds in Srostki Village) and a memorial house of a famous researcher of Altai - Nikolai Roerikh (Verhny Uimon Village).

Museum resources of Altai are boundless. Active museum construction contributes to the abundance and diversity of both material and non-material natural heritage of the region. Since the post-Soviet period, the region has increased the number of museums due to expansion of traditional (state, public, municipal) and emerging (private and church) museum complexes. Museum documentation has included the items of non-material heritage and praedial monuments. Nowadays Altai museums are both scientific, research, educational and resort centers, which make them competitive in the national and international tourist markets.

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STUDY OF LANGUAGE AND CULTURE IN THE LIGHT OF ALTAI HISTORICAL LOCALISTICS

N.V. KHALINA

ABSTRACT

The problem of the artistic culture of Altai is considered from the standpoint of historical localistics - the direction in which the local historical object acquires an independent ontological status. Ontological objects implementing the existential content of historical time and Altai landscape complex, are considered as culture- recognized text territories - Field Magazine. (1785), A curious letter from Siberia (1827), works of G.D. Grebenshikov, V.M. Shukshin; texts reproducing cognitive order of the locus being (Altai haiku).

Overcoming the limitations of universal heuristic concepts, according to V.V. Menshikov, led to the study of local historical contexts. Such a direction within the framework of the West European historiography in the 1980s has been called micro-history. As V.V. Menshikov suggests that historical localistics is the direction in the national historiography, associated with local history, which arose in opposition to the study of global, national-scale projects in which local historical object acquires an independent ontological status.¹

J. Revel in his work *Micro historical Analysis and the Design of Social* claims that micro-history postulates, introducing diverse and multiple contexts that "every historical actor participates directly or indirectly in the processes of different scales and different levels, from the local to the global, therefore, fits into their contexts. There is no separation between the local and the global history, more than that there is no opposition to each other. Appeal to the experience of the individual, group, territory just can trap a specific image of global history. It is concrete and specific,

for the image of the social reality represented by historical sub-code, it is not reduced, or partial, or a stripped-down version of what gives micro historical approach - but it is another image."²

Goals and objectives of this approach, according to J. Revel, are determined by the position according to which, the choice of a scale facility to consider an object depends on the result of the learning of this object. Hence, the choice of scale affects the strategy of knowledge; change of focus (increase or decrease) means to change its appearance and background.

Within the framework of national historiography, V.V. Menshikov says, micro historical analysis was developed in the framework of historical regionalism.

K.I. Zubkov draws attention to the fact that the study of the state history and the regional history lies in different analytical projections and correlates with different historical time.³ Thus, a historian faces a different existential situation at the regional and national levels, i.e., ontologically different objects.

Study of the historical time in the Altai landscape complex is carried out in several directions:

- 1) 18th century is the era of education of aesthetic sensitivity, reflected in verbal complexes and contributing to the state community sophistication (New European scale of Siberia 18th century)
- 2) 1830s witnessed the practical organization of the law of Russian internal space building a conceptual bridge between the cultural core or sample system - Moscow - and the fine physiological detail of the Russian imperial system – Barnaul.
- 3) The beginning of 20th century saw the semantic interpretation of conceptual categories, peculiar to historical consciousness of the twentieth century.
- 4) In the 1960s there was comprehension of the spiritual technique of nature.
- 5) At the end of 20th and in early 21st centuries, development of stylistic base *Ars Inveniendi* (method of the world research and understanding as a reliable way of finding a new one) and the formation of regional (local) language forms of existence, took place.
- 6) In the first ten years of 21st century there has been specification of mental abilities - formalization of emotional stress of confrontation spirit to itself.

Refinement of state community is achieved through intellectual efforts of separated territories, provinces, structured with an aesthetic susceptibility in the corresponding verbal complexes, in which Altai text should be included. 'Altai text', in our opinion, should be understood as a kind of immaterial stream of consciousness, that estimates the matter measurement and finds the right proportions in the depiction of matter at the location of its segments in the projections and as a result it creates a 'changer' of matter. "And the effect of this change applies to two concepts – the big and the small. With the help of this 'changer', each item having an infinite number of parts can be turned into larger and smaller forms of the same one."⁴

An unwritten law in the Altai text becomes the fundamental in the Russian space development confirming the field of consciousness the type of behavior that should be followed in order not to change (disable) the curvature of space - the proportion/scale ratio of the Earth kingdom and the kingdom of God.

The behavior that should be followed, helps to detect life contours given to a man intuitively and is simulated by the method of determining value. Value determination is connected with the identification of the integrity of the common ways of rational behavior, leading according to different circumstances and desires to adopt the symbol (symbol value is an impelled rational behavior). There is reflexive or intellectual comprising situation in symbol leading to the fixation in the conceptual world in the system of boundaries of existence. Of great interest is the symbolic transposition of Aristotelian logic into the narrative logic of the Altai text, in his version of the 18th century. "In the *Field Magazine* and catalog the first search party for the production of intelligence and surroundings on the left of the Alei river, from Ivanovo hills to Alei plant (April- September 1785)."

New European dimension of Siberia in 18th century is determined by the presence of compulsory interval between objects of natural or social origin, some free zones, which the perceiver can attribute specific values into, but to a certain extent. Mimic diagram is created by using symbols and indicators, and it demonstrates the state of objects and progress of the processes:

"The last two miles to that road along the shifting sands, are separated like the highway and planted with trees on both sides. Correct streets, where perfect purity is visible, several painted houses beside those make the first difference of this city. The bank of the mighty Ob is surrounded

by beautiful lattice along the main street on entry to the city, boulevard is made ??, planted with poplars; beautiful building houses of the police with Tower and shed fire guns can be seen first at the entrance to the city.”

During the process of constructing mimic diagram an internal language is used - the language of knowledge representation, positioning specific object space-time Barnaul in its connection with the moment of time - Lifetime of Russia.

The text by G.D. Grebenshchikov reveals not only the features of the history of consciousness of the twentieth century in the dialectic formation of conceptual structures, but also it characterizes the linguistic semantic features, which are the result of the process of semantic interpretation of linguistic conceptual categories.

The text *My Siberia* reveals primarily a cognition and speech aspect of interpretation of conceptual categories peculiar to historical knowledge of the twentieth century. Conversion of conceptual categories into the semantic functions is performed during the transformation of the epistemic form of the word, fixing a stable set of contexts of functioning units, its volume of information and the corresponding volume of consciousness (brain activity), involving the use of units for segmentation and information space continuation (or space communications).

During the analysis of the selected material a thinking method and a painting technique of sfumato is of great importance. Sfumato is a special style of writing, which creates the effect of thing's 'disappearance', 'turning it into a mist' (in the dust). A similar effect is achieved by the imposition of many layers of paint, transparent and thin as a cobweb.

The application of sfumato technique allowed G.D. Grebenshchikov to create special symbolic forms of the Russian language, fixing the kind of relationship to the outside in the special structured combinations that reproduce forms of historical knowledge as an experience of elementary forms of truth, and they are a project of transformation of mental reflection.

In the sfumato technique the main qualities of watercolor (transparency of colors, which shine through the tone and texture of the substrate purity of light) are involved, peculiarities of painting itself (constructing shape and space by color) and graphics (the active role of the paper in the image construction). Specific techniques of watercolor - washouts and streaks – are especially evident in Part Four. Altai is the pearl of Siberia fragments I - Bell of Earth; II - Ineffable Beauty.

“All this grandeur and variety of heights and their locations plexus

defies description. But it is worth climbing even for the slightest height as from elsewhere your eyes are blinded with white, sparkling in a particular part beside you from the nearest edge. And the higher you climb, the more bizarre unfolding is the view before you. The wider open space is, the more lilac distance becomes and the more unexpectedly the white height appears in different parts. Sometimes they are hidden by clouds, but on a clear day you take a ridge for a cloud, intricately intertwining heaven and earth. When the clouds float at half height, it seems that the whole snowy mountain is picked up at the clouds and floating away from your eyes to an unknown smoky distance”.

V.M. Shukshin paid attention to comprehend the spiritual nature of art in 1960s. He creates a particular model of the world that predetermines the intuitive mind response to the impact of the Universe reduced to the environment. Intuitive mind, coming into contact with the environment, which is a certain set of interacting systems, tries to complicate, split human consciousness in order not to lead the destruction of internal diversity system (human) in the process of contacting the media. Branching space functioning of consciousness in its structure is similar to the space in Gothic architecture. V.M. Shukshin used a language model of such spaces in his work *From Ivan Popov's Childhood* (segment *Harvest*).

“Deafening clang with chirps, waving white-polished wings (when you look at reapers from afar, it seems like someone lost in the tall rye and calls hands to himself) standing behind a strip remains dangling golden-gray dust. Going, and slides over you all the time dry, hot smell of ripe grain, straw, grass and dust heated - the last track, though old golden band and settled, and back up and remains motionless hang a new one”.

The bulk of the real space is created by moving the golden and gray stripes of dust, absorbing odors - the dimensions of the space transition from past to future: the smell of ‘grain’, the smell of ‘straw’, smell of ‘the heated grass’, smell of ‘dust’.

The last track, designed by the smells, is a subtle plexus of completely deterministic and completely random, liberty and law; plexus that is implemented only in the world of thoughts. G. Guillaume, a French linguist of the twentieth century, thinking of human intellectual activity, concludes that civilization of era is a world of thought, a perfect universe, that people of this era were able to define and establish themselves in their depth.⁵ Exploration of the world of thought as a manifestation of the beauty of nature is carried by V.M. Shukshin in the process of system design of Russian style rationality language. According to V.M. Shukshin, this style

reflects the stages of language development of Russian ethnic group in its transition from the sensual world comprehended (nature), that is characterized by the presence of natural causality to the intelligible world, which is inherently free causality. Free causality does not depend on the time conditions, it is not determined by the previous states; a free deterministic principle of judgments forming is the mental factor that determines psychosomatics of society. A free deterministic principle of judgments formation in the works of V.M. Shukshin is achieved through the co-ordination of linguistic forms, or application of the method of proportioning.

The construction of stylistic base *Ars inveniendi* is undertaken primarily in the regional political text that evokes (especially in the Altai territory) idealism of social reality in the form of event - effect, or logical and dialectical attribute of aesthetic object - Altai Krai. Such event is always dual and it fulfils quasi-casual functions, it also enters into quasi-causal relationships in the reconstruction of the political text of regional forms of life.

The main purpose of political text of regional order is the development of regional study as the genesis of changing forms of life, or the study of the variability and change. However, despite the theoretical importance of the tasks of the genesis, regional study "cannot be classed with the study of the sides of existence as equivalent to them, it should be regarded as an addition and completion of the first of the basic study – studying about the existence".⁶ According to Rozanov's concept, the doctrine of genesis is divided into the general theory of genetic process, into the study of genesis of things in space and into the doctrine of genesis of the space as a whole.

Purposeful activity is a meaningful manifestation of consciousness that is time state of dissolving in the subjective (not objective) topologically meaningful reality. An objective reality in the political text is a philosophical (ideological) reality that deconstructs judgment creation schemes through the introduction of a language program into the common classification matrix.

The efforts of thinking people in the region are determined in the regional political text of the first decades of the 21st century, they are aimed 'to identify the nature of' ruling (physics), taking it out from unknown and turning it into Logos. This is the normal way of world origin. The force which was in vagueness (physics) before, becomes its weakness, because it leads to its (physics) extinction in nature. Logos - Space - Mind assume the prerogatives of ruling. Relics (physics) remain in the new

recreated and dominating - in the form of Darkness, Evil, Infinity, etc.⁷

A particular interest in the evolution of man's empirical world is the ideology of the Middle State, where dynamic forms of a natural sense determine the spatial and temporal forms of social realization of human rights. The aim of forming the 'Middle' ideology is the creation of an ethnic image - ideal motivating its own behavioral patterns. An ethnic image is generated by a special kind of tradition in which knowledge is the basis of a sample translation.⁸

A new kind of tradition, which is new to the city of Barnaul (Altai, Siberia, Russia), but for the Japanese ethnic group it has been existing for ten centuries, began to take shape during the competition *Haiku Barnaul Hokkaido* conducted by RD AK PP Union of the Right Forces in the fall of 2003. The contest resulted in many *haiku* - a synthesis *dzotaka - dokuey* (first - poetic exchange songs, the second - a poem composed in solitude). Plexus songs, or 'Braid of Songs' embodies symbolically the connection of lovers (broadly meaning - human relations) and precedes and seals their union. In the temple ceremonies a poem of this type without including one hundred songs were *Hono* (sacrifice) in *Horak* ceremonies (gratification). The combination of such linguistic and rhythmic unities was an activity in which each participant was a part of a general plan or a component of collectively simulated worldview. Thus, the main object of sense, determining language design concepts in Barnaul *utagaki* ('Braid of songs'), determines Barnaul.

Autumn meets native heart Barnaul.
New colors and sounds fill your alley...
My soul is full of your beauty (I. Molodtsova).

As soybeans broke through the ground,
I surge in temptation miracle.
Barnaul prolong my name (R. Lariontsev).

I'm over the edge of the map compose haiku,
Shambhala eyebrows lies to the east,
A Levey capital of the world - Barnaul (A. Pol'kin).

Barnaul is beautiful
By human hands,
Guarding him on hours (A. Kuz'kina).

A distinct consciousness, realizing the selection of language means, produces a special rational system leading to find conceptual means, that

express adequately the diversity and mobility of the force of life. Such a system performs a ritual reproduction cyclical world order and human relationships are included in the natural continuum, moreover, corresponding to their medieval counterparts, it connects not only a man with a man, but a man with the Gods because it is a tool of ritual space simulation, it includes human cyclic continuum nature and provides harmonization of world order.

Harmonization of world order at the present stage of social drift of humanity consists in introducing relations through the psychic experience, which draw cyclically people (election, advertising campaigns, referenda, natural disasters and catastrophes of another origin such as terrorism) to the empirical nature of the system. Spiritual experience, inevitable at the creation of unconscious inference, gives access to the idea of the system, to the principle according to which nature including also human, specifies itself. Specification process is equal to the process of spirit selection out of the natural ancestral body, creating a steady flow path of pre-philosophical ideas in society. Similar ideas are organized in accordance with the axioms of local existence and further determine the conditions of free personal philosophical creativity.

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THE UNIQUE PHENOMENON “ALTAI” IN THE LITERARY WORK OF BARNAUL WRITER

E.I. BALAKINA AND E.E. BALAKINA

ABSTRACT

The article reveals the features of life and creative work of the oldest Barnaul writer and poet – Mark Udalevich, who is still alive. He is also considered as an essayist and enlightener, the leading cultural figure of Altai in the Soviet period, Honorary Citizen of Barnaul and Altai Region. This article describes the major genres and themes of his literary work and the core spiritual values of the characters of his works, most of whom live in the historical and semantic field of the unique phenomenon of nature, culture and spirit named Altai.

All my works are fragments of a great confession.
Johann Wolfgang von Goethe

November 9, 2013 was the 95th birthday of the oldest poet and writer of Altai Region, the maitre of the Altai literature, veteran of the Great Patriotic War of 1941-45, authoritative ethnographer, brightest enlightener and public figure of Altai – Mark Udalevich. His life is filled with such grand things and events that it is perceived truly legendary.

Mark Udalevich, author of more than sixty books, has endured so much, that it would be enough for several notable biographies. In his works come to life the historical times of the foundation of Barnaul by the largest owner of the mountain factories in Russia, Akinfiy Demidov, in early 18th century and during the period of the Great October Socialist Revolution of 1917 (the poem *Polzunov* and *The Legends of the Old Barnaul*); the heavy atmosphere of the Russian Civil War, which was raging in 1918-1919 throughout the country and which divided the population into two hostile camps (the drama *The Way Which the Truth Was Mined*, the

novel *The Admiral's Hour*) and tragedies of the Great Patriotic War of USSR of 1941-1945 against the sudden aggression of Germany (poems and narrations); exploits of the Soviet people in the grand Soviet project – the development of the virgin (new, still unplowed) lands – 1950s (poetry, the story *Andrey on the Virgin Lands*) and the everyday lyrics about the peaceful construction. The philosophical perception of the issues of life is peculiar to the writer: the search for the meaning of life, the essence of life, love, moral values. He manages to convey the mood of the time, the world perception of the era.

The works of many literary genres are presented in the creativity of Mark Yudalevich: poetry, poems (*Polzunov, The Precipices*, etc.), fairy tales (poetry), legends (*The Legends of the Old Barnaul*), narrations (*Go into every home, Apple Tree, Natalia Prokop'evna, Leading the accounting of talents and nobodies...* etc.), short stories (*Two Centimeters of The Sky*), plays (*Natasha, Polzunov, The Way Which the Truth Was Mined*, etc.), stories (*The Blue lady, The Merchants* and others), novels (*The Admiral's hour, On an Inclined Plane*).

He equally well succeeds in the brief sketches, and in the large-scale historical canvases, and in soulful lyrical conversation with the reader, in the almost poster sonorous of the speech, in the light humor of children's poems, and in the depth of understanding of the most important moral issues. In the center of his work there is always a man – big or small, an adult or a child – but to the author it is always an interesting personality, that peers out into the world in search of answers to the main questions: the meaning of life, the essence of life and love.

With good reason one can say that the life of Mark Udalevich began in Siberia! In early childhood, he and his family lived in various cities of Siberia. Constant changes of impressions, communication with interesting people gave his life a character of the 'constant boiling'. The sense of personal responsibility for what is happening in the country, in the region, in the fate of each person going close through his life became a moral position for Mark Udalevich, as the sign of the highest human dignity, a form of the expression of patriotism, the way in which were brought up a lot of generations in their family. The key to his biography may be the phrase – 'lust for life'.

M.I. Yudalevich was born on November 9, 1918 in Bogotol, the city of Krasnoyarskiy Region. The whole history of socialism in Russia with its heroic enthusiasm and bright dreams, contradictions and tragedies became a part of his biography, although, at the same time, he sees himself as a very modest figure in the history of Russia and Altai.

The boundary between the white and the red during the Civil War passed through the family of Udalevich in which there were both those and others. Father, Joseph Yakovlevich Yudalevich sympathized with the revolutionaries, was friend with some of whom were his friends. This angered his grandfather, Yakov Abramovich Yudalevich, well-known merchant of the first guild that didn't see much good in the revolution. During the *Kolchakovschina* father fought in the guerrilla army of the famous commander of Siberia – P.E. Schetinkin. Heavy wound and typhus broke off his life in 1919. Mother raised the children – Sophia Markovna Yudalevich (who received good education in gymnasium in Tomsk). In her words, the son grasped the basic rule of life: the main thing – to work hard. For Mark Yudalevich his mother forever remained the symbol of intellectuals, decency and culture. She read French novels in original, was very neat, had a wide range of interests and corresponded with well-known Siberian writer Vyacheslav Shishkov for many years. She mentioned that the image of the protagonist of his largest novel *Gloom river* – Prochor Gromov – V. Shishkov wrote of another grandfather of M. Yudalevich – Marco Vasilyevich Branitskiy.

Since childhood Mark Yudalevich brought up in himself a respect for the book. Reading was his real passion, lifework. Mark Yudalivich started to learn in Achinsk. His first teacher was Marina Ladytnina, who became a famous Soviet film actress. Later, they met in a group of frontline propaganda team, and Mark Yudalevich reminded her about distant Achinsk.

At an early age, Mark Yudalevich was doing so much for one year that took others several years to complete. At the school he was accepted in the third grade. He completed the university in three years. He worked as a teacher at the Faculty of Russian Literature of the Pedagogical University in Omsk, before the war started. The period in Omsk presented M. Yudalevich an opportunity to meet well-known Siberian poet Leonid Martynov, practice work in the newspaper and the passion for the history of Siberia, which in later years splashes on the pages of the novel *The Admiral's Hour*. Also, here he met with Lyudmila Ivanova Oskarovna, with whom they walked through the life for forty-two years.

In August 1941, the young teacher (despite the fact that teachers were against military duty) volunteered for the front. He went through the war as an ordinary soldier, the company commander, and after being seriously wounded he was removed from the military service, remained at the front as the correspondent of the divisional and regimental military

newspapers, the main military correspondent of the Soviet Army newspaper *The Red Star*. It is the war period, from where Mark Udalevich brought the selection of poems that compiled the first book – *To The Friends* (1948). Quite naturally, that the breathing of war, the tragic pathos and the incorruptibility of moral assessments live in it.

In 1956, Mark Yudalevich became a member of the Union of Russian Writers. He always participated in the plenums of writers in Moscow, was a board member of the Union of Writers. This gave him the opportunity to be in Moscow, in Peredelkino at the writers' dachas. Mark Yudalevich is personally acquainted with many classics of Russian and Soviet literature – Boris Pasternak, Aleksandr Tvardovsky, Konstantin Simonov, Michail Svetlov, Veronika Tushnova, Bella Akhmadulina, Robert Rozhdestvensky. It was the period of the formation of writers' organization and literary creativity in Altai.

In the years 1957-1963, Mark was elected as the secretary of the Altai department of the Union of Russian Writers. During his leadership, the writers' organization was recognized by many innovations. During this time he was heading the almanac *The Altai*, which became an event in the cultural life of the region. For Mark Yudalevich regional study became a form of service to Altai. Anything that the writer created kept his native land in mind. These are images of nature of taiga and steppe regions of Altai Region in the lyrical miniatures, the portrait sketches of close friends and even unfamiliar people, meeting with whom was memorable and very remarkable. Under the gaze of a loving, knowing Barnaul and Altai man, comes to life a venerable antiquity, the story speaks and the romantic spirit of the past blows.

About the city of Barnaul, its historical past and difficult modernity is written and said so much, that one might make a separate library of it. The central place in this list is taken by the book *Barnaul* (1992). The author finds its genre as 'historical-journalistic essay'. He combined in the work a scientific documentation, presenting the material and the artistic style of the language. This is a rare combination, allowing readers to get acquainted with the history of his native land with enthusiasm, interest and increasing surprise.

In the book of Yudalevich *My Town is Surrounded by The Legends* (2001) are first collected the legends of Barnaul. It presents the known verses and other works of Mark Yudalevich – the fugitive Soroka, worker, who saved poet Ivan Tachalov, an engineering marvel – the steam engine of Ivan Polzunov, 'the coat-Barnaulka', that received worldwide fame,

and many more. This book had small print run of 500 copies, and it was sold out almost instantly.

The teacher P.A. Kazansky created interest of Mark Yudalevich in the regional study since his high school. The writer knows: to create an artwork on a historical subject. His famous novel *The Blue Lady* which writes about the history of first factories of Barnaul served as a basis for operetta on the music of the composer of Leningrad – S. Banevich. People read it excitedly; representations in the Altay Regional Theater of Musical Comedy were held with unchangeable full house.

The real history of Altai is related in the poem of M. Ÿudalevich *The Precipices*. Dedicated to the memory of Galina's sister, who worked at a young age as a rural teacher in Zalesovsky Area of Altai region, the poem covers one of the stormy decades in the history of Russia – 1930s-40s. Collectivization, the elimination of illiteracy, violence of the kulaks and tragedy of World War II are intertwined here in a single historical canvas. Historical connection of M.I. Yudalevich with the village Large Koltai in which the action of his poem *The Precipices* got a real sequel to his biography in an incomprehensible way. In the village Cheremushkino of Zalesovskaya Area in 2001 was found a former student of Galina and Vera Yudalevich – Taisia Chematkina, with whom they managed to organize a meeting with the writer. In this story of an elderly woman, who passed away some time back there were more emotions than new information, but the participants of the meeting felt the relativity of time and space physically.

Human issues for a writer have always been paramount. And his works itself become a kind of encyclopedia of the characters and actions, on which it is possible to study ethics, and psychology, and even features of some professions. Man in relationships with others, similarities and differences in the fates of people, in their lives, personal and historical value in the images of the heroes – this is the breadth and specificity of the writers' intentions, a characteristic feature of his work and life position.

To such works relates his story for children *Andrey on The Virgin Lands*. In the mild form of the emotional brief sketches, revealing the mental confusion of the city boy who came to the village, the author clearly and capaciously draws the greatest heroic episode of the twentieth century – upturning of the soil. It was an ambitious project of the Soviet government and the Soviet people, in which Altai played the primary role. On March 30, 1954 the Moscow youth newspaper *The Change of Stalin* published the text of the plenum of the Central Committee of the Communist Party of

the Soviet Union "About the further increase in grain production in the country and the development of the virgin and fallow lands". A virgin land – as this great Union and National patriotic initiative was briefly called – found a warm response in the hearts of the Soviet people. This challenge was taken up by the youth vigorously. In those years, in the country had been actively working a centralized youth organization – the *Komsomol* (All-Union Leninist Young Communist League), which united the most active population aged from 14 to 28 years. This *Komsomol* organization sent to the new lands on a voluntary basis hundreds of thousands of young machine operators and enthusiasts of other professions. In the Altai region the program of the party about the virgin lands unfolded particularly widely. Many Soviet writers came to Altai specially during the creative assignment to see and describe the patriotic movement for the development of the virgin and fallow lands. For several years the virgin lands became the main theme of the capital and local art.

The diary of M.I. Yudalevich records it as:

"April 20, 1954. *The Altai Truth* gave me a trip to the virgin lands. It is not far – in the virgin farm 'Komsomolsky' of Pavlovsky area. Here, in Altai, come a lot of guys-virgin landers from European Russia – boys and girls, often from educated families. The romance of the virgin epopee calls, the youths' interest to the distant wanderings. They often prepare for the meeting badly here. However, in Barnaul, the meetings are certainly arranged, where they say fiery speeches, lofty words. But housing is not always provided to the virgin landers. Here, at the farm 'Komsomolsky', which, essentially, still does not exist, rare virgin landers settle in the village, in the huts, and more often – in tents. They are freezing, they catch a cold. But the enthusiasm of young people continues unabated. They dream of raising a virgin land, of getting bumper harvests...."

In every work of Mark Yudalevich the author's position and his own view on the issue is felt. His philosophical poems are filled with paradoxes. Notional latitude of images lets to avoid banality in obvious and see the familiar world from a bird's flight, encompassing with a single glance and a brief moment, the history of mankind. He admires the infinite variety of views of the sunrises and sunsets, the splendor of the sun and the creating qualities of the rain, power and beauty of the human smile and the beauty of the heroic deeds. The height of the human relationships and the daily labor feats amaze him.

Mark Yudalevich is a true master of the short stories. These are born out of his own life, meetings with people, each of which evokes the genuine interest. Brisk memories, the dialect animated by the Siberian folk and

subtle humor, the beauty and ease of the literary speech, tension or paradoxical plot taking the listener to the world which is not lived through, but which was experienced. In his stories the impressions of the childhood, youth, events of the war, stormy years of the construction of socialism, literary meetings found its artistic expression.

For all the variety of themes and subjects, the stories are combined into thematic units. Autobiographical sketch *Natalia Prokopenva* – is the original card of the writer in the genre of the story. And distanced calmness with which the author leads the narrative, and light humor, alternating with drama and even with tragedy, unexpected transitions and changes of the mood – all these things are presented here in full and harmonious sound. These are the characteristic features of creativity of the writer in the genre of literary miniatures.

Every story of Mark Yudalevich – is the page of his and someone else's fate, this is a part of the biography of Altai and history of Russia. The time, the era and socialism (about which not only his contemporaries but also the present generation would sigh with nostalgia) surprising in its contradictions, shine visibly in the images of the characters. Mark Yudalevich traveled the length and breadth of Altai. Travel notes from his notebook formed the collection of novels *Two centimeters of sky*. This collection contains brief and masterfully written sketches of ridiculous, absurd, amazing, comical and sad life situations, witness of which or sometimes a participant was the writer himself (or the people who are familiar to him). Like impressionist painting, they, with well-aimed touches, recreate portraits of people, time, through which the face of the era shines clearly.

Mark Yudalevich is a lyricist and playwright. His dramaturgy is the lessons learned from the life itself. For all the lyricism of his works, one can rarely see the sheer sensuality or sentimental tearfulness. Lyric is also painted with the philosophical tone that allows him to see in the usual – amazing, in a long-familiar – unexpected and to see clearly through the private experience the philosophy of life, such as, in the words of the protagonist of the novel *The Admiral's Hour*, Alexander Kolchak:

“Kolchak went out of the chiefs' carriage. Someone was changing the locomotive of his train somehow. Alexander Vasilevich stopped at the platform. It has become warmer; there was a lot of snow which whitened the gray platform. Very near the train station, there was the young pine, needles of which seemed made of the thin glass by the master craftsman. Captured by the beauty of platform which was desert for a while, Kolchak was thinking about Boldyrev,

and about himself, about the Haidee, that they are all wanderers, forever preoccupied with something, they have forgotten how to feel the beauty of nature, departed from it in their care for a long time. But all this is shallow, incomparably shallow with that blinding whiteness of the snow, with this proud evergreen tree. And he remembered one woman who will soon come to him. She wrote beautiful poetry, sang, played the piano, she lived in the world of art. And she argued that only nature is above the art and that life can be complete only in union with it..."¹

Philosophizing – the most important specific quality of the creativity of M. Yūdalevich, which was marked by many literary critics. The writer convinces by his creativity: the debt which is the most significant for the life and destiny of man is that he defines himself. Each of us must do something in the life by obeying the dictates of the heart or the voice of conscience. So, the mechanic Ivan Polzunov had to build a fire machine – not by the decree of the authorities, and in spite of circumstances, but by his heart. Famed Russian Admiral Alexander Kolchak, polar explorer and naval hero of the Russian-Japanese war (1905) and World War (1914), who was put by the will of fate as the Supreme Ruler of Siberia, had to accept an excessive burden of state power on the basis of personal beliefs: "If not me, then who?" The character of inherent sense of duty of the mature man differs from the weak and dependent one. Strong, heroic figures constantly attract the attention of the writer, become the protagonists of his works. Precisely through their personal examples Mark Yūdalevich argues that ideal of life, the meeting with which is capable to inspire, to return faith in himself and in justice, to recover the shaky principles of true humanity in the peoples' souls.

