The State Hermitage Museum
The Likhachev Foundation

Project

The South Coast of Crimea — a Territory of World Heritage

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The South Coast of Crimea

Materials for a Description of its Cultural Landscape

Volume 1

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Participants in the project *The South Coast of Crimea – a Territory of World Heritage* outside the Vorontsov Palace at Alupka Palace and Park Museum-Reserve, 28 April 2018

PREFACE

The South Coast of Crimea – a Territory of World Heritage is a project of The Likhachev Foundation in partnership with the State Hermitage Museum. Its goal is to preserve the cultural and natural heritage of the South Coast of Crimea.

The project is the initiative of people who love the South Coast, who come to Crimea for archaeological excavations and geological expeditions, who go on treks or simply holiday here. In the post-Soviet years we have had to witness the destruction of large areas of the Nikitsky Botanical Garden, the collapse of the Magarach winery, and the construction of inappropriately large buildings on protected lands. Looking on has been a painful experience. For the Likhachev Foundation, the preservation of cultural heritage is fundamental. We could no longer stand idly by.

We were convinced, reflecting on the South Coast and comparing it with other beautiful coastlines, that there was something truly special, something unique about this place – something that could not be found anywhere else in the world.

So it's silly to call it 'the Red Nice',
and it's boring to call it 'the All-USSR Health Resort'.
What can compare with our Crimea?
Nothing can compare with our Crimea!

Vladimir Mayakovsky

What it is that makes the South Coast unique cannot be described in a few words. Its natural landscape has inspired and awed people for centuries. In the eighteenth and nineteenth centuries, and into the twentieth, those who established estates here recognised its intrinsic qualities. The South Coast's development arose from the genuine partnership of man and nature. The artist Arkhip Kuindzhi, for example, in order not to violate this perfection of nature, chose not to build a house on his estate but to make a shed from plywood every summer, which he would then dismantle before leaving.

Writers and historians have chronicled the South Coast of Crimea for many centuries and from many civilizations – the ancient Taurians and Scythians, the

ancient Greek colonists and Roman legionaries, the Byzantines, Venetians and Genoese, the Tatars of the Crimean Khanate. These writings have inspired not only professional historians and archaeologists, but also the grand dukes who had their residencies here, the artists who holidayed here, summer residents and locals.

Winemaking, gardening and the creation of parks have been central to Crimea's development, and have led to some outstanding achievements in the production of wine, plant propagation and so forth. The area's resort-based treatment and medicine became a point of honour and a duty for many people who lived here. The Taurida governorate became one of the most advanced in Russia in terms of health and well-being.

This coastal area is indeed unique, and worthy, as we have suggested, of being included on the list of World Heritage Sites. The legacy of the South Coast is truly multifaceted. There is a need, therefore, for an interdisciplinary committee comprising professionals from various fields, able to express their views.

The project's first aim was to create a high-level group of experts. Over the course of 2018, this eminent body of experts from St Petersburg, Moscow and Crimea examined the cultural landscape of the South Coast to determine whether it had the characteristic features of a World Heritage Site.

This book, entitled *The South Coast of Crimea: Materials for a Description of its Cultural Landscape*, comprises articles on various aspects of the South Coast's cultural and natural heritage. The first in a projected series, it includes articles on archaeology, the natural landscape and climate, parks, buildings of the Tsar's Coast and those of the Soviet period, winemaking, as well as analysis of the Coast's unique resort qualities.

In the second publication, we plan to include essays on other important characteristics of the cultural landscape: architecture of the nineteenth and early twentieth centuries, the museum network, historical events of international significance, prominent historical figures, and the South Coast's broader cultural impact (for example 'The Crimean Text in Russian and World Culture'). Other articles will summarise the cultural landscape of the South Coast in general, comparing it to other similar territories on the World Heritage List.

Today the South Coast has 33 parks of federal and local significance with a total area of 1,000 hectares. This book describes only the most significant and well-preserved. Our party of experts faced severe challenges in exploring some of the parks and heritage sites, since a number of them were privately owned, and access to others was restricted for other reasons.

This is a huge problem – to assess and ensure the state of preservation of cultural heritage sites and the coastline there has to be access to them. In many countries, this issue has been resolved by guaranteeing 'rights of way', giving people the opportunity to access beaches and parks that 'do not belong to anyone but belong to everyone'. Restricted access to areas of the South Coast harms

both the development of cultural tourism and the exploration of its heritage.

Our expert group has put forward the hypothesis that the South Coast of Crimea should be considered as a unique cultural landscape in the form of an historical 'coast-park'. It should be viewed not as a collection of individual monuments of various types and significance, but as an outstanding cultural landscape, a single complex object of cultural and natural heritage. It is in these terms that the coast-park is a unique territory of universal value requiring measures of special protection. The South Coast of Crimea deserves to be seen as on a par with the best coasts in the world: the Amalfi Coast in Italy or the Côte d'Azur in France.

In this man-made coast-park there are extensive pedestrian routes (such as the Tsar's Path) that until recently would have existed along the entire coast. The palace and park ensembles and estates, resort complexes and villas are the architectural elements of this man-made park.

According to Anna Galichenko, a distinguished researcher of the South Coast of Crimea, 'On the eve of the revolution, there were 1,100 large and small estates in the Taurida governorate. Over the several generations of families who were closely connected with Crimea, there were people of very different characters: some actively served their motherland while others were idle, some were active on the battlefield and others in public service, some were very famous, others completely unknown. They were united by one thing: their enthusiastic, romantic attitude to this fabulously beautiful land with its rich historical past. Here man's creative spirit involuntarily came to the fore. In each estate or resort there was a villa or palace and a huge park. Parks flowed one into another – along the entire coast.'

The Nikitsky Botanical Garden, founded in 1812, became the heart and soul of the development of this man-made landscape. Catherine the Great had decreed that 'gardens and especially botanical gardens could be one of the most significant features of Taurida'. The Nikitsky Garden became the progenitor of all Crimea's parks and almost a hundred parks across Russia. Its plants were distributed free of charge or sold very cheap. Christian von Steven, the first director of the garden, personally distributed more than 100,000 nursery plants over the course of his career there. Each recipient was obliged to acknowledge in writing that all the trees would be planted in strict observance with the rules he set out.

According to the literary critic and researcher of Crimea, Irina Medvedeva-Tomashevskaya, 'the coast from Artek to Foros became an aristocratic enclave, a reserve for the nobility. It took only fifteen years to turn the coast into "a spectacular dacha" [summer house].'

Everywhere on the South Coast, foreign architects, engineers, landscape architects and managers were invited to work. The list of names include the Englishman Edward Blore, creator of the Vorontsov Palace in Alupka, his compatriot William Gould, gardener to Prince Potemkin, and the Swede Christian

von Steven, the first director of the Nikitsky. Incidentally, Steven presented his herbarium to a fellow countryman, and the collection is now kept in the Botanical Museum of the University of Helsinki.

Nursery plants and vines would be sent to the Nikitsky Garden from all over the world as part of an exchange, and the Massandra wine collection was replenished with the finest wines selected from Europe. The estate owners were mainly from Russia, but not exclusively: one, for example, was the Pan-Slavist Karel Kramář, one of the founders of independent Czechoslovakia who played a key role in the young state of Czechoslovakia's support of the Russian emigration. The heritage of the South Coast of Crimea has every right to be considered pan-European.

The plan to create such a large-scale coast-park could only be implemented by the state. Over the century that followed Crimea becoming part of Russia in 1783, the development of gardens, parks and vineyards on previously empty lands became state policy. Owners received land free of charge, but in exchange they had to create beautiful estates, otherwise they would be fined or their lands would be transferred to other owners. According to the nineteenth-century Crimea expert Evgeny Markov, 'the estates were created not for profit, but because of surplus'.

Irina Medvedeva-Tomashevskaya wrote: 'Crimea was the embodiment of the Black Sea policy of the Russian state. Crimea was a treasure trove of southern natural resources. Crimea connected Russia with the world of ancient antiquity, the cradle of European culture.'

The man-made landscape of the South Coast – the parks, vineyards, estates and resorts – was created by generations of people. The coast-park is permeated and inspired by the history of those who worked here – and we can all feel it. This is the beautiful coast of Utopia and the Cherry Orchard. Chekhov wrote *The Cherry Orchard* at a resort in Gurzuf, established on the site of a nobleman's estate by the businessman Pyotr Gubonin, who had bought himself out of serfdom.

Here on the South Coast of Crimea you are never alone. Bunin's characters accompany you along the dark lanes, Chekhov's heroes are sitting on the benches, and, as you look out to sea, Pushkin's 'Farewell, free element!' comes immediately to mind. People who have left their mark here, who described and depicted the South Coast of Crimea in their works – they also form a vital part of the cultural heritage.

Although the post-revolutionary years did cause serious damage to the South Coast's cultural heritage, it is important to note that the coast-park was preserved and developed in the Soviet period, partly thanks to a state project making Crimea 'the All-USSR Health Resort'.

Master plans of the South Coast were drafted by leading architects, starting with Moisei Ginzburg, and they envisaged specifically the creation of a garden

city and a coast-park. Nor did the Soviet sanatoriums break with the traditions of the South Crimean aristocratic estates and resorts of the early twentieth century: they were established on the basis of parks, with buildings created in the same architectural style.

Certain outstanding complexes, for example the Gorny sanatorium by the architect Ivan Zholtovsky, became justifiably part of the landscape of the coast-park. In the post-war period, the beautiful Primorsky Park emerged in Yalta (now completely ruined by high-rise buildings). The new park in the Nikitsky Garden – Montedor – may even be mentioned in the same breath. Strong protective measures were taken, restrictions on developments in protected areas and parks were strictly enforced.

After the collapse of the USSR, the South Coast of Crimea experienced some terrible losses, such as the destruction of the Magarach wine-making plant (founded in 1828, demolished in 2013), and the desecration of vast areas of the Nikitsky Garden (more than 50 villas and high-rise buildings were built on the site of the rosarium and historical plant collections). In the post-Soviet period, the footpaths along the sea were completely destroyed, and access to the sea was blocked by private construction.

It is vitally important now to compile a Memorandum of Losses – in order to better understand the speed with which such a large part of the cultural heritage was lost.

The coast-park was originally a Russian state project. The only way to preserve and revive it is as a project of state cultural policy.

In 2014, the word 'Crimea' became known all over the world. It remains in the popular consciousness of Europeans only as a disputed territory. The world knows very little about the legacy of the South Coast. Over not just the last five years, but over the entire post-Soviet period there has been practically no foreign research engagement with this area – no translations, no articles in popular magazines abroad.

A crucial aspect of this project is to tell people in various countries about the cultural heritage of the South Coast. An exhibition by the outstanding portrait photographer Brigitte Lacombe (France/USA) and State Hermitage photographer Yuri Molodkovets was presented at the State Hermitage Museum in St Petersburg in November 2018. In 2019, the exhibition will be shown both in Crimea and in Paris.

We have had the pleasure of meeting some wonderful people devoted to preserving the historical memory and heritage of the South Coast of Crimea, and we wanted to talk about them. Historians, architects, winemakers and archaeologists also became the characters of the exhibition. Many live in Crimea permanently, others come here for work and research.

The Kerch Bridge, the key symbol of the infrastructure policy, should also become the symbol of cultural policy in relation to the South Coast of Crimea.

We are convinced that the legacy of the South Coast deserves widespread and responsible engagement. Special protection status would both secure the long-term inviolability of the coast-park, and help to attract international attention and develop cultural tourism.

We would like to extend our sincere gratitude to the contributors to this publication, and to all the partners and experts involved with the project – without them this work would have been impossible.

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The South Coast of Crimea – a Territory of World Heritage

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THE ORIGINS AND PROTECTION OF THE CULTURAL LANDSCAPE OF THE SOUTH COAST OF CRIMEA

The geographical position of the South Coast of Crimea and its borders

The Crimean peninsula lies between the 44th and 46th parallels north. The 45th parallel passes near Dzhankoy. The latitude of the most southern point of the Crimean peninsula, Cape Sarych, is 44º 23` N.

Crimea consists mostly of plains, and mountains that stretch from Balaklava to Feodosia for nearly 150 kilometres and up to 50 kilometres in width. From plain to mountain range the land rises gradually. Around Simferopol the terrain ascends to form first the low Outer Ridge (less than 250 metres), then the Inner Ridge (up to 500 metres in height), and finally the Main Ridge with the highest summits –1400-1500 metres in height – near Gurzuf (Roman-Kosh, the highest of all, is 1545 metres). The surface of the Main Ridge is the hilly plateau.

Whilst the eastern end of the Main Ridge of the Crimean mountains makes a gradual descent, at the western end the 400-metre cliff-face of the Kokiyabel Ridge and Cape Aya cuts through the Main Ridge, and down to an underwater depth of 50 metres. A similar contrast is seen with the gently descending northern macroslope, as compared to the southern macroslope, which descends steeply to the seashore. A narrow strip of land from Cape Aya on the west to Cape Kiik-Atlama near Feodosia includes the coast and lower part of the slope of the Main Ridge up to 350-400 metres – this is the South Coast of Crimea. The upper part of the slope consists of rocky cliffs (the Foros-Kastropol wall), steep slopes and sections of intensively dissected terrain.

