

UDC 378.37.025.87:81
DOI 10.56378/SPNK20241209

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Bibliographic Description of the Article: Panov, S., Kushch, N. (2024). The history of the educational activities of Wilhelm Kiesewetter in the Crimea. *Innovations in the scientific, technical and social ecosystems*, 10, pp. 5–16. doi: 10.56378/SPNK20241209

THE HISTORY OF THE EDUCATIONAL ACTIVITIES OF WILHELM KIESEWETTER IN THE CRIMEA

Abstract. *The Purpose of the Study* is to theoretically substantiate the significance of the educational activities of the artist and ethnographer Wilhelm Kieseewetter. **The Research Methodology** is based on analytical, retrospective, and historical methods. **The scientific novelty** lies in revealing unknown pages of Wilhelm Kieseewetter's activities in Crimea. **Conclusion.** An important place in Wilhelm Kieseewetter's research is occupied by the study of migration issues, language, spiritual composition, religious views, and the ethnic group of Crimea. He had the opportunity to directly observe the life of the people, conducted stationary and expeditionary research, collected collections, etc. His paintings depict the daily life of people in Crimea. Studying different peoples in order to later lay the foundation for a museum of man, he hoped that the results of his travels and materials in the form of public exhibitions would be of great public interest. The study is especially important and significant in today's history of Ukraine, for describing the values of the culture of the Crimean Tatars as part of the indigenous people of Ukraine.

Keywords: *creativity; translator; artist; ethnographer; Wilhelm Kieseewetter; a trip to Crimea, a school in a Crimean Tatar village, a wedding among Crimean Tatars.*

ІСТОРИЯ ПРОСВІТНЬОЇ ДІЯЛЬНОСТІ ВІЛЬГЕЛЬМА КИЗЕВЕТТЕРА В КРИМУ

Метою дослідження є теоретичне обґрунтування значення просвітницької діяльності художника і етнографа Вільгельма Кизеветтера. **Методологія дослідження** базується на аналітичному, ретроспективному, історичному методах. **Новизна ослідження** полягає у розкритті невідомих сторінок діяльності Вільгельма Кизеветтера в Криму. **Висновки.** Важливе місце у дослідженнях Вільгельма Кизеветтера посідає вивчення питань міграції, мови, духовного складу, релігійних поглядів, етносу Криму. Він мав можливість безпосередньо спостерігати за життям народу, робив стаціонарні та експедиційні дослідження, проводив збір колекцій тощо. Його картини зображають побут людей у Криму. Вивчаючи різні народи, щоб згодом закласти фундамент музею людини, він сподівався, що результати його подорожей і матеріали у вигляді публічних виставок будуть мати великий суспільний інтерес. Дослідження є особливо важливим та значущим у сьогоднішній історії України, для опису цінностей культури кримських татар як частини корінного народу України.

Ключові слова: *творчість; перекладач; художник; етнограф; Вільгельм Кизеветтер; поїздка до Криму, школа в кримськотатарському селі, кримсько-татарське весілля.*

Many European artists and scientists of the 18th-19th centuries traveled to distant countries. They wanted to explore the world in order to pass on knowledge and findings to their descendants in the form of reports, paintings, texts, books and sculptures. The subject of ethnographic research was the study of other peoples of the world, their spiritual and material culture. An important place was occupied by the study of issues of migration and the number of peoples, the study of the language and spiritual makeup, religious views of the ethnic group and direct observation of the life of the people. This included various types of research: collecting collections, drawings, models of palaces, working with archaeological finds, writing, and folk art.

European ethnographers wanted to convey their experience of communicating with other peoples. At the same time, plot paintings based on the personal experience

of the traveler and artist were considered. One of these researchers was the Berlin ethnographer Wilhelm Kieseewetter. Of particular importance for Kieseewetter was his stay in Crimea in 1845-1847. He lived in Kerch, Simferopol, Bakhchisarai, as well as on the southern coast of Crimea - in Sudak, Gurzuf, Yalta, Alushta and Sevastopol. Moving from one place to another, he stayed with Crimean Tatar families. There he also became acquainted with the life of the gypsies. In his diaries, Kieseewetter described the life of the Crimean Tatars and Gypsy camps.

