



AN ARCHITECTURAL CONCEPT
OF THE KAMAL THEATRE
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ARTISTIC CULTURE OF THE TATARS



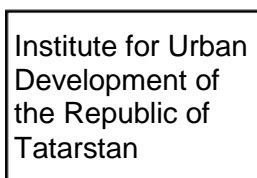




Government of
the Republic of
Tatarstan



Ministry of Culture
of the Republic of
Tatarstan



TATAR ARTISTIC CULTURE

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The document uses illustrative material from the following books:

- F. Valeev. Tatar folk ornament. - K., 2002.
- Valeeva-Suleimanova G.F. Decorative and applied art of the Kazan Tatars. - M., 1990.

FOLK DECORATIVE AND APPLIED ART TATAR: STAGES OF DEVELOPMENT, MAIN TYPES

Works of Tatar decorative and applied art have taken a worthy place in the world artistic heritage. Unique, not found in the art of other nations, are the Tatar leather mosaics in the decoration of *patterned shoes and lumpy filigree in jewelry art*, testifying to the high development of the traditions of handicraft production and technologies in ornamentation among the Tatars.

The originality of folk decorative art, as well as the ethnic culture of the Tatars in general, is due to the historical and geographical location of the territory. Tatars occupy a special place both in the Asian world, being in its western part, and in the European world, located in its eastern part, on the border of Islamic and Christian civilizations, in the zone of contacts of the Turkic, Slavic and Finno-Ugric ethnic groups. For many centuries the Tatars have been a mediator between the cultures of the East and West, Central Asia and Eastern Europe; in their culture, earlier than among other Muslim peoples of Russia, such types of Western European art as easel painting, graphics and sculpture were developed.

The adoption of Islam in 922 included the Tatar culture in the vast world of Muslim civilization, under the influence of which the formation and development of its spiritual and aesthetic values took place. Tatar art, like the art of other Muslim peoples, developed in the forms of ornamental, decorative and applied and monumental and decorative creativity, the style orientation of the works was within the framework of the aesthetic canons of Islamic art, and ethnic traditions proper reflected their influence, forming the national identity of the Tatar culture. At the same time, many skills of craftsmanship and technology of processing materials, the principles of creativity go back to the steppe nomadic and sedentary agricultural culture of the ancestors of the Tatars - the ancient Turks, medieval Bulgars, Kipchaks and Golden Horde Tatars.

The bright artistic palette of Tatar art, achievements in the field of decoration technology, ornament and color had a noticeable influence on the creativity of the Eastern European (Bashkirs, Chuvash, Russians, Mari, Udmurts), Central Asian (Kazakhs, Uzbeks, Kirghiz, Turkmen) and Caucasian (Azerbaijanis, peoples of Dagestan) peoples.

The forms of manifestation of the artistic vision of the world in decorative art are diverse: they were prompted by the surrounding nature and the conditions of economic activity. The Tatars have mastered all the main types of decorative and applied arts, be it the decoration of monumental architecture or folk dwellings, a complex of national costume or an artistic ensemble of the interior, decoration of rituals and festivals. Art such as patterned weaving and carpet weaving, embroidery and gold embroidery, stone and wood carving, leather mosaic, embossing, art metal and jewelry, calligraphy and shamail (wall panels with Arabic Quranic inscriptions) reveal to us a complex developed over the centuries of figurative and artistic and technical means.

From the second half of the 16th century, with the conquest of the Kazan, Astrakhan and other Tatar khanates and their inclusion in the Russian Empire, the art of the Tatars could develop only in the forms of folk art, since the city craft centers were destroyed, the customer in the face of the ruling class ceased to exist. Architecture and related types of



Work by F.
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monumental and decorative art are disappearing, such crafts as artistic ceramics (due to the eviction of the Tatars from the places of clay mining), hot metal processing (due to an official ban), pile carpet weaving, the art of calligraphy and book miniatures - and in general, the production of highly artistic, elite products ceases. The traditions of the former urban crafts continue to develop in large Tatar settlements of a semi-urban type and the surrounding villages.