The overall extent of the South Coast is about 180 kilometres. From the north the Main Ridge does not border the seacoast as such, but a geographic region known as the Crimean South Coast sub-Mediterranean zone – a territory with particular species of plants and animals, its own altitudinal zonation, specific structure and landscape dynamics. Bordering this region to the north is the edge of the mountain pastures (of the western part of the South Coast of Crimea).

The origin of the landscape

In the Late Triassic – Early Jurassic epochs (220–175 million years ago) there was an elongated depression where the Crimean Mountains now are, in which sandstones, siltstones and argillites accumulated. During the Middle Jurassic epoch the subsidence slowed, the depression became less deep, and a process of volcanism began. Laccolites and volcanogenic and sedimentary rocks were formed. In the Late Jurassic epoch (160–145 million years ago) the basin became even shallower, limestone started to accumulate, and in some places coral reefs appeared.

While subsidence continued, by around 10 million years ago it had been replaced by elevation, and where the plateaus of the Main Ridge are today, a low-lying island appeared above the water, its surface levelled by the waves. The Black Sea at that time was a series of low-lying basins divided by causeways. Later, not only the causeways but also the southern part of the rising Crimean mountain formation were drawn in to the subsidence from the weight of the accumulated sedimentation mass. This resulted in the asymmetric structure of the Crimean Mountains; it also meant that the continuing elevation of the mountains was combined with the subsidence of the coast and shelf. At the same time, external (exogenous) processes were manifesting themselves. Vertical

Cape Aya — the western end of the Crimean Mountains, composed of Malm-period limestone creating a precipice that descends vertically into the water. Photo V.I. Myslivets

movements – elevations and subsidence – were in complex relationship with horizontal movements. This determined the high seismic activity of the territory.

The gently ascending northern slope of the Crimean Mountains is formed from rocks susceptible to erosion, alternating with solidified strata of limestone. The steep southern slope had no such protection, and its argillaceous rocks were easily eroded. Limestone, which could have protected them from erosion, had been accumulated in the synclines (folds) detached from the shelf and shore; furthermore, as the mountains rose up, these started to self-destruct, creating numerous displaced solid massifs. These massifs moved as far as to the sea through argillaceous rock subsidence, forming cliffs, promontories and small islands.

In the course of this erosion and destruction of the southern macroslope, existing – as well as new – diverse geological and geomorphological structures started to manifest themselves. The continued elevation of the mountains led to their climate-forming role (the Foehn effect) and the vertical differentiation of natural phenomena. This is how the particular features of the natural landscape of the South Coast of Crimea emerged.

Climate and rivers

The climate of the region is sub-Mediterranean, with a hot summer and mild winter. The average July temperatures are +23–24 °C, in January +2–4 °C. The frost-free period continues for 230–260 days. Average precipitation is 350–650 mm, with winter precipitation more than double that in summer. Precipitation varies significantly from year to year. The lack of rainfall prevents the growth of grasses on the slopes, leading to erosion. The climate, which is warm for this latitude, is formed by the barrier-effect of the Crimean Mountains: as the air mass passes over this barrier, it becomes cooler and less humid, and then warmer on descent. The dry air is stronger than the initial humid air, and this means that the largest amount of precipitation is found on the northern slope of the Main Ridge, while the temperature on the South Coast is several degrees warmer than on the plains of the steppes of the same latitude.

The thermal inertia of the sea predetermines the warm autumn and the cool, misty weather in the spring. The general surface incline southwards maximises the angle of the sun rays, which corresponds to a latitude of 30–35 degrees. This also warms the air.

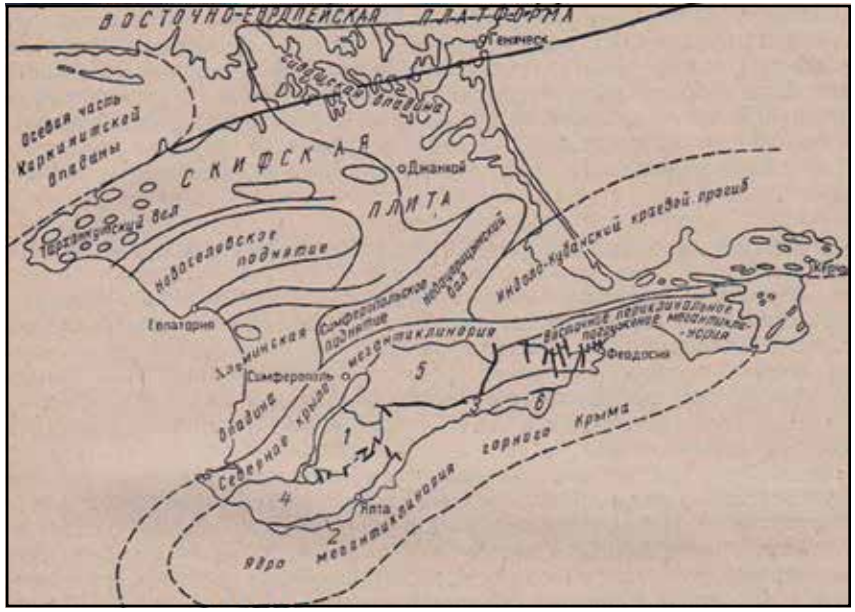
On the South Coast, from Cape Aya to Demerdzhi Mountain, there are more than 30 rivers. They range in length from 2–3 kilometres to 12 kilometres, depending on the width of the coastal area, which changes from 1–2 kilometres in the west to 10–15 kilometres in the area of Alushta. Since the terrain reaches a height of 1200 metres, altitudinal zonation is a strong feature of the region. In the lower part of the coast precipitation is very low, particularly around Cape Sarych: 350–400 mm annually. In the upper part of the macroslope, above the ridge of the mountain pastures, it is more like 600–700 mm annually, while on

Yaila plateau it reaches 1000 mm annually; the river sources are therefore located in the upper part of the macroslope, near the bottom of the cliffs.

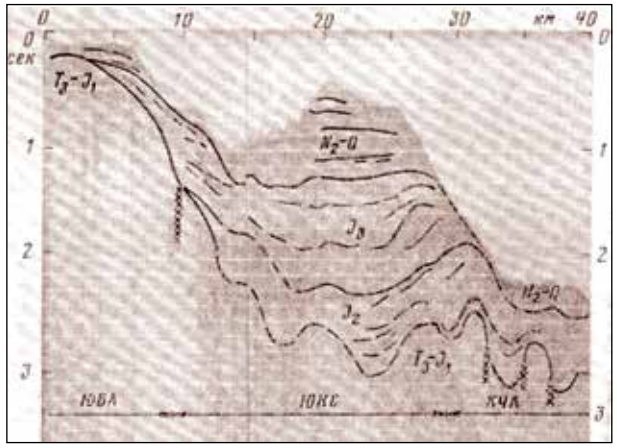
Landscapes

The spatial heterogeneity of the natural landscape of the South Coast is based on particular geological and geomorphological features, the most remarkable of which are the amphitheatres created by erosion and landslides (although some occurred for other reasons) – degradations hewn from argillites and siltstones of the Taurian series and facing the Black Sea. Separating these amphitheatres are elevations of various natures. V. Yena and his co-authors (Yena and others, 2004) list the main amphitheatres:

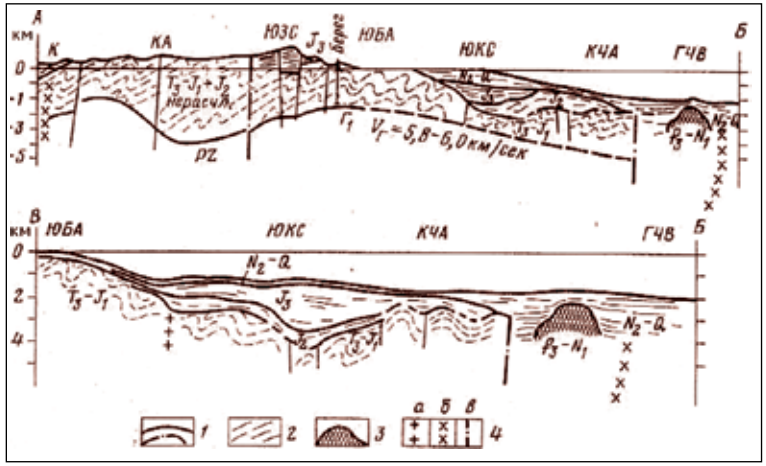
- Foros amphitheatre between Cape Nicholas and Cape Kornilov
- Kastropol amphitheatre between Cape Kornilov and Cape Trinity
- Limena amphitheatre between Cape Trinity and Mount Koshka
- Simeiz amphitheatre between Mount Koshka and Cape Opasny
- Alupka amphitheatre between Cape Opasny and Cape Ai-Todor



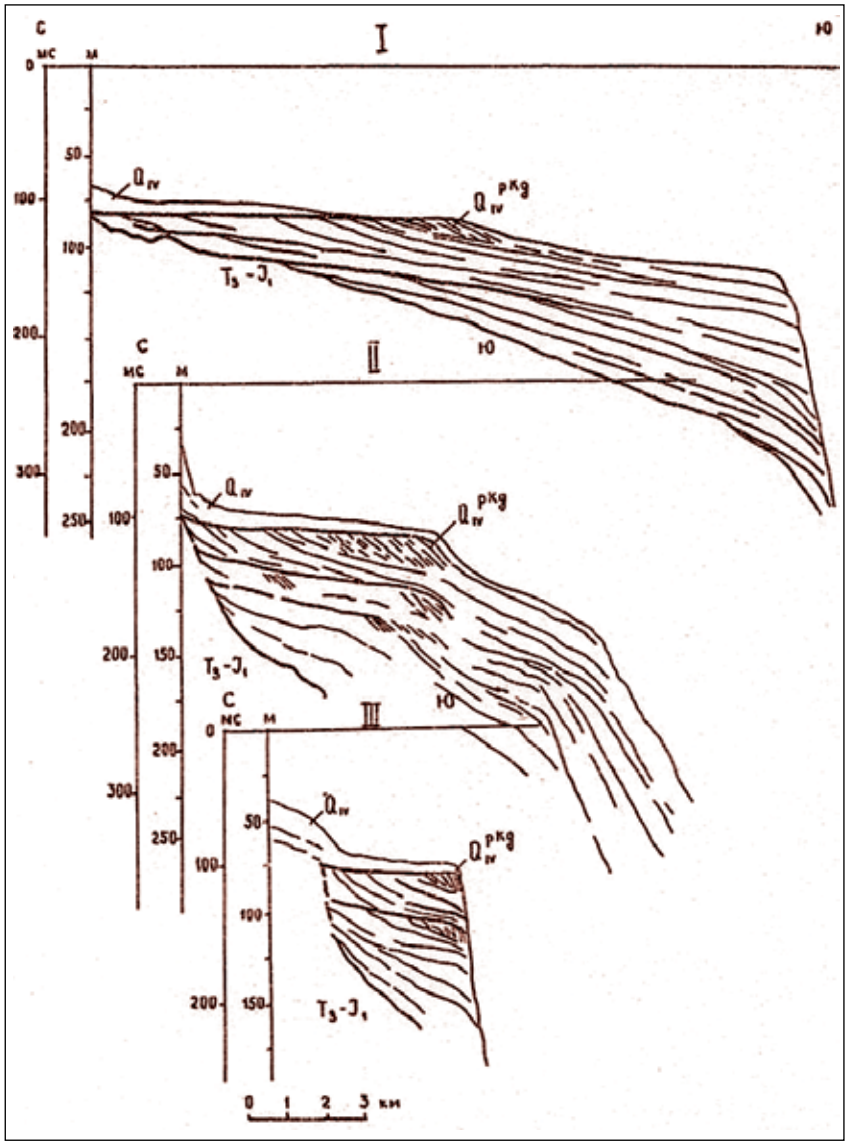
Structural Elements of Crimea
Anticlinoria: 1 — Kacha, 2 — South-Coast, 3 — Tuak
Synclinoria: 4 — South-West, 5 — East-Crimean, 6 — Sudak (Muratov, 1973)



The internal structure of the part of the Crimean meganticlinorium which descended into the Black Sea, based on continuous seismic and acoustic profiling (Morgunov et al., 1979)



Cumulative geological profiles showing the position of the lowered side of the Crimean meganticlinorium (Morgunov et al., 1979). The profiles show Crimea on the left and the Black Sea on the right. The vertical scale is in kilometres, and the horizontal scale is a representative fraction. Abbreviations: КА – Kacha anticlinorium; ЮЗС – South Western synclinorium; ЮБА – South Coast anticlinorium; ЮКС – South Crimean synclinorium; КЧА – Crimean-Black Sea anticlinorium; ГЧВ – the deep-water Black Sea trench. The vertical lines are faults of various scales.



