

g.: kratkie svodki. (Vyp. 4: Narodnost' i rodnoj yazyk naseleniya SSSR). Izd. CSU Soyuz SSR. M. (in Russian).].

15. Терещенко Ю. Український патріот із династії Габсбургів: Науково-документальне видання / Ю. Терещенко, Т. Осташко. – Київ: Темпора, 2011. – 408 с.: іл. [Tereschenko, Yu. & Ostashko, T. (2011). Ukrains'kyj patriot iz dynastii Habsburhiv: Naukovo-dokumental'ne vydannia. Kyiv: Tempora. (in Ukrainian).].

16. Гонта Д. Отаманина: (Отаман Божко) / Д. Гонта // Київ. – 1957. – № 1 (40). – С. 16–19. [Gonta, D. (1957). Otamanshyna: (Otaman Bozhko). Kyiv, 1 (40), 16–19. (in Ukrainian).].

17. Мірошніченко М. 19 серпня у Січеславі: «Просвіта» підбила підсумки своєї діяльності та відбувся краудфандінг для бібліотеки університету. [Електронний ресурс]. Режим доступу: http://dniprograd.org/2017/08/19/19-serpnya-u-sicheslavi-prosvita-pidbivala-pidsumki-svoei-diyalnosti-ta-vidbuvavsya-kraudfanding-dlya-biblioteki-universitetu_59646 (дата звернення 28.07.2020). [Miroshnychenko, M. (n. d.). 19 serpnia u Sicheslavi: «Prosvita» pidbyvala pidsumky svoiei diial'nosti ta vidbuvavsya kraudfandinh dlia biblioteki universytetu. Retrieved from July 28, 2020, from http://dniprograd.org/2017/08/19/19-serpnya-u-sicheslavi-prosvita-pidbivala-pidsumki-svoei-diyalnosti-ta-vidbuvavsya-kraudfanding-dlya-biblioteki-universitetu_59646 (in Ukrainian).].

18. Феденко П. Український рух у XX столітті / П. Феденко. – Лондон: «Наше слово», 1959. – 267 с. [Fedenko, P. (1959). Ukrains'kyj rukh u XX stolitti. London: «Nashe slovo». (in Ukrainian).].

19. Мазепа І. Україна в огні й бурі революції / І. Мазепа. – К.: Темпора, 2003. – 608 с.: іл. [Mazepa, I. (2003). Ukraina v ohni j buri revoliutsii. K.: Tempora. (in Ukrainian).].

20. Анархизм. Из докладной записки, составленной Департаментом полиции по анархистским группам и движениям в 1909 году

[Електронний ресурс]. Режим доступу: <https://piter.anarhist.org/chz9-02.htm> (дата звернення 29.07.2020). [Anarxizm. Iz dokladnoj zapiski, sostavlennoj Departamentom policii po anarxistskim grupam i dvizheniyam v 1909 godu. Retrieved from July 29, 2020, from <https://piter.anarhist.org/chz9-02.htm> (in Russian).].

21. Горев Б. И. Анархисты, максималисты и махаевцы: Анархические течения в первой русской революции / Б. И. Горев. – Пг.: Книга, 1918. – 69 с. [Gorev, B. I. (1918). Anarxisty, maksimalisty i makhayevsy: Anarxicheskie techeniya v pervoj russkoj revolyucii. Pg.: Kniga. (in Russian).].

22. Політологічна енциклопедія: Навчальний посібник / Укладачі: Карасевич А. О., Карасевич О. О., Шачковська Л. С. – Кн. 1. – Умань: ПП Жовтий О. О., 2016. – 548 с. [Karasevych, A. O., Karasevych, O. O., & Shachkovs'ka, L. S. (Comps.). (2016). Politolohichna entsyklopediia: Navchal'nyj posibnyk. (Kn. 1.). Uman': PP Zhovtyj O. O. (in Ukrainian).].

23. Аршинов П. А. История махновского движения (1918–1921) / П. А. Аршинов. – Запорожье: Дикое Поле, 1995. – 248 с. [Arshynov, P. A. (1995). Ystoryia makhnovskoho dvyzheniya (1918–1921). Zaporozh'e: Dykoe Pole. (in Russian).].

24. Екатеринославский Адрес-Календарь 1917 года. – Губернская типография, 1917. – 478 с. [Ekaterinoslavskij Adres-Kalendar' 1917 goda. Gubernskaya tipografiya. (in Russian).].

