

Sakha objects at the British Museum

Introduction

Along with some other museum in the UK, the British Museum holds objects connected with Siberia among its vast collections. Other museums with material from Siberia include, for example, the Natural History Museum (London), Pitt Rivers Museum (Oxford), Scott Polar Research Institute: The Polar Museum (Cambridge) and National Museum Scotland (Edinburgh). In contrast with these institutions, however, the British Museum's collections are not only substantial - numbering some 1400 objects - but they also range widely in terms of material, type, and date of production.

The earliest objects are stone tools dating to about 3000 - 2000 BC, and the most recent is a mammoth ivory sculpture made in 2010 and donated to the Museum in 2015. All of these objects are held in different departments of the museum. For example, the Department of Coins and Medals has over 600 banknotes, bonds, cheques and tokens issued in different parts of Siberia between about 1917 and 1999. The majority of the Siberian objects, however, are held in the Department of Asia, and it is in the Asian Ethnographic Collections that the Sakha material is found.

Sakha Collections

There are approximately 600 objects from Siberia in the Asian Ethnographic Collections and some of these are from Sakha (Yakutia). Of the objects from Sakha (Yakutia), the majority are from Sakha and Tungus (now known as Even or Evenk) communities and most were acquired by the British Museum during the mid-to-late nineteenth century. The Museum did not commission collections to be made in Siberia. Instead, the institution purchased material on an ad hoc basis.

Much of the Sakha material at the British Museum comprises small, easily portable objects. This is because most of the objects were brought back from Siberia as souvenir pieces and many are made from mammoth ivory - a material for which Siberia is particularly well known. The majority of the Sakha material was purchased from individuals such as Kate Marsden and Bassett Digby who had travelled to Siberia and personally acquired the objects they later sold to the Museum. The more recent material donated by Professor Gorokhov and Mr Mamontov was also personally acquired and crafted in Sakha (Yakutia). Notably, however, the first Sakha objects to enter the Museum's collections were not acquired directly from Siberia, but from the Russian Section of the Paris Exhibition in 1867 by A.W. Franks, of the British Museum.

Three trends concerning the Sakha material are immediately apparent. Firstly, the majority of the objects are made from mammoth ivory. Secondly, depictions of *Ysyakh*, the summer festival, are particularly well-represented, including a model of the event (no. 3) and a comb (no. 43). There are also two *chorons* - wooden vessels (no. 1 and no. 8) made to hold *kumis* (fermented mare's milk) called *choron* that are used during *Ysyakh*. Thirdly, there are comparatively few objects that are generally referred to as 'ethnographic'. Marsden's collection (nos. 7 - 13) stands out in this regard. Unfortunately, however, there are no surviving notes concerning how, where, when or even from whom the objects were acquired, or any details concerning their manufacture or use.

Here, I provide an overview of some of the different collectors and collections from which a selection of Sakha objects came to the British Museum. The information is arranged by collector in date order.

1. Sir Augustus Wollaston Franks

Number	Registration Number	Brief description	Acquisition Date
1.	As.4471	Carved wooden <i>choron</i>	1867
2.	As.4472	Wooden bow	1867
3.	As.5068.a	Part of a mammoth ivory model of <i>Ysyakh</i>	1867
4.	As.5068.b	Mammoth ivory model of a model dog sledge	1867

Sir Augustus Wollaston Franks (1826-1897) had a long and distinguished career at the British Museum. He was appointed to his first post at the Museum in 1851 and he held the position of Keeper of British and Medieval Antiquities and Ethnography between 1866-1896. He was also one of the Trustees of the Christy Fund. Henry Christy (1810-1865) was a businessman, traveller and collector who bequeathed his large collection, comprising mostly ethnographic objects, to the British Museum. Christy also bequeathed £5,000 to the Museum for the purpose of acquiring more ethnographic material. It was using money from the Christy Fund that Franks acquired the first Sakha objects to enter the British Museum.

On 10 July 1867, Franks wrote to the British Museum Trustees requesting permission to travel to the International Exhibition (also called the ‘Paris Exposition’) held in Paris in 1867 in order ‘to acquire desirable additions for the Christy Collection’. These were to be purchased using the first installment of the Christy Fund, which was £50.

