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## GALINA PUGACHENKOVA'S ARCHIVE IN OPEN ACCESS

*The article gives a brief description of the contribution of Academician G.A. Pugachenkova in the formation and development of the humanities in Uzbekistan and neighboring Soviet republics. Demonstrating a kind of universalism that was still possible in her time for Central Asian studies, it includes almost all themes of the history of ancient and medieval art in Central Asia. Even today, turning to any topic, addressing this area of knowledge, any researcher will certainly come across the works of Pugachenkova. That is why, in an effort to supplement her published works with unknown documentation, the international observatory Alerte Héritage created a virtual archive of G.A. Pugachenkova, which was opened on May 16, 2020 in the public domain for all Internet users (<http://pugachenkova.net>).*

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

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### Her Lifework and Range of Research

**G**ALINA ANATOLYEVNA PUGACHENKOVA (1915–2007) is considered the founder of ancient and medieval art history of Central Asia. Being one of the rare female academicians of the Academy of Sciences of Uzbekistan, she played virtually the leading role in the development of Soviet archaeology, art history, and the architecture of Central Asia. She also made a significant contribution to the preservation and restoration of architectural sites of the region and strove for creating a register of preserved cultural heritage sites and promoted their worldwide popularity.

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

This topic became the basis of her doctoral dissertation “The Ways of Development of the Architecture

of Southern Turkmenistan in the Era of Slavery and Feudalism.” The strength of this foundational work, in addition to excavating an impressive core of sites, was the analysis of developmental trends for various types of architectural structures. This ranged from palaces and fortresses to mausoleums and mosques. She also proposed graphic reconstructions of the largest monuments, in particular, the Parthian ensemble of buildings at Old and New Nisa.

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

Her desire to reconstruct the appearance of architectural structures – often only fragmentarily discovered during archaeological excavations or poorly preserved on the surface – prompted her to analyze the medieval book miniatures, which provided a key to understanding the structures of forgotten architectural forms. Later, the study of numerous collections of oriental miniatures in various libraries and museums around the world and the creation of detailed catalogs of miniatures stored in Uzbekistan, allowed



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

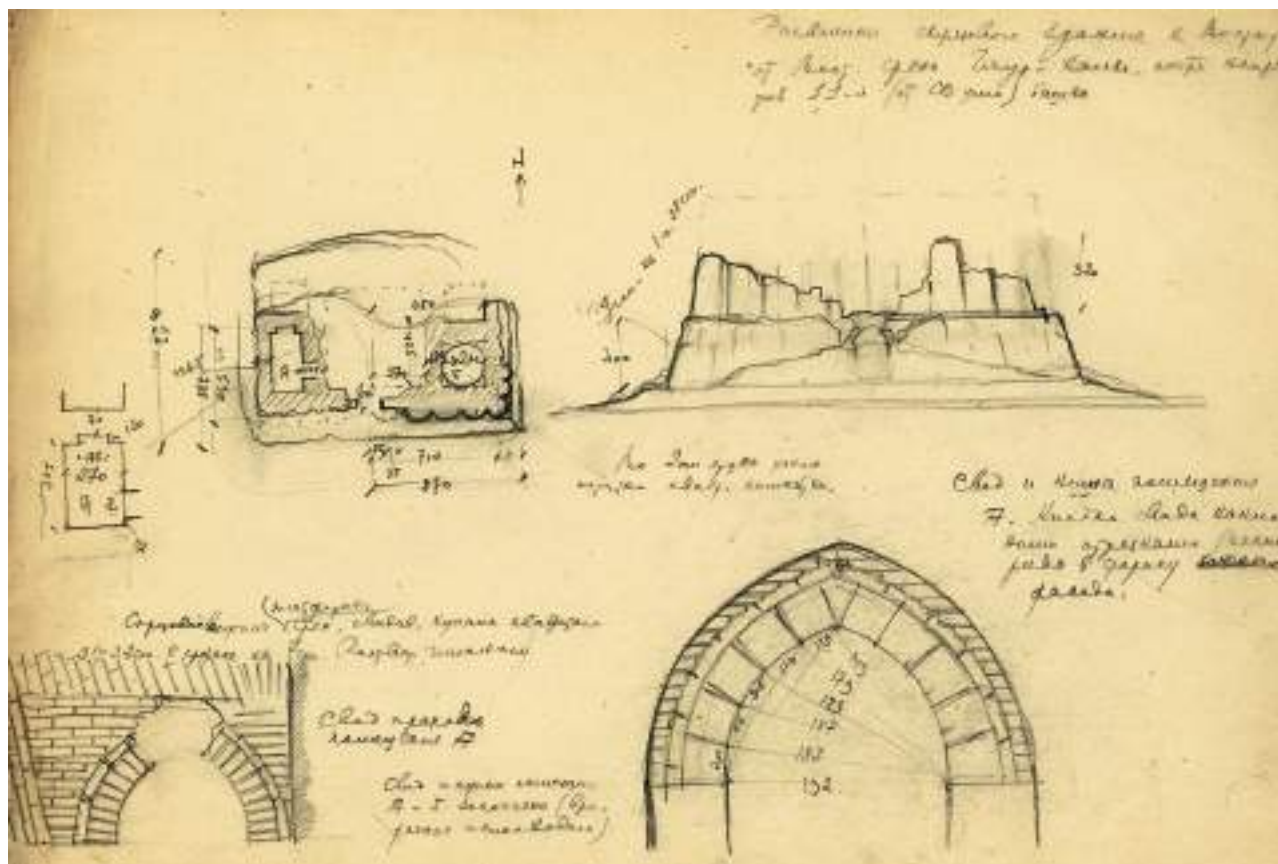
her to conclude that there was a special Central Asian school of painting during the Middle Ages.