Structure of the sedimentation mass of the shelf near the South Coast of Crimea (Lokhin, Mayev, 1989). The first cut shows the structure of the shelf near Laspi Bay, the second to the west of Yalta, and the third in front of Gurzuf. The layers of sedimentary deposits accumulated on the surface of the Taurian series comprising the relief. This occurred during the elevation and subsidence of the sea level against the background of the shelf's continued subsidence.

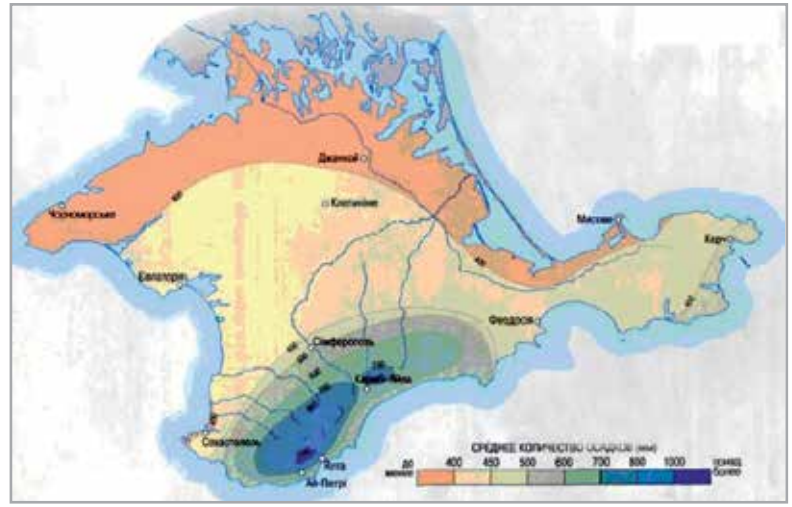
- Yalta amphitheatre between Cape Ai-Todor and Cape Martyan (Nikitsky)
- Gurzuf amphitheatre between Cape Martyan and Cape Ayu-Dag

To this list we should add the biggest – Alushta amphitheatre, between the mountain-laccolith Kastel and Demerji mountain, and Laspi, between capes Aya and Sarych.

Comparing the Crimean mountains with other mountains

If you put to one side geodynamical processes, such as various movements of the earth's crust and related phenomena, it is possible to find similarities in coastal mountains composed of rocks, and in particular limestone. Similar landforms can be found on the shores of the Mediterranean (the French Riviera, the coasts of Italy, and, of course, the Dalmatian coast around Dubrovnik and Rijeka, as well as the Aegean coasts); and in South-East Asia – the Gulf of Siam, Thailand. The exceptionally beautiful landscape of Ha Long Bay in Vietnam is essentially a great number of rocky islands, composed of karst limestone (semi-submerged tower karst – a form of tropical karst).

However, for a number of reasons the South Coast of Crimea is one of a kind. The combination of its latitude (45th parallel), the sub-Mediterranean climate, the local (not introduced) cladotype subtropical flora, the plastic argillaceous rocks beneath the great limestone masses, the specific manifestation of volcanism, the proximity to the sea – whereas all these natural characteristics may be encountered individually in many other regions, their combination here is unique.



Annual precipitation on the territory of Crimea (Atlas, 2003)

From an aesthetic point of view, the beauty of a landscape is generally judged by the variety of vistas. In this regard the South Coast of Crimea meets the strictest requirements. Rocky (relatively low) mountains, a gentle green slope with whitened buildings, palaces and castles, verdant gardens and parks, oak, juniper and pine trees, the warm sea. In the words of the writer Maxim Gorky: 'I walked, admiring the beauty of this piece of land, caressed by the sea.'

The use of natural resources and the preservation of nature

The use of the landscape's natural resources and the impact of nature on the landscape can be described in spatial terms – laterally and vertically. The lateral component includes the large, and a series of smaller, amphitheatres, created by erosion and landslides, specific river basins divided by various elevations, capes created by landslides, laccolith capes, and capes composed of volcanogenic and sedimentary deposits. The vertical component includes the coastal belt of parks, sanatoriums, children's summer camps, resorts and other medical institutions; residential areas with service structures and local roads; the Simferopol – Alushta – Yalta (by-pass) – Sevastopol high-speed link; the belt of fields and vineyards; the Yalta Mountain and Forest nature conservancy reserve; the old South Coast road; the Yaila cliffs and the steep, mostly forested slopes.

Today the most widespread – in some places, dominant – plant association is the shibliak, comprising downy oak and common juniper. Also found here are wild pistachio and (normally on rocky soils) the Greek strawberry tree – the only natural evergreen cladotype. Jerusalem thorn, Ruscus and cistus are also widespread. Cypresses, sometimes grown in a circle, forming 'cypress halls', are usually to be found on the lost estates of the nineteenth century. Shrubs and flowers grow extremely well in the parks that are themselves a special category of cultural landscape.

Shibliak is a secondary association that replaces primary vegetation after destruction by felling, fire or grazing. The primary association was probably woodland, comprising mostly large oak and arboraceous juniper with added pine, wild pistachio trees, and a few other species. The damage inflicted on nature is to some extent offset through the planting of gardens, parks and trees.

The area's water-retention capacity was dramatically reduced after the felling of forests on Yaila plateau and adjacent slopes; by the beginning of the twentieth century these activities had become extremely harmful. In the area of Chertova [Devil's] Staircase timber was transported to the bottom of the cliff via a specially created wooden channel. According to research, pine forests on the Laspi slopes were being actively felled until the 1850s. At Baidar mountain pastures, the forests on the estate of Count Mordvinov and his heirs were intensively destroyed: in 1911 only 13% of the forested area that existed in 1893 remained. Fire remains a constant threat to today's forests.

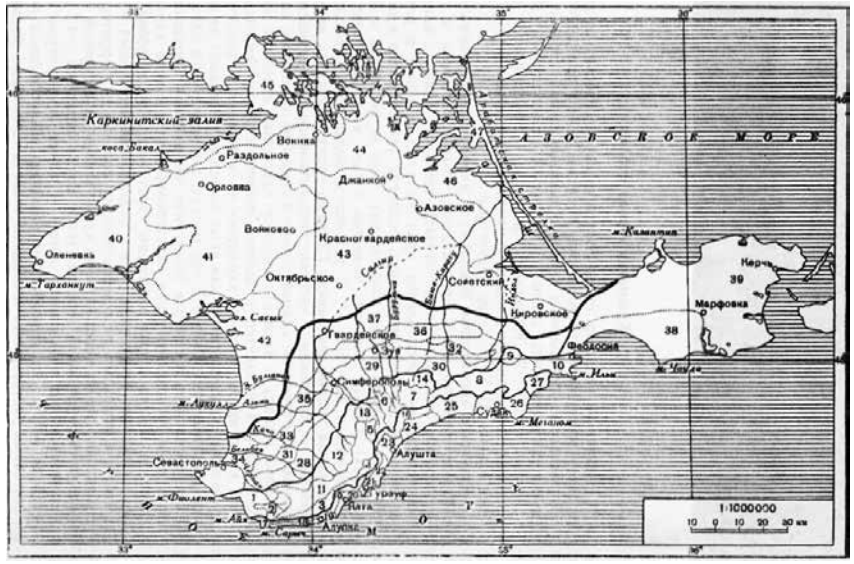
Inventory of water sources and lists of natural landmarks

The degree to which various components of nature are studied is an important factor in determining the rational use of resources in any territory. The South Coast of Crimea can serve as an instructive example.

Landslides are a threat not only to road or other construction, but also to long-standing buildings. On the section of the South Coast from Cape Aya to Kastel Mountain near Alushta, 583 landslides have been recorded. They have been studied, mapped out, the main features of their composition and movement have been researched, a survey has been compiled. The same applies to other dangerous and adverse processes – scree-slides, erosion, mudslides and marine abrasion.

Displaced massifs are a characteristic feature of the South Coast. Being alien to the prevalent argillic and shale formations, massifs are often the dominant landscape-forming factor. Along the coast as far as to the west of Alushta there are about 40 massifs in all, from 200 to 2000 metres; they form three groups with the oldest on the coast, the youngest under the cliffs of Yaila, and others in-between.

Water sources are also key. People here have always treated water very carefully. In the early twentieth century every spring – in Gurzuf amphitheatre, in the basins of the rivers Derekoika and Uchan-Su, in the areas of Gaspra,



Landscapes of the Crimean peninsula (Yena, 1960)

Miskhor, Koreiz and Alupka – had a name. Not only were their names known, but also the amount of water that could be provided by each of them. From Cape Aya to Mukhalatka there were 62 springs; from Kastropol to Simeiz – 220; from Cape Kutur-Burun in Simeiz to Cape Ai-Todor – 177; from Oreanda to Nikita – 181; from Ai-Danil to Kuchuk-Lambat – 199; and from Kuchuk-Lambat to Kastel Mountain – 178. In the 1930s a total of 1017 springs were known on the South Coast.

The Greek strawberry tree (*Arbutus andrachne*) is a Mediterranean subtropical cladotype, the only evergreen on the South Coast. It is listed in the Red Book of Trees. It grows well, usually in groups of several dozen trees, in the rocky ground at the foot of the Main Ridge cliffs and on the displaced massifs. The areas where the Greek strawberry tree grows are marked on a map and every specimen is registered. There are four main populations in the Yalta nature reserve – Baidar-Kastropol (540 trees), Alupka (400 trees), Aitodor (5000 trees), and Yalta (70 trees); there are also around ten trees in the area of Nikitsky Botanical Garden, and more than 3100 trees at Cape Aya.

Specially protected areas of nature

Special Landscapes of Taurida (2004), a book by Vasily, Alexander and Andrei Yena, gives information about the specially protected areas of nature on the South Coast; the following data is taken from the book.

Laspi Amphitheatre. In the centre of Laspi Bay is a landslide tongue extending into the sea, which is gradually being built upon. Photo V.I. Myslivets

The landslide tongues of the Valdai era form capes with gently sloping surfaces. Sanatoriums, parks and villages are located on the headlands – an example of how a natural phenomenon determines the type of settlement. Photo V.I. Myslivets

Based on data from 1 January 2003, the Crimean forest and shibliak sub-Mediterranean region (from Cape Fiolent to St Elias Cape), an area of 1255 square kilometres, contained the following: three nature reserves (Yalta, Cape Martyan and Karadag); nine wildlife sanctuaries (six of them of national significance); 26 natural landmarks (two of national significance); 33 parks and botanical gardens (11 of national significance); and four reserve natural boundaries. In all, 75 specially protected territories over a total area of 229 square kilometres – more than 18% of the entire territory.

In 1973 the Yalta Mountain and Forest Reserve was created – the largest specially protected area on the South Coast. Its length from west to east, from Foros to Nikitsky mountain pasture, is 53 kilometres. The northern border of the western part meets the brow of Baidar and Ai-Petri mountain pastures, and in the east it extends to the plateau, including a part of Ai-Petri and Yalta pastures. The southern border runs along the lower part of the South Coast's steep macroslope, in some places going down to the sea.

That same year Cape Martyan, adjacent to Nikitsky Botanical Garden, also became a nature reserve. The third reserve, Karadag, is located on the east side of the South Coast, beyond the territory under discussion here.

The following are reserves of national significance (here and below only landmarks of the western part of the South Coast are mentioned):

Displaced mass of Mount Koshka
Photo V.I. Myslivets

- Cape Aya
- Mount Ayu-Dag
- Cape Fiolent

Mount Koshka (above) is a natural landmark of national significance. Eleven protected areas are botanical gardens and parks of national significance:

- Nikitsky Botanical Garden – National Research Centre
- Alupka park
- Gurzuf park
- Karasan park
- Cypress park
- Livadia park
- Massandra park
- Miskhor park
- Foros park
- Kharaks park
- Utyos (cliff) park

The total area of these parks is 11.5 square kilometres. If we add the 22 parks of local significance (Tesseli park, Mellas park, park in Parkovoye, Simeiz landscape park, Yusupov park, park of Morskoi priboi sanatorium, park of Miskhor summer house, park of Dyulber sanatorium, park of Gorny sanatorium, Lower Oreanda park, park of Emir of Bukhara (Uzbekistan sanatorium), park of Chernomorye [Black Sea] sanatorium, Chukurlar park (Russia sanatorium), Yuzhnoberezhnye dubravi [Oak Groves of the South Coast] park, Pribrezhny [Coastal] park, park of Ai-Danil sanatorium, Lazurny [Azure] park, Gorny [Mountain] park, Morskoy [Sea] park, Komsomolsky park, Aivazovskoye park), there are 33 parks of topographical, horticultural and cultural significance located predominantly along the coastal strip. This rich concentration of parks justifies the coastal territory's status as a 'coast-park'.

