

PART I. INFORMATION AND COMMUNICATION SCIENCES

**N. Smetannikova**

Candidate of Psychological Sciences, Professor,  
the President of Russian reading Association  
E-mail: nataly.smetannikova@yandex.ru

**SOCIO-POLITICAL CONTEXT OF TEACHING READING IN THE USA  
(FROM 17 – TO 20 CENT.)**

**Abstract.** A search for approaches to literacy instruction, development of reading practices in educational and culture organizations makes the article actual. The author used interdisciplinary intersections including historic and educational, cultural, book- and reader-centered fields to show the specifics of reading instruction in various historic periods of the USA. They include a set of socio-political factors, such as: the state of religious and public life, morals, industrialization, peculiarities of culture, international conflicts, migration, education.

Young settlers were taught oral multiple rereading with close attention of the extracts from the Bible in a religious period (1607–1776); historic, geographic and patriotic texts became major reading materials in a nationalistic-patriotic period (1776–1840), the aims of teaching reading as an expressive art of literary texts, intellectual reading as well as intellectual development of readers and their literary taste were first set in an intellectual period (1840–1880), which is characterized as the period of formation of American democracy. Innovative classroom practices in reading instruction such as phonetic, synthetic, rational reading, reading of sentences and “stories” occurred in the fourth period which was connected with forming cultural basis of the country. Only high quality literary texts were chosen for teaching. The period of scientific research (1910–1925) emphasized both study and best practices: reading comprehension, speed of reading and accuracy of oral reading were in focus.

In the so-called “Golden decade” prosperity of the country was directly linked with success in education so development of thinking and cognitive development, reader's experience, interests and motivation to reading became most important. During the period of international conflicts (1935–1950) reading material was primarily changed to patriotic and nationalistic texts; decline in education and lifestyle accompanied reading instruction. The author showed that particularly “Golden decade” in education, its good practices in reading instruction and their development put the USA into its leading position.

**Keywords:** reading instruction, the USA, periods of development, reading textbooks, texts, methods of teaching, assimilation, adaptation

**E. Potanina**

Candidate of Pedagogic Sciences,  
Kurgan regional College of Culture  
E-mail: e.potanina2012@yandex.ru

**THE ACTIVITIES OF PUBLIC LIBRARIES OPEN AIR**

**Abstract.** The emergence in recent years in the practice of the library forms of work-oriented informal-ing the audience, requires understanding of their activities outside the walls of the library, i. e. open air. These campaigns bring together library activities with event agencies, therefore there is a need of mastering librarians technology event management. This allows to raise the issue of clarifying the characteristics of such events, influencing the effectiveness of library initiatives. The comparison and further use of technologies in event-management in front of library service to consider the possibilities, advantages and disadvantages of the latter. Today features event management (visualization, originality, etc.) are clearly present in library activities, as evidenced by the analysis of library posters. This is a different business that doesn't cancel, and expanding the main work of library institutions to attract population to the diverse cultural heritage.

**Keywords:** library services, communications, event management, effective event, event-management, open air

**G. Sukiasian**

Doctor of Pedagogic Sciences, Professor,  
Armenian State Pedagogical University  
after Khachatur Abovyan (Yerevan, Armenia)  
E-mail: gagiksukiasian@mail.ru

**MATENADARAN: HISTORY AND MODERNITY**

**Abstract.** The first information about the Matenadaran in Echmiadzin Catholicosate (the store of manuscripts) belong to the 5th century AD. Later, it became the center of education and science: here created and stored Pro-extermination of the Armenian writers, scientists, philosophers, translated the works of outstanding scientists and thinkers of antiquity and the middle ages. In 1939 Matenadaran was transferred to Yerevan, and in the middle of

the last century, it established a research Institute of ancient manuscripts. The inclusion in the list of UNESCO (1998) and the opening of a modern high-tech complex of the Museum (2011) marked a new historical stage in the development of the Matenadaran.

Now in its funds are kept and studied more than 1,700 Armenian and foreign manuscripts (5th – 8th centuries), as well as rare printed books of 6th – 8th centuries. The true treasure of the Matenadaran are the works of ancient and medieval authors, the originals of which are lost and only known preserved thanks to Armenian translations.

To provide information on manuscripts and other archival documents essential bibliography. However, many of the bibliographic works that were released in Armenia and the Armenian Diaspora, contain incomplete information about the original source (of the manuscript was lost in different circumstances), quest of improving bibliographic information is become relevant. An increasing role is played by new technologies, including electronic library, and important inter-state cooperation.

