

Section MISCELLANEOUS

ASSOCIATIONS BETWEEN SOME FEATURES OF MORPHOLOGY AND PSYCHOLOGY AS THE GENERAL ANTHROPOLOGICAL CHARACTERISTIC OF THE GROUP

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In this work, data on correlations between anthropometric and psychological features in four samples are compared: 1) Moscow high school students (25 boys and 50 girls at the age of 16 - 17); 2) Chinese students studying in Moscow (24 boys aged 19 to 27); 3) the students from different countries of the Peoples Friendship University of Russia – PFUR (15 boys aged 21 to 31 and 10 girls aged 21 to 24); 4) the elderly women from one of the villages of the Ryazan region (27 women aged 41 to 85). It is revealed that the trends of associations between somatic and psychological features in the studied samples vary considerably. For high school students and for students from China significant negative correlations between absolute body size and self-esteem were found, but the reasons for such associations in both samples are different. Foreign students studying in the PFUR, in contrast, are demonstrating a positive relationship between high self-esteem, body length, body weight and BMI. In the sample of the elderly Russian women links between self-esteem and somatic features are not detected. In two samples gender differences in the level and direction of morphological and psychological ties were also detected. It can be assumed that the associations between somatic features and self-esteem largely depend on the ethnicity, age and gender and can be considered as an important general characteristic in the anthropological description of a particular group.

Key words: *somatic and psychological features, trends of associations, gender differences, self-esteem*

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ANTHROPOLOGICAL MUSEUM OF MOSCOW STATE UNIVERSITY AND HUMAN DIVERSITY IN ITS COLLECTIONS

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Last year we marked the 130th anniversary of the Museum of Anthropology. The idea of its creation belongs to a famous Russian scientist – zoologist and anthropologist A.P.Bogdanov. He devoted 20 years of his life to overcome difficulties, connected with the organization of the Museum. First, he established the Society of Amateurs of Natural history, Anthropology and Ethnography in 1864, then - three exhibitions – Ethnographical (1869), Polytechnic (1872) and Anthropological (1879). The key goals of the latter were to acquaint society with essential natural principles of anthropology, to establish Anthropological museum and to obtain studying materials for the chair of anthropology. The materials of this exhibition formed the founding collection of the Museum of Anthropology. The collection united paleoanthropological, archaeological and ethnographical objects, to serve as a base for studying ancient history of mankind. The Museum opened its doors in 1883 and D.N.Anuchin became its director and main implementator of the Bogadanov's idea. He continued to hold office for 40 years and created curatorial departments that remained unchanged till nowadays. They are: Morphology and Human Evolution, Paleoanthropology, Archaeology, Ethnography and Illustrations. The department of Morphology and Human Evolution possesses originals and copies of fossil discoveries of ancient humans

across the territory of Russia and neighbouring countries (Teshik-Tash, Staroselie, Afontova Gora etc.). There are high-class copies of the main fossil hominids from Africa, Europe, Asia, skeletons and stuffed models of modern primates also. The department of Paleoanthropology unites the collections of skulls and skeletons from Upper Paleolithic to 17-18th centuries across the territory of our country. The collections of Archaeological department embrace the whole history of mankind from prehistoric past to the Slavic antiquities, including ivory figurines from the Avdeevo site. The department of Ethnography houses the collections from Africa, the Americas, the Pacific and Siberia that were gathered in the second half of the 19th century and demonstrates native cultures at the period of the first contacts with Europeans. The department of Illustrations contains photos, glass negatives, drawings, death masks and busts of the peoples from different parts of the Earth, including pencil drawings of the famous Russian scientist N.N. Miklukha-Maklay, made during his voyage to the New Guinea. The collections of the Museum of Anthropology are deeply involved in the research process, serving as a base for preparing scientific articles, term papers, diplomas and theses.

Key words: *anthropology, museum, museology, history, collections*

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ANTHROPOLOGICAL METHODS AS A WAY TO ANALYZE THE ART IMAGE OF ANCIENT GREEK SCULPTURE

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Ancient sculpture is one of the best examined objects in the world culture so it can be used for the verification of some hypothesis in anthropology and art history. Applying of anthropological methods to analyze art objects creates a new methodology and reveals tendencies in the evolution of the image. The essential distinctions between the archaic and classical images in spite of the paradigm of the anthropological type stability lead to the search of the reasons for such considerable differences. The purpose of this study is to detach the anthropological content from its ideal content determined mostly by the canon of proportions. The author's photos of ancient sculptures and the archaic sculptures photographs by Gisela Richter are used. Such characteristics as height and width proportions of faces, size and disposition of the eyes, lips and nose were subjected to statistical analysis. The anthropological methods denote the typological features of different periods. The differences between the archaic and classic sculptures appear in the inclination of the eyes, in face proportions, and lips thickness. The variability of the facial proportions in archaic period is higher due to the lack of the canon. The differences between the facial proportions of two periods are the result of the proportional schemes evolution. The study allows us to mark out the characteristics of the image related to the proportions regulated by the canon from real anthropological features such as a structure of the periorbital area and facial horizontal profile. The stability of the reproduction of these features through time and space suggests the influence of real anthropological environment on the images. The change of the image in the VI-V cc. BC presumably reflects the change of the anthropological type, which took place in the remote past. In art this change became apparent later. The study of the faces of sculptures reveals the proportional similarity of the Palmyra funerary sculpture and the Greek archaic images. However, the structure of the periorbital area of these two groups differ which can probably be explained by the differences between the anthropological types of the population.

Key words: *ancient Greek sculpture, face proportions, evolution of art image*

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