Participation in archaeological excavations also led her to research fine art antiquities, including numismatics. Sensational finds, such as the discovery of Hellenistic rhytons (the conical drinking containers) and sculptures in Old Nisa, resulted in a detailed study of iconography and the need to evaluate archaeological artifacts from the concepts of art history.

Gradually, Pugachenkova determined her researcher's creed: The study of works of ancient art using the methods of archaeology. In 1960, in order to implement this creed she initiated the Uzbekistan art expedition, which was mainly focused on studies of the Hellenistic cultures of the region. In particular, her discoveries on the sites of Khalchayan and Dalverzin-tepe, which are the largest monuments of Greco-Bactrian and Kushan times, allowed her to put forth the theories about the complex genesis of local cultures. Studying the whole collection of excavated materials, which included the remains of architectural structures, coins, jewelry, sculpture and painting

gave her the opportunity to talk about the syncretic nature of these works, which having Central Asian roots, absorbed the trends of various types of Hellenistic culture from Parthia to Gandhara.

These findings correlated with the main tasks of Soviet archaeology which were aimed at providing tangible evidence for the existence of significant local civilizations in Central Asia, more or less free from foreign influence, and whose goal was to create their own national history for each republic, thus, fitting it into the modern territorial framework of Soviet Central Asia. In this exact context of Soviet state building, Pugachenkova, together with her closest colleague, a brilliant art historian Lazar Izrailevich Rempel, prepared *The History of the Art of Uzbekistan*. This book, which corresponded to the political demands of the time, received the Khamza Award of State for the Uzbek SSR, but faced harsh criticism outside Uzbekistan for its "Uzbek-centrality." However, being fully involved in her research, Pugachenkova learned to take into account the current situation in order to receive the financial resources and political support



Merv, a mud-brick building east of Gyaur-kala. Field crosses by G.A. Pugachenkova, 1951.  
Folder 256 of Pugachenkova's Archive

necessary for the further advancement of scientific research.

