This paper presents the names and surnames of Karaites mentioned in two manuscripts of the 19th-20th centuries, one Qılcı’s, the other Qatıq’s mejuma. Most of them are Crimean inhabitants, including some representatives of western congregations such as the Lucki and Sultanski families from Luck who moved to the Crimea, but some are reported to be residents of a few Ukrainian and Russian cities and towns.

The Karaites in the Crimea in the 19th century and their names

After abandoning two major Crimean settlements, Mangup and Qale, most Karaites moved to Eupatoria (Gözele), but some preferred Bakhrasaraı. In the course of time, many families moved to Simferopol, a new capital city built in the place of Aqmechit, once the seat of the qalğa, the second man after the khan in the Crimean Khanate. The community in Caffa (Kefe), renamed Feodosia, remained intact. Other important cities which offered new jobs and careers, such as Sevastopol, also attracted Karaite entrepreneurs, but some families settled in small towns and villages for various reasons, such as agriculture and trade.

Most Karaites of Crimean roots bore Turkic names, either derived or not. An in-depth analysis of the Turkic names of Crimean Karaites has not been done yet and it should be the subject of a separate study. These names were adopted according to Russian law after the annexation of the Crimea by Russia in 1783. Until then, the Karaites were subject to Crimean Khans, and they did not use surnames. In the documents of the Crimean Khanate, they were mentioned by a given name and also frequently by a father’s name, e.g. Avraham veled-i Baba nām Yahūdī (17th century)¹ ‘a Jew called Avraham, Baba’s son’. Probably most surnames were used previously as nicknames, names of professions or names showing other characteristic features.

In contrast to Crimean Karaites, the Karaites from the west who resided in the Crimea bore Slavic names or names with Slavic suffixes +vič, +ski. These names were adopted earlier in their former habitats, i.e. Lithuania (Troki), İçhaq Firkoviç (QL 184,7) and Wolhynia (Luck), e.g. Sultanski (QL 176,3). Sometimes other western, non-Karaite names also appear, e.g. Eliyahu Lopato (QL 189,15-16). The surname of Moše Lučki is a special case, for it is principally a Hebrew adjectival derivation from the town name Luck ~ Łuck, i.e. Lucki, but at the same time it is homophonous with the Slavic adjective derived from the same town name, e.g. Polish lucki ‘from Łuck’. The Turkic suffix +i of

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Arabic origin is also frequently used in Turkish proper names. Among the Crimean Karaites we see it in such surnames as Miçri, Mangubi and Stamboli.

The names derived with the East Slavic suffix +ov were adopted by the Karaites, most probably emigrants from the Crimea, in the Ukraine or Russia: Şemuel Çadukov (QL 182,15) and Çumakov (QL 187,15). Another impact of Russian is seen in the form Ya’qov Moşeviç Oçan which is composed of the given name Ya’qov, the surname Oçan, and the Russian patronymic Moşeviç which replaced the traditional Hebrew ben Moşe ‘Moses’ son’, cf. the full name of Qılcı who always wrote it in his manuscript as Eliyahu ben Yosef Qılcı.

It must be said that all first names used by men in both manuscripts are Hebrew, more exactly of biblical origin. As for female names, we have evidence of five names in Qılcı’s mejuma: Beruẖa, Sara, Ḥava, Sultan and Murat, see below. As it is evident, Murat and Sultan are of Turkic origin and they go back to the Arabic roots. However, among the Muslims, they were given to men rather than women.

Among the Karaites mentioned in the manuscripts examined, we see the names of the most important and influential personalities from the Crimea, such as Aven Yaşar and Simha Baboviç ~ Babaviç.

**Karaïtes mentioned in Qılcı’s mejuma**

The surnames and first names of Karaïtes mentioned in this manuscript were provided in a list “Index of Karaïm personal names” by the editor. This list contains 88 persons, but some have identical surnames. Most persons are men, but the satirical poem On Karaïtes in Moscow mentions women, although under their husbands’ names, e.g. Asaba Eliyahu ‘nim biykesi ‘Eliyahu Asaba’s wife’.