The genre of the story became one of the most significant in his works. There are six of them: five stories for adults and *Andrey on The Virgin Lands* – for children. This genre attracts M. Yūdalevich by the opportunity to depict important events, ask serious questions, and at the same time the story is not as large and ambitious as a novel. The story is a reflection on life, invested in the form of the usual events and relationships.

The size of a story is harmonious enough to accommodate a volume plot, to show characters and the semantic field of product in progress, to reveal the depth and breadth of the given topic on the one hand, and on the other hand quite compact to make it dynamic, fast, capacious, not burdening the reader in time and emotional stress. Every story of Mark Yūdalevich is convincing, fascinating and exciting life story. This is the lens, which reflects, increases and approaches to the heart of every reader

the fates of strong and weak people, timid or bold – but always original, written out in details by the author, with love, as if it was his own life.

All the stories of M.I. Yudalevich are based on the circumstances that immerse the characters and readers in terms of the moral choice. Semantic and subject core of every story is formed around such intense points that occur at the most inopportune moment, totally unexpected, unpredictable, which force to take the right decision immediately. And his characters do it.

For example, as it does the protagonist of the story *The Merchants*, Alexander T. Kharitonov (who came to Penza to trade the bread) – first guild merchant, what in Russian nobility meant a decent man, faithful to the word and honor. There was a terrible famine in Penza in the early 1920s, about which the Siberian merchant Kharitonov knew only by hearsay, and who was shocked by the scale of disasters. Arrived to get a big profit for the flour in the city, where the residents are starving, he suddenly changes his commercial plan:

“Kharitonov wanted to move away, but the woman in robes seized his sleeve. The famine made her old, but actually she was younger. Nun hurriedly explained: Penza has two monasteries – male and female. In both brothers and sisters of Christ are dying. All the reserves have been eaten. Sacrifice a little bit for the monastery. Let us pray for your health. God will not abandon you.

The merchant said nothing, just nodded for something and pushed her aside gently. What to do? To go to the hotel and to leave in the evening. Not to see it. Imagined how in the hotel restaurant someone will serve him the soup with pie, steak, coffee and cake. He gritted his teeth, as if he suffered a great pain. He found Vasily Vasilevich. –

“Vasily! Hand out the free bread from this hour.” And not allowing the startled trustee to object, he said: – “Twenty pounds per person. And to the monk – she stands there – give her as much as she could carry.”

Vasily understood – it is useless to argue with the owner.²

These are the people of high grade, with solid principles of life: there are circumstances which they can neither betray nor circumvent with silent indifference. It seems that the instant decisions lived in their mature souls for a long time, but they do not become easy and unambiguous because of this.

The author captures the reader, fascinates, moves into the world of feelings, thoughts and circumstances, which differ from the ordinary ones by the tightly twisted intrigue, naturalness and depth of the relationships, tensions in the conflict resolutions, by the ease and emotionality of the

language. And here we are, quite unconsciously, with the clerk of the well-known merchant Kharitonov, open carriages with grain for the city which is exhausted by the famine, looking for the 'fifth corner' with the heroes of the story, desperately, though in the very different ways, defend our love... It is a school of faith and feelings, lessons of morality and patriotism, full of lyricism and subtle observation. In fact, they summarize the three central themes in the work of M. Ĭudalevich: theme of the regional study, the war, and of the poet.

In 2001, the historical novel of Mark Yudalevich *The Admiral's Hour* was completed. This is the first novel written about A.V. Ĭolchak not as a politician, military leader, but as a person. The author emphasizes his mind, education, courage. The Civil War remains to this day a persisting pain of Russia. M. Ĭudalevich tries to give an objective description of the two warring parties – the White, and the Red.

In the end, in a complex maze of subplots, it becomes clear: there was neither right nor guilty in that national tragedy. More precisely, all of them are right and guilty. And it is not the priority of someone's point of view, but it is the ability to find compromises in difficult matters. The truth doesn't contain the conflict. The conflict arises when the truth is seen unilaterally. This problem continues to exist today, and at different levels of social relations, often daring not by the voice of the heart but by the language of the force.

For Mark Yudalevich every literary genre is filled with a specific meaning and has different capabilities. He says: "The story must include cognitive moment. It is spelled only when you want something to tell. In the poem is presented a stratum of life to the reader, described with an epic scale, although it has a lot of feelings. The novel is a whole era: the era that is highlighted by the personality and the personality, highlighted by the era."

The need to comprehend and understand the nature of radical changes in Russia which occurred at the turn of the millennium was the main motive of the birth of a new writer's novel – *On an Inclined Plane*. The novel of Mark Yudalevich *On an Inclined Plane* – a novel-confession is written neither on behalf of the author nor on behalf of the hero. He wonders, resents, asks questions on behalf of the era of Perestroika and the people of Russia, who rose to the heights of the world greatness and who didn't find wisdom and fortitude to keep from the moral decline under the blows of the cruel ideological games. The depths of the modern decline of the great country – this is another test that has catastrophic,

fateful nature for it.

“I haven’t lived here for years, I’ve lived here for centuries...” This line starts the same named poem of Mark Yudalevich. Over the fruitful and creative years, the writer published more than sixty books. And almost all of them are about the native Altai, greatness of its beauty and strength of a man walking firmly along this harsh but beautiful and generous land.

Mark Yudalevich – a social activist, enlightener, ascetic, appeared before the child and adult audience of Altai Region many times, organized the literary life of Altai, appeared on the radio and television, helped to establish the monument to A.S. Pushkin in Barnaul. Uniqueness of the personality of Mark Iosifovich Yudalevich consists in those exceptional circumstances of fate with which it, like with awards and medals, is repeatedly marked.

Mark Yudalevich is the only one of the writers of Altai, who created such a rich literary heritage (about seventy published books). He worked quite successfully in almost all the literary genres. And on his plays were staged eight performances (*The Crawlers, Natasha, The Way Which the Truth Was Mined, The Oriole, The Hard Age, The Years, The Love..., The Polymya, The Blue Lady*) in various theaters of the Altai region and Siberia (Barnaul, Novosibirsk, Tomsk, Omsk, Perm), and which withstood hundreds of submissions.

His novel *The Blue Lady* and created by its plot operetta surpassed all the limits of popularity not only among the inhabitants of Altai, but also in many cities of Russia. His works are equally masterful for the child and adult audiences. He was awarded by the five-volume edition of *The Selected Works* (released with the financial support of the famous industrialist and patron of Altai Region – Sergey Grantovich Khachaturian – for the 90th anniversary of the writer in 2008). His biography and works were written in a monograph during his lifetime by E. Balakina, *On The Verge of...* He leads such active and diverse enlightening and social activities in the region: there wasn’t any significant literary or social event without his attention. He is marked as an honorary citizen of Barnaul and Altai Region.

In general, all these qualities merge into a single destiny of the writer, mentioned at the First All-Russian Congress of The Writers in Moscow in 1958: “Time is addressed to us imperatively. It commands to be mobilized spiritually”. Eternal spiritual mobilization – this is the essence of the creative enthusiasm and vital source of the strength of this master of words, the man of the inspired pen and high spiritual aspirations – Mark Iosifovich Yudalevich.

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ART OF ALTAI IN MODERN AND CONTEMPORARY TIMES

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ABSTRACT

The article analyses the development of the professional art of Altai since the formation of the first factories and towns on its territory. It shows the relationship of the changes in the content and forms of art with the general dynamics of Russian and Altai culture. There are differences in the forms and terms of the development of art in the cultural system of the steppe and the mountainous Altai.

The best way to predict the future – remember the past.

— Golifaks

Artistic life of Altai – it is a difficult and generalized concept. In European science the art is divided into professional and amateur. Folk art is highlighted in a special section which is called folklore, and ancient monuments are often referred to pre-art, in which the art dignity of works is inseparable from the cult practices. 'Professional art' began in the 15th century, when Europe within the culture of the Renaissance began to create works of art and secular authors who chose the art as a profession appeared. They received special education, which combined with talent, gave those 'bursts' of talent and genius, which have remained for centuries as masterpieces and have not lost the artistic, historical and spiritual value till today. All the remaining creative richness, which didn't get public view, or didn't receive worthy recognition, goes away with the era. It doesn't disappear completely, but it forms invisibly a field of vibrations of its people, and it creates an attraction of this level, which is capable of forming itself. These circumstances restrict the overview of the

development of art in Altai, but some similarities in its history are considered.

Professional art usually emerges in urban culture at a high level of the civilizational development. Altai in comparison with the European part of Russia, has a brief history of urban settlement. Here, the cities were created with the introduction of European industrial culture in the region that was in a state of the feudal relations. At the same time the indigenous peoples retained earlier forms of culture. It is natural that in the 18th century in Altai, when the construction of factories and industrial center (the city of Barnaul) began, professional art couldn't emerge immediately.

Barnaul and its factories have been established by experts from the capital – St. Petersburg, or from Ekaterinburg – cultural and industrial center of Urals, the leader of the mining industry. Barnaul had the status of the mountain town since its birth. It meant that inhabitants here have been occupied with mining production or crafts close to it. At the end of the 18th century it was the largest city of Siberia by its population. There were two such cities in Russia – Yekaterinburg and Barnaul.

The formation of professional art in Russia began with the reforms of Emperor Peter the Great (1672-1725), who made efforts to develop the country along the European path. It was in the 18th century when many foreign masters in the field of industry, science, education and the arts were invited to Russia. The Russian youth moved to European countries, thirsting for teaching or were directed there against their will, but by the supreme will of the sovereign. It was a difficult period, full of ups and downs, century of discipleship and profound changes in the culture of the country, the logic of which is still continuing and in Russia, and in Altai being its unique but an organic part. Only by the middle of the 18th century in Russia were opened schools, higher educational establishments, theaters and art schools, where architects, artists, composers and musicians were trained. In the outlying areas all these appeared later.

The basis of the system of artistic life is architecture. In its monumental forms visibly and for centuries are embodied the ideas of the time, the image and spirit of the era. In the development of Altai culture, the architecture in its art samples appeared almost a century after the founding of Barnaul as a central city of the steppe Altai. In the 18th century in Barnaul there were three churches other than the residential and industrial premises (1751-1759). The city was built by the architects A.I. Molchanov and Y.N. Popov. Both of them were educated at the Academy of Arts in

St. Petersburg, and worked in the classical style, with its characteristic rigor of proportions. Mastering of Altai in the 18th–early 19th centuries coincided with the Age of Enlightenment and the creation of the Russian Empire. The appearance of Barnaul also presents a classic style, which expresses the imperial ambitions.

The archival documents of the 18th century have noted the interest of Barnaul citizens in painting. Many mountain officers had pictures in their apartments. However, there weren't artists in Barnaul and in Altai yet, though factories and mines needed them. Besides, the imperial family and officials of the Cabinet wanted to see these far lands at least in paintings. The photograph wasn't invented at that time yet for 'capturing the views' and for drawing lessons the Imperial Cabinet directed 'the masters of picturesque affairs' there. In the 19th century, artist V. Petrov arrived in Altai. He travelled to the river basins of Charysh, Koksa, Katun. His drawings are preserved in the picturesque encyclopedia of Altai. "Almost inexpressible", according to Petrov, Altai Mountains captivated him with its power. In a letter to his friend he claimed that "... the views of Altai hardly concede Alpine or Swiss, and by the wildness and awful strangeness will surpass it..."¹ More than two hundred works of Petrov are stored in the Russian Museum in St. Petersburg. Among them, there are many topographically accurate sketches 'The Ridder Mine', 'The Ubinsky Ridge'. From the Altai landscapes stands out 'The View in Altai'. Particularly interesting is his painting 'The Panorama of Barnaul: 'View from the mountain', which has artistic and historical value.

Altai fascinated many people of art and became the source of their inspiration. Artist M. Miagkov like Petrov, arrived in Barnaul. He travelled a lot, made mountain landscapes, sketches and portraits of Altai. He created a picture of the life of Altai 'The Scene of The Family Life of Siberian Savages,' for which he received the title of the member of the Academy of Arts. For two decades in Altai he made, among other paintings, more than one hundred and seventy individual and group portraits. Altai was also depicted by the foreign painters. The Asian travel of the English artist and the architect T. Atkinson lasted for six years. In the Altai mountains the Englishman drew landscapes. One of them, 'Altai', is stored in the Russian Museum.

The stone-cutting production which was opened in the year 1800 in Kolyvan became the unique phenomenon for Altai. Altai, rich in colored semi-precious stones, represented an excellent raw material base for the factory. More than three hundred deposits were found there. Products

from jasper, Korgon porphyry, and marble received worldwide fame and recognition. In Kolyvan were manufactured vases, fireplaces, columns, floor lamps, table tops for palaces and churches of the capital. It was here that the architects of St. Petersburg designed and created masterpieces for the Winter Palace and Imperial Palace of Pavlovsk. The giant vase was sent as a gift to the French emperor Napoleon Bonaparte. By the middle of the 19th century Altai masters completed manufacturing of the Queen of Vases that is stored today in St. Petersburg in the main art museum of Russia – the Hermitage.

Artistic life of Altai during this period was in its infancy. Art was created by the forces of the officers of the mountain plants. In 1774 the Opera Theatre was organized in Barnaul, where the plays of secular content were staged. The theater was available to all the ranks and classes. An orchestra and a choir were also created in the city. Theatrical art has played a bright role in the cultural life of Altai. In Barnaul and Biisk there were amateur dramatic and opera groups. Performances were staged in theaters and 'at home' in the apartments of officials. Since the end of the 19th century, touring troupes started arriving in Altai. In Barnaul and Biisk the Folk Houses, summer theaters, merchant club were opened and 'noble assembly' (the building for social gatherings of persons of the noble origin) was set up in Barnaul. Repertoire of theaters was colorful: melodrama and tragedy, Russian and foreign literary classics. Theatrical life of Altai refreshed with the beginning of the movement of ships along the Ob, opening of Trans-Siberian Railway and the Altai Railway.

At the beginning of the 19th century a large architectural complex – The Demidovskaya Square was built in Barnaul. It included a hospital, a school with an orphanage, church, with a hospice and an obelisk in honor of the centenary of the mining production in Altai. It remains till today, and its appearance expresses 'the face' of the old Barnaul and spirit of the distant era. Classical architecture of Barnaul was replaced by the 'brick style'. Buildings of the red bricks with the use of curved forms were built mainly by merchants. These were named 'merchant masonry' by the caste of its customers. With the closure of the mining production, Barnaul lost the status of a city-factory, but it became a center of international trade. Shops, shopping malls, banks and trading houses grew on the streets. Merchant style embodied fantasy of eclecticism and modernity in brick. It combined the picturesqueness of the architecture of ancient Russia, soaring Gothic, decorative splendor of Baroque and royal features of the temple Byzantine style.

At the beginning of the 20th century the 'new style' appeared in the city, Art Nouveau. The architecture of Art Nouveau sets inter-dependence between the building and its practical purpose. Rebelling against symmetry, it sought a variety of free individual forms. Art Nouveau influenced the wooden architecture of the city, where its features combined with the methods of Russian folk architecture: hipped towers, lacy wooden carving.

In 1917 a devastating fire occurred in Barnaul and the largest half of the wooden buildings was destroyed. The rebuilding of the city took a very long period. After the fire, the idea to create a garden-city appeared. This idea was tried for implementation in many cities including Omsk, Kuznetsk, Oirot-Ture (now it is called Gorno-Altai the capital of Altai Republic).

By the 20th century there were about 20 Orthodox Churches, as well as a Kirche, Catholic Church and Synagogue in Barnaul. They decorated the city. In 1930s, due to the rejection of religion by the Soviet government, the destruction of churches began. By 1939 there wasn't any functional church and any surviving church building in Barnaul. During the same period indigenous peoples of the Altai mountains maintained semi-nomadic lifestyle and feudal form of economy. And mainly traditional forms of art developed: epics, performances on the national instruments, throat singing, decorative applied arts, national dancing and singing. Professional art appeared in the Altai Mountains in the 20th century.

The cinema was perceived as a miracle of technology in Altai and in the world. It became an art later. In 1895, the Lumiere brothers presented 'live pictures' to the audience of Paris. Its success was overwhelming. A year later the movie came to Russia, and soon after appeared in Barnaul. The first session of the movie was held in Barnaul in 1898: "The hall of the public meeting was overcrowded. Everyone is waiting anxiously for opening the curtain, but it isn't there: in front of the stage there is a large white canvas, like the sheets and that's all. There were excitements, restlessness, and guesses for an hour, but it is known that the entire session will last only 10 minutes ... The hall froze. The machine rattles. All eyes are on the canvas, and suddenly ... far, far away, further the birch trees, there is a small speck. What's this? Hard to make out. The speck grows, comes nearer, the cloud of steam rose over it. So it's a locomotive, the locomotive ... It is getting closer and closer. The carriages are seen. The locomotive reaches the birches, goes straight into the hall. It grows with the tremendous speed, it rushes directly into the hall, on the people sitting

in the first row. It is so prompt that no one will stop it any more, it will rush into the hall and will break everything, there is no rescue from it already... One more instant... There are screams of terror in the hall. The first rows of the audience jump up the places and with cry and roar they rush into the hall door, which is opened prudently by someone".²

Soon there appeared special movie theaters where citizens could watch popular scientific, chronicle and feature films. 'Silent' movie was accompanied by a ballroom pianist who improvised on the piano during the film, trying to strengthen the emotional content by his music. Best musicians of the city were invited for this: Dissemination of cinema had an important consequence. The peoples of Altai, and the views of the world were first seen on the film. The first shooting in Altai was carried out by the Barnaul photographer S.I. Borisov. In 1910 during the expedition across the Altai Mountains he shot the movie 'Views of Altai'. The cinema awakened the interest of the audience in natural riches and ethno-cultural heritage of Altai, promoted the development of the topic of Altai in the Russian motion picture art.

Alexander Cherkasov, the author of *The Notes of a Hunter in Eastern Siberia*, described the unique nature of Altai at the end of 19th century. This book went through several editions, including in French and German. The central topic of his essays *In Altai* was nature and hunting, the abundance of wild game in the forests of Altai and fish in its rivers. The story about ice fishing in the Ob near Barnaul seems fantastic: "The starlet stops by winter in such a dense flow and in such huge weight that it is difficult to imagine the quantity of fish which makes that stream... Big flow is caught for several days in a row sometimes... It happens that a good and skillfully chosen flow gives up to 50 and more cartloads of fish." In his essays, one can see historical facts about the settlement of Altai, the past of its mines and factories, prominent people who lived and worked in the mining district. He tells in detail about the life of Altaians, appreciating them as skilled and brave hunters who know the secrets of animal habits.

The period from early twentieth century till 1930s is defined as the industrial revolution and the beginning of industrialization. The main vector of the development of Altai becomes a movement from an agrarian society to an industrial one. Elements of urban life began to penetrate even into the countryside. According to the Siberian writer V.Y. Shishkov, in rural stores there are "clerks in the collar and cuffs, a cashier with a fashionable hairstyle – everything in the urban way."³

After the Great October Socialist Revolution of 1917, the state began to use art for political agitation and propaganda. In the 1920s theater troupes with propaganda repertoire were organized in Altai. Much attention was paid to the participation of the theatres in the conduct of the proletarian festivals. Instead of the former values, the country propagated the ideology of Communism – an utopian ideology, but that set a high benchmark for the entire country and every person. In the art of Altai the conditions were also dictated by the ideology of the state.

The main purpose of the Soviet years in Altai was the formation of a person with high physical, intellectual and moral qualities. For this purpose the entire culture of the USSR worked: the ideology and social conditions, and a set of moral and ethical norms, standards of production, and art as a major exponent of spiritual values of the era. Culture was a part of the political system, the art was thought as a form of agitation, and artists and writers of Altai were involved in the process of state propaganda. Early twentieth century in Altai was the period of the composers and ethnographers A.V. Anokhin, writer V.Y. Shishkov, poets I. Tachalova, P. Kazanskiy, writers A. Zhilyakov, S. Isakov, A. Novoselov, G. Grebenshchikov and artist G.I. Choros-Gurkin.

Altai artist Grigory Choros-Gurkin (1870-1937), who passed through the school of painting of genius landscaper I.I. Shishkin, embodied in his art the national traditions of his people and created the unsurpassed artistic images of Altai. George Grebenshchikov (1882-1964) was a prominent figure not only in the literary life of Altai but also in the world culture. Profound love for the Motherland awakened in him a hero and narrator, who glorified his land, large and small nationalities living in it. In the cultures of Altai and Russian peoples, fairy tales and stories, songs, proverbs and sayings still exist and are created. N. Ulagashev, the storyteller of Altai became widely popular. The best examples of the Altai folklore were published in the artistic treatment of writers. In the 1930-40s, the first associations of writers, artists, dramatists were created in Altai. In 1935 a collection of the poet E. Eroshin *The Songs of Altai* was published. His poems, inspired by the Altai Mountains and fascinated by the freshness and beauty of the language, reminded Chinese and Japanese poetry of the subtlety of sensations.

This period witnessed the establishment of art studio of the people of Barnaul with bright autodidacts from the Altaians, the most talented of whom was N. Chevalkov. They mastered the system of Russian classical painting, keeping their folk traditions. In their works was born a new

beauty and a new type of creativity. Maturing of the complex alloy of European and Asian art was an unprecedented phenomenon. It was called 'primitivism', 'Siberian style', 'expressionism', but it was a special manifestation of artistic renewal of Altai peoples, the sign of fruitful meeting of Russian and other national cultures.

The development of the artistic culture of Altai suddenly made big adjustments due to The Great Patriotic War (1941-1945). Since 1941, all over Siberia there was reorganization of art to war footing. Many artists, musicians, actors and writers went to the war front. The slogan 'Everything for the front, everything for victory!' set the direction for the whole culture of the country, including the art of Altai. The paintings of Altai artists of war and post-war years depict heroes of rear and front, military exploits and everyday life of workers and peasants. Artists worked in hospitals, made sketches from life. Ordeals awakened a desire to express experiences fervently and loudly, to keep the tragic and heroic experience for new generations. After the war, the Union of Artists and Union of Writers were considerably updated. Not everyone returned from the front alive and healthy.

The professional art of Altai received a new life during the reconstruction of the destroyed economy and culture. The country lived and worked building a new life with inspiration. In 1947 was founded the literary almanac *Altai*. In 1948 the Altai regional publishing house was opened. Since 1951, the Altai branch of the Union of Writers of Russia began its work. Most authors of those years were participants in the war, which remained the main topic of their work. Heroic exploits, samples and examples of patriotism and human decency, the historical memory of the experience became the content of their works. In the Altai Mountains the creative Unions appeared almost fifty years later, only in the 1980s. Today there are four creative unions: the Union of Artists, the Union of Writers, the Union of Journalists and the Union of Theatrical Figures.

In 1950-60s a tendency of monumentalization and maturity of special artistic style was approved in Altai. Scale and static of compositions, laconic language, coarsening forms are called the typological features of 'Severe Style'. It appeared in the period of mature socialism, during classicism (or 'Stalin's Empire Style'), the spiritual foundation of which became the idea of communism. The idealized images of art contrasted with the imperfection of real life. In the minds of people the ideological 'dual estimation' was formed: an image of socialism in art differed significantly from the real-life conditions. The works of these years which were created

within the strict limits of norms and rules, had educational problems. The working man became the main theme of the art of peacetime. The Altai artists create portraits of workers, reflecting their individual characteristics and typical features of the working man. Most often, they represented images of people of the revolution, workers, border guards, youth. Positive image of the Soviet man was inextricably linked with the manifestations of his heroic, strong character. In the art of Altai, special place was occupied by landscapes and genre painting on mythological and ethnographic topics. Landscape had a direct link with the picture of the World of Indigenous of Altai, who perceived the grandeur of the mountains, and the indomitable power of rivers, and indomitable vital force and stamina of every little blade of grass.

Today, as in the early twentieth century, the artistic life is concentrated in large industrial and cultural centers of Altai – Barnaul, Biysk (Altai Territory), Gorno-Altaysk, Askaniya (Altai Republic). In these centers a wide network of educational institutions and creative organizations in the field of art: exhibition halls, the philharmonic, theaters, libraries, museums, and centers of national cultures, operate today. There are choirs, orchestras, dance and musical groups, solo performers. In the culture of the peoples of the Altai Region the style intended for execution of long epic tales is reborn. The national crafts develop: felting, making and painting of souvenirs. Peoples living today in the Altai Region and Altai Republic, try to preserve their linguistic richness and historical and cultural heritage. Experience in the development of art in Altai directs its people again on the need to unite, to active co-creation for the return of the role of art as a source of emotional richness and vital force, of man and spiritual foundation of culture.

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CREATIVITY OF ALTAI ARTIST, G.F. BORUNOV*

E. MUSHNIKOVA

ABSTRACT

The article is devoted to the creativity of Altai artist - G.F. Borunov, highlighting the main themes and stages of his art.

Borunov Gennadiy Fedorovich (1928-2002) is a talented painter of Altai and an Honored Artist of the Russian Federation. During his studies, he underwent serious professional training at Moscow Theater Art and Technical School (1949), Leningrad Institute of Painting (1953), I.E. Repin Academy of Arts of the USSR, Leningrad Institute of Painting, Sculpture and Architecture (1959) and in the workshop of B.I. Johanson, the national artist of the USSR. After his graduation in 1959, Borunov returned home in the old village of Pavlovsk (Altai Territory) known for its rich history. The history and beauty of nature had sunk into the soul of G.F. Borunov since his childhood and may be became one of the important motivating impulses, the force that helped him to become an artist.

G.F. Borunov comes from a family of hereditary painters. Georgiy Stepanovich Borunov, the grandfather of G.F. Borunov on his father was a painter, born near Pskov. In fact, the first artistic experience in G.F. Borunov's childhood was the paintings made by his grandfather in the Church of Introduction in his native village near Pavlovsk. The artist's father - Theodore G. Borunov, graduated in 1921 from the art school

* This article is prepared as part of the project "Paradigmatic differences and similarities of artistic culture of Russia and Mongolia: philosophical and artistic, linguistic-cultural analysis and its practical application" supported by Russian Fund of Humanities (the Russian Federation) and Ministry of Science and Education of Mongolia No. 13-24-03003

opened in Barnaul by painters A.O. Nikulin and V.V. Karev, the founders of professional art in Altai. From early childhood G.F. Borunov heard his father's stories about painting and artists, saw his paintings painted in art school. Undoubtedly the most powerful influence on the painter was provided by the male line. G.F. Borunov subconsciously felt this influence. He wrote: "... But I must have something in genes: my grandfather Georgiy, whom I have not seen, was a painter in Pskov. In 1953, I happened to see a few icons painted by him, when I began to study at the Academy of Arts in Leningrad ... in the temples of 2-3 villages I saw my grandfather's paintings".¹

G.F. Borunov's mother, Marina Ivanovna, sang in the church choir, in the Presentation Church in Pavlovsk. In his childhood Borunov was baptized by the Orthodox canons, he often went with his mother to the church, visited worships. The Orthodox faith born by his mother and grandmother was the foundation of the entire life and work of the artist. "I grew up in an Orthodox family", recalled G.F. Borunov. "When I was a child, my grandmother was my mentor. I remember two nuns who used to visit her. It would seem a trifle, but it turns out that they have invested a lot in my soul".²

Everything that the soul of G.F. Borunov imbibed since childhood - selfless labor of peasants and years of collectivization, destruction of Orthodox shrines and wartime, love for his native land and the people who work on it - remained forever and echoed his desire to express these feelings, to capture the story and talk about fellow countrymen. The key ideological basis of painter's creativity included Orthodox Christian ideas, philosophical understanding of life, theme of Motherland in general and Siberia in particular, peculiarities and spiritual foundations of Siberian character.

