

## **SYNTHESES OF ETHNICAL CULTURE OF THE MIDDLE AGES CRIMEA AND THEREBY EMBODIMENT OF GENERAL CRIMEAN CULTURE IN CRIMEAN PERIOD (BASED ON ETHNIC ORIGIN OF CRIMEAN AND TATAR)**

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With the power hunger of Byzantium, seaboard of Crimea inserts in countries, which were influenced by Orthodoxs and took a step in early Middle Age. The Impact of Christianity was only on the architecture at the beginning. Churches, monasteries, cave temples, basilicas, rotundas, and chapels had been built. Construction of rotundas, counting one of the Roman's architecture<sup>1</sup> type (domed-shaped temple, building on the grave of person, who martyred for the sake of new religion) developed also in Muslim architecture. Hereby it is possible to show tombs of Muslim noblemen and luminary as an example.

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<sup>1</sup> Architecture of Romans: Architectural style of Western Europe in the Middle Ages. (mostly 10th and 12th centuries and partly 13th century) Architectural style of Romans is enormous castle kind and established in high areas. These kind of buildings are monasteries, churches and chateaus. M. S. Kolesov, *Kultura Krıma: Mejdu Vostokom i Zapadom*// Vtorıye kırımkiye iskusstvo-vedçeskiye çteniya. Voprosı teorii, istorii i kritiki iskusstva Krıma. Simferopol, 1998, pg. 4.

Proliferation of christianism, paves the way for fresco painting. The earliest types of frescos, which had been saved until modern-day, belong to 13<sup>th</sup> and 14<sup>th</sup> centuries. In this period, in Crimea, construction of icon, cross and relive figures of saints considerably improved. Among the other sides of culture and art, efficiency of Byzantium culture, are not much perceived. On metal working, which is the important kind of craft, local customs incident to moor culture, preserved by unsettled tribes and especially by the Turkish raiding tribes. Turks immigrated in Crimea before the Mongol invasions through several migration waves which resulted in increased Turkish speaking population.

Proto-Crimean-Tatar, in other words a part of early Middle ages Crimean Turks, converted to Christianity, which was a region of the neighbours. Their grandchildren were Greco-Tatarian (namely, who adopted an Orthodox Christian). Therefore, the growth and consolidation of Turkish ethnical member in Crimea made local Turk culture exercise sovereignty.

With the arrival of Huns (the last quarter of the 4<sup>th</sup> century and the thirties of the 6<sup>th</sup> century), entered into first etnopolitic relation between non-Turk settled public in Crimea and migrant tribes. As a consequence, in Crimea, the Turkish history was founded<sup>1</sup>, terminating the millennium-long sovereignty of Iranian tribes (Khmers, Scythians, and Sarmatians).

That Crimean-Tatar people and culture, is linked with Tavr, Scythians, Sarmatians who are founders of Crimea is a problem of the modern-day science environment. Leaders of the Crimean Tatar nation-wide movements and many scientists from Russia, Ukraine, Europe and America advocate this idea against the claims saying, “Crimean Tatar culture is coming from outside”.

The scientists, yet in the early part of 20th century propounded that Crimean Tatar culture in the South cost and highland, is coming from Tavr culture. Petr Kennen, one of the first scientists studying Crimea in Russian science world, said that: “In my opinion, now in the vessels of the people, who live in rich lands, in which found Dolmen remains, is flowing extinct human’s blood, which is from Dolmen’s generation.” Russian anthropologist E. Jirov, more clearly expresses the issue. He writes the following concerning: “I wonder if in the Middle Ages, the population lives in the highland of Crimea, is actually not from Tavr, namely from the population of old natives of Crimeans?. So indeed where did the Tavr disappear to? In history there is no information about any population that immigrated in here...”<sup>2</sup>

Crimean historian V. Vozgrin, as he states in his book “Historical Destiny of the Crimean Tatars” which published a short time ago, explained with evidences that art history of the Crimean Tatar relies on art of Tavr.<sup>3</sup>

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<sup>1</sup> R. Kurtiev, *Krımskiye Tatarı: Etničeskaya İstoriya i Traditsionnaya Kultura*. Simferopol, 1998, pg. 20.

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<sup>2</sup> A. S. Başkirov, *op.cit*, pg. 110

<sup>3</sup> V. E. Vozgrin, *op. cit.*, pg. 17-21.