In the Middle Ages, Europeans received information about foreign lands from the stories of various travelers and seafarers. In the 16th century, artists used these stories and drawings to illustrate information. These include the works of Theodore de Bry (1528–1598). The documentary value of his works and drawings was not great, and the illustrations for the stories were not of scientific significance. Until the 19th century, foreigners were portrayed as people similar to exotic Europeans. Only external signs characterized these people as natives. Signs included clothing, jewelry and weapons. Subsequently, various artistic trends developed in the fine arts of the 19th century. Fundamentally new for them was the depiction of everyday life and everyday situations, clothing and people who lived in the village.

The Frenchman Eugene Delacroix (1798–1863) is one of the famous representatives of genre art. He lived for some time in North Africa (André Castelot, 1980; Michèle Hannoosh, 2009). In his paintings, he not only recorded the life of the local population, but also worked as a cultural chronicler.

An equally famous artist was the German Johann Moritz Rugendas (1802–1858). He traveled around Brazil for many years on scientific assignments as part of an expedition (Pablo Diener-Ojeda, 1993; Gertrud Richert, 1959; Christof Metzger/Christof Trepesch, 2007; Pablo Diener-Ojeda, 2012). During the expedition, he made sketches of genre paintings and landscapes, and returned to Europe to publish his works. He met Alexander Humboldt, who supported the artist morally and financially. Alexander Humboldt admired the work of Johann Moritz Rugendas. Rugendas later traveled for sixteen years in Central and South America, where he had the opportunity to improve his abilities as an artist.

Like Rugendas, the American artist and ethnographer George Catlin (1796–1872) traveled through the American West for seven years (Catlin, 1861; Catlin, 1876). He studied the customs of different local ethnic groups and different Indian tribes. Moving across a large area, he recorded and sketched Indians and their way of life. He dreamed of creating a monument to this ethnic group, because he understood that extinction awaited them. For many years, Catlin traveled around Europe with his paintings, reports and performances. Just like Kieseewetter, Catlin tried to collect truthful information about the life of different peoples. And in the work of both artists there was no “sense of arrogance” regarding foreign cultures, which manifested itself in the paintings of other genre artists of the time. With the help of their paintings, they wanted to convey the experience of communication and communication with other distant peoples. This didactic aspect was generally characteristic of genre art, which gained popularity among the European public in the 19th century. At the same time, plot paintings were considered based on the personal experience of travelers and artists.

Kiesewetter published his diary entries in 1854 in Berlin. He described his impressions this way: "How pleasantly the nights fly by in a small village near the seashore! Each hut here radiates peace and joy among the aromas of cool gardens with flower beds. How sweet is the peace of the carefree followers of Muhammad among the dense foliage in the harem, where the deep mystery of love is hidden under the quiet murmur of the stream and the singing of the nightingale".

In his hometown of Berlin, Kiesewetter organizes an exhibition of paintings and models, which depicted pictures of the life of other countries and peoples. Through his works, exhibitions and publications, he wanted to awaken the ability to understand the life of other peoples, their customs and traditions. With his paintings and models, he first of all sought to really show Europeans the distant and mysterious Crimea. He viewed his paintings not as works of art, but as a way of understanding other worlds. In this capacity they retain their charm to this day.

Currently, the Museum of European Cultures (Berlin) houses more than 150 paintings by Kiesewetter. A third of them describe the life of the Crimean Tatars and scenes from the life of the then Gypsies. In addition, three models of the village of Gurzuf, a coffee shop and the Khan's palace in Bakhchisarai are presented (Kiesewetter's ethnographische Reisebilder, 1854).

The appeal of travel and exploration of the unknown was a characteristic feature of the Age of Enlightenment. First of all, the main task was the scientific study of man. There was an increasing interest in the comprehensive study of humans, especially in representatives of other cultures. No one was satisfied with general assumptions and statements, and scientists longed for objective information about unknown countries and people. As a result, this happened by collecting information and data in new lands. Through artistic representation and detailed descriptions in travel notes, the information received was reflected in reports of the Academy of Sciences and public reports. All this included a description of the culture of the people, sketches of people of different classes, landscapes, surrounding nature and vegetation. Research in the fields of botany and geology was of interest.