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In the periodization of Tatar decorative art, the stage **from the middle of**

Work by F. Valiullin

the 18th to the middle of the 19th century belongs to the national-classical, and the stage from the second half of the 19th to the beginning of the 20th century belongs to the national one. At the first stage, urban handicrafts are revived in the places of communal residence of the Tatars, usually in settlements, in large Russian cities. This leads to the flourishing of the decorative arts. At the second stage (the second half of the 19th - the beginning of the 20th centuries), certain types of decorative arts, which had previously developed in the form of domestic urban and rural crafts, acquire the character of artistic crafts. This made it possible to produce mass products, to establish the production of patterned mosaic footwear and gold embroidery products (the so-called ichizhno-kalyapushny craft), felt (kiez) and lint-free (kelem) carpets. From the second half of the 19th century, the formation of national decorative art took place in the so-called stereotyped forms under the influence of the criterion of mass character. In the artistic and aesthetic system of decorative art, along with the principles of Muslim art, the influence of the Russian and European artistic styles that dominated in this era was manifested: classicism, baroque and empire (in stone and wooden architecture, jewelry, costume, embroidery, weaving, etc.). **The end of the XIX - beginning of the XX century** is associated with the development of industrial capitalism, the processes of transformation of the Muslim ethnically, traditional culture into a secular, European modernized one. A twofold process was observed: the unification of the work of the master in the crafts contributed to the simplification of the shape of the products, and the preferences of fashion that came from Europe transformed traditions towards their leveling, which led to the disappearance of many types of decorative arts, many traditional products that were part of the national costume complex (ancient jewelry, certain types of hats, clothes, shoes), creating an interior ensemble (some types of fabrics, felt carpets), as well as complex expensive technologies in jewelry art (lumpy and openwork filigree, granulating, embossing), mortgage and multi-thread weaving, etc..

At the beginning of the 20th century, the interaction of two types of creativity - traditional and professional - acted as a kind of synthesis of

Eastern and Western cultures. **This synthesis formed the basis for the development of the national culture of the Tatars.**

In the XX century, traditional folk and professional art developed as two interacting areas of decorative and applied arts, although since the early 1920s. the ideological and economic policy of the Soviet state contributed to the destruction of traditional art. In Tatarstan, the heyday of artistic crafts (mid 1920 - early 1930s), as a result of cooperation of the handicraft industry, during the radical economic restructuring of the village was replaced by processes of decline and disappearance of many of them.

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EXTERIOR OF THE TATAR HOUSE

The architecture of Tatarstan has a long history and developed in the forms of professional monumental architecture and folk wooden architecture. During the existence of the Volga Bulgaria, the Golden Horde, the Kazan Khanate, in the 18th and early 20th centuries national features of the Tatar monumental architecture developed. It was represented by such types of buildings as **mosques, madrassas and mektebs, palaces of the nobility, mausoleums, caravanserais, baths, bazaars, residential estates, etc.** Many of these buildings are presented only in the materials of archaeological excavations, some of them have survived in a dilapidated state.

After the conquest of Kazan, the construction of Tatar stone religious and civil structures was resumed only in the second half of the 18th century in connection with the tsarist "Decree on the tolerance of all religions." In cities of Russia with a Tatar population (Kazan, Ufa, Chistopol, Simbirsk, Astrakhan, Samara, Kasimov, Tomsk, Tobolsk, Tyumen, Seitov posad in Orenburg, etc.), living in separate quarters (such as "mahalla") and settlements, are being built stone mosques, theological schools, private mansions of the nobility and clergy, trade buildings. They were built according to the projects of invited, mainly Russian architects (the status of the Tatars in the empire did not allow them to have their own architectural education), who to one degree or another retained the characteristic features of Tatar architecture in the planning and decoration.