A lot of research works in Altai are devoted to the artistic creativity of G.F. Borunov. One can mention L.G. Krasnotsvetova,³ E.A. Mushnikova,⁴ M. Yu. Shishin,⁵ V. Edokov.⁶ Analyzing the artist's works one can note that, on the one hand, these evolved into the mainstream of artistic trends of the Siberian art and, more broadly, the Russian art. But at the same time, one can say with confidence of artist's influence on the development of regional art. It is primarily manifested in the fact that as a graduate of the Academy of Arts, who perceived the traditions of metropolitan school, he was able to enrich by his creativity local artistic traditions and influence other artists. In particular, due to his active participation Altai steppe landscape, portrait and narrative genre in

painting developed. In general, there are several stages in G.F. Borunov's works in which one or another theme predominated: the 1960s - the theme of land, farmer, 1970-1980s - the socio- historical themes, 1990-2000s - the philosophical- religious theme.

G.F. Borunov started his independent creative way in the beginning of 1960s. At that time, the works of the artist clearly manifested in the so-called 'severe style', which brought a new perspective of modernity and the modern hero. The main distinguishing features of the works made in 'severe style' are: monumental form, laconic means of expression, fixed to static, two-dimensional picturing of the expanded space on plane, constructive compositions, graphic circuit. During this period, G.F. Borunov created such works as 'My Fellow Countrymen', 1964 (fig. 1); 'Native Land', 1967 (fig. 2); 'Father. Portrait of Zabozhanskiy', 1959-1969 (fig.3).



FIG.1: *MY FELLOW COUNTRYMEN*, (1964), COTTON/OIL

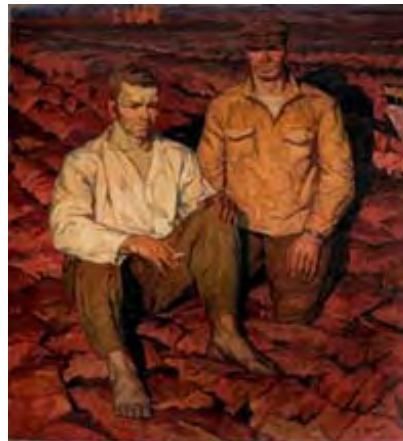


FIG. 2: *NATIVE LAND*, (1967), COTTON/OIL



FIG. 3: FATHER: PORTRAIT OF ZABOZHANSKIY (1959-1969), COTTON/OIL

The main characteristics of this creative period are high line of horizon in compositions, large close-ups of heroes in portraits, combination of high and low points of view, expanded in the plane and extended space. Manly features of workers given by the artist appear as the essence of contemporary identity. However, this generalization of courageous traits of mechanics and grain-growers did not prevent them to keep a bright personality. G.F. Borunov, unlike other painters of 'severe style', tends to more deep psychology. Furthermore, pointed-catchy decision of painting that artists of 'severe style' actively used often made the composition flat and with a lack of plastic richness. G.F. Borunov in his works actively used light, color and plastic forms. Latitude steppes of Altai fill the artist's canvases with symbolic meaning and with the power of workers. Thick smears sculpt picturesque form, "... the color and texture of the canvas have a special strength, material, causing direct association with the flesh of the earth, with its strength and beauty, colors and smells".⁷

Analyzing G.F. Borunov's work since 1960, one can note the characteristic features, which later characterize all art of the artist - commitment to the peasant theme, focus on development of plot and thematic paintings and portrait images. The main range of colors used by the artist was determined in this period. They are earth-colored with brown and red and bread - colored yellow, 'gold'.

Beginning from the 1970s and 1980s, G.F. Borunov captures socio-historical issues. It can be considered as his attempt to make one think about the moral sense of the contemporary social phenomena, to capture history of the region. Upon every historical event artist feels human life, lives of many people, their actions, fate and characters. It may be noted in

such works as 'The Chairman. Autumn in Kolhoz', 1974 (fig.4); 'The Red Tractor', 1980 (fig.5); 'Ivan Polzunov, the Great Mechanic', 1982 (fig.6); variants of picture 'The Elevator on the Ob. Bread to the Front'. 1942, 1970 and 1985 (fig.7, 8), etc.



FIG. 4: *THE CHAIRMAN. AUTUMN IN KOLHOZ*, (1974), COTTON/OIL



FIG. 5: *THE RED TRACTOR* (1980), COTTON/OIL



FIG. 6: IVAN POLZUNOV, *THE GREAT MECHANIC* (1982), COTTON/OIL



FIG. 7: *THE ELEVATOR ON THE OB. BREAD TO THE FRONT*, (1970) COTTON/OIL



FIG. 8: *THE ELEVATOR ON THE OB. BREAD TO THE FRONT*, 1942, 1985. COTTON/OIL

The painting 'The Chairman: Autumn in Kolhoz', 1974 (fig.4) contains another type of composition which is developed by the artist later on. One can say that development of G.F. Borunov's creativity moved towards more complicated psychological vision of the spiritual world of pictured images. Unlike static, balanced, a little heavy in rhythm, plastic and color works of the 1960s, the works of this period have more emphasized on the dynamics of key moments of action. Unlike the heroes of the 1960s who were emotionally associated with general idea of the land, bread, harvest, and were expressed in concentration and gloom, the characters of the 1970s and 1980s are endowed with more diverse of psychological undertones.

The compositional structure of paintings became more complicated. The artist used multiple lines of the horizon, depicted compositions with a 'bird's-eye', as it was, for example, in the picture 'The Elevator on the Ob. Bread to the Front', 1970 (fig.7). The space of picture is crushed, built by several ramps in the work 'The Elevator on the Ob. Bread to the Front'. 1942, 1985 (fig.8).

In the works of this period, however, such features of 'severe style' as high horizon, close-ups of figures, large color spots, a thick smear hammering rigid form remained. All these formal means impart drama and significance to the paintings. In 1990-2000, G.F. Borunov refers to philosophical and religious issues and creates several large paintings, 'The Lamp Extinguished' (1995), 'The Last Gospel' 'Year 1934' (1991), 'Theophany. Do not know what they do' (1998); 'Christ and Mary on the way to Kanna of Galilee', (1999); 'The Painters of Pavlovsk', (2001, 2007).

The artist wrote in his diaries: "I ??wanted - so small, weak and not very gifted - to say about my life in the Orthodox world. I'm not given to furious worship to Almighty. Only a faint light illuminated my way in life and art. And I am grateful to Creator. This lamp does not leave me up to this day".⁸ Religious theme is very close to the artist. Being born in an Orthodox family, brought up on Christian precepts, he since childhood had observed the lives of the people of church and could not miss this theme in his works.

In the works 'Theophany. Do not know what they do', 1998 (Fig. 9); 'Christ and Mary on the way to Kanna of Galilee', 1999 (Fig. 10) the artist develops different structure of the composition, creating unreal space. Images in these pictures do not stand firmly on the ground, as we observed earlier, it were, but somehow hover over it. Despite this weightlessness transmitting the images of unearthly peace, they are written quite visibly,

clear, by hull smear. In these pictures color is enhanced. G.F. Borunov actively uses the combination of bright blue, red, yellow. The artist goes to greater symbolization by using metaphors. The works clearly reflect the tradition of icon painting - three primary colors, some flatness and elongated proportions of the figures, which give them harmony and grandeur.

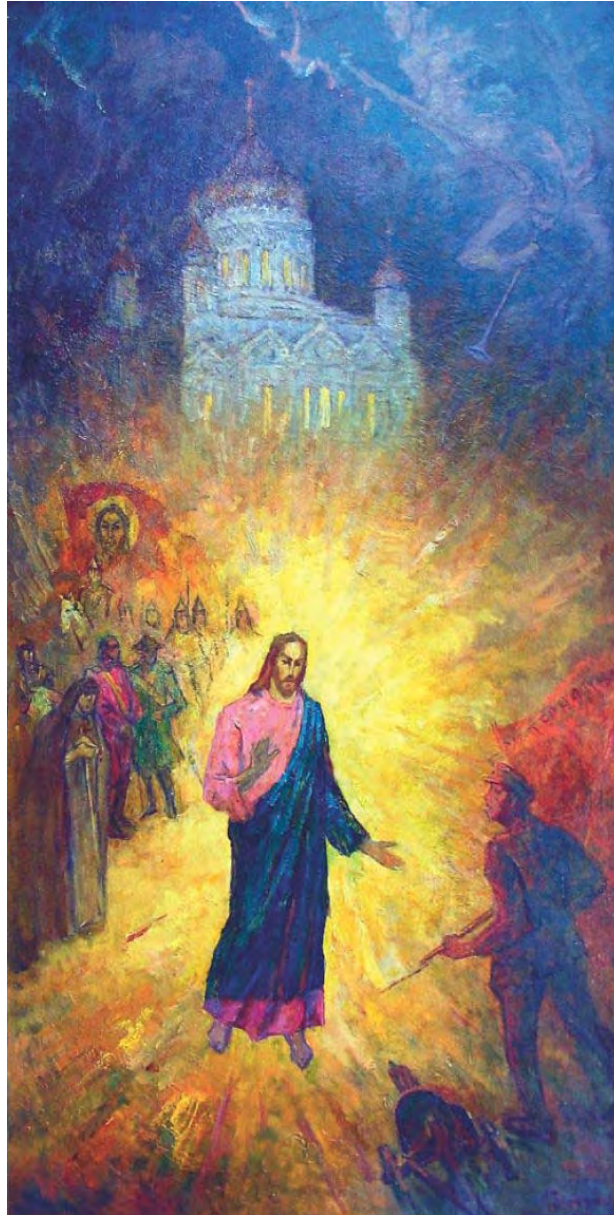


FIG. 9: *THEOPHANY: DO NOT KNOW WHAT THEY DO* (1998), COTTON/OIL



FIG.10: CHRIST AND MARY ON THE WAY TO KANNA OF GALILEE (1999), COTTON/OIL

G.F. Borunov is a master of narrative painting. This genre is the determining factor in the artist's work, while he painted portraits, landscapes, still life. Special attention should be paid to landscape. His landscapes are lyrical and spiritualized. G.F. Borunov admires the beauty of mother-nature. One can feel deep awareness of artist's relationship with the environment. In his landscape works the artist without departing

from his main focus of creativity 'man and land' presents in them a strong bonding. They are presented in different ways: man himself or signs of his presence - houses, fields, roads, arable land. A large number of landscapes were created at home: 'Our Home. Spring', 1980 (fig.11); 'Pavlovsk. Father's House', 1984 (fig.12); 'Pavlovsk.Kremnevs' House'. 1995 (fig.13), 'Fr. John's House (Dimitrova st.)', 1978 (fig.14) etc.



FIG.11: *OUR HOME SPRING (1980), COTTON/OIL*



FIG.12: *PAVLOVSK FATHER'S HOUSE (1984), COTTON/OIL*



FIG. 13: *PAVLOVSK. KREMNEVS' HOUSE (1995), COTTON/OIL*



FIG. 14: FR. JOHN'S HOUSE (DIMITROVA ST.) (1978), COTTON/OIL

House is one of the main motifs of the artist. One of the famous works of the painter is 'Pavlovsk. Father's House', 1984 (fig.12), now owned by the State Tretyakov Gallery. G.F. Borunov depicts native home in Pavlovsk in the early autumn season. The picture is bright in color, sonorous, with predominance of yellow, brown tones. The house itself is pictured in red that gives the feeling of home heat. The house seems to be alive, populated by native people. But at the same time, red color is a color of victims of the tragedy. The house and its inhabitants knew the losses, experienced grief in the years of collectivization, and the difficult years of the Great Patriotic War. The main focus of the picture is a blue box for letters with a red star as a reminder that a veteran lives here. Smears are diverse, dense. Thus G.F. Borunov sought not to grasp the moment, but tried to reflect compressed time, the time filled with different events and experiences of people. One can imagine that the parts of picture are captured and fixed in the color magma of the painting. The house incorporates the past, present and future, and, despite the losses and hardships that people had to endure, represents strength, stability and safety.

G.F. Borunov was one of the artists who made a significant contribution to the development of both Altai and Siberian art. Highly gifted and well-trained in the Academy of Arts, G.F. Borunov sensitively responded to his contemporary art trends, his art reflected innovative artistic quest. At present works by the painter form the gold fund of Siberian painting.

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WORKS OF ALTAI FINE ARTS

A. BELOKUROV

ABSTRACT

The paper is devoted to basic foundations of Altai fine-arts. Analyzing works of two famous painters of Altai – G.I. Choros-Gurkin and N.I. Chevalkov, the author proves that the philosophic category 'genius loci' forms the most important foundation of nomadic culture of Altai – 'motherland'.

Searches for humanitarian basis of culture, caused by the need to solve global problems of civilization, led to rapprochement of scientists from different fields. This fact productively affects enrichment of the methodological basis in different areas of science. In particular, through the convergence of geography with the humanities (cultural studies, philosophy, ethnology, philology, etc.) the range of researches and results in geography was expanded. So within cultural geography the issues of cultural landscape were developed. Conceptual field of the imagined geography includes well-developed concepts of humanities – 'genius loci', 'poetics of space'. But one can also talk about the opposite impact. Thus, the geographical approach has been actively used in the study of local artistic traditions, and regional schools.¹ One of the central concepts in the study of art - image, in the field of geography is called 'the genius of the place' (genius loci).

Well-known Russian scientist - representative of cultural geography – N.Yu. Zamyatina talks about the original difference between spaces, their non-material predisposition, emotional individuality.² 'Genius loci' is the special substance connecting intellectual, spiritual and emotional phenomena with their physical environment. N. Zamyatina identifies two fundamentally different mechanisms illustrating how the creative person influences the local community and the local cultural landscape: a)

awareness associated with this place as a symbol of local identity, and b) creation as a direct impact made by personality on the formation of the individual meanings of the local cultural landscape.³

For a more detailed analysis we will study the works of two famous Altai painters G.I. Choros-Gurkin and N.I. Chevalkov. Creative destiny of these artists is inextricably linked with their birthplace - Altai.



FIG. 1 G.I. CHOROS-GURKIN 'ALTAI' (1916) COTTON/OIL

In the picture 'Altai' by the illustrious founder of the epic landscape - G.I. Gurkin, the deity of Altai peoples, the spirit-protector of the land - Altai is glorified. This image is the point which subdues the compositional solution of the picture based on smooth upward diagonals. However, the straight cedars and triangles of stone ridges define vertical rhythm in composition. The world painted in the picture is inspiring. The cedars, like pilgrims who got desired shrine, contemplatively stood before the snowy ridge billowing into the sky. The triangular stone ridges in the background, grouped diagonally to the cedars, subordinate the foreground, symbolizing inviolability and protection.

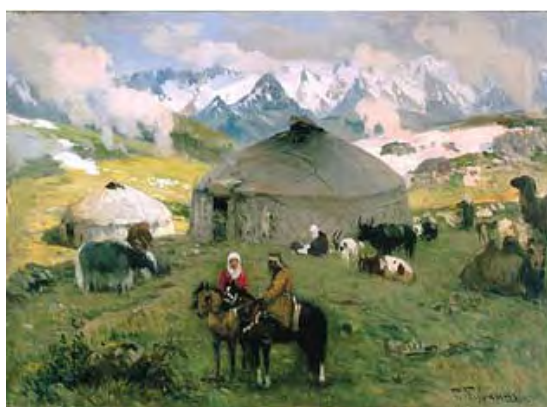


FIG. 2 G.I. CHOROS-GURKIN "NOMADS IN MOUNTAINS" (1920) COTTON/OIL

Color and silver light, enveloping the valley, reflect a certain point of contact between two worlds - the sacred and the profane, and transform the dissolved substance. The format of the picture is stretched horizontally, opening space. This gives the opportunity to observe the height of the mountain top and view its grandeur and the regal image of mountains. The artist through expressive means managed to convey an understanding of Altai as the temple and also as a deity worshiped by people. So in the picture, 'genius loci' is expressed as something eternally present. It also implies the importance of time in understanding the image of space.

Contact and co-existence of the eternal time with everyday life can be observed in the picture 'Nomads in mountains' (1920). The picture combines two genres - landscape and genre composition: arat's family on a summer pasture. The center of the picture encloses semantic and composite node. In the foreground one can see couple of riding figures, the average plan contains a yurt, which occupies almost the whole central part of the composition. The background is dominated by the ridge with snow caps. The mountain landscape is built by connecting diagonal lines forming triangles. Vertical rhythm in the picture prevails. Even vertical format is subordinated to this rhythm and enhances its value by perspective depth. Outlines of the yurt being consistent with conical snowy ridge, are almost balanced. From the center the gentle slopes diverge to the right and left edges of the picture, forming pyramids from the center to the right side and serrated wall to the left side. Thus, majestic mountains cover the whole artistic space. Clouds hover low over the ridge and the yurt, forming a semicircle and tying the world of the deity and human's house. The folk culture of Altai Turks through mythology and religious beliefs consistently demonstrated strong ties between the people and the spirits of mountains. So, people likened clouds to thoughts of Altai Khan. In his perfect world, nomad always remembers Khan Altai who provides protection. The yurt in the picture becomes a symbol of home, homeland, which G.I. Gurkin had to leave in those difficult years. In general, one can draw an imaginary vertical axis through the center of the picture: man - his house - the deity of the native land (genius loci). This composition of the artistic space resembles the traditional world-view of Altai nomads, which includes three spheres of the world pervaded by the vertical of the great tree *Bai-Terek* or the hitching post. Gurkin's works can be compared with the folk myth-poetics. In epics the image of beautiful homeland - Altai sounds like a hymn to the deity of Altai, and in the landscapes this myth-poetic image takes the central place.

Thus, using the term 'genius loci' we can reveal new shades of artistic imagery that exist in the Altai landscapes of G.I. Gurkin. The genius of the place in Gurkin's pictures is primarily myth-poetic image, which for centuries was formed in the traditional artistic culture of the nomads of Altai. One can find such motifs as the image of the temple, houses, native land. The relation of man is ontologically linked to their native land as to a place built on religious reverence to the 'spirit of the place'. In this regard, the artist likened the narrator (story-teller), whose task is to open other people to deep spiritual meanings transmitted by the genius of places. And Altai artist N.I. Chevalkov's mission was to embody the spirit of Altai in his painting. Being an original artist Chevalkov creates images, which go back to the traditional artistic creativity of Altai Turks. So, deep imagery is inherent not in finished works only, but even in the sketches.



FIG. 3 N.I. CHEVALOKOV 'THE TELETSKOE LAKE (ALTAYN KOL)' (MID-1920s), SKETCH

The famous sketch is 'The Teletskoe lake (Altayn Kol)'. First of all this work is extremely expressive by power of color. 'The artist clearly and boldly operates with local color, achieving remarkable sonority in painting water, distant shores and high sky.⁴ Deep, bottomless blue color of water covers the mountains framing the coast and goes into the clouds. Sunlight coming from the depths of space, makes the lake shimmer, and it further enhances the impression of his power. Water ripples like the power lines that attract the eye to the center, to the place where light pours in the height. Pearly mass of clouds hanging over the lake and mountains, gives the composition some features of perfection that allows to make a stress on the view of the lake. Harmony is built not only by the color scheme, but

plastically. The composition is formed by a combination of several power lines, similar triangles, which are connected in the center of the picture. The lake, mountains, sky - three images form a symbol constituting the whole image of homeland in the picture.

From the mythological point of view water is one of the dominant elements constituting the concept of homeland. For some genera of Altai Turks - *tölös, almat, tas, köböök* - Altyn Kol (the Teletskoe Lake) is the generic lake.⁵ The Altai variant of the name of the lake (golden) contains the following meanings: golden, precious, sacred, splendid, kind.

Thus, the parallels in the art of two artists of Altai - G.I. Gurkin and N.I. Chevalkov lead us to a conclusion about some common foundations, both in artistic imagery and means of artistic expression. In this context, the term 'genius loci' can be regarded as a constant of artistic and aesthetic understanding of Motherland, which is the existential basis of ethnic culture of the nomads of Altai. Also sacredness of Altai revealed in researched landscapes is of considerable importance. It is manifested in the structure of visual space and in its architectural organization. Each piece in the picture is significant, and may be perceived as a symbol. At the same time in relation to other parts of the composition it's an element of the symbolic world of the picture.

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ORNAMENTAL MOTIFS ON LEATHER VESSELS OF THE PEOPLES OF GREAT ALTAI

A. IKKERT

ABSTRACT

This paper presents a comparative analysis of the images on the leather vessels, giving their similarities and differences.

Nomadic way of life, widespread among the peoples of Great Altai, contributed to the formation of similar forms of material culture in this territory. Difficult conditions of living, specific economic activities, talent of folk artists led to the unique and common items of household. It's important that the main ethnic groups of Great Altai – Mongols, Kazakhs, Altaians and Tuvinians inherently seek rich ornamented items with plenty of various ornamental motifs. One common feature of folk art culture which can be mentioned is human attitude to ornamental elements not as the decoration of items, but as the element carrying certain sacred representation. Despite the similarity of the objects and decorative ornaments, a lot of invariants of the same objects and ornamental motifs can still be found. This is an evidence of the specific world-view of the peoples living in Altai. This means special myth-poetical world-perception based on the philosophical and artistic constants. Therefore, it is important to conduct a comparative analysis of similar forms of material culture, and by identifying the specifics of artistic forms to explicate some localization motifs, as well as common features. Nomads of Central Asia by centuries-old experience of trials and errors were equipping their life and arranging it in a rather perfect form. This article studies one of the widely spread items of nomadic life - leather vessels.

Nomads empirically established that dairy products contained in

leather vessels are perfectly preserved for a long time with their useful properties.¹ The vessels made of skin were also used for storage and transportation of vodka, wine, water, transportation and products based on *koumiss*. These handy and not heavy vessels were hung on the shoulder or bound to the saddle, while driving.

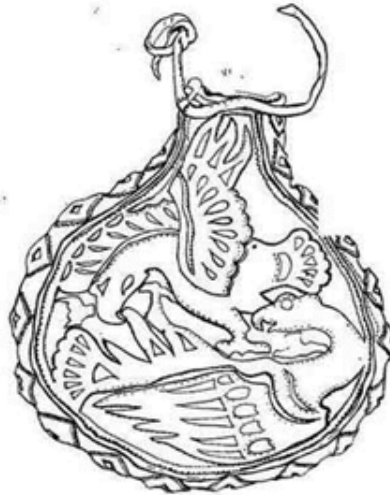


FIG. 1: THE VESSEL FROM THE MOUND PAZYRYK -2, V-IV CENTURIES BC.

History of using leather vessels started long time ago, and became popular in Great Altai, which spread in the Scythian culture of 5th century BC.² There are reasons to consider that these items were invented by the Scythians of Altai, and confirmation of this is found in the mound Pazyryk -2 (Pazyryk mounds).³ This is an excellent example of outstanding leather craft as the excavated vessels are perfectly preserved up to this day. That indicates durability, strength and usage of good material in their processing and mastery.

Western Mongols (*Oirats*), Altaians and Kazakhs are the heirs of the Scythian culture, they have kept the identity of nomadic culture in varying degrees. Each of the peoples of Great Altai has its artistic culture, their national ornaments and compositional solutions, which are used in arts and crafts. Ornamented leather surface of the vessel is a visual world and in the absence of written language during that period it could tell a lot about its owner.

In the scientific literature, the question of leather vessels and their ornamentation is poorly developed. A.V. Octiabrskaya in her article 'The semantics of images on tazhuur - leather flask of Altaians' analysed the ritual character of leather vessels among the Turkic peoples.⁴ She gave a detailed description of ornamental motifs. Description of the Tuvan leather

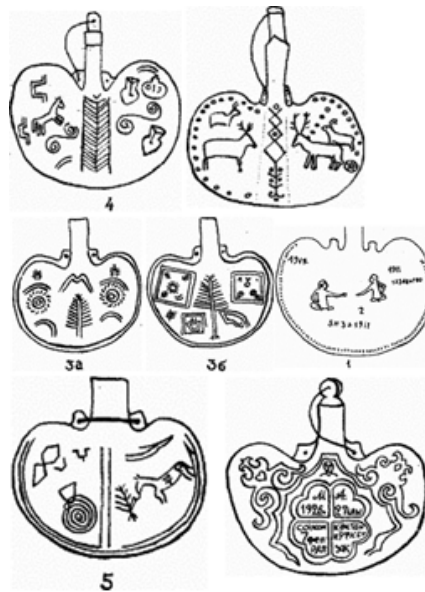


FIG. 2: TAZZHUR - LEATHER VESSEL OF ALTAIAN

vessels can be found in the book of S.I. Weinstein.⁵ All these articles are usually ethnographic and practically there are no works on comparative analysis, which this paper seeks to do.

For comparison, we will take vessels of Altaians, Mongols and Kazakhs of 1-3 liter capacity, as these were more ornate and often decorated with images, and were of daily use in the life of nomads.

Let's consider the leather vessel of Altaians - *tazhuur*. It has the same images on both sides. The front side has a central vertical axis, in most cases it is a sketchily stylized tree, sometimes it just seems as vertical lines, visually dividing the image plane into two equal parts which housed images of objects, animals, solar and lunar marks and other symbols. In rare cases, people could be portrayed. Composition is balanced and asymmetrical in most cases, also characterized by picturing *tamgas* - tribal marks. In some cases, on the edge of the jar the fringing ornament in one or more series or just the line, which gathered the whole composition, was applied. *Tazhuur* had minimal use of ornaments in its design, the localization motif is the image of animals.

An analysis of the vessel of Mongols *dashmag* shows that both sides have the same image. The central part of the item is occupied by the circle in which the national pattern *puuz*, sometimes *tamga* was pictured in. The whole composition is constructed relatively in the central circle, everything is subordinated to the center. The peripheral parts in many



FIG. 3: *DASHMAG* - LEATHER VESSEL OF MONGOLS

cases are filled with traditional background pattern called 'ten millennia'. To the left and right of the center, floral ornaments and symbols are located. The *tamga* was depicted in the upper part of the vessel, in some cases on the lid. Images of people and animals are out. In some cases, there is a sketch of a tree in the axial line on the neck of a vessel. Composition is symmetric. On the edge of vessels national bordering ornament 'hammer' is applied. The specific feature of design of *dashmags* is a plenty of ornaments and patterns, and emphasis of the compositional center.

As regards the Kazakh vessels called *torsyik*, both sides of the item have the same images. The center of the composition is not emphasized, but the vertical axis of symmetry is brightly expressed. The composition is symmetrical. Though *tamgas* are widely used in everyday life of Kazakhs, this image is not included in the design of *torsyiks* as well as other ornamental elements excepting a large national ornament 'ram's horn' which fits the shape of the vessel. It stands out from all types of vessels by its graphic brevity.



FIG. 4: *TORSYK* - LEATHER VESSEL OF KAZAKHS

One can make the following conclusions. A closer study revealed the specific features of the images depicted on leather vessels. These images are produced by the national mentality which is generated from the philosophical foundations of every nation. Common for every nation was integrity of the vessel and images on it. The motif of World Tree on all vessels is considered as a point of intersection of worldview of the Great Altai peoples. This motif appears in different degrees in studied samples that were collected from books, electronic resources, museums, exhibition halls. One can identify the approximate percentage of occurrence of the image of World Tree: on Altai vessels - 95%, on Mongol vessels - 70%, a stylized tree is rare on Kazakh vessels (50%). According to E.R. Schneider the motif of World Tree is closely linked with the ornamental motif of pair of horns.⁶ Thus the ornament filling the whole shape of the vessel is the image of the World Tree and in this case its occurrence increases to 100 %. These figures clearly show how material cultures are similar, and how this form is important to represent mythopoetic worldview of the peoples.

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ABOUT THE ALTAI COKE, ALTAI-INDIAN COOPERATION AND THE MUSEUM OF MODERN PAINTING OF ALTAI

E.I. BALAKINA AND E.E. BALAKINA

ABSTRACT

The article reveals the role of personal initiative and charity in the cultural development of the transitional periods, focusing on the activity of Governor P.K. Frolov in Altai in early 19th century and the modern industrialist and patron S.G. Khachaturian. Khachaturian symbolizes the experience of industrial cooperation between India and Altai in the late twentieth century, patronage projects in the culture of Altai and the creation of the private museum of modern art of Altai in Barnaul.

I am convinced that the art should be available to a wide audience, and I'm glad that my gallery expanded the spiritual space of its region.

—Sergey Khachaturian

Altai is geographically far away from the capital and that slows down significantly the pace of its development. Therefore, the artistic culture of Altai is a young phenomenon. It originated at the turn of 18th-19th centuries. At that time many significant events occurred in Altai due to the 'miracles of personal energy'. The country lived by the fact that 'here and there came into sight a thinker, a not indifferent person'. Personal initiative of big entrepreneurs became the lead in the culture of Altai every hundred years, within the boundaries of the transitional periods: the turn of the 19th-20th centuries, and today, on the brink of the millennium. Transitional periods in history – it is the time of crisis, which weakens significantly the state's participation in the development of culture and art. All large projects are created by the means of wealthy entrepreneurs, prominent leaders in

the economy. At the end of the 20th century in Russia there were significant policy changes. Management system and the economy were rebuilt. The difficult time came for the art, when its funding decreased dramatically. 'Miracles of personal energy' – that's how today we can estimate again the projects in the artistic culture of Altai and Russia. Like a hundred or two hundred years ago, in similar years of changes, today in the Altai region there are people for whom the future of the Motherland has become a matter of personal responsibility. They are called patrons. Charity in Russia has always been a matter of honor. Patrons – people who donate personal funds for the construction of public buildings (churches, theaters, hospitals, schools), who help artists, writers, musicians.