Creating a real picture of the world and historical illustration lay within the competence of professional artists, since photography was not yet a very developed field. Artists, as well as other participants in the research expedition, were required to provide objective reports consistent with nature, accurate reproductions of what they saw and experienced. Among these enthusiasts were artists who were looking for real creativity and inspiration on expeditions to different countries. Wilhelm Kiesewetter belonged to such enthusiasts. During his travels, he discovered a special interest in the countries and cultures he visited.

He no longer attached much value to the artistic improvement of his paintings and viewed painting rather as a means of displaying his travels. Kiesewetter said: "I explained to the Khan of Kyrgyzstan that I absorbed everything that old and new masters taught and embodied them in art - fantasy. But I moved away from such science. When I paint on canvas the diversity of peoples in different parts of the world, I depict the characters, customs and traditions, good or ugly, I depict them as

they appeared before me, as they really were, so that in my paintings the audience can observe the confrontation of virtues and shortcomings "

Thus, he used his talents to capture someone else's reality in artistic form, in models, in writing, and later show it to the public. In this sense, its goal, from the current point of view, is specifically ethnographic - to convey "to the general public an idea of different types of persons, of the traditions and customs of little-known peoples, less culturally developed." Kieseewetter created numerous portraits. Even more often, he painted scenes of the everyday life of foreigners, rural and urban landscapes, houses, palaces and temples, as well as their interiors. Achieving the reality of what he saw, he supplemented the pictures of houses and settlements with models that he himself made.

To better understand the life of a foreign people, Kieseewetter tried to study some local languages or work with translators. He usually stayed with families and lived their lives. In order not to draw attention to himself, he dressed like the owners. He observed the local residents, embodied and recorded everything he saw in paintings and models. He sketched ceremonies and customs, asking about the cultural characteristics of the people that he could not observe himself. He comprehended the history and social conditions of life of the peoples he visited in order to better understand and classify the acquired knowledge about the culture of the inhabitants of Crimea.

Kieseewetter approached the local customs of his hosts, although he always remained a stranger to them, because otherwise he would not have been able to paint or write. "At that time (1845) I learned the customs and traditions of less developed peoples and I myself became so wild among them that without fear I could dress in their clothes and get lost in the crowd of natives, thanks to this I was able to sketch numerous family scenes for my ethnographic collection , as well as the life of a harem" (Tietmeyer, 2004; Barbara, Tietmeyer, 2005). Kieseewetter became so close to the Crimean Tatars that he received from them the local name Abdul and adopted it.

Kieseewetter's methods of learning about foreign cultures are similar to those of modern ethnographers who use living in foreign groups as a method of in-depth study. First, he turned to the highest-ranking member of the tribe, explained his intentions and asked permission to live in the group and make drawings. After receiving permission, he asked permission to draw from everyone he wanted to draw. Some refused him, some took money for it. And there was a case when one Kalmyk Buddhist clergyman was very happy when he heard that his portrait would be seen by a large world unfamiliar to him and very modestly decorated the interior of the background. Sitting in front of the artist while posing, he constantly moved his lips, as he wanted to be depicted in prayer.