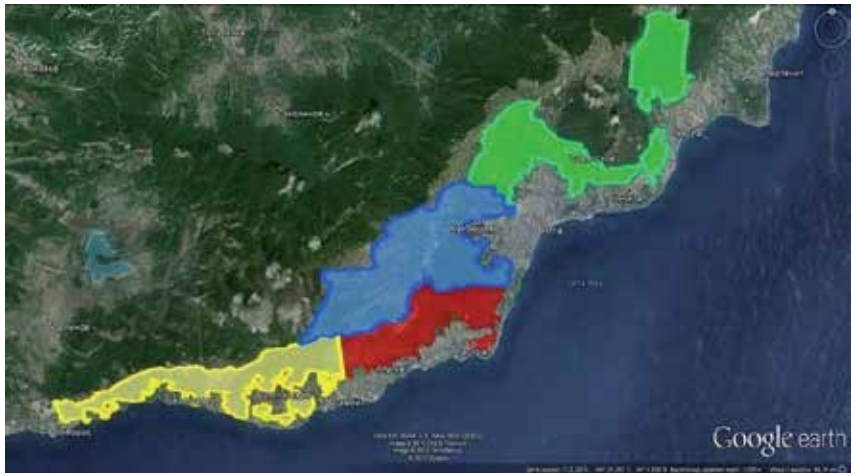
Despite the fact that naturally occurring plants were used in their creation, the parks caused fundamental changes in all aspects of the landscape. The morpho-lithogenous basis changed, because the terrain was transformed – stones were removed, terraces established, supporting walls, roads and walks were created, as well as steps and observation terraces; soil was introduced and fertilisers added. Where there were natural streams, ponds, cascades and artificial waterfalls were created; the land drainage was dramatically reduced and transferred underground; the albedo (ability to reflect sunlight) of the surface changed, transpiration increased, a special microclimate was created, and so forth. And all this took place against the background of landslides, erosion and seismic activity, which had to be overcome.

Laccolith – Ayu-Dag Mountain
Photo: https://vesturism.ru/russia/respublika-krym/ayu-dag

Ai-Yuri ridge is composed of tuff-breccia of the middle Jurassic period. It stretches across the South Coast from the cliffs of the Main Ridge to the seashore. Photo V.I. Myslivets

The coastal part of Limena amphitheatre
The rock on the left is the ledge of Mount Koshka. Photo V.I. Myslivets

The eastern boundary of the territory of the Mellas sanatorium. In the foreground is a gravitation embankment bordering a landslide tongue with a park and sanatorium buildings located on it. The foundation of the embankment is formed by a landfill of imported limestone rocks; an esplanade was arranged above the landfill which protects the landslide deposits from being washed away and loads the frontal part of the landslide. Photo V.I. Myslivets



Yalta Mountain and Forest Nature Reserve
The reserve's separate forest areas are indicated in colour (Google Earth)

Natalia Starikova

THE SETTLEMENT AND URBAN DEVELOPMENT OF THE SOUTH COAST OF CRIMEA

The historical development of the South Coast of Crimea

The natural landscape of the South Coast of Crimea has unique geographical characteristics: the height and diversity of the mountain ridge, the configuration of the shoreline, the varied width and micro-terrain of the coastal and submontaneous area, and the rich and diverse flora. Throughout its history as a settlement, it is man who has been the primary factor in the organisation of Crimea's environment. The configuration of roads, bridleways and footpaths, and the establishment of clusters of settlements – all were predetermined by the landscape and the corresponding changes in culture, value systems and ways of life.

From the middle of the first century AD, when the Romans first came to the peninsula – they were garrisoned here for more than 100 years – a network of Roman strongholds started to form. These included Khersonesus, the fortress of Charax on Cape Ai-Todor, and Alma-Kermen, a settlement on the territory of present-day Balaklava. Evidence of a Roman road (*via militaris*) is still visible on the Shaitan-Merdven pass, vividly confirming that there would have been a transport infrastructure on the South Coast of Crimea in Roman times.

From the third century AD, Germanic tribes of Goths began their expansion towards the northern part of the Black Sea region and the Crimean steppes. So-called 'long walls' were erected on the main passes of the mountain ridge to defend the peninsula from enemies coming from the north.

Religious buildings, especially monasteries (including cave-monasteries), testify to the presence of Christianity on the shores of Pontus (the southern coast of the Black Sea). These were part of the overall structure of small towns, villages, castles and fortresses that were linked by a network of roads and paths.

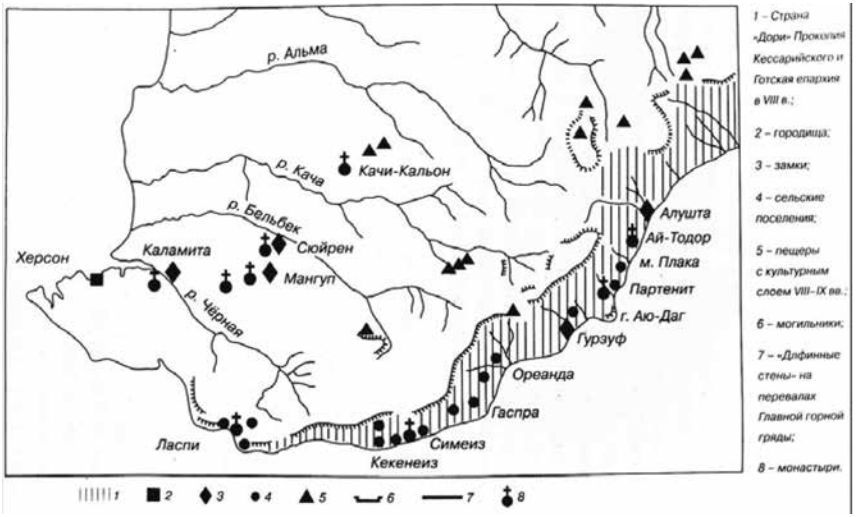
In the fourteenth and fifteenth centuries the South Coast of Crimea became the focus of battles between the Orthodox principality of Theodoro, the heir of the early medieval state of the Crimean Goths, and the powerful Republic

Map of the ancient and medieval roads of the South Coast of Crimea
https://culturelandshaft.wordpress.com/

of Genoa (Genoa had gained territorial rights in the Black Sea area from the Byzantine Emperor Michael VIII Palaeologus in the second half of the thirteenth century). The war lasted more than forty years, during which the Theodorite principality lost much of its territory.

At the beginning of the fifteenth century, having recovered from the catastrophic Tatar invasion, the Theodorite principality won back territory on the South-Coast from the Genoese, ensuring their control over key trade routes that formed part of the Great Silk Road. Castles and fortifications were built, roads and mountain passes facing Genoese fortresses were sealed. As a result of these fortifications, the South Coast began to develop essentially inwards, along the entire extent of the coast.

After the fall of Genoese Kaffa (later Feodosia) in 1475, one by one the coastal trade settlements of the Genoese came under Ottoman rule. The population was partly annihilated, partly transferred to Istanbul and the Caucasus. By the end of the fifteenth century the South Coast of Crimea was a deserted, Turkish province. The few remaining Christians were gradually assimilated into the



Taurida in the 6th–9th century
From *Zagadka kniazhestva Feodoro* by A.V. Vasilyev and M.N. Avtushenko

Muslim population. As a protectorate of the Ottoman Empire, the power of the Crimean Khanate became increasingly circumscribed; from 1523 the khans were directly appointed by the Sultan.

In the late fifteenth and early sixteenth centuries the economy of the Crimean Khanate was based on raids into neighbouring territories, pillaging, and the slave trade. The slave markets of Kaffa and other coastal towns saw huge numbers of slaves arriving in Crimea through Perekop, to be sold by foreign merchants to destinations across the world.

As the South Coast of Crimea was fairly distant from the main slave-trade routes, and relatively inaccessible, changes tWo its planned development were few. As a result of the conflict between Russia and Turkey after the settling of Christians on the coast of the Sea of Azov in 1779, the deserted territory was populated by Muslim emigrants from the Crimean steppes – people who were not suited to traditional South-Coast farming practices such as fruit-growing and viticulture, nor animal husbandry which had its own regional particularities.

The process of developing the geographical and planned structure of the South Coast of Crimea over the many centuries that led up to the peninsula becoming part of the Russian Empire can be summed up as follows:

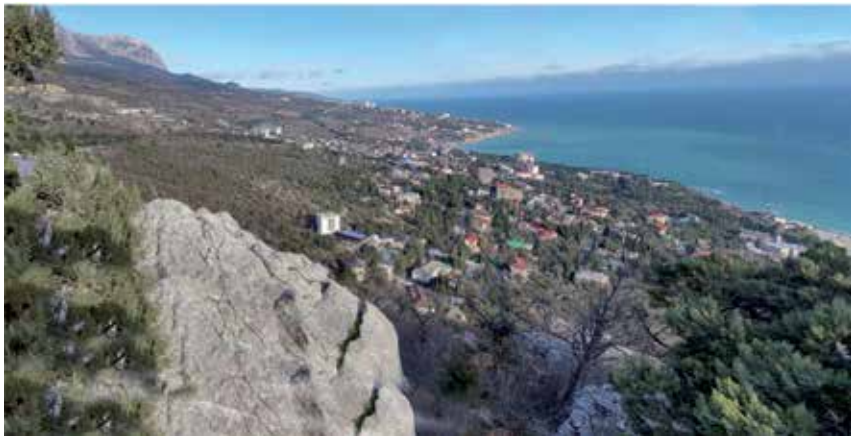
• The key priority in the development of the South Coast has always been military and strategic. Thanks to the location and characteristics of the terrain, the South Coast was an ideal foothold for protecting state borders, as well as

The Principality of Theodoro on the eve of its conquest by the Turks
From *Zagadka kniazhestva Feodoro* by A.V. Vasilyev and M.N. Avtushenko

for controlling sea trade routes, which provided a stable economic resource manifested in various ways – from the Taurians' direct pillaging to the 'civilised' collection of duties under the Genoese and the legalised slave trade of the Crimean Khanate and Ottoman Empire.

• The inaccessibility of the South Coast from the land predetermined the relative self-sustainability of its development. Fortifications close to a defined body of water – the Black Sea – and the settlement system connected to these fortifications formed over time a planning structure, in which the system as a whole retained a certain autonomy. 'External' connections from the west and east, together with the significant length and virtual inaccessibility of the territory from the side of the mountain ridge, ensured a high degree of geographical isolation and the long-term 'conservation' of the planning structure.

• By the last quarter of the eighteenth century, the South Coast had become a well-preserved natural landscape showing evidence of its development by man in concentrated areas of construction activity from different periods. As well as the ruined coastal fortifications, traces of human intervention can be seen in changes to the landscape. The originally forested territories were partially ploughed up to create gardens, vineyards and tobacco plantations; and partially left in places where the forestry was used for economic reasons. The wide river valleys and gentle mountain slopes, which had been inhabited since ancient times and later deserted for different reasons (in particular, Yalta and its environs), presented



Simeiz. Panorama from Mount Koshka
Photo N. Starikova

a vivid picture of human intervention in the natural landscape. On the whole, however, by this period the South Coast was still an unspoilt natural oasis that had essentially preserved its ecological and aesthetic potential.

A major turning point in the history of the peninsula occurred when Crimea became part of Russia in 1783, and the Taurian province was established. The creation of the Black Sea Fleet and construction of its main base at Sevastopol, the administrative reconstruction of the former Turkish province, the building of roads and the changes to agriculture all led to a radical transformation of the Crimean – and South Coast – landscape.

The first stage in this process is closely linked to the activities of Prince Grigory Potemkin, Governor-General of Russia's new southern provinces.

One of Potemkin's key objectives was to turn the South Coast of Crimea into a 'garden of paradise', and the state showed its willingness to undertake this titanic task through major investment in the transformation of the South Coast as a territory with a beneficial climate and exceptionally beautiful landscape. It is clear that the Russian state's programme to develop the South Coast of Crimea was focused from the very first on the aesthetic properties of the natural landscape, which was unique within the territory of the Russian Empire.

The programme was tackled in several ways. First, the structure of land ownership was changed. Large plots of land on the South Coast were given to the aristocracy, high-ranking courtiers and prominent officials, who were responsible for funding significant and costly improvements to their new estates. It was also their responsibility to populate and develop their newly acquired land within a certain period; if they failed to do so they received a hefty fine.

Secondly, Potemkin saw striking similarities between the South Coast's natural landscape and climate and that of the Peloponnese; he therefore suggested a major transformation of Crimea's parks and gardens through the planting of Mediterranean trees and flora. Catherine II shared Potemkin's view as to how the landscape of the South Coast might be transformed: 'One of the main features of Taurida could be gardens – in particular, botanical gardens.'

The first gardens were established in the spring of 1784 on Potemkin's own lands between Laspi and Foros, as well as in Alupka. Trees and plants were brought in from Constantinople, Smirna and the Princes' Islands. These included olive trees, mulberry, laurel, pomegranate, Oriental plane, pine, cypress and rhododendron. Huge quantities of vines, onions and exotically coloured berries were also introduced. The mulberry and olive trees were cultivated in Laspi to see whether the production of silk and olive oil could become a local 'industry'; the others were introduced to the well-irrigated and climatically favourable estate of Alupka where they 'successfully took'. Park and fruit trees planted in Potemkin's time were spread throughout the South Coast far beyond Alupka to the east, forming the foundation for the estate parks of the late eighteenth and early nineteenth centuries.