The Karaïtes appear in the manuscript in various contexts. Some are shown as the authors of songs or as chief characters, but this is not always clear:

1. Moše Topal’s daughter, not mentioned by name (5,10). She recites a sorrowful elegy for her own death which took place when she was sixteen and was preparing for her wedding. Aside from the name of her father, she mentions the name of her brother Simha (7,16) and the name of her uncle Şabbetay (5,14). The song takes up the pages from 5,10 to 9,15.

2. Simha Tepsi, the bachelor (ha-baḥor), is mentioned as a young man, the chief character of a small song (10,1-11,15). This is also a sad story about the death of Simha which took place when he was thirty years old. The name of his father is Ya’qov (11,15).

3. Emanuel Qalfa, also a bachelor (ha-baḥor), to whom another elegy was dedicated (12,1-14,16). This young man is said to have died in 1869 at the age of thirty, his grave

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2 Since this manuscript was described in detail by Gulayhan Aqtay, only brief information on it will be given below. Qılcı’s mejuma, in the 2000s still in the possession of Qılcı’s family in Simferopol, Crimea, was copied by Eliyahu b. Yoseph Qılcı in Bakhchasarai between 1903 and 1904 with the addition of a short fragment in 1910. The copy edited by Aqtay has 649 numbered pages, with some pages absent. The original copy contained at least 650 pages (Gulayhan Aqtay, Eliyahu ben Yosef Qılcı’s Anthology of Crimean Karaïm and Turkish Literature. Critical Edition with Introduction, Indexes and Facsimile. Vol. I, II. İstanbul 2009: Yıldız Dil ve Edebiyat Dizisi 8., p. 7). The manuscript was neatly copied and is well readable.

3 G. Aqtay, Eliyahu ben Yosef Qılcı’s Anthology..., op. cit., p. 88.
being in Nikolai (14,3), i.e. present-day Mikolayiv in the Ukraine. His father was Rafael (13,16). He wanted Yosef Sappaq, a poet, to pray for him. As Aqtay⁴ has established on the basis of Walfish,⁵ Yosef Sappaq was the author of a book on astronomy and a textbook of logic, both published in Odessa.

4. Yehuda Canqoz (← Canköz) is another person to whom an elegy was dedicated (15,1-16-18). It is said that he had orphaned children, therefore he must have been an adult man. In this small poem, he asks Aslan bey to announce his death.

5. Hilel Beẖer Yosef Mangubi, in 20,3 for short Hilel Mangubi, was another young Karaite to whom an elegy was addressed (17,1-20,10). He is said to be twenty years old and he probably died in 1854, since this date appears in the poem (19,2).

6. İsakoviç’s son (116,1-122,10), the next figure in the manuscript, is presented without a given name. He is said to be the author of a song quite different from those discussed above. He complains that he had married a girl called Sultan in 1864 who proved not to be a virgin. The poem presents what shame and dishonour was brought by Sultan to her young spouse. The issue was examined and two Karaites, Şammaş and Miçri (119,15) whom Aqtay⁶ identifies with İ. Şamaş and A. Ju. Miçri, were involved in the process of investigation. Sultan was probably from the Mangubi family, since she was mentioned a few times by the attribute Mangup, e.g. Mangup qızı (119,12) ‘the girl of Mangup’.

7. Sultanski appears as the author of two songs, it is likely that these are two different persons. The first is a short song called Sultanski’niñ türküsi ‘Sultanski’s song’ (292,1-12). It is a panegyric on Aleksander, i.e. most probably Emperor of Russia, Alexander I or Alexander II. The second song by Sultanski is called Sultanski’niñ soldat yırı ‘Sultanski’s soldier song’ (639,1-642,10). The time of the second song must be related to the Crimean war of 1853-1856, more exactly to the period after 1854 when the siege of Sevastopol began, since the author says he had been sent to Aqyar (Sevastopol) as a soldier (641,10). Because he says he was twenty years old (640,3), he cannot be identified with Isaac Sultanski (1771-1862), the founder of the Sultanski’s Crimean branch, but must be one of his later descendants.