In this ibidem of V. Vozgrin, informations about the Middle Ages Crimean Tatars are very interesting: “Tatars were proud of their Scythian origin due to its date back to old times.”<sup>4</sup> In the Middle Ages, ancient Scythian areas were developed culture centre and could maintain their importance. Hereby it is possible to show Old Kerman (Cherkes and Kerman villager castle), Mangup, Kiz Kerman, Tepe Kerman, Bakla, Cufut-Kale etc. as an example.<sup>5</sup>

But ethnic origin of the Crimean Tatars does not only rely on Tavs and Scythians. Crimean Tatars’ ethnic origin consists of about 30 mixed tribes and public<sup>6</sup>. With the impact of immigrations of Turkish tribes (Huns, Turkish Alans, Proto-Bulgarian, Khazars, Pechenegs, Kipchaks, Seljukians), ranging from Eurasian moor and Anatolia to Crimea, in local culture increased Turk fact and result of this, occurred a new public, Crimean Tatars speaking Turkish.

Writer R. Kurtiyev, about ethnic origin of the Crimean Tatars said that: “Two ethnic factors which are different from each other: Syntheses of non-Turk and tribes who were engaged in farming and migrant Turk tribes generates ethnic-genetic nature of the Crimean Tatars. The result of these syntheses first outnumber factor in time Turkicized, Islamized, shortly assimilated culturally. In 14<sup>th</sup> and 17<sup>th</sup> centuries, origin of Turkish tribes came to Crimea and settled in here, the

main part of Crimeans in desert is Kipchaks.”<sup>7</sup> Topography provided convenience to creation of type of human, who can adapt to this environment. Such is the formation process of a community as a successor of many ethnic groups.

The Middle Ages Crimean arts reflected the ideals of polyethnic society. Here, except from Tavs and nomadic Greeks, Skolot Scythian, Sarmatians, Turkish-Alans, and then Khazars, Nakhchivan Armenians and Skandinavian origin Goths were also assimilated. Each of that ethnical groups brought own culture, tradition, world-view and sense of aesthetics to the Crimean Tatar culture. Sasanian (Iran) influence reached to Crimea and got the matieres of Iran, Central Asia and Turkish steppe culture<sup>8</sup>.

In the VIII century Crimea was in the middle of the war, which broke out between Byzantine and Khazars<sup>9</sup>. Herones came under the protection of Byzantine; Khazaria gained the dominion over all the East Crimea and west deserts of the peninsula. With the arrival of Khazars, paganism and Judaism were introduced into Crimea. Afterwards Crimea, getting rid of the influence of Kzariya, was under the influence of the Byzantine.

In the Middle Ages, Pecheneg (IX.-XI. centuries), Kipchak (X.-XI. centuries) and Slav tribes (in the X.-XI. centuries) the city Kerch was in the Russian

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<sup>4</sup> V. E. Vozgrin, *a.g.e.*, pg. 57.

<sup>5</sup> A. S. Başkurov, U. E. Bodaninskiy, *Pamyatniki Krimskotatarskoy Starini. Eski-Yurt // Noviy Vostok*, 1925, pg. 8.

<sup>6</sup> V. E. Vozgrin, *İmperiya i Kırım - Dolgiy Put K Gotsidu*, Bahçisaray, 1994, pg. 92.

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<sup>7</sup> R. Kurtiev, *op.cit.*, pg.7.

<sup>8</sup> G. A. Puğaçenkova, L. I. Rempel, *Oçerki iskusstva SredneyAzii. Drevnost i Srednevekovye*. M., 1982, pg. 225.

<sup>9</sup> S. A. Pletneva, *Hazarı*. M., 1986, pg. 32.

principality Tmutarakan) settled down in Crimea. In XIII century Seljuq Dynaty, which was one of the important branch of the Turkish-Oghuz tribes stretched from Middle Asia to Anatolia and then to the Balkans emerged in Crimea. With all that, Islam spread through the peninsula. Long before, the appearance of Islam in here Tengrism<sup>10</sup> and Christianity had been adopted. In the XIII century Turkish population, which is the base of ethnicity of the Crimea, makes that region as a part of Turkish-Islamic world.

Under the skin of the evolution of Middle Age Crimean art, the Seljuq Dynaty which prevailed to XIV century and the Byzantine played an essential role. The Crimean culture under the Seljuq Dynaty turned into new type culture-Islamic culture from early period of the Christian culture type.

Since the Seljuq period in all Anatolia it has been started to build mosque, minaret and caravansary, which are the basis of Muslim architecture. Even though that architectures in Crimean territory still had not been built (in Crimea started to build that type of architectures in XIV. century), the strong movement of Islamic civilization from the territory of Turkey came to Crimea.