It is interesting to note the first laws that were passed to prevent potential damage to the natural beauty of Taurida. Anyone who felled the trees faced a large fine; landowners were obliged to protect and nurture the plantations. All development and building activity on the South Coast was governed, to use modern parlance, by ecological priorities.

The extension of the peninsula's road network – the foundation of its economic development – was determined primarily by military and strategic considerations. Until the middle of the 1820s there were only two ways to reach the South Coast by land: through the Kebat-Bogaz heights to Alushta and through the Baidar heights. Even then, the road only went as far as the village of Baidar, belonging to Count Mordvinov, and was the route that Potemkin had had laid for the journey of Catherine II in 1787. From there the journey continued on horseback along several narrow paths.

It was Emperor Alexander I who came up with the idea of building a road after travelling to the South Coast in 1818. Constructed mainly by military units, the section from Simferopol to Alushta was completed in 1826. The Alushta to Yalta section was begun in 1832 on the order of Count Vorontsov, Governor-General of New Russia, reaching the Baidar heights in 1837, although construction work continued until the mid-1840s. Postal stations designed by the South Coast's first official architect, Filipp Elson, were built every 12–16 versts along the road, while small sentry posts to monitor the state of the road were placed every 6–8 versts.

The town of Goluboy Zaliv (Blue Bay), Limena. Photo N. Starikova

Alupka. Modern buildings west of Vorontsov Park. Photo N. Starikova

Gurzuf. Panorama from the west. Photo N. Starikova

Laspi Bay. Photo N. Starikova

Long before the opening of the new road, 'land fever' broke out – with land prices increasing dramatically. Small landowners, whose plots of land were often wedged between the large estates, became very active. Many of these plots belonged to the Tatars and Greeks, and were gradually bought up by major landowners. By the mid-1830s, the best land was all in the hands of the Russian aristocracy – such families as the Naryshkins, Golitsyns, Pototskys, Rumyantsevs and others. In 1825 the imperial family had bought Oreanda. Before long the coast from Alushta to Alupka had been turned into 'a vast garden', through which a traveller would pass 'like through an English park'.

The central link in this emerging chain of coastal estates with their palaces and summer houses was Yalta. From this tiny village on the shore of a quiet bay, surrounded by a mountainous amphitheatre of exceptional beauty, Vorontsov envisaged the emergence of a 'new Nice' and the South Coast's main harbour. In 1837 a supreme order was issued, giving Yalta the status of chief town of the district. As the main transit point for tourists travelling to Crimea by sea, it was only in 1860 that Yalta became the true centre of the South Coast, when the Ministry of State Property purchased Livadia estate. With the transformation of Livadia into the summer residence of the imperial family, the first step was taken in the creation of an extensive network of estates belonging to the imperial family and the grand dukes in the second half of the nineteenth century, thus creating the so-called Royal Coast – the catalyst to a general increase in building and development activity on the South Coast of Crimea.

Another of Vorontsov's initiatives that significantly transformed the landscape of the South Coast and boosted its economic growth was establishing the foundations of commercial winemaking. Soon serried rows of vines covered the valleys and slopes of the hills, becoming an integral part of the landscape.

The next stage in plans for the Coast's development came after the Crimean War of 1853-6 with the construction of a railway to Crimea. The Lozovaya-Sebastopol railway, completed in 1875, was a hugely complicated and costly feat of engineering, involving the construction of six tunnels through the mountains on the approach to Sebastopol alone. Up until the mid-1890s the cost of travelling by train (up to then used mostly by the military) was prohibitive, but in 1894 a single fare across the empire's railway network provided a great stimulus to the development of the South Coast's resorts.

With the rapid rise of Russian capitalism, the commercialization of the South Coast estates gathered pace. Many were divided into separate plots of land and put up for sale. The most perspicacious landowners began to organise their individual plots of land into a unified resort structure – which is how, for instance, the Maltsov family created the resort town of New Simeiz.

Another type of commercial project that began to develop was the planned construction of resort and hotel complexes with a single source of funding, highly professional levels of engineering, and proper recreational environments – expansive, well landscaped parks. Some of these rivalled their European counterparts in terms of design and comfort, for example Gubonin's resort in Gurzuf and the neighbouring Suuk-Su belonging to Solovyova.

The next 'link in the chain' was the idea of encouraging further development of the resorts through the construction of a branch railway system. Initial works were carried out in the early twentieth century by the engineer N. Garin-Mikhailovsky, but unfortunately, due to the tragic events of the Russo-Japanese War, First World War and Russian Revolution, this ambitious project was not accomplished.

The continuing problem of optimization of transport links with the South Coast became especially acute in the second half of the 1920s, when a grandiose plan for developing the resorts was conceived under the Soviet government. The conversion of the South Coast's palaces and mansions for health-resort purposes, and the construction of the first sanatoriums and resort complexes, presupposed a significant increase in the number of patients and tourists. The existing rail network's capacity clearly did not match this ambition. It was only in the 1960s–70s that the South Coast motorway (based on the early twentieth-century engineering ideas) was constructed.

The fifty-year period of development of the South Coast as a Soviet resort dependent on the 'old' transport network shows, therefore, a degree of continuity with the pre-revolutionary period. Despite changes to usage and scale of buildings, priority was still given to the surroundings, to retaining a balance between landscape and building, between the overall outline of the architecture and the main elements of the landscape. In terms of its extremely temperate climate and beautiful landscape, the coastal area always remained a unified and inviolable resort zone, an organic part of the natural macrostructure of the South Coast of Crimea.

By the time of perestroika Yalta had experienced minimal losses in terms of its cultural and historical preservation. Development restrictions prevented construction in the resort area for up to a kilometre from the shore of the Black Sea, and new housing development was only allowed in the peripheral, submontaneous part of Yalta. A similar principle of zoning was strictly followed across the entire territory of the South Coast, with the result that the architectural and landscape environment was very well preserved, comprising historical parks with palace and estate complexes, as well as more modern park developments in the Soviet-period sanatoriums.

Between 1991 and 2016, the development of land adjoining towns and villages is roughly equivalent in area to (and possibly bigger than) the entire area developed over previous historical periods. The scale of this recent introduction of anthropogenic structures to the natural landscape is therefore dramatically different from earlier interventions. The principle behind the planning organisation of the coastal area, which had been essentially retained during the entire Soviet period, was therefore completely changed. Unfortunately, this remains the case: plots with sanatorium and resort buildings, which previously would have alternated with open access to the coastline (potential park developments), are being turned into dense urbanised areas, with the concomitant loss of sightlines of the surrounding landscape and the destruction of the South Coast's inherent recreational attractiveness.

Massive commercial construction, dissonant both in terms of site selection and in terms of the buildings' geometric parameters and architectural style, has had a significant negative impact on the functional and planning structure of the historical South Coast of Crimea. The General Plan of 2007, which launched investment programmes that gave priority to commercial housing, was a defining factor in this process of 'spreading' the building area and gradually dismantling the sanatorium and resort function of the territory. Permission for private owners to develop their land has led to intensive construction on vast territories of landscape zones adjoining cities and villages, which thus quickly lose their primordial natural appearance.

This is nothing less than the erosion of the fundamental concept in the preservation zoning system of the South Coast of Crimea – the understanding of its historical and cultural heritage as an integral, harmonious combination of architecture and landscape; landscape which, with its wide panoramas and deep visual corridors, included extensive territories far beyond the bounds of historical settlements as such. Contemporary administrative borders and established categories of land should not impede the implementation of vital work necessary for preserving the unique historical and cultural complex of the South Coast of Crimea.

Gurzuf. Building above the historic resort of Suuk-Su
Photo N. Starikova

Yuzhnoberezhnoye (South Coast) Highway
Photo N. Starikova

Vorontsov Road
Photo N. Starikova

Yalta. Exit to the Uch-Kosh gorge
Photo N. Starikova

Laspi Bay. Panorama from the west
Photo N. Starikova

Foros. Panorama from the Baidar Gates
Photo N. Starikova

New residential buildings in the region of Lower Oreanda
Photo N. Starikova

Yalta. Historical and modern panoramas
Photo N. Starikova

Primorsky (Coastal) Park in Yalta. Panoramas in 2018 and 2002
Photo N. Starikova

Panorama of Gaspra, Khoreiz and Miskhor
Photo N. Starikova

Kichkine Palace
Photo N. Starikova

The Uchan-Su River in Yalta
Photo N. Starikova

Partenit Bay and Ayu-Dag Mountain
Photo N. Starikova

Svetlana Adaksina and Viktor Mytz

THE ARCHAEOLOGICAL HERITAGE OF THE SOUTH COAST OF CRIMEA

In terms of the number and significance of its archaeological sites, Crimea is one of the most important territories in the Black Sea and Mediterranean region, with evidence of early human settlement in Eastern Europe continuing right up to the late Middle Ages.

With six distinct climatic and geographical zones on such a relatively small peninsula, Crimea's population over the last 150,000 years has made full use of its resources in terms of dynamic development. And the South Coast of Crimea is of particular interest thanks to the distinctive features of its natural environment.

The South Coast has a wealth of archaeological monuments and sites within its territory, and as such is generally considered to be a historical and archaeological protected area. It occupies a narrow strip of the coast of the peninsula between the Main Ridge and the sea. In width it ranges from several hundreds metres near Cape Sarych to twelve kilometres in Alushta Valley (its average width is three kilometres). In area it is no more than 1% of the territory of Crimea.

Archaeological sites on the South Coast of Crimea began to be studied at the end of the eighteenth and beginning of the nineteenth century by Russian and European academics, including Peter Pallas (1794), Heinrich Köhler (1804, 1821), Peter von Köppen (1834) and Dubois de Montpereux (1833–4). Over the last 200 years, dozens of archaeological monuments have been discovered and researched, some of them achieving international recognition.

One of the earliest sites, not just of the South Coast of Crimea but the entire peninsula, shows evidence of the early Stone-Age pebble industry, found on a vineyard to the north-east of Yalta near Ayu-Dag, between the Artek pioneer camp and the village of Krasnokamenka (formerly known as Kizil-Tash). The site is situated 120 metres above sea level, and the material remains cover an area of about 2000 square metres. Here it has been possible to trace the remains of the ancient coastal plain, which may have been connected to the Chauda (Günz-Mindel) Black Sea transgression. The tools gathered here were made from large

Ayu-Dag Mountain. The western slope from the Gurzuf side
Photo: http://profconsult.spb.ru/image/7828-12.html

sea pebbles, and from their technical and typological characteristics can be attributed to the late Oldowan period (700,000–500,000 BP).

Flint tools found on mountain pastures and in the Alushta Valley (near Rozovoye village) on the South Coast can be dated to the Mousterian period (*c.* 100-80,000–38,000 BP). To the east of Alushta, remains of woolly mammoth bones and a tusk were found. A pebble chopper in the Yalta Museum of History and Literature bears typological characteristics similar to artefacts of the early Acheulean period. It was found at the famous Neolithic and Eneolithic site of Balin-Kosh, situated on the northern slope of Ai-Petri mountain, but it is made of sea pebbles (hornstone) that originated from the South Coast of Crimea.

Amongst currently known sites are a small number of Final Paleolithic (Mesolithic – 10,000–6,000 BC) settlements in Crimea: Laspi VII, Trinity Cape I, II, Koreiz III, and Artek. Of particular interest is the settlement of red deer hunters, Koreiz III, which is located on the southern macro-slope of Ai-Petri pasture around 450 metres above sea level, and about three kilometres from the sea. A fairly large and impressive collection of flint materials has been found here (attributed to the second half of the 7th millennium BC), comprising 736 tools and their fragments.

Neolithic (c. 5500–3200 BC) sites in the area of the South Coast of Crimea are mostly located on pastures (Balin-Kosh, At-Bash, Suat, Beshtekne). Of particular note are the temporary site of Ulu-Uzen, situated in the valley of the Ulu-Uzen river to the east of Alushta, the settlement of At-Bash (above Simeiz), and a settlement near Gurzuf.

South-Coast sites dating to the Eneolithic period (3000 BC) were termed 'shell-heaps' in the 1920s. These are found along most of the Crimean shore, from Chernomorskoye in the west to Sudak in the east. The largest number – twelve – has been discovered in Laspi Valley. Today, however, almost all the Eneolithic coastal sites have been destroyed by construction work.

The Eneolithic and Bronze Age (3000–early 1000 BC) burial mounds on the South Coast of Crimea remain relatively unexplored. So far archaeologists have worked on only one site to the west of Alushta. Others discovered on the slope of Chatyr-Dag and near Vinogradnoye village await further study.