**Keywords:** Matenadaran, Mesrop Mashtots, Armenian manuscripts, the system of matenadarans, manuscript, bibliography

### **I. Andreeva**

Candidate of Pedagogic Sciences, Docent,  
Chelyabinsk State Institute of Culture and Arts  
E-mail: andreevairina7@gmail.com

#### **MUSEOLOGY FOR MUSEOLOGISTS: EDUCATIONAL LITERATURE AS “MIRROR” MUSEUM REVOLUTIONS**

**Abstract.** In the article considered the paradigm approach of Russian educational literature for museology mid. 1950s – 2000s. Criteria analysis highlighted periods of stable development of science and its revolutionary renewal. Data are the criteria: 1) significant revolutionizing events, socio-political and cultural context of the preparation of textbooks, basic scientific achievements; 2) features local (specially-scientific) picture of the world; 3) description of the object of study (professional scientific forum); 3) the conceptual paradigm of the core; 4) characterization of the specificity paradigm. The main Russian textbooks on psychology reflect not only stable period in the development of science. During the period of radical transformation of science textbooks reflect the peculiarities of the museum revolutions. Textbooks can diagnose the symptoms of three scientific revolutions in museology. In the development of national museology can be divided into three main stages: before science – up to the middle of 1950s, the classic – the middle of 1950–1990, and nonclassical – from the 2000s to the present time. Classical museological paradigm concentrates on studying of the purposes and functions, basic directions of museum activities, the specifics of its organization. Museology is an independent theory of practice, but still not a scientific discipline, developed in isolation from international practices. Non-classical paradigm based on new philosophical foundation (epistemology, axiology, socio-cultural, cultural, anthropocentric, information and semiotic approaches) and standards of interdisciplinarity. **Keywords:** museology, history of museology, paradigm, paradigmatic approach, textbook, classical science, non-classical

## **PART II. CULTUROLOGY**

### **A. Flier**

Doctor of Philosophical Sciences, Professor,  
Russian Research Institute for Cultural and Natural Heritage  
named after D. S. Likhachev  
E-mail: andrey.flier@yandex.ru

#### **CULTURAL STUDIES IN THE SCIENCES**

**Abstract.** The article describes the structure of culture, built on the basis of the division of areas of cultural studies it science. This allows you to highlight the culture four main backbone of the process: the formation of attitudes, spatial and temporal localization of cultural traits, the formation and development of the methods of symbolizing cultural dynamics of cultural variability.

This makes it possible to adjust the presentation of the culture of social functioning.

**Keywords:** culture, structuring culture, studying the culture of science, developing values, localization of culture, symbolizing the cultural dynamics of cultural variation, the choice between good and evil, orientation in social space

### **G. Kazakova**

Doctor of Culturology, Professor,  
Chelyabinsk State Institute of Culture and Arts  
E-mail: kazakovagm@mail.ru

## **REGIONAL IDENTITY, VERNACULARLY DISTRICT AND THE RUSSIAN “GRASSROOTS REGIONALISM”**

**Abstract.** *We are talking about a new social phenomenon – the growing Russian “grassroots regionalism” as one of the levels of regional identity; examines the criteria of regional identity; given the socio-cultural understanding of the concept of “vernacularly district” as a social result of constituting place and identity; highlights the phases of the historiography of the study of vernacular areas in foreign and Russian science; examines methods for their detection, including the possibility of Internet technologies; the example of Chelyabinsk are characterized by local vernacular areas; set out the key features and characteristics vernaculars area, such as the objectivity/subjectivity scale, life cycle, borders, etc.*

**Keywords:** *regional identity, “grassroots regionalism”, vernacularly district, the “mental map” of the territory, spatialest*

### **V. Markov**

*Doctor of Culturology, Docent,  
Kemerovo State Institute of Culture  
E-mail: vikt-markov@yandex.ru*

## **FORMATION OF IMAGE OF A HISTORICAL FIGURE IN CULTURE: METHODOLOGICAL NOTES**

**Abstract.** *The actuality of the article is associated with a lively discussion in a culture of images of historical figures, which embody major historical achievements and associated with modern information wars. That is exactly image which have a greater impact on public opinion. The image is rich in emotional content, and affects not only the mind but also in the realm of the unconscious. However, the formation of such images in science is usually from consequences to the sources, often from historical long-term consequences or results in other areas of social life to the initial project of any leader. On this basis is formed its image.*

