

Influence of Local Cultures and Construction Traditions on the Crimean Manor Architecture of the Late XVIII to Early XX Century*

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Abstract—The appearance and style of Russian estates in the Crimea, absorbed local architectural traditions is directly related to the problem of interaction of Russian culture with the cultures of the peoples inhabiting the country. Since the end of the XVIII century the ancient land of Crimea has attracted the attention of Russian aristocrats. They began to build their estates on the empty shores of the sea, as Tatar villages were mainly located in the depths of the Peninsula. The most important sources of forms for the manor buildings were the Crimean Tatar architectural heritage, filled with a variety of Oriental motifs, and ancient heritage, known mainly for Italian and Greek monuments. These trends continued in the architecture of the Crimea until the beginning of the XX century, providing an organic connection of folk and aristocratic homes.

Keywords—*Russian estate of Crimea; local architectural tradition; Oriental-inspired motifs; Palace in Bakhchisaray; Sebilj fountain; local toponymy; Ethnography of Crimea; architect N. P. Krasnov; Livadia Palace*

I. INTRODUCTION

The way the design of Russian manors in Crimea correlated with local architectural traditions is of great interest not only for the history of the regional architecture but also for the understanding of a more general problem — the interaction of the Russian culture with the cultures of the peoples inhabiting it. People often misrepresent this problem either due to lack of knowledge or intentionally. Understandably, it covers interrelations of architectural traditions. In this paper I would like to consider this matter as a whole without getting too much into details, as a Russian cultural phenomenon of the end of XVIII – the beginning of the XX century.

II. HISTORICAL AND CULTURAL BACKGROUND TO THE RESEARCH

The problem at hand dates back to the period when Crimea became part of the Russian territory. In its first regulations on the newly joined territories adopted at the time the Russian Government promised its new subjects to 'secure and protect their people, property and religion' and to 'keep the legal system of the new province unchanged' [1]. In accordance with the manifest of 1793 in Crimea only vacant lots, which were quite in abundance, were allowed to be granted, and that is why local Tatars, Greeks, Bulgarians (and others) and newly arrived Russians were able to live peacefully side by side for a long time [2]. And with that began long and successful adsorption and adaptation of the peninsula's culture to the specificities of the Russian life.

The beauty of the ancient land of Crimea immediately caught an eye of Russian aristocrats and well-educated travelers who were savoring their experience, eager to share stories about the customs and looks of locals (Tatars, Greeks, Armenians, Karaimes, Bulgarians, Germans) as well their everyday life traditions. In the last decades of the XVIII through the early decades of the XIX century a lot of travelers' notes about Crimea were published with spot-on ethnographic observations, and many of them actually concerned the local architecture. By the turn of the XVIII – XIX centuries the first Russian manors started appearing along the South Coast of Crimea and near Ak-Mechet (Simferopol), and researchers actually consider the period from 1820s to 1840s to be the golden age of the manor colonization of Crimea [3]. It is worth mentioning that from the very beginning designers of Crimea manors were striving to blend in with the local oriental architecture style. It was not a must or a pre-requisite but people were driven by the romanticism of that age, so they admired all things exotic, and on top of that, the still-existent Tatar atmosphere of Crimea made landlords dream of colorful oriental palaces, the charming gardens and dark secrets of seraglios.

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III. ORIENTAL AND GREEK IMAGES IN THE MANOR ARCHITECTURE OF THE CRIMEA IN THE FIRST HALF OF THE XIX CENTURY