Franks stayed in Paris between 5th August and 26th September, making a number of trips to the Exhibition. He took notes and sketched some of the material that was displayed in the Russian section, including objects 1 to 4 in the table above. Alongside his drawing of the wooden bow (no.17 in his notebook), Franks wrote ‘Yakut’. Below this, he drew a crossbow and iron arrowheads which he also described as ‘Yakut’. He does not appear to have acquired the crossbow and arrowheads. Similarly, he wrote ‘Jakout’ [‘Yakut’] next to his drawing of the wooden *choron* (no.49). He also drew and described the ivory model of the *Ysyakh* festival (no.43), and the model dog sledge (this object was left unnumbered in his notebook), which he later purchased for the Museum. Franks’ notebook is still held among the Museum archives in the ALRC (Anthropology Library and Resource Centre at the British Museum).

Franks returned to Paris towards the close of the Exhibition to purchase more objects. In a report to the Trustees dated 9 October 1867, Franks referred in general terms to some Russian material he bought. He wrote (in the third person),

Mr Franks made a few small purchases out of the Christy fund and he also selected some very curious specimens from the Russian section - Dresses and implements of the wild tribes of Siberia. He was unable however to get the prices fixed for those objects which belong to the Imperial Domain, and their purchase must depend on circumstances.

It is not clear whether Franks acquired the models of the summer camp and dog sledge, as well as the full-size bow and *choron*, during his first or second visit, nor what the ‘circumstances’ he referred to were. At a meeting dated 23 November 1867 and recorded in the Trustees’ Minutes, the British Museum Trustees approved the purchases made by Franks at the Paris Exhibition. Here, it

was noted that the objects were acquired for the Christy Collection, and the funds used to pay for this material came from the Christy Fund.

The summer camp has been on display a number of times. It was first displayed alongside the rest of the Christy Collection in 103 Victoria Street, London. In his *Guide to the Christy Collection of Prehistoric Antiquities and Ethnography* (1868), Franks noted that the model was displayed alongside Indian, Japanese and Chinese objects in Central Case B in Room II, which housed ‘Ethnography of Asia and Africa’ (page 12). He described it as,

... a model of a Yakut summer settlement, carved by the natives in ivory...

Franks also noted that

... a few other objects from Siberia will be found in a case in the Hall.

According to Franks (page 17), the Lobby and Hall mostly contained material from Melanesia and Polynesia, but

In a recess is a case (1, 2) containing a few weapons and objects from Siberia and other parts of Asia.

It is possible that the Siberian bow (Reg. No. As.4472) Franks acquired from the Paris Exhibition along with the models and *choron* may have been displayed here.

Most recently, the summer camp model was displayed in the ‘Century Long Journey’ exhibition at the National Art Museum of Sakha (Yakutia). It was also included in the ‘Tomb of the Unknown Craftsman’ exhibition (2011) curated by the artist Grayson Perry at the British Museum.

2. Mr Ronald Bridgett

Number	Registration Number	Brief description	Acquisition Date
5.	As.5407	Mammoth ivory openwork comb showing a lion and unicorn to either side of a double-headed eagle	1869

Mr Ronald Bridgett (1839-1899) was the British Consul in Argentina. In August 1867, he arrived at the port of Nicolaievsk at the mouth of the River Amur, and from here he spent two months travelling along the Amur and Shilka Rivers in a steamer ship. He does not mention mammoth ivory objects in the account he wrote about his travels. However, he describes this comb in a letter held in the Christy Correspondence file in the ALRC. It is dated 11th May 1869 and addressed to the Trustees of the Christy Ethnological Museum. It reads,

Gentlemen,

Herewith I beg to hand you a comb carved by the Toungouts of Eastern Siberia from the bone of a Mastodon, and obtained by me in the autumn of 1867 at Blagoveshchentz [Blagoveshchensk] on the Armour [River Amur] when ascending that river.

I place it [at] your disposal should you think it worthy of a place in your museum.

I am yours obediently,
Ronald Bridgett

From this letter, is not clear from whom he purchased the comb, or whether he commissioned it. Bridgett describes it as ‘Toungouts’ (‘Tungus’, now known as Even or Evenk), while more recent analysis by scholars in Sakha (Yakutia) suggests Sakha people may have made it. As can be seen from the letter, Bridgett donated this comb to the museum in 1869. It is carved with a double-headed eagle at the centre of the comb and a lion and unicorn standing to either side.

3. Mr William Bragge

Number	Registration Number	Brief description	Acquisition Date
6.	As.5390.a-i	Carved mammoth ivory ‘tangram’ or puzzle box	1869

Mr William Bragge (1823-1884) was a British civil engineer, businessman and collector. He was a Fellow of the Society of Antiquaries, the Anthropological Society, the Royal Geographical Society, and numerous other societies in the UK and abroad.