During the early Iron Age (800–600 BC) the South Coast was inhabited by the Taurians, whose customs and beliefs were described by Herodotus and later by other ancient authors. Herodotus describes the Taurians as pirates who instilled fear in the ancient Greeks by sacrificing captured seafarers to their Great Virgin Goddess. The Taurian necropolises (Koshka, Gaspra, Tokha-Dakhyr, Malaba, Takluk, etc.) have been widely known since the nineteenth century, and are shaped like massive stone boxes (dolmens); they were used for collective burials. However, although several dozen Taurian burial sites are known on the South Coast, excavations have revealed only one permanent settlement – on Mount Koshka in Simeiz.

Late Antiquity was a particularly active period for the South Coast of Crimea, as is seen in numerous monuments of various kinds – fortresses, settlements, necropolises and sanctuaries. In this period (1st–3rd century AD) the largest

Laspi Valley, Cape Sarych
Photo: http://karta-krym.com/buhty-i-mysy-kryma/mys-sarych.html

Roman monument in the south of our country, the fortress of Charax, was built on the Ai-Todor peninsula. The remains of the ruins of fortifications, thermae and nymphaea, decorated with marble sculptures, have survived. But perhaps the most famous ancient monument on the South Coast is the sanctuary on Gurzuf anticline (4th century BC–4th century AD). In the course of excavations, a rich collection of coins, jewellery and figurines of ancient gods were discovered. The most mysterious monuments of that period are the cave necropolises (for instance, on Ai-Nikola mountain in Oreanda).

The Goth-led German tribes that came to the territory of Crimea in the second half of the 3rd century AD left two exceptionally interesting monuments on the coast: a necropolis with cremations on the south slope of Chatyr-Dag mountain and another near Charax fortress. Exploration of the burials revealed not only everyday objects and jewellery of the peoples of North-Western Europe (rings, bracelets, torques, bead necklaces, fibulas), as well as work tools (sickles), but also weapons (swords, spearheads, daggers, shield bosses). The Goths also left their trace in the toponymy of South-West Crimea and the South Coast: 'Gothia', 'Aluston' (Alder tree) and 'Funa' (Fire) are all names that were used in written sources until the end of the eighteenth century, and the name 'Alushta' is still used.

A characteristic historical and cultural feature of the Crimean territory is that over two thousand years the most powerful states, having access to the Black Sea, tried to gain control over this territory – and succeeded: at first the Roman Empire (1st–3rd century AD), then the Byzantine Empire (4th–13th century); the Golden Horde (13th–14 century); the Ottoman Empire (15th–18 century); the Russian Empire (since the late 18th century). However, when the imperial power weakened, government structures of other states would emerge in this territory. For instance, the weakening of Byzantium allowed the Khazar Kaganate to control a part of Crimean coast in the 8th–9th century. The Golden Horde, after the deep dynastic crisis of the 1340s–80s, was forced to yield to Genoa the coast from Balaclava (Cembalo) to Sudak.

An extraordinary variety of state and political structures controlled the South Coast of Crimea during Late Antiquity and the Middle Ages, and this is reflected in the great diversity of archaeological monuments of the coastal area that have left vivid traces both in architecture and in collections of objects of everyday use – much of it discovered over the last century.

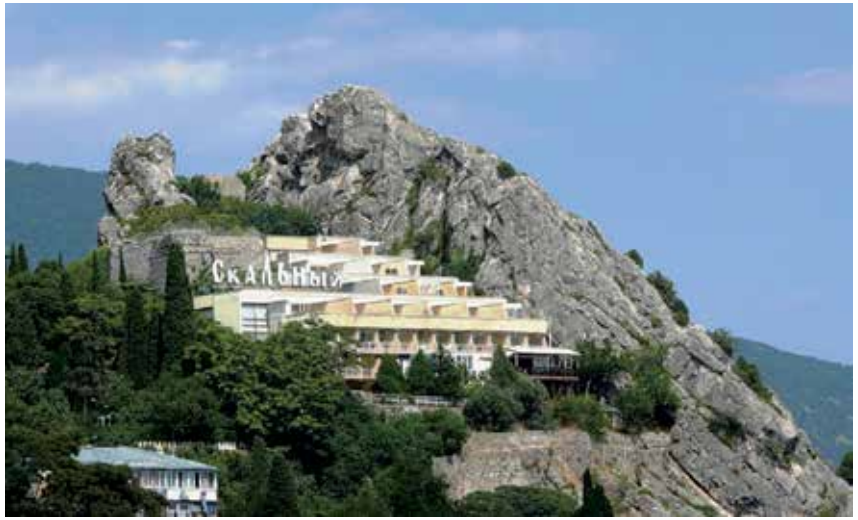
Equally important to preserve are the monuments of the coastal shelf zone, where archaeologists have found artefacts of various eras. This is where ships would have been moored; traces of shipwrecks have also been found.

The turbulent and mostly unplanned economic development of the South Coast of Crimea over the last 100 years has resulted in the complete or partial disappearance of dozens of archaeological monuments: necropolises, churches,

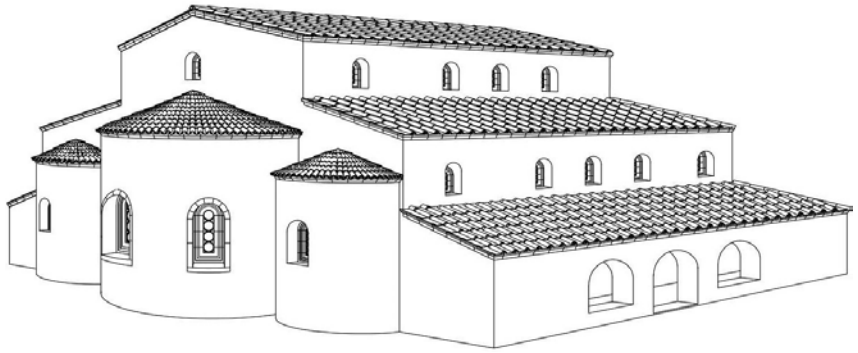
sanctuaries (for instance, Selim-Bek in Yalta), settlements, industrial complexes, and even fortresses (Gaspra-Isar). No one has kept a tally of all the monuments that have been lost. At present only 84 monuments of the South Coast of Crimea are registered with the state (58 on the territory of Greater Yalta and 26 in Alushta region), although there are more than 250 known monuments. Only four sites (the fortresses of Aluston, Funa, Gurzuf and Charax) are registered as monuments of federal importance. Some of them, thanks to the efforts of experts, have received international acclaim, but they remain in a pitiful state (Aluston, the basilica at Partenit, Gurzuf fortress, Charax). Phreatic (underground water) necropolises of the Goths and Alans of the 6th and 7th centuries (Luchistoye, Alonia, Simeiz), and sanctuaries (at Chatyrdag, Pakhkal-Kaya, Aligora) have been systematically ransacked over the past two decades.

Stone 'boxes' on Mount Koskha
Photo S. Adaksina

Aluston Fortress (contemporary Alushta). Lower tower
Photo S. Adaksina



Rock with remains of the Byzantine fortress of Gorzuvita
beneath the modern buildings (contemporary Gurzuf)
Photo: http://krymea.ru/architecture/krepost-gorzuviti.html



Reconstruction of the Basilica of the Apostles Peter and Paul in Partenit,
on the north-eastern slope of Ayu-Dag Mountain
Architect A. Myts

Temple on the eastern slope of Ayu-Dag Mountain
Photo: http: //logkrym.rf/bolshaya_alushta/relef_bolshoj_alushty/
gora_ayudag/print: page, 1

Inna Mantsygina

THE TSAR'S COAST IN CRIMEA

The imperial period that lasted 130 years was an extraordinarily vivid chapter in the history of the South Coast of Crimea. When Russian landowners first came to live in Taurida they found themselves on a wild rocky shore, covered in native vegetation, with mountain rivers cutting through deep ravines. A comprehensive survey of the area was carried out in the first thirty years, and over the next century the construction of buildings and infrastructure gained increasing momentum.

Seen against the backdrop of two and a half thousand years of development of various kinds and by different cultures on the coast of Crimea, the architecture of the Russian estate is undoubtedly a high point. It embodied the main ideas of the time, on both a socio-economic and cultural level. It can be seen as a constant transformative process in the European tradition.

In the 1820s and 1830s there was a notable upturn in economic opportunities on the Coast, as well as a greater aesthetic appreciation by society. This was primarily due to Governor General Mikhail Vorontsov, who oversaw the construction of highways in the direction of Simferopol-Alushta-Yalta-Simeiz-Sevastopol (1833–48), and brought over architects and 'scientific gardeners' from St Petersburg and various European countries. Romanticism, with its cult of Gothic and Oriental motifs, was to the fore. Estates were developed and improved according to individual commissions that aspired to the creation of romantic, idealised spaces. Estate architecture acquired a certain harmony, and ideas of Romanticism permeated the imperial era right up to 1920, when the Romanovs and the White Guard sailed away from the piers at Miskhor and Yalta.

The Livadia-Miskhor district is a coastal strip approximately ten kilometres in length, to the east and west of Cape Ai-Todor, which is surmounted by Generalif Castle, better known as the Swallow's Nest. By the beginning of the twentieth century a network of estates had been formed, belonging to the imperial family, grand dukes, nobility and merchant families, including ten of the most significant palace and park complexes. Around this time the area became known as the Tsar's Coast.

The special features of the area

The Livadia-Miskhor area occupies the middle of the South Coast of Crimea, with Mount Ai-Petri the dominant natural feature. The vast expanse of the Tsar's Coast forms a broad triangle, protruding at an obtuse angle into the sea. At its salient point, on Cape Ai-Todor, the coastline changes direction from south-facing at Miskhor, to south-east facing at Oreanda and Livadia.

It was here, at the heart of the South Coast, that the palaces and parks of the royal family and grand dukes were built in the nineteenth and twentieth centuries, and the unique natural features of the Coast played a fundamental role in the specific, regional development of their architecture. A landscape characterised by wide, majestic panoramas presented an unusual and highly exotic 'canvas' for a Russian nobleman who had grown up in a very different environment. In the mind of the Russian nobility Taurida was associated with ancient Greece, Italy and the Orient. The Romantic landscape was layered with multiple cultural and historical associations and these played a vital role in determining the stylistic features of estate architecture on the Tsar's Coast. Observing nature through the prism of history resulted in a different understanding of the architectural appearance of a palace or mansion, and the layout of its surrounding park – principles of organisation of space that were not typical of Russia in general.

Palaces were 'embedded' in the terrain of the Coast's steep, rocky slope, so almost every palace or mansion had one floor more on the south-facing side than on the north. The south, sea-facing orientation is also reflected in the galleries, balconies and terraces, as compared to the closed facades on the north side. The multiplicity of historical styles gives a sense of individuality to each palace, but in each case the structural method is fundamentally the same.

Stages of development on the Tsar's Coast

The entire 130-year imperial era in Taurida can be seen as a single transformational process, conventionally divided by the middle of the nineteenth century into two major periods: the early period and the late period, each in turn divided into two unequal stages.

The early period, from the end of the eighteenth to the first quarter of the nineteenth century, was a time of research and exploration, but virtually no construction. In 1792 Turkey ratified the agreement on Crimea's accession to Russia. In 1793 Peter Simon Pallas led the first scientific expedition to explore Crimea. Thanks to Prince Grigory Potemkin, the first cedar and cypress saplings and other exotic plants were brought to Crimea from the Mediterranean, and the early iterations of park design for estates were established. Land was divided between various members of the Russian aristocracy. In 1823 Count Vorontsov was appointed Governor General of the region. The early construction stage

(1824–53) saw the building of the first roads and estate houses. In 1853 the royal palace at Oreanda was completed, the same year in which the Russo-Turkish war (1853-55) began.

At this stage commissions came principally from the emperors Alexander I and Nicholas I, and from Count Vorontsov. Architects tended to imitate elements of Turkic and Tatar folk architecture, resulting in the so-called Turkic or Asiatic style. The 1830s onwards witnessed the growing influence of Romantic ideas, in park and architectural design as much as in the general worldview. Parks were landscaped to look as natural as possible, with a minimum of artificial elements; the emphasis was on aspects of nature such as rocks, streams and waterfalls. Gothic reigned supreme when it came to the construction of mansions. The Alupka palace and park complex of Count Vorontsov, created in 1830–48 by a group of architects and landscape designers from Western Europe, became the gold standard of Romantic estate design.

The 1860s to 1880s marked a transitional stage of construction. This was when Emperor Alexander II acquired the estate of Livadia, and a few years later his brothers and members of his inner circle acquired other neighbouring estates. Reconstruction of Livadia and the building of the first palaces on the Ai-Todor estate were commissioned by the royal family and high officials. Although this was not a golden period for estate architecture, Monighetti's design for the complex of buildings at Livadia in the Turkic-Tatar style on the prototype of the palace of Khan Bakhchisarai resulted in a stylistically and functionally coherent body of work that is significant.

