



*The cultural  
heritage  
of Crimea*

The Council of Ministers of the Autonomous Republic of Crimea  
The Republican Committee of the Autonomous Republic of Crimea on Protection of Cultural Heritage

# *The cultural heritage of Crimea*

monuments

- *archaeology*
- *architecture*
- *history*



Simferopol  
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*Archeological monuments*







## *Scythian Naples*

*II century B.C. — III century A.D.  
Simferopol, Rocks Petrovskie*

*S*cythian Naples is an archaeological monument of national importance, situated in the center of Simferopol. This ancient town is one of the Scythian king's castles in Crimea, the capital of the late Scythian state. It was mentioned in Chersonesos Decree of the II century B.C. and in «Geography» of Strabone. The exact time of its foundation is unknown. The highest prosperity was reached in the II century B.C. and ceased after the invasion of Goth in the III century ad

The history of research in the ancient settlement and its necropolis dates back almost two hundred years. The opening of the Scythian Naples was held in 1827 while extraction of building stone where a relief depicting a horseman and pedestals of statues with Greek inscriptions (that mention the Scythian king Skilur) were found by chance. The most important excavations were conducted in 1926 (N.Ernst), in 1945–1959 years (P. Schultz, A. Karasev, N. Pogrebova) in 1978–1989 years (O. Makhneva), in 1990–2003 years (Y.Zaitsev). In 40–50th of the XX century in the course of a large-scale archaeological research in the ancient settlement there were found remains of a massive (8.5 m thickness) defensive wall with two

gate towers, one of which was a mausoleum (72 burials of kings and nobility with horses, weapons, plenty of gold jewelry, etc.). Remains of houses and public buildings, including frescoes were excavated. Portrait reliefs, fragments of statues, pedestals with Greek inscriptions dedicated to gods were also found.

Excavations in the ancient settlement within Tauris-Scythian expedition of P. Schultz witnessed remarkable discoveries. There was discovered a mausoleum with magnificent and rich tombs of rulers of Scythia Minor. A system of defensive walls and towers was traced. Remains of residential and religious buildings with interesting wall paintings, amenable to restoration were found.

Almost all excavated areas of the settlement were covered with earth again for preservation. Due to lack of funding the Scythian Naples was in disrepair for many years. In order to make the Scythian Naples one of the main excursion sites of Simferopol and Crimea, as well as to elaborate borders of the settlement and preserved zones and to regulate development zones, the «Scythian Naples» reserve was established in 2011. Currently, the reserve conducts protecting archaeological excavations and works on creating a museum exhibition.





## *The Settlement Panticapaeum*

*VI century B.C. — IV century A.D.  
Kerch, Mount Mithridates*

**P**anticapaeum (founded in the VI century B.C.) – ancient town, predecessor of Kerch, was the capital of the Bosphorus state that united all the towns on both sides of the Kerch Strait (Cimmerian Bosphorus).

Perhaps there was Ionian trading station earlier (Emporia). The town's name probably dates back to the roots of the Iranian «Panticapa» - «fish way» that could mean Kerch Strait abundant in fish, on the banks of which the town was founded.

Panticapaeum quickly turned into a major town and passed ahead other Greek settlements in that area. It had a good harbor and conducted intensive trade, being also a craft and cultural center. In its flourishing times Panticapaeum occupied about 100 hectares. In the second half of the VI century B.C. Panticapaeum began to mint its silver coin (and since the IV century B.C. to A.D. – gold and copper one).

In the first half of the V century, the Greek towns located on both sides of the Kerch Strait united around Panticapaeum, forming the Bosphorus state. Here was a permanent residence of the Bosphorus kings. The town settled on the slopes and at the foot of rocky mountains (today's Mount Mithridates) and was surrounded by a defensive wall.

The prosperity of the Bosphorus kingdom belongs to the period of the kings from the kin Spartokida – Leucon I (from 389 to 349 B.C.), his sons. It finished on grandson Evmele (309-304 B.C.). The last of Spartokidas – Perisad V was forced to abdicate in favor of the

Pontic King Mithridates Eupator. However, in 107 year B.C. during transferring power, a rebellion broke out. As a result the Scythian Savmak became the Bosphorus ruler. Mithridates managed to crush down the rebellion and to subjugate the kingdom of Bosphorus. During the three wars under Mithridates, Panticapaeum and all the kingdom of Bosphorus was working for the King of Pontus that had war with the Roman Empire.

In 65 year B.C. defeated Mithridates fled to Panticapaeum. In 63 B.C. having learned about the betrayal of his son Pharnaces II, he asked his bodyguard to kill him with a sword.

The political events of the late II–I century B.C. as well as a strong earthquake in the 60th. of the I century B.C. resulted in significant damage to Panticapaeum and demanded large reconstruction.

In the middle of the III century Panticapaeum and the whole Bosphorus became a base for raiding of German, Dacian and other tribes on the coast of the Black and Mediterranean seas. At the end of the IV century Panticapaeum was destroyed by the Huns. Just a small town that existed in the future had left. In the early Middle Ages it was called the Bosphorus.

Buildings of the Cimmerian Bosphorus's capital were not preserved to this day. The last remains of defensive works were pulled down by a stone in the first half of the XIX century and a significant part of the settlement and its necropolis was occupied by buildings of modern Kerch.





## *Melek-Chesmensky mound*

*IV century B.C.  
Kerch, Avtovokzalnaya sq.*

*M*elek-Chesmensky mound – burial structure of the IV century B.C. It got its name from the nearby river Melek Chesme. A. Lyutsenko excavated it in 1858 year.

The burial inside Melek-Chesmensky mound consists of two parts – a dromos decorated with pediment at entrance and a burial chamber with a pyramidal arch.

Judging by size and grandeur of the mound and a perfect chamber, buried person belonged to the elite Bosphorus society, possibly to the royal family of ruling Spartokida dynasty.

During the excavation of the mound there was no the burial in the tomb, it was plundered in antiquity. In the tomb archaeologists found remains of a child, a few boards from a small coffin, fragments of alabaster and a bronze twisted bracelet, which ends were ended with gold snakes scales.

Traces of a memorial funeral feast and a campfire where sacrifices had place were found in the barrow of mounds. During a funeral feast some dishes was broken and retained fragments allowed us to refer the time of the mound construction to the second half of IV century B.C.

In the XIX century because of constant removal of clay from the mound by local citizens, the monument was destroyed. In 1870 Emperor Alexander II ordered to allocate the sum of 300 rubles annually from the state treasury for repairing the crypt and maintenance of a permanent lodge. Brought land helped Melek-Chesmensky mound to restore the old cone-shaped form and in July 1871 it was opened to the public. Subsequently, the mound was filled with numerous monuments of Hellenic culture, acquired for the rest of funds allocated for the mound maintenance, and thus gradually turned into a small museum of antiquities.

After establishment of Soviet power Melek-Chesmensky mound was transferred to the Kerch Museum of Antiquities. Over time it became a museum of epigraphs monuments. After the World War II the mound was closed, and only in 1995 after more than half a century break it was reopened to tourists.

In order to save Melek-Chesmensky mound from further destruction in the late 90th of the XX century the Kerch Historical and Cultural Reserve approved a beautification project of the monument, providing for repair works that are being carried out.





## Royal mound

IV century B.C.

*Kerch, Adzhimushkay settlement, 0.4–0.5 km from the adzhimushkay stone quarry*

Royal mound – burial structure of the IV century B.C., located in 5 km to north-east of Kerch, on the outskirts of the village Adzhimushkay. The tomb is built on a natural hill. The construction consists of a burial chamber and dromos (corridor). Royal burial mound was discovered in 1837. This time of the history of the Kerch Peninsula is known as the «gold rush period». The excavations were conducted under the supervision of the Director of the Kerch Museum of Antiquities – Anton Ashik. In February 1837 the entrance to the tomb was opened. It impressed with its size, complexity of design and unusual location.

The mound was plundered in antiquity. Researchers found only the remains of a wooden sarcophagus and a few shards of pottery.

The level of complexity and skill of builders of the tomb confirms that this was not just a tomb, but a burial vault of kings. Scientists theorize that it was built for Leucon I (389–349 years B.C.), under whose ruling the Bosphorus had reached power and economic prosperity.

In the first centuries there was a path from the dromos arch to the chamber where the first Christians made a place for prayers. Some

crosses and images survived from that time. Later the path was covered and forgotten.

Royal persons could not ignore the mound, which beared the name «royal». In 1863 Cesarevitch Nikolai Aleksandrovich visited the mound and remarked that «it should be supported.» Collection of charitable funds was unsuccessful, and then the Archaeological Commission allocated money for reconstruction of the mound. The restoration was completed in late 1865.

Legends associated the mound with the death of the legendary King Mithridates. The painting of Carlo Bossoli «The tomb of Mithridates near Kerch infirmary» depicts the tomb interior of the King's mound. Bossoli wrote: «Many treasures were found in this tomb and were sent to St. Petersburg».

Royal mound is acknowledged as a masterpiece of sepulchral architecture of the ancient period. It is very close to the Egyptian tombs by its monumentality. Today, Royal mound is an architectural monument of national importance. It is one of the most popular excursion objects of the Kerch Historical and Cultural Reserve.







## *The ancient settlement Kara-Tobe*

*IV century B.C. — II A.D.  
Saki, 51 — 52 km of the road Simferopol — Evpatoria*

**A**dvantageous strategic location and fertile land lying around made the ancient settlement a scene of rivalry of two state powers – Chersonese and Late Scythian kingdom. As a result the settlement many times passed from hand to hand. It was founded by Chersonites. In the II century B.C. the Scythians expelled the Greeks from the hill Kara-Tobe and founded their own settlement. But after a while they were defeated by the commander Diophantus, and the town returned to the Greeks. The bitter experience of previous wars compelled them to build a strong stone wall around the settlements. In the center of the town, on a hill, a two-storey square tower - donjon was built. In the middle of the I century B.C. the Scythians conquered the north-western Crimea again. A Late Scythian settlement appeared on the place of the Greek fortress.

In the middle of the I century A.D. a controversy between the Scythians and Chersonesites had risen. And soon Roman troops of Tiberius Plautus Silvana appeared in Taurika being called for helping town residents. Perhaps one of the Roman troops landed on the shore near Kara-Tobe. Residents of the settlement fled in panic from their homes and Roman garrison settled in this territory, but not for long. At the end of the I century the Scythians came back

here again. Their small settlement existed at the very top of the hill for several more decades. At the beginning of the II century, residents finally leaved Kara-Tobe under a fear of Sarmatians that invaded in Crimea.

For the first time the archaeological investigations of the town were held by a famous archaeologist P. Shultz in 1934. System excavations have been conducted here since 1983.

Since 2002, works on the project «International Center for Experimental Archaeology and innovative pedagogy «Kara-Tobe» has begun. The Museum of Antiquities of north-western Crimea was opened on its base. The Museum was located in restored premises of the former coastal defense facility of the Black Sea Fleet – the bunker, built by military on Kara-Tobe hill in 40th of the XX century. A summer recreation camp for children with parents operates in the framework of the International Centre.

Since 2003, the Scythian village is under construction and there is ongoing experimental work on studying everyday life, crafts and ancient technologies of dwelling construction, production of pottery, weapons, etc. The Scythian farmstead of the I century B.C. was recreated. It has become the object of the tour show.





## *Cave town Buckla*

*IV– XIII centuries*

*Bakhchisaray region, the village Skalistoe, 2.5 km to the south-east of the village*

**B**uckla architectural and archaeological complex is located in the interfluvium between Bodrak and Alma. In the IV century – the first half of the VI century, a small farm village was located on the top of Buckla, whose inhabitants were engaged in wine production. In the second half of the VI century, a part of the settlement was surrounded by a defensive wall and turned into a small shelter. Most likely, it was built on initiative of the Byzantine administration, who founded the most northerly outpost of the empire in the peninsula.

Since the X–XI centuries the settlement has acquired traits of a small provincial Byzantium town. This was especially patent in the XII–XIII centuries, as evidenced by dense urban development.

The territory of Buckla keeps to these days some traces of narrow streets and closely facing two-storey houses, a small temple of the IX century embedded in a complex of dwellings, tombs carved into rocks, grain pits, remnants of wine press, masonry walls, remains of town walls and towers, gutters to collect water, a cave church, about 100 artificial caves carved into limestone and located in two tiers. The caves were of economic and defense

purposes. The population was living in terrestrial buildings which have not survived.

Remains of a monastery can be seen on the western outskirts of Buckla. Semicircular cells with low corridors were carved in rocks; their walls had niches for lights and lamps. There is also a grotto with wall paintings: figures of holy martyrs, crosses, silhouettes of the temple, ships and fish. Above the church complex there is a very small cave church in the rock ledge.

In 1970 the necropolis of the V–IX centuries was opened nearby the church. The excavations investigated more than 800 burial structures, mainly the crypts where people had been buried since the IV to the XI century A.D. Here was found a Byzantine belt buckle and a bracelet, two fibulas, rings, crosses, ceramics dishes and some glass.

In the valley in front of Buckla the remains of three temples were found. The oldest one belongs to the VIII – IX centuries. In the X–XI centuries a cruciform temple was built. Splinters of an arched portal and fragments of a frieze in the Byzantine style preserved only. The settlement has ceased to exist after devastation by troops of the Golden Horde beklyarbek Nogai in 1299.





## *The cave town Tepe-Kerman*

*V–VIII centuries*

*Bakhchisaray region, the village Kudrino, 2 km to the north of the village*



*T*epe-Kerman (hill-fortress) – a medieval settlement located on a free-standing mountain-butte at the height of 535 m above sea level and covers an area of up to one hectare. Several hypotheses suggest its origin. Dubois de Monpere, G. Karaulov believed that Tepe-Kerman, as well as all cave towns, was created by primeval inhabitants of Crimea (troglodytes). P. Pallas attributed constructed here caves to Christians - icon worshippers fleeing from persecution (VIII–IX centuries), meanwhile other researchers – to Arians.

There is a hypothesis that Tepe-Kerman is an ancient cemetery and a monastery. For the last time the view confirms that it is a small settlement that had been probably developed from the early middle ages shelter of a feudal castle. Based on individual findings, the plateau was mastered by men in the V–VI centuries. It is not excluded that in the VI century here was a Byzantine fortress. However, a cultural layer generally refers to the time after the X century. The settlement fall in the XIII – early XIV century.

There are 250 artificial caves for various purposes on its territory. Some of them were used for farming purposes (basements, corrals

for livestock, etc.), others were used as war casemates, temples and tombs.

There are several Christian churches at Tepe Kermen. One of them is the church with sacristy carved in a cave on the northern slope of the mountain in the second cave tier, with a length of about 5 m and width – about 2.3 m. The second church – «church with a baptistery» (baptistery – an extension to a church or individual building designed for christening) is located on a plateau on the north-eastern edge. It is a unique monument, as it has a cross-aisle arrangement, an altar imposed inside and a baptistery. In the opinion of the doctor of historical sciences Y. Mogarichev, its structure was associated with a start of building settlements, as this only can explain presence of the baptistery and abundance of funerary structures in the church and its neighbourhood. The latter indicates relatively long-term operation of the church too. With termination of life on Tepe-Kermen at the end of the XIII - XIV centuries cave churches were still used in some way by inhabitants of neighbouring valleys and individual hermits.





## *The cave town Eski-Kerman*

*VI–XV centuries*

*Bakhchisaray region, the village Krasniy Mak, in 5 km to the south of the village*



**E**ski -Kerman («Old Fortress») is situated on a plateau of a steep mesa, stretching from the north to the south, with 1040 m long and maximum width of 170 m and a height of steep cliffs up to 30 m. In the VI century here was a fortress built under influence of the Byzantine. Its purpose was to protect approaches to the Chersonese (Kherson). Its garrison apparently consisted of Goths and Alans – federates (allies) of the empire. At the end of the VIII century the fortress was captured by the Khazars. However, their influence in the south-western Crimea had become weakening up to the middle of the IX century and fall completely gradually. In the IX–X centuries it is most likely the settlement was very sparsely populated.

In the second half – end of the X century a life had started to revive gradually. The medieval town was formed. In the XII–XIII centuries its population was 2500–3000 people. About 600 estates were on the plateau, each of them consisted of a residential two-story house surrounded by outbuildings. At the end of the XIII – the beginning of the XIV century the town was destroyed. It could happen during the raid of Temnik Nogai on Crimea (1299 year). After that pogrom the settlement started fading away. Apparently, at the end of the XIV century it was finally destroyed during the raid of Edigei.

There are about 400 cave structures of different shapes, sizes and time of occurrence at Eski-Kermen. Initially, (VI–VII centuries) they had had defensive purpose (about 30 caves were known).

Most caves intended for household purposes appeared in the XI–XIII centuries. Part of the caves were Christian churches. In addition, there were grain pits, cisterns for collecting rainwater and wine presses, carved into the rock in the settlement. It often happened that defensive installations were rearranged to household ones after losing their purpose.

The most interesting cave structures of the settlement are located near the main gate.