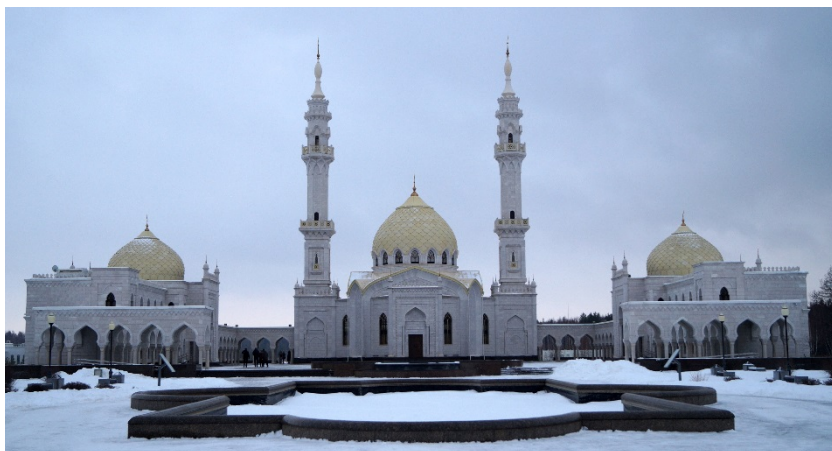
Ordinary buildings were wooden: one- and two-story houses, richly decorated with ornamental carvings. The architectural talent of the people was revealed in rural wooden architecture, in the decoration of the Tatar dwelling. Each village has its own special flavor, its own image in the design of residential buildings and mosques.



Khaziakhmetov Salamtorkhan, cover



Color combination of home coloring



White Mosque, Bolgar



White Mosque, Bolgar

Unlike neighboring peoples, the Tatar house was always elegantly and brightly colored. The color palette used reflected the affinity with the culture of the Eastern Muslim peoples. Multicolor (polychromy), manifested in other types of Tatar art - embroidery, weaving, patterned leather mosaics, jewelry, is one of the leading artistic means. She forms the decorative ensemble of the interior of the house, creates a spiritual and emotional environment in it.

Color:

In the design of a Tatar house, combinations of white, blue, light blue, turquoise, green, yellow, ocher, muted shades of red are used. Gates, planes and details of the facade, pediment niches, window frames, cornices are painted in this range. Since the middle of the nineteenth century, when the walls of houses began to be sheathed with boards, a system of striped coloring of the rows of cladding in color contrasts has been used: white-blue, green-blue, green-yellow, white-green, etc. colorfulness. It is no coincidence that the Tatar house is likened to a doll's house ("kurchak oe")¹.



Galeevskaya Mosque



Galeevskaya Mosque

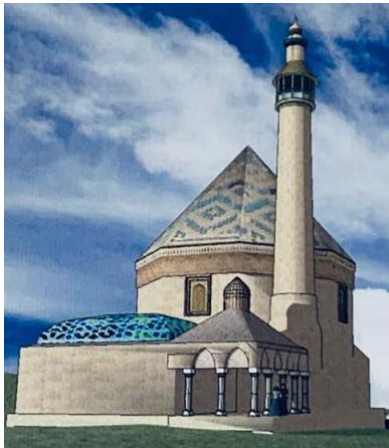
¹ See Sultanova R.R. The traditional Tatar house as a component in the formation of theatrical and decorative art // Scenography of the Tatar theatre: the main stages and patterns of development (XX - early XXI centuries). - Kazan: Publishing House "Kazan Real Estate", 2019. P. 32-50.



Nur Ali Mosque Kazan



N. Khaziakhmetov. Sitting of the Divan in the Khan's palace



Kul Sharif Madrasah Mosque



Marjani Mosque



Marjani Mosque



House in Arsk district



House of Gazizullina-Toke



Usali village (Kaz.Tat.), Mamadyshsky district, RT



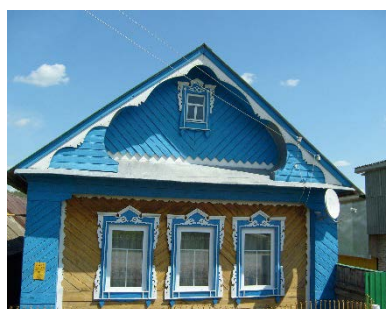
Ap. Isheev. House 1961, post., Muratov Akzam Karimovich