The final stage: 1895-1920

This was a period when estate architecture on the Tsar's Coast truly flourished. For twenty years from the mid 1890s ten palace and park complexes belonging to the Romanovs and those close to the throne were either built from scratch or else reconstructed and enlarged. The coastal strip having acquired the name 'The Tsar's Coast', the 'Tsar's Path' also became well known as a route that connected the Livadia and Ai-Todor estates. Significant construction work continued until 1915, but the First World War and revolution brought many projects to an end.

The large scale transformations that took place in this final stage were made possible by the well-developed network of roads that had been created earlier along the coast, as well as the infrastructure of piers, tunnels and bridges, and the excellent water supply system that made the creation of exotic parks viable. As a source of stone, the natural limestone quarry in Gaspra was reopened.

The zoning system

In just the hundred years of the nineteenth century, a semi-wild area of only five ancient settlements was transformed into a diverse anthropogenic environment. Each of the stages listed above corresponds to a certain zone of territorial development. However, at every stage the natural landscape remained the dominant feature.

Around the turn of the nineteenth century, before the beginning of active estate construction, there was only one settlement zone – in the upper region of the hills. The old Greek villages were connected by a bridleway between Yalta and Simeiz, where later, in 1833–36, the Simeiz highway was built, dividing the upper and middle zones.

In the second quarter of the nineteenth century, the first five estates of the Russian nobility began to be built near the ancient settlements and borrowed their names: Miskhor, Koreiz, Gaspra, Oreanda and Livadia. The area to the south of the Simeiz highway was thus punctuated with these estates, and when the road was completed in 1848, it became known as the Sevastopol highway – the name it bears to this day.

Originally, the estates, with their landscaped parks and agricultural lands, were not a very significant part of the natural landscape. In travel notes of the time there are mentions of the former farming culture: wild orchards and vineyards, huge nut trees, mulberries, figs, as well as laurel, olive and almond groves. Some of those trees have survived to this day and should be included in the list of natural landmarks.

In the transition period (1860–80s), land was merged into vast privately owned territories, with areas of land given over to various different purposes.

In the final stage, around the turn of the twentieth century, with the construction of the palace and park complexes and numerous dachas of the nobility and merchants, the landscape itself was modified. The lower Alupka highway was built and thus a third, lower, zone was formed, directly on the coastal edge of the sea, and occupied exclusively by private owners.

The Tsar's Coast Estates

During the first, early, period five estates were built, and in the second period another five, while the early ones were significantly modernised. In addition, the pre-revolutionary Tsar's Coast included many so-called dachas of the nobility and merchants, which were in fact two- and three-storey palaces surrounded with parks, creating a wonderful context, sustained in the general style of historical retrospectivism.

Estates of the early period

1. Sofiyevka-Miskhor estate (1824–46), owned by Prince Lev Alexandrovich Naryshkin; between 1847 and 1919 it was the estate of the Counts Shuvalov and Princes Dolgorukov. Simplified neo-Gothic palace by architects Karl Eshliman and William Hunt.
2. Koreiz estate (1824–38), owned by Princess Anna Sergeyevna Golitsyna. Imitation Turkic mansion by architect Karl Eshliman.
3. Gaspra estate, or Romantic Alexandria (1829–38), owned by Prince Alexander Nikolaevich Golitsyn; from 1867 to 1919 it was the estate of the Counts Panin. Neo-Gothic palace by architects Philip Elson and William Hunt.
4. Oreanda estate (1825), owned by Emperor Alexander I. Between 1826 and 1856 it was owned by Emperor Nicholas I, then by Grand Duke Konstantin Nikolayevich, later by Grand Duke Dmitry Konstantinovich, and from 1894 to 1919 by Nicholas II. Neoclassical palace by architect Andrei Stakenschneider to a design by Karl Schinkel.
5. Livadia estate (1834–1860), owned by Count Lev Severinovich Potocki. Neoclassical palace by architect K. Eshliman.

Estates of the late period

1. Ai-Todor estate (1869–1919), owned by Grand Dukes Mikhail Nikolayevich and Alexander Mikhailovich. First mansion in local style, Neoclassical front dining room by architect V. Popov. 'Neostyle' later palace, with elements of neo-Renaissance by architect N. Krasnov.
2. Dyulber estate (1895–1919), owned by Grand Duke Pyotr Nikolayevich. 'Moorish' palace by architect N. Krasnov.
3. Tchair estate (1902–19), owned by Grand Duke Nikolay Nikolayevich. Neoclassical palace by architect N. Krasnov.
4. Kharaks estate (1900–19), owned by Grand Duke Georgy Mikhailovich. Palace as imitation Scottish chalet by architect N. Krasnov.
5. Barbo-Hristo estate (1904–19), owned by Karel Kramář and N. Abrikosov. Neoclassical palace by architects Jan Kotěra and E. Tatarinov.
6. Koreiz estate (1867–1919), owned by Prince Felix Yusupov (the elder). Neo-Roman palace with elements of neo-Renaissance by architect N. Krasnov.
7. Kichkine estate (1912–19), owned by Grand Duke Dmitry Konstantinovich. 'Arabic' palace by architect-designer Nikolai Georgiyevich Tarasov, and engineers Vasily Georgiyevich and Alexander Georgiyevich Tarasov.
8. Livadia estate (1860–1919), owned by Emperors Alexander II, Alexander III and Nicholas II. Old palaces in 'Asiatic' style.
9. The Late Palace (1910–11), neo-Renaissance palace by N. Krasnov.
10. The Pine Grove estate (1912–15), owned by Prince Felix Yusupov and Princess Irina Yusupova.

Characteristic features of the estates of the early period

The early- and late-period estates were very different in conception. In the 1960s, when these former estates were relatively unchanged, the differences were easy to see. Now, however, when everything has been modified, both the differences and the similarities have been erased – which is why it is important to record the aesthetic principles that were originally integral to these palace and park complexes.

The parks all follow the same general model. Over the course of a hundred years, a certain system was developed by which the landscaping became more ordered as you moved from the periphery of the estate to its centre. The wildness of the forest was replaced by a woodland park zone, which then transitioned into a landscaped park, and finally into the precise geometrism of the parterre terraces, with the palace as artistic and symbolic centre. The features of the natural terrain thus received varying degrees of artistic refinement, and the park's expressive appearance was determined not on a two-dimensional level, but as a three-dimensional, spatial structure.

The first difference between the earlier and later parks is that during the first period the central palace and park occupied an extremely small part of the estate and was the only planned element. The second difference was in the general aesthetic worldview. In the early Romantic period nature was idolised. Artificial elements had to harmonise with the natural landscape, they should imitate and emphasise nature's inherent qualities. Accumulations of rocks and water sources became extremely important, while grottoes, pools, small waterfalls and fountains were added to parks, and channels were cut into the stone to allow the clear spring water to drain off. A rocky deep canyon with a mountain stream, entwined with greenery and white water lilies, was a true work of art. Entire groves of oaks, pines and cypresses were planted, and amongst them were huge cedars, oaks and sequoias. The groves alternated with open sloping glades covered with daisies. From the palace itself, winding roads led to the lower road and the sea. This whole polyphony of landscape design expressed the idea, so important for Romanticism, of contemplation, and at the same time imbued the parks with a sense of emotional exhileration.

The main entrance square in front of the palace on the north side featured a round pond with a fountain surrounded by tall standard roses. The late-period estates retained the same design principal, with the pond centred on the middle of the palace or mansion. This central axis carried through to the main guest hall, from which there was access to the winter garden, open to the south terrace, and from there a wide flight of steps that led to the lower part of the terraced garden, with its small pond and fountain. From here the broad panorama of the sea and beautiful surroundings opened up.

Today many of these elements have been lost, in particular the interiors, ponds, fountains, white marble, ancient trees, springs and grottoes.

Characteristic features of the estates of the late period

In the late period, the elegiac sentimentalism of the early stage was replaced with an ordered elegance and deliberate refinement of forms. Specific characteristics of the late period can be summed up as follows:

1. On steep, uneven terrain, a 'cultivated' landscape park was created as a system of interconnected open and closed spaces. Numerous artificial elements were introduced to the park environment, such as observation decks, oval retaining walls with stone seats, various pavilions, fountains, stairs with balustrades, sculpture, white marble vases, carved tables, and benches, as well as hammer-work objects. The main feature of all the parks was the abundance of exotic vegetation planted for pleasing aesthetic effect in relation to the steep terrain and for all-round visibility.
2. The courtyard was designed in the form of a multi-level composition of a regular park, modelled on Italian terraced gardens. The key concept was one of synthesis – the organic merging of the palace and the parterre garden. The palace terraces flow smoothly into the park terraces. Whereas the landscaped park is self-sufficient in its artistic expression, the formal garden acquires its meaning only in relation to the building. Similarly, the palace loses its aesthetic value without the garden that frames it.
3. The palace is situated in such a way that it becomes an integral part of the terraced garden – its artistic and symbolic centre. Typical too is the use of various historical styles in the architecture of the palaces.
4. Similarly, the use of various historical styles in the interior design. In some cases, the stylistic unity of the exterior, interior and ancillary buildings is maintained.

ARCHITECTURE OF THE PALACE MUSEUMS

The following three brief essays describe the history of the design and construction of the most famous palaces of the South Coast of Crimea – in Livadia, Alupka (Vorontsov Palace) and Massandra. These are the only palaces of the South Coast that are public museums, and are visited by up to half a million people annually. All three palaces are listed as architectural monuments of federal significance (according to the Government of the Russian Federation decree No. 2073-r on 17 October 2015).

The Vorontsov Palace in Alupka became a museum in 1921 (with a break between 1945 and 1955 when it was used as a site with restricted access), so the interiors, as well as many original pieces of furniture and decoration, have survived. Since 1990 the building has been known as the Alupka Palace and Park Museum-Reserve.

The history of the Livadia Palace is rather different. In 1921, a Museum of the Life of the Last Tsar was established there, but by 1927 it had closed, and the building was turned into the first sanatorium for the free treatment of peasants. It remained a sanatorium right up until 1993, when it became once more a museum – now known as the Livadia Palace Museum.

The Massandra Palace became a museum in 1992. Before then it, too, had been used as a sanatorium and as a state dacha. For a period the Magarach wine-making institute was located at the palace. Fortunately, its unique decoration and part of the furniture have been preserved. Now it is a branch of the Alupka Palace and Park Museum-Reserve.

Other palaces of the Romanovs still function as sanatoriums (without open access for tourists) or belong to private individuals (for example, at Kharaks). Access varies. Whereas it is possible to take a tour to Dyulber, for example, there is currently no public access to Kichkine. The state of interior preservation and decoration of these palaces requires further research. This 'necklace' of palaces and parks on the South Coast is a unique part of its cultural heritage and a key aspect of its cultural landscape. Detailed study of these sites by experts is essential, as is the provision of public access to the palaces, following the example of the three existing palace museums.

Vorontsov Palace

The Vorontsov Palace in Alupka was built between 1828 and 1848 to a design by the English architect Edward Blore (1789–1879) for Count Mikhail Semyonovich Vorontsov (1782–1856), Governor General of New Russia. The main building material was diabase, natural deposits of which were located at the site of the future building.

The palace complex of five buildings resembles an aristocratic country residence of the Elizabethan era. It is built on the site of an ancient castle, of which the towers and parts of the defensive walls have survived and are integrated into the main structure. Such a multilayered style is characteristic of many English palaces and castles.

The palace at Alupka is designed to create an organic, logical connection between architecture and landscape. The encircling range of mountains, on the one hand, and the endless vastness of the sea, on the other, provided conditions for building that were extremely rare and were expertly used by the architect.

Vorontsov himself chose the location for the palace. To carry out the project, he commissioned Blore – an architect popular in aristocratic circles, a devotee of Gothic Revival, and a friend and soulmate of the romantic writer Walter Scott. In remarkably quick time, little over a year, Blore drew up the plans for the building.

The main two-storey elevation of the central building, together with the verandas surrounding it on the south side, is almost square. The ground-floor rooms are arranged on either side of the hall, forming two differently sized successions of rooms (enfilades). Initially, the first floor was intended for private rooms divided by a narrow corridor.

In the winter of 1832–33, the builders started implementing Blore's project. A young and energetic architect called William Hunt, newly arrived from England, was in charge of the work. The dining area was built in 1934, with a rectangular dining hall surrounded on three sides by blind walls, its only door initially being on the east wall. The main building was constructed between 1834 and 1837 with a ten-metre recess on the south façade.

Sixteenth-century English architectural traditions are seen particularly strongly on the north facade of the main building which is notable for its strict symmetry. To either side of the main entrance are two bay windows, characteristic of the Tudor style. The focus of the south façade's architectural composition is the high portal, which is reminiscent of the entrance to a mosque. This combination of sixteenth-century English and Indian architectural elements was used by such British architects as Humphrey Repton, John Nash and William Porden, whose experience Blore drew upon.

The portal recess was conceived by the architect as a half-open interior. On the frieze of the recess is an inscription in Arabic that repeats six times the saying

Vorontsov Palace. The south facade
Photo courtesy of the Alupka Palace and Park Museum-Reserve

of Muhammad I, the founder of the famous thirteenth-century Spanish fortress, the Alhambra: 'There is no victor but Allah'. Since 1844, this part of the palace has been called the Alhambra.