So-called Big cave temple is located in the beginning of the third flight of the lifting road and has a shamrock shape. On the eastern edge of the plateau there is a Church of Assumption. In the south-eastern slope of the settlement, in a separate block there was carved one another church (the temple of the «Three Riders»). It had two entrances and a small window. On the northern wall there were frescoes depicting three saint riders preserved. Apparently, this was image of Saint Theodore Stratelates, George and Demetrius of Thessalonica. There is an inscription in Greek under the fresco, indicating the construction date of the temple – XIII century.







## *Cave town Mangup Kale*

*VI–XVIII centuries  
Bakhchisaray region, the village Hodga-Sala*



**F**ortified settlement Mangup (Mangup-Kale) is situated at the top of remains of the Internal Ridge of Crimean Mountains, known as Koba-Dich, Baba-Kaya, Mount Mangup, and is located in 20 km to the southwest of Bakhchisaray. The northern part of the massif is cut by three deep ravines, which side contours form cliffs of four capes. From the south, south-east and west the plateau is bordered by inaccessible cliffs for the most part. The total length of fortress structures is 1500 meters, the length of a defensive circuit is 6600 meters (with natural barriers of rocky cliffs from 20 to 70 meters).

The oldest finds in Mangup belong to the Late Stone Age. From the Neolithic – Bronze Age to the end of the Early Iron Age there were only known stone tools finds on the plateau. Active population of the plateau had started in the second half of the III century. A fortified settlement was formed at this time.

The first archaeological excavations of the settlement were made in the middle of the XIX century. The latest research has allowed identifying the main stages of the settlement existence. In the IV–V centuries there was influx of population, probably associated with appearance of the Roman Empire federates (Goths and Alans) in the vicinity of Chersonese.

At the end of the reign of Emperor Justinian I there was built a powerful fortress on the plateau at the initiative of Byzantine administration. A large basilica was built in the center of the

settlement, which symbolized strengthening of Christianity and consolidation of the Byzantine state in Taurika.

In the V–VIII centuries a powerful defensive system was created on the plateau. There were used natural factors of inaccessibility. Ravines were crossed by walls in the northern part of the array and by narrow clefts in cliffs of the western and southern slopes. At this time the town was called Doros and was the capital of the country Dori – Crimean Gothia. In the VI century a monumental basilica was built on the plateau. The town became the center of Gotha diocese in Crimea.

The period of Khazar expansion of Doros is the end of the VIII–X centuries. Khazar garrison was placed in the town.

In the XIII–XV centuries the town was the capital of the Later Byzantine principality of Theodoro who controlled the southwestern Crimea and was under the influence of Byzantium. The town was named Theodoro too. Numerous artificial caves, defensive walls, foundations of basilicas and ruins of the citadel on the Cape Teshkli-burun have survived just from that period.

The town, like all principality, was captured by Ottoman forces. The Ottomans rebuilt a fortress, which was called Mangup-Kale in the period of their ruling. Up to 1774 Mangup had been the center of kadılık of Ottoman Empire, which was a part of the province with its center in Kef.

Prior to 1790 the Karaites community had lived on Mangup.





## *Medieval fortification Funa*

*VI—XVIII centuries*

*Alushta town council, the village Luchistoe, in 2 km to the north of the village*

The fortress (or Demerdzhi fortification) is located at the western foot of the mountain South Demerdzhi. The name in Greek means «fuming». Previously the mountain Demerdzhi was known as Funa too.

The fortress has been known since 1384 as the eastern outpost of the Principality of Theodoro. It controlled the trade route that led from Gorzuvit (Gurzuf) and Aluston (Alushta) to steppe Crimea. Comprehensive architectural and archaeological investigation of fortification structures of the monument was held by a candidate of historical sciences V. Kirilko. He found that the fortification had been built by the end of 1423, probably in the spring and summer. In October – November of 1423 it was destroyed as a result of the earthquake. Presumably in 1425 fortification was restored. Soon the outpost buildings were destroyed by fire. The exact cause of the fire and its date is still unknown. The fortification could be fired whether by the Genoese in 1434 who had undertaken a punitive expedition against feodorites headed by Carlo Lomellins, or by the Ottomans in the 50th, who had been repeatedly plundering the coast.

The excavations revealed that in 1459 the fortress (the size of 105 m in length and 52 m wide), after being suffered from wars and earthquakes, had been capitally reconstructed and considerably strengthened. In particular, there was built 15-meter three-tier donjon. Its internal dimensions were approximately 6 x 10 m with 2.3 m thickness of the walls. The donjon, being located the nearby the gates, was providing a cover for sally wickets and shooting on adjacent area of a citadel. The garrison of the castle was about 30 - 40 soldiers. In 1475 it was destroyed by the Turks.

An important place in the architectural ensemble of the Funa fortress is the Church of St. Theodore Stratelates, which ruins can be seen today. The church had been repeatedly restored and rebuilt. As a result it had remained until the early XX century.

Not far from the ruins of the fortress there are the huge boulders and stones. This was a result of a grand collapse of 1894 and subsequent landslides, so the locals left the area. Subsequently, the earthquake in 1927 caused significant damage to facilities.





## *Cave town Chufut-Kale*

*VI–XIX centuries*

*Bakhchisaray, south-eastern outskirts of the town (former Staroselie)*



The medieval town – fortress is situated on the territory of Bakhchisaray region in 2.5 km to the east of Bakhchisaray. There are several periods in the history of Chufut-Kale: before the construction of fortresses, Byzantine, Alanian, Golden Horde, Tatar and Jewish one.

The plateau where the settlement was located was inhabited during the Neolithic Age (7 thousand years ago). In the first half of the I millennium B.C. In the valley Ashlama-Dere was asylum of inmates from Kizil-koba settlement.

During the reign of Justinian I Byzantium led active fortress construction, trying to stop onslaught of the barbarians. Chufut-Kale could be possibly referred to these fortresses, built in border mountain areas for protection of allies –federates of Empire (Goths and Alans). In the middle of the XIV century during the reign of the Golden Horde khan Janibek, the fortress was captured by the Tatars. In the XIV century the Karaites settled at the east of the town. Craft and trade were their main occupation. They built a large kenasa and in the XV century fenced their trade and craft quarter with fortified wall with towers and a big gate, forming a new area Kirk-Or («New Town»).

Strengthening of the Crimean Khanate in the early XVI century contributed to transference of Khan headquarters from Kirk-

Ora to the valley of the river Tchuruk-Su, where the new town Bakhchisaray emerged.

Following the khans most of the Muslim population leaved Fortress. And most of those who stayed were the Karaites and a small Armenian community, meanwhile the Karaite community was the majority of the fortress's population. After withdrawal of Christians from Crimea in 1778 the Armenians left Chufut-Kale too. Just the Karaites remained in the fortress.

After annexation of Crimea to Russia in 1783, people had gradually started to leave Chufut-Kale and by the beginning of the XX century the settlement became virtually uninhabited.

The territory of Chufut-Kale is traditionally divided into three parts: the Old Town (7 hectares) Burunchak – undeveloped part of the plateau (36 ha), separated from the town by a low fence, and the New Town (3 hectares).

In 1897 the house for receiving royalty was constructed near the homestead of A. Firkovich (1786–1874, Karaite writer and archaeologist) for money raised by the Karaite community. In 1930 it was demolished. Just its socle have been preserved to these days. Currently, Chufut-Kale is a part of the Bakhchisaray Historical and Cultural Reserve.





## *Cave Monastery Chilter-Koba*

*XIV–XV centuries*

*Bakhchisaray region, nearby the village Maloe Sadovoe*



The Monastery Chilter-Koba («Cave with a lattice») was founded probably in the XIV–XV centuries on the northern border of the principality of Theodoro near Syuyren Fortress in the cliff of Cape Ai-Todor. The abode consists of 23 rooms cut into the rock and arranged in four tiers. The main church of the monastery is dedicated to the great martyr Theodore Stratelates. It is the largest known object of the monastery. The monastery complex consists of the main cave temple, cells and a refectory, connected by paths cut through the rock monolith. All household, living and ceremonial caves are combined into several groups. The northern part of the site is the most extensive and well sheltered from bad weather. Besides the caves carved in rocks, a number of cells was erected on the site, but neither their size nor even number could not be indentified. There is a huge room with five columns, resembling a pagan sanctuary in one of the lower tiers of stages.

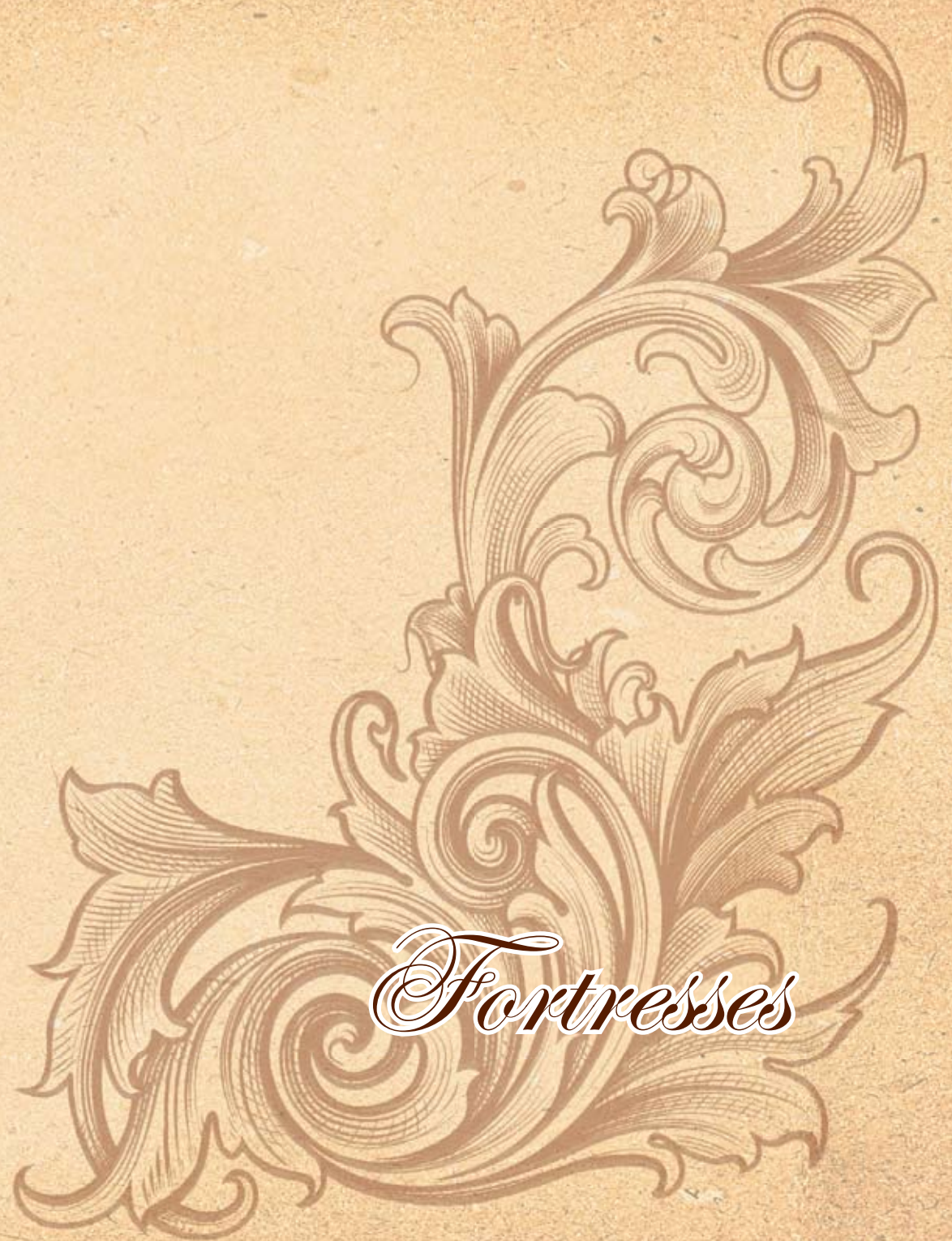
The eastern edge of this cave has a shape of a small Christian church.

There are two ways to get from the valley to the monastery: by road, enveloping the Cape Dzhanyche-Burun and a gully beneath it. It leads to the monastery from the south. The other one path starts from the neighboring gully. Both approaches led to the household court, which occupied the northern part of the grotto. The road led to a wall with gates partitioning the grotto. For those who were climbing the trail there was constructed a staircase (partly – a wooden, partly carved into the rock) and a gate, but the only remains were grooves for thick beams over a quarter of a meter. The whole monastery was surrounded by a defensive wall, stretching along the cliff. Its entrance was located opposite the gate.

Life in the monastery began in the last quarter of the XV century. According to V. Danilenko, during this period the monastery was destroyed by the Turks within the campaign on seizing Crimea.







*Fortresses*





## *Sudak Fortress*

*XI—XV centuries  
Sudak*



The fortress in Sudak is one of the most interesting architectural and archaeological sites of Crimean Middle Ages. It is a unique monument of defensive architecture by its preservation and beauty. It is located on a high conical hill, called the Castle. Sudak fortress was built by the Genoese in the period from 1371 to 1469 years.

The area of the fortress is 29.5 hectares. There are still preserved: the gate fortification, the main gate, the Tower of Bernabò di Franco di Pagano, Round Tower, the Tower of Luchini de Flisko Labani, Corrado Chicalo, Nameless Tower, the Towers of Jacobo Thorsello, Giovanni Marione, Gvarko Rumbaldi, the Angular tower of the citadel, Consular, St George and Watch towers, the Tower of Federico Astagvera, the temple on consoles, the temple-mosque, the temple of the Twelve Apostles, the room-storage, tank, remnants of the barracks.

The fortress has two tiers of defense. The lower one is exterior massive wall of 6–8 meters height and 1.5–2 meters thickness. The wall is reinforced by fourteen 15-meter battle towers and the complex of the Main gates. The upper tier consists of the Consular castle and towers, connected by the wall and the Watch towers complex at the top.

Next to the Watch towers the Angular tower is located. The

inscription on the slab, imbedded in the wall, accurately indicates the dates of construction – 1386 year.

The Consular castle is the most interesting complex of buildings that have survived in the fort. The Main tower, called the donjon, takes all cross-space of the upper part of the fortress and is connected by thick walls with the second tower at the northeast corner of the castle. A small plate over it once was adorned with bas-relief image of St. George, where the tower's name comes from.

There is an ancient temple at the fortress area. By assumption of historians, here was a mosque built by the Seljuk Turks in the 20's of the XIII century. Then apparently it had been rebuilt in Orthodox church, and later in Catholic church by the Genoese. After capture of Sudak by the Turks it was turned back into the mosque. After annexation of Crimea to Russia there was a military Orthodox church, a German Lutheran Church and an Armenian-Catholic church at various times.

In 1475 Crimea became a possession of the Turkish sultan. Domination of the Turks led Sudak to the final decline. The fortress had lost its defensive value and being unattended became gradually destroyed.

Currently, Sudak fortress is under state protection. Research and restoration works are carried out on its territory.





## *Genoese fortress (Quarantine)*

*XIV century  
Feodosiya*

The architecture-archaeological monument Genoese fortress Kaffa is located on the shores of Feodosiya Bay in the southern part of the modern town. In some areas there are preserved sections of defensive walls with towers of outside fortification line, a citadel and a surrounding urban development. Appearance of the fortress is connected to Genoese colonization of the Northern Black Sea Region in the XIII–XIV centuries. In 1268–1275 years a trading outpost Kaffa arose, in 1340–1352 years a stone castle was built, in the XIV – the first half of the XV century the town was encompassed by walls.

The fortress had two lines of fortifications: a citadel and an outer part. The Citadel was built in 1340–1343 years around the Quarantine hill on the steep slopes facing the sea, which could serve as a primary obstacle to the enemy and was completed in another ten years. It was composed of limestone and mortar with carefully flushed joints. As a rule, building materials for the fortress were mined in the areas where rocks reached the surface on the slopes of surrounding mountains or from the seabed. The length of the citadel walls was 718 m, 469 m of which have survived. The walls reached a height of 11 m and 2 m wide. The perimeter of the exterior fortress was almost 5.5 km long and included more than 30 towers. A deep ditch filled with water laid under the fortress walls. It served as a defensive installation and as a channel to dispose stormwater runoff into the sea. By the plan the fortress looked like an amphitheater and Feodosiya Bay was its scene.

The citadel housed a consular palace, a treasury, a residence of a Latin bishop, a court building with a balcony for declaration of consular regulations, an office for checking weights, warehouses and stores of the most valuable commodities – precious stones, furs, silks.

Since the XIV century eleven temples had been built in the valley next to the fortress on Quarantine hill.

From the XIII to the XIX century most buildings were pulled down on a rock during the planned construction of Feodosiya. The buildings preserved to date are: the southern wall of the citadel standing apart with two towers (the tower of St. Clement and the Tower of Crisco), a part of the western wall, gate pylons, a few towers in different parts of the town (Dock, Constantine, round). On the territory of the citadel there were also preserved a bridge, Turkish baths and several churches: the Armenian Church of St. John the Forerunner (1348), St. John the Evangelist (XIV century), St. George (XIV century) and St. Stefan (XIV century).