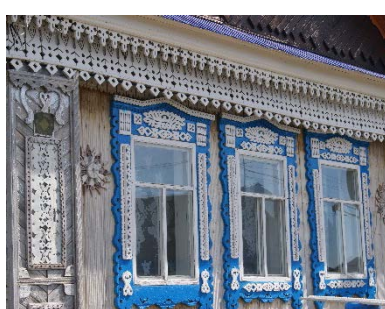
House in Muratovka



House in Lenino, Centralnaya Str., 52



House in the village of Verkhniy Bersut



House in the village of Novoye Mochalkino



House in Cherken-Grishino



House in Deukovo



Tatar house in the village of Aktanysh



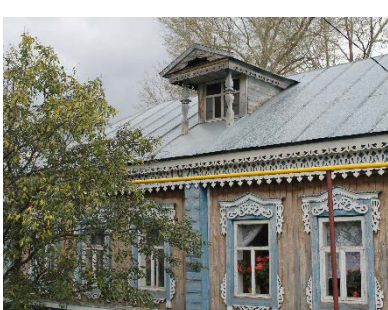
House in the Admiralteyskaya Sloboda, Brusova Str., House of 1890, Kazan



Mullin's house K. Nasyri Str. Old-Tatar settlement Kazan



House of Soltanov-Tuke



House in Cherken-Grishino_2



Painting by Ravil Zagidullin. Ancient Kazan

INTERIOR OF THE TATAR HOUSE

The multicolored design of the exterior gave rise to an ensemble with a variety of interior decorations. An emotionally expressive environment was created in it, corresponding to national ideas about beauty and home comfort: modest and comfortable furniture - syake (bunks-polati), low tables, chests, chairs, benches along the wall, baby cradles (bishek), carved cabinets imitating city slides for dishes, copper and wooden utensils, bright decorative fabrics.

In the hut, divided by curtains (charshau), local spatial zones were distinguished. The corners in the rooms were rounded off with fabrics, rectangular planes and the joints of the walls and ceiling were draped. Above the windows, along the matts and walls, a kashaga (valance) stretched along the ceiling, the piers between the windows were decorated with embroidered towels (salge, tastimal). Felt (kiez) and lint-free (kelem) carpets and paths (palas) were spread on the floor and on the syaka, prayer rugs (namazlyk) were outweighed through partitions that did not reach the ceiling. On chests and long chairs (tenkel) or on two parallel poles in the corner of the room under the ceiling (kishte), a bed rolled up for a day was folded, usually covered with an embroidered bedspread.

The interior decoration was characterized by a warm red and white color scheme with contrasting combinations of yellow, blue, green colors in details. Harmony was achieved by a contrasting juxtaposition of large color planes (curtains, rugs, smears, bedspreads, etc.) and small ones - shamails on the walls, or "lauha", as details that accentuate the general idea of a holistic space.



Terms	Glossary of terms
<ul style="list-style-type: none">■ Түр■ Түрләмә■ Шәмаил■ Ләүхә	<p>ЛӘҮХӘ (-гә; -дән; -се) <i>ис.</i> 1) XIX йөздә өйне бизәү, бәла-каза, сикер-бозулардан саклану чарасы буларак, изге сүзләр, догалар чиккән тукыма, Коръән сүрәсе, аятә язылган кәгазь, такта; 2) Эләмә такта, плакат. <i>Ишеккә яңа ләүхә эленгән.</i></p> <p>Shamail, the image of holy places with inscriptions, ornamented calligraphic text (prayers) to decorate the room</p> <p>< гар. <i>шәмә'ил</i> «тумыштан килгән холық, шәмаил» <i>шәмә'илә</i> сүзенең күп. формасы > иске тат. шәмиллә «өстенлек, сыйфат; күренеш, охшашлык» < лат. теленнән алынган <i>шмл</i> ~ <i>смл</i> «охшаш булу» тамырыннан, к. лат. <i>similis</i> «охшашлык», шуннан <i>симулянт, симуляция</i>. Тимергалин: 554. Махсус әд.: Шамсутов 2003.</p>