8. Yosef Sarı is the author of a song (438,1-440,13) composed by him to cheer himself up when he was ill and abandoned by everybody.

9. Beruẖa Mangubi is shown as the author of an elegy for her own death (445,1-451,18).⁷ She died at the age of 25 in (18)71, having orphaned three young children, whereas her firstborn daughter Sara passed away shortly before Beruẖa’s illness, which lasted nine months. This is also a sorrowful, sad poem written by or for a young woman who suffered so much.

10. Beruẖa Mangubi’s song is followed by a song composed for Moše Zengin (453-457), but it is only known from the table of contents, since these pages were lost from the manuscript edited, see above.

11. Haṿa Ḥacı is another woman said to be the author of a short poem (464,1-13). In the manuscript she is called Ḥacı Ḥava tota ‘aunt Hava Haji’, and Ḥacı is not a title ‘pilgrim’ for which the Karaites more often used the term Yerusalmi, but her family name, used by the Karaites in the Crimea.

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⁴ G. Aqtay, Eliyahu ben Yosef Qılcı’s Anthology..., op. cit., p. 86.
⁶ G. Aqtay, Eliyahu ben Yosef Qılcı’s Anthology..., op. cit., p. 163.
⁷ This poem continues on page 452, as it is seen from the table of contents, but pages 452-457 are lacking in the copy edited by Aqtay (see G. Aqtay, Eliyahu ben Yosef Qılcı’s Anthology..., op. cit., p. 391).
12. Tanatar’s song recited in the Kefelis’ house on the occasion of Shabbat (465,1-466,11). Although the copyist says that it is a religious hymn (zemer) performed at Shabbat, in fact the poem presented in the manuscript is a praise for the Kefeli family for their hospitality and generosity. In the poem, the author explains that elder Karaites assemble on Shabbat to worship and drink wine, whereas Tanatar recites the hymn.

13. Şelomo Kefeli, called Süyûrtaş, is presented as the author of an elegy for his own approaching death (480,1-482,11). As in some other songs of this type, the author complains that no doctor could help him. He says that he will die young, although he had a wife and a son.

14. Lastly, one should mention the name of Eliyahu ben Yosef Qılcı from Bakhchasarai, the copyist of the manuscript who calls himself ha-talmid i.e. ‘pupil; student’. As Aqtay has established, his name occurs in twenty-two colophons in the manuscripts, placed after some major parts of it.

Aqtay has demonstrated that a longer poem Yarenlere destin ‘An epic to the friends’ (174,1-179,5) was devoted to the following Karaites: Avraham Aven Yaşar, Moše aqam, Şemuel Ayvaz, Şelomo Qısqaça, Luçki r. Moše, Şelomo Turşu, Mordehay Paşa, İçaq Şaytan, Moşe Neyman, İçaq Poyraz, Yehuda Egiz, Moše Ayvaz, Ya’qov Moševiç Oçan, Avraham Aven Yaşar, a well-known Karaite scholar from Luck, Joseph Solomon’s son (1792-1855), is characterised as a man who follows God’s path and a sage who in addition plays a violin (174,4-9). The next personality, Moše called aqam ‘my uncle’, may be Eliyahu Qılcı’s relative or another Karaite man so titled. He is mentioned as an esteemed man, the greatest among the traders (174,12; 18). The third Karaite to be mentioned is Şemuel Ayvaz who was also a trader and a generous man (175,2-3; 13). Şelomo Qısqaça, the next mentioned, is praised as a father to orphans, a treasurer and a man who is a friend even to his foes (175,15-18). Moše Luçki, who appears with the title Rabbi, probably the father of Joseph Şelomo Luçki (1766-1844), is also said to be a trader, God’s gift (176,3-4; 8-9). Şelomo Turşu is just briefly characterised as an upright man who gives people good advice (176,11-12). Mordehay Paşa is characterised as generous to the poor, as a man who inherited good qualities from his father (176,18). İçaq Şaytan (177,5-8) is presented as a soft-hearted man, one among the first members of the city council in Gözleve. Moše Neyman, also titled Rabbi, is shown as a man who does not listen to slanderers and is ready to help the poor (177,10-15). İçaq Poyraz is described as a friendly and cheerful man (177,17-178,3). Yehuda Egiz is said to be a man of a pure heart, whose speech is much desired and who is very friendly (178,5-9). Moše Ayvaz, another merchant, is called a man who keeps his promise (178,11-16). Ya’qov Moševiç Oçan, the last figure in this poem, is described as a scattered man, who plays a violin so improving his humour (178,18-179,5).