In 1963, according to the decree of the Council of Ministers of Ukraine SSR, former churches were put on public record as monuments of architecture and town planning.

In 1998, the temples of Quarantine (the Iberian Mother of God, St. George and St. Demetrius) were handed over to Simferopol and Crimean eparchy.

The remains of the Genoese fortress are still historical and architectural reserve.





## *Arabat fortress* (ruins)

*Middle—second half of the XVII century  
Lenino region*

*I*t is a monument of architecture and town planning of national importance.

The fortress is situated in four kilometers northwest to the village Kamenskoe on the southern section of Arabat spit that separates the Sea of Azov from Sivash gulf. It had controlled very important trade and strategic road running from the north through Genichesk to Crimea.

For the first time the fortress was mentioned in 1651 in the book the Frenchman Mr. Boplan «Description of Ukraine». E. Chelebi wrote about Arabat as a fortress that was built by the Turks to prevent a penetration of the Cossacks and Kalmyks in Crimea. The complex perimeter, which included five bastions and two gateways, suggested the possibility of long-term siege and active attacks. Gun loopholes oriented to the east, north and west and being arranged in several rows made it possible to simultaneously use guns of different systems and power.

In 1668, the Zaporozhye Cossacks under the command of Cossack ataman Ivan Roga took Arabat by assault and destroyed everyone who was there. In 1737, the regiment of Cossacks commanded by Colonel Onisim Biliy led Russian troops through Sivash during a low tide and helped to capture the fortress and to hold it for a while. Then the fortress repeatedly passed from hand to hand. During the Russian-Turkish war of 1768–1774 it was taken by assault by Russian troops. During the Crimean War 1853–1856 it was brought to defensive condition and in the spring of 1855 repelled an attack of enemy squadron. After the end of the Crimean War the garrison was withdrawn. The deserted and disarmed fortress gradually turned into a stone quarry. But its dilapidated walls more than once (in 1920 and in 1941–1944 years) served as a shield. The dot of Great Patriotic War times located near the fortress reminds of recent military past of Arabat.







## *Yeni-Kale Fortress*

*1703—1710 years  
Kerch, Yeni-Kale highway, Minina Str.*

The fortress Yeni-Kale is the unique monument of military defensive architecture in the eastern part of the Kerch Peninsula. It was erected by the Turks with technical participation of French military engineers at the beginning of the XVIII century in order to prevent the entry of Russian squadrons from the Sea of Azov to the Black Sea.

The fortress contained a Turkish-Tatar garrison with over a thousand people population. Nearby its banks a fleet of twelve 60-gun ships and a set of galleys and boats were located. Besides fortifications there were also barracks, houses for a commandant and officers, a mosque and warehouses located at the fortress. The fortress had ceramic water supply system. The tank for water collection was preserved in the southwestern bastion.

The fortress is of irregular pentagon form, bounded on all sides by walls and bastions. An additional tier of defense was a moat

surrounding the fort from three sides. At the bottom it was fenced with battlements. Fortifications of the top defense line are well preserved and give an idea of their former power.

The bastion system is composed of large blocks of shell rock. Two bastions (the south-eastern and the south-western) are located on the Kerch Strait side that connects the Azov and Black Seas, the third one is in the north-eastern, and the fourth is on the northwestern corner of the fortress located on the peninsula side. The fifth bastion is in front of the gates of Azov on the eastern border of the fortress. In addition to the Azov gates, the fortress had two another gates: from the north – Arabat, from the west – Kerch one.

Currently, the part of defensive walls, the bastions and the gates are restored by Crimean special scientific, restoration and production department.





*Monuments  
of religious architecture*





## *The Monastery of Surb-Khach*

*XIV century*

*Stary Krym, in 3 km to the south-west of the town*

The Monastery of Surb-Khach is the only surviving monastic complex of the Armenian Apostolic Church in Ukraine, located in a wooded mountain area in three kilometers from the town of Stary Krym.

Foundation of the monastery and establishment in its territory of Eparchial throne of Armenian Apostolic Church belongs to the middle of the XIV century. Researchers attribute this event with the mass migration of Armenians from native Armenia to Crimea and religious policy of the Genoese, aimed at catholicizing citizens of Genoa Gazaria, where Armenians were of considerable part.

The Turkish invasion in 1475 did not interrupt the spiritual, cultural and educational activities of the monastery. In XVII–XVIII centuries, the cloister was rebuilt several times that was most fully reflected in building inscriptions preserved on walls of its buildings.

At the end of the XVIII century the monastery revived by efforts of the Armenian clergy. Although the eparchial throne at Surb-Khach monastery had not been renewed, the cloister traditionally maintains the status of the largest spiritual center of the Crimean Armenians.

In 1925, the decree of the Soviet power liquidated Surb-Khach monastery as a spiritual institution. After its closing the monastery buildings were handed over to KrymOhris. A pioneer camp was settled on its territory up to the Great Patriotic War. During the war the monastery was severely damaged by warfare and looting. In the postwar period, the monastery buildings were abandoned and destroyed although some restoration works were conducted. In the late 80th–90th of the XX century there was reconstruction in the monastery. In 1994, religious services were resumed in the temple of Surb-Nshan. In 2002, by the decree of the Council of Ministers of the ARC the monastery was returned to the Armenian Apostolic Church. Currently, there is a museum exhibition in a refectory dedicated to the monastery's history, which has been operating since 2009.

The complex of the monastery buildings includes: the Church Surb-Nshan (St. Sign), 1358 year; the monastery refectory (XVIII century) with a second floor built at the end of the XIX century; cells (brethren's building), 1694; two fountains and staircases in a monastery garden, XVIII–XIX centuries.





## *Church of St. John the Forerunner*

*VIII– X centuries, XIX century  
Kerch, 2, Dimitrova lane*

The church of St. John the Forerunner is a unique monument of Byzantine architecture. The temple is well preserved and is one of the most ancient churches of Crimea.

This is a cross-domed triapsidal church with hemispherical dome on a high drum. It was consecrated in honor of the Prophet, Forerunner and Baptist John Christ.

There is no consensus between historians and art critics on exact time of creation of this wonderful church. Presumably it dates back to the VIII–X centuries. Confirmation of this is the Greek inscription on one of pillars supporting the temple arch: «Here lies the servant of God, the son of George. Mummy reposed month 3 (day) hour 10 (in years) from adam 6260 (752 A.D.)». There were amphoras of the VIII–IX centuries found in the laying of the church that were used as resonators.

The inscription on so-called Tmutarakan stone, kept in the Hermitage, tells about the church of John the Forerunner: «In the summer 1576, Benindikt 6 Prince Gleb measured the sea by ice from Tmutarakan to Krchev as 10000 and 4000 fathoms.»

During the Crimean Khanate (XV–XVIII centuries) the temple was converted into a mosque.

After annexing Crimea to the Russian Empire, the temple became an Orthodox church again.

In 1845, a two-tiered bell tower and later the north antetemple were attached to the building. During reconstruction of the church of John the Forerunner in 30th of the XIX century, frescoes were discovered under the dome. They depicted two saints. Academician I. Grabar suggested that they were painted by apprentices of the famous Middle Ages painter Theophanes the Greek.

In the early 30th of the XX century the church of St. John the Forerunner was closed «due to lack of the parish». The church was reminded again in 1957. It attracted an attention of researchers as a monument of Byzantine architecture. In 1963 the church received the status of architectural monument of national importance. In the 70's of the XX century, it was decided to restore the temple. Restoration work was carried out in 1974 –1978 under the project of E. Lopushinskaya.

In June 1990, the church of St. John the Forerunner was handed over to Kerch Orthodox religious community. Currently it is acting Orthodox church.







## *The mosque of Uzbek and madrasah*

*Not before the middle of the XIV century  
Stary Krym, 5, Chapaev St.*

The mosque of Uzbek is a famous architectural monument of Stary Krym. It was founded in 1314 in honor of khan Uzbek of Golden Horde.

Rectangular and basilica like building is oriented to the east. During the temple construction there was quarrystone mainly used that was widespread in this region of Crimea. To the left of the entrance there is a minaret. The building is preserved not for the entire height. The upper part of the walls was rebuilt and restored. The inner space of the church is divided by three pairs of octagonal columns with stalactite capitals on three naves, longitudinally coupled with lancet arches. In the south wall there is a carved slender mihrab (prayer niche) directed towards Mecca.

The monument was measured, sketched and photographed by the expedition of I. Borozdin in 1925. In 1979, the archeological expedition of the State Hermitage began to study the monument. 100 sq.m. were opened by excavations inside the building. It was

founded that the original floor was wooden. The mosque had two flush devices for ablutions apparently.

The mosque was built on the craft area site. Two construction periods were recorded: the first period – not before the middle of the XIV century, the second one – the beginning of the XVI century, when in 1512–1513 years the mosque was rebuilt into cathedral.

Excavations in a portal side showed that the portal came from another monument and was used in the mosque construction for the second time. Excavations in the pre-portal part revealed three cultural layers, the earliest one dates back to the XIII century. Nearby the eastern wall a late medieval cemetery was investigated and 90 graves were unearthed.

In 1333 the higher Muslim school (madrasah) was built nearby the mosque. There were deep niches located on three sides of the school, which served as classrooms. Pupils lived in adjacent small rooms (hujra).

Just some ruins of this building have survived to these days.





## Mosque Juma-Jami

1552 year  
Evpatoria, 36, Revolution St.

The mosque, also known as Khan-Jami is noteworthy architectural structure of Gezlev – Evpatoria. It was the biggest and the most magnificent mosque of Crimea. In 1552 it was founded under Khan Devlet I Gera. Khan ordered the mosque project in Istanbul to the architect Khoja Sinan (1489–1588) – very known Turkish architect and engineer of the Ottoman period, who created the Suleimaniye Mosque and the Shehzad Mosque in Istanbul.

Construction of the mosque was carried out for long time, as Khoja Sinan was simultaneously building in Istanbul the mosque of Sultan Suleiman I. Besides there was not enough means - most of the money flowing into the coffers were spent on the war with Ivan the Terrible. The mosque was one of the shrines of the Crimean Tatars: it was right here where Crimean khans announced their powers after receiving the right to the throne (firman) from the sultan. 18 signatures of khans were preserved in a special charter located here, starting from Devlet-Girey to Shan-Girey.

The mosque Juma-Jami is located at the edge of an old town boulevard in a small green park. An entrance was from the north, a southern facade was facing the sea. Near the mosque there were the so-called Port gates. The mosque was located inside the walls of Gezlev.

By plan the building is almost a perfect square with galleries: one of them is an open one-storey gallery, overlapped by five domes and

the others ones are two-storey side galleries with three domes over each one.

The walls were built of Sarmatian limestone blocks and lime. The domes initially had a lead coating (now – tin coating). Minarets collapsed from the wind in the 30th of the XIX century. The only things left were four faceted bases passing in the upper part to a truncated pyramid. 35 m tall minarets have been restored in 1984-1985. Twelve-faceted with carved balconies and a metal spike, they were set into place by helicopter.

The mosque interior is rather modest: on the south side – a mihrab («stalactite conch»), to the right - mimbar. A high wooden pulpit on a stone foundation was covered with four-sided roof on four pillars. Besides the main northern entrance there were another ones – the east and the west side entrances. Another flight of stairs with a wooden barred balcony led to the eastern gallery. There also could be reached by a spiral staircase to the left of the main entrance.

The monument had been restored several times: in the middle of the XVIII century, in 1827, 1839 and in 1896. In 1962, «Ukrprojectrestoration» held urgent measures for preservation of the object. The longest monument restoration was carried out since 70th up to 1985. The minarets were restored after the earthquake at the beginning of the XIX century and blank walls covering the northern gallery were demolished.

Today Juma-Jami is acting mosque.





## *Karaite kenasa*

*XVIII–XIX centuries  
Evpatoria, 68, Karaimskaya St.*



The complex of Karaite kenasa is located in the old part of Evpatoria. It had started to form at the end of the XVIII century, when originally there was a wooden semi-basement religious building. Then in 1807 a large cathedral kenasa was built in its place. In 1815, next to the large kenasa a small one was built (kenasa – Karaite house of worship, until 1911 they were called synagogues). In 1835, a courtyard with an arcade was arranged between kenasas, and in 1907 a Karaite elementary school was built to the right of the main entrance.

The courtyard with arcade of 1835 is a richly decorated portal in late Renaissance style at the entrance to kenasa. It is represented by six smooth columns, doubled on edges and mounted on pedestals. A stone parapet with an attic above the pediment ends the portal; decorative vases were originally installed on its pillars. Between central and doubled lateral supports there are rectangular windows, and a little higher above them – round windows. Over a passage there is an arch with fort patterns. Under it – figured metal gates. Lower windows are closed by similar bars.

A long corridor of 48 m length is oriented strictly from the south to north. Its middle part adjacent to the corners of religious buildings is surrounded by perimeter with entrance archway thrown over the columns. It is covered with a metal bar of a tent shape, entwined by vegetation. Its surface, as well as between buildings, is paved

with marble slabs. There is a marble stele of frusto-conical shape in this interval. It was built in 1851 in memory of the Emperor Alexander I who visited kenasa in November 1, 1825, shortly before his death. The monument is crowned by a bronze-headed eagle with stretched wings over semi-oval. Akroterions are placed along edges of a cornice. Embossed wreaths decorating pedestals and plant edging were originally gilded. In spaces of both prayer houses, addressed to the described object, five marble slabs with inscriptions are mounted.

The largest northern courtyard is surrounded by a continuous colonnade, merging with portico of galleries of kenasas. The western part of this yard, as well as a corridor is covered with metal construction. Its eastern part leans on cast iron pillars in a form of Corinthian columns. The opposite part is attached directly to the gallery.

The large kenasa is a catholic cathedral for services in solemn and public holidays. Outside the western wall there is an encased Russian iron core that fell on kenasa in February 5, 1855, during the Crimean War within the attempted assault of Evpatoria by Russian troops led by General S. Khrulev.

The small kenasa is designed for services on weekdays.

Evpatoria kenasa – a unique monument of the Karaite spiritual culture not only in Crimea, but also throughout the country.



М. С. ГИПЕРБАШИД  
ТУРБАШИД



## *Taurian Seminary*

*1873 year  
Simferopol, 7, Heroes of adzhimushkay St.*

The monument of architecture of the late XIX century – the building of Taurian Seminary – is of great interest primarily as a typical example of town building of Simferopol in the second half of the XIX century, as well as an example of outstanding level of architectural, construction, decorative art that had wide reflection in culture, tastes and life of the provincial town.

The initiator of establishing the seminary was the Taurian Bishop Guriy (Karpov) – theologian, missionary, a man of encyclopedic knowledge, named by his contemporaries as a lamp that illuminates Taurida flock. He was able to raise funds not only for the opening, but also for further maintenance of the seminary. On April 18, 2008, by the decision of the Synod of the Ukrainian Orthodox Church hierarch Guriy was canonized.

The authors of the project are provincial engineer V. Grachev and architect K. Eremeev.

The building represents a rectangle, elongated along the horizontal axis with two sticking out lateral risolits and poorly defined central entrance risolit.

The internal layout of the corridor system is with two-sided arrangement of premises. Besides the most extensive facilities are in lateral risolits.

The second floor is allotted to learning process and a lateral for students. Here are: a bedroom, classes, a physical office and a library combined with an assembly hall. The right lateral risolit contains a church.

The purpose of the first floor was mostly housekeeping: apartments for teachers and inspector, mentoring and reception.

Taurian seminary had existed until 1920th. Then, it was closed as a school. The building was transferred to jurisdiction of the town governance and there were various institutions at different times.

The monument of history – the seminary structure – is an important element of building one of the best areas of the historic part of Simferopol. It is also interesting as a remarkable example of a creative approach of Simferopol architects of the second half of the XIX century to the standard project.

Currently, Taurian seminary still operates in that building.







## *Foros Church (Resurrection)*

*The end of the XIX century  
urban settlement Foros*



*I*t is a monument of Russian architecture of the XIX century. The altitude of the structure is 400 meters above sea.

The church was erected on funds of the Foros estate's owner and tea industrialist A. Kuznetsov, designed by academician N. Chagin in a memory of miraculous rescue of the Emperor Alexander III and his family at train crash on October 17, 1888 at the station Borki on Kursk-Kharkov railway.

October 4, 1892 the church was consecrated by the bishop Tauride Martinian to the glory of Christ's resurrection. Six years later Czar Nicholas II and Empress Alexandra Feodorovna visited the church on the tenth anniversary of deliverance of Tsar Alexander III from death.

The church was designed in the Byzantine temple style with a system of internal support columns and numerous domes in Russian wooden churches type. Its silhouette reminds Moscow churches of the late XVIII century. It was built in two tiers. Side and center domes are of various sizes, a total their number is nine.