The first guest architects F. Elson and K. Eshlimann clearly picked up the vibe of the Russian elite so they erected a lot of "Turkish" buildings: the style was still underdeveloped with some inherited turquerie elements of the Catherine period but with time it started showing elements of the architectural style inspired by the local traditions. For example, the Asian Pavilion (the old palace, 1824 – 1828) in Alupka and later the new palace designed by architect E. Blor (1832 – 1848), the L. S. Pototsky house in Livadia, the P. S. Pallas house near Simferopol, pseudo-Tatar cottage houses with galleries of M. A. Naryshkina in Mishor and D. E. Bashmakov in Mshatka, the Arabian-style house on the premises of the Karasan estate of General N. N. Raevsky (1839) and others. Even St. John Chrysostom Cathedral erected in 1833 – 1837 in Yalta based on the design of I. Toricelli has its oriental charm. That a little bit artificial "Muslim" or "Asian" style (it has different names) became very popular among Russian aristocrats in Crimea. According to the contemporaries, in the 1830s the road from Yalta to Alupka was adorned with numerous "Asian-style" palaces: their pipes looked like minarets and the interior featured carved colorful ceilings inspired by the ceilings at the houses of wealthy Tatars erected in Bakhchisaray, Eupatoria and Qarasubazar in the XVII – XVIII centuries [4]. When the well-educated elite of Russia started settling in Taurida, not only did they admire the beauty of the nature but also paid attention to and treasured the local culture, customs and traditions of the art of Crimean Tatars and Karaites.

From the very beginning of the development of Crimea it became a toponymical tradition to name places based on their local names. Most manors got their names from the names of nearby Tatar villages and natural boundaries (Yalta, Mishor, Gurzuf, Massandra, Oleiz, Simeiz, Ai-Todor, Ai-Dinil, etc.). The apparent Oriental vibe of the tradition was later reflected in the names of new estates: Dulber ("beautiful, marvelous" in Turkish), Kokkoz ("blue eye" in Tatar), Kichkine ("baby" in Tatar), Suuk-Su ("cold water" in Crimean Tatar), Karasan of General N. N. Raevsky who participated in the war against Persia to free Georgia (Horasan – "sunrise" or "east" in Persian – was a region and the cultural center of Persia where Omar Hayam, Firdousi, Ibn Sina and other distinguished writers and scientists were born).

Russians were particularly fond of the uniqueness of Tatar villages and houses, so they were eager to share every little detail. However, at the time designers of Crimean manors were not ready to take advantage of those notes. Russian landlords tried to capture the local oriental charm by incorporating into the local landscape the oriental palaces that it lacked to achieve the typical spatial and estates hierarchy of Russia with a rich manor as a palace and adjacent villages. Besides, in the first half of the XIX century the local tradition was vaguely perceived by most as a part of the big Muslim world, which is why instead of a literal interpretation of that tradition architects of the first large

manors built on the South Coast of Crimea preferred to capture it indirectly as some conditionally 'oriental' elements.

For example, the most famous building of the first half of the XIX century in Crimea – the Alupka Palace – is obviously inspired not by images of the local architecture but by stylized "oriental" buildings erected in Europe in 1820s – 1830s (especially in England that at the time popularized various never-before-seen "Indian" designs) and by the fairytale-like Moresque palaces of Spain. The design featured somewhat boring walls (English style!) with Gothic-patterned window frames, that were so popular among English architects of that time, turrets and fireplace chimneys with exotic oriental onion-shaped domes (apparently, inspired by the architecture of India). Moreover, the palace faces the sea with its intricate stanza (its name "Alhambra" speaks for itself!) with the *There Is No Winner Except Allah* written with some decorative elements on the walls in Arabic (!). I wonder if the owners of the palace knew the translation or the writing was incorporated solely as a strong decorative element copied off of a chosen prototype.

However the design of the Alupka Palace also features some local elements (and it's not just the local stone "diabase" that was used as a building material for the palace). There is no doubt that His Serene Highness Prince M. S. Vorontsov tried to tie the design of his mansion in with the architecture of local buildings. The oriental shapes of his palace facing the sea with its airy open galleries and a significant roof overhang were the elements that happily married his mansion with the unique Crimean images, and you did not have to be a European to read it off. Those airy galleries of the second floor and the extensive roof overhang that were tried out for the Alupka project later became the most popular features of oriental-style buildings erected in Crimea. In addition, following M. S. Vorontsov's order a new beautiful Muslim-style mosque [5] was constructed in Alupka for locals (mostly, Tatars), and it essentially had little to do with the authentic Crimean Tatar architecture.