The longest poem dedicated to the Karaites in Qılcı’s mejuma is a soft satire on the Karaite women in Moscow (180,1-192,5). The women are not mentioned by name, but by their husbands’ names, e.g. Eliyahu Pigit’niñ biykesi (180,4) ‘Eliyahu Pigit’s wife’, except Sara who was mentioned as İtro Kuşlu’s wife (186,1;3). There are fifty couples mentioned in this poem. Some personalities described are really known as living in Moscow, at least for some time, although most of them are of Crimean origin, but some as e.g. the famous Simha Baboviç, are from the Crimea. Therefore, further work on the identification of these characters is needed. Because this fragment of the manuscript was the subject of Aqtay’s paper, it will not be presented in detail. Here is a list of the names

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8 G. Aqtay, Eliyahu ben Yosef Qılcı’s Anthology..., op. cit., p. 28.
10 Ibidem, p. 52.
of Karaite men whose wives were the subject of the satire: Altıoqa (189,9-10), Yefet Arabacı (190,9-10), Yehuda Arslan (185,1), Eliyahu Asaba (183,5), Moše Ayvaz (191,2), Yosef Ayvaz (191,8), David Babay (188,5), Eliyahu Babay (181,6), Ya’qob Babay (182,2-3), Yosef Babay (183,1), Simha Baboviç (181,5), Moše Babay (191,2), Yosef Babay (183,8), Simḥa Baboviç (181,5), Elişa Balcı (186,7-8), Yosef Balcı (188,17-18), Beraẖa Bota (185,17), İcḥaq Botuq (185,5), Mordeẖay Botuq (183,17), Simha Cigit (186,17), Şemuel Çadukov (182,15), Çumakov aqa (187,15), Moše El (188,13), Sadoq Eliyaşeviç (184,11), İcḥaq Emildeş (188,1), Mordeẖay Fenerleri (187,7), İcḥaq Firkoviç (184,7), Moše Firkoviç (183,13), Zekerya Kirugloviç (186,12-13), Simḥa Kültė (183,8-9), İtro Kuşlu (186,2-3), Şabetary Levi (187,11), Eliyahu Lopato (189,15-16), Ya’qob Mangubi (190,4), Eliyahu Maytop (184,3), Ya’qob Miqay (180,12), Yosef Öksüz (189,4), İcḥaq Örmeli (187,3), Yosef Pampu (180,16), Benyamin Pata (185,13), Pigit aqa (190,15-16), Çadoq Pigit (180,7-8), Eliyahu Pigit (180,4), Avraham Qatıq (192,4), Yosef Qatıq (181,2), İcḥaq Rofe (182,7), Simha Rofe (185,9), Avraham Sapaq (181,13-14), Yosef Saqızçı (191,15-16), Yefet Saraç (188,9), İcḥaq Tanagöz (181,10), David Topal (182,10) and Yehuda Zengin (181,18).

As said above, the majority of these persons are of Crimean descent and they bear Turkic names, either genuine or adapted from Arabic (Saraç) and Persian (Zengin). The names of Hebrew origins are the following: Levi, Pigit and Rofe. Some Crimean Karaites transformed their names to Russian forms with Russian suffixes: Baboviç, Çadukov, Çumakov. A few names are typical of Western Karaites: Eliyaşeviç, Firkoviç, Kirugloviç and Lopato, they are most probably from Lithuania.

To these poems in Qılcı’s mejuma one must add another one, entitled Yalpaçıq Mordeẖay ağaqa çıqqan türkü (146,1-152,16), i.e. a poem of love attributed to Mordecai Yalpaçiq, which is, however, all in Turkish style and does not show any Karaite features whatsoever.