At the same time, many of her studies as reflected in the books *The Art of Turkmenistan*, *The Art of Afghanistan*, and *The Art of Bactria from the Kushan Era*, went beyond the borders of Uzbekistan. It seems to me that Pugachenkova's most important contribution to science was her ability to summarize the panoramic research, in which she synthesized the numerous scattered facts into a single coherent historical picture. Thus, the problem of national borders became explicitly less important.

Pugachenkova, also the author of many guidebooks and anthologies, carried out a great promotional work. Demonstrating the unique universalism that was still possible in Central Asian studies during her time, she touched on almost every topic related to the history of ancient and medieval art of the region. Even today, referring to any topic in this field of knowledge, scholars will certainly encounter the works of Pugachenkova. That is why, in an effort to supplement her published work with her undocu-

mented research, the *Alerte Héritage International Observatory* created a virtual, free access website of G.A. Pugachenkova's archives, which opened on May 16, 2020 for all Internet users.

### The Archive and Its history

This archive was being developed during Pugachenkova's lifetime. Its methodical nature, the same characteristic as her scientific research, was reflected in its organization. A variety of documents related to each new topic on which she began to work, schedules of events, or correspondence with colleagues were carefully collected and stored in separate folders in relative order. This created a more or less uniform collection. Over time, their number grew, resulting in an impressive collection of 342 folders.

These Soviet-style folders, with thick pockets and tie strings, contain all types of documents that are usually associated with the scientific archive of a researcher working with material monuments. They include bibliographic extracts, abstracts of publica-



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

tions with sketches, drawings, watercolors, plans, stratigraphic sections of excavations, data tables on pottery, drawings and reconstruction of architectural structures, hand-written draft articles, typewritten texts of books with the author's revisions, reviews, correspondence with publishers, archaeological field diaries, conference programs, memos to the Academy of Sciences of Uzbekistan, business correspondence with researchers from many countries of the world, clippings, diplomas and award sheets....

Numerous photographs captured both the cultural material of art, architecture and numismatics of Central Asia as well as the everyday life of archaeological expeditions, scientific events, or more private, family scenes. Personal letters, which Pugachenkova herself combined under the general title of "Letters from the Old Days," comprise three separate folders.

All documents of the archive are connected to the life of Pugachenkova. While the earliest family photographs date back to the early twentieth century, the

main array of documents date from the beginning of the 1940s until the early 2000s, when Pugachenkova was in the midst of her professional career. Here, the future researcher will find all the necessary documents to reconstruct the exact chronology of her biography, social environment, and the scientific and political context of her work. The geography of the documents cover a large part of the region, which is now commonly called Central Asia. They range from Iran and Afghanistan to the southern regions of the former Soviet Central Asian republics. The largest number of documents relates to Uzbekistan, Turkmenistan and Afghanistan. A small part of them represents Russia and Western Europe, where Pugachenkova was a frequent guest at various conferences or where she was regularly invited to deliver lectures.

As for the issues treated there, they have a much wider chronological range – from antiquity to the present. The archive is as diverse as Pugachenkova's activity. One can find information about the Central Asian medieval miniatures; the historical architecture of Uzbekistan, Turkmenistan and Afghanistan; the numismatics of ancient times; the sculpture of the Kushan kingdom; as well as the problems of protection and restoration of archeological sites.

Moreover, her scholarly research is presented not only in final publications, but also in a whole array of documents which allows one to trace the entire chain of books and articles. An analysis of bibliographic extracts, abstracts of publications of predecessors, drafts, field diaries, original manuscripts, their typewritten and final copies with the author's revision, and reviews and responses to them will provide an extended and dynamic vision of the entire internal laboratory of Pugachenkova-as-scholar, who was both an art critic, and a historian of architecture, and to a lesser extent, an archaeologist. Exactly at the crossroads of these disciplines she managed to create her own fundamental interdisciplinary work, which was reflected in her archive.