The Crimean community even before the period of Golden Horde had met with the Islamic religion and culture<sup>11</sup>. Before the period of Golden Horde, the village Otuz and the villages about the city Sudaq were the main colonies of Seljuq Dynaty. In the early 1260s The Golden

Horde's Khan Berke gave that villages and Solhat as a present to the Sultan of Seljuq Dynaty İzzeddin Keykavus (1238-1278)<sup>12</sup>. Kipchaks, who settled down in Crimea and adopted the Islam, played a key role in the spread of Islam in Crimea as well. But they came to Crimea directly from Central Asia by the way of Khwarezm-Yayik-Idil-Norht Black Sea.

In the same period Crimea was under the influence of the West as well. Genoese who legated the Sudaq Castle in the XII century established their own colonies here. The shiniest period of the Italian culture in Crimea in the XII -XV centuries coincides with the age of Golden Horde.

Before the Golden Horde's Tatars, in here there was a strong Turkish circle. In the academical literature suggested idea for decades about the coming of the foreign culture to Crimea directly with Mongols is unfounded. The owners of this suggested idea for years, which is even mandatory in schools, are A.L. Yakobson, P. Nadinski, V.E. Potehin and the others, "They think that the ancetors of the Crimeans are the nomadic Mongols (Alias Tatars) of the armies of Cenghis Khan and Batu Khan. This idea was based on the part of *Tatar* in the locution of "Crimean Tatar" ethnonym/public name/ and the characteristics of life style of the Crimeans, who live in steppe<sup>13</sup>. The new invaders of Crimea, the relationship between their languages, the

<sup>10</sup> Tengrism: Theism; Sky god belief.

<sup>11</sup> S. M. Çervonnaya, *İskusstvo Tatarskogo Krıma*. M., 1995, pg. 99.

<sup>12</sup> A. V. İvanov, O. Y. Savelya, A. A. Filippenko, *Kompleks Polivnoy Keramiki Srednevekovogo Kadıkoya*// «İstoriko-Kulturniye Svyazi Priçernomorya i Sredizemnomorya X-XVIII v. po Materialam Polivnoy Keramiki, Simferopol, 1998, pg. 105.

<sup>13</sup> R. Kurtiev, *a.g.e.*, 1998, pg. 15.

high cultural level of the native public have an enormous effect on taking shape of the Crimean Tatar ethnic. We present a small quotation to your attention from the study of scientist Bartold: "The majority of Mongols returned to Mongolia; the Mongols, who remained to live in the territory invaded by them, in a short span of time, lost their national identity... The victory of Turkish fact with the victories of Islamic culture was rising."<sup>14</sup>

Middle Age Crimean art is sign of ideals of polyethnic (multinational) community. In that era improved a variety of craft branch such as jewellery in first place, ceramics. In that entire craft branch, it was possible to see the impact of Byzantium<sup>15</sup>. Middle Age ceramics attracts attention with its content and rich motives. In Crimea, production centres of amphoras (8<sup>th</sup> century) that used in production of grape and wine were sea coasts which situated between Sudak and Alushta cities.

We can see this period's art on image of Jesus on the church's (The Temple of Donator's) wall that situated close to the Old Fortress. Paintings, portraits of Donator's and killing a dragon Saint George's image with reference to Bible statements, symbolise this era's painting art.

There are stone statues, monuments and also balbals in Crimea belonging to period of early Middle Ages. These

statues set up vertically on Kurgan hills having an eastern aspect. The men and women figures had an ecclesiastical seriousness (cult) and mostly helped visitors to find a direction. In Crimea Balbals, who consist in culture of Kipczaks, are invaluable ethnographic material and also a sign shows that art of Crimean-Tatarian relies on many times ago.

In the XIII century Crimea became a province of Golden Horde, which controls the European and Asian territory. Thus, a new stage begins for developing the Crimean culture and art. In that period The Taurica peninsula was named as "the Crimea<sup>16</sup> peninsula". Cultural and economical centers in the region were protected as in the past. Crimea divides into three parts; moorland, in which live nomadics (North part of the Peninsula), the South coast and mountainous area. The community of the South coast and mountainous area was a society, which maintains settled life. This part of the Peninsula could save own self governing throughout own history. In the XII century Golden Horde just invaded the moorland of the Peninsula and did not touch the South coast and mountainous area. According to traveller Rubruck, the rulers of Soldaian (Sudaq) paid tribute/toll to Mongolians. The ruler of the city came to Batu Khan himself for having a talk about the tribute.<sup>17</sup> In short, even though Crimea was dependent on Golden Hore, in the Peninsula there was

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<sup>14</sup> V. V. Bartold, *"İstoriya Turetsko-Mongolskih Narodov"*//Soçineniya. M.: Nauka, 1968. - T. V., pg. 211,213.