25. Бипецкий А. В. Борьба с Махно в районе Александровска / А. В. Бипецкий // Нестор Махно. Крестьянское движение на Украине. 1918–1921: Документы и материалы / Под ред. В. Данилова и Т. Шанина. – М.: РОССПЭН, 2006. – С. 772–800. [Bipeckij, A. V. (2006). Bor'ba s Makhno v rajone Aleksandrovska. In Danilov, V., & Shanin, T. (Ed.). Nestor Makhno. Krest'yanskoe dvizhenie na Ukraine. 1918–1921: Dokumenty i materialy. (pp. 772–800). M.: ROSSPE'N. (in Russian).].

Zakharov S.

applicant Smolensk State University.

MUSEUM ACTIVITIES OF M.K. TENISHEVA

Захаров Сергей Викторович

Соискатель Смоленский Государственный университет

МУЗЕЙНАЯ ДЕЯТЕЛЬНОСТЬ М.К. ТЕНИШЕВОЙ

Annotation. We include the Russian Antiquity Museum among the first museums in the Smolensk province. Unlike other museums, it was created thanks to a private initiative: the idea of creating a museum belonged to Maria Klavdievna Tenisheva. Collection of M.K. Tenisheva was formed and replenished through acquisitions from private collections, gifts and materials from archaeological expeditions. In the Russian Empire, in order to preserve a private collection, it was necessary to provide it with "premises and financial content",³ and this can also be called one of the goals of Maria Klavdievna to create a museum. We emphasize that M.K. Tenisheva was

³Skleenova, V. History of the Museum "Russian Antiquity" in Smolensky Krai. 2011. Vol. 5. P. 10-12. (in Rus.).

actively involved in social activities, had the "idea of a holistic approach to culture"⁴. In the farm Flenovo, near Talashkino, she created a school aimed at the comprehensive and creative development of children⁵.

Keywords: Tennisheva Maria Klavdievna, Museum, "Russian Antiquity", Talashkino.

Maria Klavdievna noted in her memoirs: "I wanted to put the collected treasures in order, and only after bringing into the light everything that had been lying in secluded corners for years, I saw that I had created a whole rich collection that needed a decent room"⁶. The collected collection was originally housed in Talashkino, in the building of an art workshop. The collection was ethnographic, and the museum was named "Skrynya". Talashkino simultaneously combined a museum and a training workshop⁷. The opening of the Skrynya Museum took place on 26⁸ June 1898. The word "skrynya" is an old Russian word that can be interpreted as a "chest". Consequently, the museum, according to M.K. Tennisheva, was a kind of treasure store. In addition to ethnographic materials, the museum also began to place works of Talashkino masters⁹. By this time, Maria Klavdievna began to communicate with Ivan Fedorovich Barshchevsky, a specialist in the field of applied art and architecture. He first visited Talashkino back in 1897¹⁰ and soon became the curator of the museum. Ivan Fedorovich began to influence the further formation of museum collections, expeditions around the Smolensk province began to be organized more often.¹¹ By 1903, there were more than 2,000 exhibits in the museum collection¹² and the available space was not enough.

Maria Klavdievna realized that to create a museum she needed the help of the authorities. She turned with a request for help to Nikolai Aleksandrovich Zvegintsev, the then governor of Smolensk. She wanted the Nikolskaya tower, the Smolensk fortress wall, which by that time was in a dilapidated state, was transferred to the museum¹³. Nikolskaya Tower met the idea of M.K. Tennisheva that the museum should be located in an "old setting". The authorities refused her, as they were not satisfied with the proposal to arrange "galleries" and expand the windows. Summoned to

Smolensk, academician of architecture P.P. Pokryshkin noted that the walls of the tower must not be touched. Then Maria Klavdievna decided to ask the governor for an area of 500-600 fathoms on Molokhovskaya Square¹⁴.

This time the request of M.K. Tennisheva was accepted for consideration. The authorities were ready to transfer a plot along Avraamievskaya Street. The proposal to create a museum was received by the authorities of Smolensk extremely positively¹⁵. However, this time the refusal came from Maria Klavdievna herself. She was unhappy with the help that the authorities were ready to give her. "The city, to which I asked to give me land for the museum, did not find anything better than to offer me a huge vacant lot, behind a wall, in a completely remote place... It was just a piece of a rampart and a huge pit next to it"¹⁶.

In our opinion, M.K. Tennisheva somewhat exaggerates the indifference of the authorities. Of course, the authorities could not provide the best for a private museum. As a result, M.K. Tennisheva turned to her close friend E.K. Svyatopolk-Chetvertinskaya, who actively contributed to the development of museum work in Smolensk. Svyatopolk-Chetvertinskaya offered Tennisheva "a piece of land that was located next to her house at the corner of Roslavl highway and Potemkinskaya street"¹⁷.