During the church construction, a special technique of flat brick masonry (plinfa) was used. The walls were covered with white Inkerman stone. Patterned porch with skyward belfry adorns the church, gold-plated crosses shine brightly in the sun. Columns

with carved capitals, panels and windowsill were made of Carrara marble. Mosaic floors were made in the studio «Societa Musiva» of Italian master Antonio Salviati. The interior was painted by Russian artists from St. Petersburg school of painting A. Korzukhin, V. Makovsky and academician N. Sverchkov.

In 1924, after the revolution the church was closed, the crosses were thrown down, the murals were painted over and the bells were removed from the tower. Church property was confiscated, icons and works of famous masters disappeared without a trace. In the 30's here was a museum-panorama of the Southern coast of Crimea and later – a restaurant of the Tatar national cuisine. During the Great Patriotic War the Foros church became a focus of a fierce fighting. After the war, until 1969 the church housed a snack bar for tourists and then – a warehouse. In 1987 it was decided to restore the church, and in 1990 it was transferred to the Russian Orthodox Church. In 1992 the church building was restored. The last restoration was in 2004. There was recreated a picturesque decoration inside the church and preserved outside paintings. Mosaic on the facade was re-made. The ornaments were restored by graduates of the Crimean Art College after N. Samokish name.





## *St. Nicholas Cathedral*

*1893 – 1899 years  
Evpatoria, 2, Mayakovsky St.*

The Cathedral for two thousand believers was laid on July 11, 1893, and on February 16, 1899 it was consecrated. Construction of the a building was carried out very close to the old Greek church built in 1805 and being suffered greatly during the Crimean War.

The building was designed by well-known in his time Russian architect A. Bernardazzi – chairman of the Imperial Technical Society of Odessa. A contract for construction work was taken by Sevastopol merchant A. Pashalidi. Direct supervision over the construction was carried out by engineer V. Gerinek, the architect's trustee.

Painting of a dome, arches and walls of the church and images of the saints on canvas were made by teachers of painting from the local high school - V. Sokolovskiy (main contractor) and S. Stroyev. An iconostasis was produced by Florentine engraver Vannuki. All elements of the original interior decoration have not survived. The organizer, director and inspirer of operations was Archpriest James Chepurin that did not live up to the cathedral's consecration (died in 29/11/1898, and was buried on the northern side of the eastern apse).

The interior of the cathedral features with its special richness and brightness of finishing. Almost all the wall space, including the arches, is covered with paintings and decorated gilding. The image of the Almighty in the dome sphere has a huge impact on believers. The bronze with gilding and silvering cross, made in Odessa by artist-sculptor of the Imperial Academy of Arts B. Edwards (not preserved) was rising over the dome.

There are three altars in the church in the name of: St. Nicolas the Miracle-Worker – a patron of seafarers and trade, St. Prince Alexander Nevsky (probably, it was here where Russian gonfalons of the Crimean War times were kept) and the Apostle James the son of Zebedee.

The Orthodox church was closed in 1930 and became completely looted. In 1942 it was reopened. The original paintings, iconostasis and liturgical utensils were lost forever. Paintings have been restored by the viewed contours and are being constantly updated. Nicholas Cathedral is not only the acting church, but also one of the most notable buildings of modern Evpatoria. It is also a monument to the pre-revolutionary architecture and engineering.



СВЯТОСЛАВЕН ТРОИЦИ СУ ИЛИ ТРОИЦА



## *Seminary church*

*The end of the XIX century – early XX century  
Simferopol, 16/7, Gogol St.*

*S*eminary church was founded in 1900 and was consecrated in honor of the Three Hierarchs – Basil the Great, Gregory the Theologian and John Chrysostom. It was designed by the town architect A. Karapetov. The contractor was Nikolai Solovyov. He is famous by construction of churches.

The church was a major urban architectural accent. Being set on a soft relief, the five-domed church could be seen from many points. The cross-dome church was built in a style of early Christian churches. It had a single nave and was five-domed with four small cupolas of bulbar form with elegant drawing, located on low turrets at the corners of the central part of the church. By the plan it consisted of a central two-domed square, an altar and a porch. The altar and porch were covered with hip roof.

Motifs of Byzantine and Old Russian architecture dominate in the architectural and artistic image. Facades saturated with plastic art are accented by a number of elongated windows, decorated at the top of kokoshniks. Cornice is framed similarly.

An oak iconostasis made in a Zheverzheyev factory in St. Petersburg (lost) is of artistic value. Oil and glue paintings about biblical subjects (covering under cupola space and the church's walls) combine a rigor and a beauty of the Byzantine painting traditions with techniques from Western schools. The paintings were made by a famous painter D. Pravednikov.

The interior of the church suffered a significant loss in 30th years of the XX century.

In 90th, a restoration of the church has been carried out.





*Palaces*







## *Khan's Palace in Bakhchisaray*

*XVI–XIX centuries  
Bakhchisaray, 133, Rechnaya St.*



**B**akhchisaray palace and park complex is a unique historical and architectural monument, which bizarrely combines elements of Eastern and European styles.

The exact date of the palace construction start-up is unknown, but it was completed during the reign of Adil Sahib Giray-Khan (1532–1550) the son of Mengli-Giray. The sultan's palace in Istanbul (Top Kapi) served as an example during construction.

The palace was built in the form of three separate but interrelated complexes: a residential part, a harem and a front part. In the XVII century the residential complex was close to the front part of the palace. To the north of the palace there was built a two-storey residential building, located opposite the harem. The second floor was built over one-storey front part. In the XVIII century the front part of the palace was connected to the residential part. A new building of the harem was constructed. Dyurbe Dilara Bikech was erected and new buildings appeared in the northern part of the complex. The earliest structures are baths of Sarah-Guzel, Grand Mosque and the cemetery. Their construction dates from the XVI century.

After the fire in 1736, when Russian forces had seized Bakhchisaray, a new period in the history of the palace began: remaining buildings were restored and new ones were built. These works were continued for 30 years. Just at that time a current ensemble was created and so-called «Ottoman baroque» started to dominate in its decoration. The Retinue and Graph corps, the Golden office, the Falcon and watch towers were built at this period.

With the annexation of Crimea to Russia (in 1783) the history of the palace repairs had begun, which as usual was held in conjunction with visits of Russian emperors. Prior to the visit of the Empress Catherine II (1787) the palace had been under repairing for three years. As a result, its original Asian style was lost, and some dilapidated buildings were demolished.

From 1960 to 1965 conservation and restoration work were made. Their aim was to remove all technical defects in constructions and to identify architectural and decorative elements that had artistic value. Works to bring the palace complex in its original form and are being conducted up to day.


The total area of the Khan's palace is more than four hectares. In the center there is a rectangular courtyard, where troops were assembled and parades were held. Prior to joining Crimea to Russia, things stolen during military raids were sold here. Opposite the palace there is a big Khan mosque. Its painting was made by a court painter, architect and calligrapher of Khan Krym-Giray Omer in 1763. There are two minarets above the mosque, and behind it - the cemetery of the khans, their family members and closest dignitaries. Stone monuments are decorated with delicate ornaments and inscriptions. To the right of the entrance there is a well-preserved marble monument with the inscription: «Oh (God), always alive, forever! The war was an art of the famous Khan Krym-Giray 1183 (1769 year)». There are two mausoleums (dyurbe) at the cemetery (architectural monuments of the XVI–XVIII century) and tombs of thirteen Crimean khans.





# Vorontsov Palace

*XIX century  
18 Alupka, 18, Palace road*



*A*lupka palace was built in 1828-1848 years as Crimean residence of the governor-general of the Novorossiysk territory, a prominent statesman of Russia Mikhail Vorontsov (1782–1856) by the project of English architect Edward Blore (1789–1879).

The palace complex consists of several buildings that make up a single architectural ensemble – the main, dining, guest, library and commercial buildings. Dining building was constructed in 1830–1834 years and the main building – in 1831–1837 years. In 1841–1842 years a billiard room was added to the dining room. The guest building, an eastern wing, all the towers of the palace, a pentagon of business buildings were built in 1838–1844 years, the front yard was shaped too. The guest building later was called Shuvalov, as in its right side there were chambers of Vorontsov's daughter – Sophia Mikhailovna located (Countess Shuvalovs in marriage). In 1842–1846 years the last library building was constructed. In the summer of 1848, sculpted figures of lions were installed at the central staircase leading to the main entrance. They were made in the workshop of the Italian sculptor Giovanni Bonnani. The lion's terrace completed the construction and decoration of the palace ensemble.

Vorontsov Palace was built on new architectural and construction principles in the spirit of English architecture. The building has elements of different epochs, starting with the earliest forms and

ending with the XVI century. This is especially evident in the northern facade of the palace: from the western entrance gates to the architecture of the main building.

English style is well combined with the Indo-Muslim one. Thus, gothic stacks resemble minarets. The south entrance is decorated with oriental splendor. A horseshoe-like arch, a two-story dome and a carved plaster in an alcove (where the pattern of Tudor flower interlaces with lotus motif) are completed with a six times repeated Arabic inscription in frieze. Three generations of Vorontsov family owned Alupka until the October Revolution.

After establishing the Soviet power Vorontsov Palace was nationalized. In the middle of 1921 the palace was opened as a museum.

During the Great Patriotic War the museum exhibits were not evacuated on time from Alupka, so they were severely damaged. From 4 to 11 February 1945, during the Yalta conference the British delegation led by Winston Churchill was housing here.

After the war the palace was used as a government dacha for workers of the People's Commissariat of Internal Affairs, and since 1953 – as a union health center.

In 1956, the palace became a museum by the government decision again. After 25 years the exhibition complex of Shuvalov building was added to the main exposure.

In 1990 there was established Alupka palace and a park-museum.






## *The palace of Prince A. Golitsyn*

1830–1837 years

*Gaspra, 52, Sevastopol road, sanatorium «Yasnaya polyana»*



Usually the name «Yasnaya polyana» is associated with a known family estate of L. Tolstoy near Tula. And not everyone knows that one more place bears the same name, but this time in Crimea. It is a sanatorium in Gaspra.

Gaspra belonged to one of the richest men in Russia – Prince A. Golitsyn. Gaspra castle of gray stone with jagged towers, twined by evergreen ivy, was built by the architect F. Elson (the initial draft belonged to a Frenchman A. Montferrand). In experts' opinion, it was the first large manor estate and was called «romantic Alexandria» of Prince Golitsyn in Gaspra. The rich, well-decorated and equipped house was the most respectable and orderly establishment of the Crimean «Gothic» estate. House construction was headed by Englishman W. Gunt, who participated in construction of the Vorontsov Palace. Development of the estate completed the park layout, which had started in 1835 and continued up to the 40th years.

Later the estate belonged to the Countess S. Panina.

In the first years of Soviet power there was a sanatorium for scientists arranged in the palace. On June 17, 1922, the grand opening of the sanatorium, which had a bizarre name «TSKUBU» (the sanatorium of the Central Commission for scientists' welfare) was held. The name «Yasnaya polyana» was given in 1947. At first it was a small resort facility with 60 beds. Gradually expanding, it

became a health resort for 900 people. The cableway linked the resort to the beach.

A remarkable sight of «Yasnaya polyana» is a permanent exhibition of documents and photographs reflecting the life and literary career of Lev Tolstoy during his stay in Crimea. This exhibition is opened in the living room of the old mansion.

Lev Tolstoy came to «Yasnaya polyana» after a long illness. A memorial plaque was attached at the old building's door: «Lev Tolstoy was living in this house since 8.IV.1901 to 25.VI. 1902. Here he was visited by Chekhov and Gorky». In Crimea he met with not only A. Chekhov and A. Gorky, but with F. Chaliapin and many other famous people.

Among the exhibits there is an oval table where the writer was working. The table was found in the attic and restored, antique clocks were repaired. There is a classroom in the room where Tolstoy lived and an air sanatorium for kids on the veranda of Tolstoy now. In 1971, the writer's bust made by Yalta sculptor D. Zhuravlev was established in the palace.

A remarkable event for «Yasnaya polyana» was staying of eminent national scientists G. Krzhizhanovsky, P. Kapitza, A. Ioffe and A. Fersman. Belarusian poet Yanka Kupala twice rested here in 1923 and 1929.





## Palace «Mellass»

1834 year  
Yalta, urban settlement Sanatornoe



The name «Mellass» is translated from the Greek as «grey», «dark», «silver» and associated with the color of the rocks, which tower up over this area. The Palace appeared thanks to the participant of Patriotic War of 1812 and the Russian statesman Count L.A. Perovskiy. The building was erected in 1834 by architect F. Elson. He built for the Crimean landowners a number of buildings in the form of medieval castles.

«Mellass» reminds the Italian villa from the epoch of the Renaissance. This is contributed by decorative elements, as well as three-storey towers. Towers are raised on four sides of the building and crowned with steeples. There are other buildings near the Palace. They are linked with the architecture of the main housing. Elements of Moresque style were used in the interiors of the Palace. Particular attention should be paid to a small park, which was founded in the 30–40th years of the XIX century. More than 180 species of valuable ornamental trees and shrubs are on 12 hectares of this park.

The palace is connected with the name of the poet-playwright – Count A. Tolstoy (1817–1875).

During the Crimean (Eastern) War the coast of Balaclava, Foros up to Simeiz war controlled by the French and English. The enemies raided the estates, robbed them and cut down forest. So they did it with «Mellass».

In 1854, A. Tolstoy enrolled in one of the regiments of the Russian army. Regiment directed to the place of military action. But it had fallen down in Odessa by typhoid. S.Miller (Behmetieva) – his future wife arrived and cared about him. And then for the recovery of health they went in Crimea to the estate of his uncle – writer Count L.Perovskiy. They arrived here in May of 1856, it was almost after the war.

In «Mellass» Tolstoy arrived not only with his future wife, but with his friend A. Bobrinskiy and one of the brothers Zhemchuzhnikovs, in collaboration with who the image of famous Kozma Prutkov was created. A. Tolstoy spent in «Mellass» two weeks, but it was enough to create a «Crimean Sketches» – 14 poetic works of a flourishing land. Seven Poems of cycle were set to music by famous composers C. Cui, S.Rachmaninov, A. Grechaninov, N. Cherepnin. In November of 1856, L. Perovskiy died. He didn't have children. That is why the estate was bequeathed to his nephew. A. Tolstoy visited his estate, apparently, for three times: in December 1857, the fall 1858, in October 1864.

From 1875 till 1885 the estate belonged to the Princess Daria Golitsyna and from 1885 till 1909 – to Senator F. Marcus. The last owner of the Palace in the pre-Soviet period was of E. Kuznetsov. Today the Palace is situated on the territory of the sanatorium «Mellass».







## *Massandra Palace*

*The end of the XIX century  
Yalta, urban settlement Massandra*



*M*assandra Palace of Emperor Alexander III is one of the most famous landmarks of the Southern coast in Crimea and is situated on Top Massandra. After the annexation of Crimea to Russia, Massandra was owned by French Rear-Admiral Prince Charles Nassau-Siegen, a landowner Matvey Nikitin, Sofia Konstantinovna Pototskaya, Olga Stanislavovna Naryshkina, Alexandra Branitskaya and Vorontsov's family. Construction of the Palace began at 1881 by the order of Prince S.M.Vorontsov. The project in the style of Louis XIII was developed by Etienne Bouchard.

In 1889 the estate was purchased by Specific department to Alexander III (later Nicholas II became its owner).

From 1892 till 1902 the construction of the Palace ensemble continued with the project of M.E. Mesmaher, which has preserved the style size and structure. But with new decorative materials and techniques he had changed it. He transformed the ascetic knight's castle in the elegant Palace. Construction process was managed by architect Oscar Emilievitch Wegener.

In 1822, when the Palace was in property of O.S. Naryshkina, Carl Kebah (the famous German gardener, founder of Alupka Park) established in Massandra the English-style Park on the place of oak-hornbeam forests. Tracks were laid, alleys were arranged and flowerbeds were also planted. Under the leadership of Kebah here were planted junipers, cedars, cypresses, Mediterranean pines and exotic fruit trees like figs, lemons, oranges and olives.

From 1929 till 1941 the Palace was used as a sanatorium «Proletarian health» for infirm of tuberculosis.

In the postwar years here was situated Institute of Viticulture and Wine «Magarach», but not for a long time. From 1948 the Palace became a state villa, known as «Stalin's», where rested J.V.Stalin, N.S.Khrushchev, A.I. Brezhnev.

In 1990 the Palace was transmitted to Alupka Palace and park museum-Reserve in order to restore interior-exposition of the times of Alexander III in there.


The Palace Museum was opened in 1992.





## *Palace complex «Dulber»*

*The end of the XIX century  
Yalta, urban settlement Koreiz, 1, Alupka road*



The beginning of building of the Palace ensemble «Dulber» (in Arabic – «beautiful, delightful») refers to 1895. It happened when the Grand Duke Peter Nikolaevich had decided to erect the Palace in the eastern style, as well as a complex of household buildings and park in the Crimean estate in Mishor. All works were entrusted to N. P. Krasnov, being already known as Yalta town architect.