N. Khaziakhmetov. Portrait of Saf Giray Khan of Kazan



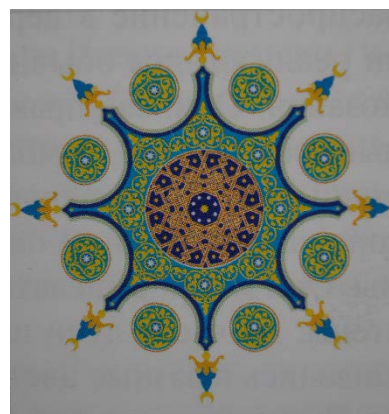
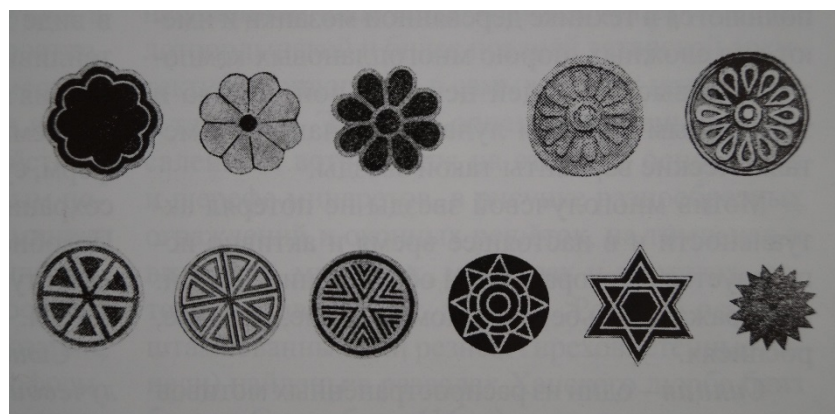
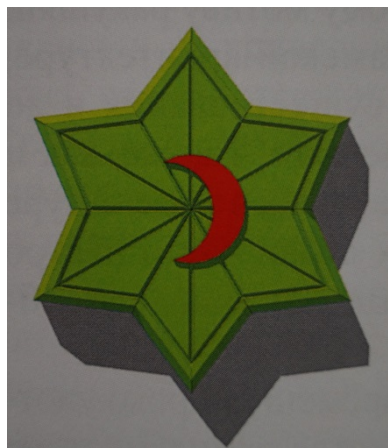
The interior of the Shaimiev Museum

THE ART OF WOOD CARVING. TRADITIONAL ORNAMENTS

Traditions in home decoration largely determined the specificity of the art of wood carving. The craftsmen varied the most ancient technique of triangular-notched carving with the most widespread technique of applied blind and contour carving inherent in the nomadic tradition, and since the late 19th century with sawing thread.

The carved ornament of the dwelling is characterized by a traditional circle of motives. They are presented in the form of solar "lights" on the plane of the pediments. Stylized images of one- and two-headed birds with outstretched wings can be seen in the decor of platbands, solar signs and other geometric motifs - on panels, gate posts and at the ends of fences.

Professional artists create distinctive and original works of modern decorative art (a good example is wall plates, chests, barrels, vases of the Honored Artist of the Republic of Tatarstan Khamit Latypov (Nab. Chelny)).



Examples of wood carving, see F. Valeev. Tatar folk ornament. - K., 2002. P. 128 - 141 and 187 - 216

TATAR COSTUME

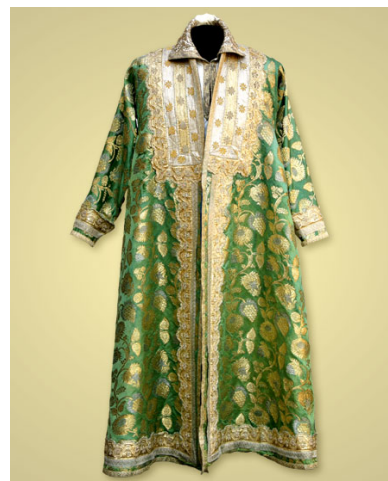
The main principle of creating a Tatar costume ensemble is *pictorial*. Just as in the art of jewelry, stones of different denominations form a single decorative composition, so the ensemble of a costume combines materials of different texture, color and quality.

