
© YU. A. BORTNIKOVA, A. P. YARKOV

Soroka-jul@rambler.ru, ayarkov@rambler.ru

UDC 72.033: 28 (571.12)

**GENESIS OF SPATIAL FORMS AND IMAGES IN THE ISLAMIC CULTURE
OF WEST SIBERIA DURING THE MIDDLE AGES**

SUMMARY. This article focuses on the creation and development of Islamic architecture in West Siberia during the Middle Ages. The authors analyze architectural and spatial forms and images, sources telling about their history, as well as the process of transformation in conditions of the Orthodox nature of Russian state. The data of archaeological excavations at the site of the Siberian Khanate and descriptions of mosques and minarets provided by the XVIIIth century travelers are also considered here. The text dwells upon the images in the "Remezovskaya Chronicle", the types of constructions such as a yurt and the possibility of building mosques in the Chinese style. The article gives the fullest possible account of such architectural constructions as palaces, mausoleums, mosques, minarets, madrassahs and mektebe. Moreover, it provides an insight into the architecture of the Siberian Khanate in the second half of the XVIth century, as well as changes that happened in the XVIIth century. A particular attention is paid to the state policy in the field of Islamic architecture. The article concludes that the Muslim architecture of Siberia differed from classical forms and had some specific characteristics.

KEY WORDS. Architecture, mosque, mausoleum, Western Siberia, the Middle Ages.

A number of architectural spatial forms exist in the world of Islamic culture: ribats, forts, palaces, mausoleums, mosques and minarets, madrassahs and mektebe. Location in certain parts of the world, semantic orientation, monumentality combined with stucco ornaments, paintings, original architectural details create an area's image, immediately recognizable as the «Muslim world».

Taking into consideration that the next wave of Islamization of the region, which was started by Khan Kuchum in the XVIth century, was meant to lead to a strengthening of the Muslim way of life, the complexity of architectural forms logically fits into the new ideology. In West Siberia in conditions of strengthening and domination of Islam among indigenous Turkic peoples, the appearance of such structures demonstrated consolidation and dominance of this type of world vision, especially since the other part of the population — aborigines (Ugric tribes and Samoyeds) did not at all have permanent structures. For them Islamic buildings were "strange", and could not have any sacred meaning, until they became identical with their ideas of a sacred place. An example of a compromise is the most northerly iconic building of the Islamic world — Tsingal Astana (in the south of modern Khanty-Mansi Autonomous Area — Yugra). It was also considered a sacred place by the Ugrs, near which (not

at the same time and without interfering with each other) Muslims and shamanists conducted their rituals. The image of a building, made of wood, was familiar to taiga residents, despite differences in worldviews.

There was no compromise for this «duality» after the Siberian Khanate joined Russia. Moreover, the existence of Islamic architecture became problematic. As noted by M.P. Dulsky, "...there is no monumental Tatar art (including architecture), and history has not retained its original shape. There are only some data on the presence of large fragments that could definitely be attributed to the Tatar architecture of the 16th-18th centuries" [1; 123]. The same trend is observed in the Islamic architecture within the region in the 16th-18th centuries, and the analysis of architectural objects of the period is made, with rare exceptions, only on the basis of indirect sources. There is still no information about ribats in the territories of West Siberia (border fortresses for "soldiers of Allah" who spread Islam), and palaces and fortifications, symbolizing independence, could not objectively be built during the Russian period of Muslim history in Siberia. In addition, previously created objects were destroyed and cannot be now reconstructed and studied in detail.

On the contrary, mausoleums in the form of 'astana' still exist (their archaic form was supported by new generations of visitors and guardians — 'astana karautsy', as it is imposed by architectural traditions), but they never acquired classic Islamic forms. They remain the "fruit" of only traditional Siberian wooden architecture.

In the 17th-19th centuries mosques and minarets went through a significant evolution, though by now most of them still correspond to the "classical form" (meaning those established in the immediate geographical environment), following Muslim samples. There are very few records of what they looked like, but we can admit that madrassas and mektebe were built only near mosques, and perhaps kept their traditional appearance — in the form of simple rectangular wooden structures without ornamentation, similar in type to the homes of Siberian Turks.

The evaluation of "strange elements" in architectural appearance, according to the interpretation of people with religious affiliation, requires more detailed observation. For example, there are images of oriental buildings on S.U. Remezov's maps in the late 17th and early 18th centuries: the first is a picture of Kyzyl-Tura (the capital of Ishim Khanate) from Remezov's record, the second is the first drawing of the east building of Tobolsk Kremlin.