*Rejecting this approach, the author is guided by previously published his original system concept of alienation of activity. The idea of G.W.F. Hegel on alienation was transformed by Karl Marks into the theory of alienation of labor and used as critics of capitalism. In contrast, the same concept Author examines the alienation of activity as an inevitable companion of any scale human activity. It is based on the idea of origin as a result of acts of activities of the new system links and this produce qualitative changes in functions and values of each element of the initial project. This creates a “chain reaction” effect, the impact of which extends far beyond the originally planned project. Inertia of social process strengthens at the same time effects when implemented measures are transformed into alien force from the point of view of initial actor. This inertia is determined both logic of processes of historical transformations and with interests and will of people, engaged in these processes. Thus the proposed approach imposes methodological limitations to the direct connection between the long-term results of activities and characteristics of its initial project, and therefore the hence the image of the primary figure For example, one can hardly blame Columbus in the subsequent genocide of Native Americans.*

*As a result of misunderstandings, not taking into account a natural distortion of any project in a historical perspective, in the culture really have an impact on public opinion false images of historical figures, used for ideological purposes.*

**Keywords:** *information warfare, the alienation of activity, system methodology, historical estimation, social inertia, the images in the culture*

### **V. Smirnova**

*Candidate of Philosophical Sciences, Docent,  
Penza State University of Architecture and Construction  
E-mail: vesta\_smirnova@inbox.ru*

### **T. Guliaeva**

*Candidate of Culturology, Docent,  
Penza State University of Architecture and Construction  
E-mail: guljaewa@mail.ru*

### **E. Kulyaeva**

*Candidate of Culturology,  
Penza State University of Architecture and Construction  
E-mail: 020280@bk.ru*

## **HYDE PARK IN THE URBAN AREA OF MODERN LONDON**

**Abstract.** *This paper presents interpretation of Hyde Park text and the analysis of its integration into the urban area of modern London on base of scientific publications and illustrative sources in the course of hermeneutical approach with use of communicative-semiotic and analytical methods.*

*The landscape Hyde Park is viewed as a polyphonic structure characterized by the following specific features of sociocultural content: romantic symbols – ponds, sidewalks, trees, deciduous plants and flower beds, the variety of birds; the artificial forms: fountains, benches, pleasure boats and catamarans. Monumental theme is presented with*

the architectural structures and monuments of different styles and historical meaning, among them the Hyde Park Corner Screen, the Marble Arch, Wellington Arch, Serpentine Gallery, Apsley House, compositional centers, horse riding base, Prince Albert monument, **Cavalry Memorial**, Achilles Statue, modern Still Water Horse Head Statue and She Guardian. Staginess is created with the costumed horseback riding, animals as the symbols of the farming England and the Royal hunt, preservation of the past times style. The English ceremony theme is implemented in the contexts: national-historical, Royalty and administrative power life. Common landscape accent of the Serpentine is obvious. The public-political theme is read in Speakers' Corner, **Reformers' Tree**, protest demonstrations, concerts, police control. Holocaust memorial, 7/7 Memorial, **Diana, Princess of Wales' Memorial Fountain**, "Animals in War" Memorial add to the memorial theme. The literary theme is shown in the children's fairy tale symbolism: park paths, Cecco Hewlett's tree, competitions of toy yachts, and the monument to Peter Pan. In the implication of its sociocultural functions Hyde Park is a unique object of the English landscape architecture and ecoculture, the implication space of the English mentality, a sign system with recreational semantics. The architectural-landscape text of Hyde Park presents a contrast to the urban area of modern London transforming it and making its look complete.

**Keywords:** Hyde park, London, irregular park, text, theme, symbolism, urban area

### **M. Shub**

Candidate of Culturology, Docent,  
Chelyabinsk State Institute of Culture and Arts  
E-mail: Shubka\_83@mail.ru

#### **FUNCTIONS OF CULTURAL MEMORY**

**Abstract.** In recent years more and more attention in the humanitarian environment is confined to the problem of cultural memory. Moreover, today we can speak about the current theoretical and methodological direction in the study of the phenomenon of memory, the so-called memory studies. However, a unified approach to understanding its essence has not worked out. Still remains controversial and the performance of its functions, the role it plays in all, including modern socio-cultural space.

We believe that part of the solution to the problem of understanding the essence of cultural memory may be associated with a clear interpretation of its functional load. On the basis of analysis available on the issue papers, as well as on the basis of its own understanding of the issue, we have identified a number of features of cultural memory.