The **Tatar costume** is based on the forms of ancient Turkic clothing in the form of a traditional loose shirt - "kulmuk" for men and women, as well as wide-leg trousers. It is complemented by a waistcoat, kazakin, beshmet, chekmen and other types of outerwear, as well as pointed upward and rounded hats made of felt, fur and fabric, patterned leather shoes, which existed in the costume ensemble until the beginning of the 20th century. The national costume also included elements of clothing associated with the Muslim culture, such as "chapan", "zhilen", "turban", wide headscarves, etc. They were worn by representatives of the clergy and noble estates. In the middle of the 18th century - the first half of the 19th century, the costume acquired the appearance of a classic ensemble of clothing and jewelry. The women's suit consisted of a loose, wide-spreading downward, spacious shirt, sewn from monochromatic fabrics - **satin, taffeta, brocade, silk**, with a standing collar and a cutout on the chest, as well as a camisole. The dress was decorated with wide flounces or frills. The patterned texture of fabrics has supplanted embroidery. The camisole was worn over the dress and was an elongated vest without sleeves or with short sleeves, tightly fitting the body to the waist and falling down in wide folds. It was sewn from plain or colored heavy fabrics: **velvet, bitch, sometimes silk, brocade**.

A woman's head was covered with **kalfak and takiya** (in the form of a man's skullcap, but with a higher forehead), usually developing the texture and color structure of the camisole. Knitted (the so-called ak kalfak) or decorated in the technique of ear appliqué (tyrnak almalau) kalfaks were decorated with a strip of gold or silver braid descending to the forehead with tassels. Velvet kalfaks and takiyas of various sizes and colors were decorated with embroidery, gold embroidery, pearls and beads.

The costume ensemble certainly includes mosaic leather ichigi on soft or hard soles, velvet mules decorated with gold patterns with heels and without heels. The ensemble is complemented by gold sewing or embroidered with a vestibule, colored with pearls and beads. The final chord in the costume is silver jewelry using **filigree, nielloing, engraving, basma and gilding techniques**. Among them, as independent elements of the costume, there is a chest strap (hasite) intended for wearing a prayer, sewn into a pocket or embedded in a miniature metal border; a collar pendant (yaka chylbyry), which at the same time served as a fastener for the collar of a dress, a bib - izyu, covering the slit of the dress; a belt buckle for a camisole - kaptyrma, etc. The costume ensemble also included wearable jewelry, such as head chains (bash hasites), bracelets (chulps), neck necklaces (muensa), earrings (alka), bracelets (beləzek), rings and signet rings (yөzek) with an abundance of gems and precious stones.

The male costume, like the female one, consisted of a loose and long (knee-length) shirt and trousers, sewn from homespun motley and light cotton fabrics. A camisole or kazakin, different types of outer swinging clothes, differing in cut, length, collar shapes and other details, were worn on a shirt. Among the various types of men's hats are felt hats, hats with a cloth top and a wide fur band (Kamchatka burek), hats with a



Tatar festive men's costume: robe, shirt, skullcap
1st half of XX century
Collection of the National Museum of the



Tatar festive women's costume: shirt, camisole, kalfak
Late 18th-1st half of the 19th century
Collection of the National Museum of the



Male headdress tybetay. Mid XIX century. Collection of the National Museum of the Republic of Tatarstan



tapering crown, a lapel and earpieces (kolakchyn) and, of course, indispensable skullcaps with a flat top (кәләпүш, түбәтәй). The latter were sewn of **velvet of dark shades and decorated with gold embroidery, pearls and beads**. Men's footwear is also represented by various types of leather and felted boots, shoes, woolen stockings onuchi, greaves (ayakchu), etc., often laconically decorated.

The traditional Tatar costume can be seen today on the stage, in the productions of folk music groups; it also became popular as a form of clothing, mainly representative, festive and gift-souvenir.