The Alupka Palace complex also prompted another "local" tradition that became widely popular with architects of Crimean manors throughout the XIX century. The Maria fountain (designed by architect V. Gunt) was built on the premises of the palace complex in 1849 – 1851 to pay tribute to A. S. Pushkin, and its overall design mirrored the well-known Bakhchisaray fountain of tears. Starting from the middle of the XIX century similar wall-mounted or stand-alone sebily fountains featuring various oriental ornaments and decorative details became an essential and cherished elements of most Russian manors erected in Crimea. Nowadays we can see them in Alupka, Livadia, Melas and other manors.

So, from the very beginning the Bakhchisaray Khan's Palace was used as a reference for all Crimean manors as it was the only still-standing Turkish-Tatar architectural palace complex of the XVI – XVIII centuries. In addition to numerous colorful Tatar structures with picturesque wooden roofs, it also featured one ancient European detail – a unique carved white-stone portal of the XVI century (legend has it that it was made by Italian architect Aloisio on his way to

Moscovia). The Renaissance features blended seamlessly with the very "oriental" charm proved that it was possible to integrate the exotic oriental style into the palaces of Russian aristocrats of that time. The landmark building that was unique in its caliber and artistic value rightfully became a reference mark for the entire history of the Russian architecture in Crimea for the period of the XIX century to the beginning of the XX century.

1820s and 1830s saw the development of yet another popular trend in the Crimean architecture that existed throughout the entire pre-Revolution history of the peninsula. People started seeing Crimea as the "Russian Hellas" both metaphorically and historically because with Crimea Russia got its own ancient heritage! Meanwhile, Europe has fallen in love with the ancient Greek culture all over again as Greece was fighting for its independence from Turkish invaders and archeologists made some striking discoveries there, which gave a new life to the modern architecture expanding it into two new styles: Pompeian and neo-Greek. It did not take long for well-educated owners of estates on the South Coast to start collecting local antiques spurring archeological digs all over the peninsula. It became a nice tradition to use original antiques for architectural development of structures and parks in Crimean manors. It was actually Prince L. S. Pototsky, the first Livadia owner, who, as contemporaries said, turned it into a small antique museum back in 1840s. At his house he kept a collection of Pompeian antiquities, and his park was decorated with marble antiques.

We may say that in Crimea Russian architects started adding new 'ancient' buildings to what used to be the outskirts of Ancient Greece. A charming classical Tea House was erected in M. S. Vorontsov's Alupka in 1835. There was a sun clock made of a piece of an ancient column in front of it and an ancient sarcophagus of the II-III century A.D. built in its wall. Visually, its design was complemented by the manor church which was almost the exact copy of the Theseus temple in Athens. Its architect F. F. Elson actually used original measurement diagrams of the monument published by renowned English archeologists and ancient world researchers Stuart and Revett [6]. Architect F. F. Elson also erected a small church to commemorate the Beheading of St. John the Forerunner based on the design of a Greek temple in 1829 – 1832 on the premises of another M. S. Vorontsov's manor Massandra. A catholic church in Kerch (1840) was also designed to look like a Greek temple. It became the centerpiece of the town where archeologists started their excavations in the first half of the XIX century with a lot of striking discoveries to follow [7]. That made the comparison to the culture of Ancient Greece even more obvious. In 1841 famous German architect K.-F. Schinkel used Greek shapes as an inspiration for his design of the palace in Oreanda (the estate of Empress Alexandra Feodorovna and the first tsar's estate in Crimea). Later the palace was built based on the design of A. I. Stakensneider who was Nikolas I's favorite architect but still managed to keep the neo-Greek style of the buildings, which made the landlords and their guests feel like they were in Ancient Greece.