In the beginning of the 19th century there was a famous patron in Barnaul – the legendary governor, the chief of the mining district Petr Frolov (1775-1839). Having many talents, artistic taste and the state thinking, he made Barnaul the European city, laid the foundation of many landmarks in the modern culture of Altai. The governor general of Siberia M.M. Šperansky wrote: "He has hereditary feeling toward the factories, as toward the Homeland. He holds all the officials in firm hand. From the peasants I heard only blessings for him".¹ P.K. Frolov was born in Altai, Zmeinogorsk. He was educated in the capital, and then he returned to Altai. In the factories of Barnaul he was engaged in adopting coke in the ferrous metallurgy and the development of hydraulic engineering. After becoming governor, he sent forces for the development of the city and region. Buildings of melting factories were rebuilt with an artistic taste and equipped with new equipment. He personally supervised the execution of works that guaranteed its quality. Silver-melting furnaces of these factories worked more than a hundred years and were disassembled in the twentieth century. P.K. Frolov skillfully selected the workers and fought against corruption.

Considering the high cost of paper for chancelleries, he created in Barnaul its own paper factory, a printing house of Altai district. P.K. Frolov changed the order of the library funds in Barnaul. In 1803, according to his plan the literature of the library was systematized by language, sections of knowledge and alphabetically by the authors. This arrangement was later adopted in the Public Library in Moscow, and then in the whole of Russia.

P.K. Frolov had a versatile personality. He equally succeeded in engineering creativity, inventiveness, cartography, transportation, history, archeology and ethnography. Studying ancient manuscripts, he created

architectural designs and gathered art collection. He founded the first Mining Museum in Altai. At his request, engineers of the factories and mines sent to Barnaul samples of rocks and tools. In museums, effigies of birds and animals of Altai were collected. From distant countries effigies of rare animals and other exotic artifacts were sent. Scientist Friedrich Gebler gave the museum his entomological collection.

Due to the efforts of such people in Russia were created a rare meeting of art, theaters, museums, and centers of spiritual life. Russian entrepreneurs worked not for glory, but for a good cause. For example, famous patron of Russia in the early twentieth century Savva Morozov provided constant help to the Moscow Art Theater, on the condition that his name would not be mentioned in newspapers. The same quality was manifested in Altai in the activity of the largest contemporary patron S.G. Khachaturian.

Sergey Grantovich Khachaturian (1955-2012) was a unique phenomenon in the culture of Altai and Russia. According to historical irony and amazing coincidence, he as P.K. Frolov, also was born in Zmeinogorsk, and also 'was engaged in coke firing'. In the years of economic and political crisis in the country (1993-1995), he led the economy of combine 'Altaycoke' in Zarinsk, the Altai region. He was a freelance expert of the United Nations in the economic and social affairs of Siberia and the Far East. In 1997, S.G. Khachaturian became the General Director of JSC 'Altaycoke'. In 1999 he was elected as mayor of Zarinsk, and a little later – the honorary citizen of the city. He, like P.K. Frolov, treated people with paternal care who reciprocated with love and support. His good name lives in the brightest memories of thousands of people nowadays. Analogy of lives of these famous leaders and patrons, separated from each other by two centuries is surprising and amazing.

Sergey was an experienced manager, a man of state thinking and high moral foundations. Having the status of a top manager – manager of higher qualification, the 'general' of business, for many years he worked on the creation of industrial holding. Developing the manufacture of coke, he made a business agreement with the railroad and coal miners, achieved the construction of new types of carriages and the rise of steel production in Altai. Elements of coke production became rich raw material for the chemical industry, manufacturing of chemical fiber, fertilizers, pharmaceutical production. Development of factories and solution of social issues required active construction. The holding included concrete products plant, brick factory, sand development, design institute and more.

Enterprises worked under a single management. But the whole system has developed later. Firstly there was an industrial revolution in 'Altaycoke'.

The industrial successes of S.G. Khachaturian peaked in the years when international projects in the Russian industry were only mastered. He resonated with this wave, even surpassing it. He was distinguished by economic literacy and interest in the rise of industry and culture of the Altai region. An ability to think strategically allowed him to see the general logic of the development of market and to predict the future. Sergey Khachaturian preferred team work. Lateral thinking, responsibility, stability isolated him from other leaders. The strength and sincere care of people's fates were felt by him.

At the initiative of S.G. Khachaturian, the coke of Altai passed through an independent examination in Germany. It turned out that the essential requirements of the products are not inferior to world standards. S.G. Khachaturian for the first time in the history of the region established an economic cooperation between Altai and India. Coke of Zarinsk factory entered the world market, and for India it was a necessary basis for development of metallurgical production.

Under his leadership, 'Altaycoke' produced from August 1998 supplies of coke for India. Lack of experience in international trade hampered many issues. Complex negotiations with the leadership of Russian Railways led to the decision to reduce tariffs for cargo transportation. Coke was shipped to India in maritime ports of the Far East. Factory of Zarinsk had to invest substantial resources in the reconstruction of their cargo portals. They were not adapted for this product. S.G. Khachaturian and his team did the impossible, but the obligations were fulfilled. The first several contracts for the shipment of coke were signed between India and factory of Zarinsk 'Altaycoke', and then they were performed at the level of inter-governmental agreement between India and Russia.

S.G. Khachaturian was able to determine as to what the industry required for its success and what goods will be in demand. And in most cases he was right. Such people truly move life forward, change society for the better. Human being for him always remained the main value and he considered as a matter of prime importance to help a human. Sergey Grantovich considered his work as a mission entrusted by fate. Development of the culture of Altai was for him a service to the Motherland. In recent years he implemented numerous unique projects:

- Salvation from bankruptcy and restoration of several large industrial enterprises of the Altai region;
- Opening in 2005 in Barnaul a private art museum-gallery 'Carmine' based on his own collection of paintings;
- Creation and full financial maintenance of Charitable Foundation 'Cultural Foundation of Altai', payment of manufacture and installation of marble monument to N.K. Roerich in 2009 in the Altai Mountains, publication of the regional newspapers *The Two Words, It's My World*;
- Construction of the first cultural and business center 'Pushkin' in Barnaul with a modern concert complex, participation in the reconstruction and construction of many Orthodox churches of the Altai region and Altai Republic;
- Cooperation as the general sponsor of the Russian Children's Fund in Altai, assistance to individuals and organizations, children's hospitals, payment of treatment;
- Financial maintenance of the Demidov Charitable Fund of the Altai region, creative projects with organizations and people of art of Altai, art competitions, competitions for children and adults in many sports, the establishment of premiums in the field of culture and sports;
- Financing (at the request of the President of Russia, Vladimir Putin) The Victory Day Parade on The Red Square in Moscow in 2000, payment of travel to The Parade for the group of war veterans 1941-45 from the Altai region;
- Payment for education of young talents.

In 2005, S.G. Khachaturian was awarded the Order 'Patron of Russia'. This Order is awarded to the state and public figures of Russia ... for patronage, charity, economic, scientific and social activities, that significantly improve the lives of people and the economy of Russia.

Everything that S.G. Khachaturian started was a success. And he started a lot. A special place among the ranks of his affairs was occupied by the private museum-gallery 'Carmine'. Art collection (now there are more than a thousand exhibits) was collected for many years. It consists of paintings by artists of Altai, Siberia and Russian artists, especially of the older generation. These are highly artistic paintings created with reliance on the traditions of Russian classical art.

Collection of paintings in the collection of S.G. Khachaturian and his

museum-gallery 'Carmine' are unique for many reasons. First, it is the only building beyond the Urals, private museum in line with international requirements of storage and exhibition of paintings. Secondly, it is the most complete and voluminous collection providing a holistic view of the development of Soviet art in Siberia and Altai. And thirdly, the gallery works as an educational center of art on charitable basis. There are no more such examples in modern Russia.

From the first day the sister of S.G. Khachaturian - Galina Khachaturian became the museum's director. The mansion in the old part of town was reconstructed for the museum. The permanent exhibition halls and temporary exhibitions were created in it. The collection of 'Carmine' gives an overview of the work of several generations of artists of Barnaul and Altai, major genres of painting. Activity of the museum-gallery 'Carmine' is aimed at reviving the culture of Altai, and creates pride for the talented singers of its homeland.

Most part of the collection consists of the landscape genre. In it there are also the majestic, powerful panoramas of the Altai Mountains which convey a view of the world from heavenly height; and lyrical sketches of life; and warm, graceful images of the Nature. For the Russian culture the landscape has a special value. For artists and the audience it became a form of a spiritual confession, a prayer for the Homeland, terrestrial image of the heavenly world. This is a philosophical feeling of the Homeland which the person perceives not by his mind, but by his heart. In the statement of space breadth, bottomless depth and beauty of soul of the Russian person, his acts, the philosophical sense of the idea of the Russian national is figuratively and emotionally expressed. "The question of patronage belongs not only to financial but mostly to the moral sphere. And that's why it sounds very acute today. Charity – a moral need of the person to provide assistance. And we can help when we have enough strength and to our work, and to the work that can not be done by others. Manifestations of charity, philanthropy – it is always evidence of personal, business, spiritual and civil solvency of personality."²

S.G. Khachaturian's outstanding merits in different spheres of activity are noted by many state awards. And the main award - is the love and memory in the hearts of people who had the good fortune to meet and talk with this amazing man. He went through the life swiftly and gracefully, leaving a hundred initiated and planned affairs. All of us who are still living should continue these big and good deeds.

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“FOLK PICTURES” IN THE ARTISTIC CULTURE OF RUSSIA AND MONGOLIA*

T.V. MEDIANTCEVA

ABSTRACT

This article gives a brief description of the cheap popular art in Russia and Mongolia. It explores the interdependence of the folk art of Mongolia with the indigenous direction of Mongol Zurag and their influence on the formation of the modern painting of Mongolia.

The artistic culture of many countries, along with the classical art, comprises some unique original folk pictures - the popular art. A cheap popular print is often called a special kind of fine art, which is characterized by graphic methods, technical tenuity, bright colours, grotesque, sarcasm, clarity and intensity. In his book *On the Art* Y.M. Lotman, a famous Russian culturologist describes a popular print as “a picture inside the picture”, a sign of the sign, some increased degree of conventionality, transporting the viewer into a particular game reality.¹

Popular prints attract viewers by their grotesque, as well as by a simple, unpretentious, rather broad joke. These suggest a live inclusion and active empathy of the audience. The themes of such folk pictures used to be diverse: these were created on the domestic, religious, political and mythological themes, and have displayed either some historical events or tales etc. But the images used to be accompanied by a certain didactic or facetious text, narrating the manners and traditions of the time,

* The article is prepared within the project "Paradigmatic differences and similarities of artistic culture of Russia and Mongolia: philosophical and artistic, linguistic-cultural analysis and its practical application" supported by Russian Fund of Humanities (the Russian Federation) and Ministry of Science and Education of Mongolia No. 13-24-03003.

containing folk wisdom and humour.²

The description of the first popular prints is referred to in the Chinese culture in early Middle Ages. In Europe, the “folk pictures” of such type appeared only in the 15th century, and became very popular (Fig. 1). Up to the 8th century, they were drawn by hand, and later were published in the wood-cut engraving technique. In Russia, cheap popular art became widespread in the 17th and the beginning of the 18th centuries.

Nowadays on the basis of cheap popular prints there is a possibility to quite accurately reconstruct the parts of peasant labour and everyday life of the 17th-18th centuries, “the scenes of plowing, reaping, tree felling, pancakes baking, as well as the family cycle rituals - birthdays, weddings, funerals. Ethnographers are still resorting to these sources while restoring some lost scenarios of the folk festivals, dances, fair pageants, details and tools of the rituals (e.g. The Masterpieces of Omsk). Moreover, the Amusing Pictures convey some world outlook and religious beliefs of the people.



FIG.1: BRAVE KNIGHT FRANZ THE VENETIAN.
CHEAP POPULAR PRINT (19th CENTURY)

I. Snegirev, the historian, ethnographer and art historian³ and D. Rovinskii, his successor, art historian and collector⁴ were the first collectors and researchers of the cheap popular art in Russia. They brought together a prominent assemblage of works of the ‘folk pictures’, outstanding in number and distinguished in diversity. At the beginning of the 21st century there appeared a new name among the cognoscentes of this art - V. Penzin, who founded a new workshop of the cheap popular print in Moscow. In Altai cheap popular art developed in the oeuvre of A.N. Potapov,⁵ the contemporary artist. (Fig. 2). His gaily decorated, colourful sheets of

instructive, informative, playful nature, and at times with a publicist subtle text caused a lively reaction among the audience.

One of the most interesting examples of the 'folk pictures', which we would like to dwell upon, became widespread in the cross-border area in Altai and in Western Mongolia. Interestingly, these pictures were connected with playing cards there. Let us turn our close attention to these decorative art forms and depict the ways of their specific techniques' penetrating deep into the professional art and influencing the formation of the artistic style of the contemporary artists of Mongolia.



FIG. 2: A.N. POTAPOV 'A FAMILY OF SEVEN' (POPULAR PRINT, COLORED LINOCUT. 1985).
(REPRODUCED BY M. Y. SHISHIN, 2013)

Dzagal (ᠳᠵᠠᠭᠠᠯ, Mongolian) folk pictures, *Hozor* (ᠬᠣᠵᠣᠷ, Mongolian) and *Yychiyir* (ᠶᠡᠬᠢᠶᠢᠷ, Mongolian) playing cards in their style can be attributed to the prototype of Mongol *Zurag* (Mongolian), the indigenous art direction of Mongolia, stemming at the turn of 19th and 20th centuries.⁶



FIG. 3. UNKNOWN ARTIST *Yychiyir* PLAYING CARDS

Dzagal pictures can be compared with the cheap popular prints of Russia and Europe, as these convey some worldview of the Mongols, their world outlook and perception of the environment. It is well described by

N. Tsultem, the famous Mongolian researcher in his book *The Art of Mongolia from the ancient times up to the beginning of the XX century*: "They portrayed the spirits of earth, water, cardinal directions, associated with the beliefs of the ancient Mongols, withstanding the pressure of Lamaism."⁷ In most cases, these pictures were painted by artists' hand and were always ultimately unique.



FIG. 4. *Hozor* PLAYING CARDS (UNKNOWN ARTIST)

There were two kinds of playing cards. *Yychiyir* ones (Fig. 3) reproduce a game with the leaflets, portraying different animals, birds, people, lamas, dragons etc., and *Hozor* ones (Fig. 4) distinctly remind of the European cards with a peculiar symbolic suit and a certain degree of seniority. *Yychiyir* were drawn without any specific patterns, so each card reflected some independent theme and meaning. *Hozor* could be of various shapes, even round ones, with a variety of images of family ritual background, meetings and people's everyday lives.

Dzagal, *Hozor* and *Yychiyir* were passing from hand to hand and served people as a kind of entertainment. N. Tsultem also notes that "their content neither kept in with the official laws, nor crossed the threshold of the magnificent palaces and temples; it was at liberty to dwell among people in ordinary pastoral yurtas."⁸ They seemed to catch the fancy for the tenuity of composition, colour and image content. They turned to be rather comprehensible for a regular cattle rearer "without any superfluous verbosity."

As stated above, these 'folk pictures' rendered a massive impact on the formation of the distinctive indigenous direction in the art of Mongolia - Mongol *Zurag*. This very important observation brings us to the assumption that the works of the stated direction contain the manifestations of the cheap popular print traditions. Baldugiin Sharav (1869 - 1939), the outstanding artist is considered to be the founder of this

direction. He was one of the first to set foot on the realistic painting path, but he rose to distinction by portraying the lives of common people. The most famous works of this artist are meant to be the monumental works as "One Day of Mongolia" (Fig. 5), 'The Koumiss Holiday', 'The Green Palace', 'The White Palace'.⁹ These paintings are created in a particular manner with the identifying features of cheap popular printing art.



FIG. 5: B. SHARAV, "ONE DAY IN MONGOLIA"
(PAINTING FRAGMENTS)

Let's consider these very peculiarities. First, the pieces of art are closely connected with the folk art, the rich heritage of which was proficiently employed by the artist. He was well aware of the folk culture and customs and could widely show its features by their faithful reproduction in his works. The leading theme in the works of B. Sharav turned to be the life of a cattle man, his major holidays, rituals and traditions. A special challenge for the artist was not the anatomically proper reproduction of images of people or animals, but the preservation of their proportions and accurate depiction of their plastics, as well as the details in clothing, housing, characteristic behavior, that profoundly enriched all the canvasses with national spirit. In his paintings the artist tries not to individualize a person by granting him with some portrait features, he seemed to smooth the

images by subordinating all the characters in a single style.



FIG.6: S. TUGS-OYUN, GER DISTRICT

The subject of the paintings, the ability of the hand, images and accentuated national peculiarities are the main features of cheap popular painting, which found their expression in these works. But, unlike the European or national pictorial art, this painting has been reconsidered and formed with due consideration of the artistic and pictorial traditions prevailing at that time.

Mongolian contemporary artists keep resorting to the cheap popular printing heritage, while skillfully combining it with the methods of modern art. (Fig. 6). The leading theme in the contemporary art of Mongolia remains everyday life of people, which is interpreted in certain space-time continuum. Here one can find a plan of everyday life in the minutest details of extra occupational life. The artists show these details in an accurate manner by reflecting the gestures and people's costume characteristics, as well as animal habits and the peculiarities of natural environment. At the same time they seek to present this very pattern immersed in a huge plan of existence, therefore making a huge part of everyday life become almost cosmic reality. This is manifested in a special construction of a composition which usually employs a spherical type with the plot developing from the bottom to the top. This allows the artists to see the lives of people with some kind of over-the-world projection. It is also manifested in the complex planning nature of the piece of work, the conditional colour layout and the wide use of ornamental motifs.

An analysis of folk pictures reveals the following: despite the general change in the nature of art, they are still being preserved in the artistic culture of Russia and Mongolia. Moreover, it is obvious that this kind of

art is getting distinctly revived and being reborn in a new environment and in its traditional forms, that in its turn influences the contemporary art, therefore granting professional artists with lots of creative ideas. This seems to be another underexplored page of the artistic culture of the region.

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BUDDHIST TEMPLE ARCHITECTURE OF MONGOLIA*

T.N. KANARYOVA

ABSTRACT

The author explores the semantics of the Mandala as an initial iconological image in architecture. Performs graphic-analytical analysis of Buddhist temples in Mongolia relying on the iconological method and proves its promising outlook. Within the iconological approach to analyzing the Mongolian architecture, the author uses the Mandala diagram as a planning and shape-generating scheme. Using graphic-analytical method and relying on the existing religious semantics, it is possible to find some significant similarities between the Mandala and the plans of complexes, temples and the facade composition.

There are more than 250 active Buddhist temples and monasteries within the territory of Mongolia. The total number of Buddhist temple complexes, after considering the abandoned, nearly destroyed and those temples having only the single footing and walls, is over 400. Many of them are considered to be unique architectural models, with a varying degree of exploration.¹ One of the central scientific challenges nowadays is the enhanced study of temple architecture in terms of evocation forms and from the semantic and symbolic point of view. One of the contemporary approaches to look at the artistic semantic component of the architectural monument is considered to be the iconological method.

* The article is prepared within the project "Paradigmatic differences and similarities of artistic culture of Russia and Mongolia: Philosophical and Artistic, Linguistic-Cultural Analysis and its practical application", supported by Russian Fund of Humanities (the Russian Federation) and Ministry of Science and Education of Mongolia No. 13-24-03003.

Iconology as a method seeks to identify historically conditioned essence as a special kind of meaningful indispensable integrity and to conditionally resolve the thematic elements into components. Thus is created a kind of semantic 'double' or semantic 'soul' of a particular artistic object, which is shown through its definite substantiality.

The outset of the method, particularly the terminology is entirely idealistic, unrelated to the artistic specificity, existing in the form of regulatory prescriptions, graphic or purely verbal schemes. C. Ripa of Rome in his book set special guidelines for artists, explaining how they should portray certain mythological subjects, as well as denominate some abstract concepts by the instrumentality of emblems. But in the early 20th century, against the background of discontent and due to abstract description of immaculate iconography, there was a desire to supplement it with some archeological, ethnographic, social and individual psychological and sociological lines of evidence. The normative meaning of the word 'iconology' prominently departs from the investigational one (implying this, the epithet 'iconological' first appeared in the text of A. Warburg in 1907).²

The method of iconological analysis of architectural monuments has been employed by many scholars, such as: Emile Male (he got transitioned from the ecclesiastical archeology to iconography by having displayed it in his book *The Iconographic Tetralogy*), Richard Krautheimer (the author of the notion and conception of 'architectural iconography'); Staal Sinding - Larsen (a Norwegian art historian, who made it possible to identify new directions in the iconography in the book *The Iconography and Ritual*, published in 1984 in Oslo). The Russian ones are: N.V. Pokrovsky,³ A.P. Golubtsov,⁴ N.P. Kondakov,⁵ the most interesting contemporary pieces of work turn to be the publications of S.S. Vaneyan.⁶

The iconological method combines many approaches and provides an opportunity to distinguish the following features of this method: (i) the acceptance of object, that is, an external approach to the monument (ii) the suggestion that a monument contains the meaning in itself (iii) the disclosure of this sense implies its decryption associated with the finding of the sources.⁷

The iconological method, independently or in combination with other methods, is currently widely applied in various fields of art. In this article we consider a comprehensive approach to the study of Buddhist temple architecture of Mongolia, particularly the iconological method. The essence of the iconological method relating to the Mongolian architecture is as

follows: invariably from the 16th century in the construction of each temple and monastery, there lay a solid foundation for a certain image, some iconological model. There are reasons to believe that the *Mandala* as a sacred figure, symbolizing the universe, is suitable as the iconological prototype. The *Mandala* is a kind of diagram, oriented to the four cardinal points and serving as a graphic formula of the ideal world order.

The *Mandala* was not chosen randomly. The erection of a sacral building in Mongolia was accompanied by a strict observance of the rules and canons. Many of the key moments of the architectural canons were registered in the “Canons of Translated Revelations” – *bKa’-’gyur* (*Ganzhur*) and ‘Canons of Translated Treatises’ – *bsTan’gyur* (*Danzhur*) compiled in the 14th century by Buton, the Tibetan scholar. These books gave detailed instructions on proportions and temple erection standards.

Of prominent importance for developing the on-site architectural guidelines in Mongolia was Indian treatise Manasara including canonical books – *śilpa śāstra* (*Shilpa Shastra*) compiled in 5th-6th centuries BC based on much more ancient sources. It describes the rules for the construction of towns, villages and separate buildings, as well as the instructions, which strictly define the proportion of buildings on the whole and of some discrete components.

In Mongolia, on the basis of previously known treatises there were created the writings to determine the proportions of buildings in relation to the human body. An elaborately developed strict system of proportional ratio was widely employed in the construction of residential, religious and palace buildings, as well as in the process of Buddhist sculptures. Detailed information on the temple construction rules and on temple repairing procedures is found in the writings of Agvaantseren, the Mongolian religious leader, researcher, architect (1785-1849).

It is known that in the process of the sacral building construction on ground, in the center of the projected object they draw a diagram of the *Mandala*, which either corresponds to the actual dimensions of the object or embodies its reduced structure. According to the religious beliefs immediately before the *Mandala* was drawn, it had arisen in the minds of the lamas in the act of some religious speculation. It was elaborated in the sanctuary as a colorful picture on the wall or in the center of the ceiling in the form of a *thang-ka* (Buddhist icon), hanging near the altar, being either carved from wood or in stone on the altarpiece desks.

Besides the visual images in the Buddhist buildings, the *Mandala* was used as a sacred layout grapheme. An exact copy of the *Mandala* scheme as a construction plan can be seen through the example of the first Buddhist monastery in Tibet - *Sāngyē Si* (Samye), and the Borobudur temple, located on the island of Yava in Indonesia.

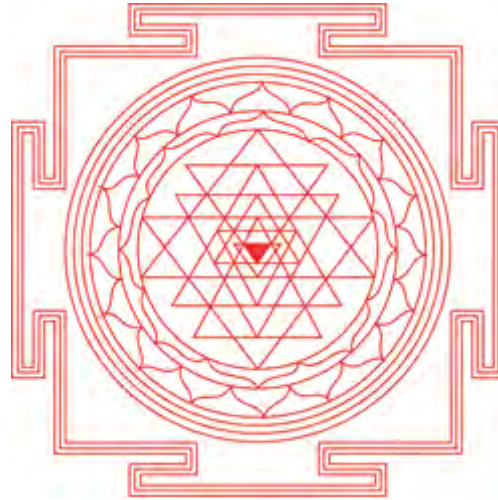


FIG. 1: SHRI CAKRA MANDALA

There are different versions of the Mandala, and in our study we describe the most common and widely used one with some heterogeneous invariants. It's called *Shri cakra* (Fig. 1) and is a kind of initial sample for other *Mandalas*. Hereafter, we will consider that particular variant as the iconological prototype. Such *Mandala* is found in treatises (*śilpa śāstra*, *Shilpa Shastra*, *Manasara*), indicating its sacred importance and image antiquity.

It is assumed that the outer boundary of the *Mandala* is a square, oriented to the cardinal points, and having the T-shaped exits from each side - the gateways to the Universe. The internal area of a square is divided into four parts. The fifth part forms the center. Like the original grapheme, the temple is also oriented to the cardinal points, while the south side is sacred, where, as a rule, is the main entrance to the temple.

The *Mandala* image is different in its style, being a set of various combinations of concentric circles, squares, triangles and patterns: either lotus or crux gammata. We have chosen the variant which combines virtually all the pivotal motives. The inner circle of the *Mandala* has been inserted by nine overlapping isosceles triangles of different size and colour. Four upward presented triangles symbolize masculinity, five downward ones symbolize feminine. In the center there is the focus of energy, the so-

called significant vacuous space (in Buddhist metaphysics there is an image of the Great Void – *śūnyat*, *Shunya*), which the picture comes and unwraps from (i.e. the cosmos as a whole).

In the *Mandala* one can distinguish some internal and external areas. The inner *Mandala* is a circle enclosing nine triangles. The external *Mandala* is something that is beyond the inner *Mandala* within the described square. Relying on this structure we offer the algorithm of iconological analysis.

In the analysis of an individual building plan or the complex as a whole, in the capacity of an initial iconological image one can use the external *Mandala*, as a storage place of the sacral center – the temples. While considering the temple facades, when it is necessary to convey the proportioning system and architecture of the building, the internal *Mandala* can be chosen for the analysis as a structurally iconological image. Since the facade with its central portal is the semantic core of the building, therefore the internal *Mandala* is also a crucially important essence center of the cosmological model of the Universe.

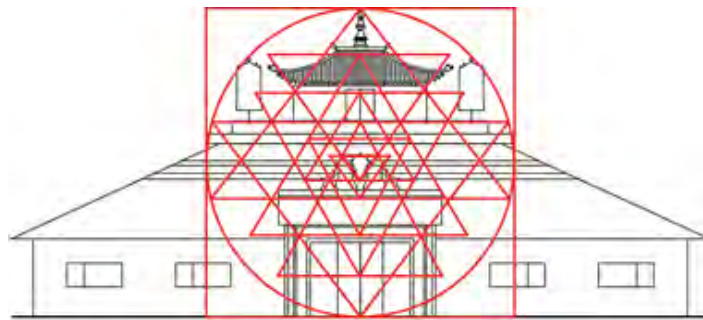


FIG. 2: GANDAN TEMPLE

Hereafter is an example of the graphic analysis of plans and facades of some significant temple buildings of Mongolia with the employment of *Mandala* as the iconological initial semantic and structural image. Let's consider the temples belonging to different architectural styles: Gandan Temple (Gandan Tegchenling Temple Complex, Ulanbatar) (Fig. 2) –early Mongol- Chinese architecture; Gol Zuu Soum Temple (Gurvan Erdene, Erdene Zuu Temple Complex, Harhorin) (Fig. 3) –Mongolian- Chinese architecture; Mantreya Temple (Gandan Tegchenling Temple Complex, Ulanbatar) (Fig. 4) - Tibeto - Chinese architecture; Lavrin Sum Temple (Erdene Zuu, Harhorin) (Fig. 5) –Tibetan architecture; Unduriyn Sum (Choijin Lama Temple, Ulanbatar) (Fig. 6) – Chinese architecture with a complex shaped roof; Tsogchin Dugan Temple (Datsan Gandan Puntsag

Choilon, Hovd) (Fig. 7) – the contemporary architecture.