Bragge travelled extensively, especially in Europe, Egypt, South America and Russia. During his travels, he acquired a vast collection of books and objects, many of which are now held in libraries, museums and societies in the UK. Among his collections were approximately 13,000 smoking pipes and other objects associated with tobacco. In his book, *Bibliotheca Nicotiana* (1880), Bragge lists 129 objects from Russia, and some of these are from Siberia, including snuffboxes made from semiprecious stones found in Siberia, such as jasper and rose quartz.

The British Museum holds over 2,000 objects from Bragge’s collections. Most of this material is tobacco-related, but a range of other objects are also included, such as boat paddles from New Zealand, blow pipes from Brazil, a carved ivory box from Nigeria and a mammoth ivory puzzle box made in Yakutsk. This last object is a Chinese *tangram* puzzle comprising seven flat shapes that fit together to form a square. Inside the box, a note written by Bragge reads,

Mammoth Ivory. Carved by a peasant at Yakutsk on the Lena. Siberia. Given me by Col. Zarubin. Jan. 68 [January 1868]. W. Bragge.

From 1858-1872, Bragge was a managing director of John Brown & Co. Ltd., which was a company based in Sheffield that manufactured armour-plate. This particular type of armour-plate was made from a compound of rolled iron with a steel face. It is likely to have been this business that led Bragge to Kolpino, which was the site of an important Russian iron works. An additional note in the Christy Collection Register held in the ALRC at the British Museum bears this out: it notes that Col. Zarubin was ‘Governor of the Iron Works at Kolpino.’

Bragge and Zarubin appear to have become friends during Bragge’s visit to Russia. Among the Christy Correspondence, there is a letter from Col. Zarubin dated January 17, 1866 addressed to ‘Dear Sir’ who is almost certainly Bragge. The letter mentions two parcels that Zarubin has sent to Bragge as a gift - ‘You would please my [*sic*] very much in accepting the applied two parcel’ - and Zarubin notes that ‘most part of it for you and there is also four picture for [?] Bally’ (‘Bally’ is unknown). He ends by wishing Bragge a ‘very happy voyage’ and writes that he would be ‘very, very much pleased to see you again at the house of a [?] Zaroubin.’ At the end of the letter are two

lists: one describing thirteen views of the Kolpino Works; the other describes the objects contained in the parcel he has sent to Bragge, including some tobacco related material. At the top of this list, however, is the tangram puzzle box. Zarubin writes,

- 1) Jakoutsk [Yakutsk] (town in the Asiatic Russia)
Game box made of mammoth by common knife

4. Miss Kate Marsden

Number	Registration Number	Brief description	Acquisition Date
7.	As1896,-.799.a + b	Birch-bark box and lid	1896
8.	As1896,-.800	Wooden <i>choron</i>	1896
9.	As1896,-.801	Painted wooden dish	1896
10.	As1896,-.802	Model fish-trap	1896
11.	As1896,-.803	Fishing-net	1896
12.	As1896,-.804	Fur mat	1896
13.	As1896,-.805	Fur mat	1896

Miss Kate Marsden (1859-1931) was a British nurse and traveller who remains well-known in Sakha (Yakutia). She travelled to Bulgaria to nurse Russian soldiers injured in the Russo-Turkish War (1877-1878), and was awarded a Red Cross medal for her work. It was in Bulgaria that she first encountered leprosy and, some years later, she decided to dedicate her life to care for those suffering from this disease. She obtained the support of Queen Victoria, and the Princess of Wales presented Marsden with an introduction to her sister, Maria Feodorovna, the Empress of Russia. With the benefit of such patronage, Marsden set out for Siberia in 1891 with the aim of helping the lepers in this region - which she did. A Russian-speaking companion, Miss Ada Field, travelled part of the way with her, but ill health prevented Field from completing the journey. In 1892, having returned to England after her travels, Marsden was elected one of the first female fellows of the Royal Geographical Society.

