

Types of lighting and heating of the accommodation

Means of enlightenment and heating of the room

For the heating of the yurt the brass braziers existed – *shok sauyt*, vertical walls of which were performed in the technique of open-cast. Making openness to the item was the functional necessity. Red coals, sparkling through the glimpse of brazier lit and warmed the place, making, on the evidence of respondents, the comfort and effect. For the enlightenment of the dwelling Kazakhs used up to XX century the cast iron, bronze (sometimes with silvering) lamps - *shyrak* – of various forms. Such lamps are much cheaper than the lamps, that is why they were used among the poor for a long time. Occasionally, these items repeated the forms of mediaeval items. They were molded with one, three and more horns, placed in a row or in a circle. The cover was open-cast. Shyrak for the better enlightenment sometimes was hung to shanyrak or tripod stand. Lamps on the vertical legs of a different height also existed. These items vanished from everyday use mainly after the first quarter of XX century. Archeologists discovered a number of bronze lamps of X-XII cc. in Taraz, Ispidzhab, Talgar, Aktobe, Saraychik, also stands for lamps.

Metal wash utensils

The use of copper, brass utensils was traditional phenomenon mainly in Kazakh everyday life. The medical affair developed mainly in the south of Kazakhstan. In the rest of areas though the separate items were produced, however, they were more often bought at the fairs, where the copper utensils of both Kazakh, and Middle Asian work was realized. From the items, connected with the dress, in everyday life Kazakhs used the *kumgans* and basin for washing. Kumgans – *kuman* – was made of copper and brass, they were both with the stand, sometimes open, and without it. The items had the pear-like body, gradually transferring to the shoulders, then to the becoming narrow low neck. A bit widen neck hole was sometimes covered. The handle was the deflected loop. The spout was modelled long and curved. The basin, called *shylapshyn (legen, kirshi)*, of a round shape with high border was made of copper and brass.

In the given category of items the things of a simple form and things more sophisticated, dedicated for guests exist. Hereby, it should be noted, that in Kazakh environment there were the jars with a handle and without it. Jars of simple forms

for everyday dress – *daret kuman* – were of a small size (up to 30 cm in height), simpler in form, with a modest décor. Predominantly, among wealthy people there were high (to 60-70 cm) kumgans – *kaz kuman*. They were used for washing the guest hands, that had not only hygienic, but also ritual nature. Such a vessel differed from others with a long neck and rich décor. The described items for washing are similar, and sometimes identical with Uzbek and Tadzhik items. From the latter ones Kazakh items differ with the nuances of proportional ration, that possible to identify on the peculiarities of the forms of handle, spout, tray, body, neck, and mainly – on more restricted décor.

Kitchen utensils

The kitchen utensils can be divided into the items dedicated for preparation, storage and transportation of the food products, also the utensils.

The items, dedicated for the preparation and storage of the food storage

In that sector of items it is possible to mark a group of items connected with the hearth: stand for kazan – *oshak*, kazans – *kazan*, teapots – *shaugim*, for coal – *shymshuyr*, trowels - *kalaksha*, dedicated for the removal of ashes. The strive for the art decoration of items, tied with the hearth is explained, obviously, by their significant semiotic status. The stand for kazan called *oshak (temiroshak)*, of a round, triangle form, was molded out of cast iron, with three-four (sometimes decoratively made) legs, also hanging rings, decorative figures, located in the circle. There are stands for kazan made of the iron by the method of forging. In such items the horizontal hoop with the help of clips is connected with three vertical legs, from which the puds conducting to the fixidity of kazan (horizontally to the center). They were modeled in the form of the trefoil, speary tip and other shaped forms. The hoop itself from two sides was provided with rings, figure handles.

Decoratively the tripods were performed – *mosy*, with the help of which tea was boiled. The item consisted of three long legs, made of thin iron rods, easily assembled and pushed apart, with the tough fixation. Often the tripods were modeled twisted in length, at the ends they were furnished with decorative legs. The hook, where the teapot was hung has the ornamental contour. The unique work of monumental plastic is the iron tripod - *mosy* of XVIII-XIX cc. kept in the fund of MAE in St.Petersbourg. In the item the heads of arkharas are reproduced that is correlated with the culture of Sakas.