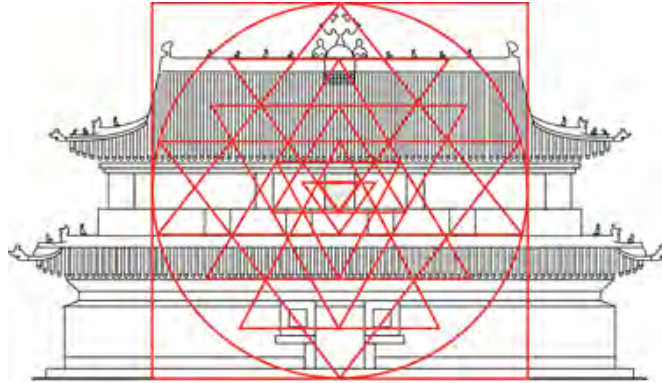


FIG. 3: GOL ZUU SOUM TEMPLE

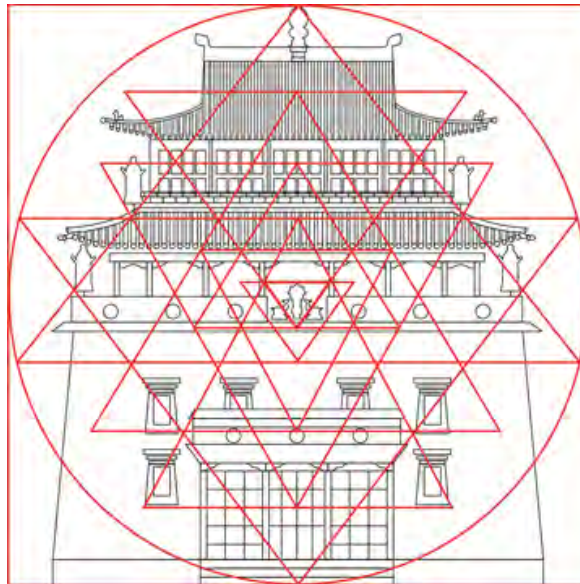


FIG. 4. MANTREYA TEMPLE

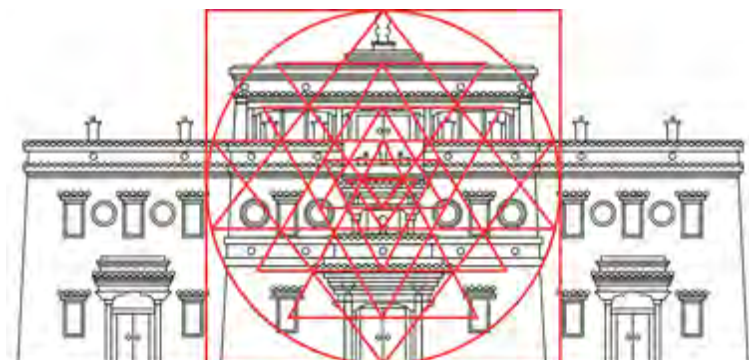


FIG. 5. LAVRIN SUM TEMPLE

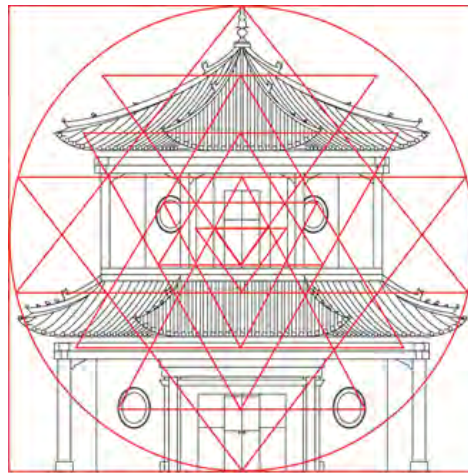


FIG. 6: CHIJIN LAMA TEMPLE

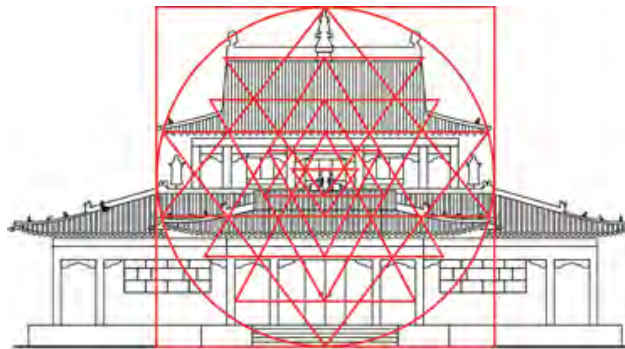


FIG. 7: TSOGCHIN DUGAN

The analysis is as follows: the grapheme of the above mentioned *Mandala* is imposed over the generalized proportional established schemes of facades and plans. Besides, it is crucially indispensable that the lower bound of the square, which comprises the *Mandala*, coincides with the ground line, and the top side passes over the roof-shaped cover of the temple. This is determined by following iconological norms. If we match the key elements of the temple and the transmission line intersection points in the *Mandala*, then one can talk about the structural adjacency and the semantic similarity of the initial iconological image and the building. One may insist that this image could have been laid in the building design.

It is known that the temple embodies the idea of the well-ordered universe – namely, the space, and this is also reflected in the *Mandala*. The Underworld corresponds to the pivot space of the ground floor. The first floor refers to the Interworld, and lantern drum or the upper storey on the flat-deck roof refers to the Upper Heavenly one. The *Mandala* also

consists of three worlds, three levels, when crossing the nine triangles of *Mandala* form nine contour lines. In common Buddhist cosmological model, each of the worlds includes three contour lines.

The imposition of *Mandala* over the facades visually displays the coincidence of diagram scheme with the key elements of the architectural project: a roof-shaped cover, a hinge point of the covering, the connection of columns with hammer braces, etc. The central triangle, which is formed by the intersection of the nine triangles of *Mandala* coincides with Chojj Khorol upon the roof of the ground floor of the temple (the *Samsara* wheel with figures of deer). One of the symbolic meanings of the *Samsara* wheel is the contraction of all the best accumulations into the single center.

We continue a comprehensive, graphic and iconological analysis by imposing the diagram scheme over the general plan of Gandan Puntsag Choilon (Fig. 8) and the plan of the Tsogchin Dugan Temple (Fig. 9), located within the walls of that particular complex. This gives us an approach to the interpretation of town-planning scheme of the complex construction. By employing this approach, one can find a number of subtle points of the semantic match of architectural project and the *Mandala*. One of the functions of the *Mandala* is collecting and concentrating the energy scattered beyond it. The *Mandala* tracing ritual individually is actually devoted to this particular concept. In architectural practice, it should have been reflected, for example, in the growth of the might of sacredness towards the center, which, in particular, is implied in the increasing number of sacred sites in the complex and the increment of synthesis of architecture with the other art forms.

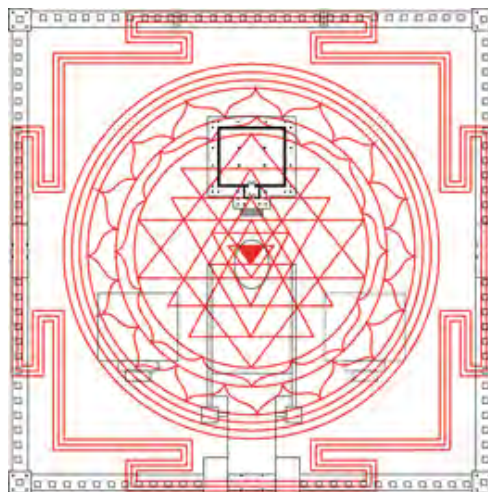


FIG 8: GANDAN PUNTSAG CHOILON COMPLEX

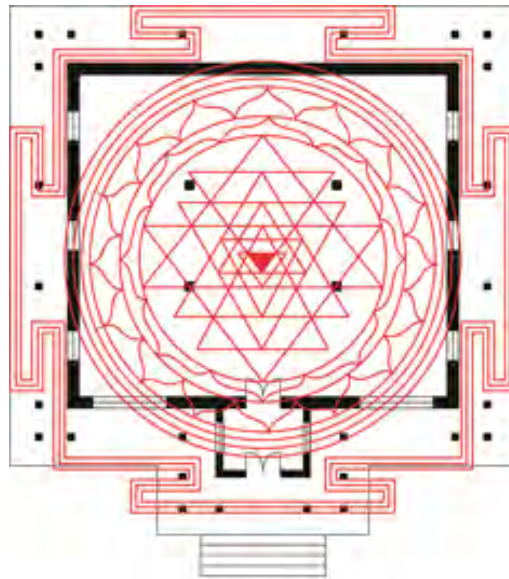


FIG. 9: *TSOGCHIN DUGAN TEMPLE*

While considering the plan of Gandan Puntsag Choilon Temple Complex in this particular perspective, it is noticeable that there is a peculiar cluster of objects towards the center. The circuitous wall with its suburgans precisely coincides with the boundaries of the *Mandala*. Two temples are found in the external circles of the *Mandala*, and the temple of more prominent importance is in the inner circle. The *Mandala* center coincides with the center of the Temple Complex. The essential is the match of the symbolic center of the *Mandala* and the sacred center of the complex - the fountain, in which water flows out of a sculpture depicting four animals. This sculpture is a symbol of mutual assistance and unity. The overlap of the spiritually significant elements in the *Mandala* and in the Temple Complex plan makes it possible to talk about the incarnation of the transmission principle of the spirituality increment.

Continuing the iconological study of the Tsogchin Dugan Temple plan, we see that the outer contour of the *Mandala* coincides with the roundabout galleries of the temple, the external circles with the walls, and the inner circle matches with the temple center layout.

If we consider the *Mandala* as a ratio scheme of the human body, such a scheme is presented in the form of a square, inside which there is a man lying prone with his head facing east. The main axis and diagonal schemes denoting the principal subtle streams of the body; their intersections form sensitive points, or vital components that should not be

confined at the base of a wall or column of the temple. For the same reason one should avoid the point-to-point correspondence of axes of several buildings, such as the temple buildings and ancillary accommodations. The violation of this rule can cause illness in 'organism' of the temple.⁸

A consequence of this rule is that some architectural elements get slightly deviated from the axis of symmetry. This temple architecture characteristic explains a slight shift when the *Mandala* is being imposed over the temple plan or facade. In general, the geometric symbolism is not complete here, on the contrary, it retains its form essence, at the same time avoiding the coalescence with a purely material form of the temple.

Drawing certain conclusions, one can say that we had hypothesized the possibility of using one of the *Mandala* variants within the iconological analysis context. By means of graphic-analytical method relying on the existing religious semantics we have found significant overlaps between the keypoints of *Mandala* and plans of complexes, temple and facade compositions.

The integrated analysis method made it possible:

- to disclose the semantics and the artistic image of the building;
- to reproduce the building more accurately in case of loss of the monument or its partial destruction and if the reconstruction work appears to be indispensable;
- to use knowledge about the iconological symbol, appearing to be the foundation of the building, while constructing new Buddhist temples.

Further application of this method requires enhancing of theological and art historical search in the direction of acknowledgment of *Mandala* scheme employment during the construction of the sacred buildings. Moreover, it is necessary to analyze other religious monuments of Mongolian architecture. On the one hand, it will confirm the promising outlook of this particular approach in the interpretation of architectural monuments, and on the other hand, it will provide some new empirical material.

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NEW LIST OF ALTAIC NAMES

T.A. GOLIKOVA

ABSTRACT

The article provides a new list of names of the Altai ethnic groups living in the territory of the Altai Republic. The Altaians hadn't an established list of names, actually any word could be a proper name.

A lot of new names have appeared since the mid-and late 1980s, in the so-called period of national cultural revival, when national consciousness is expressed by naming only Altaic names, both for usage and as first names due to their association with the history, mythology, folklore heritage. They do not have any Russian equivalents.¹

Despite the popularity of names like *Arzhan* (healing spring), *Archyn* (mountain juniper), *Kyrchyn* (one of the varieties of juniper), *Salym* (fate), etc., the elderly and *neme biler kizhi* (knowledgeable) disapprove of them, because most of these names relate to the sacral area.

Over 310 baby names (from birth to 17 years) provide a sample of modern Altaic names. They are recorded in the republican newspaper *Altaydyn Cholmony* (Star of Altai) in 2008–2010. 2986 copies of this newspaper issued on Tuesdays, Thursdays and Fridays (each of them having 8 columns) are printed in the Altaic language. The federal, national, regional and other news, articles, reviews, readers materials, advertisements, announcements, congratulations are published in the newspaper. There are regular columns. *ACH: kyskarta* (ACH: short), *Suraktar la karuular* (FAQs), *Bashparak* (for children; Thumb), etc. in the newspaper. 24% of the names are borrowed from other cultures: Russian (Arina, Dobrynya, Vladimir, Dima, Renat - a new Russian born again), Kazakh (Aygul), Tatar (Renat), Jewish (David, Danil), German (Adelina) etc.

Following are the names of the young Altaians which are frequently used today. Ayana (moon), Aysulu (moon, clear water), Ezher (couple, friend, girlfriend), Ayas (bright, sunny), Aysura, Amyr (quiet, calm), Nastya, Suraya, Bayana, Dima, Karina, Natalya (Natasha), Solongy (rainbow), Synaru (clear soul), Yana, Ayaru (Ay-Aru) (clear moon), Ayastan (ay – the moon, tang – dawn), Aydar (ayda – drive, steal), Ayzhana, Alan (alang – doubt, surprise), Alena, Amadu (goal, dream), Arzhana (clear; from Arzhan – spring, source), Arina, Archynay (Archyn – juniper), Baatyr (Batyр; hero), Mergen (accurate, agile), Chingiz (Mongolian – great, strong, mighty), Adar (bowman), Ayvar, Aydana (from female name Aydyng – moon), Aydynay (moon), Ayzhat (moon), Aykàne (Ay- Kàne; moon and sun), Aykine (Aykine; ay – the moon, kin – navel), Aynura, Aytana (moonlit pearl button), Argymak (Argymay; argamak – thoroughbred horse), Arunay (clear), Arutay (clear), Bayram (festival), Diana, Zhenya (female name), Karagys (Karakys – black girl), Kristina, Mĭngunsay (silver), Maksim, Milena, Ruslan, Sanash (clever, intelligent), Sergey, Solunay (interesting), Sudur (prediction), Tayana, Tolunay (tolu – redemption, gift; exchange), Chechen (eloquent speaker), Shuralay, Yrystu (happy), Ezen (health, healthy, living; hello!).

Dr. S.I. Dracheva conducted a survey in the Gorny-Altai State University in 2009 and found the following favorite names of modern students:

List of individual names: Janchyk, Adar, Adelina, Adu, Aduchy, Aida, Ayabas, Aygul, Aydyn, Ayza, Ay-Kanat, Aynaru, Aynat, Aysana, Aysuna, Aysylu, Ay-Temir, Ay-Shangky, Aleksandr, Aleksey, Alesh, Alina, Alisa, Almas, Altyn, Altynay, Altyn-Say, Ayp-Manash, Albina, Andrey, Anzhela, Arbyn, Ariadna, Arida, Artem, Artur, Aruna, Arunat, Asya, Atkyr, Aelita, Bayan-Aru, Bayaru, Batyy, Boris, Borosh, Vanya, Viktoriya, Vitaliy, Vladik, Vladimir, Vova, David, Dayana, Danil, Dina, Dobrynya, Yevgeniy, Yersat, Zoya, Igor, Izhen, Izhenà, Kànel, Kàn-Tana, Kamila, Karlagash, Kezer, Kemene, Kemine, Klava, Kolya, Kseniya, Kundaybergen, Lada, Lyuda, Madiy, Maya, Meyir, Milana, Misha, Moloyt, Myzylday, Nadya, Oyrot, Oksana, Pavel, Ramina, Renat, Rita, Ruslana, Rustam, Sàmèr, Sàner, Sadak, Sanat, Saule, Sasha, Sveta, Serzhan, Slava, Solun, Solunay, Suzanna, Sulunay, Surkura, Surnat, Tair, Tangdalay, Tenish, Timur, Tolya, Torkoloy, Tuluna, Tursun, Ursul, Ursula, Faina, Cheynesh, Chechek, Chulun, Shunu, Shunun, Yrys, Ekemel, Elbek, Elvira, Elnur, Emiliya, Emil, Epchil, Erjine, Ereken, Ereldey, Erkey, Erkeley, Erkesh, Erkin, Ermen, Ertechi, Erchim, Yulya, Yuriy, Yana.

There are three trends in the naming of modern Altaians:

The naming after Altaic traditional names in the 20th century

The name *Aduchy* means herdsman, arrows; (*adygchy, aduchy*) – bowman, hunter.² According to the mythological ideas of the Altaians, Aduchi-Mergen and his father Sartakpay paved the riverbed of Altaic rivers; at first Aduchi led the Katun-river to the west by mistake; Woodpecker gave him the order to turn the river, while the father was waiting for Aduchi and holding the Biy river with his finger, thus the Teletskoe lake was formed. Sartakpay began to build the bridge over the Katun in a flash of lightning; he told his son to go home, but not to sleep with his wife; they violated the prohibition; that's why the bridge was destroyed; *Aduchy* with his wife turned into a gray geese; Sartakpay threw stone at them, the stone is still lying there.

The name *Erjine* means jewel, talisman. According to beliefs any cattleman Poirot-Altaiian lives with the expectation of *Erjine* – the so-called 'stone of happiness' since his early childhood. One among thousands can get this stone. According to legends, *Erjine* may be in a pasture, in the sunshine and at other places by chance, where a cattle is grazed well. Sometimes the 'stone of happiness' turns out amongst the cattle or the herd of sheep, but most of all it turns out inside the herd of sheep. It is of white colour and its size isn't more than a child palm. Cult of *Erjine* has great sense. Any person who finds this stone is considered to be lucky in life. His cattle will be multiplied, bypassing all the difficulties of natural or human influence, theft, etc. Only his members of family can see *Erjine*. They do not show it to any other person and do not tell strangers about the place where to find this stone. Also the host with *Erjine* can perform the rite of the call of rain in hot summer days to improve the pastures etc.

According to etymological data the name *Argymak* means 'the best breed of horses in Central Asia'; ancient Russian – *argamak* means 'noble horse'; in monuments – *orgamak*.³ There is similar name *rumak* in the Polish language, which is borrowed from Chagatai (old Uzbek language). Tatar *aryamak* means 'noble Arab horse', Uygur *aryumak*, Altai *argymak*, Mongolian *argamag*,⁴ Kalmyk *aryamag*. Mongolian *argamag*, Buryat *argamag*, Kalmyk *argamak*, Oirat *armag* means horse, stately and high-spirited, good horse. Turkmen, Tatar *argamak*, Kyrgyz, Kazakh, Nogai, Karakalpak *argymak* mean 'traveled pure blood thoroughbred horse, swift-riding horse'.⁵ A.I. Shcherbak draws parallel between Turkmen *argamak* and Uyghur *argy* (stallion), Kirghiz *argyn*- 'hybrid of the wild horse and

the domestic horse' and argaly/arkaly (gazelle).⁶ To V.V. Radlov *argamak* means a blood Arabian horse of Turkmen breed or any good horse; an Asian horse of Arabian blood.⁷

V.I. Dal defines the meaning of *argamak* as 'old, tall and expensive Asian horse'. We know Kabardinian and Trukmen *argamaks* till now; the last narrow-chested; in jest we call a tall, thin, awkward person in this way. *Argamak* is to the tide, the gelding is to the mountain and to work. Hoofs of *Argamak* look like cups. Riding an *Argamak* racehorse. *Argamachnik* (old) means horseman, equestrian warrior; now: amateur of *argamaks*; a coper. Karabair is born from *Argamak* and Kyrgyz mare.⁸

The name *Sudur* receives special place in the Altai epic book of predictions – *Sudur – Bichik* which is a legendary book of wisdom. It appears in the epics, legends, tales. The word *sudur* (sutra) is associated with Buddhist tradition; in Lamaism *sutra* means a sacred text or book. *Bichik* (medieval Uyghur) means a letter. It says about the acquaintance of ancient population of the Altai mountains with a writing form and a book tradition. *Sudur-bichik* is considered to be lost or hidden; sometimes somebody tells about the possible locations of its storage.

Arzhan, Arzhana. (clean from *Arzhan* – spring, source). Among the religious beliefs, that have survived in modern Altai, veneration of sources (*arzhan*) is a significant thing, which are considered curative. Actually people venerate not the source, but its host, because the therapeutic effect is attributed to the source of the spirit master of *Arzhan*. There is a rite of honoring the master of *arzhan*. The master of *Arzhan* can appear as a young girl, an old man or an animal, an insect. One should treat the master of *arzhan*. A birch usually grows near by *arzhan*. People tie ribbons (*guillemot*) on its branches, make a fire and regale it with certain products, which they bring with them; the man himself tries this food and asks the master of *arzhan* for blessing. When a person drinks from it or washes his eyes and body, he recovers from his illness. *Arzhan-suu* is the most famous and worshipped. People suffering from rheumatism, cardiovascular and nervous disorders come to it. In our time, the source performs the role of a health camp for children. This source is a rare gift of nature. Besides, its waters cure a variety of diseases of liver or eyes.

The naming after the mythological epic, folklore, historical names

To quote Toporov, "In mythology the names represents the most significant part of the mythological system – characters of myths. Specifics of mythological texts is that myths can't exist without names..."⁹ The

mythological consciousness is peculiar understanding of the name as a kind of inner essence (deep) or external overlay etc. Naming of a newborn reflects the inner essence of a number of cultural and historical traditions.¹⁰ Mythological consciousness installs an internal relation and the identity of its carrier and assumes the initial act of naming and the image of the name giver (*onomateta*), creator of things and at the same time their name iconically are associated with them.¹¹ Many researchers of proper names recognize that the name has a national-cultural text. A name combines information about the spiritual culture of the people.¹²

Today the boy by name **Alyp-Manash Shatin** lives in the Altai Republic. Epic story about Alpamysh dates back to the ancient mythology of the Turkic and Mongolian peoples; the most archaic ideas about Alpamysh are recorded in Altai heroic tale under the title *Alyp-Manash*, where the hero is endowed with features of the shaman and the country, in which he goes to the bride, is endowed with signs of the underworld which lie in inaccessible aqueous region of kingdom of the dead. Traces of shamanic guises of *Alpamysh* are also found in some versions of the Bashkir legends *Alpamysh* and *Barsyn hyluu*. (From nine sheepskin has not turned a hat, from ninety sheepskin has not turned a coat) Shamanic spirit-helper of Kazakhs, Kyrgyz and Altai are also described there.¹³

Batyy Chydyyev. Batuy (in Russian tradition – Batyy) (dating about 1209 – 1255/1256 AD) is Mongolian general and statesman, governor of ulus Dzhuchi (Golden Horde), the son of Dzhuchi and Uki -khatun and the grandson of Chingiz Khan.

Chingiz (from Mongolian – means great, mighty, strong). Chingiz Khan (Mongolian – Chingis Khaan, 1155 or 1162 – August 25, 1227) is the short title of the Mongolian Khan from the genus of the Borjigin, which combined together disparate Mongolian tribes. The great general who organized the Mongolian conquests in China, Central Asia and Eastern Europe, is the founder of Mongolian Empire and is the first great Hagan.

Shunu, Shunun. There is Shun-khan or Shunu-hero in Altai epic. The Oirots-Teleuts and the Shors have a remarkable history of emergence of dolls (emegender). It is associated with the legend of Oirots Shunu-khan: "...When it was time for wife named Kantaychy to have a son – the future warrior Shunu-khan – she asked her parents to send her dolls which she had played in her childhood. Her father sent dolls, but dolls turned up alive. She played with dolls and it eased her agony before childbirth. Eventually, she with the help of these dolls bore a son painlessly – the hero Shunu-khan..." That is why now all women intending to give birth

to the first child take from the parental home *emegender* in memory of animated dolls of mother Shunu-khan.

There is a legend in Altai today, according to which when during the time of civil strife it became clear that the country would be occupied and this war couldn't be stopped, that dyelenit-Altai would be defeated and lose their land and faith – "White Faith". Oirot Kaan Shunu gathered *zaisans* (the Altai kind of leader) who were told that it was impossible to live in small state as Kan-Altai. Therefore, they will have to obey some strong powers and ensure their external security, although it would lead to a loss of independence. There is a story among people that seemingly he said: "If I am a Khan, I will be on the *shira* (the throne), the conquerors will have occasion to destroy our people, supposedly they are looking for Khan. So I have to go and investigate: for what the Khan we should obey. I will secretly report where I am. Nobody has to know where and why I left. And you, *zaysans*, tell the strangers that "the cattle left without a master and the country left without the Khan". Then they will not destroy the whole nation. Our descendants will remain and continue to live.

Today among the male names of Altai names such as *Yrys* (happiness), *Yrystu* (happy) are frequent. The Altai youth evaluate these names as fairly common. In the modern media of the Altai Republic are mentioned names such as Markitanov Yrystu Yakovlevich (editor and presenter of programs GTRK of the Altai Republic), Yrystu Matveev (multiple winner of the competition in Greco-Roman wrestling), Yrystu Karandashov (novice boxer), Yrystu Vladimirovich Tutkushev (technician of department of information systems and networks of GAGU), Papitov Yrystu (member of Russian team in judo), Chichin Yrystu (best player of the district Bandy), Erushev Yrystu (who received the Grand-Prix in the drawings), etc. This name is strictly a man's name in Altai, but it can also be female name in the other Turkic peoples, for example, *Yrys*, *Yrysty*; Kazakh – *Yrysty Abelgazinova*, *Yrys Tolonova*, Kyrgyz – *Yrys Zhakypova*, *Yrys Mambetkadyrova* etc.

Yrys, *Yrystu* is retained in modern culture of the Altaians not only as a personal name, but as the name of various collectives. For example, Dance Theatre *Yrystu*, children's folk dance group *Yrystu*, S. Onguday gave an application for revival of national choreography first productions *Jiit malchy*, *Kiyis*, a children's play *Yrystu*, S. Sanasheva, choreographic group *Yrys*, Beltirskoy secondary school of Kosh-Agach region (Arunay Malchinova is a choreographer), community KMN of telengits *Yrys* etc. There are different companies with the same name in Altai and

Kazakhstan. For example, *Yrys* – Gifts of Altai, shop *Yrys*, OOO *Yrystu*, (wholesale), OAO *Yrysty-AEVRZ* (Wagon Repair Plant) and many others. According to Vyacheslav Badikov from Mukhor-Cherga, the creator of agricultural cooperative *Yrystu*, “as you will call the ship, so it will float, because a cooperative will have a great future”.

There is a cowherd boy with the name *Yrystu* in Altai folklore. *Yrystu* is the size of a kid, living among the mountains near the lake of milk. He calls his mother the lake Altai and his father – the mountain. “The mountain feeds me with flowerbeds, the lake gives me drink”, he says. *Ak-Kaan* (in other embodiments of tales: *Karaty-kaan*) hears cheerful song of the boy. Then he persuades him to be his son. He brings the boy to his house and makes the boy graze cattle. The master of Altai hears his lamentations and tells him the magic words of Pyp (another version *byp*) and *Tap-tazhylang*: the first spell makes people and animals cling to the earth and to each other, the second spell makes them disperse, diverge; *Yrystu* makes Khan, his wife and their children cling to each other and shaman - to the earth. He takes khan’s throne, then returns to live on the mountain. The boy with these words soothes the herds and he starts to live airily again.¹⁴ In this tale mythological images of mountains and lakes carry archaic images of ancestors and guardians. So the boy’s father is the mountain and the lake is mother.

Antagonistic relationship of the hero and his opponent *Ak-Kaan* constitute the basis of this tale. Conflict is based on the same moral basis as in other stories, for example, the clash between good and evil, selflessness and calculation. The master of Altai resolves the conflict. It is the character who told *Yrystu* magic words. There are images of ‘givers’ such as: mountain-father, mother-lake, the master of Altai. They date back to ancient ideas about ancestors, good spirits, patronage of deceased ancestors.¹⁵ Nowadays the image of the boy *Yrystu* symbolizes good natural principle and happy childhood. Therefore, parents give their child the name *Yrystu* and wish their child to grow up happily and to be lucky, kind and honest in future.

The Naming after borrowed names from other cultures which phonetically adapted to the Turkic languages.

We borrow rare and infrequent names in appropriate cultures. Dobrynia (Russian); Adelina (from old German *adal* means noble).¹⁶ *Aida* (new Russian, name of the opera heroine of Verdi) is possibly from Arabic ‘*aida* (use, remuneration);¹⁷ *Ajgul* (Kazakh moonflower); *Aelita* (new Russian invented by A. Tolstoy in his novel *Aelita*; *Arina* (Russian *Irina*;

it's phonetically similar to Altaic Aruna meaning clean); Elvira; Alesh (Russian Alexei, Alesha); Ruslan, Ruslana; Faina etc.

Thus, a new list of Altai names is formed by using three models: the naming after traditional Altai names which were widespread throughout the last century; the naming after the new mythological epic, folklore, historical names, which never belonged to the names of living ordinary people; the naming after borrowed names from other cultures and which have been phonetically adapted to the Turkic languages.