Marsden described her journey to Siberia and work there in her book, *On Sledge and Horseback to Outcast Siberian Lepers* (1892). During her travels in Siberia, she acquired a number of objects, including those she later donated to the British Museum. Marsden describes some of them in her book,

All my riding gear, including the quaint Yakut saddle, made of wood - most inconveniently wide - with a cushion fastened to the top of it, the bridle and reins, and all my own attire I have brought home with me as a curiosity, and also many other things used both in my sledge riding and horseback riding, which all speak plainly of the difficulties under which our journey was accomplished. (page 99)

Also in this book, in connection with the British Museum, she mentions burning soil - smouldering subterranean peat - that she encountered in the forests in Siberia,

I brought home with me some of this burnt earth, intending to send it to the British Museum, should no specimen be already there. (page 103)

The reference is interesting: it shows that during her travels, Marsden was already thinking about and acquiring material she hoped to donate to the British Museum. It also suggests that she carefully selected the seven objects that she did eventually donate to the Museum. It is unfortunate that no documentation concerning this donation survives. In relation to the sample of earth, it is not clear if Marsden offered it to the British Museum and it is not among the objects that were acquired from her. It is possible that it was donated to the Natural History Museum, but a search of their online catalogue did not reveal anything from Marsden.

After her return to London, Marsden gave a number of public talks between 1892 and 1893 about her work and travels in Siberia. During these talks, she used glass lantern slides and showed her audience some of the objects she had acquired there. In 1893, while she was visiting America, she also exhibited some of her objects in the British section of the Woman's Building at the World's Columbian Exposition in Chicago. Newspaper reports state that her former travelling companion, Miss Ada Field, was also present. The Chicago Daily Tribune (Sunday, June 18th 1893) describes the high-ranking Russian visitors to her section, and Bishop Nicholas of the Russian Orthodox Church blessed her display, saying,

Your intentions are so high and so pure every Christian man, wherever he may be found or whatever his creed, must appreciate and encourage them. Although your exhibit is a small one, the ideas it conveys and the feelings it is sure to arouse are great and I want to express to you the gratitude of all good Russian people. While you are not an orthodox Greek I am sure you have the heart of a Christian and are engaged in a Christian work.

Numerous newspaper articles mentioned Marsden, her extraordinary travels and work in Siberia, and her display at the Chicago Exposition, as did contemporary books written about the Exposition. According to these reports, the objects in her section included:

- Wooden saddle,
- Horsehair bridle
- Fur coat
- Boots
- Sample of dry black bread she ate during her journey
- Knife
- Letter of introduction from the Princess of Wales to the Tsarina
- Receipts for the money she had sent to Siberia
- Photographs
- Model of the leper village she helped to set up
- Model of a leper house
- Copies of her book which she sold in order to raise money for the village
- Pamphlet she had printed to hand out to visitors.

It is not clear where these objects are now. Interestingly, none of the reports mention any of the distinctive objects she later donated to the British Museum. Given her stated intention to acquire and donate objects to this Museum, it is possible that Marsden put a small collection to one side for this purpose, and for sake-keeping, and did not take them abroad with her.

5. Mr Bassett Digby

Number	Registration Number	Brief description	Acquisition Date
14.	As1915,0507.1	Carved mammoth ivory comb with '1913' integrated into the design	1915
15.	As1915,0507.2	Carved birch bark box and lid with openwork decoration; sewn with animal hair; lined with talc	1915
16.	As1915,0507.3	Carved mammoth ivory game piece in the shape of a cockerel. This piece was contained within the birch bark box (As1915,0507.2)	1915
17.	As1915,0507.4	Carved mammoth ivory game piece in the shape of a cockerel. This piece was contained within the birch bark box (As1915,0507.2)	
18.	As1915,0507.5	Carved mammoth ivory game piece in the shape of a cockerel. This piece was contained within the birch bark box (As1915,0507.2)	
19.	As1915,0507.6	Carved mammoth ivory game piece in the shape of a cockerel. This piece was contained within the birch bark box (As1915,0507.2)	
20.	As1915,0507.7	Carved mammoth ivory game piece in the shape of a cockerel. This piece was contained within the birch bark box (As1915,0507.2)	
21.	As1915,0507.8	Carved mammoth ivory game piece in the shape of a cockerel. This piece was contained within the birch bark box (As1915,0507.2)	
22.	As1915,0507.9	Carved mammoth ivory game piece in the shape of a cockerel. This piece was contained within the birch bark box (As1915,0507.2)	
23.	As1915,0507.10	Carved mammoth ivory game piece in the shape of a cockerel. This piece was contained within the birch bark box (As1915,0507.2)	
24.	As1915,0507.11	Carved mammoth ivory game piece in the shape of a cockerel. This piece was contained within the birch bark box (As1915,0507.2)	
25.	As1915,0507.12	Carved mammoth ivory game piece in the shape of a cockerel. This piece was contained within the birch bark box (As1915,0507.2)	