The iron pliers for coals – *shymshuyr* – sometimes were molded out with the twisted ends, wavy merges, decorated thorough holes. Shovels – *kalaksha* – were molded out of brass or forged with wavy merges and decorative handle out of iron.

Almost each family had the cast iron kazan, furnished with legs, two-three handles and hanging rings. The form of the subject itself differed with clear proportions. The sizes of kazans varied from small ones to huge, dedicated for the feast. Large kazans were often molded with legs, which were decorated with sculpture images of the heads of a sheep, ram. The decoration to the item the figure handles and possible hanging rings, put into into loops of borders gave. The earliest samples of caldrons, molded out of copper, are fixed in the Saka period. At that time the caldrons of various sizes were made: semi-spherical, sometimes with the cone-like tray, on three legs, furnished with sculpture images of the goat heads. The scale and grandiose of the art mold in the mediaeval times demonstrate the huge caldron of XIV century from the mausoleum named after Khodzha Akhmad Yassawi in the city of Turkestan, in the production of which the Iranian and Syrian masters took part.

Besides the kazan the vessels – *shonke* – with the designated diminished tray was in use. According to the respondents, they were spread in ancient times, but went out from the use by the middle of XX century.

The proportional ratio was held also in bronze teapots – *kola shaugem*, as a rule, with the expanding tray - stand. The body of teapots was made cylindrical, with the capacity from 3 to 10 liters. High teapots with the pear-like body were made with not tall tight fit neck, slightly expanding spout and handle in the form of the curved loop. The teapot cover was sometimes fastened at the joint. The surface of items was enlivened with the stamped floral-leafed ornament. The body of high teapots was decorated from two sides with the relief petalled figure or the vertical buckles. Described types of teapots were reproduced by the artist P.Kosharov. Among Kazakhs there were the cast iron teapots with the loop-like handle and slightly curved nose of Russian production, about which testifies the Russian fabric brand on the spout. The items were of a small size with the pear-shaped body, decorated vertical buckles and horizontal bands.

Kumgans and teapots are, may be said, transformed images of ceramic vessels of early, developed and late mediaeval times. The vessels making out of metal became the first necessity under the conditions of the nomadism.

The items of the second group are divided into following categories: ladles, axes for sugar, kitchen knives, leather, wooden utensils for preparation and storage of kumys, utensils for the delivery of water, leather covers for the utensils storage.

Ornamental openness was typical for skimming dish - *kepser (kakpir)* that was dictated by their practical designation. The item was made of brass. The skimming dish ladle was decorated with the thorough cutting combining the large-scale and small patterns. The special attention was given to the design of the handle, it varied according to its length by the transitions of narrowing and thickening of ornamental decorations, furnished with the deep ornamental cutting. One end of the handle finished with the ornamental figure and was pasted to the ladle, and the other was furnished with the ring with scalloped edges, decorated with the wire silver. Sometimes the handle was made out of the wooden elements in the interchange with metal parts, decorated with the cutting and cut of silver. Often the skimming dishes of unusual form were made out of the thin wire by the method of a bending. The expressiveness of forms differed the ladles - *ozhau* – of brass or copper.

The mortar and pestle - *keli kelsap* molded of bronze drew attention by harmonious correlation of proportions, gradual transition of curved rounded edges into the flexible volume of body, and then – into the tight fit tray. From outside of the mortar was decorated vertically or horizontally – with the grooved lines and other ornament. The top of the more often was protruded with the attire of the décor, and in many variants it was furnished with silver.

Artistically in Kazakh everyday life even wooden beating sticks were decorated with silver incrustations, also miniature iron axes for the chopping of sugar – *kant shot*. On those items by the method of a cut with silver the ornament of geometric or floral nature was formed. The dark ornament was distinguished on the light background at the cut with a silver wire, light linear ornament was made by the notch with silver wire. Additionally, there were the miniature metal mills for the grinding pepper decorated with the engraved ornament.