**Karaite mentioned in Qatq’s mejuma**

There are two studies on this manuscript. One is Jankowski’s paper, which gives a brief outline of Karaite mejumas, briefly describes the manuscript once owned by Qatq and presents its contents, the other is Çulha’s critical edition of the whole manuscript with a facsimile.

The number of works directly related to the Karaites as well as the number of Karaites mentioned in this manuscript are lower than in Qılcı’s manuscript, since Qatq’s mejuma with its 206 pages is much shorter than Qılcı’s mejuma which contains 650 pages (the last extant page being 649). Jankowski pointed out the works related to the Karaites and provided a list of the Karaites mentioned in Qatq. The works are the following: Şemuel Şişman’nın türküsü (100,8-?), Borqut’nın türküsü (110,14-111,6), Yañı evlenen

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13 For the description of Qatq’s manuscript, see H. Jankowski, „The contents...”, op. cit., p. 105-108. It was copied by two copyists, the copyist of the first part is Baruẖ Mangubi, that of the second part is Haçi Avraham, spelled in various forms, being probably a pen name, not a true name. The dates of copying have not been finally determined. In contrast to Qılcı’s manuscript, this manuscript is not well legible, there are many blurred and crossed words and the extant copy is of a poor quality. The manuscript was in the 2000s in the possession of Prof. Yuri Polkanov in Simferopol, Crimea.

14 H. Jankowski, „The contents...”, op. cit., p. 118.
soldadlarga çıqan (122,1-123,21) and Komediya (156-159), a dialogue in verse in the form of Turkish mane (194-195).

The first of these pieces of literature, Şemuel Şişman’ın türküsü (100,8-) ‘Samuel Shishman’s song’, is a typical Turkish poem with no Karaite features. It is difficult to determine the end of this poem, since other similar poems follow it.

The next song, Borqut’ın türküsü (110,14-111,6) ‘The song of Borkut’ is a local product. The name Borqut is connected with a Crimean village Borqut (Bürküt) in Perekop province. This village does not exist, the last mention of it being from 1856.15

The relation to the Karaites is unknown. As it may be deduced from the contents of the song, the village could have been in the possession of the Babovich family and transformed into a nice relaxation place. However, it is also possible that it was the name of Babovichs’ other property called by the same name as the village. This question requires further study.

The next poem is Yañı evlenen soldadlarga çıqan (122,1-123,21) ‘For a young married man recruited as a soldier’. It is a complaint about the conditions in which young Karaite recruits served in the Russian army in Çotay, Gözleve and Bakhchasarai in the Crimea, where they could not observe their religious duties. No names are given.

The next part of the manuscript which is devoted to Karaite issues is a poem called Divan (150,1-24), composed of nine short stanzas. This is a moralistic poem disapproving of the quarrel which arose in connection with the election of a new attendant of the house of worship (şamaş). The chief characters are Mordeẖay Tiro (150,15) and Yehuda El (spelled Yel, 150,16) who compete for the position of the şamaş. Also Rabbi Eliyahu is mentioned (150,17).

This poem is followed by another one called Zurna (151,1-152,16) ‘Clarinet’ in which the previous plot continues. The author criticises people who converted the synagogue (ibadet hanesi) to a house of comedy (151,12).

The next work, entitled Komediya (156-159) ‘Comedy’, related to the previous stories, is subdivided into three acts, with the former characters, i.e. Mordeẖay Tiro and Yehuda Yel. They are the candidates for the position of şamaş. Although Mordeẖay Tiro is a better one, Yehuda Yel wins because more people support him, though he does not know how to properly write the verses from the Bible. This play finishes with five short poems.