The museum building was built in 1903-1905. designed by the artist Sergei Malyutin¹⁸... M.K. Tennisheva chose S.V. Malyutin as the author of the project is not accidental. In her memoirs, she pointed out: "The Russian style, as it has been interpreted until now, has been completely forgotten past ..."¹⁹. The building of the Russian Antiquity Museum has become an amazing example of the "neo-Russian style".

The construction of a special building for the museum was not cheap. 32 thousand rubles were spent

⁴Skleenova, V. History of the Museum "Russian Antiquity" in Smolensky Krai. 2011. Vol. 5. P. 10-12. (in Rus.).

⁵Abakumova A.A. Maria Klavdievna Tennisheva - the largest philanthropist of the Bryansk region and its heritage in Scientific discussion of modern youth: topical issues, achievements and innovations (Penza, March 17, 2018). in Penza: ICNS "Science and Education", 2018. P. 37-38. (in Rus.).

⁶Tennisheva M.K. Impressions of my life: Memories. P. 203. (in Rus.).

⁷Erdman O.E. Museum pedagogy M.K. Tennisheva and modern ethno-artistic education // Social transformations. 2013. Vol. 23. P. 183. (in Rus.).

⁸Princess M.K. Tennisheva and the Smolensk Territory: bibliogr. decree. : to the 160th anniversary of his birth. P. eleven. (in Rus.).

⁹Kochergina, N. Roerich and Talashkino. in Sunrise. 2005. Vol. 3 (131). P. 14-15.

¹⁰Zhuravleva L.S. Talashkino: essay guide. P. 27. (in Rus.).

¹¹Princess M.K. Tennisheva and the Smolensk Territory: bibliogr. decree: to the 160th anniversary of his birth. P. 24-25. (in Rus.).

¹²Smolensk Regional Museum of Local Lore // Materials for the Study of the Smolensk Region. Vol. 1. -Smolensk: Smolensk Regional State Publishing House, 1952. P. 439. (in Rus.).

¹³Skleenova, V. History of the Museum "Russian Antiquity" in Smolensky Krai. 2011. Vol. 5. P. 12-13. (in Rus.).

¹⁴GASO. F. 65. Op. 1. D. 2430. LL. 2 - 5. (in Rus.).

¹⁵In the same place.

¹⁶Tennisheva M.K. Impressions of my life: Memories. P. 204-205. (in Rus.).

¹⁷Skleenova, V. History of the Museum "Russian Antiquity" in Smolensky Krai. 2011. Vol. 5. (in Rus.).

¹⁸Pavlova N.N., Zhakhova I.G. "Neo-Russian" style in the architecture of Smolensk at the beginning of the XX century in Science and education of the XXI century: collection of articles of the International scientific-practical conference (Ufa, May 29, 2014). Ufa: Limited Liability Company "Aeterna", 2014. P. 141. (in Rus.).

¹⁹Tennisheva M.K. Impressions of my life: Memories. P. 118. (in Rus.).

on its construction, which at that time was a significant amount. Note that in the construction of the museum building, I.F. Barshchevsky, who corrected S.V. Malyutin in accordance with the tasks important for the museum. In particular, the building of the future museum was increased in length and a porch was added²⁰. According to some researchers, M.K. herself took part in the construction of the museum. Tenisheva, she made an over-entry cartouche of multicolor ceramics. In addition, there is information that Viktor Mikhailovich Vasnetsov also participated in the preparation of the project.²¹ Immediately after the construction of the new building of the museum was completed, all the available items of the collection were transported from Talashkino to Smolensk.

The opening of the museum was complicated by the political situation, namely by the events of the first Russian revolution. Constant rallies and strikes in Smolensk made Maria Klavdievna think about the safety of placing her collection in Smolensk²².

It has not yet been possible to establish whether the Russian Antiquity Museum was open to visitors in 1905. Suppose that Tenisheva decided to postpone the opening of the museum, which was visited by only a few specialists. The collections were still inaccessible to the general public at that time.²³ In her memoirs, she wrote the following about the possible opening of the museum: "All the items were already hung up, placed in the windows, the museum finally took its true form ... I was horrified at the thought that a crowd of hooligans would attack the museum, stones, showcases and fragile things will fly to pieces ..."²⁴. As a result, the final decision was made to leave the country.

In April 1906, the most valuable part collected by M.K. Tenisheva's exhibits were transported to Paris, under the leadership of I.F. Barshchevsky. An exhibition was held in Paris, where "2828 items of Russian folk decorative art" were presented²⁵. The exhibition was titled "Objects of Art of Ancient Russia Belonging to the Collection of Princess M.K. Tenisheva". The exhibition opened on May 10, 1907 and lasted until October 10, 1907. Maria Klavdievna noted in her memoirs: "It was the most outstanding exhibition of the whole season, and there was a lot of talk about it. It was attended by seventy-eight thousand people"²⁶. Such high attention from the foreign public speaks of its value.