Several wealthy families owned the artistically filled kitchen knife – *pyshak*. The item differed with the special curve in the razor part, the handle was decorated with the silvered metal with an engraved ornament.

The significant role played the metal in the decoration of leather, wooden items, dedicated for storage and transportation of the products. The silver elements were used for the decoration of leather vessels for the kumys preparation called *saba (mes)*, also *kubi* which appeared in the second half of XX century. The special

attention was paid to the decoration of the tip of wooden whisk - *pispek*, dedicated for the mixing of kumys. That item was decorated with ornamented silver in combination with the nacre and bone. In cutting depths of some silver the colorful enamel was put. Besides, the fact that silver was present in the whisks in the form of incrustations, it was used also as the pendants and rings. In compositional location of silver incrustations the sense of proportion was kept, coherence with form and scale of the subject. During the shake of kumys with the special spectacular-sound game because of the heaving of the melodic sound of pendants and sparkling of silver was created. The whisk in the form of the stick-mixer was discovered in the burial of I millennium B.C. in XI burial mound Berel of Esatern-Kazakhstan region.

Commonly, Kazakhs used also the copper jars – *kumyra* and buckets - *shelek* (*zhez, bakyr*) for the delivery of water. Those items outside were decorated with the engraved ornament. Buckets were mainly of cylindrical shape, but sometimes their constriction was decorated in another way.

For the storage of fragile (china and crockery) items the leather covers with silver cover plate: covers for cups called *kesekap* (*terkeshkap*), utensils – *ayakkap*, decorated with silver metal plates in combination with the printed ornament were made. With silver metal plates the leather traveling dishes – *torsyk* dedicated for kumys, leather marks for flour were also decorated. Similar in form metal elements decorated leather covers for *pialas* also among Kyrgyzes.

Eating utensils

The dishes of Kazakhs in XIX – XX cc. was made predominantly of wood, bone, leather. Certain families owned crockery, chinaware and metal (silvered copper, brass) items. The social top used besides that silver utensils made on the special order, and silvered items for the table laying. The meal in nomad environment had the sacral character, that is why the significant role was given to artistic design of eating utensils. Items, made of silver or copper, by its glimpse, expressiveness of forms and ornament introduced to the sitting the atmosphere of festivity. In exchange for the heavy and simultaneously fragile ceramic items of past centuries came light and solid metal items.

Usually there were flat brass and copper sources – *tabak* – for meat. Those dishes of a different size, often with cut edges, with the gilding and silvering, were decorated with engraved, embossed ornament.

The belongings of rich people were silver, sometimes with gilding, bowls – *tostagan (ayak)*, devoted for drinking of kumys and other refreshing drinks; to the names of jars was added the name of material out of which they were made: *kumis* (silver), *altyn* (with gilding). Less wealthy families possessed the bowls made of brass, copper. Bowls were not tall with relevant scope in diameter. Slightly tight tray was distinguished with relief rim. Outwardly, the items were decorated with engraved design of floral, geometric nature, highlighting the fluent stream line of forms.

The décor of the metal bowl on which by means of the engraving the five-tip star, figure, rich floral motive, formed out of the trefoil are imaged. Besides, two letters Zh and E are pictured.

The custom of usage of silver and golden bowls for drinks was known in the culture of Sakas, about that say two silver and bronze with gilding bowls, also a silver spoon, discovered in Issyk burial mound. Herodotus also reported that Scythians wore the golden bowl on the belt. That tradition had the wide distribution also among aristocratic noble men of Golden Horde. The electric bowl with wide, thick horizontally wavy handle was found in the burial of the warrior of XIII-XIV cc. near the settlement Shengeldy of Almaty region. Perhaps, semiotic status of silver and golden bowls – outstanding markers of the property status – preconditioned the vital capacity of their life under nomad conditions. The prestige of metal utensils defined their imitation in mediaeval ceramics that is reflected in forms and colour of items, which were given the metal glitter. The well-off man took with himself the silver bowl and placed it into the hanging pocket of the belt as *kise beldik*.