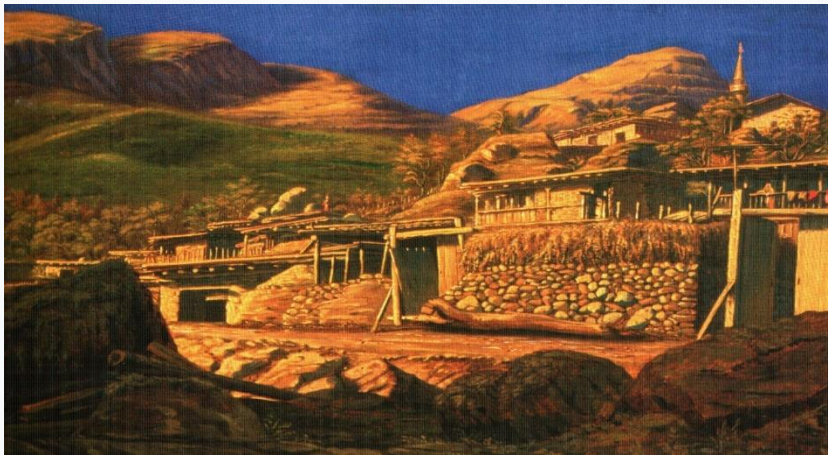
Sometimes Kieseewetter felt that local residents did not understand him, and was forced against his own will to embellish portraits, which contradicted reality. Sometimes he became a victim of problems and misunderstandings. So, living among the Kalmyks, he witnessed the kidnapping of a bride, and did not understand the meaning of this national ritual. He did not know that this act of kidnapping the bride belongs to the wedding ritual and everything was agreed upon between all

relatives. He thought that the girl was in danger and began to protect her, which shocked the ritual participants.

As a reward for his bravery, Kieseletter was given a bride, but this was not part of his plans to found a family among the Kalmyks and spend his whole life among this people. Kieseletter refused this offer.

Much of what he observed, experienced and learned, Kieseletter wrote down, sketched and put into plastic forms.

By disseminating his knowledge through paintings, models and stories, Kieseletter pursued the ethnographic goal that his collection would introduce peoples to each other and they would find mutual understanding and know themselves.

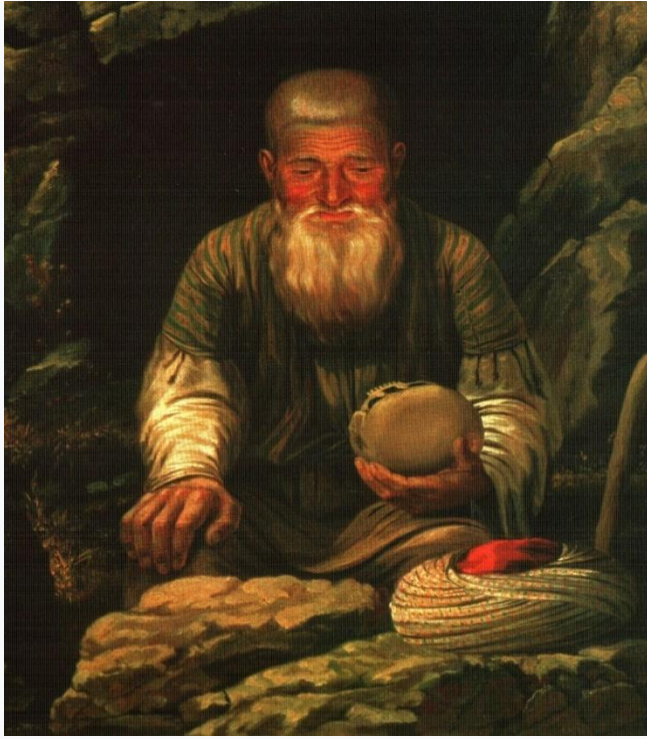


Village in the south of Crimea

Of course, Kieseletter, to a certain extent, wanted to entertain the public with his art and his knowledge, but first of all he wanted to teach people, that is, quite in the spirit of enlightenment, he longed to transmit knowledge.

During his travels, Kieseletter drew and painted portraits of many people of various backgrounds. In addition, he made many works to order and sold them, although he kept a significant amount of them at home. He painted large portraits depicting particularly revealing facial features and typical clothing (such as hats) in detail and realistically. This conclusion arises when you compare the objects he depicts with similar ethnographic exhibits in modern ethnographic museums.

In his portraits, Kieseletter emphasized anthropological characteristics and cultural differences in clothing; and in genre scenes he portrayed the same faces regardless of ethnic group.



The old man from the Crimea

Kiesewetter did not engage in landscape painting in its pure form; he painted landscapes as backdrops for characters or houses. For example, realistic images of the mountain landscape in southern Crimea served as the background for a Tatar wedding.