The last and probably the most interesting part of the manuscript penned by a Karaite author and devoted to local Karaite issues is a versified, humorous dialogue between teachers and their pupils about school matters, exams etc., written in verse in the form of Turkish mane (194,1-197,9). The Karaites are shown as two groups, one composed of people from Bakhchasarai, the other group from Qale or Gözleve. In this dialogue, the author provides the name of Rabbi Yaqu ~ Ya’qub, also called erbi ‘teacher’ (194,5 etc.), his name being later provided in full as Ya’qub Şamaş (195,15), and his pupil Ya’qubçiq ~ Ya’quçiq (194,21 etc.); Şapşal Avraham (195,2); Altoqqa from Gözleve (195,7); R. Moşe, A. Panpuluq and Moşe Neyman (195,13-14). This dialogue is signed by a copyist who calls himself Hacı Avraham, interestingly enough, spelled İbraham, probably the same whose name, though in another form (‘Acı Avraham) is seen at the end of both ‘Ashik Garib and the story of the Lazy Boy in this manuscript.

In the following, all the Karaite persons mentioned in the manuscript will be presented in short.

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1. Simḥa YRW, i.e. Yeruşalmi (12,8), also called Ḥacı Simḥa (12,10), is the famous Simha Babovich, who had made a pilgrimage to Jerusalem. Below there are some Russian personages well-known from history as Niqolay Pavloviç (12,14), i.e. Nikolai I Pavlovich, the Emperor of Russia (1825-1855) and Anna Karenina (12,16). This short poem entitled Simḥa YRW çıqan türkü (12,8-13,9) is therefore dedicated to Simha Babovich. Babovich is also mentioned in another song, Borqut niñ türküısı (111,2; 5).

2. Baruẖ Mangubi showed his name as the copyist of the first part of the manuscript after the story of Aşıq Garip in the following colophon: O aralıqda kökten üç elma düştü. Biri bunu yazaŋa, biri de oquyanğa, biri de diñleyenge. Bu da bitti ve selam. [...] Bu masalga ’Aşıq Garip derler. Bunu oquyanlar tamaşağa qalırlar. Ve bunu yazaŋa Baruẖ Mangubi derler. Tam ve nişlam (97,15-21) ‘Then three apples fell from the sky. One for the writer, the second for the reader, and the third for the listener. The story has finished. The end [...] This story is called Ashik Garip. Everybody who reads admires it. The writer is Barukh Mangubi. The end’.

3. Şemuel Şişman is shown as the alleged author of a song called Şemuel Şişman’niñ türküısı (100,8-?), see above. Apart from the author’s name, this song contains no information on Shishman.

4. In the song Borqut’niñ türküısı, three Karaite names appear; aside from the aforementioned Babovich, it is Şloma Miçri and Panpuluq, probably identical with A. Panpuluq (195,13-14), see below. They are characterised in a jokey way as Şloma Miçri delidir, Panpuluq bellidir (111,5-6) ‘Shelomo Michri is mad, Panpuluk is renowned’.

5. Mordeẖay Tiro (150,15), mentioned in the moralistic poem Divan (150,15), then in Zurna and Komediya; he competes for the position of şamaş with Yehuda El.

6. Yehuda El ~ Yel (150,16), see above.

7. Ya’qub Şamaş (195,15), a teacher at the Karaite school in Gözleve, mentioned in a few poems, see above.

8. Rabbi Eliyahu (150,17), i.e. the teacher at the Karaite school in Eupatoria.

9. A student called Ya’qubçiq ~ Ya’quşiq (194,21).

10. Avraham Şapşal, mentioned in the last dialogue (195,2).

11. Altoqqa from Gözleve (195,7), the first name is not provided.


Conclusion

The manuscripts called by the Crimean Karaites mejuma were long underestimated by specialists of Karaite studies as copied from Turkish and containing no essential information on the Karaites, their private life, customs, social relations in congregations as well as their relationship to other peoples of the Crimea. As the two manuscripts examined show, this is not true. In contrast, the mejumas may tell us more about various aspects of the social life of Karaites than liturgical works and other religious works.

For various reasons, in this paper no attempt could be made to identify many Karaites whose names are found in different contexts in the two manuscripts. This should be a task for another paper or another researcher.

Henryk Jankowski – Karaites in Two Manuscripts Called Mejuma

Keywords: Crimean Karaites, Crimean manuscripts, mejumas