The Palace complex was erected in 1895–1897 on very difficult for a large construction area. According to researchers the Palace became a significant success in the creative biography of the architect. Academician N.P. Kondakov described the Palace as «the building is as good as it is unusual, most truly elegant and purposeful». He indicated that this composition consisted of simple ingredients. They were combined in certain proportions – plaster, Vaseline and dye. Casting of this mixture, covered with spirit lacquer, took the form of precious oriental porcelain.

In this case a remarkable ability of Krasnov revealed in application of new materials instead of previously used expensive. Considering the stylistic features of the Palace academician said «every ornament of the Palace reminds Saracen buildings of Egypt and Syria». That is why it becomes possible to call the Palace «Arab or even Saracen» without a special error.

A wonderful park «Dulber» had been cherished by many generations of gardeners. And it still continues to delight today.

A stone niche of fountain in the park preserves half worn a medallion with a historical inscription: «1897, October. Grand Duke Peter Nikolaevich, Grand Duchess Milica Nikolaevna and their children – Princesses Marina Petrovna and Nadezhda Petrovna of imperial blood, Prince Roman Petrovich of imperial blood were at the consecration of the Palace Dulber». Above the main entrance to the building of the Palace there was preserved Arabic script – a line from the Koran: «Allah blesses the incoming».

In 1921 a sanatorium «Dulber» was opened. It became one of the first Soviet health resorts. It was made for 35 seats and accepted for the recovery political workers and former political convict. Among the guests of the sanatorium there were political emigrants, the Spanish children, chelyuskins, and also «workers from other countries, which were sent by the International Council of Trade Unions», that was a political elite of that time. In the 30th «Dulber» was renamed in the resort «Red Flag». In 1938 the second building of resort was built in the same Moresque style like as «Dulber» by the project of the architect B.I. Belozerskiy.

During the Great Patriotic War the Palace «Dulber» was seriously damaged by fire. When restoration work had begun restorers were not able to reproduce the unique castings as a technology was lost with receipt of composition. Ornaments and decorations hadn't been exactly recreated. So, the original intent by the architect was distorted. Currently, the sanatorium is situated there.





## *Palace of Gagarins' Princes*

1907

*Alushta, settlement Utes, Sanatorium «Utes»*

The first Russian owner of this building is Kuchuk-Lambata – General-Lieutenant A.M. Borozdin. A castle was built during his tenure at the Cape Plaka. In 1814 here was planted a park, where many shrubs and trees were brought from America and Africa.

Estate was passed to his daughter after the death of General and then in 1857 – to Gagarin's. Princess Anastasia Davydovna Gagarina began construction of a new family Palace in 1902. At this time she was already 70 years old. The author of the project is the architect N.P. Krasnov. The Palace is designed in style of modernized old Germanic architecture. With its towers, narrow windows and a peaked roof, it looks like the knight's castle. Above the main entrance there is placed Princes Gagarin's family coat of arms with an inscription in Latin: «The anciancy is power».

Princess Gagarina built a hospital in her estate and with her own money supported a physician and medical staff. A doctor provided free medical care to residents of nearby villages.

A.D. Gagarina died in 1907 after finishing of building. She was buried in the courtyard of Alexander-Nevsky church, which was built simultaneously with the Palace in Byzantine style. Princess

Elena Tarhan-Mouravi (niece of A.D. Gagarina) inherited the estate. After the revolution a holiday home was opened here. And princess still lived out her life in two rooms of the Palace. Here she composed personal library catalog and gave to a holiday home. Princess Tarhan-Mouravi died in 1922 and was buried near Princess Gagarina. The valuable library disappeared during the Nazi occupation.

Today the Palace is one of the buildings of the sanatorium «Utes». Alexander-Nevsky church is acting. This place is visited by locals and tourists of the sanatorium. Not far from the church in an old cypress grove there is located a generic family vault of the princes. Smooth top of Cape Plaka (from Greek – «a flat stone») is a magnificent natural area for viewing. This is simple to rise on it. Panorama opens Aju-Dag, Kuchuk-lambatskiy Bay, parks, Mount Castle and an endless chain of Sudak mountains.

If you go down from the Cape in the direction of Ayu-Dag and walk through the park of the Sanatorium «Utes», which is gone into the park resort «Karasan», then you can go to a small but very picturesque Palace. It was constructed in the Moresque style. It is the former estate of Rayevskiy – «Karasan».





## *Yusupov Palace*

*The beginning of the XX century  
Yalta, settlement Koreiz, 26, Park slope*



The Palace took its present appearance after restructuring the cottage «Pink House» of Princess A.S. Golitsyn. This cottage was purchased by Count F. Sumarokov-Elston (father of F.Yusupov-Junior) in 1867.

In 1907 the famous Yalta architect N.P. Krasnov was invited to the place to make complete reconstruction of Koreiz's cottages and put into an ensemble the predesigned new palace and a kitchen wing. In 1909 the Palace took the features of Neo-Romanesque style with elements of the Renaissance. Entrances to the building, staircases and arches were decorated with statues of marble and terra cotta lions imported from Venice, and also characters from ancient Greek mythology.

Palace Park with area of 16.5 hectares was created by one of the most famous gardener Carl Kebah. There were more than 200 species of ornamental trees and shrubs, as well as a series of miniature pools. In autumn 1912 there was engagement of Felix-Junior with Grand Duchess Irina Alexandrovna (niece of Tsar Nicholas II).

In 1917–1918 the building of Yusupov Palace wasn't damaged. The Palace after the nationalization was taken over by Union Extraordinary Commission.

During the Second World War, the Palace hadn't got any damages. This place became the residence of J.V. Stalin at the Yalta Conference (February 1945). At the same time in the Palace was a preliminary meeting of foreign ministers. Also here was arranged a dinner in honor of the President F. Roosevelt and British Prime-Minister W. Churchill. Since then the Palace preserved some elements of the decoration of rooms, «Stalin's» billiard covered with green baize, desk of Supreme Commander.

After the war the Palace became a state cottage of the Central Committee CPSU and became a protected area.

On March 21, 2002 Yusupov Palace and park complex were taken over by the Ukrainian Security Service.

Today The Yusupov Palace is a state residence and stays on the balance of the State administration.







## Livadia Palace

1911

*Yalta, urban settlement Livadia, 34, Baturina St.*

Livadia Palace is a famous monument of the architecture and history of the XIX–XX centuries. It was the summer residence of Russian emperors. Livadia had an especial value for the last Russian Tsar Nicholas II and his family. It is related to many important moments of his life. His deeply beloved father – the emperor Alexander III dead here. In this place Nicholas II sworn allegiance to the Russian throne and Princess Alice adopted Orthodox Christianity. The first visit to Crimea as the emperor he made in 1898 and later – very often with his family. At Livadia Nicholas II, like his father and grandfather, was combining vacation and work. That is why he also invited Ministers to Crimea here.

Grand Old Imperial Palace was built in 1860. It suffered from a fire. It dilapidated and constantly needed repair. In its place from the spring 1910 till September 1911 a new palace according to the project of Yalta architect N.P. Krasnov was built. After construction N.P. Krasnov was granted to the architects of the Imperial Court and was awarded with the Order of Saint Vladimir of 4th degree. The building of white Inkerman stone is sustained mainly in the style of the early Italian Renaissance with motifs of Byzantine, Arab and Gothic architecture. Various architectural styles are a kind of fashion of the XX century. The white facades of the Grand Palace are decorated with artistic carvings. Marble arcade lends a special ease to the main entrance. In pictures of doors and

marble sofas it is possible to discern the motifs of the great Raphael. Interior of the Palace features by luxury and sophistication. Livadia Park was planted in the landscape style and occupied 60 hectares with nearly 400 species of trees and shrubs. At the same time here was updated all the economic and technical base of the estate, power plant, ice plant, a garage and a winter theater were built. Also barracks were built here for the soldiers and Cossacks. They guarded the royal family. In 1917 the buildings of ex-Ministry of Agriculture of Provisional Government moved in the estate. After the abdication, Nicholas II asked Provisional Government to leave Livadia to him and his family and asked the permission to stay there forever. But he received refusal.

In 1922 there was opened «museum of everyday life of the last Romanov Dynasty» (but in 1927 it was eliminated).

In 1925 a sanatorium for peasants opened in the Palace. In 1931 this place was converted into a climatic treatment plant.

From 4th till 11th February, 1945 the Crimean (Yalta) conference of the heads of three Allied powers – the USSR, the USA and the UK took place here. The U.S. delegation under the guidance of President F.D. Roosevelt stayed in the Palace.

In 1953 a sanatorium was opened once again. In July 16th, 1974 Livadia Palace was opened to visitors. There were two sections operating: historical, memorial and exhibition hall. In 1993 Livadia Palace received the status of Museum.





## «Swallow's Nest»

*The beginning of the XX century  
Yalta, urban settlement Gaspra, 9, Alupka road*



**A**rchitectural and historical monument is located on a steep of 40-meter Avrora's rock of Ai-Todor Cape in Gaspra (Yalta town council).

The structure reminds a medieval knight's castle like Belem tower or a villa Miramar near Trieste. «Swallow's nest» is a kind of original emblem of the Southern coast of Crimea.

The first wooden construction in this place was built for a retired Russian general after the Russian-Turkish war of 1877–1878. The second owner of this amazing villa became court physician A.K. Tobin. A little information left about him. After his death the house was owned for some time by a widow. Soon she sold the site to the Moscow merchant women Rachmanina. She pulled down the old building, and soon here appeared a wooden castle. It was called as «Swallow's Nest».

«Swallow's Nest» received its present form thanks to oil industrialist Baron Shteingeil. He worked with Baku oil, but he liked to rest in Crimea. When he had got suburban area on the Avrora's rock, he decided to build a romantic castle. The project of new house was ordered to engineer and sculptor Leonid Sherwood. Already in 1912 the original Gothic castle stayed on the tight site of the spur Monaster-Burun.

Stairs composition according to design of architect corresponds to the small size of the site.

The building with 12 meters in height was located on the foundation with 10 meters of width and 20 meters of length. «Bird» size was also inside the building: an entrance hall, lounge, and stairs to the second floor, where they were equipped by two bedrooms. All of this was placed in two-story tower that rose above the rock.

At the beginning of the World War the estate was bought by the Moscow merchant P. Shelaputin. He opened the restaurant in the castle. Soon the merchant died. The restaurant was closed.

In 1927 «Swallow's Nest» was damaged during the earthquake. Deep oblique fissure had gone from its upper platform to the middle of the rock. The castle could collapse at any moment.

In 1967–1968 (after forty years since the earthquake) workers of «Yaltaspetsstroy» repaired it without opening the walls. The restoration works were aimed at strengthening the foundation and a partial alteration of the facade and interior. The increased height of the tower received a major decorative with four decorative spires.

In 2011 on the territory of «Swallow's Nest» there were works on transformation the monument into an object of cultural tourism industry conducted. Crimean Republic institution «Palace-castle Swallow's Nest» was created. And nowadays this institution is preparing the exposition. This exposition will be devoted to the history of building estates in the South Coast of XIX – early XX century.





*Homesteads  
Mansions  
Apartment houses*





## *Homestead of P. S. Pallas*

*The end of the XVIII – early XIX centuries  
Simferopol, 2, Vernadsky St.*

*On the territory of the botanical garden of Tavrida National Vernadsky University*

*I*n present time the country homestead with landlord style is located within the urban area in the park «Salgirka». It is the only one preserved petty homestead of the XVIII century among other in Crimea. It was owned by Peter Simon Pallas (1741–1811) – a prominent scientist naturalist and his wife Karolina Ivanovna. As a gift for his work for the benefit of Russia, he received from Ekaterina II Granted charter to own estates in the Crimean valleys and house in Simferopol.

In March 1802, farm cottage of Mihailovskiy from the wilderness (now – the park «Salgirka») was bought through a public auction. The total area of the estate amounted for about 48 hectares. There were included a large stone house with a yard, household building, water mill and fruit garden. The estate served as country laboratory for academician. Here he made experiments, handled and stored samples.

The main building of the estate is a large stone house. Probably it was belonged to the Tatars, who went abroad. This building inherited a style of architecture towns of Asia Minor and the southern Black Sea coast. The single-storey house consisted of three rooms (suit) and one large. This room was opened for three sides of terrace from a south-west side. The roof over terrace was supported by stone columns at the corners and two wooden columns of oak on the

south-west facade. Doorways in the interior were decorated with wooden profiled frames. At the top of the door a decorative lancet arch of wood unpretentiously blended. All doors were panelled with geometric ornament and flat patch squares and circles. Pyramidal roof is covered with bright grooved tiles. All these details gave picturesqueness and originality of the building.

In 1824, after the academician had left Crimea the estate passed into the property of the Tavrida Governor D.V. Naryshkin. A new house was built. The former estate of P.S. Pallas was used as an economic service and housing for manager.

In 1836 the estate was acquired by M.S. Vorontsov, his family members owned it for about 50 years. During this period the homestead was rebuilt. Main house was repaired, new outbuildings were built on the place of becoming dilapidated services. On the territory of the estate with the participation of the famous botanist H.H. Steven there was planted a park «Salgirka».

In the late of the XIX century estate passed into the treasury. In 1895 the school of garden workers was opened here. And later in January 1913 it was reorganized in pomological station.

Homestead of Pallas is valuable as a model of lost architectural and historical tradition.







## *Hospice of A. S. Taranov - Belozerova*

1826  
*Simferopol, 28/10, K. Marx St.*

This house is one of the first two-storey buildings in Simferopol and free medical facilities in Russia. The building is partially unchanged from the first quarter of the XIX century. The construction of Hospice House in Simferopol began in 1822 on the means and will of a retired lieutenant A.S.Taranov-Belozerov.

Alexander Stepanovich occupied a post as district attorney, participated in the preparation of Crimea to visit of the Empress Catherine II. Taranov-Belozerov died in 1819. And in 1826 his remains were moved to the courtyard of just built Hospice House. The institution of Taranov-Belozerov was intended for older people like as all such houses of the Russian Empire. So it combined the hospital and poorhouse.

Major Stepanov wrote reports every week. And progress of the work has been preserved till today. In particular, it is known that beginning of the house construction began under the guidance of an architect. He hadn't managed the task. The object was entrusted to the well-known architect I.F. Kolodin. He completed the construction of the building as noble estate.

Doric colonnade and internal staircase were made in the spirit of works by French architect Jean Toma de Tomon. They especially interested in the architectural decoration of the house. The architect also worked in Russia.

In a Hospice house Taranov-Belozerov, or «Taranov's hospital» (as locals called it) such well-known Russian doctors and researchers worked at various times as: A.F. Arendt, F.K. Milgauzen, F.A. de Serres, H.H. Steven.

In Soviet times the building included a hospital, TB hospital, the hospital for invalids of Great Patriotic War and medical college (now the Crimean Medical College).

This building was repeatedly mentioned in regional and art literature. Sharl Montandon in the «Guide travel in Crimea» (published on French in Odessa, 1834) said: «A beautiful cathedral of modern architecture situates in the middle of the main square. Near you can see a beautiful hospital with two side buildings for servants. This hospital was founded by the deceased Mr. Taranov, who had bequeathed to this place his name.»

Simferopol in the story of A.F. Pogoskogy «Old Man» is described in the period of Crimean War: «... Avenue is situated right around the quadrangle of the cathedral in Simferopol. It was the most pleasant and favorite place for walks of our wounded officers. They were placed in the nearest houses. ... In front of the Cathedral there is situated an angular two-story stone house, with fashionably, but clumsy pillars. This building was the first cleared for officer's hospital after event of Alma». This and other historical events are evidenced a plaque on the facade of the building.





## Country House of M. S. Vorontsov

1826–1831

Simferopol, 2, Vernadsky Avenue

The homestead is located on the territory of the park «Salgirka». The park was planted in the XIX century on the southeastern outskirts of Simferopol.

Complex buildings of cottage M.S. Vorontsov consists of the dwelling (manor) house and nearby wing with a «minaret».

The dwelling house is one of the earliest monuments of Russian classicism in Crimea. Terrace with four Doric columns is placed between corners of the main facade. Two symmetrically stone staircases come from the site of colonnades and then converge into one. Two pedestals frame this staircase. Previously they were ended by two limestone balls and later were changed to marble lions.

The south-west facade had undergone a significant change. It happened in the XIX century, when rectangular volume under roof was built between corners. And as a result a glazed gallery appeared here. It was used as a winter garden.

Residential and state rooms were on the top floor of the building; household buildings and utility rooms – on the basement. A wooden spiral staircase goes to the attic floor. It is easy to get access from one of the rooms upstairs to the basement through stone spiral

staircase. Gallery at the southeast butt-end facade is also raised on the level of basement and is made in the Oriental style.