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ENVIRONMENTAL AND ECONOMIC DEVELOPMENT TRENDS IN THE ALTAI REGION

A.V. IVANOV AND I.G. SHESTAKOVA

ABSTRACT

The article substantiates the thesis that the crisis of modern civilization is largely due to the fact that nature is not regarded as an unconscious subject of economic activity, which makes major adjustments in human activities. This is especially true for the region of Greater Altai. All the subjects of the regional cross-border cooperation should count on the strategy of ecological and economic development, of maximum preservation and prudent use of the unique natural resources of Altai.

Before considering the matter of the priority ecological-economic directions in the development of the Altai region, it is necessary to touch upon a number of strategic issues that are directly related to the issue.

NATURE AS A SUBJECT OF ECONOMIC LIFE

Today it is possible to state with a high degree of certainty that mankind has entered a period of global climate destabilization and unpredictability of natural processes. The reasons for these changes, as it is recognized by most scientists, are of anthropogenic but not of natural character. This is proved by impartial statistics. Thus, in the 1960s there was one person out of 62 people who suffered from extreme weather conditions on our planet. In the 1990s there was 1 out of 29. Each year the number of people affected by natural disasters is increasing by 8.6%, the material losses by 10.4%. From 2004 to 2007 the annual number of natural calamities increased by 150. Over the past 10 years the number of deaths caused by earthquakes is 8.6 times higher than the average number for the last 50 years.

In addition to domestic and industrial forms of environmental pollution a large number of rockets are launched, nuclear tests and large-scale earthworks associated with the shift of millions of tons of terrestrial matter are carried out. And there are still massive experiments with different chemical and radioactive substances, genetically modified objects, etc. It is naive to think that it is all going on without leaving a trace, and that humanity may be considered not guilty of the destruction of their natural home. When nuclear industry was just at the beginning of its development, who knew how many victims and misfortunes it would cost? When with scientific euphoria, which is worthy of a better use, scientists rushed to shuffle mechanically the genome of living beings, who could foresee the entire complex of all those threats that would arise from human temptation to generate on the instant a new form of life? It is obvious that mankind has been waiting for the doomsday for centuries, but it has not come yet. Nevertheless, this is not the reason to believe that a global catastrophe of our civilization is not possible, taking into account how often we face with different signs of increasing natural chaos provoked by irresponsible and chaotic activity of man.

Environmental problems of the Altai region are directly connected with unreasonable human activity. For instance, in Western Mongolia the process of desertification has dramatically sped up in recent years. This unfavorable condition was caused by increase of livestock, mostly of goats. Earlier in the structure of the Mongolian herds, the dominating role was assigned to sheep and cattle but after a sharp reduction of meat export to Russia, goats used for fluff began to prevail. Goats eat away everything on their way, including trees and shrubs which are quite scarce in Western Mongolia. Moreover, goats do not produce dung (or *argal*) – a traditional kind of fuel used in the steppe and desert areas of Asia. As a result, the locals began to actively cut down *karagan* - desert acacia- for firewood. But *karagan* is that plant which keeps Gobi sands from drifting. The deplorable result of such human activity is that the landscapes of Western Mongolia have sharply degraded, causing a number of social problems of vital importance. Furthermore, it is naive to believe that the process of desertification will not have a negative influence on other areas of Greater Altai - Russia, Kazakhstan and China.

Another example of after-effects of thoughtless human activity is the process of dramatic shallowing of the river Irtysh and the deterioration of its water quality throughout its basin. As a result, such towns as Ust-Kamenogorsk, Semipalatinsk including Omsk encounter big problems with

water supply. One more man-targeted project, fraught with consequences is the idea to stretch a gas pipeline from Russia to China through the plateau of Yukok, which lies on the border lines of the four Altai states. Several scientists are warning, by putting forward solid arguments, that the usage of tracked vehicles in the areas of permafrost and highland bogs, the break-up of the thin layer of the soil on the plateau will increase the rate of the melting processes of the Altai glaciers. The reduction of the glacier area of Tabyn - Bogda Ola mountain-mass and the drying up of Yukok marshes may have the most serious consequences. The snow and waters of this mountain-mass feed the largest rivers of the Altai region – the Katun, the Irtysh, the Canas, the Khovd. The well-being of hundreds of thousands of people in Siberia and Central Asia depends on these rivers. Nobody, in principle, opposes the idea of gas export to China, but in the light of the current global climate destabilization any environmental risks should be reduced to zero.

The above statement makes it necessary to draw a number of important conclusions. Firstly, ecology and economy are inseparable. Protection and prudent use of natural resources should be the absolute priority in the working out of any plans of economic development and of any man-targeted projects, both global and regional. Secondly, it should be clearly fixed: nature is not a passive object, but the truest, though unconscious, subject of economic life which invariably determines our economy and human life as such. It is even possible to formulate the most important law of economic life: the more destructive and unconscious man is in his exploitation of nature as the object of economy, the more unconscious and destructive nature manifests itself as the subject of economic life. And vice versa: the more delicate and reasonable man will be towards nature, the more protected he will be from reverse damaging effects of nature. It is tempting to believe that the 21st century will be the century of high technologies in terms of wise management of the biosphere. And the Altai region, more than any other, is designed to reveal the standard of reasonable strategy of eco-economic development. It has all the prerequisites and resources for that.

Environmental and economic priorities in the development of Altai region

Today it is generally accepted that the Altai region, with its mountains and glaciers, venerable forests and elite black earth, clean lakes and rivers plays an important role in stabilizing the climate and sustaining economic activities of millions of people in the vast spaciousness of Siberia and

Central Asia. It is important to note one more point: the catastrophic earthquake in Japan, which provoked a giant tsunami, sharply increased the importance of internal continental areas of the Earth with stable landscapes and productive biota. The spatial extent of the territory acquires particular significance as the factor allowing smooth catastrophic after-effects from local processes by maintaining stability of the other areas of the earth's surface. In this regard, a joint preservation of the extended continental Altai is a joint contribution to our common biosphere stability and sustainable socio-economic future.

Putting a range of areas of Altai Republic on the World Heritage List by UNESCO in 1997 has enabled the region to position itself in the world arena as a unique territory stabilizing the climate and as a biosphere donor. Today, much work is being carried out in order to extend this nomination, as well as to include Altai in the nomination of UNESCO World Heritage Site, due to the presence of monuments of world cultural value in its territory: Pazyryk and Berel burial mounds, Kalbak-tash and Tsagaan-gol petroglyphs. All this makes the Altai region the territory of mutually beneficial environmental, economic and cultural cooperation between nations in the interests of future generations both of our country and of the whole world.

In addition, Altai is the holder of strategic renewable and non-renewable resources of biosphere. These should be prudently used in economic activity by the current generation of the Altai residents and carefully preserved for our children and grandchildren. In this regard, we must stop spreading the false idea that economic development is always accompanied by environmental degradation. This thesis is easily refuted by a number of well-known historical facts. Thus, the economic activity of the monks on the Solovetsky Islands sufficiently improved their ecosystem which retains its biosphere potential up to now. Likewise, human activities in the Chinese medieval capital city of Chang'an during the Tang Dynasty did not lead to any deterioration of the environmental conditions, but, on the contrary, contributed to the manifestation of the constructive properties of the landscape. This city with the Imperial Palace, judging by the existing descriptions, was a pattern of harmonious combination of productive economy and ecology. Absolutely ecological is the traditional nomadic economy ensuring the stability of the traditional cultural landscape of Mongolia up to the present time.¹

Genuine economy - it's not just high efficiency and a high technology of consumption of natural resources here and now, but the effectiveness

of their long-term and sustainable use in the chain of successive generations of mankind. Moreover, it is important to bear in mind that the objective value of the primary biosphere resources has the tendency to rise over time. Under the conditions of the obvious crisis of the so-called 'securities' when multi-billion financial transactions are often not backed by any real goods and services, the true biosphere values held by Greater Altai reveal their universal significance.

These basic ecological and economic statements allow to formulate quite clearly the priorities of the economic activities in the Altai region:

- 1) It is necessary to preserve pristine habitats of Altai nature; the realization of major technological projects should be carried out only in the landscapes, which have already been exposed to anthropogenic influence.
- 2) The prime task of the subjects of regional cooperation is to direct their attention to the production of ecologically clean agricultural products using sophisticated technologies in order to increase the crop capacity of the fields by natural means, to the preservation of the soil, to the improvement of the quality of livestock and of seed stock, to the perfection of the forage reserve and of the processing of agricultural products. The quality of products should be priority here. In this respect, the Altai region as a whole should position itself on the domestic and world markets not only as a biosphere, but also as a food-stuffs donor at the world level, guaranteeing safety, nutritional value and beneficial effects of the produced agricultural products on the human body. In this respect, it is necessary to establish an International Scientific Laboratory on the basis of the cooperative efforts of Altai universities for integrated research and certification of agricultural and biosphere products of the Altai region. The scientific results of such research will be of great interest and significance for our overall competitiveness.

At the same time it is necessary to be very cautious concerning the usage of genetically modified (GM) objects, taking into account the avalanche of information about their negative impact on the natural species and the human body. Of course, it is possible to sew a piece of the genome of northern cod in the genome of tomato and get resistance to frost. But what effect will this have on the health of the consumer and of his offsprings? The genome of living

beings is not a pack which can be shuffled arbitrarily. It has been polished for millennia and is characterized by a great number of the finest correlative dependencies which determine the functioning of the organism as of an integrated system. Mechanical intrusion into the genome generates chimeras which have detrimental affect on the organism itself and on all the surrounding natural forms.

- 3) Recent years have witnessed the trend to turn Altai into a global center of tourism and recreation, making full use of the gifts of Altai nature. In terms of the organization of tourism in Altai our Chinese partners have achieved the highest results. The tourist object 'Heaven Lake', located near Urumqi, is worth of highest appraisal. In the light of cross-border tourist cooperation it is expedient to intensify the international project 'Golden Ring of Altai'. For this it is necessary to solve the problems connected with border crossings and visa facilitation.

The only truly difficult scientific and organizational problem is the combination of the ever-growing flow of tourists with the security of the Altai landscapes. Apparently, there is no alternative to rigid administrative and commercial structuring of tourist flows. In extreme cases, it seems possible to establish some quantitative quotas for tourists with an effective system of sanctions for violations.

- 4) It is essential to develop alternative energetics in the region, taking into account the available wind, sun and water potential and to determine suitable resources for the construction of biogas plants in rural areas. If the production of biofuels for cars raises many questions, the production of biochar from the husks of sunflower seeds or sawdust may become something extremely promising for agricultural and forest areas in the region. In Xinjiang Uyghur Autonomous Region of China, alternative energetics is the sphere of the most sophisticated technologies and it is the pride of Chinese high-tech industrial parks. Alternative energy implies a high-technological and organizational level of production and service and its use raises the standard of technical and environmental awareness of the population. When one has a mini-electric power station in your yard, a solar or a wind battery, one inevitably becomes an enlightened person and a fighter for the environment or human health.

- 5) It is necessary to pay due attention to the activities of young scientists of the region under the auspices of the International Coordinating Council 'Our Common Home – Altai' and of the Board of Directors created under the aegis of the ICC. The creation of the Altai Eurasian Club of young scientists was announced at the international youth forum 'Post-industrial world: science in the dialogue of East and West', which took place in Ust-Kamenogorsk in late June 2011. It seems that one of the main tasks of the Club could become the working out of an effective system of indicators for sustainable ecological and economic development of Greater Altai. In principle the set of these indicators is known (duration and quality of life of the population, development of recreational and healthcare services, energy efficiency of production, recycling of industrial and household waste, area of preserved virgin biota, etc.), but these need some specific adaptation and creative development.
- 6) It is necessary to promote further development of the international eco-economic cooperation in the Altai region under the auspices of 'Our Common Home – Altai', where all the subjects of regional cooperation would coordinate their efforts in the field of environmental protection, alternative energetics, agricultural development, tourism, science, education and culture. This policy of friendship is supported by ordinary people of the region. The author of this paper could see a lot of such evidence during his visits to Greater Altai. Great importance should be assigned to the joint positioning of the Altai region both within its countries and abroad as the territory of spiritual and environmental cooperation between peoples, which is being designed to replace technocratism, financial - market fundamentalism and competitive-conflict political mentality that has led the world to the brink of disaster. Good news from Altai is already playing and will be playing even in a higher degree a special role in the transition of humanity to fundamentally new civilizational relations, which can be defined as spiritual-environmental relations.²

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IMPLEMENTATION OF GREEN ECONOMY PRINCIPLES IN ALTAI KRAI

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ABSTRACT

Sustainable development based on green economy is particularly relevant in Altai Krai. Favorable preconditions for Altai Krai's green sector expansion exist in a number of economic spheres, such as agriculture, forestry, and tourism, which have a bright future in Altai. This article is devoted to issues of development of green economy in Altai Krai.

INTRODUCTION

Economic growth today is associated with the deterioration of environment, depletion of resources such as air, water and soil, the destruction of ecosystems, pollution increase and the extinction of wildlife. It means that increasing human welfare does not provide the necessary quality of life. The main task is to meet growing needs while minimizing the depletion of natural capital, which involves general reduction of energy, intensity of economic growth, widespread use of renewable energy and modernization of production on the basis of innovation.

Ensuring sustainable development is based on green economy principles. Green economics is loosely defined as theory of economics by which an economy is considered to be a component of the ecosystem in which it is placed. The most widely used and authoritative green economy definition is given by United Nations Environment Programme (UNEP) which has defined the green economy as "one that results in improved human well being and social equity, while significantly reducing environmental risks and ecological scarcities. It is low carbon, resource

efficient, and socially inclusive.”¹

The key aim for a transition to a green economy is to enable economic growth and investment while increasing environmental quality and social inclusiveness. The green economy encompasses the forms and products of economic activity that contribute to improving quality of life and the living environment while also modernizing the production process and making it more efficient. It can refer to sectors (e.g. energy), topics (e.g. pollution), principles or policies (e.g. economic instruments). Important features of this economy are: efficient use of natural resources, maintaining and increasing natural capital, pollution reduction, low carbon emissions and avoiding the loss of ecosystem services and biodiversity, increased income and employment.² Green economy is considered in the context of global climate change and future direction of overcoming the financial crisis. The priority feature of its growth is dramatic increase of its energy efficiency.

Main priorities of green economy are: energy, agriculture, forestry, water, housing and utilities, manufacturing, tourism, waste transportation and recycling. Moving towards a green development path is a means for attaining welfare improvements across the society. This is because a shift away from basic production modes of development based on extraction and consumption can be a good long-term strategy for growth. But, various sectors and areas of production of the green economy do not always surpass competitors in productivity and efficiency.³ Some receive triple benefit while reducing pollution and greenhouse gas emissions along with production costs, they also create new jobs and increase profit, but others end up on the losing end: their costs exceed earnings, giving them losses instead of profit, often leading to layoffs and business liquidations. The development of green economy should be well thought out, varied, and gradual and must take into account production and technological, socio-economic, and natural geographic aspects of various regions and states.

ALTAI KRAI OVERVIEW

Altai Krai is one of the most dynamically developing regions of Russia. Its powerful industrial, labor, innovational, natural and tourist potential and advantageous geopolitical location as well as information openness makes this territory one of the most attractive regions for investments and business process. Altai Krai has enormous resources for the transition to green economy: human, material, technological, and natural. Nature is

an essential part of the region's wealth. Huge reserves of fresh water, forests, pristine ecosystems, and great biodiversity make up a significant part of the natural capital of Altai Krai and have an impact on global ecosystem services, maintaining the stability of the biosphere.

Geography, population, relief

Altai Krai is a federal subject of Russia in the south-east of Western Siberia. Its extreme dimensions are 500 kms from the north to the south and 560 kms from the east to west. The territory refers to 2 regions – West-Siberian lowland and Altai-Sayany. Krai borders on Eastern Kazakhstan and Pavlodar regions of Kazakhstan in the south and west. In the north Altai borders on Novosibirsk region, in the east Kemerovo region and its south-eastern border is along the Altai Republic. Such placement creates good opportunities for cross-border integration. The Altai territory together with Altai Republic represent the Russian Federation in The International Coordinating Council, 'Our Common Home, Altai' uniting also border territories of China, Mongolia and Kazakhstan.

The favorable climate of Altai is one of the factors contributing to the density of its population, which is one of the highest in Siberia. In 2012 the population of the Altai Krai was about 2.5 million inhabitants. More than 80 nationalities and ethnic groups live on the territory of 168,996 sq. km. The region has 12 cities. The city of Barnaul is its administrative center. The landscapes of Altai are varied: high mountains, rocks and rounded hills, flat plains between mountains, steppes devoid of any tree, dry grasses, coniferous forests and impenetrable taiga, lakes and mineral springs, wide rivers and rushing noisy waterfalls.

Krai is divided into two parts: the lowland and the mountains. The mountainous part borders with lowland in eastern and southern parts – Salairsky mountain-ridge and Altai foothills. Western and central parts are mostly lowlands – Priobskoye plato, Biysko-Chumyshskaya hill and Kulundinskaya steppe. All natural zones are present – steppe and forest-steppe, taiga and mountains. Most of Altai Krai consists of lowland. In the east it is bordered by low Salairsky Ridge and in the south by the Altai Mountains. Its highest point is 2,490 meters. The adjacent ridges are Tigirekskiy, Kolyvanskiy, Bash'elakskiy, Anuiskiy, Cherginskiy and Seminskiy. The Kulunda Steppe and the Ob river plateau are located on the left bank of the Ob, the foothills of the Salair Ridge are on the right bank.

Natural Resources

In the region there are 17,085 rivers of the total length of 51,004 km: 16,309 of them are less than 10 kms; 776 are over than 10 kms (including 32 rivers of more than 100 kms, 3 of them are more than 500 kms), 9,700 rivers have more or less permanent water courses. The main river is the Ob (the fifth longest river in the world). Ob is made by the confluence of Bia and Katun rivers. The main tributaries of Ob are Charysh, Aley, Chumysh, Peschanaya, Anuy.

Altai is also the land of lakes. There are about 13,000 lakes on the territory of the region, more than 230 of them have an area of more than 1 km². The lakes found in the Altai mountains are truly picturesque. The beauty of Kolyvanskoe lake, on whose shores are towering fancy castles of granite rocks, is inimitable. The lake Aya, blue pearl of Altai low-hill terrain, is well-known far beyond. Some streams and smaller rivers, such as the Burla and the Kulunda, flow into the Kulundinskaya Basin, area of inland drainage, where the largest saline lake in Altai Krai – Kulundinskoye – is located.

Altai Region has mineral waters and therapeutic mud on which is based the development of health resort system. Resort Belokurikha extensively uses subthermal low-mineralized low-radon nitric-siliceous waters. Zavyalovsk deposit of mineral therapeutic-table ground waters, therapeutic mud of Maloye Yarovoye lake (400 m³ per year are developed), deposits of therapeutic mud of the lake Gorkoye-Zavyalovskoye and the lake Mormyshanskoe are being developed.

There are the following vegetation types on the territory of the region: forests, steppes, meadows, marshes, tundra, shrubs, rock, water, saline land and synanthropic. The total area of forests in the region is 43,751,000 hectares (26% of the total area). A dense pine forest stretches along the right bank of the Ob River, following most of its course. There are five unique parallel strips of pine forests that stretch southward and eastward from the Ob toward the Irtysh. In the forest-steppe part of Altai Krai, cultivated land sometimes gives way to groves of birch trees.

Pastures and hay meadows of Altai Region, which occupy 3,731,000 hectares, have economic value as forage for livestock and as locality for various animals and plants, including rare ones. Flora of Altai Region has 2,186 species of vascular plants, including 1,886 native and 300 adventive, about 400 species of mosses, and about 700 species of lichens. Representatives of the endemic and relict species are among them. All sorts of herbs famous for their medicinal value grow in the Altai Krai. The

variety of zonal and intra-zonal landscapes of Altai Region favors a variety of wildlife.

The total land area of the region is 157,996,000 hectares. Ploughed land is about 40.6%. 1,057,000 hectares are irrigated in Altai Region, 995,000 hectares are in the ploughed field. The top soil of Altai Region is variegated, and is represented by thirteen soil types, dominated by black soils, gray forest and chestnut soils, which occupy 88.5% of ploughed land.

Mineral resources

The mineral deposits of Alati Krai are presented by complex ores, salt, soda, coal, nickel, cobalt, iron and precious metals. Altai is famous for its unique deposits of jasper, purple, marble, granite, mineral waters, natural curing mud and ochre. Coal, lignite, iron ores, manganese, chromium, titanium, vanadium, tungsten, bauxites, nickel, cobalt, polymetals, precious metals (gold, silver, platinum), scandium and rare soils, fluor spar, cement raw materials, gypsum are mined in the region. Altai Region is famous for unique deposits of jasper, porphyry, marble, granite, mineral and drinking ground waters, and mineral therapeutic mud. In salt lakes, considerable reserves of mineral raw materials for food and chemical industry, such as sodium sulfate, sodium chloride, natural soda, magnesium and bromine salts, are concentrated.

REGION'S ECONOMY

The Krai's economy depends on agriculture. In the gross regional product industry, agriculture and trade dominate essentially. These activities form over 58% of the total GRP.⁴ Modern structure of industry is characterized by high percentage of manufacturing industries (over 80% of total volume of shipped goods). The leading industries are food processing, engineering products (cars, boilers, diesel-engine, agricultural machinery, and electrical equipment), production of coke, rubber and plastic products and chemical industry. Altai Krai is one of the largest food producers in Russia. The region is historically a producer of crops, milk, meat as well as beats, sun-flower, hop, rape seed and soya. Vegetable growing is of local importance for internal consumption.

In the year 2008, Altai Region ranked first in the country in the production of cheese and flour, had 2nd place in the production of oil and pasta. Altai Region is the only region from the Urals to the Far East,

which produces sugar beets. The Altai Krai is the biggest grain producing region of the Russian Federation having great production potential. Wheat grown here is the best in Russia, and its quality indexes (protein, vitreousness, gluten volume and quality etc.) rate it as high grade.

Altai Region is situated at the intersection of transcontinental transit cargo and passenger traffic, closely to major raw materials and processing regions. Highways connecting Russia with Mongolia, Kazakhstan, the railway connecting Central Asia with the Trans-Siberian Railway and the international airlines go through the region. Advantageous geographical position of the region and its high accessibility give opportunities for establishing strong interregional and international economic and trade relations.

Altai Krai is one of the most attractive areas for tourism and recreation. Diverse nature, which is preserved almost primordial in Altai, and moderate continental climate make it possible to have a wonderful holiday all the year round. Recreational potential combined with favorable climate of the south of West Siberia, rich historical and cultural heritage give an opportunity for the development of various kinds of tourism and sports and leisure recreation in the territory of Altai Region.

CONCLUSION

Altai Krai is one of the regions which are particularly relevant for ensuring sustainable development based on green economy. Favorable preconditions for Altai Krai's green sector expansion exist in a number of economic spheres, such as agriculture, forestry, and tourism, which have a bright future in Altai. The prospective green development of these areas and of the economy as a whole is in large measure contingent upon progress in the energy sphere, particularly in the development of alternative energy sources.

Given the characteristics of Altai Krai, the priority areas for progress in this direction are as follows:

- a) It is necessary to ensure the safe use of traditional resources and have energy efficiency. Implementation of opportunities for improving energy efficiency involves the introduction of measures to ensure the interest in energy conservation at all levels – from industrial development to a household.
- b) Upgrading should take into account the opportunities for

renewable energy. More widespread and environmental friendly alternative energy sources along with energy conservation and energy efficiency have an enormous potential in Altai Krai. In the near future, small hydroelectric stations and bio-mass-based power stations will have a bearing on Altai's renewable energy prospects. In the long run, Altai Krai is capable of becoming a large biofuel exporter.

- c) The solution of economic modernization should take into account the enormous possibilities of the Altai Krai in terms of ecosystem services, including the role of the global ecosystem of forests and other natural ecosystems. There are great opportunities for the development of markets for ecosystem services and environmental investments both internationally and domestically.
- d) For Altai Krai, among the green economy goals in the forestry sector better use of harvested wood and deepening of its processing are of paramount importance.
- e) The tourist sector can play an important role in the transition to green economy. Favorable and diverse natural-landscape conditions, presence of a great number of objects of historical and cultural heritage can facilitate rapid development of tourist sphere and become an important factor of the Krai's competitiveness.
- f) Altai Krai has enormous potential in the field of eco-tourism, based on its unique and pristine ecosystems. Eco-tourism is increasingly important and its share in the tourist sector structure is growing. It is based on travel to places with relatively untouched nature, in order to get an idea of natural, cultural, and ethnographic characteristics of the given area. Ecotourism does not violate the integrity of ecosystems and creates economic conditions under which protection of environment and natural resources is beneficial to the local population.
- g) For the introduction of green economy problem of waste is one of the most acute. This problem is extremely urgent in Altai Krai. The rates of production and consumption waste are high. The priority areas in the field of waste management should be prevention of waste generation and recycling of waste in industrial processes. Recycling of waste creates more jobs and products from recycled materials have less impact on the environment by saving energy, water and primary resources and reduction of harmful emissions.

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RESOURCES OF ETHNIC TOURISM IN ALTAI REPUBLIC

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ABSTRACT

The paper focuses on the culture of ethnic groups living in the Republic of Altai as a resource for the development of ethnic tourism.

Socio-cultural resources are of great importance for the development of tourism in Altai. Ancient history of the Altai Region is unique and original. Many historians and archaeologists call it the cradle of civilization. For thousands of years, the culture of ancient Turkic and Chinese, Finno-Ugric and Iranian peoples encountered here. Altai is a multinational region where the Altaians, Kazakhs, Russians, Tuvinians and other nationalities live. Five ethnic groups of the region rank as indigenous peoples, i.e. the Kumandins, Telengits, Tubalars, Tchelkans and Shors. The old pagan traditions, Shamanism and Lamaism are being revived nowadays. Culture of indigenous peoples is deeply rooted in the traditions of nomadic tribes; some people still live in *yurts* and *ails* as before. Many ethnic groups preserve the traditional way of life and nature management.¹

Such elements of people's culture as art, science, religion, history, etc. arouse great interest in the tourists visiting Altai. Music and dance are extremely diverse here. In the established national centers, playing the national instruments is very popular as well. The Altai peoples are proud of their rich folklore heritage. Spectacular national holidays, i.e. interregional folk festivals *El-Oiyn*, *Chaga-Bayram*, *Dyilgayak*, *Kurultai* of storytellers, *Kyz-kuu*, *Tyuryuk-Bayram*, etc. are held regularly. Starting from 1988 in the biennial festival of folk games *El-Oiyn* (National Holiday) thousands of participants and spectators from around Altai as well as

guests from Tuva, Mongolia, Kazakhstan and other neighboring areas, gather. Previously, the *El-Oiyn* festival was arranged in different regions of the Republic. From 2006, it is organized in its home settlement Elo of the Ongudai region. Tourists and guests are offered to see the national sports competitions (fighting, *kuresh*, archery, stone lifting, horse racing, etc.) including colorful historical performances telling about the past of Altai (the heroes of the stories, myths and epics). This National Holiday is a form of modern expression of ethnic culture of the peoples living in the Republic.

Storytelling through throat singing (*kai*) is an ancient genre of folklore not only of the Turkic peoples from Central Asia but it is also the cultural heritage of many Indo-European, Finno-Ugric and indigenous peoples from Central America. This unique kind of creativity has handed down to us the traditions of composing myths, ways of sharing moral and spiritual values of the peoples of the world. The first *Kurultai* of storytellers in the Region was organized in July 2004. Participants of the festival perform heroic tales about the glorious deeds of the heroes of the past using peculiar guttural singing (*kai*) accompanied by *topshur*, a two-string musical instrument. Such a singing is a deep-throat recitation requiring a large vocal art.²

The Republic of Altai is rich in cultural and historical monuments. Over a long historic period, Altai witnessed the appearance and disappearance of some great states with rich culture, e.g. the Turkic, Uyghur and Kyrgyz Khaganates, the Golden Horde. In Altai, there are many centers and monuments of ancient civilizations, e.g. temple and funeral complexes Bashadar, Elo, Karakol, numerous stone sculptures in the Chuya valley, steles and *kereksurs* (burial mounds with stone fences) in the valleys of rivers Yustyd and Bar-Burgazy. The most famous is the tract Turu Alty with its unique 'deer stones' and intricate set of mounds and *kereksurs* - the Bronze Age sanctuary that was an ancient observatory of a mysterious Chuya culture. Also numerous petroglyphs in stows of Kalbak Tash (of 10 km long) and Kuyus, the famous 'Karakol gallery' and plates with petroglyphs near river Inya are available. Undoubtedly, the Scythian monuments are the most prominent (7th-2nd centuries BC), especially the Pazyryk ones (Pazyryk mounds, plateau Ukok).³

At present, the sacred centers of ancient civilizations, i.e. temple and funeral complexes Bashadar, Elo, Karakol, famous sacred centers of Pazyryk, Shibe, plateau Ukok including kilometers-long sacred altars with

ancient petroglyphs in the stows of Kalbak-Tasha, Kuyus and etc. are well preserved.