One is forced to question the objectivity of these images. It must be recognized that another witness, a native German G. Miller, expressed his opinion of Remezov as a "chronicler with very poorly-done pictures" [2; 341]. However, taking into consideration the accuracy of architectural details in some images, typical for Remezov and noted by scientists [3; 141], these pictures can be examined to find an answer to the following question: could structures of this type exist in Western Siberia; did Remezov's objective opinion reflect the essence and character of buildings that were sacred for the "infidels", his fellow-countrymen?

The picture of Kyzyl-Tura shows a yurt surrounded by a fortress wall. The yurt resembles a hemispherical structure (a dome), which is a characteristic form for Central

Asia and for classical Islamic architecture in general. It is possible that the Khan's "palace", that stood there before, could be in the form of a yurt, but according to its overall architectural form, it fits into the Muslim architectural and building culture.

The second eastern building in Remezov's pictures — the "tyur'mya" [4; 12] in the first draft of the Tobolsk Kremlin — could be typologically connected with Eastern architecture. This building is depicted as a Chinese pagoda: the lower part of its roof turns up and is parallel to the ground. However, the origin of such an architectural idea (if that idea was fulfilled) should be looked for not in traditional bonds with China, but in the peculiarities of domestic life of the majority population in the Khanate of Siber.

Accordingly, the analyzed building could be based on a yurt, since during that period the Turks had just begun to settle and develop agriculture. A considerable part of the Turks had a nomadic or semi-nomadic life, and thus preferred a mobile type of dwelling. Therefore, for a long time they considered a yurt to be their "own" type of dwelling, although from the 2nd half of the 16th to the 18th century, local yurts varied in size. In particular, in the appendix to the map of the Kuchumovo Gorodische (the Fort of Kuchum) ("Signs That Indicate Places On The Sketch") in "The Chorographic Book of Siberia", Remezov defines three types of yurt: a simple "yurt" (marked on the map with the Russian letter "ю" /yu/), a «winter yurt» and a «summer yurt» (marked with the Russian letters "з" /z — for zimnaya 'winter/' and "л" /l — for letnaya 'summer/' respectively). A yurt of one such type is depicted on A. Jenkinson's 16th century map of Moscovia in the place of Tyumen [5] — it is in form of "a hat with brims" lying on the ground.

On the one hand, such a building was different from a traditional one; on the other hand, during its construction local materials as well as customary technologies could be used. In particular, turning the ends of the roof up became possible after learning the technology of making skis and sledges and also constructing a traditional yurt. Moreover, this form of roof was more practical than a semi-spherical one. It was easier to construct, and it preserved warmth better. A semi-spherical roof increased the space inside the yurt, which increased the amount of energy needed for heating.

Thus, from the point of view of practicability and rationality, the roof of a Chinese pagoda could become a common architectural solution in Siberia. As a result of this, two questions arise. 1) Was the coincidence with the Chinese pagoda accidental? 2) How much did this type of roof agree with the Siberian Tatars' conception of Islamic architecture?

Siberian states of the Middle Ages had traditional links with eastern countries including China. The Silk Route and the Ancient Tea Route went across the Khanate of Siber. Even after Ermak's conquest of Siberia it was Tobolsk that was the centre of Russian trade with China. Legislative regulation of this sphere was more than once reflected in the archives. In particular, the "case about the right of Chinese citizens to trade in Russia", including Siberia, dates back to 1879. These links could not but influence the material culture of the region, for merchants brought plenty household and artistic goods from China, and they also told about the image of the Celestial

Empire. The Chinese culture was not a “native” culture in Siberia, yet it was not either “entirely strange”.

There are analogies to this. The Kazakh mosque in the form of a pagoda in Zharkent, built in 1895 and designed by the Chinese architect Hon Pik, initiated and sponsored by the Zhetysu first-guild merchant Vali Akhun Yoldashev, supports this point of view [6; 205]. The mosque easily blended with the religious picture of Zhetysu, having no administrative or religious hindrance during its design and construction [7; 3].

On the whole, the Muslim architecture of Tyumen region has evolved. Being syncretic during the whole period in question, reflecting both Islamic and traditional beliefs, it gradually acquired the contents of normative Islam. This phenomenon is best reflected in the evolution of the mosques — from mosques-yurts to modern classic examples.

Syncretism, existing in Muslim architecture in the 16-19th centuries, corresponded with the Islamic art culture of the region. Its elements are still present in the architecture of astanas, necropolises, the majority of mosques and minarets. However, the amount of traditional conceptions diminishes, while the amount of normative ones increases, which indicates that the idea of the local population about Islam itself is changing.

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