<sup>15</sup> V. E. Vozgrin, *"Roskoşnyy Naryads Çujogo Pleça"*. Avdet, 1990, 15 sentyabrya.

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<sup>16</sup> It is known that "Crimea" means a "castle" in Turkish language (writer's note).

<sup>17</sup> *Puteşestviye v Vostoçniye Stranı Plano Karpini i Rubruka*. M., 1957, pg. 47.

Got-Alan, Rums, small but independent enclaves<sup>18</sup> with Italian and Greek masses.

In the cities were living mainly Grecian, Armenian, Turkish Alans, Rums and Genoese. Golden Horde, especially were interested in business promotion of Genoese colonies in Crimea. Taking a share from commercial income, Golden Horse did not put off this business promotion.

Thus, Crimea city, which counts a big trade and craft center (today, city is known as Stary Krym, but in the period of Genoese was known as Solhat), became an administrative center of island. According to Arabian resources incident to 18<sup>th</sup> centuries, in this city lived Kipczak, Turkish-Alans and Russian. Archaeological researches determined that in 12<sup>th</sup> and 14<sup>th</sup> centuries cultural level of this city was quite high. Some of the work of art of Solhats was protected until today.

Under strong Turkish tribe Kırk thumbs forty settlements (today Cufut Kale, Genoese cities Bosporo (today Kerch), Cembalo (today Balaklava), Soldaya (today Sudag), the centre of Genoese, were important cultural and commercial centre of the island. Kefe (today Feodosiya) was a big seaport. The main part of this city's population was Christians, but also Muslims were living in this area and they had a mosque. In Kefe, a great variety of craft developed.

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<sup>18</sup> enclaves: (*Fr. enclave; Lat. in clavo* "to lock") borders sealed government or a region of the government (for example Lesotho); if one side of enclaves goes to sea, it is called "half- enclaves".

Feodoro Principality, an example of the Byzantium culture, completes ethnic view of this era. Principality, grounded in Goths, was independent community with a low population. Its ethnicity also consists of Grecian, Rum and Jewish-Turks. Between Genoese and Golden Hore, after all Feodoro Principality could preserve continuity of its independence. Wall paintings in Mangup Castle, which is one of the centres of principality, are unique artworks in which Byzantium and Italian icons intertwined.

In that era, Crimea was the confluence point of trading routes, which were connecting East with West. Silk and silver covered cloth, precious stone and jewels, spices etc. Russian furs and leather, honey, candle and flax of Far East, Central Asia, India and Iranian reached to Europe by Crimea. There was also a trade between Crimean cities and Near East, Egyptian and West European countries.

In mentioned era, there were centres of Turkish-Tatarian art as well as Grecian, Got, Italian, Armenian culture in Crimea.

When making a research about formation of political, economical and cultural domain which is whole in peninsula, in Middle Ages Creman history the role of Golden Hore certainly should be indicated. In the beginning, in this era, different populations living in *etno-landschaft*<sup>19</sup>, were under the sway of Kipchaks, Byzantium and Genoese. This mentioned province was commemorated "Golden Hore's Crimean public" in the

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<sup>19</sup> Zones, that separate ethnic communities from each other.

history. Crimean public named after Solhat-Crimea, which was counted the biggest architectural, political, economical, scientific and culturel centre of the Northern Black Sea in the past.

Crimea was named by Ancient Grecian “Tavrika”, by Romans “Scythians”, by Byzantium “Gotiya” and by Italians “Gazariya” in the Middle Age ever after was known Crimea. Ethno-cultural whole zones that located between seaboard of Black Sea and Sea of Azov, such as Tavrika, Scythians, Gotiya and Gazariya was under the political and military alliance of Kipczaks, who has been the zone’s owner for centuries.

We see that Crimea is the Turkish zone, which carries all characteristics of Turks by the prewar map. We can say that foundation of Crimean public, which shaped in 13<sup>th</sup> and 18<sup>th</sup> centuries in that zone, was generated by Kipczak tribes. This military-political unit of Kipczaks formed Crimean-Tatarian ethno in the last period of Middle Age. In the latest period of 19<sup>th</sup> century and the earliest period of 20<sup>th</sup> century, differences between these tribes started to disappear, took the form creating modern Crimean-Tatarian public.

Today continues the process of depletion of the differences between moors, highlanders and Yaliboyu Tatars, which generate fundamental groups of modern Crimean-Tatarian publics.