IV. OVERVIEW OF THE CULTURE AND ARCHITECTURE OF CRIMEA IN THE SECOND HALF OF THE XIX TO EARLY XX CENTURY

In the second half of the XIX to the early XX century historians and ethnographers continued their studies of all aspects of the life in Crimea. Scientific researches of Crimea also got deeper. While at the end of the XVIII – the first half of the XIX century people writing about Crimea were mostly travelers [8], [9], [10], [11], [12], in the second half of the XIX – early XX century the history and culture of the peninsula became a topic for professional studies. That is when scientists start publishing their work dedicated to the peoples inhabiting Crimea, primarily, Crimean Tatars [13], [14], [15], [16]. Despite the fact that many Tatars and Karaites actually moved to Turkey, they still accounted for quite a large portion of the population (approximately 150 thousand in 1880s). Their lifestyle changed slowly but quite drastically. Not only did the Russian civilization enrich the agriculture of the peninsula, but also brought educational opportunities: in the second half of the XIX century a lot of national educational institutions (madrassas for Tatars, kenesas for Karaites, schools for Armenians and Germans) were opened in the multi-national Crimea.

One of the researchers deserves a special mention: French architect Baron de Baye who had a tight connection with Russian historians [17]. We see a lot of summaries [18], [19], [20] and monographies of that time dedicated to the history of different towns and areas of Crimea, historical, cultural and architectural monuments of Sevastopol, Kerch, Sudak, Feodosia and Balaklava [21], [22], [23], the Dormition monastery, etc. Archeologists in Crimea had been an ever-living source of large volumes of information: in 1900s Russian scientists carried out studies at the cemetery in Kerch, Old Crimea, Sudak, Feodosia, Alushta, Gurzuf, Simeiz, Bakhchisaray, Simferopol, Evpatoria, Khersones, Sevastopol and private estates of Kuchuk-Uzen, Artek-Kuchuk-Lambat, Partenit, Suuk-Su, Massandra, Livadia, Alupka, Koreiz, Simeiz. In 1916 – 1917 archeologists dug out a Greek settlement in Evpatoria called Kerkinitida. With all of the studies, the culture of the locals inevitably influenced the designs of small manors and cottage houses in Crimea in the second half of the XIX – early XX century. Newly built houses were mostly made of stone, had a multi-level design, outdoor porches, large canopies, Oriental-style windows and door frames.

For the first time researchers carried out a large-scale study of the Bakhchisaray Palace in 1890s: they drew detailed measurement diagrams, which led to the start of renovations in 1900 based on Architect Krasnov's design. Those renovations sparked the interest for the authentic architecture of Crimean Tatars all over again with a subsequent footprint in the manor architecture.

V. ORIENTAL INFLUENCES IN THE MANOR ARCHITECTURE OF CRIMEA IN THE EARLY XX CENTURY

Talented architect of the Imperial Court and theater stage designer I. A. Monighetti from Saint Petersburg brought the love for using Oriental shapes in designs of Crimean manors

to the next level. In Crimea he created a new original architectural style inspired by the Bakhchisaray Palace. He actually emphasized that he designed buildings with the "Tatar flavor" or "Tatar house charm" [24]. No doubt that his most prominent work was the Small Palace in Livadia that the Emperor used as his residence starting from 1860.

The Small Palace (1862-1866) had specific Tatar looks: distinctive rounded roofs of different heights with an extensive overhang, galleries and carved roof-trees. Its looks and details were obviously inspired by the Bakhchisaray estate. The Ministerial Mansion in Livadia also had that Tatar charm with complementary artistic inserts and ornaments on the walls: looking at them you can easily guess the inspiration behind them. At the time Livadia overgrew with other oriental elements like the authentic Turkish summer-house over the walkway and oriental fountains Maria, Livadia and Mauritanian.