The storage function is to storage of meaningful groups of information in the form of symbols, myths, archetypal representations; identification is to ensure the identity of group members in time and space; stabilization – maintaining the sustainability of the group, including in times of crisis and upheaval; an explanatory function is manifested in the interpretation of the most significant for the group of meanings and defining appropriate behavior patterns; legitimizing in the justification of the existence of political, regulatory and other order groups, etc.

Thus, cultural memory is a set of important for the group of meanings and symbols transmitted from generation to generation in symbolic and mythical form, and performs a number of functions, providing a stable, identified, meaningful and conditionally predictable existence of the group.

**Keywords:** memory, cultural memory, memory functions, identity

### **N. Ulitina**

post-graduate student, Ural Federal University  
named after the first President of Russia B. N. Yeltsin  
E-mail: fortunato90@mail.ru

#### **EXISTENTIAL DRAMATIC HEROES BY M. LERMONTOV**

**Abstract.** The drama of M. Lermontov is the least studied area of his literary heritage. The images of the heroes of Lermontov's dramas have strong existential traits, and consideration of their ideological and artistic identity helps to better understand the ethical and philosophical problems creativity of the author and the peculiarities of their world perception.

Thanks to the methods, theoretical and culturological and historical-comparative analysis, as well as biographical and semiotic becomes possible to trace the evolution of Lermontov existential character (this term should be understood not just a collective image of the main characters in the main drama of Lermontov's works and historical-cultural type of personality, formed in his era and received its development in Russia from the mid-nineteenth century). From the drama to the drama of this image becomes complicated, and together with it become more complex and socio-cultural factors influencing it. From the classic laws of tragedy "Spanish" about the harsh times of the Middle Ages and romantic sublime image of Fernando, the author moves the action in his usual world of the Russian nobility society in dramas *Menschen und Leidenschaften* ("People and passions") and "Strange people". The internal conflict of the

human person care Lermontov and Eugene Arbenin in "Masquerade" already combines two faces Lermontov existential hero, considered separately through the images of Iurii and Aleksandr Radin's in the drama "Two brothers". Psychoanalysis, self-reflection, the internal contradictions inherent in Lermontov's heroes, they raise questions of interrelations in the system of antithetical: life – death, man – God, good – evil, freedom – permissiveness, trying to determine the meaning of earthly human existence and overcome the fear of the tragedy of finitude of human existence.

Filmmakers rarely turn to the drama of Lermontov, with the exception of Masquerade, which can be attributed to their non-conformity to conventional format of the theatrical repertoire. However, today's young people care about the same problems that Lermontov's characters, and the setting of the spectrum-she plays by Lermontov, where the characters are representatives of modern youth, capable of re-stitching the problem.

**Keywords:** dramatic works, the culture of the 19 century, the philosophy of art, the philosophy of life, existential culture, Lermontov existential hero

### PART III. ART STUDY

#### G. Tavlai

Candidate of Art Sciences, Senior Research Officer,  
Russian Institute of Art History  
E-mail: taugal@yandex.ru

#### SEMANTICS CRYING IN THE AMBIGUITY OF THE RITUAL BELARUSIAN MELODICS

**Abstract.** A culture's musical memories of itself do not vanish or sink into oblivion. Via embodying themselves in various self-renewing forms they provide a foundation for and the gist of musical art per se. In a compressed, enciphered form they preserve the coded – this way or another – cultural data.

As musical codes, symbols and signs we can consider the genres, motives, intonation formulas, timbre forms – some of them much characteristic and even determinative of certain musical epochs – i. e. the seeds from which do grow both musical compositions and the semantic context which manifests itself in the former.

At the root of the three modal melodic song forms within which the making of local lamentation varieties has had its place, there lie three different modal formations. The first modal formation relies on the minor third mode with a sub-fourth. The second one unfolds itself in the major second mode. The third one is characterized by particularly large intervallic leaps, mostly quartal ambitus. In the improvisatory development of folk lamentations, together with crystallization of each of the melodic types also possible is their intermix and transition from one melodic form to the other.

**Keywords:** types of ritual lamentation intoning, semantics of weeping, archaic worldview

#### L. Sarvarova

Candidate of Art Criticism,  
Kazan State Conservatoire named after N. Zhiganov  
E-mail: survary2009@yandex.ru

#### FUNCTIONAL MODE STRUCTURE OF LYRICAL CHANTS OF THE MISHAR TATARS

**Abstract.** Lyrical songs, being an ethnically significant component of the Mishar-Tatar singing culture, demonstrate special features in each of their structural component: pitch (tone, melody and intonation, texture) and, rhythm and intonation. Each of the mentioned aspects, being representative of the Mishar musical and poetic tradition and presently understudied, requires to be examined individually.