Wedding celebration at the Crimean Tatars

Many paintings, complemented by models, give an idea of cities and villages, mosques, churches, monasteries, palaces and their interiors.

Crimean paintings and models look the same. Kiesewetter realistically depicts houses in Bakhchisarai, the capital of the Crimean Khanate. Characteristic features

of this type of house are two floors, a veranda on the second floor, a flat roof and slender cylindrical chimneys. The cafe layout is similar to this sample. Such houses can be found extremely rarely in today's Bakhchisarai. Although the Khan's palace has survived to this day. Kiesewetter made a model of the huge complex in very detail and truthfully, and a verbal description was attached to it. The palace has hardly changed, and to some extent this also applies to its interiors. It is thanks to Kazevetter's robots that we can study the history of Crimea, its culture, and the peculiarities of the way of life of the Crimean Tatars.



Palace of Tatar khans in Crimea

Another model, or more precisely, a relief, is dedicated to the village of Gurzuf, located east of Yalta. This is a typical village of southern Crimea with characteristic terraces on the mountain slopes dotted with houses with flat roofs. Kiesewetter drew and modeled them well. Individual houses of this type can still be found on the southern coast, but the village of Gurzuf has changed a lot in our time.

The realism of his works characterizes Kiesewetter as an excellent master who has a remarkable gift of observation, who, at the same time, is able to understand and feel the situation. The central theme of his paintings, and even more so of his entire stories, were the people with whom he dealt every day and whose culture he tried to study. Therefore, he also depicted everyday scenes: the bazaar with its trade, women at home work, a craftsman in a workshop, children and teachers at school, men making political decisions or during prayer, people on the road and at the dinner table. In addition, Kiesewetter liked to sketch recreational scenes: people playing musical instruments, smoking, drinking coffee, washing, as well as fragments of ceremonies, which he described in detail in his book. Another theme of the paintings is groups posing, obviously on purpose.

The paintings depicting individual representatives of the ethnic groups visited by Kiesewetter show in detail clothing and headdresses, some of which people wore at the beginning of the 20th century and are now often preserved in museums:

Crimean Tatar shirts with wide sleeves, Caucasian warriors' cloaks with loops for naboev; the tall, pointed caps of the Persians and the cone-shaped sheepskin caps of the Armenians.

Women's belts are especially realistically depicted. It is precisely in the example of clothing sketched in detail by Kieseewetter that one can see how much factual value individual paintings have for modern ethnography. How conscientiously he studied each of the cultures is evidenced, for example, by paintings and models dedicated to the Crimean Tatars. In addition to accurately depicting clothing, houses and villages, he also worked with symbols characteristic of each culture, the meaning of which is not immediately apparent to the uninitiated. For example, he painted a Crimean Tatar with a grapevine and a watermelon. These fruits, common to Crimea, are still among the favorite dishes of the Crimean Tatars.

Several of these examples already indicate that Kieseewetter's paintings cannot be thoughtlessly used as ethnographic sources. After all, art played a much larger role in Kieseewetter's activities than he himself realized. The most subjective element is, after all, Kieseewetter's personal attitude towards strangers. It is present not only in numerous self-portraits, but also in the stories he published. In these texts, along with descriptions of experiences, he often explains the history of his paintings and their inner meaning. This helps to understand the paintings, to understand the artist's aspirations. Kieseewetter portrayed natives who were already familiar and close to him. He shares this acquaintance, knowledge gleaned from direct contact with other cultures, with others, and thanks to Kieseewetter they have the opportunity to change their opinion about representatives of foreign cultures. Our notes provide an opportunity for modern ethnographers, cultural scientists, and anthropologists to study the methods and techniques of work of 19th-century researchers, and allow Ukrainian scientists to use multifaceted approaches to the study of the culture and life of the Crimean Tatars.

We laid the foundation for the study of Crimea by foreign researchers of the 19th century, which, without a doubt, will attract the attention of not only Ukrainian scientists to the culture of Crimea, but also modern world scientists.

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