

## NEW BOOK ON TATAR ART OF JEWELRY

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The article highlights the scientific significance of the catalogue-monograph by the art historian L. Sattarova who has been the first to publish the description of Tatar jewelry with Arabic script inscriptions. The catalogue, which combines art history and museological approaches to the study of the jewelry collection, has become an important contribution to both the study, interpretation and the popularization of Islamic art, and Tatar national heritage.

**Key words:** Tatar jewelry art, ornaments, Islamic art, Arabic script inscriptions, epigraphy, museum collections, catalogue, National Museum of the Republic of Tatarstan

Liliya Sattarova's monograph [1] is dedicated to the most important section of the collection at the National Museum of the Republic of Tatarstan – Tatar jewelry art. Over three and a half thousand items of national jewelry art in the museum collection form an extensive layer of Tatar applied art and present a unique fusion of traditional history, culture, ethnography and artistic creativity. The study of this original and distinctive phenomenon allows us to trace the specifics of its development, reveal its technical, technological and regional features, and show its design diversity, the semantics of ornament and Muslim rituality.

Today, this publication is the most complete source of research, the result of many years of scientific work, summarizing the achievements of previously conducted studies of the jewelry items in the museum collection of Tatarstan. This form of work is one of the museum's key research areas in preserving and studying its artistic heritage – cataloging the museum collection.

The monograph highlights the significant scientific contribution of previous generations of researchers who put a lot of effort into studying this section of the collection. Much attention is paid to the history of the collection, to the sources the items came from, their systematization according to characteristic features, description of their compositional design and technical methods. The merit of this scientific work is its attribution of museum items, most of which have been presented to specialists and a wide audience for the first time. Among them are various jewelry items used both for special occasions and in everyday life: chest bands, braid ornaments, collar clasps, cases for miniature editions of the Koran and prayer texts, plates and amulets.

Attention is paid to verifying the dates, establishing connections between the objects, reading and deciphering the stamps and inscriptions, and determining the unity of stylistic devices. This book is of great importance both in terms of regional traditional culture and, more broadly, in revealing the importance of Kazan Tatars' jewelry with the inclusion of Arabic epigraphy as a unique phenomenon in the context of studying Islamic art.

The publication covers more than 200 rare, little-studied items found in the collection of jewelry with Arabic script inscriptions, which is an important contribution to the study of the Islamic tradition. Arabic script inscriptions on museum items are divided into two groups: inscriptions of a religious and edifying nature, and good wishes. The ancient tradition of placing inscriptions on jewelry, which has survived to this day, is associated with the belief in the power inherent in the written word, capable of protecting, guarding and instructing. An attempt was made to decipher, identify and interpret the texts of Arabic epigraphy in Arabic, Persian and Tatar languages. It is important to note the participation of Ilyas Mustakimov, an orientalist, candidate of history, who deciphered and translated the inscriptions, which have become the main component of the jewelry with a diverse repertoire of inscriptions (ayats, hadiths, prayers, didactic texts, poems and good wishes) in combination with multilingualism (texts in Arabic, Persian, Tatar and Turkic languages) and a large variability of verbal formulas of good wishes and aesthetic advantages of writing.

Being in fact a scientific catalogue, this book meets all the requirements of scientific literature. Its structure is built in such a way that general information is supported by an overview of the ob-

jects, systematized by types, forming thematic sections of the catalogue. Among them are ornaments with auspicious inscriptions, ornaments having inserts of carved stones with inscriptions, ornaments with natural stones, plaques with seals, ornaments with oriental coins, chest sashes and izu breastplates, hair ornaments, collar clasps, cases and amulets, and plaques with Arabic inscriptions. The publication includes excellent illustrative material, visually presenting the subject of the study.

The author of the monograph has coped brilliantly with the difficult task facing the authors of scientific books: to present the material in a clear cut and comprehensible language, making it fascinating for the perception and understanding of the general public. In addition to the scientific focus, the book is intended to popularize cultural heritage, revealing the artistic features of traditional culture. This is evidenced by the poetic subtitle of the

book, which contains the quote: “To the owner of this fortune for all times ...”.

This publication is addressed to a wide range of readers interested in issues of culture, history, art, ethnography and oriental studies. Representing a genuine interest for museum experts and collectors, the book will be a real gift for connoisseurs and art lovers.

#### References

1. Sattarova, L. I. (2023). *Tatarskoe yuvelirnoe iskusstvo v sobranii Natsional'nogo muzeyya Respubliki Tatarstan. „Obladatel' nitse sego blagopoluchie na vse vremena...“*. *Tatarskie ukrasheniya s arabografichnymi nadpisyami: katalog / chtenie, perevod i komment. arabografichnyh nadpisej I. A. Mustakimova*. [Tatar Art of Jewelry in the Collection of the National Museum of the Republic of Tatarstan. ‘May the Owner of This Be Wealthy in All Times...’. Tatar Jewelry with Arabic Inscriptions: Catalog / Reading, Translation and Commentary of Arabic Inscriptions by I. A. Mustakimov]. 183 p. Kazan, Tatar kn. izd. (In Russian)

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## НОВАЯ КНИГА О ТАТАРСКОМ ЮВЕЛИРНОМ ИСКУССТВЕ

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В статье подчеркивается научная значимость каталога-монографии искусствоведа Л. И. Саттаровой, впервые публикующей татарские ювелирные украшения с арабографичными надписями. Каталог, сочетающий искусствоведческие и музееведческие подходы к исследованию коллекции ювелирного искусства, стал важным вкладом как в изучение и интерпретацию, так и в популяризацию мусульманского искусства и татарского национального наследия.

**Ключевые слова:** татарское ювелирное искусство, украшения, мусульманское искусство, арабографичные надписи, эпиграфика, музейные коллекции, каталог, Национальный музей Республики Татарстан

Монография Лилии Илевны Саттаровой [1] посвящена важнейшему разделу коллекции Национального музея Республики Татарстан – татарскому ювелирному искусству. Свыше трех с половиной тысяч предметов национального ювелирного искусства в музейном фонде образуют обширный пласт татарского прикладного искусства и являют собой уникальный сплав традиционной истории, культуры, этнографии и художественного творчества.

Изучение оригинального и самобытного феномена позволяет проследить специфику его развития, раскрыть технико-технологические и региональные особенности, видовое разнообра-

зие, семантику орнамента и мусульманскую обрядовость.

На сегодняшний день издание является наиболее полным источником исследования, результатом многолетней научной работы, суммирующей достижения проведенных ранее исследований коллекции ювелирных изделий в музейном собрании Татарстана. Данная форма работы является одним из ключевых направлений научной деятельности музея по сохранению и изучению художественного наследия – каталогизация музейного фонда.

В монографии отмечается значительный научный вклад предшествовавших поколений