The present article is devoted to the detailed discussion of the particular features of the functional tonality structure of lyrical chants. In reference to the folk musical and poetic culture of the Middle Volga ethnic groups (the so-called pentatonic zone), the researchers denote the dominance of the functional tonality structures that belong to the coordination type, that is, they are organized by the slide of the tonal center. In the context of the descending melody, which is a typical characteristic of anhemitonic chants of the Middle Volga tradition, the function of the tonal center can be performed by nearly all of the tonal steps in succession – from the top to the lower ones. Thus the functional tonality status of all tones becomes balanced out in the chant, which determines the function of the coordination principle in the functional tonality structure organization. The arrangement of the pitch pattern, resting upon the slide of the tonal centers, can be found in the Mishar lyrical chants. At the same time, however, the presence of other types of functional tonality developments cannot be ignored. The variety of such forms, meanwhile, is not limitless – they are represented by several main types. Based on a single, most popular scale in the local context, there were found thirteen forms of functional tonal structures of both central and off-central types. This acknowledges the difference of functional tonality structure of the Mishar lyrical chants, which makes the Mishar tradition stand out among the rest of the ethno-regional singing cultures of the Middle Volga and Transurals regions.

**Keywords:** Mishar Tatars, lyrical chants, functional mode structure

### **R. Osminkin**

competitor of a scientific degree of Candidate  
of Art Criticism, Russian Institute of Art History  
E-mail: osminkin@gmail.com

#### **POLITICS OF EARLY SOVIET AVANT-GARDE: FROM "NON-OBJECTIVITY" TO "LIFE BUILDING"**

**Abstract.** Art-history and Art-studies are still considering the socio-political context as a set of external factors and classify the relationship between art and politics as a separate domain of "sociology of art". This article aims to show the relationship between the purity of form in art and political engagement as an inseparable characteristic and constructive factor of Avant-garde itself in terms of the early Soviet Avant-garde.

The author of the article considers a short period of Malevich teaching in UNOVIS in Vitebsk to be a starting point for the displacement Suprematist aesthetics beyond the field of aesthetic representation in the abroad social area. With the help of the original aesthetic conception of the French philosopher Jacques Rancière the author demonstrates that the consistent development of mediums capabilities by creators of pure forms ("non-objectivists") led them to their direct involvement in the program of "life building" in post-revolutionary Russia.

Conversely, the new political reality could not be represented by means of traditional art and requested new artistic forms of representation and expression languages. Thus, a more complex dialectical relationship between aesthetics and politics, between the autonomy of art and its ideological engagement was found, and it contributed to the emergence of a more innovative and dynamic artistic practice on a certain stage.

**Keywords:** early Soviet Avant-garde, Malevich, "non-objectivity", "life building", modernism, politics engagement, Rancière, the autonomy of art, Adorno

### **M. Nesterova**

post-graduate student,  
Sobinov Saratov State Conservatory  
E-mail: m.m.nesterova@mail.ru

#### **THE ACTION OF THE "LAW OF PSYCHOLOGICAL NATURALNESS" IN FANTASY F-MOLL BY F. CHOPIN**

**Abstract.** The work examines the "law of psychological naturalness" (term of D. Zhitomirskii) in fantasy f-moll by F. Chopin. The law manifests itself in the molding, generating and closing functions of the connecting part. First, it determines the dominance of psychological naturalness in the compositional formation of the fantasy, and secondly, it changes functional and thematic relevance, which is clearly demonstrated in focusing on the connecting part. Its 6 times' passing through the whole composition makes the connecting part almost the leading one changing the degree of compositional tension each time it appears. What is the essential significance of this topic? Why is it coming to the fore in the dramaturgical and compositional aspects? It seems that the reporting thematism is not only full of expression usually seen in developing sections, which carries on and, as a rule, transforms (dramatizes) initial thematic element, but also contains code constructions, with their "denial" and "eradication" of light path searching (adverse part, "weightless" central episode), the approval of the crushing forces (the second code) and access to infinity as another reality (the first code, a kind of postscript). It seems that the secondary theme opens up a new way to build a united whole: the initial dispersal, expressed as "fermentation" of texture, defines the scope of the search and the pulse.