The last development stage of the Russian manor architecture in Crimea was very distinctive and unique; and it is associated with the name of architect Nikolai Krasnov. He was able to put a new twist on that "oriental" and "ancient" style of the Crimean architecture. The master created his oriental fantasy – the Grand Prince Palace Dulber (1895 – 1897) under the order of Grand Prince Peter Nikolaevich who was a traveler and amateur painter fond of the culture of peoples of the Middle East. The building with smooth white walls turned out to be an impressive piece of art; it almost did not have any complicated oriental ornaments or colorful majolica carpets. Historian N. P. Kondakov who was a regular guest at Bakhchisaray at the time tried to interpret Krasnov's style from a scientific point of view: "...any decorated element of the palace reminds me of Saracen buildings of Egypt and Syria, (...) one could rightfully (...) call the palace 'Arabian' or, rather... Saracen" [25]. The oriental image created by Krasnov in Dulber turned out to be so convincing that the palace itself became an inspiration for several Crimean manors and cottage houses.

Another Krasnov's work – the Hunting House for the Yusupov Princes (1908 – 1910) in their estate Kokkoz in the mountains – was telling a very different story. He took on the project while he was still working on the renovation of the Bakhchisaray Palace, so he used it as a reference for his new work. The overall shape and interior of the Hunting House had the cozy intimate charm of the khan's palace. All of the parts of the estate were faced with majolica tiles that looked like old Tatar tiles. Even the furniture was designed to look like old Tatar furniture; the window glass of the dining room was decorated with oriental artwork; there were carpets on the floor and couches and armchairs were covered with oriental fabric. When Emperor Nicolas II visited the mansion, he called the design "old Tatar" and spoke quite highly of its beauty and uniqueness [26]. In addition to the Hunting House, the Yusupov family engaged Krasnov to build for them a caravan-serai (an inn) and a mosque at a nearby settlement in the same 'old Tatar' style.

Ya. B. Zhukovsky's mansion – New Kuchuk-Koy – located between Simeiz and Foros became yet another

original interpretation of the Tatar architectural heritage of Crimea. The unique monument of the Silver Age of Russian poetry balances out both key styles of the Russian architecture of Crimea. The design of the main estate mansion managed to marry simplified, very Ancient Greek eagles, a cascading attic and portal with simple and practical elements of a Tatar house like staircases, overhangs and outdoor porches [27].

Visually, the villa of artist L. M. Brailovsky in Crimea took after the main mansion of New Kuchuk-Koy. Its style can also be called "neo-Tatar". It had a cube-like shape with two small outdoor porches and a pergola. Such a design was obviously inspired by a Crimean Tatar house with its flat roof, blind external walls and a distinctive uneven surface covered with Crimean sandstone. The simple design blended in very well with small Tatar settlements in the mountains of the South Coast.

The development of Simeiz started in the early XX century and its style was equally inspired by the oriental and antique trends. The most prominent projects were the buildings designed by architect N. P. Krasnov who erected a rental house for horse breeder K. P. Korobyin somewhat as a variation of Dulber and a much less ambitious villa Elvira in the oriental style for I. A. Yatskevich, etc. The mansion of tobacco manufacturer Stamboli in Feodosia impressed people with its rich Oriental look and finishing. And the list of oriental manors goes on and on.