The house was built of local limestone, the walls were plastered. Flat floors are wooden, vaulted – are of stone. The influence of Empire style is noticeable in the interiors. Beamed ceilings are framed of rectangular caissons; the walls instead of late classical modeling are covered with paintings, mostly ornamental (5 rooms).

Features of the late classicism are presented in the architecture of wing. But a number of features like a tiling (from the tapetiles, «tatarka»), windows of pointed ends with strict forms of Russian classicism create a wonderful combination of styles and remind Bakhchisaray Palace. The restoration of this Palace was in that period.

The exact date of construction of the building is unknown. Most likely it was built in 1826–1831.

After Vorontsov's family the house was owned by private individuals and institutions. Currently there are situated the Crimean branch of the Institute of Archaeology of the National Academy of Sciences of Ukraine, «Ukrprojectrestoration», and also the Scientific Center of Tavrida National Vernadsky University.





## *The Big and Small (Konstantynovskaya) Mithridates ladder*

*XIX century  
Kerch, Teatralnaya St., Dubinina St., Mithridates Mount*

The big Mithridates ladder was built on the northeast slope of Mithridates Mount in 1833–1840 years. It numbers 423 steps. The magnificent architectural monument was made in the classical style and designed by architect Alexander Digby. He was the Italian architect and worked in Russia. The majestic Mithridates ladder became a beautiful decoration of Kerch. Here was constructed observation deck with view on the central part of town. This deck was decorated with statues of griffins and stone vases.

Twice in its history staircase was subjected to destruction – during the Crimean War and during the Great Patriotic War. As a result, griffins disappeared, the entire decor and balustrades with vases were lost. The walls stairs got numerous damages.

In the 60th of the XX century the staircase was restored from the fragments of statues. These elements were found nearby. Kerch sculptor R.V. Serdyuk recreated sculptures of griffins.

In 1985 restoration of the building by the project of the institute

«Ukrprojectrestoration» (author – S. Kanev) had begun. In 1986–1988 the first and second tiers were recreated, balustrades with vases re-established, rustic retaining walls with niches were restored. Stone griffins took their place.

Small (Konstantynovskaya) Mithridates ladder was built in 1866 on the northern slope of Mithridates Mount in the classical style. Merchant Konstantinov donated funds for its construction. In his honor staircase got the name. Memorial plaque was set on the front plane of the wall. It was carved from a single block of white marble with an inscription in Russian and Greek: «This staircase was built in 1866 by maintenance of Kerch 1st guild of merchant son Aleksey Konstantinov.

Staircase connects Teatralnaya and 23rd of May streets.

Lower part of staircase comes from Teatralnaya Street. It has T-shaped form in plan and five axial marches with flanked short breast walls of limestone of Kerch deposits

Small Mithridates ladder has been restored in 1989.





## House of Tavrida Governor

*Beginning of the XIX century  
Simferopol, 15, Lenin St.*

The construction is one of the oldest buildings in Simferopol. In 1775 the petty homestead was situated here. Peter Simon Pallas owned this place. He was a famous scientist of encyclopedic knowledge. Structures of the manor complex in its composition had a closed rectangle and included the two-storey manor house, outbuildings, coach house, ice-house and other buildings.

At the beginning of the XIX century the former home of Pallas was used for housing the Civil Governor of Tavrida. In 1820 the governor A.N. Baranov accepted here A.S. Pushkin. In 1835 a new dwelling house for the governor was built on the place of dilapidated and demolished buildings. It was made by the project of the famous principal architect I.F. Kolodin, who was a student of renowned architect A.N. Voronikhin. The project involved a stand-alone building, surrounded by garden plants. So, all facades equally got well decoration works. Architect skillfully used the natural landscape. The house is situated on a high point of the town and is well-reviewed from all sides. Valley of river Salgir became the basis for planning a garden composition. The building occupies the angular position between Bulvarnaya (Lenin) and Gubernatorskaya (Proletarskaya) streets.

The structure was two-story, almost square in plan, built of limestone, plastered and painted. This building at that time was one of the most visible and impressive.

It was made in the style of late Russian classicism, large-scale, with big planes of the walls, demanding selection of architectural details.

The volumetric composition features of concentration and brevity. Strict simplicity is typical for restrained design of window on the second floor in the form of pediment. Home interior is inherited utmost laconic.

The building undergone alterations of the interior after the Crimean War. At the end of the XIX century cast-iron balcony on the poles was made on the main facade. This balcony had weak connection with architecture of the building. Office, outbuildings and household unit were built in the yard in 1906. And the project of it was made by the principal architect A.I. Karapetov.

The building is of indubitable interest from a historical point of view. Many guests of Simferopol always are surprised not only by the number of plaques on the facade of the building, but also by their ideological diversity. There are carved texts about sojourn of Nicholas II in 1912; about placing the hospital for the soldiers of the Russian army during the Crimean War, territorial governments of M. Stulkevich and S. Krim in 1918–1919, the Revolutionary Committee of the Crimea in 1920–1921 chaired by Bela Kun.

Texts of all plaques are not only interesting and informative, but in their unity they showed tolerance and respectful attitude of society for contradictory and even mutually exclusive historical pages of our Homeland.

Currently, the Crimean Institute of Postgraduate Education is placed in building.







## House of Chirahov

*The end of the XIX century  
Simferopol, Kirov Avenue, 21/ Odesskaya St.*

The building is located at the corner of Odesskaya St. (former Grecheskaya) and Kirov Avenue (former Salgirnaya St.). It was built in the 90th of the XIX century on the site of merchant H.K.Chirahov that he bought in 1890. Hachares Karabetov Chirahov specialized in the wholesale trade of tobacco and was hereditary honorary citizen, honorary member of Tavrida principal guardianship of children's home. Fund for establishing a post of policemen in the police command gave Chirahov by order of the Police Department and prescription of Tavrida principal government.

House of Chirahov is one of the most origin buildings in Simferopol.

Architect is unknown. The building is distinguished by a high level of architectural, construction, stone cutting and casting art. It was a two-story apartment building with a restaurant (cheburek house) and shops on the ground floor, where goods were stored in the vast vaulted cellars. The second floor was for dwelling. Some of its rooms were rented for housing, as well as for a dentist, a doctor of skin and venereal diseases, and for performing religious rites in Jewish holidays.

This was a place of traditional shopping center, because it was situated on the junction of the old village of Ak-Mosque and the new town, at the active roads of Karasubazar and Bahkchisaray in

intermediate zone. Constructions of European styles were included in this system of narrow medieval streets.

Architectural and artistic composition of the mansion is typical of the merchant houses of that time. Facing to the street facades are decorated with ornate moulding and stone carvings. Passage has rectangular aperture and connects the street with a courtyard. Yard facades resolved humbly and rationally. Nowadays they have undergone great changes.

Architecture of the house saves a spirit of its time. Styles of different eras and trends in architecture are commonly used. Author added loggia with openwork cast-iron fence into the wall of building and at the same time worked with the Russian-Byzantine motifs. The loggia is designed with the elements of Moresque style. Plastic facade is amplified by decorative frame of window apertures and door, profiling of inter-storey belt, cornice, and also insert-panel with fantastical creatures – dragons. All this in condition of south town with rich sun creates an intricate play of light and shade, enriches and diversifies fronts, increases their picturesqueness, the emotional resonance and visual impact.

The monument has important architectural and urban meaning. This building is representative of the old school of architecture in the late of the XIX. This school harmoniously combined new principles of architecture of that time with the decorative elements of historic styles.





# Women's Gymnasium of V. A. Stanishevskaya

1907  
Simferopol, 17, Lenin St.

The building is located on the high left bank of the river Salgir. Its erection brought a large scale in respectable construction of Lazarevskaya street (now Lenin street). The house was built by K.F. Shlee. In the autumn of 1907 Shlee gave this house to a private women's gymnasium. The administrator of which became a teacher Valentina Alexandrovna Stanishevskaya.

The building in the volumetric and planning attitude presents closed square with courtyard. Rectangular, three-story, corner building with a symmetrical facade, eclectic architecture, elements of classical style were made of limestone with details of carved stone.

The first floor is decorated with rustic stone. Keystones over the windows with arched shape and dummy corbels of balconies are decorated with acanthus leaves.

All details of the second floor are light, elegant. Over rectangular windows there are placed decorative elements in the form of semicircles with garlands.

The triangular shaped pediments are framed by windows of third floor. Cornice is decorated with a belt of Ionic.

The main entrance distinguishes in the angular part and leads into the lobby.

The building plan meets the functional purpose. It has a character structure with the placement of classrooms on both sides of the corridor.

The building had a large assembly hall, bright and spacious classrooms and a dining room with kitchen. Here was electricity and central heating. The girls studied the law of God, Russian language, arithmetic, geography, history, physics, did calligraphy, crafts, gymnastics.

In the period from October 20, 1909 till August 14, 1912 a teacher of Russian language and pedagogy in gymnasium was a writer and playwright K.A. Trenev. Also A.Markevich, who was a member of Tavrida Scientific Archive Commission, later a member of the USSR Academy of Sciences; a public figure P. Novitcki and others had taught here.

Gymnasium was closed after the establishment of Soviet power. From 1923 till 1967 Historic and Philological faculty of the Crimean Pedagogical Institute by M.V. Frunze was placed here.

Currently, the Ministry of Regional Development and Housing of the Autonomous Republic of Crimea is situated here.





## *Mansion of Baker Serdechniy*

*The beginning of the XX century  
Simferopol, 3, Fevral'skaya St.*

The house on the Nikolaevskaya street (now Fevral'skaya street) was built in 1907–1912. Until 1927 it was in the suburban area. These lands were former of the estate «Bahchi-Eli» of Tavrida Governor S.S. Zhegulin, then - his heirs. They sold their lands to principal Zemstvo, which gradually sold them to private owners. The construction of the mansion belongs to the period of building in Simferopol. At this period architectural appearance of the town had historically formed. This was the area of villas and mansions of the commercial bourgeoisie and the local aristocracy. And it was called New Town. This area was connected with the main (old) part of town by two stone bridges.

The building was a famous country estate of Baker Serdechniy in the town. He was owner of the first confectionery in Simferopol, which was situated on Ekaterinenskaya Street, 2. Citizens loved this place.

The mansion was well adapted for living of a small family. Nearby it had the necessary extensions – pool, shopping facilities, garden. And also the mansion was separated with a metal fence from the traffic area of street.

Volumetric and planning decision of the building is a typical example of the mansion construction. It is executed in motifs of Art Nouveau. The building does not seek to fit in one row with the surrounding buildings and takes on it the accent role of concentrating of free located volume. A similar construction is

typical for the «suburban» area of a new part of Simferopol in the beginning of the XX century.

The house consists of equivalent two-storey and single-storey volumes. Composition of the mansion is free, without any signs of symmetry. It completed system stylistically. And every detail in it is subordinated to a single concept. Decoration of the main facade gives a particular importance to the structure.

The forms of house are easy. They strive up with help of a narrow semicircular window above the main entrance, rectangular extended windows and balcony of the central part, decorative objects, and finally, four-sided dome with a spire.

Such elements as balusters above the cornice parapet with vases on the pedestals, figured metal grid of balcony, columns with capitals of Ionic order in the porch of the main entrance made a great accent in the perception of building appearance.

The central pre-school children's home was located here after advent of the Soviet authorities at the manor in 1922.

After that, children's home № 1 of Simferopol Education Department had placed here for many years. Children's art school also was situated in this manor.

The building has not only the architectural and artistic interest, but largely reflects the construction methods and artistic tastes, everyday life of the principal Simferopol at the turn of the XIX–XX centuries.





## *Hunting house of Yusupovs*

1910

*Bakhchisaray region, village Sokolinnoe, 40, Lenin St.*



Yusupovs bought the estate in 1908. After that they decided to build a house here and invited for it the famous architect Nikolay Krasnov. Architect was inspired by contemplation of Bakhchisaray Palace and request of Princess Zinaida Nikolaevna Yusupova. He introduced local motifs with drops of tile roofs, peaked chimneys, white walls and lancet windows into a new view of building.

Yusupovs' House was built within 2 years. The complex of estates included: a bridge across the river Kokkozku, a mosque in front of it (a gift from the prince to the local people), guest building with tower (nowadays it is not possible even to recognize it), household buildings (human, stables, a laundry, a fence and fountains).

There were four fountains throughout the complex, and two of them were in the building. One of them in a large living room was a copy of Bakhchisaray Fountain of Tears – Selsebil; another – «Fairy Tale» in the foyer at the exit from the Palace to the park. It reproduced Tatar legend and depicted two heat-birds with women's heads and bushy busts. Exit from the park was arranged as arch

with forged bronze lattice door. This door let night cool to house in summer season.

The walls of the building from both sides of the perimeter were surrounded by a specially laid riverbed of the stream. Trout were here. And it was possible to fish. A grand park was planted around the mansion. It divided into several large meadows and adorned by lakes. Park included fruit trees, vineyards, and cypresses.

In 1914 the estate was given to Princess Irina Alexandrovna as a wedding gift after her marriage with Felix Yusupov Junior. The hunting house was visited by Nikolaiy II and King Manuel Portuguese. All guests were impressed by beauty of the building and opening up views. They did not want to leave this place.

During the Great Patriotic War the hunting house was chosen as headquarters by German officers. After its release, here was located a school, local council, the club with a museum and tourist center. Now it is given to a boarding school. Time and multiple «owners» did not spare the magnificent park and interior of the house. In addition, guest house was rebuilt and completely lost its original appearance.







## *Mansion of Y. Gelelovich*

1912

*Evpatoria, Duvanovskaya St., 11/2, Kirov St.*

One-storey house of a large Evpatoria employer Y.M. Gelelovich was built in 1912. It is one of the most original buildings of pre-revolutionary Evpatoria. And undoubtedly it is the golden fund of the town.

The house faces to the main facade on Duvanovskaya Street. Three corners come out from its main volume. Entrances are situated near the southern and central corners, a narrow window – in third. The building has a Moresque style. It is distinguished by horseshoe-formed arches, the stalactite decorations, colorful modeling and carving. The flatness of the facades above the windows is decorated with stucco part elements. Parapet is crowned the building and made as a Cremonas. Cornices of the building from below are decorated of repeating geometric motif with a tiny rosette in the center. Doors are oak, with ornamental carvings. Flues in the form of small towers add the perception of villa. They were built of mamayskiy (meoticheskiy) limestone.

Exact indication of the project's author is missing. But it is possible to guess the style. It could be the town architect A.L. Henry.

In February 1921, the building was set to the «Museum of antiquities». In June it was opened to visitors.

In a short period of time museum staff had collected about two thousand exhibits: collections of pottery, coins and carpets. In 1925 the museum had expanded its exposure. Five departments operated here: ethnographic, archaeological, atheistic, resort and industrial one.

During the years of Nazi occupation it was almost robed. But in 1947 the funds had 4000 exhibits. The Museum was visited by amount of 19 thousand people. The profile of the museum was determined. It became the Local History Museum.

The internal planning of the museum over time has been significantly altered. In 1987 a large exhibition hall was attached to the back side of it.

Today Evpatoria Local History Museum has 90 thousand units.

A large part of the exhibits tells about history of ancient Kerkinitid and medieval Gezlev. In 1988 diorama «The landing of Evpatoria troops of January 5, 1942» was opened in a special room. The author is Honored Artist of Russia V.B. Tautiev. Every year the museum is visited by about 70,000 people, more than 2,000 trips were conducted.





## *Noble theater*

*The beginning of the XX century  
Simferopol, 15, Pushkin St.*

The theater is located in downtown on the corner of Pushkin and Gorky (former Dvoryanskaya) streets. It was built in 1911 in a late art Nouveau style with the elements of Neo-Classicism by the project of the academician of architecture AN. Beketov.

The structure consisted of three different volumes: theater, shops and apartment building with a restaurant.

The main entrance to the theater is decorated with six-columned portico of Ionic order, raised on plinth level to the second floor and crowned by attic with sculptures and griffins.

Apartment house with a restaurant formed two wings. They are united at their intersection and came out of volume on the level of the third floor with corner entrance to the store and an outdoor terrace on the third floor. The first floor was designed for a shop and workshop, the second – for housing. Entrance to the house was from the both streets and courtyard. The main entrance was marked with small corners and decorated with triangular pediments. Pediment of entrance from the Pushkin Street was supported by caryatids.

Sculptures, which were made by O.I. Jacobs (including busts of P.I. Chaikovsky, A.S. Pushkin and N.V. Gogol in the main facade of the theater), occupy the main place in the decoration of the building. Workshop of A.I. Seppi (Sevastopol) made marble and facing works.

Artistic decoration of interior was implemented by the artist-designer I.A. Suvorov (St. Petersburg).

In January 1996, reconstruction of the theater was completed. It was lasting for about 16 years. Currently, all rooms of the former apartment house owned by the theater. The theater saved its original look and at the same time completely transformed inside. The main building was restored and partially reconstructed. And now it presents with new buildings a theater complex area of 12.5 thousands sq. m. Technical equipment of the main stage is made in accordance with the latest developments.