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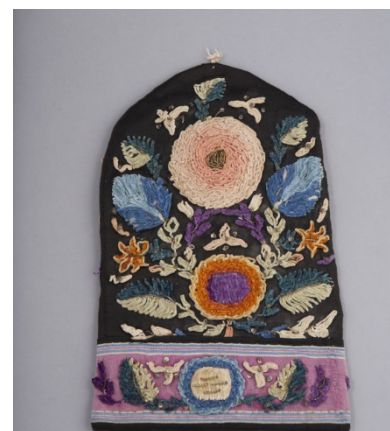
Examples of costume - see F. Valeev. Tatar folk ornament. - K., 2002. pp. 252 - 275.

EMBROIDERY

Embroidery is one of the most widespread types of arts and crafts of the Tatars. It is used to decorate clothing, household and ritual items and is made from various threads by hand or machine. Embroidery as a form of traditional art developed in the form of home production and handicrafts (decorating headdresses and shoes). The earliest surviving samples of embroidery in the technique of satin stitching with gold and silver threads with subject and ornamental motifs date from the 14th - first half of the 15th century.

The most popular among the Tatars, as well as among all Turkic peoples, was embroidery in the tambour technique - "elmu/элмә" (in regional versions - "Tatars chigue"). It is subdivided into a low vestibule, sewn with large stitches, - actually "elme", as well as a high vestibule, sewn with small stitches, - "kupertken elme", sometimes - "үрәп чигу", which creates a relief surface due to the use of thick twisted silk threads. Woolen and metal threads were also used, from the end of the 19th century - garus. Until the second half of the 19th century they embroidered with a needle, later also crocheted, used special embroidery devices "kierce" (hoops).

Less often, hand chain stitching was used satin stitch - "nugish", "shoma chigu" (sometimes "yomshak chigu"). From the second half of the 18th century **gold embroidery stitching** ("ukalap chigu"), made with gold and silver thread (silk or paper thread with a strip of metal wrapped around it), became widespread. The embroidery was additionally decorated with twisted metal spirals, trunks, sequins, beads, pearls, fringes, tassels, lace were sewn on. At the end of the XIX century embroidery made with a buttonhole or "carpet" stitching - "kypertep chigy", "elmäkläp chigy" is spreading. Among the Kryashen Tatars, there was cross-stitch embroidery - "kamba", which spread from the second half of the 20th century among the bulk of the Tatars under the name "rus chigue". The basis for embroidery was home-made and purchased (chintz, satin, silk, brocade, velvet, velveteen) fabrics, fine leather.



Kalfak from the collection of the National Museum



Women's kalfak. Velvet. Gold embroidery.
Ser. XIX century. Kazan Tatars.
Collection of the National Museum of the Republic of Tatarstan

In the embroidery, the craftswomen used patterns of **floral and plant ornament** (in ribbon, bouquet and mesh compositions, in rosette and chess structures), motifs of steppe, meadow and garden origin. Popular were tulips, bells, forget-me-nots, poppies, carnations, cornflowers, wild rose flowers, chamomile, asters, chrysanthemums, dahlias, peonies, roses, "Turkish cucumbers", pomegranates. Stylized motifs of birds, moths, butterflies, bees, roosters, pigeons are often found; trefoils, palmettes, rosettes, bindweed, integral spirals, and others characteristic of the Bulgar and Golden Horde ornament. The popular colors were blue, green, golden yellow, purple, red and white.

Kazan selgese (Kazan towel) ritual gold-embroidered towels of Kazan Tatars stand out for the richness of patterns. They were presented at weddings and, being an expensive elite product, became widespread in everyday life, mainly among wealthy urban Tatars. Bright, complex in form and decor "Kazan Sulgese" enriched the interior of the Tatar house, they were hung on the interior partitions and in the walls between the windows. They were created by craftswomen of Kazan (**Old and New Tatar settlements**) and nearby villages, mainly to order; became widely known for their high artistic qualities and spread in the regions of Tatars (Volga-Urals, Siberia). Typical for them was the motive of a developed large flower bouquet in a heraldic composition, genetically related to the motive of the "*tree of life*" - a symbol of fertility and prosperity.