Upon the return of the collection to Smolensk, M.K. Tenisheva turned to the then Governor of

Smolensk Nikolai Ioasafovich Sukovkin, wondering if the collection could be returned now. N.I. Sukovkin replied that he had no relation to the private property of Princess Tenisheva. Maria Klavdievna, in her memoirs, conveyed Sukovkin's words in this way: "Tell the princess that I am not a policeman for her, that I do not care about private property. I have banks and various state institutions, which I am obliged to protect, but I do not care about the inhabitants"²⁷. We see that in this case the Smolensk authorities did not show much attention to museum work and did not support private initiatives. Maria Klavdievna decided to return the collection to Russia.

The exact return date of the collection has not been determined. According to I.I. Orlovsky, chairman of the recently established Smolensk Scientific Archive Commission, read out on June 7, 1908, the question of returning the collection of M.K. Tenisheva to Smolensk at this time was just being discussed.²⁸ The SUAK magazine dated September 20, 1908 contains an entry that the Tenishevsky Museum returned to Smolensk.²⁹ Consequently, the return of the museum collection took place in this time period.

The Russian Antiquity Museum in Smolensk was opened to visitors on October 25, 1909. It took Maria Klavdievna more than five years to create her own ethnographic museum.³⁰ The Russian Antiquity Museum was open twice a week - on Thursday and Sunday, the opening hours were set from 10 to 15 hours. The entrance to the museum was not free, the fee was 15 kopecks. However, the money earned went to charity and passed on to the Child Welfare Society. Free admission was established for students and for lower military ranks³¹. It is interesting that M.K. Tenisheva in her memoirs about the opening of the museum, she wrote nothing.

Bibliography:

1. Abakumova A.A. Maria Klavdievna Tenisheva - the largest philanthropist of the Bryansk region and its heritage in Scientific discussion of modern youth: current issues, achievements and innovations (Penza, March 17, 2018) -Penza: ICNS "Science and Education", 2018. P. 37-38. (in Rus.).
2. GASO. F. 65. Op. 1. D. 2430. LL. 2 - 5. (in Rus.).
3. Zhuravleva L.S. Talashkino: essay guide. P. 27. (in Rus.).

²⁰Serebrennikov A.P. A brief historical sketch of the State Historical and Ethnographic Museum in Smolensk, founded by M.K. Tenisheva in Scientific News of Smol. state un-that. T. III. Vol. 3. Smolensk, 1926. P. 352-353. (in Rus.).

²¹Pavlova N.N., Zhakhova I.G. "Neo-Russian" style in the architecture of Smolensk at the beginning of the XX century in Science and education of the XXI century: collection of articles of the International scientific-practical conference (Ufa, May 29, 2014). Ufa: Limited Liability Company "Aeterna", 2014. P. 141. (in Rus.).

²²Princess M.K.Tenisheva and the Smolensk Territory: bibliogr. decree: to the 160th anniversary of his birth. P. 25. (in Rus.).

²³Skleenova V. History of the Museum "Russian Antiquity" in Smolensky Krai. 2011. Vol. 5. (in Rus.).

²⁴Tenisheva M.K. Impressions of my life: Memories.

²⁵Skleenova, V. History of the Museum "Russian Antiquity" in Smolensky Krai. 2011. Vol. 5. (in Rus.).

²⁶Tenisheva M.K. Impressions of my life: Memories. P. 243-244. (in Rus.).

²⁷In the same place.

²⁸Report on the activities of the Smolensk Scientific Archive Commission for the 1st year of its existence. (April 3, 1908 - April 3, 1909). P. 42-43. (in Rus.).

²⁹In the same place. -S. eighteen.

³⁰Zhuravleva L.S. Book. Maria Tenisheva. P. 256-261. (in Rus.).

³¹Zhuravleva L.S. Tenishevsky Museum "Russian Antiquity". P. eleven. (in Rus.).