The discovery of the "law of psychological naturalness" in fantasy, first, is justified by creative improvisation ("fantasy" is Greek for "imagination") which is ontologically inherent to the genre. It activates the heuristic side of musical thinking and opens insight into the future. Secondly, "law of psychological naturalness", initially used by D. Zhitomirskii in relation to the middle part of the second scherzo by F. Chopin, is characteristic of the poem form of the composer's major one movement piano works such as scherzo, ballads, fantasies.

**Keywords:** Chopin, fantasy, law psychological naturalness, connecting party

### **S. Sobolevska**

post-graduate student, National Academy of  
Leading Shots of Culture and Arts (Ukraine)  
E-mail: lanas2930@yandex.ua

#### **THE VALUE OF THE RELATIONSHIP BETWEEN INDIVIDUALITY DEVELOPMENT AND TRAINING IN THE FORMATION OF THE PERSONALITY OF THE ACTOR OF AMATEUR THEATER**

**Abstract.** The problem of the study is the changing world requires from the individual rapid reacting at new conditions of existence and great potential of realization of potential has one who possesses developed creative abilities. The purpose of the work is to try to insist that the full development of the personality is able to provide

*theatre art, which is a synthesis of the arts and holds a special place in the cultural life of society. But everyone is not able to become a professional actor. Therefore, with the help of methods of synthesis of analogues and comparative method in the article analyses the basis for the success of the functioning of amateur theatre group, and in particular the role of inspiration of the director of amateur theatre and life experience of amateurs, the necessity of common efforts of the director and actors of the contemporary amateur theatre in the process of identification and formation of creative abilities of personality that will help her achieve goals in the future. The diachronic method is used to form a chronological sequence of development of Ukrainian amateur theatre. In conclusion, it can be asserted that culturology potential of Amateur theatre directly affects the full development of personality.*

**Keywords:** *personality, performing arts, amateur theatre, director, actor-amateur, training, intuition, self-creation*

### **V. Pasechnik**

competitor of a scientific degree of Candidate of Art Criticism,  
Altai State Pedagogical University  
E-mail: skiper31@yandex.ru

#### **THE MYTH OF THE DRAGON IN THE WORKS OF WILLIAM BLAKE**

**Abstract.** *Reveals the mystical and religious-philosophical issues of Dragon myths in the works of the English artist and poet William Blake. The figure of the Dragon is considered as part of the dual system light – darkness male – female. Complex analysis is images of the dragon and wives-the sun in art and poetry Blake. Are mythological, theological and Gnostic base of the motif of confrontation between the Dragon and Wife in the context of the author's esoteric model of the world. The image of the Dragon here comes to demonic snake, the archetypal character of the Indo-European mythology. The study of the image of Wife goes back to the sophistic perspective in the Gnostic tradition. Analyzed various incarnations of the Great red dragon and Wives clothed in the sun Los in the snake temple.*

**Keywords:** *Dragon, the myth, the dichotomy, poetry, gospel, Avesta, poem, painting, Sophia, Gnosticism, opposition*

### **N. Klobukova**

Professor, International Centre  
of Japanese Studies (Nichibunken) at Kyoto (Japan)  
E-mail: harunoumi@mail.ru

#### **RUSSIAN MUSICAL INSTRUMENTS IN JAPANESE GRAPHIC SOURCES OF THE FIRST HALF OF 19 CENT.**

**Abstract.** *This paper has a deal with pictures of Russian musical instruments in Japanese printed sources of the first half of 19 century: "Kankai ibun" ("The wonderful tales from overseas travelling", 1807), "Ifu shashin kagami" ("Illustrations of everyday customs", 1853), kawaraban prints of 1850th. This images was appeared during the initial period of Japan's contact with Western music culture, that subsequently will be integral part of new Japanese society. At this paper, the author, besides the attribution of depicted musical instruments, display a historical context of this instrument' existing in Russia and cite not well-known facts from Russian culture' history. Author although pay attention to errors and curious in musical instruments' images, connected with a specialties of memory and perception and finally with differences of Japan and Russia' musical cultures. On a ground of analysis, it could be make a conclusion that the Russian musical instruments was a subject of studying and comparative description on this initial period of two countries' contacts, but on prints and illustrations of 1850th, the pictures of musical instruments became a depicted personages' characteristic and important detail of graphic image.*

**Keywords:** *Kankai ibun, gusli, Chinese theatre, Russian musical instruments, kawaraban*