In 2011 the theater celebrated its 100 years. On April 11, 1911 the theatre was opened with opera by M. Glinka «Life for the Tsar». Over the years here brilliantly were playing: P. Wolfe, M. Dneprov, V. Kazarinov, L. Negri, B. Piyaseckiy, M. Gorky, F. Ranevskaya, M. Carev, M. Nazvanov, V. Keningston, M. Kylikovskiy, N. Sosnin, A. Peregonec, P. Gaydeburov. From 1932 the theatre had been named by M. Gorky.

The legendary page exists in the theater's history. During the Great Patriotic War the creative team organized resistance to the fascists. They created patriotic underground group «Sokol». On April 10, 1944, three days before the release of Simferopol, all members of the group were shot.

Since 1979 the theater has been called the Crimean Academic Russian Drama Theatre after M. Gorky name.





## *Public library after Alexander II name*

1912  
*Evpatoria, 23, Buslaev's Brothers St.*

The building is located on the east side of the Theatre Square, on the northern edge of the park after V.I.Lenin name, in the 108 quarter. The idea of this construction occurred in February 15, 1911. Town Council discussed the program of the 50th anniversary of the liberation of peasants in February 19, 1861. It was built by the initiative and the means (25 thousand rubles) of a town councilor of Duma S.E.Duvan. In 1911–1912 P.Y.Seferov free of charge designed and supervised of the construction of the complex. Assembly of Duma adopted the institution in their possession in October 29, 1913. However, grand opening and dedication of the public library happened in July 14, 1916 (old style) after S.E. Duvan was reelected as a mayor.

The building is made in neoclassical style. By the plan it repeats round ancient Greek temple. Eastern circumference of construction is closed with semicircular walls with side-entrances. Classical Doric columns with capitals, four on each side, support a narrow beam and continuous frieze. This frieze blocks beam and surrounds building. The last is decorated with a repeating pair facing to each

other sphinxes and palmetto between them. Reading room is covered by a large dome on a small drum with a chandelier in the center. Outside the top ranks of the drum partly hide the base of the dome. Six windows and the same number of similar niches cut in the dome. They open into the building. Their semicircular arches formed a tray in the dome. The hall is lighted up by rectangular window apertures on the first tier. They face to the external colonnade.

Rectangular book depository from the east side was absented in the original plan. And it was added during the construction at the insistence of S.E. Duvan.

The main facade is decorated with two lions on either side, which led to the door.

Domed structure of the public library is a notable element of public buildings of pre-revolutionary era in Evpatoria.

According to the decision of Duma, on the building was placed a memorial inscription «It was erected by a town councilor of Duma S.E.Duvan».





## *Cottage «Kichkine»*

*The beginning of the XX century  
Yalta, urban settlement Gaspra, 1, Alupka road*



**P**alace «Kichkine» is a building with different sizes (one- and two-story, with a tower in the form of a minaret), stone, continuous in plan. It was made in Moresque style for the Grand Duke Dmitry Konstantinovich Romanov.

Land with a small cottage «Ai-Nikola» on a steep cliff near the Ai-Todor was purchased in March 1912, in Yalta branch of the Society of Russian Physicians for 125 thousand rubles.

Construction of the house and landscaping of the estate was entrusted to the firm of Tarasov's brothers. They worked in Yalta. Author of the project is N.G. Tarasov. From 1900 till 1912 he worked as Yalta town architect, after N.P. Krasnov. The Palace of the Bukhar's Emir, cottages of professors V.A. Favorskiy, A.N. Derevitskiy and other were built by the projects of Tarasov.

Land for the Palace was very small, only 2 1/4 acres of land. That is why the mansion was named «Kichkine». It is from the Crimean Tatar and means «tiny, small».

The house was built with the expectation that here would have a rest Dmitry Konstantinovich, who was a bachelor, and also a large family of his brother – the Grand Duke Konstantin Konstantinovich. The Grand Duke was a poet. He wrote verses

under the pen name K.R. Dmitriy Konstantinovich wanted to have a separate house for him. This house should be connected with the main building by a covered walkway.

By the end of March 1912 the project of house had been prepared. Interiors supposed to perform in several historical styles: Arabic, Empire, and Louis's XVI. But Tarasov didn't make the contractual conditions. So, contract with him was canceled. The construction and removal of defects were made by the guidance of L. N. Shapovalov. In particular, he designed facades and equipped marble staircase to the sea.

The Emperor Nicholas II with the older daughters and other members of the imperial family visited «Kichkine» in different years.

After the revolution of 1917 the estate was nationalized. In 1930 it was equipped in a holiday home for 400 beds. In 1934 the Palace «Kichkine» was joined to the list of museums and palaces of the Southern coast of Crimea.

After World War II it was used as the «Central Military tourist base» Kichkine». Currently, recreation center is located there.







## *Mansion of I. V. Panov*

*The beginning of the XX century  
Saki, 29, Kurirtnaya St.*



*M*ansion was built in 1912 in the popular Art Nouveau style. Private mansion was owned by Ivan Fedorovich Panov. He was a hereditary honorary citizen. He managed Saki salt business in the early of XX century.

Since 1983 the town historical museum of Saki has been located in the mansion. The museum was made on voluntary basis by A.F.Kosovskoy, who was the head of the observation hydrogeologic station of Saki Lake. Leading artists and designers of Crimea L.I. Sahovich, A.V. Borodkin, E.L. Sizikova under the guidance of Y.S. Vaysengolts took part in museum design. Y.S. Vaysengolts was a researcher of the Crimean Local History Museum.

The museum was opened in 1988. Acquaintance with the exhibition starts from the ancient period, when the ancient Greeks stayed on the Saki Lake. The original exhibits as amphoras, brown ware, coins of Chersonesus are evidenced about it.

Mud cure in Russia in the first half of the XIX century is presented in a separate section of the exhibition. The interior of working

cabinet of the first district Evpatoria physician N.A. Ozhe was reconstructed. There are lighted in details the period of the Crimean War, creation of Zemstvo's mud-cure establishment, activity of the famous Russian surgeon N.I. Pirogov.

The Soviet period of Saki resort in the museum is presented by the activity of eminent local physicians and scientists: N.N. Burdenko, A.I. Sherbakov, S.S. Nalbandov, and A.E. Fersman. They studied the behavior of the main medical resort Saki Lake, and its mud and brine. One of the sections of exposition is devoted to the Great Patriotic War.

There is a section in the museum with collection of specimens of flora and fauna of the steppe Crimea and Black Sea.

In 2006 the room of ethnography «Life and culture of the Crimean Tatars» had opened.

In 2009 the Local History Museum was transformed into the Museum of the history of mud care of Saki. Today this is the only museum of mud care history in the world.





## *The bank* (Building of the first Mutual Credit Society)

1913  
*Simferopol, 4, Gorky St.*



*T*he building is located on the east side of the Theatre The construction of the bank was built in 1913 by architect N. P. Krasnov. It was located on one of the most prestigious streets in the town – Dvoryanskaya (now Gorky Street), in the district of «pure public» protected by policemen.

The construction was made in the Romanesque style with elements of modern style and oriental architecture. It consists of two floors with a basement for vaults, has T-shaped configuration, and stretches along the yard area, around the perimeter of which were placed outbuildings. Above the portico on the vertical tetrahedral pedestals there are placed pictorial four-light lamps.

Semicircular windows on the second floor are shaped decoratively with flat relief by oriental motifs. Plastic art of floor was complemented by sculptural and ornamental inserts with images of peacocks in flora environment; a wide decorative belt, which is placed between floors, in the form of braids; fine dentil under cornice of belt of blind arcade, which is decorated on top with mascarons; compressed abac oriental ornament; modernized decorative balusters, stylized relief volutes.

All parts are made in the technique of modeling.

The building is completed by rectangular parapet, which has on both sides a sculptural relief of the lions.

Outer door along the central axis is equipped as a vestibule. This door has glazed door panels. Above it there is a panel placed with picture of peacocks. The clock stays on the centre of composition.

Interior is presented by double-lighted hall-rotunda with decoration of ancient Greek vases. Scene inserts of plaster, meanders, swans, fruit cups, vignettes, garlands are enriched the interior.

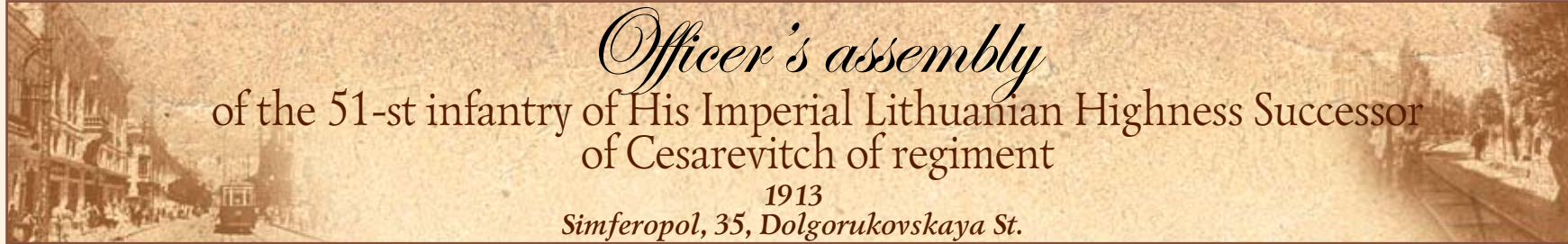
Plafond of arch is decorated by the image of youth, who manages the chariot. Sculptural figures of the zodiac signs are placed on the zonule of plafond.

The sculptural group of soldiers in helmets with the angels, garlands, military armor, shields, perfectly combined with a line of modern as frieze belt with inclusion of mascarons.

Hall is decorated with sculptures of Greek goddesses, caisson ceiling, mascarones with lion heads, cornucopias, clocks, lamps.

The building presents a great interest as a model of financial intermediary of those times.





## *Officer's assembly* of the 51-st infantry of His Imperial Lithuanian Highness Successor of Cesarevitch of regiment

1913

*Simferopol, 35, Dolgorukovskaya St.*

There is a significant architectural structure in the first quarter of the XX century. It is placed in the historic town center at the intersection of Dolgorukovskaya Street and Gallery alley. It was built by the project of engineer-builder A.Y. Rikov, architects F.K. Kibler and E.D. Sadovskiy according to the request of the War Office. On 22 October 1913 in a day of 104th anniversary of the formation of the regiment and year of the 300-anniversary of the Romanov dynasty it was consecrated.

The regiment received baptism of fire in the battle of Borodino in 1812.

In the same year they took part in the battle near Malo-Yaroslavec.

In 1813 all battalions of the regiment were awarded with St. George's banner with the inscription: «For the distinctions in the defeat and expulsion of the enemy out of Russia. 1812». The regiment participated in the foreign campaign of the Russian army, and also in the «Battle of the Nations» at Leipzig.

The building occupies a corner of the block with a slight indentation on the «red line». House is stone with two floors, almost square in plan with symmetrical facades.

Cubic volume of the building is plastic enriched by corners (risolits). This corners are completed with small attics with double-headed eagles.

Deep front access door is flanked by two columns of Tuscan order. The massive balconies are constructed on facades of building from the three sides. The main facade is featured by ribbon of arch window apertures with rich relief ornamentation of plat bands. Relief emblems, trophies, garlands, branches of laurel and oak as well as horizontal rustication on the ground floor accentuate gala and grand character of the building. And the bright color of the walls (yellow and white) gives to it a festive ease.

The building interior features by plenty of light and space. Marble staircase in the lobby leads to the second floor. It is decorated on both sides with the attributes of heraldic in the form of ornament. Plafond is designed with a good taste. Mosaic floors are amazing with their impressive appearance and luxury. Decoration work of stateroom is elegant (decorative niches, open worked frieze and plafond, parquet floor of quiet picture, chandelier by art work, a balcony for the orchestra). All of this provided grandeur and comfort to the stateroom.

Since 1922 the Central Museum of Tavrida was located in the building, and since 1937 – Simferopol Picture Gallery (now the Simferopol Art Museum). The museum has over 9 thousand exhibits of the main fund and includes Russian, Western European, Soviet and Ukrainian painting, sculpture, graphic arts and crafts.





## «Victoria» Cottage

*The beginning of the XX century  
Feodosiya, 31, Aivazovsky Avenue*

Cottage «Victoria» is one of the most beautiful buildings in the town. It was built in 1914.

The construction consists of the main and guest houses, a fence with small architectural forms. The main feature of the facade is an abundant application of modeling and carved stone. The project of cottage is ascribed to architect N.P. Krasnov.

Solomon Krim as a well-known state and public figure was an owner of cottage. S.S. Krim was born in June 25 (July 7) in 1867 in Feodosiya in the famous Karaite family of Samuil Abramovich Krim. S.A. Krim was a landowner and businessman, and also a mayor from 1863 till 1869.

In 1884 S.S. Krim graduated Feodosiya gymnasium, after studied law at Moscow University. Then he moved to the Petrovsko-Razumkovskaya agricultural academy. There he received agronomist profession.

S.Krim led the agricultural society in Crimea. At that time he had done a lot for the development of horticulture and viticulture in region. He participated in various charitable foundations, founded scholarships, and financed the activity of Karadag scientific station,

archaeological excavations on the peninsula, led publishing activity.

S.S. Krim was a member of the State Council and State Duma of the Russian Empire, headed Tavrida principal zemstvo. In 1917 he was appointed as a commissar of the Provisional Government. And he headed the department of the Ministry of agriculture on management of national (nationalized) agricultural enterprises of the former specific department. He was the initiator of Tavrida Science Association. In his opinion, the creation of the University in Crimea was the main business of his life. In August 1916 he had developed a bill about the opening a university. It was supported and signed by about thirty members of the State Council: Prince E. Trubetskoy, Count A. Tolstoy, academics V. Vernadskiy and S. Oldenburg and others.

Inauguration of the Tavrida University was at 14 October 1918 in Noble Theater of Simferopol. S. Krim was a permanent member and then chairman of the board of guardians of the Tavrida University. In April 1919 he emigrated on the French squadron from Sevastopol. But even in emigration he supported university and other academic institutions of Crimea.







## *Stamboli Cottage*

*The beginning of the XX century  
Feodosiya, 47, Aivazovsky Avenue*

The construction was built in 1914 by tobacco magnate Joseph Stamboli.

Stamboli family contributed to the development of town and agriculture of region. The most grandiose construction is their famous tobacco factory. It was opened in 1861 and known for all towns of Russia, European and Asian countries. In 1895 and 1900 the factory received in exhibitions in Paris the highest awards – two large gold medals. Produce of Stamboli factory sold in the best tobacco shops.

One of the last buildings of Stamboli family was cottage. It was located in the northern part of Feodosiya Bay. It was built by the project of architect O. E. Wegener. He was closest aide of capital architect M.E. Mesmaher. Wegener arrived in 1892 from St. Petersburg to Crimea for the design the structures of Massandra Palace.

Construction of cottage was built four years – from 1910 till 1914. Tall minaret, covered galleries, terraces and turrets, colorful decorative trim give to the building a bright oriental color.

The building is a pearl of Feodosiya and one of magnificent pieces of architectural monuments of Crimea. It was erected on the hill in the great forms of Moresque architecture. It is majestically raised

over the Feodosiya seafront with surrounding neighborhoods. Its distinctive silhouette is asymmetrical in three-dimensional compositions. The building is formed of domes and graceful minarets, and included the landscape tower-minaret. In the decoration of the building was used the combination of different materials and textures. Despite a variety of reasons, its image has architectural and artistic unity. The rich interior of the mansion made with marble of various colors, valuable sorts of wood, stucco mouldings and white marble sculptures.

Stamboli was living in the mansion for only three years. When he had heard about the beginning of the October Revolution, he left Feodosiya and went to Turkey.

Since 1921 one of the first sanatoriums in Crimea began to operate in this building. During the war there was a German hospital. Since 1944 here was placed a summer camp. In 1952 the house was completely restored. And sanatorium «Voshod» was located here. During the period of 1985-1988 the Medical detoxication center of Dr. A.R. Dovzhenko was there.

At the present times cafe «Stamboli Cottage» is placed on the first floor, and year-round mini-hotel – on the second.



КИНОТЕАТР  
СИМФЕРОПОЛЬ

Затюм

МЕБЕЛЬ



## *Cinema «Simferopol»*

1936

*Simferopol, 37, Kirov Avenue*

The building of the future Cinema «Simferopol» with two showing rooms was laid on the territory of the Municipal Garden in 1936. The author of the project was an architect V. Kalmikov.

In 1930 the national cinema fully transferred from silent films to sound. There was a need to develop cost-effective types of cinemas for mass construction.

Construction of the cinema in Simferopol was accompanied by a variety of organizational, technical and other difficulties. According to the plan it had to be put into operation in 1938. But as of 1 January, 1939 the technical readiness of the building was 43% only.

Building was erected in the summer of 1941. But it still needed a big volume of finishing work. The war began. The building was stopped. It is known that during the war aerial bomb hit on the cinema construction and destroyed part of the main facade. After the liberation of Simferopol in 1944 the building was laid up and partly used as a warehouse.