26.	As1915,0507.13	Carved mammoth ivory game piece in the shape of a cockerel. This piece was contained within the birch bark box (As1915,0507.2)	
27.	As1915,0507.14	Carved mammoth ivory game piece in the shape of a cockerel. This piece was contained within the birch bark box (As1915,0507.2)	
28.	As1915,0507.15	Carved mammoth ivory game piece in the shape of an animal head. This piece was contained within the birch bark box (As1915,0507.2)	
29.	As1915,0507.16	Carved mammoth ivory game piece in the shape of an animal head. This piece was contained within the birch bark box (As1915,0507.2)	
30.	As1915,0507.17	Carved mammoth ivory game piece in the shape of an animal head. This piece was contained within the birch bark box (As1915,0507.2)	
31.	As1915,0507.18	Carved mammoth ivory game piece in the shape of an animal head. This piece was contained within the birch bark box (As1915,0507.2)	
32.	As1915,0507.19	Carved mammoth ivory game piece in the shape of an animal head. This piece was contained within the birch bark box (As1915,0507.2)	
33.	As1915,0507.20	Carved mammoth ivory game piece in the shape of an animal head. This piece was contained within the birch bark box (As1915,0507.2)	
34.	As1915,0507.21	Carved mammoth ivory game piece in the shape of an animal head. This piece was contained within the birch bark box (As1915,0507.2)	
35.	As1915,0507.22	Carved mammoth ivory game piece in the shape of an animal head. This piece was contained within the birch bark box (As1915,0507.2)	
36.	As1915,0507.23	Carved mammoth ivory game piece in the shape of an animal head. This piece was contained within the birch bark box (As1915,0507.2)	
37.	As1915,0507.24	Carved mammoth ivory game piece in the shape of an animal head. This piece was contained within the birch bark box	

		(As1915,0507.2)	
38.	As1915,0507.25	Carved mammoth ivory game piece in the shape of an animal head. This piece was contained within the birch bark box (As1915,0507.2)	
39.	As1915,0507.26	Carved mammoth ivory game piece in the shape of a ridged pyramid. This piece was contained within the birch bark box (As1915,0507.2)	
40.	As1915,0507.27	Mammoth ivory toy	1915

Mr (George) Bassett Digby (1888-1962) was a British journalist, traveller and collector. He donated some of his acquisitions to national museums in the UK, including the British Museum and Natural History Museum, and the USA. Digby travelled to Siberia twice. The first time was part of a round-the-world trip that he undertook with a colleague, R.L. Wright. They both worked at the *Knickerbocker Press* in Albany, New York, and their travel accounts were published in this newspaper. During this first trip to Siberia, Digby and Wright visited Yakutsk and the museum in Irkutsk in which the East Siberian Imperial Geographical Society was based. Here, they saw the ethnographical collections and other objects.

Digby returned to Yakutsk in 1914. The reason for this second trip appears to be a search for mammoth ivory on behalf of a businessman: in the acknowledgement to his book *The mammoth, and mammoth hunting in north-east Siberia* (1926), Digby writes,

I wish to make my acknowledgements to a certain genial and enterprising gentleman who took a sporting chance on my being able to find a big hoard of mammoth-ivory for him.

A collection of photographs titled ‘Ivory Trade in Yakutsk’ in the Martinus Adsbol album show that he located a mammoth tusk yard in Yakutsk that contained large specimens (some of these photographs are published in S.A. Digby 2008). It was from here that Digby acquired a large woolly rhinoceros skull and horn that he sold to the Natural History Museum in London (Registration Number: M10967). While travelling in Yakutsk, Digby collected various botanical specimens and later donated them to the Natural History Museum.

During his trip to Yakusk, Digby also acquired a range of mammoth-ivory objects, some of which he donated to the British Museum in 1915. According to a letter dated 30 April 1915, and held in the Department of Britain, Europe and Prehistory, Digby presented the Museum with a range of objects. He asked that the Museum,

... return to me such of the Siberian ivories as are not desired by the British Museum, together with a memorandum of those retained.