Museums are the promising objects of ethnic tourism in the Region. For example, the Gorno-Altai Regional Museum named after A.V. Anokhin is the oldest cultural institution of the Republic. The guests can also visit the Mineralogical Museum 'Stones of Altai' (v. Mayma), the Museum of Choros- Gurkin (v. Anos) , a unique museum of Altai Antiquities named after N. Old Believers (v. Verkhny Uymon), the Museum of Altai Telengits (v. Kokorya), the St. John Divine temple in Patmos island (v. Chemal), the Historical and Ethnographic Museum 'Pazyryk' (v. Ulagan), Museum of Kazakh Culture (v. Zhana-Aul), etc.

Local cuisine is an important element of the region's culture. Tourists love to try the national dishes of local people. Traditional Altai and Kazakh cuisine may be involved in the tourist business when organizing food tours. From the earliest times, meat and dairy products were basic for the Altaians. Cereals and various edible plants (sarana, rhubarb, wild garlic, wild onion, angelica, various berries) were also in their ration. Altai people drank tea with milk and salt adding talkan with oil- roasted and grained barley.

Meat (lamb, horsemeat, beef, venison) eaten in plenty always prevailed. Horsemeat (the favorite) was used for making dried sausage (*kazy*), Kartu. From lamb intestines they cooked *dyorgom*. The Altaians produced and consumed a variety of dairy products, e.g. *chegen* (*ayrak*) - a kind of yoghurt, *kaimak* (*tunuk*) – a sour cream; *Oromo* – a cream from boiled milk; *kurut* – a smoke-dried *syrchik*; *byshtak* – a kind of cheese; *aarchy*, etc. Barley and meat soup, seasoned with wild garlic (*kocho*), was especially popular in Altai. Since the medieval times, the Altaians made alcoholic drink *Araki* from sour milk (*chegen*).⁴

Ethnic tourism implies a comprehensive selection of thematic excursions and leisure activities, covering national characteristics of the Altai Region. It is advisable to provide buses with audio recordings of folk music to be played during long journeys, thus preparing the tourists for better discovery of Altai. Visits to the places where tourists can buy local souvenirs are recommended; it is necessary to give free time to the tourists for relaxing, walking and shopping. When visiting folk festivals or concerts of folk groups, personal involvement of tourists in dances and performances should be welcome, stimulated and supported by photo or video services.⁵

Currently, local tour operators underuse the ethnic tourism resources available in the Republic of Altai. Most attractive touristic villages in Altai

are Kurmach - Baigol and Suranash (Turochaksky region), Ust- Kan, Mendur- Sokkon (Ust -Kan region), Kastakhta , Terekta (Ust- Koksinsky region) Ulagan (Ulagan region), Dzhazator , Zhana-Aul (Kosh- Agach region), etc. Some owners of rural guesthouses maintain ethnic tourism; they build accommodations in traditional style, serve local food, etc. Ethnic tourism implies thematic selection of events highlighting local culture and traditions of the population. The Republic of Altai possesses numerous historical and cultural monuments. The culture of the local population is of great interest among tourists. In coming years, the Region will develop ethno-cultural centers and ethno-tourism villages that will give the travelers opportunity to get acquainted with ethnic peculiarities of Altai.

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INTERNATIONAL TOURIST POTENTIAL OF BIG ALTAI

S.B. POMOROV

ABSTRACT

The article while assessing the recreational potential of the area, designs the international tourist route on the transboundary territory of the Greater Altai.

Altai is a unique place of our planet which attracts travelers, explorers and tourists. Transboundary Altai is a junction of the territories of Russia, Mongolia, China and Kazakhstan. This place called Big Altai, despite the separating boundaries, can act as an international community platform, the platform for boundary cooperation and international tourism. The idea to plan a tourist route for the transboundary area was announced in the framework of the Coordinating Council 'Our Common Home – Altai'. The Council was established in 2003 to coordinate the legislative activities of the boundary regions of the four countries.

The justification of the urban planning of the route trajectory has been conducted by the Institute of Architecture and Design of the Altai State Technical University in the framework of federal scientific and technical program "Urban-ecological, historical and cultural foundations of the recreational activities development in the transboundary area of Altai"¹ and in the performance of the state assignment "The Justification of the cluster international recreation system in the transboundary area of Altai."² The justification of the trajectory route involves serious analytical work that is related to integrated evaluation of recreational potential of the area, and eventually the evaluation of economic, socio-cultural effectiveness of establishing an international tourist cluster. The evaluation basis of recreational potential of the area is the study of landscapes'

attraction which is viewed as the main factor that can attract tourists. The article further presents the methodology and preliminary results of the transboundary area recreational potential evaluation for the urban planning of the international tourist route and its components.

METHODOLOGY AND METHODS OF EVALUATION

Systematic approach is used as a methodological basis, in the framework of various interdisciplinary and intradisciplinary research methods. That is why methods of factor analysis, graphical method, methods of sociological opinion polls were widely used during the pre-project research. Classification and comparison of the existing evaluation methods for the area recreational potential revealed their common features.

When it is necessary to analyze diverse factors, it is effective to use multifaceted statistics, in particular the methods of multifaceted analysis and multicriteria evaluation. In general, the method of multifaceted analysis provides a number of evaluation steps:

- 1) grouping of evaluation factors,
- 2) the development of evaluation criteria and indicators,
- 3) the development of evaluation scales,
- 4) evaluation for each of the extracted factors,
- 5) complex (summary) score,
- 6) ranking of the territory; prioritization of development.

This technique was used to evaluate the recreational potential of the transboundary area of Big Altai, to identify priority areas and to justify planning nodes.

Evaluation was preceded by the description of the territory borders (administrative, physical and geographical boundaries of Big Altai). Further, the territory within the set borders was divided into cells to automate the evaluation, each cell became an evaluation unit. Taking into account the accuracy settings at this stage of research, the cells were set: topographic sub-base was divided into cells with a size of 100 km x 100 km - the size was determined by the conditions of availability in the temporal dimension. In the initial matrix columns are marked with Arabic numerals, graphs in Latin letters, each cell received its mark.

The foci of tourist attraction are primarily pre-determined by the natural, cultural and historical resources of the area. They ultimately affect the trajectory of international tourist route, the organization of urban and

local planning nodes, the cluster structure. This makes it necessary to consider at least two major evaluation factors:

- A- evaluation of natural and recreational area potential;
- B - evaluation of historical and cultural resources for recreational activities.

We developed the evaluation criteria and scales for each factor.

The three-step gradation evaluation scales were used: the highest values were given 3 points, the lowest 1 point. Evaluation scales were set both quantitatively and qualitatively.

The evaluation of such a factor as 'the natural-recreational potential of the area' was currently completed with the setting out the following evaluation features as 'countryside accessibility', 'attraction of the area due to its natural conditions', 'multiple properties of the landscape'. Here is an example of how the scales were set on the basis of such evaluation feature as 'the attraction due to the natural conditions.'

Such natural objects as natural monuments and specially protected natural reservations (SPRN) are of the highest importance for the organization of tourism in the four neighboring countries. If their status allows recreational activities of the population, they act as the centers of tourist attraction. While evaluating the recreational potential of Big Altai on the basis of 'natural conditions attractiveness' the objects were distinguished by their status and ecological value and categorized into natural objects, SPNR objects and were separately marked as objects of federal (national) importance and objects protected by the UNESCO. The evaluation criteria are given as follows:

3 points - the most attractive area (there is a natural object protected by the UNESCO or an object of federal / national / importance in the cell, and not less than 8 natural objects plus to this criterion - 2 equated criteria);

2 points – an attractive area (there is a an object of federal / national importance in the cell, and not less than 7 natural objects plus to this criterion - 2 equated criteria)

1 point - less attractive area (there are no natural objects protected by the UNESCO or objects of federal / national importance, and less than 12 natural objects together with SPNR objects or less than 15 natural objects).

Stepwise evaluation and distinct evaluation results of the transboundary territory attraction due to its natural recreational resources are presented in Table 1.

TABLE 1
STEPWISE EVALUATION METHODS OF TRANSBOUNDARY TERRITORY ATTRACTION
DUE TO ITS NATURAL CONDITIONS (BY THE PRESENCE OF SPNR
AND NATURAL MONUMENTS)

<i>No. cell</i>	<i>Object value Object name</i>	<i>Cell value</i>	<i>in Points</i>
1) 0-a	SPNR ● Blagoveschensk Nature Reserve <i>Natural Monuments</i> ● Maloe Yarovoe Lake ● Kulundinskoe Lake ● Topalnoe Lake ● Pine Forest (Khabarovskoe village) ● Kulunda River	SPNR natural object regional natural object natural object regional	1
2) 1-a	SPNR ● Kornilovskiy Nature Reserve ● Panhushikhinskiy Nature Reserve <i>Natural Monuments</i> ● Ritza Lake ● Ob River ● Novosibirsk Reservoir ● Gor'koe Lake ● Bolshoe Utichie Lake ● Mostovoe Lake ● Kulunda River ● Cheremshanka River ● Kulundinsky main channel	SPNR SPNR natural object natural object natural object natural object natural object natural object natural object natural object natural object	1
3) 8-h	SPNR ● Mankhai Nature Reserve <i>Natural Monuments</i> ● Altai Mountains ● Khaara-Chont-Ula Mountain ● Bulgan-Gol River ● Dund-Tzenkher-Gol River ● Munkhe-Khayrkhan-Uul River	SPNR natural object natural object natural object natural object natural object	1

During the summary evaluation of transboundary area due to its natural conditions the value of each evaluated cell was set, within which there are well-defined natural objects considering their transport accessibility. The evaluation results showed that the most attractive fragments of the transboundary area for the network design of tourist and recreational facilities are: north-eastern part of the East Kazakhstan

region and its border with the Republic of Altai, north of the Altai Republic, north-west of Bayan-Ulgii *aimak* of Mongolia, as well as the interfacing borders of the four countries. Further in the northeastern and southwestern parts of the Altai Territory, these are the central part of the Bayan-Ulgii *aimak*, the central part of the Altai district of China, southern and northern parts of the East Kazakhstan Region.³

The evaluation results of the transboundary area on the basis of 'natural and recreational potential' factor obtained at this stage should be further compared with the evaluation results on the basis of 'historical and cultural resources for recreational activities' factor that are currently being analyzed.

Along with the research, project work is also carried out. Postgraduate and undergraduate students of the AltSTU who study at the Departments of Architecture and Design of Architectural Environment are involved in project development. We are talking about search and experimental project developments that precede design work. Several of them have already been highly praised by the professional public. The following projects received awards at the international and interregional competitions:

- The concept of the tourist route architectural environment for the transboundary area of Big Altai (K. Bykova, A. Lukina). The project has been marked by the I degree diploma of the International Public Organization to Promote Architectural Education (IPOP AE) and Diploma of the Russian Architectural Union, Vologda-2007.
- Youth Recreational Education Center TERRA INCOGNITA in Askat village of Chermal area. The project has been marked by the I degree diploma of the International Public Organization to Promote Architectural Education (IPOP AE), Voronezh-2010.
- The design concept of the architectural environment of the tourist and recreational complex at Tolbo Nuur Lake in Mongolia (A. Ikkert). The project has been marked by the 2 degree diploma of the International Public Organization to Promote Architectural Education (IPOP AE), Voronezh-2010.
- The concept of the Visitor Centre in the National Park Altai-Tavan-Bogdo, Mongolia. (T. Nouzha). The project has been marked by the I degree diploma of the International Public Organization to Promote Architectural Education (IPOP AE), Voronezh-2010.
- The architectural environment design of the tourist cluster *Ukok*. International tourist route 'The Golden Necklace of Altai'. (A.

Baranova, E. Baranova). The project has been marked by the I degree diploma of the International Public Organization to Promote Architectural Education (IPOPAE), Erevan, 2010.

The above projects are of mainly local character. Development of the grand urban planning project for the organization of international tourist route for the countries of Big Altai is still ahead. In the foreseeable future such a project will no doubt take place, there are prerequisites for this. However, the pre-project research has already started. The above results of the pre-project analysis are preliminary, it's necessary to take further steps. It's also essential to consolidate the efforts of scientists, architects, urban planners of the four neighboring countries for the project justification and development.

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CROSS-BORDER TOURISM IN ALTAI MOUNTAIN REGION

A.N. DUNETS

ABSTRACT

The article discusses the prerequisites of the formation of cross-border tourism space in the Altai mountain region. It also outlines the cross-border tourist structure.

The primary level of space differentiation on continents and oceans is assigned by cosmic and planetary processes. In the tourist space depending on orographic terrain conditions one can identify plain and mountain areas. After analyzing the tourist space in Altai mountain region, the most important factor determining the differences in the organization of tourism is the state borders.

The tourist space is formed by tourists, tourist organizers and public authorities. Organization of tourist space can be defined as the spatio-temporal interrelation of socio-economic objects, phenomena and processes, location and operation of which is due to human activity and tourist features of the landscape sphere of the Earth.

The organization of cross-border tourism space depends on the development of inter-regional and international tourism cooperation. Development of international relations between neighboring administrative units in the Altai will facilitate the formation of a single cross-border tourist region. Cross-border cooperation is essential to develop the socio-economic sphere of border areas, new effective forms of activities, ethno-cultural interaction, while maintaining the common natural and cultural heritage. The basis of cross-border tourism regionalism are historical traditions and economic interaction. The impact of tourism on the economy of the region

is shown in cross-border trade and economic relations (including income from services, sale of souvenirs, shopping tourism, etc.) that have a positive effect on the geopolitical situation.

Border in reference to tourism can not be the only barrier (real and psychological), but also a tourist destination and an important factor in changing tourism space. In the Altai mountain region, there are differences in the development of tourism on different sides of the border. This is determined by the specific organization of tourism policy and a number of socio-economic factors. Transboundary geographic structures are particularly important in international cooperation. Different types of cross-border tourism and geographical structures determine differences in the development of space tourism. In the Altai region of such structures are identified as follows:

1. *Natural resource linear and areal structure type*: These are the geosystems which are crossed by the state borders, territorial combinations of natural resources, in the tourist development of which the inter-state cooperation is efficient. For example, in tourist development of a number of mountain peaks and ridges, international cooperation is required. A considerable part of the borders between the countries within the Altai mountains passes through the axial part of the mountain ranges. The highest peak of Altai mountains is Belukha, which is located on the territory of Russia and Kazakhstan. The rivers have great tourist importance: the Irtysh River (its basin is located on the territory of all the four states of the Altai) and others. The part of the border between China and Kazakhstan is on the river Ak-Kaba.
2. *Ethnocultural transboundary geographical structures* arise in the separation of the state border of a single ethnic group. For example, the Kazakhs (besides Kazakhstan), live in the border areas of Russia, China and Mongolia. East Kazakhstan region in the structure of the population has a large percentage of Russian people. The Tuvinians live in Russia, Mongolia and China.
3. *Economic territorial structures*, which are crossed by the state border. An example may be the transport system: road M 52 'Chuiskiy trakt', which continues in Mongolia and has a great socio-economic importance, as well as tourist enterprises that have close economic and industrial relations to carry out cross-border tourist routes.

4. *Transboundary natural protected areas*, provide cooperation on biodiversity conservation and ecotourism. In the alpine zone, at the junction of the borders of Russia, China, Kazakhstan and Mongolia, several protected natural areas adjoin. In future, they can get the status of an international transboundary UNESCO heritage site.
5. *Transboundary geopolitical structures*: These occur between neighboring administrative units in the interaction in various spheres (economic, humanitarian, political). Since 1983, in the former Soviet Union a network of mountain MAB -6 began to develop (Mining project of the UNESCO 'Man and Biosphere', consisting of 6 regional centers including - the Altai and Sayan Mountains). In 1998, the regional project UNDP / GEF started working. Since 2003, the International Coordinating Council 'Our Common Home Altai' has been working. In 2010, the association of universities 'Greater Altai' was created.¹

Due to different factors in the organization of tourist space in the Altai region we have identified two transboundary tourism and recreation zones: West Altai and Central mountain Altai. Institutionalization and control of cross-border tourist regions is associated with the creation of cross-border coordination councils. Prerequisites defined by the performance of 'Our Common Home Altai', in the framework of which the site works, one can see the growing cooperation of the state and public organizations, educational institutions and businesses.

Protected natural areas are situated in the border areas of Altai, that provide for the development of ecotourism. Rural and eco-tourism should be the priority forms of tourism in the Altai. Prospects for the development of tourist regions selected are determined by a combination of environmental activities with controlled agricultural production and preservation of ethno-cultural identity.

Establishment of international tourist routes is important for development of cross-border tourism space in Altai region. In recent years, tourist exchange between Russia and Kazakhstan has increased. Since 2009, China and Mongolia have introduced the practice of short visa-free travel. The cross-border routes 'Altai - Golden Mountains', 'Path of the snow leopard', 'Cossack a horseshoe Altai' have been developed.

Tourist development of border areas leads to smearing the borders for tourists and increasing effects of interaction in cultural, social, economic

and environmental spheres.² Active cooperation between the countries of the Altai region in connection with the implementation of joint tourist projects not only opens up possibilities for foreign tourist flows to the region, but also promotes the expansion of similar relationships with other neighboring states.

After an analysis of the tourist space in Altai region following types of tourism have been identified.

Mass health tourism in the region is of short duration (2-3 days, rarely up to 5 days). Large number of tourists associated their holidays with the placement at the camp site, or in uncomplicated holiday house, short and easy tours (2-3 hours on foot, horseback, water routes). Very popular with the residents of the region is having a rest by the water and swimming. However, water in most rivers and lakes is not warm above 15°C. Many tourists visit the small warm lakes such as: Aya, Manzherok, Kolyvan. In the special economic zone 'Turquoise Katun' the most visited place is an artificial lake. In the special economic zone 'Altai Valley', artificial water body is a key element of the tourist complex. In the East Kazakhstan region favorable conditions of Bukhtarma reservoir contribute to its popularity among the residents of Kazakhstan and Russia. In Mongolia, the locals do not mostly use water bodies for swimming. For the few foreign tourists UBS, Tolbo Hara Us, Bon Tsaganur and others are very attractive. Next to them seasonal recreation area has been developed.

Medical and health tourism: Resorts are becoming increasingly multi-functional tourist centres aimed at a wide range of users, who want to keep fit and need de-stress recovery programs. In the tourist market there are a lot of firms specializing in medical tourism. In the lowland part of the Altai Mountains, the most famous resort 'Belokuriha' is situated. There are more than a dozen medical and health enterprises there. Sub-thermal weak radon used nitrogen-siliceous water is used. The rest of the lowlands and foothills of the Altai are poorly involved in organizing this kind of tourism. However, Pantotherapy becomes popular nowadays. The southern part of the republics of Altai and Tuva are famous for a large number of amateur therapeutic recreation objects. They are located near mineral springs. In the East Kazakhstan region, there are 11 medical and health enterprises. In the south, there is the resort 'Rakhmanov', which holds balneotherapy treatment with radon water. In Mongolia there are many mineral springs and small water treatment facilities.

Sports tourism: Altai is well known among fans of mountaineering

and climbing. The main and loftiest mountain in Siberia is Belukha (4,506 m). Major ridges for the development of mountaineering in Altai are: Katun, South Chui, North Chui. The mountain region of Mongolian Altai and South Altai are of interest to the climbers. Mountain peaks of Mongolian Altai are not often visited by mountaineers. This is due to the problems of getting to the climbing areas. Hiking is the most affordable form of recreation and the most common. In the Russian part of the Altai, lowlands and midlands central and western parts are attractive for hiking.

Equestrian tourism includes primarily horseback riding. Altai is known for the fact that here in 1971, the USSR's first planned, horse-riding route 'Karakol lakes' was organized. Many environmental and adventure orientation routes are made by riding. In Mongolia, horse riding can be offered in almost all the places where the main tourist centers are situated. Walking and horse riding routes often coincide. The horses can be used for carrying goods (tourist rucksacks). The major number of short horse riding routes pass near tourist complexes and holiday houses. Besides horse riding, some tourist complexes provide an opportunity to make a brief tour travel in carriages and sledges. In Mongolia, other than horse riding trails, camel tours are organized by many Mongolian travel agencies. A camel caravan on the dune sands is exotic for European tourists.

Ski tourism in the 20th century was one of the most popular types of active tourism. Interest in skiing trails is also high at the moment. However, the duration and length of ski trails has declined. Basically these are a trip to the tourist center and scoring radial day trips. Travel firms try to offer comfortable ski tours. Tourists are escorted by one-two snowmobiles that make ski run, carry luggage and equipment. More often, night stays during ski tours are organized in the tourist complex.

Mountain ski tourism in the region is growing rapidly. The leader in this type of tourism is Kemerovo region. Sheregesh village is the most famous town where tourists arrive. There are ski slopes of up to 2,500 meters, equipped with ropeways. There is a railway line for weekend trains. In the northern part of the Altai there are several ski resorts located in Belokurikha on Seminsky pass, in Gorno-Altai, in Zmeinogorsk, villages Aya, Altai, Manzherok, Danylivka and in tourist and recreational zone 'Turquoise Katun'. East Kazakhstan region is also popular with skiers. Here are complexes 'Altai Alps', Nurtau, Upper Hariuzovka (Ridder), etc. In the Chinese part of the region there is a well known ski resort in town Altai.

Water tourism is gaining popularity due to the improvement of water

rafting vessels, rescue equipment and the technology of water tourism itself. Every year large number of tourists take part in the rafting on the middle and lower Katun. The most popular rafting rivers in the region are: the Katun, the Ursula, the Sumulta, the Kudrin, the Feeling, the Cox Argut, the Shavla , the Caragh, the Chulyshman, the Chulcha, the Bashkaus, the Bukhtarma the Uba the Abakan the Ona, the Idol , the Charysh, the Korgon the Kurchum. This type of tourism has not been disseminated in Mongolia widely. The most popular water routes pass through the river Kobdo. In Chinese Altai popular river for rafting is the Kanas. In the East Kazakhstan region the rivers for rafting are the Uba, the Bukhtarma, the Black Irtysh.

Caving tourism: Caves in the region have long attracted the attention of tourists and travelers. For the locals, such landforms are dwellings for forefathers' spirits, the place of inaccessibility and fear. They are steeped in mystery and legend. In Altai caving Duet, geophysical, technological, environmental, Altai cavers etc. attract speleotourists. One of the most visited cave in the Altai is Tut Kush. A large number of tourists visit Tavdinskies caves, which have been prepared for the excursions.

Caves in Mongolia are poorly investigated, and simple Mongols avoid their visits, believing that the evil spirits dwell there. In the cave Hoyt Zenker Agui, located 25 km to the southwest of the village Manhan Somone in Hobdokskom *aimag*, unique petroglyphs were discovered.

Mototourism has several features. Tourist groups are organized through autoclubs and based on personal acquaintances. Basically, the number of tourist groups are 4 to 8 people. In winter popular snowmobile tours are popular. They often repeat ski trails, but differ from them because of great comfort, length and speed. In recent years ATVs have become very popular Their wide wheels with low pressure pass through the snow, sand and mud. ATV is used for making simple routes near the camp sites and multi-day trips to the glaciers on highland taiga and steppes of the Altai.

Car travel is one of the common forms of tourism in the region. In some cases, long distances and lack of service stations contribute to the fact that tourists choose UAZ, which is simple in use. In the region, both commercial and amateur road tourist routes are popular. During the summer the whole caravans of cars are driving to fresh and salt lakes. Interesting routes pass in the latitudinal direction on bad roads or off-road. In Kazakhstan part of Altai the route Ust-Kamenogorsk - Zyryanovsk - Rakhmanov attracts tourists. Known for foreign tourists is the route

'Mongolia Rally'. Tourists from European countries travel the route Gorno-Altai - Tashanta - Khovd - Altai - Bayarhogor - Ulan Bator.

Cultural tourism has a long tradition in the region. This kind of tourism includes visits to the historic and cultural attractions. Important monuments belong to the cultures of the Scythian period to the Pazyryk culture. A lot of interesting objects are in Regional Museums. Unfortunately, much of the valuable archaeological finds lie outside the region in big city museums. For example, many deer stones, attracting the attention of travelers in 20th century, were brought to the city museum collections. Locals create their own museum of folk culture, thus saving valuable objects. Religious and pilgrimage routes are associated with a visit to sacred places (holy foot peaks, places of worship), for example, the top of Belukha park 'Uch- Enmek' mountain site Tabyn - Bogda Ola etc. Many pilgrims are looking for Path to Shambhala in Altai.

Event tourism has a great impact on attracting tourists to the region. First of all, event management is presented by national holidays. Realizing the importance of this type of tourism development for the entire tourist and recreational industry, business administrative entities in various ways support activities that attract large numbers of tourists. Among the events that are organized in the Altai, one can note music festivals ('Spring of Altai', etc.), tourist festivals (such as rafting competition 'Rally Feeling'), folk festivals ('El-Oiyn', *Chaga-Bayram* etc.). In Mongolia, among the most important events that attract tourists, the most notable are Mongolian New Year by the lunar calendar, a national holiday *Naadam*. In the Mongolian Altai a hunting festival *Berkutchi* is held.

Eco-tourism has become popular in the last decade. Traditionally ecotourism develops within the protected natural areas. Territorial basis of ecotourism here constitutes ecological trails and visitor centres. Within all four states in the region large areas have become protected areas.

On the territory of the Russian part of the Altai several protected areas have tourist routes: reserves 'Tigireksky', 'Katun', 'Altai Quiet Zone' 'Ukok', natural park 'Belukha', etc. The Altai State Nature Reserve covers an area of nearly 10 % of all Altai Republic. Active development of ecotourism in the reserve started only in recent years. A visitor center was created, important projects for reconstruction and development of children and youth ecotourism were realized. Ecotourism route 'Altai reserve' covers noteworthy places of seven major protected areas of the Altai Republic.

The East Kazakhstan region presents a wide range of landscapes, many of which have escaped the economic impact and have well preserved

its natural appearance. Of greatest interest is Katonkaragay National Park. The visiting objects are Belukha, Rakhmanov sources, the waterfall Kokkol, the Berel burials.

The Mongolian part of Altai presents great opportunities for the development of ecotourism. Mountain site Tavan Bogd Ola, Gobi-Altai (Bogd Their natural park), many lakes (including Hovsgol, Uvs Nuur) are popular among the tourists. In the western part of Mongolia (Bayan-Ulgii *aimag*) natural state parks- Altai Taban Bogda, Saylyugem Ridge mountains Tsambagarav, Develiyn Aral are popular with ecotourists. In Mongolia, biodiversity is the main constituent of ecotourism. One can take photos of swans, cranes, Demoiselle, bustard, antelope gazelle, ibex-Yangirov etc. without leaving the vehicle.³

Ecotourism is developing intensively in China nowadays. Creating parks, forest parks and protected areas greatly stimulated the development of eco-tourism, transport industries, catering and processing industry. In the Chinese part of the Altai the national park 'Kanas' can be called the territory of ecotourism This park was established to preserve the only mountain range in China Siberian taiga.⁴

CONCLUSIONS

Further tourism development in the transboundary Altai region is possible with the introduction of a simplified regime for crossing the state border for tourists, creating conditions in the border area for tourists to visit, reconstruction and development of border crossings, education information and tourist centers, cultural and tourist areas, the development of a cross-border network of sites of tourist services. The organization of cross-border routes and their coordination with foreign partners is necessary for creating for cross-border tourist space based on the natural and ethno-cultural similarity of border areas. There is need for joint protection of the regional natural and cultural heritage and the proximity to the markets of neighboring countries which will yield economic benefits of trade and economic cooperation and organization of cross-border tourist structures.

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USING GIS FOR ASSESSING TOURISM POTENTIAL OF THE ALTAI MOUNTAINOUS AREA

I.A. MIKHAILIDI

ABSTRACT

The Altai Mountainous Area (Big Altai) is a transboundary territory shared by Russia, China, Mongolia and Kazakhstan. This unique area is known by the diversity of natural and cultural attraction and has an enormous potential for developing tourism. The paper assesses this tourism potential by means of GIS spatial analysis tools. The methodology developed in this research is intended to be applied to other parts of the Big Altai.

INTRODUCTION

The Altai Mountainous Area (Big Altai) is a transboundary territory shared by Russia, China, Mongolia and Kazakhstan. It is known worldwide for its unique natural attractions and a wide variety of cultural and historical monuments of different epochs. Many of these objects have received a special protection status of federal, regional or local significance. There are also several UNESCO World Heritage Sites located in the territory of the Big Altai. All this confirms an enormous potential of this cross-border area for developing tourism both at the national and international level. Considering it in compatibility with the ecological potential of the area the development of tourism will contribute much to the economic sustainability of the region, providing constant employment to its residents.

In the framework of given research we set a task of studying and assessing the tourism potential of the Big Altai area using GIS analysis tools. As a model area, the Russian part of the Big Altai was selected, since the most comprehensive spatial and attributive data were already collected for

this territory in previous research and were available for analysis.