Rich people used also silver ladles – *kumis ozhau*, dedicated for the stirring of kumys. Here the decorative accent was driven to the flexibility of the handle, often modelled with ornamented glimpse and wavy edges. With silver incrustations and cover plates in combination with nacre insets were decorated wooden and bone cut ozhau.

With silver incrustations were decorated eating utensils made of wood, bone and horn; bowls, saucers, spoons.

Huge bowls – *tegene* (capacity of 5-6 l.) were dedicated for the stirring of kumys. Then it was poured into the bowls of a less size – *shara* (capacity of 2-3 l.), and from it liquid was poured into wooden bowls for drinking kumys – *tostagan* (capacity of 1 or 0,5 l.). With silver metal plates also saucers for meat, differing in size and form were decorated. Large oval saucers – *astau* were in use, and flat

saucers – *tabak*, less in size, of a circle, oval form, directly for meat were used widely. With silver incrustations also wooden, bone spoons – *kasyk* were decorated. To the names of these items, in which silver elements are present was added the word *kumisti* or *kumis*.

Some of the enumerated items, particularly ladles, spoons, bowls for drinking kumys, jars, were made of horn. Depending on the peculiarities of the form of item was chosen a certain principle of introduction of metal details. Thus, for instance, big bowls for solidness and adornment from outside were covered with silvered metal hoops with edges. Among them were placed the ornamental compositions made of miniature metal plates in interchange with large-scale plates, where for the beauty increase were put semiprecious stones.

The significant place was given to the design of tea ceremony. In rich families were used tea trays – *potnos* – of red copper with incrustations from silver and engraved pattern. On the table there were pliers for sugar – *kant kyskysh* made of brass, copper, silver. These items drew attention by ornamented forms, construction of theirs was ordinary, it represented the bent in half plate with wavy edges and thorough pattern. With the thin engraving, enamel pattern tea spoons – *shai kasyk* differing with simplicity and proportionality, modeled with the handle were decorated. Metal spoons in a leather cover often were disclosed in Zhetyasar settlements and burial mounds.

In addition, not large bowls for sweets covered with engraved, embossed ornament were decorated. In some families was used a silver spoon - sieve.

Among Kazakhs of Beskal (lower reach of Amudarya) there were metal utensils in the form of the handle with the ring at the end, where the piala with tea was put. That item called *tilalgysh* was comfortable as the unique stretcher of the handle, it was comfortable in use.

Kazakhs used (predominantly in Southern Kazakhstan) the copper semi-spherical (decorated with diagonal, twisting to the center folds) covers – *kakpak* serving for the cover of food. In the center these covers were embraced with the handle in the form of a knobble. Occasionally, the item was decorated with engraved, embossed pattern of geometric, floral character.

All the types of teapots, with the exception for Russian production, trays, wash utensils. Covers for food are similar to the Middle Asian ones. The metal utensils were made in Bukhara, Samarkand by Uzbek, Tadjik, Iranian masters. Besides, it was produced in Eastern Turkestan, from which it was imported to Middle Asia.

Metal production was realized in all countries of Middle Asia, including the steppes of Kazakhstan.

Besides the described items there was a group of items, which did not enter the classification table because of the non-traditionalism and paucity. These items are of a religious-managerial character. In Kazakh auls there were special yurtas where was realized managerial, religious, educational activity. In a well-furnished yurt in which were the methods of official persons were present stationery, items symbolizing power. From outside the yurt was surmounted with the flag with a metal top performing the role of the identification mark of the tribe or ethnical group. Yurts of a religious designation were marked by the flag with a metal top in the form of Ali hand, and inside the room there was a metal ornamented stand and cover for the Koran. Stationery, metal stand and cover for the Koran were also in the yurt-mektep where children were taught reading and writing.

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