It seems that the Museum requested more information about some of these objects because in a second letter dated 1 May 1915, Digby responded with details about the birch bark box (no. 15) and figures (nos. 16 – 39). The birch bark box (no. 15) is variously described as a ‘box’, ‘canister’ and ‘casket’ in various letters and books. In relation to this box and its contents, Digby writes,

The birch-bark canister thing is particularly interesting I think. It is the only thing of its kind I have seen and neither its possessor nor any of the natives nor the Russians up there knew how to play the game or had seen one before. It was brought to me while I was travelling among the YAKUTI [Digby's emphasis], giving out that I was interested in starri zoobi (old bones) [the phrase may be 'Starye zuby' which means 'old teeth']. I gathered that it was very old and the old yakut woman who owned it looked on it as a curiosity. She vaguely shifted the mammoth pieces to and fro as though they were part of a game but seemed to know nothing of the rules. I would point out that the bark "canister" is lined with flaked talc from the north Siberian deposits.

A few days later in May, the Museum formally acquired a selection of objects from Digby. These are: a comb (no. 14), the birch-bark box (no. 15) containing game pieces (nos. 16 – 39), and a small toy (no. 40). A brief note summarising Digby's comments are included in the Register,

[the game pieces are] said to be very old. The owner [Digby] did not know how the game was played, but look on it as a curiosity.

In his book published in 1926, Digby repeated some of this information, noting that the 'little ivory birds... stand up like chessmen' (page 185). He also stated that he gave the casket and ivory pieces to the British Museum.

6. Mrs T. Kallin

Number	Registration Number	Brief description	Acquisition Date
41.	As1926,0610.1	Child's reindeer fur and wool coat	1926

In 1926, Mrs T. Kallin donated a child's coat made from reindeer fur and pieces of woollen cloth to the museum. Nothing more is known about Mrs Kallin - not even her first name - nor how she acquired this coat.

7. L. H. Grantham

Number	Registration Number	Brief description	Acquisition Date
42.	As1963,08.1	Carved mammoth ivory plaque depicting <i>Ysyakh</i>	1963

At some point in or before 1963, L. H. Grantham brought a carved ivory plaque into the museum to show to a curator in order to learn more about the piece. It is an intricately carved, pierce-worked scene depicting the summer festival, *Ysyakh*. The ivory is likely to be mammoth ivory. Curiously, L. H. Grantham did not return to claim this beautiful object and it was acquired by the museum in 1963. Nothing more is known about this person.

8. Professor Semyon Nikolaevich Gorokhov

Number	Registration Number	Brief description	Acquisition Date
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43.	As1997,22.1	Suede, hair and wooden souvenir mask in the form of a shaman's face	1997
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In 1997, Professor Semyon Nikolaevich Gorokhov donated to the museum a souvenir mask made in Sakha in the 1990s. It represents a shaman's mask and is made from multi-coloured pieces of suede that are sewn together with dark brown hair is around the top of the mask and representing a moustache; five light and dark blue leather tassels hang down from the front of the mask with a bone toggle at the end of each tassel.

Prof. Gorokhov kindly presented this mask to the Museum as a gift from Yakutsk when he came to see the model summer camp.

9. Mr Konstantin Merkur'evich Mamontov

Number	Registration Number	Brief description	Acquisition Date
44.	2015,3011.1	Mammoth ivory and bone sculpture of a mammoth	2015

Mr Konstantin Merkur'evich Mamontov (b.1949) is an accomplished sculptor and Senior Lecturer at the Arctic State Institute of Arts and Culture in Yakutsk. He trained with the Graphic Art faculty of Novosibirsk State University. In 2010, Mr Mamontov carved a sculpture of a mammoth from mammoth ivory and bone and, in 2015, he generously gave this piece as a gift to the museum.

Storage and Preservation

Today, all of the Sakha objects described above form an important part of the Ethnographic Collections held in the Department of Asia at the British Museum. All of the objects have a tag with the registration number, and they are all carefully stored in conservation-grade cabinets lined with special non-reactive foam called Plastazote. The Sakha objects have been digitized and uploaded to the British Museum's Collection Online. This is an online database of the Museum's collections that is free to use by anyone, anywhere in the world. Each object has an individual entry that includes:

- A photograph
- Registration number
- Measurements
- Description
- Material the object is made from
- Acquisition information that includes a short biography of the donor or seller, and the date the object was formally acquired by the Museum

This is the link to the Collection Online:

http://www.britishmuseum.org/research/collection_online/search.aspx

It is a privilege to preserve these objects associated with Sakha heritage at the British Museum, and make them available worldwide through Collection Online for researchers and those with a general interest in this material.

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