In 1951 the building of an unfinished cinema was surveyed by specialists of «Krimoblproekt» (Simferopol). Destructions were about 64%.

Restoration work began in January 1954. The author of the restoration project was architect B.F. Isaev. The first session in a new theater, which was named «Simferopol», held on 17 November, 1956. It was feature films «The forty first» and came in two showing rooms.

Since 1957 Summer cinema or cinema «Raketa» started to operate. It was the open area and jointed to the back facade of the cinema «Simferopol». Soon small showing room «Science and knowledge» began to operate. It was located on the first floor of the cinema.

Thus, the cinema «Simferopol» became a big complex. It consists of two full showing rooms (400 seats each), a small showing room for demonstration informative, educational and documentary films, and also the summer wide-screen cinema for 700 seats.





*House-museums  
Historical and Memorial places*





## *The house, where L. Ukrainka lived*

*The end of the XIX century  
Yalta, 8a, Ekaterinenskaya St.*



**H**ouse at the mentioned address originally belonged to full state counselor Baron A. G. Zhomini. He was a diplomat and writer. The building of house began in 1884. P.K. Terebenev took on himself monitoring of the building.

In 1886 the construction of a two-story house in the Moresque style was completed. The walls were put of the Crimean limestone by «ragged rustic stone». Wooden balconies were decorated with rich carved ornaments. All five rooms of each floor were intercommunication. It was ruled out using it as profitable. Merchant woman managed in house by warrant of Baron E.F. Dementiev (in marriage Lischinskaya). She lived next door, down the Ekaterinenskaya Street, 6. After the death of Jomini, Lischinskaya bought this house with a plot and became his owner.

In autumn 1897 one of the rooms of outbuilding of Lischinskaya was rented Larisa Petrovna Kosach. Later she was known as famous writer Lesya Ukrainka. From 3 October to 3 November 1897 Lesya Ukrainka lived in the apartment number 9 on the first floor, and

from 3 November until the last days of December 1897 – in the apartment № 12 on the second floor.

Poetess wrote the poem «Eastern melody,» «Dreams», «Winter Night in a foreign land», (included in the series «the Crimean echoes») during the period of her living in this house.

In 1971 the memorial plaque with bronze bas-relief of Lesia Ukrainka was opened on the house. There was inscription on Russian and Ukrainian: «In 1897 here lived a great Ukrainian writer Lesya Ukrainka». At the same time on this house was placed security board «Monument of history. Memorial building».

In 1974 exhibition department «Progressive Russian and Ukrainian literature and culture of the region of the pre-October period» was created on Yalta Local History Museum.

Since 1990 the building on 4, Ekaterinenskaya Street, has been a monument of history and architecture of the XIX century of local importance. At the entrance to the house a monument is raised – a bronze sculpture of Lesia Ukrainka (poetess was depicted as sitting) on a pedestal, which has base with three large stone-boulders.







## *Alma memorial* and battlefield of Alma fighting with military graves and monuments in honor of the fallen

1854

*Babkchisaray region, south of village Vilino*



*M*ilitary cemetery is known as the Alma memorial and is located in 1.5 km from the village Vilino to the south. Single and mass graves and also symbolic monuments are located in the Valley of Alma River and Saki–Sevastopol road.

On 8 (20) September, 1854 on the River Alma there was the first major battle on the Crimean land between the Russian army (33 600 people) and the combined forces of Britain, France and Turkey (55 000 people). The numerical superiority of the allies, support of ship artillery for French troops, the technical superiority of the English and French rifles, and also operational and tactical mistakes of Russian command determined the outcome of the battle. Despite stubborn resistance the Russian troops retreated to Sevastopol.

After five days of the Alma battle Sevastopol was declared a state of siege. From 13 September (old style) 1854 it was begun 349 days defense of the town. The Alma battle became a prolog of this legendary defense. After this battle and the beginning of defense of Sevastopol the War had received the second most well-known name – the Crimean War. Battlefield in the region of Russian epolement (of field fortification) immediately after the fighting became a cemetery. In the early of the XX century it was surrounded by a stone wall.

Here are placed several monuments:

– Monument in honor of fallen in the Alma battle. It was established in 1884 and represented by a four-sided obelisk of white Alma stone.

– Monument to Vladimirskiy infantry regiment. In Russia the first monument with sculptural depicting of ordinary soldier was placed in September 1902. Sculpture was made in Odessa, in the studio of Baskerini (not preserved). Currently, the pedestal of the monument completed the same sculpture created from the artificial marble. The memorial plaque listed loss of killed and wounded, and told about the circumstances of fighting and the history of building the monument.

– Monument to the officers of 23 Wales Fuzilersky Regiment. The monument reminds stylized sarcophagus of white marble. It was placed in the second half of the XIX century. After it was destroyed and restored on the motive of the original monument.

– Mass grave on about a hundred Russian soldiers and one British. Reburial was in 1990. In 2006 it was established.

– Five mass graves of Russian soldiers – stylized sarcophaguses with Christian symbolism. They are identical in its architectural design. They was built in 2008. On the Fraternal Cemetery is planned to open Orthodox chapel.

Several monuments located outside the cemetery (near the southern outskirts of village Vilino and the road bridge over Alma). On the right bank of the Alma, south of the village, there is placed the grave of the English captain Horace William Casta. The monument was erected in the second half of the XIX century. It was made outside of Russia. In 2009 near village Vilino towards Sevastopol was opened a monument to the Minsk infantry regiment.





## *House, where I. K. Aivazovsky lived*

*Middle of the XIX century  
Feodosiya, 2, Gallereynaya St.*

Ivan Konstantinovich Aivazovsky was born on 17 (29) July 1817 in Feodosiya. He studied at the St. Petersburg Academy of Arts. He was taught by the famous landscape painter M. Vorobyov. After graduation, he returned to Crimea, and in 1840 traveled to Europe. In Europe he acquainted with the works of the Italian painters. He also exhibited his paintings in Rome, Paris, London and Amsterdam. In 1844, the St. Petersburg Academy of Arts awarded him with the title of academician. At the same time he was declared as a painter of the mail Naval Staff.

In 1845 the artist returned to his native town. At its northern outskirts, on a deserted beach he built a two-storey house-studio. Here he created about six thousand canvases. The house was made in style of the Italian Renaissance villas and was decorated with sculptures of the Hellenic gods. It was built in 1845-1848 years. In 1880 to the house was attached exhibit room of 260 square meters. At the same time the picture gallery was opened.

Aivazovsky's house became a genuine cultural and social center of Feodosiya and whole Crimea. Celebrities from all Russia and ordinary Feodosiya citizens visited this place. There were talks, theatrical performances, and musical concerts. Talented children of Feodosiya jointed to the painting in Aivazovsky's house. Some of them became famous artists.

I.K. Aivazovsky lived in Feodosiya to the rest of his days. He died on 18 April (2 May) in 1900. He bequeathed the gallery to the town.

In 1922 the gallery was declared as a state museum. At first time, here were exhibited paintings of artist, which he gave to the town. Gradually the collection has enriched. A big role in this, as in the study and promotion of life and work by I. Aivazovsky, played an artist, art historian N. Barsamov. He was a director of the gallery for many years. During the Great Patriotic War, he saved works of art, documents, and archives of the gallery and evacuated them to Yerevan. In 1944, all values returned to Feodosiya. The gallery building were repaired and reopened to visitors. In the postwar years its collection of paintings had increased significantly.

Today in Feodosiya art gallery you can get acquainted with life and work of seascape painter, with history of the gallery, see the portraits of I. Aivazovsky and his family members, types of Feodosiya at the end of the XVIII-XIX century, photos, and documents. The main part of the exhibition is located in the exhibit hall and represented all periods of creative work by Aivazovsky. Paintings are exhibited in the studio of Aivazovsky, his office, living room. The gallery has the largest collection of paintings and graphic works by Aivazovsky. Here their more than 400. A lot of artists, former students of Aivazovsky or one's people to his creative work take a great interest in his paintings. There are works by A. Fessler, L. Lagorio, A. Ganzen, E. Magdesyan, A. Kuindzhi, V. Surikov, K. Bogaevskiy, M. Voloshin. Here are represented canvases of masters of the Soviet time. The gallery contains over 500 works by Aivazovsky grandson – Michail Latry.





## *House - Museum of A. N. Beketov*

1896

*Alushta, 4, Komsomolskaya St.*

*A*lexei Nikolaevich Beketov (1862–1941) is academician of architecture, the creator of bright and impressive works «rock record» that transformed the face of many towns of Ukraine and Russia.

Among the architectural works of Beketov in Crimea are the Russian Drama Theatre in Simferopol (built in 1911), a boarding house «Villa Marina», the former summer cottages of Skvortsov and Maksimov in Gurzuf, Zolotarev in Alushta, and etc.

A.N. Beketov was born in a family of famous scientist-chemist, a member of the Russian Academy of Sciences, professor of Kharkov University – N.N. Beketov. Almost every summer Beketov's family spent in Crimea. It was a small estate in Professor's Corner and originally belonged to father of A.N. Beketov.

In 1895, N.N. Beketov gifted to his son, who was already famous architect, a plot of land. Where in a year the house was built by the project of owner.

This cosy, small-sized building with its fanciful and neat forms is successfully combined with the southern landscape. Asymmetric, two-story building is erected from wild, rough cut stone and surrounded by two-tiered wooden galleries. Terrace of the first floor is decorated with wooden carved pillars with capitals. Decorative cornices are supplemented ionic and belts of dentils. Metallic, multi-tiered roof is completed by stone parapet with battlements of «dovetail» type and decorative mashikul's in the corners. The original planning was preserved in the interior.

Today cottage is a Memorial Museum of A.N. Beketov. And it is located in the green zone of Professor's Corner (working area) at the foot of a high hill, bounded from the west Komsomolskaya Street (former Baar-Dere Street – «Spring Valley»).


The museum of A.N. Beketov is a branch of the house-museum of S.N. Sergeev-Tsenskiy.





# *White cottage of A. P. Chehov*

1898-1899  
Yalta, 112, Kirov St.



In September 1898 A.P. Chekhov arrived to Crimea on the advice of physicians. During the year (October 1898 – September 1899) he built a house in Yalta and the wing, which formed a single architectural ensemble. The project's author is architect L.N. Shapovalov.

The writer lived in this house from August 1899 till 1 May, 1904 together with his mother Evgeniya Yakovlevna and sister Maria Pavlovna. His wife was Olga Leonardovna Knipper-Chehova, actress of the Moscow Art Theater. She came here on vacation. The day of house-warming party at the White cottage is 9 September, 1899.

Here Chehov wrote the tale «In the ravine», stories «Lady with the Lapdog», «The bishop», «At Christmastide», «The bride», plays «Three Sisters», edited the first Full collection of works.

Writer bequeathed the house to his sister M.P. Chekhova. In the winter she lived in Moscow, worked on the archive material of brother, and spent the summer in Yalta home. The house was kept in her personal funds from royalties for performances of plays by Chekhov and published by her epistolary heritage of the writer. M.P. Chekhova reserved all furniture in rooms and the most valuable literary archive in inviolability.

In the spring of 1917 she and her mother moved from Moscow to Yalta. In 21 April (4 May) 1919 the cottage was declared as a national treasure.

In 9 April, 1921 house-museum of A.P. Chehov was included in

the number of government institutions. Maria Pavlovna Chekhova became the director of the museum.

Since 1926 House-museum of A.P. Chehov is branch of the State Library of the USSR after V.I. Lenin name. Younger brother of writer Michail Pavlovich Chekhov also moved on permanent residence to Yalta. He worked as a research worker and consultant of the museum. In 1933 he published his book «Around Chekhov». Together with Maria Pavlovna he worked on compiling the catalog of the museum and made scientific description of the memorial items.

In 1927 Chekhov's cottage had experienced a strong earthquake. Cracks appeared in the building. Plaster collapsed and house tilted. In the summer of 1928 White cottage was completely restored.

The most difficult periods in the history of the museum were during the World War II. Maria Pavlovna in an advanced age stayed in Yalta to prevent the looting of unique exhibits. The period of Nazi occupation continued from 8 November, 1941 to 16 April, 1944. Thanks to the presence at the White cottage M.P. Chehova House-Museum was preserved. And all memorial exhibits were saved.

In July 1944 she was awarded by the Order of Red Banner of Labor for work of preservation, study and publication the heritage of the writer. On the day of her 90-anniversary she received the title of Honored Artist of the RSFSR.

Sister of the writer died on 15 January, 1957 on 94-year old. She was buried at the Yalta cemetery near the graves of E.Y. Chekhov and M.P. Chekhov.







## *House-Museum of S. N. Sergeev-Tsensky*

*The beginning of the XX century  
Alushta, 5, Sergeev-Tsensky St.*

The literary-memorial museum of classic Soviet literature S.N.Sergeeva-Tsensky was established in the home of writer, after three years of his death. The museum exposition is presented in two sections – memorial and literary. They are devoted to the life and creative development of a writer who left a great literary heritage.

Author of epics «Sevastopol's harvest time» and «Transfiguration of Russia» (work of last continued over 46 years), many novels, short stories, plays, poems, fables, literary-critical and journalistic articles are widely known throughout the world.

The writer moved to Alushta in December 1905 and in autumn of the next year he settled in his own home. The life and creative work of S.N. Sergeev-Tsensky from this point had been inextricably linked with Crimea. Sergey Nikolaevich in his declining years wrote «My second native land – / Alushta solitary region.../ I am here for half a century and in love with wide/ I read the book of life».

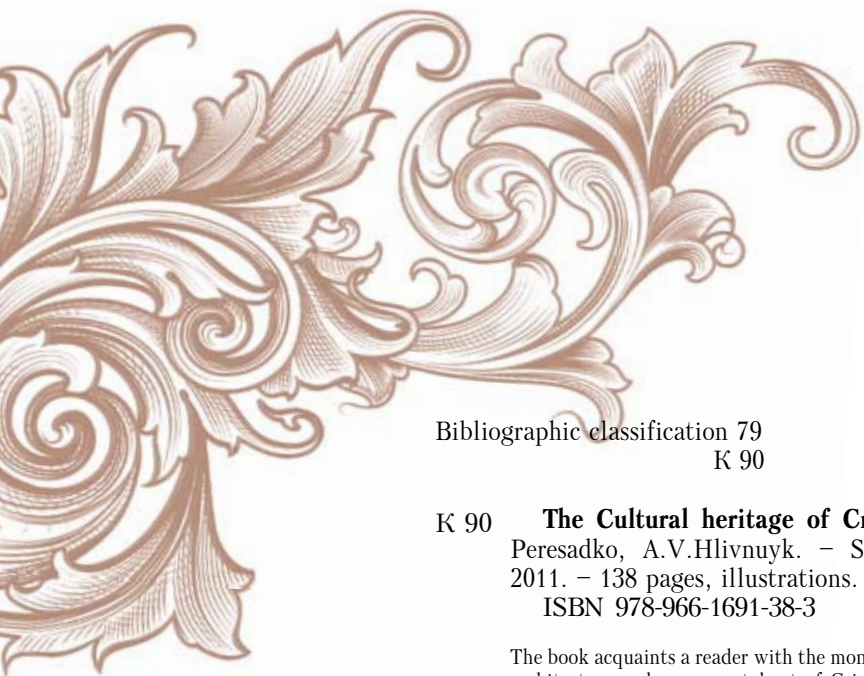
The estate is located on the southern slope of Orlinaya Mount, in the hole Hurda-Tarli. From the northern slope it is restricted by the road Alushta – Professor's Corner (worker's corner), on the west – Sergeev-Tsensky Street.

On the territory of the estate there is located U-shaped house with two floors. The central room has a wooden glazed porch and the attached library and gallery for the home library.

Three entrances to the house are located from the southern facade and lead to the dining room with connections to the cabinet of the writer, bathroom, bedroom of his wife, the winter kitchen and the book depository. The facades are presented by smooth plastered and bleached walls with rectangular window apertures. These apertures are protected by wooden plicate panelled shutters from the south and louvered grilles from the north. Window apertures of wooden porch have completion in the form of a broken arch. The building is blocked by many-ramps roof with a metal covering. From the side of a wooden porch roof has a small canopy. It is covered by wooden figural horses. Room reserved authenticity of the interiors in the office, library, dining room, and living.

Before visiting the museum sightseers usually see the landscape park with plantings of evergreens and relict species, walk on the favorite cypress alleys of writer. On the transformation of the acquired land in 1906 was spent a lot of money and time. There were uprooted wild verdure, a lot of stones put away the ground and black earth was imported. Grown garden was completely destroyed during the Nazi occupation. When S.N. Sergeev-Tsensky came back from evacuation, he began to restore it over again.

The writer liked to have a rest in place of steep cliff. And after his death here was built the crypt and was surrounded by evergreen box trees, euonymus and cherry laurels. On the gravestone it is carved «S.N.Sergeev-Tsensky. 30.IX.1875–3.XII.1958».



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