In the technique of *ear applique*, the patterns were created from pieces of silk or satin ribbons, which were sewn to the surface of the decorated item with a rolled "eye", or from pieces of fabric (1x1 cm) folded diagonally twice. The resulting relief elements were used to compose patterns in the form of flowers, petals, feathers, etc.

Examples of embroidery - see F. Valeev. Tatar folk ornament. - K., 2002. P 142 - 155 and 217 - 251.

TATAR JEWELRY ART

The original forms of jewelry with the finest filigree patterns have earned the **Tatar jewelry art** world fame.

The spread of jewelry was facilitated by a great demand for jewelry: everyone wanted to have amulets from the evil eye, many jewelry were amulets, were a necessary part of clothing, some of their types were born and changed along with the complex of the national costume. Jewelry making was concentrated mainly in Kazan (Old and New Tatar settlements) and in the large auls of the Zakazan region (in the present Arsk, Sabinsky, Mamadyshsky, Laishevsky and other districts), where it reached its true heyday. In the **Old Tatar** settlement of Kazan, there were quarters of artisans with workshops of jewelers.

Tatar jewelers have achieved high perfection in the creation of openwork and applied filigree - "zhepkyr". Free-patterned curls of twisted wire were supplemented with peas of grain - "arpa", "burtek", which gave relief and special airiness to the scanned pattern. The popularity of the grain filigree scrolls pattern contributed to the invention by the Tatar jewelers of the tuberous filigree technique - "kypertkən žepkyr", "burtmeslap egileu". The lumpy filigree is an original and unique technique that has not become widespread in the jewelry business of other peoples. It was carried out by high-class jewelers of the Old and New Tatar settlements of Kazan and individual villages of the Arsk and Sabinsky districts.



End of the towel. Gold thread, sequins. Collection of the State Museum of Fine Arts of the Republic of Tatarstan

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Collar fastener of yak chylbyra. Mid XVIII century Collection of the National Museum of the Republic of Tatarstan

Currently, this unique technique has been mastered by individual jewelers (A. Bakakin, A. Shamsutdinov, I. Vasilyeva, R. Mukhametshin).

Examples of jewelry art - see F. Valeev. Tatar folk ornament. - K., 2002. P. 156 - 173 and 276 - 281.

LEATHER MOSAIC

An ancient type of folk arts and crafts of the Tatars is the manufacture of patterned shoes using a unique technique - **leather mosaic ("kayu" technique)**. Patterned ichigi, as a rule for women, were usually made of high-quality colored morocco, cut out in fragments in the form of an intricate floral ornament. At the junction points, multi-colored leather particles were sewn with silk threads with a special embroidery stitch, hiding the junctions of the leather fragments. Ichigi business as a craft developed in Kazan and the Tatar villages of Zakazan area in the middle of the 19th century.



Tugra Nakkasha

14 Tatar artistic culture

Knee-high boots made of soft leather with soft soles (chitek) were made of yuft, chrome and morocco. Monochrome black ichigi were worn mainly by men. Women also wore them, only their boots were shorter and without cuffs. The festive version of women's footwear was patterned **"kayuly chitek"** made in the traditional technique of leather mosaic, which is typical for Tatar footwear.

And upon close examination, on the tops of Tatar boots, in the complex interweaving of the famous patterns of leather mosaic, we see not just a circle or an image of a heart, but a veiled ancient plot telling about the origin of life; if you unfold the so-called "ground" of the bootleg of the Tatar ichig, you get an image of Tangra - the Turkic heavenly god. It is in this configuration that the earliest religious texts of the Indo-Aryans depict the origin of the universe. These ornaments echo the ancient images of the guardian bird, which from paganism also entered Islam: "... a golden cradle sways over the minaret, a golden bird lives in it, looks around, protects children and the city; only the initiate sees it...".



Tugra Shaimieva. Leather mosaic



Women's boots for women. Leather mosaic. Mid XIX century. National Museum of the Republic of Tatarstan

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