The archive also provides important materials for understanding the structure of science in Soviet Uzbekistan, when Pugachenkova occupied one of the central positions in the scientific hierarchy of the republic. The archive contains extensive business and private correspondence; fragments of Pugachenkova's personal diaries, which she kept fairly regularly throughout her life; field diaries, which include exclusive scientific notations from excavations with personal assessments and comments; daily routines from her



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

expeditions to understand the organization of their work and everyday life; considerations that more resemble protests against the substandard restoration of monuments; proposals for the reorganization of archaeological research in Uzbekistan, etc. All these documents allow one to reconstruct the context and more clearly see both the figure of Pugachenkova and the history of Soviet science within it. They also contribute to a deeper understanding of Soviet life from the point of view of a narrow circle of intellectual elites, the “manufacturers” of historical knowledge. In this sense, its archive captures a real monument of science from the twentieth century.

There are also important original visual materials in the archive, which are incomparably better than most of the published works. There is no doubt that they will give future researchers the opportunity for a clearer understanding of this graphic material and its more perfect reproduction in later studies. This applies even more to unpublished photographs, drawings, and plans. Particularly important is the documentation related to architectural monuments that were either destroyed or severely and poorly restored. Equally significant are its numerous recommendations on the protection of monuments, which remain relevant.

Of course, when working with digital documents there will no longer be that special “spirit of the ar-

chives” so familiar to all researchers. Gone will be the distinct smell of old paper; fingers that become black from long-standing dust; pages turned yellow and fragile with the passing of time; the physical weight from the burden of huge albums with photographs and drawings; the fear of opening the large plans and maps and not losing small photos of coins, sorting out images of film negatives, etc. Instead, the archive will be available to a much broader group of people. It will be easier to “run through” it in order to understand its structure and content, to quickly “fish out” the necessary documents, which will always be on hand and to which one may return to repeatedly. The very specific quarantine situation related to the COVID-19 pandemic only emphasizes the need for this kind of virtual resource.

### **The Archive's Rescue and the Prospects of Further Project Development**

It cannot be said that the fate of the Pugachenkova's archive was very tragic, especially when compared, for example, with the archive of her closest associate Lazar Izrailevich Rempel, some of which burned in a fire in his Moscow dacha. For several reasons, Pugachenkova's archive was not transferred to the Central State Archive of the Republic of Uzbeki-



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

stan (CSA RU) after her death. Although the Central archive is where Pugachenkova moved the archive of her husband M.E. Masson. Her extensive findings, instead, remained with the family of her eldest son, Rostislav Olegovich Sosnovsky, who persistently, but unsuccessfully, offered it to various specialized institutions of Uzbekistan. During this time, the storage conditions of the archive worsened as many in the media wrote about the poor condition of the house on Mironshokh Street. In recent years, the bulk of the archive was stored in the hallway of the house. Individual documents, in particular photographs, continued to occupy their place on the shelves of numerous bookcases from Pugachenkova's office. Sosnovsky tried to obtain the official status of a "memorial office," for the location, but failed in his attempts.

Pugachenkova and Masson's library suffered a much more tragic fate. It was already irretrievably swallowed by Uzbekistan's second-hand book market

and legendarily grows as it continues to live only in the memories of several generations of their students who spent much time in the apartment of the professorial couple in the House of Specialists on the quay of the Ankhora Canal.

*The Open Archive: Galina Pugachenkova* project was implemented as part of the Cultural Emergency Response Program of the Dutch Prince Claus Fund and the American Whiting Foundation, along with the support of the Swiss Embassy in Uzbekistan. The costs have been partially defrayed by the Aler-te Héritage Observatory. Together with the project coauthor, Boris Chukhovich, we managed to create a team of highly professional specialists who, although stretching from Tashkent, St. Petersburg, Montreal, Paris and Lausanne, were able to carry out an enormous amount of work in a fairly short period of time. It usually takes four to five years to implement such projects. We are so very grateful for the work



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

for some key people. This included Enver Asanov and Nabikhan Utarbekov for the high-quality digitization and processing of a large volume of documents; Natalya and Vladimir Mikulitsky provided a detailed description of the archive; and Aleksey Bartashevich created a special computer program for the database.