For assessing the tourist attractiveness of the region in natural aspects, following indicators have been chosen:

- presence and significance of unique natural sites and attractions;
- diversity of natural sites and attractions (multiple activity by natural factor).

For estimating tourist attraction of the region in cultural and historical aspects, the following criteria were used:

- presence and significance of cultural and historical monuments and sites;
- diversity of cultural and historical monuments and sites (multiple activity by cultural and historical factors).

For assessing the natural potential of the Big Altai, protected areas and natural monuments (PAs) were considered, as well as other interesting natural sites, which are most popular among tourists. To estimate the cultural and historical potential of the area, monuments of history and culture as well as different sites where traditional cultural and sportive events took place, were considered.

The aim of this research was to assess the tourism potential of the Big Altai according to the selected indicators of territorial attractiveness. The geographical scope of the analysis is the Russian part of the Big Altai which includes several districts of the southern part of the Altai Krai situated in the foothills of the Altai Mountains and the Republic of Altai.

SPATIAL DATABASE FOR RUSSIAN PART OF THE BIG ALTAI

Spatially distributed data are the basis for spatial analysis in GIS. To estimate the tourism potential of the Big Altai in the model area, an integrated spatial and attribute database developed on the earlier stage of the given research was used. This database was updated to include the following changes:

- a) updated data;
- b) spatial and attribute data on protected areas and natural monuments, according to their present borders and status;
- c) added data;
- d) new cultural and historical monuments and sites for which their geo-reference was defined;

- e) archaeological sites of the plateau Ukok according to the data of NGO 'Transparent World'.

Evaluation Method

To assess the tourism potential for the selected model area, methods of spatial analysis, available in GIS were applied. We used the software ArcGIS 9.3 for this purpose. The evaluation was carried out on the basis of the indicators described above. One of the tasks of the study was to obtain a distribution of these indicators along the model area and to create corresponding evaluation maps.

For calculating the significance of the area on the indicator of the presence of attractive and unique natural sites, a classification of these sites based on their protection status, which in fact determines their significance, was carried out. For computing, instead of the nominal status category a numerical characteristic – 'significance level' was introduced for all considered natural sites. The correspondence between the values of the status category and numerical values of the significance level is shown in Table 1:

TABLE 1. SIGNIFICANCE LEVEL OF NATURAL SITES

<i>Status of natural site</i>	<i>Significance level</i>
Federal	3
Regional	2
UNESCO World Heritage site which has no protected area status in Russian Federation	2
Local	1

For the model area, the indicator of the presence and significance of natural sites was calculated as the density of the significance level of the site. In the created spatial database natural sites were represented by two geometric data types: point features and polygonal features. To take into account both types of data in the analysis, polygon features were converted into point features.

For calculating the density a standard operation of GIS spatial analysis DENSITY was used, with the following parameters: search radius is equal to 50 km, cell size of the output raster is equal to 2 kms. The choice of the search radius is determined by the following considerations: 1) tourists can reach any of the natural or cultural natural attractions located not farther than 50 kms. within an hour's drive on an average; 2) the estimates

obtained with the help of GIS could be compared with the results of the preliminary analysis based on expert assessment method, in which a partition of the territory into the cells of size 100 x 100 km was used and each cell was rated by an expert on the basis of selected indicator.

Based on the obtained output raster dataset representing the density of the presence and significance of natural sites, the model area was classified into 4 classes. Classification was executed by the method of geometric intervals which gives the best results for data containing many close values, and the resulting evaluation map was created. This map is shown in Fig.1. It helps to identify the most attractive place for tourists and, therefore, the most prospective for the development of tourism infrastructure in the Russian part of the Big Altai.

The indicator of the presence and significance of cultural and historical sites was calculated the same way as the indicator of the presence and significance of natural sites. But historical and cultural sites are often situated in populated areas too close to each other to be mapped as separate points within the given map scale. Therefore, when it was necessary several close sites were generalized into one point feature which got a significance level, summarized from all the joined points. Thus the significance level varied from 1 to 44. On the next step the density of the indicator was calculated using the same parameters as in the previous case (search radius equal to 50 kms, cell size of the output raster dataset equal to 1 km).

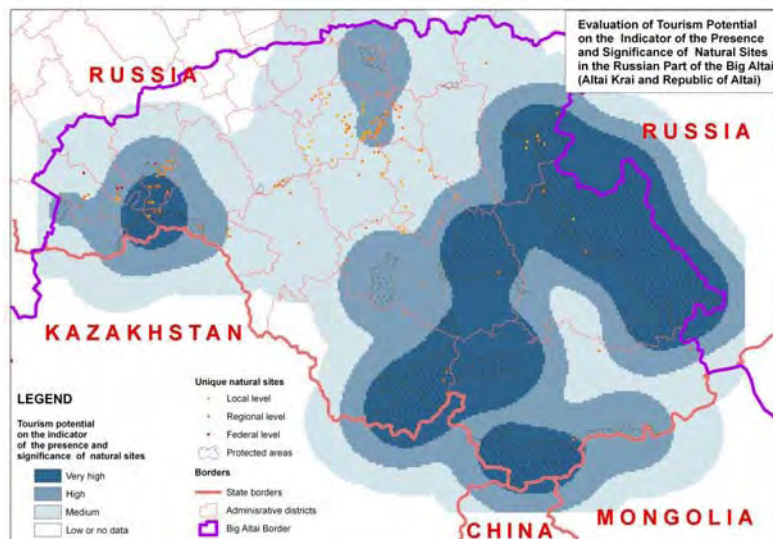


FIG.1: EVALUATION OF TOURISM POTENTIAL ON THE INDICATOR OF PRESENCE AND SIGNIFICANCE OF NATURAL SITES IN THE RUSSIAN PART OF THE BIG ALTAI

Classifying density values into four classes, we created an evaluation map of tourism potential on the indicator of the presence and significance of unique cultural and historical sites. This map is shown on the Fig. 2.

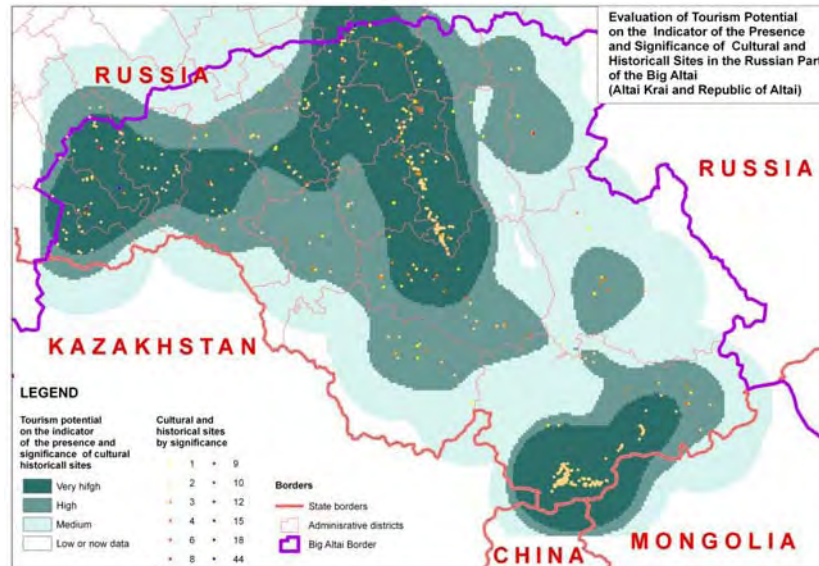


FIG.2: EVALUATION OF TOURISM POTENTIAL ON THE INDICATOR OF PRESENCE AND SIGNIFICANCE OF CULTURAL AND HISTORICAL SITES IN THE RUSSIAN PART OF THE BIG ALTAI

For calculating the indicator of diversity for natural sites the classification of these sites by their type was used. This classification including 4 types of natural sites is shown in the Table 3. Since ‘a complex type’ for a natural site means the presence of several simple types, and for the Russian part of Altai the presence of all 3 simple types, each point with a type code 4 was replaced with 3 points with type codes 1, 2 and 3 correspondingly. Thus only three simple types of natural sites were considered for the studied model area.

TABLE 3. TYPES OF NATURAL SITES

Type	Type code
Geological	1
Water	2
Botanic	3
Complex	4

The indicator of the diversity of natural sites was calculated in GIS with the help of the neighborhood analysis toolset. Aggregation function VARIETY was used. As a result of the operation a raster data set was obtained, in each point of which a number of unique types of natural sites situated within the specified search radius from this point was calculated. The parameters of the operation, search radius and output raster cell size were the same as in the previous two maps.

Based on the cell values of the raster dataset representing variety, the model area was classified into 4 classes, and as a result, an evaluation map of the model area in terms of the diversity of natural sites was created, where each value from 0 to 3 (the number of unique object types found) was replaced with a category of the tourism potential assess: high, medium, low, no unique natural sites or no data correspondingly. Splitting into classes was executed by the method of natural intervals. The map is shown in Fig.3. According to the map obtained, almost the entire model area falls into the category of high recreational potential on the indicator of the diversity of natural objects.



FIG.3: EVALUATION OF TOURISM POTENTIAL ON THE INDICATOR OF DIVERSITY OF NATURAL SITES IN THE RUSSIAN PART OF THE BIG ALTAI

A similar method was used to calculate the distribution of the indicator of the diversity for cultural and historical sites, where the classification of sites by their type was used. For historical and cultural sites 6 types were identified. For computing, a numeric code has been assigned to each type. Matching between type categories and their numeric codes are given in Table 4.

TABLE 4: TYPES OF CULTURAL AND HISTORICAL SITES

Type	Type code
Architectural monuments	1
Museums, theaters, galleries, showrooms and other objects of socio- cultural infrastructure	2
Places of worship	3
Traditional festival and competition venues	4
Interesting industrial objects	5
Archaeological sites	6

As a result of the spatial analysis operations, an evaluation map demonstrating the tourism potential on the indicator of the diversity of cultural and historical sites was obtained for the model area (See Fig. 4).

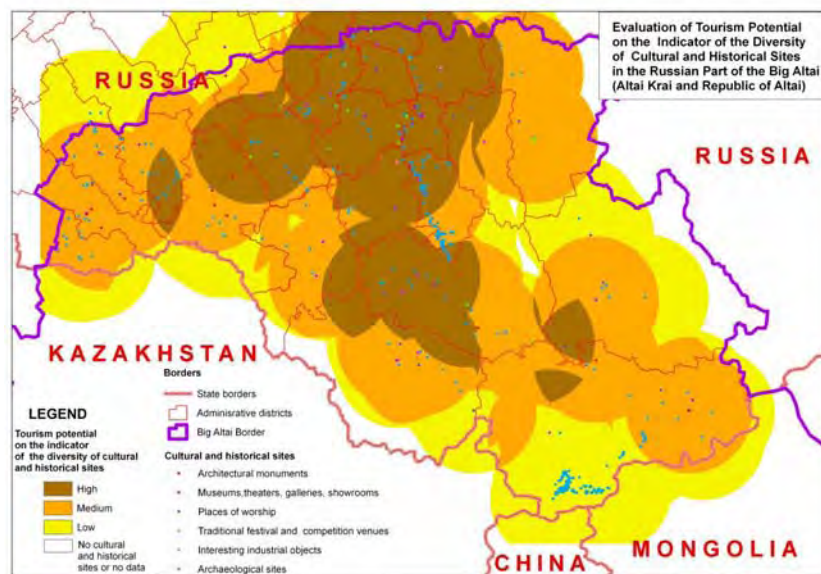


FIG. 4: EVALUATION OF TOURISM POTENTIAL ON THE INDICATOR OF THE DIVERSITY OF CULTURAL AND HISTORICAL SITES IN THE RUSSIAN PART OF THE BIG ALTAI

CONCLUSION

Thus during the research a series of maps for evaluating tourism potential on the selected indicators was created. These maps are intended to be used as a basis for the perspective development of different kinds of tourism (sports, educational, recreational, cultural, entertainment, and pilgrimage

tourism) in the Russian part of the Big Altai, and also for the development of the cross-border tourism in the future.

The experience of using GIS technology for the evaluation of the attraction and tourism potential of the territory has shown that GIS is very effective for this purpose and provides rich material for decision makers, regional authorities, designers and all stakeholders to help them make right decisions regarding the sustainable development of recreation and tourism in the region. Specific spatial analysis tools available in GIS allow to automate the calculation of tourism potential estimates, essential for the selected area. Applying GIS technology to the tasks of evaluating the area on the selected indicators, we not only created specific evaluation maps for the Russian part of the Big Altai, but also provided a good database for further analysis of the whole area of the Big Altai.

PROTECTION OF WATER RESOURCES IN ALTAI REGION

V. SOMIN, V. OSOKIN, L. KOMAROVA AND D. SUBBOTINA

ABSTRACT

The article discusses the problem of protection of water resources of Altai Region from pollution using new sorption materials based on crop residues. Implementation of the proposed technology will reduce the cost of water treatment, reduce using of reagents and reduce human pressure on the environment.

Altai region is one of the major agricultural regions of the Russian Federation, known worldwide for its unique nature, preserved in some areas intact. Altai region is located in the south-east of Western Siberia on the border between the Siberian plains and mountains of Altai, possessing a unique combination of natural resources. The climate of Altai Region is temperate continental and the total amount of solar radiation is comparable to the south of the European part of Russia.

Mineral resource potential of the Altai territory is estimated high. In the depths of the region, there are various fields of largest reserves of coal and brown coal, iron, manganese, chromium, vanadium, titanium, nickel-polymetallic cobalt ore, bauxite, tungsten, molybdenum, beryllium, scandium, mercury, gold, silver, fluor spar, barite, magnesite, asbestos, agronomic raw materials (rock phosphate). The reserves have significant quantities of sodium sulfate, magnesium salts, bromine, salt, natural soda lake gypsum. The region is rich in ornamental stones and a wide range of mineral raw materials for the construction industry.

Altai region is known widely for its medical resources. On its territory there are mineral medicinal waters, sulfide silt mud, as well as a large

number of medicinal plants, of which more than 100 species are used for medicine. Variety of landscapes promotes diversity of the fauna, a large number of species being listed as endangered.

With a large biological diversity, it is necessary to consider the quality and quantity of water resources, as a basis for the development of ecosystems. More than 17,000 rivers flow in the Altai Region. The main waterway is the river Ob, which is one of the largest rivers in Russia. In the region there are more than 11,000 lakes. In Kulunda steppe, one of the largest saltiferous areas in Russia, there are large number of saline lakes, many of which contain sediment salts. Small freshwater lakes are located in mountainous areas.

The region is rich in groundwater, the total projected operating reserves are estimated at an amount of 11,635 m³/day, but the degree of exploration of these resources is low - only 197 fields are used in the region. Despite the large amount of water resources in the region, the actual problem is environmentally sound and cost-effective use. For many years, the main pollutants of surface waters are oil products, phenols, heavy metals, nitrogen-containing substances. Petroleum products are the main contaminant in many surface waters, their content having increased considerably in recent years. A similar trend can be noted for the heavy metal compounds.

Overall analysis of water quality suggests lack of effective treatment facilities in work enterprises and settlements, as well as low impact of resource-saving technologies in industries, which do not let clean water of the required quality, but also valuable components return to the technological cycle. Such technology should be cost-effective and based on the use of widely available materials. In particular, in the Altai region, there is a large amount of waste production and processing of agricultural products, such as cereal straw, sunflower husks, buckwheat. Based on them, new materials develop for water purification from various pollutants.

At the Department of Chemical Engineering and Environmental Engineering of Altai State Technical University (AltSTU) work is being carried out on the creation of new environmental technologies of water purification for more than 10 years. One of the researches is to provide new types of sorption and ion-exchange materials of various raw materials for cleaning natural and waste water. The mineral basalt fiber, bentonite clay, vegetable waste provide the basis for preparation of such sorbents. These components are modified in various ways depending on the task,

they are given a specific internal structure and external form. The resulting sorption materials are inexpensive, do not require high water for cleaning and are effective for removing many contaminants.

However, the direct use of natural materials as sorbents is limited due to their low sorption characteristics. And the challenge is to improve their sorption capacity through a variety of ways to modify (mechanical, physical, chemical and physical including heat treatment) using commercially available reagents and simple technological operations. Synthetic adsorbents are capable of efficiently removing contamination of underground waters which contain iron and manganese ions.

Team of researchers obtained catalytically active filter material 'Bentosorb' to remove water from iron compounds. This material has ion exchange and sorption properties including a combination of basalt fibers and activated bentonite clay.¹

Another trend of the development of fibrous sorbents is deposition of catalytic films of manganese oxides. The resulting fibrous sorbents based on basalt matrix have the following advantages: high specific surface area, the small size of the pore channels diameter (0.5-3 microns), the possibility of regeneration backwash (without loosening). As shown by the study of the hydrodynamics of fibrous sorbents, the most effective device for application is the cartridge filter with a radial filtering method.²

Basalt fiber is also used as the basis of sorption-exchange materials for water purification of compounds of stiffness with preliminary leaching with hydrochloric acid.³ The paraffin-based bentonite clay, a material for a water softener, was also obtained.⁴

Studies on the sorption capacity of the proposed sorbents showed that vegetable waste has sorption properties in relation to a number of pollutants. The proposed material was subjected to modification with hydrochloric acid and sodium hydroxide to improve the sorptive capacity. Results of the study of the sorption capacity of the modified sawdust are shown in Figure 1.

It is evident that the modification allows to increase the capacity of sawdust 6-10 times relative to the unmodified sawdust, adsorption capacity is not more than 3 mg/g. Similar studies were conducted on renewable raw materials - sunflower husk and its modifications. The results of studies of the sorption capacity with respect to pure copper ions and modified husk are shown on Figure 2. After modification, the sorption properties of the husk increased 1.5 times.

Further area of research is to obtain sorbents based on modified plant-

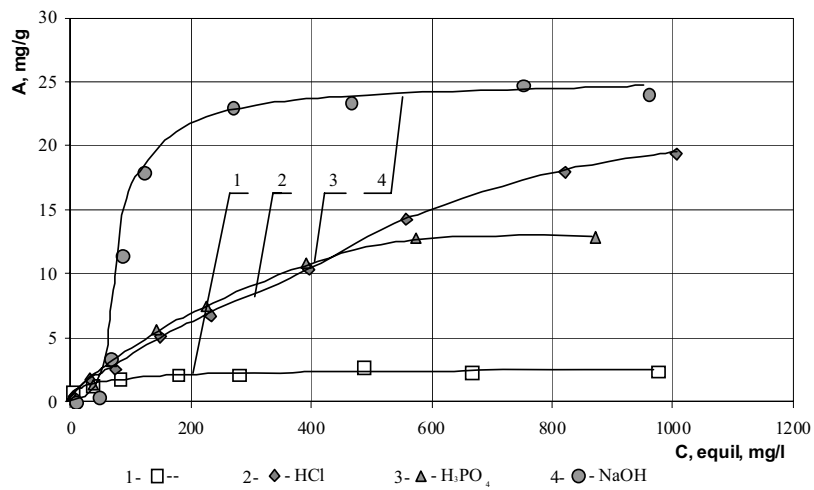


FIGURE 1 - DEPENDENCE OF SORPTION CAPACITY (A) PINE SAWDUST FROM THE EQUILIBRIUM CONCENTRATION (C_{EQUIL}) OF COPPER IONS IN SOLUTION

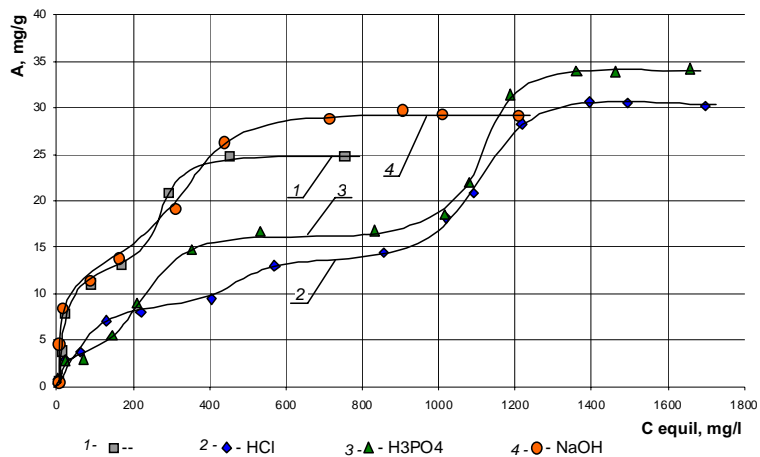


FIGURE 2 - DEPENDENCE OF SORPTION CAPACITY (A) SUNFLOWER HUSK FROM THE EQUILIBRIUM CONCENTRATION (C_{EQUIL}) OF COPPER IONS IN SOLUTION.

based coated with a natural mineral ion exchange – bentonite. On their basis, a number of materials have been obtained, capable of purifying water from the compounds of iron, manganese, heavy metals, hardness, oil, surfactants, which are not inferior to the traditionally used expensive brands of activated carbon and ion exchange resins. Such materials have a general name 'Ben-M'.

Sawdust were taken as a basis for the preparation of Ben-M, they were modified solution of H_3PO_4 , bentonite clay deposits Taganskii: calcium activated soda and sodium - was applied to them. Comparison of bentonite

and sawdust were varied (1:1), (1:2), (1:3) and (1:5). Determination results of the sorption capacity with respect to copper ions materials derived from such modified bentonites and pine sawdust are presented on Figures 3 and 4. It was found that Ben-M of sodium bentonite ratio bentonite: sawdust 1:2 better cleans water from a copper ion (Figure 3). For sorbent 1:1 the maximum value of capacity reaches 33 mg/g.

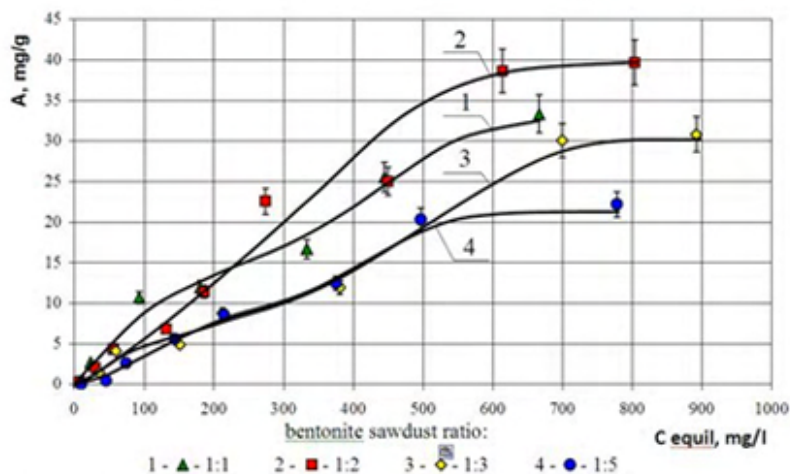


FIGURE 3 - SORPTION ISOTHERMS OF COPPER IONS ON THE MATERIAL OF SODIUM BENTONITE AND MODIFIED PINE SAWDUST

Sorption curves for the calcium bentonite material with soda and pine sawdust activation (Figure 4) showed that the sorbent with a ratio of 1:1 is the most effective cleaner. When the concentration of contaminants increases, the maximum degree of extraction of copper ions corresponds for the Benom-M with component ratio of 1:2 and amounts 45 mg/g.

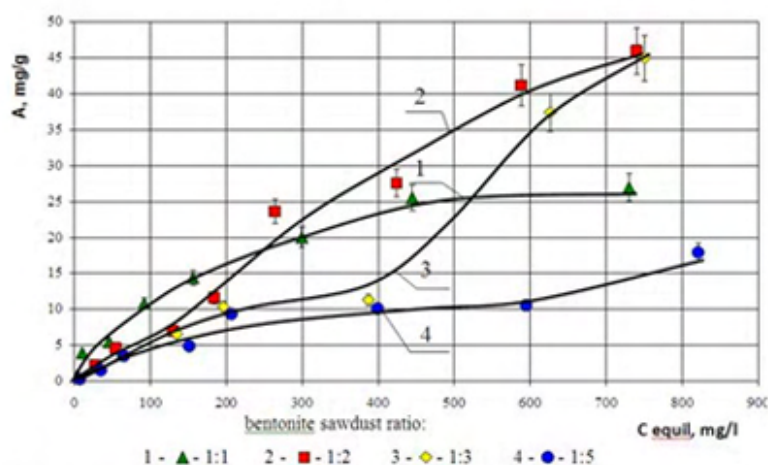
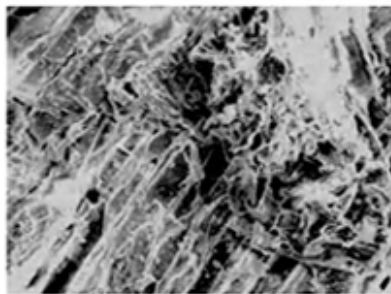


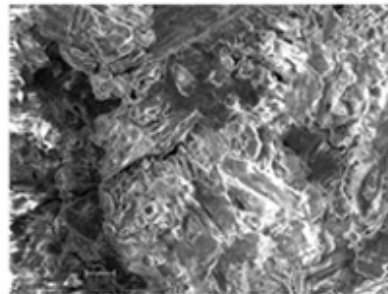
FIGURE 4 - SORPTION ISOTHERMS OF COPPER IONS ON THE MATERIAL OF THE ACTIVATION OF CALCIUM BENTONITE SODA AND MODIFIED PINE SAWDUST

Comparison of the figures shows comparable efficacy of the water treatment from the copper ions on the sorbent from the calcium and sodium bentonites. Chemical analysis was performed using a scanning electron microscope for the materials in the two random points of the selected surface. Experiments showed that the chemical composition changes over the surface of the sorbents. Places with a high content of bentonite has a high content of silicon and aluminum. These chemical elements are basic elements in composition of clay soils (see picture below).

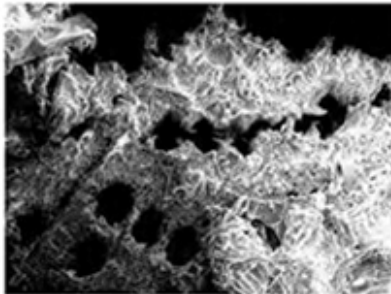
THE SURFACE OF MATERIALS BASED ON (MAGNIFICATION 500 TIMES)



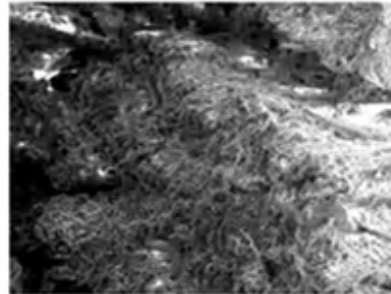
ACTIVATED TAGANSKII BENTONITE AND PINE SAWDUST MODIFIED BY H₃PO₄



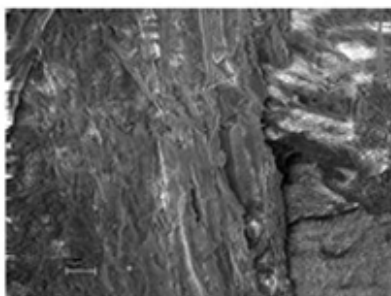
ACTIVATED TAGANSKII BENTONITE AND ASPEN SAWDUST MODIFIED BY H₃PO₄



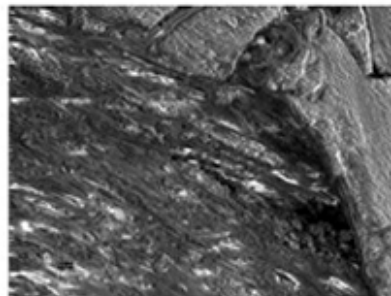
ACTIVATED TAGANSKII BENTONITE AND BIRCH SAWDUST MODIFIED BY H₃PO₄



SODIUM TAGANSKII BENTONITE AND PINE SAWDUST MODIFIED BY H₃PO₄



ACTIVATED KHAKASSKY BENTONITE AND PINE SAWDUST MODIFIED BY H₃PO₄



ACTIVATED KHAKASSKY BENTONITE AND PINE SAWDUST MODIFIED BY HCl

Studies have shown that for a material with sawdust treated with HCl and Khakassky bentonite clay distribution on the surface of the material is more uniform. This is because there is almost the same content of silicon and aluminum in both analyzed points of the surface.

Sorbents synthesized at the Department of Chemical Technology and Environmental Engineering are capable of effectively removing contaminants from groundwater containing iron and manganese ions. Catalytically active filter material 'Bentosorb' was obtained by a team of researchers to remove water from the iron compounds. This material has both ion exchange and sorption properties including a combination of basalt fibers and activated bentonite clay.

Study of the sorption capacity and the mechanical properties of the sorbents showed that they can compete with conventionally used materials for water purification. Their use will reduce the cost of water treatment, reduce the use of aggressive reagents and reduce human pressure on the environment. The resulting sorption materials are inexpensive, do not require high water supplied for cleaning and effective at removing many contaminants. Their use may significantly reduce the amount of pollutants discharged in waters and improve the ecological situation in the Altai region.

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