4. Zhuravleva L.S. Book. Maria Tenisheva. P. 256-261. (in Rus.).
5. Zhuravleva L.S. Tenishevsky Museum "Russian Antiquity". P. eleven. (in Rus.).
6. Princess MK Tenisheva and the Smolensk Territory: bibliogr. decree: to the 160th anniversary of his birth. P. 11. P. 24-25. (in Rus.).
7. Kochergina, N. Roerich and Talashkino. in Sunrise. 2005. Vol. 3 (131). P. 14-15. (in Rus.).
8. International scientific and practical conference (Ufa, May 29, 2014). Ufa: Limited Liability Company "Aeterna", 2014. P. 141. (in Rus.).
9. Report on the activities of the Smolensk Scientific Archive Commission for the 1st year of its existence. (April 3, 1908 - April 3, 1909). P. 42-43. P. eighteen. (in Rus.).
10. Pavlova N.N., Zhakhova I.G. "Neo-Russian" style in the architecture of Smolensk at the beginning of the XX century // Science and education of the XXI century: collection of articles.
11. International scientific and practical conference (Ufa, May 29, 2014). -Ufa: Limited Liability Company "Aeterna", 2014. P. 141. (in Rus.).
12. Skleenova, V. History of the Museum "Russian Antiquity" in Smolensky Land. 2011. Vol. 5. P. 10-13. (in Rus.).
13. Smolensk regional museum of local lore in Materials for the study of the Smolensk region. Issue 1. Smolensk: Smolensk Regional State Publishing House, 1952. - 439 p. (in Rus.).
14. Serebrennikov A.P. A brief historical sketch of the State Historical and Ethnographic Museum in Smolensk, founded by M.K. Tenisheva in Scientific News of Smol. state un-that. -T. III. Vol. 3. -Smolensk, 1926. P. 352-353. (in Rus.).
15. Tenisheva M.K. Impressions of my life: Memories. 203.p. 118.p. P. 204-205. P. 243-244. (in Rus.).
16. Erdman O.E. Museum pedagogy M.K. Tenisheva and modern ethno-artistic education in Social transformations. 2013. Vol. 23. P. 183. (in Rus.).

УДК 504.03; 504.75; 338.48.22
ГРНТИ 71.37.75

Kletnova L. S.

*post-graduate student of the Department of Political Science,
History and Regional Studies of the Faculty of History, Irkutsk State University,
Irkutsk, Russia*

IMPACT OF RECREATION AND ECONOMIC COMPLEX ON THE LAKE KOTOKEL ECOSYSTEM: A RETROSPECTIVE ANALYSIS

Клетнова Любовь Сергеевна

*соискатель кафедры политологии,
истории и регионоведения исторического факультета,
ФГБОУ ВО «Иркутский государственный университет»,
г. Иркутск, Россия*

ВЛИЯНИЕ РЕКРЕАЦИОННО-ХОЗЯЙСТВЕННОГО КОМПЛЕКСА ПРИКОТОКЕЛЬЯ НА ЭКОСИСТЕМУ ОЗЕРА КОТОКЕЛЬ: РЕТРОСПЕКТИВНЫЙ АНАЛИЗ

Summary The article analyses impact of recreation and economic complex of Kotokel area on the lake ecosystem in the 1960–2010-s. It reveals factors and characteristic features of natural and anthropogenic eutrophication of lake Kotokel, the largest reservoir of Baikal area located in the Republic of Buryatia. The sources of negative anthropogenic impacts on the reservoir are thoroughly examined. Possible ways to minimize anthropogenic impact on the lake Kotokel ecosystem are suggested.

Аннотация. В статье проанализировано влияние рекреационно-хозяйственного комплекса Прикотокелья на экосистему озера в 1960–2010-е гг. Выявлены факторы и характерные особенности природного и антропогенного эвтрофирования озера Котокель — самого большого водоёма Прибайкалья, расположенного в Республики Бурятия. Детально рассмотрены источники негативных антропогенных воздействий на водоём. Приведены возможные способы минимизации антропогенного воздействия на экосистему озера Котокельское.

Key words: *Baikal natural territory, central ecological zone, Baikal area, lake Ktokel, recreation and economic complex. ecosystem, anthropogenic eutrophication, biological contamination, MSW (municipal solid waste), residential wastewater.*

Ключевые слова: *Байкальская природная территория, центральная экологическая зона, Прибайкалье, озеро Котокель, рекреационно-хозяйственный комплекс, экосистема, антропогенная эвтрофикация, биологическое загрязнение, ТБО, бытовые стоки.*

ВВЕДЕНИЕ

Актуальность исследования. Озеру Котокельское (в литературе чаще Котокель, реже — Катакель) принадлежит особое место в Байкало-Котокельской зоне (см. рис. 1). Котокель является самым большим водоёмом Прибайкалья и третьим

по площади после озёр Хубсугул (Монголия) и Гусиное (Республика Бурятия) в бассейне оз. Байкал и Забайкалья. Котокель в своё время был одним из самых высокопродуктивных водоёмом в Байкальской Сибири и популярным местом летнего