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

By the end of 2020, we plan to fully complete our work on the archive descriptions and its introduc-

tion on the Internet. Upon completion of the scanning and description of the documents, our project of the entire archive will be donated to the Central Administration of the Republic of Uzbekistan. The agreement, approved by the *Alerte Héritage* Observatory and the director of the Central Administration of the Republic of Uzbekistan, Dilbar Zakhirova, is now pending final approval. After the completion of the project, Pugachenkova's hardcopy archive will be merged with the archive of M. E. Masson into a single collection.

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



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

tion on an online open archive is likely a mere dream, although it would be good to see this as a goal among the several strategies for the further development of Pugachenkova's virtual archive.

In particular, our plans provide for the further completion of the Pugachenkova website. In addition to the archive, her previously published works will be available for download. These ninety-two publications were digitized and collected in PDF files by E.R. Asanov and are in the *Alerte Héritage* Observatory library. We would also like to include in this archive about 2,000 more photographs which could be developed from negatives that were recently discovered by the Pugachenkov's family. We also hope that future users of the site will find the opportunity to share other documents related to it, in particular letters, photographs or publications.

Moreover, we have an idea of organizing an exhibition in Tashkent dedicated to G. A. Pugachenkova on the basis of this archive, as well as artifacts she discovered along with objects from her the office her

son keeps as a memorial. We hope that the open archive of Galina Anatolyevna Pugachenkova will serve as a pilot project to begin such work on other personal archives of scientists, writers, and cultural figures of Uzbekistan.

### **Principles for Using the Archive**

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

To date, the archive is located on the aforementioned separate site, independent of any other structures. This resource has so far been presented exclusively in its Russian-language version, primarily because the vast majority of the documents of Pugachenkova's archive are in Russian. However, a foreign language user can still get an idea of the resource using Web Translator, Google Translate or any other automatic translation system. (For this you need to enter a link to the site in the translation panel, select the desired language and then navigate to the address suggested by the translator).

While creating an interactive database, we sought to develop an informative and easy-to-use resource which could be user friendly for any number of users. The search for a desired document can be carried out according to various searches or combinations of searches according to the different criteria using the drop-down menus. In particular, it will be possible to sort information into folders according to the name of the document's author, geographic location, type of document, chronology, specific individuals, title of the document, keywords, and certain combinations or sets of all criteria. Documents will be available in JPG or PDF format, they can be easily downloaded from the site.

### **What Can the Archive Provide Researchers?**

This archive does not imply the opening of any "sensational documents." The starting point for new research can be the entire archive which should be considered as a whole. Moreover, it all depends on who searches and what they search for within the archive. Someone may need a never before published plan of a citidel; someone else may need the original photographs of the Dalverzin treasure; yet another will look for information about academic programs





**The first French ambassador in Uzbekistan Mr. Jean-Paul Vezian, presents Galona Pugachenkova the badge of the officer of the Academic Palms (l'Ordre des Palmes académiques). Tashkent, 1995**

related to the study of the Silk Road, or someone will need the story of the House of Specialists on the Ankhora quay where Pugachenkova lived most of her life. Others will reread her thoughts on the method of restoration and reconstruction of architectural sites; and another will look for new data in numerous letters on the history of science. It is important that the archive is open to everyone and everyone can easily search the database for answers to any pressing questions.

This permanent accessibility of the archive is the unique characteristic that should serve as a stimulation for new publications. Today there are many databases, but most of them are fee-based and closed. If you study at a good western university, which can pay for the use of such databases, then you will have access to that particular material. However, if we are talking about educational and scientific institutions in the so-called developing countries, which do not have funds for such services, then the researchers working there have no access to virtual information resources. Thus, the inequality between these two academic worlds – those in the “developed countries” and those in the “third world” – continues to steadily grow. This assigns the role of “producers of knowledge” to the former and the role of “suppliers of raw information” and “imitators of western ideas” to the latter.

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