VI. ANCIENT AND BYZANTINE INFLUENCES IN THE MANOR ARCHITECTURE OF THE CRIMEA IN THE EARLY XX CENTURY

Starting from the middle of the XX century after the failed Crimean war we can see another important trend developing in the architecture of the peninsula: the Byzantine style that was also deeply rooted in its ancient history. That trend had its special place in the culture of Crimea in the context of the 900th anniversary of the Christianization of Rus as St. Prince Vladimir the Baptist took baptism in Korsun (Crimean Chersonesos). A lot of cathedrals including manor churches were designed in the Byzantine style. Approximately at the same time the style of Crimean manors changed to a little bit more of the Classic Italian Renaissance: that is when Crimea got its Genoese fortresses writing down the trend in the history of the local architecture. In 1900s the Crimean architecture that had always based on local traditions got even more style flavors with the construction of several new large Armenian churches inspired by the landmark cathedrals of Armenia. For example, the design of the church in Yalta (by architect G. Ter-Mikelov based on a drawing of V. Surents, 1909 – 1914) was based on the famous holy place of Armenia – the St. Hripsime Church in Etchmiadzin [28].

In 1900s – 1910s the "antique" trend in the Crimean architecture still flourished in line with the flattering comparison to Hellas. In 1900 – 1902 N. P. Krasnov built a cottage house for composer A. A. Spendiarov in Yalta. It boasted a porch of caryatides that immediately reminded you of the authentic ancient Greek porch of Erechtheion in

Athens. A little bit later he also designed a cottage house for N. S. Sviyagin in Simeiz that was decorated with Ionic porches and caryatides. Grand Princess Anastasia Nikolaevna's palace in the Chair estate had similar shapes. It was built in 1902 – 1903 based on a design by N. P. Krasnov. In the early XX century the projects got a little less ambitious but still kept the classic antique shapes including villa Panea in Simeiz (early XX century), Villa of N. Kramarzh in Miskhor (1900s), etc. In other words, those Crimean projects brought to life the neo-Greek style that was typical for buildings of the 1830s – 1840s.

The most impressive estate of Crimea of the 1910s is the complex of the new Grand Palace in the Emperor's estate of Livadia. Architect N. P. Krasnov erected it in 1910 – 1913 inspired by the Italian Renaissance shapes dating back to the antique times of Crimea. The Livadia park was decorated with authentic antique things: a sarcophagus from Pompeii, antique terracotta pots and a Roman marble statue. A park fountain was built in the Kharax estate of Grand Prince George Mikhailovich who managed the Emperor Alexander III Russian Museum in 1904 – 1913. The estate was a site for archeological digs of a Roman fortress of the I century B.C. The fountain was designed as a 12-column porch and made with authentic marble columns left after the fire destroyed Oreanda in 1881. Columns, reliefs and antique ceramics dug out by archeologists spiced up the overall design of park structures.

Grand Prince Alexander Mikhailovich who owned Ai-Todor in Gaspra had a soft spot for archeology and the ancient culture. His archeological collection was the best one in Crimea. It is no surprise that the mansion church in his estate had a Greek porch, and his park was decorated with ancient vases, ancient torsos and pieces of marble capitals. Authentic ancient bas-reliefs were actually built in a wall of the Small Palace in Ai-Todor. The project was erected by N. P. Krasnov himself in 1912 for the children of the Grand Prince and Princess (the so-called "Children's Mansion").

VII. CONCLUSION

The overview of the Crimean manor architecture of the XIX – early XX century showcases the variety of the trends that influenced the development of real local architectural traditions and perceived ones (i.e. the traditions of the peoples that had left the scene long ago). The most important drivers for the style development were the Crimean Tatar architectural heritage, which was more real but had a somewhat oriental twist, and the antique heritage, which was more metaphorical and mostly inspired by books and historical data. The latter is primarily known for its Italian and Greek monuments but there is definitely a place for Crimean antiques as well. Both of the trends have equally enriched the local culture but infused with other styles (Byzantine, Armenian, Italian) the design of the Russian manors in Crimea truly became unique and different. Hence, the Russian manors in Crimea helped revive and establish the visual image of mostly lost traces of various peoples' cultures that disappeared under Turkey's rule. The Russian manor architecture turned out to be the factor that triggered studies and artistic interpretation of the architecture of

Crimean Tatars. In other words, it was the Russian manor civilization that put Crimea on the map as a crossroad for many cultures in the artistic and architectural world.

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