By the autumn of 1839, the south façade of the gallery, which was previously uncovered, was fully glazed and covered with a zinc roof, and a lantern was placed in the centre. Thus a greenhouse – the future Winter Garden – was created for the palace. In September 1840, a billiard room was constructed as an extension to the western end of the dining hall building.

At the same time, the open verandas, which encircled the central building on the south-west and south-east sides, were built. Their light structures were supported by cast-iron columns with capitals in the form of a blossoming lotus.

A library adorns the side of the palace buildings to the east, comprising a separate, two-storey building with an angular triple-tiered rectangular tower, which in the Vorontsovs' time housed a small astronomical and meteorological observatory. Construction of the library building began in November 1838 and was only completed at the end of August 1848. The development of the surrounding area began in 1846. The original architecture of the Bakhchisarai and Georgian courtyards added a special touch to the overall composition of the palace ensemble.

Vorontsov Palace. The Shuvalov passage
Photo courtesy of the Alupka Palace and Park Museum-Reserve

Vorontsov Palace. The north facade
Photo courtesy of the Alupka Palace and Park Museum-Reserve

Near the south walls of the palace is the top terrace with two fountains, its gentle south-facing slope reminiscent of English Italianate gardens in the sixteenth century, which were associated with the Renaissance. From here, a wide stone flight of steps leads to the sea. Six marble lions, created in the workshop of Italian sculptor Pietro Bonanni from Carrara, stand on both sides of the steps.

The flight of steps with lions was not part of Blore's original plan; the idea emerged during construction at Vorontsov's request, and the Italian lions were transported to Crimea by sea. The engineer-architect William Hunt designed the flight of steps and oversaw its inclusion in the ensemble.

For the interior decoration of the main building rare kinds of wood, fabrics, matting, carpets, as well as wood- and stone-carving were used. Each room is individually decorated and has its own colour, which is reflected in many of the names: the Chinese Study, the Blue and Chintz drawing rooms, the Winter Garden, the Ceremonial Dining Hall. The rooms contain a magnificent collection of paintings, sculptures, furniture and porcelain. The extensive library, the music collection, and the numerous engravings and geographical maps are testimony to the highly cultured life of the Vorontsovs, who showed a keen interest in the sciences, architecture and the arts.

G. Filatova

Vorontsov Palace. The library building
Photo courtesy of the Alupka Palace and Park Museum-Reserve

Vorontsov Palace. Roofscape
Photo courtesy of the Alupka Palace and Park Museum-Reserve

View of Ai-Petri from the Clock Tower
Photo courtesy of the Alupka Palace and Park Museum-Reserve

Vorontsov Palace
Photo courtesy of the Alupka Palace and Park Museum-Reserve

Vorontsov Palace. The Shuvalov passage, towers of the west entrance
Photo courtesy of the Alupka Palace and Park Museum-Reserve

Vorontsov Palace. The east facade with the Fountain of Tears (on right)
Photo courtesy of the Alupka Palace and Park Museum-Reserve

Vorontsov Palace. The marble lion on the south terrace
Photo courtesy of the Alupka Palace and Park Museum-Reserve

Massandra Palace

The Massandra estate was purchased from O.S. Naryshkina by Countess Branicka for her eldest granddaughter, Countess Alexandra Vorontsova, on 16 April 1828. After her death, in 1834, the estate was inherited by Count Semyon Mikhailovich Vorontsov (1823–82).

From 1828 to 1856 Massandra was developed by Count Mikhail Semyonovich Vorontsov (I782–1856), the father of Alexandra and Semyon, and Governor General of New Russia between 1823 and 1844. Under Vorontsov, Massandra was conceived as a working estate, occupying a total of 600 dessiatines (approximately 1620 acres). Its land stretched from the foot of the mountains to the sea and was traditionally divided into Lower, Middle and Upper Massandra.

Count Vorontsov had no intention of building a palace at Massandra similar in scale to the one at Alupka; instead, he was satisfied with a spacious house on a raised foundation in the style of rural architecture. The architect Filipp Elson was contracted to design the building and to build a church. By 1833, the new Church of John the Baptist with its four Doric columns on the west façade was completed.

After Vorontsov's death in 1856, his son Semyon Mikhailovich continued to develop Massandra as a working estate. The old manor house that had been

Massandra Palace with the mountains in the background
Photo courtesy of the Alupka Palace and Park Museum-Reserve

rented to various people as a dacha fell into disrepair. The owners decided not to renovate it but instead to build a palace in its place commensurate with the nobility, position and wealth of their Highnesses the Princes Vorontsov.

The French architect Etienne Bouchard was commissioned to design the project. Bouchard's idea was to model the palace on the sixteenth-century chateaux of the River Loire – places like Blois, Chambord and Chantilly, where Renaissance architectural elements are combined with medieval forms. He designed a square tower adjoining the main structure, which gave the western facade a picturesque asymmetry. The eastern façade, with two round towers and an external main staircase, was more austere and laconic in conception. However, fate intervened in the completion of the palace. On 30 November 1881 the architect died unexpectedly, and just six months later its owner, Semyon Voronotsov, also died.

Vorontsov's immediate heirs had no interest in finishing the building, and so this vast construction with its large limestone walls gradually turned into a picturesque ruin – a popular destination for visitors on walks from Yalta.

The subsequent owner of Massandra, Emperor Alexander III, started to give his attention to the palace only in 1892. Empress Maria Fyodorovna used to take walks to Upper Massandra, and she decided that it would be a good place for their son, Grand Duke Georgy Alexandrovich, who suffered from tuberculosis, to live. The decision was made to complete the palace's construction and to decorate the interiors. One of Russia's leading architects of the second half of the nineteenth century, Maximilian Messmacher (1842–1906), was commissioned to carry out this task. Messmacher used the latest technology. He fortified the structure of the building, placing iron beams between the floors; the vaults were filled with concrete. The palace was equipped with steam heating and electric lighting, while a powerful ventilation system was skilfully built into the walls. A new drainage system was put in around the building.

The construction of the Massandra Palace required an architect to stay permanently on site – this was Yalta architect Oscar Wegener who oversaw Messmacher's concept for the building, which was finally completed in 1902. In its final form, the palace acquired features of French Baroque architecture of the early seventeenth century, characteristic of the time of Louis XIII.

Open galleries, terraces, balconies and spiral staircases with finely worked railings and balustrades appeared on the western facade. The palace became light and open, and in the tradition of South Coast architecture was turned towards the natural landscape. The east facade retained the building's original look of a small French castle, its two round towers with sharp conical roofs and narrow battlements were left in place.

Messmacher invited students from the Baron A.L. Stieglitz St Petersburg School of Technical Drawing, where he had been director for 20 years, to work

on the interior design. As was fashionable at the time, their ideas for the interior design took elements from various styles – Romanesque, Gothic, Baroque, Rococo and Classicism.

The park nearest the palace is divided in accordance with the terrain into three terraces, with complex curving steps, circular retaining walls, balustrades and sculptural decorations. The lower terrace is a small parterre, in the centre of which is a pool with low stone sides and an elegant fountain. Closer to the palace, the parterre is delineated by a wide flight of steps and a retaining wall extending on both sides, with balustrades and sphinx sculptures.

Sculptures are an important element of the park's decoration near the palace. Originally there were 35 sculptures, including decorative vases, but now only six remain. Throughout the park there are a total of fifteen fountains.

The engine room building (1898–1901) was also designed and built by Messmacher. This is one of the first structures on the South Coast to be built in the style of early Art Nouveau – more specifically, elements of Oriental architecture stylised in the forms of Art Nouveau. The building is decorated with numerous ceramic and glazed tiles that sparkle bright yellow, red-brown and green in the sun. By introducing the same light-yellow Mettlach tiles into the facing of both palace and engine room, Messmacher brought a sense of unity to buildings so different in architectural design.

G. Filatova

Massandra Palace. The east facade
Photo courtesy of the Alupka Palace and Park Museum-Reserve

Massandra Palace. The north-east facade
Photo courtesy of the Alupka Palace and Park Museum-Reserve

Massandra Palace. The west facade
Photo courtesy of the Alupka Palace and Park Museum-Reserve

Massandra Palace. View of the Grand Terrace
Photo courtesy of the Alupka Palace and Park Museum-Reserve

Massandra Palace. Chimeras on the north facade
Photo courtesy of the Alupka Palace and Park Museum-Reserve

Massandra Palace. Sphinx on the Grand Terrace
Photo courtesy of the Alupka Palace and Park Museum-Reserve

Massandra Palace. Fountain on the Grand Terrace
Photo courtesy of the Alupka Palace and Park Museum-Reserve

Massandra Palace. Steps to the park
Photo courtesy of the Alupka Palace and Park Museum-Reserve

Grand Livadia Palace

In 1860, by order of Alexander II, Livadia was acquired by the Crown Domain from the heiresses of the Russian diplomat, Count L. Potocki. Alexander's wife, Empress Maria Alexandrovna, became the first of the Romanovs to own Livadia; the estate was thus the property of three generations of Russian emperors until it was nationalised in 1917.

In the five years he worked on the project, architect Ippolit Monighetti (1819–78) created a new image of the royal estate: more than 70 buildings were erected in Livadia to his designs and under his direction.

The priority was to expand the existing main house. Monighetti emphasised that he designed the majority of the service and household buildings in the Tatar style or 'in the style of a Tatar izba'. The design for the palace church of the Exaltation of the Holy Cross was based on a synthesis of influences from religious buildings of Transcaucasia and Byzantium.

The second major construction work in Livadia began in January 1910 and lasted until 1914. It resulted primarily in the building of the new Grand Imperial Palace, which replaced the old one. At the same time, the estate was completely modernised in accordance with early twentieth-century technical advances, resulting in electricity throughout, the best garage in Europe for the royal cars, access roads created for this new means of transport, improved water supply systems, and so forth.

Livadia Palace. The east facade
Photo K. Postnikov

Nicholas II commissioned the Yalta architect Nikolai Krasnov (1864–1939) to draw up designs for the main buildings of the palace ensemble – the Great White Palace, the buildings for the imperial entourage and kitchens, the new porch for the palace church – as well to supervise the enormous amount of work being carried out on the estate. The architectural style of the new palace was determined by Nicholas himself. On a visit to Italy, he had been impressed by the palace of King Victor Emmanuel III, built in the style of the early Italian Renaissance. As for the palace church of the Exaltation of the Holy Cross, it was decided to preserve it, making extensive external and internal repairs.

On 21 January 1910 the old palace and kitchen building, built by Monighetti in 1862–4, began to be dismantled. The new palace was completed on 14 September 1911. Following the palace, one building after another, including the entourage house and the main kitchen building, succumbed. Under the guidance of architect Gleb Guschin, a garage, power station, and hydraulic power station took their place.

Nicholas II wrote to his mother of his first impressions: 'We cannot find the words to express our joy and pleasure in having such a house, built exactly the way we wanted. Architect Krasnov is an amazing man – just think of it, in 16 months he has built a palace, a large Entourage House and a new kitchen. The views from everywhere are so beautiful, especially the views of Yalta and the sea.'

Nikolai Krasnov himself gave a very brief description of the Grand Livadia Palace: 'Designed and carried out in the style of the Italian Renaissance, it was made from Inkerman stone, with all the ornamental parts carved from the same stone. The palace building has 116 separate rooms, one large courtyard and three small light courtyards. The front formal rooms of the palace are decorated and furnished in the same style.'

The influence of Italian palaces can be seen in the double and three-part windows of the avant-corps and the high tower, set on the corner of the north and west facades, the arched design of the entrance, and the elegant arcade of the belvedere balcony.

The main entrance to the palace on the western facade bears a remarkable example of the Neo-Renaissance style. The architect designed it in the form of a portico with three semi-circular arches, twin Corinthian columns, a doorway, and benches – everything made of white Carrara marble. The top of the marble architrave of the main entrance is decorated with the Romanov coat of arms.

The palace's Neo-Renaissance style is emphasised by one of its most important structural elements – a large courtyard, called the Italian courtyard. Such patio-courtyards were typical of the palazzi of Florence and Venice in the fifteenth and sixteenth centuries, being the centre of the buildings' design.

There are only five ceremonial rooms in the Livadia Palace as it was mainly intended for family holidays. The largest room is the front dining room with a stucco ceiling and a huge carved marble fireplace. Eight large glazed doors separated by pilasters connect the dining room to the Italian courtyard. One of the most beautiful rooms on the first floor was the study of the emperor. Little wonder that Nicholas II wrote in his diary in 1911: 'I absolutely love my upstairs study.'

The royal family stayed at the palace only on four occasions: in the autumn of 1911, the spring of 1912, autumn 1913, and again spring 1914. When they left Livadia on 12 June 1914 they did not know that they were bidding farewell to it for the last time. On 1 August the First World War began.

Soon after the abdication of Nicholas II in 1917, most of the servants on the estate took the oath of allegiance to the Provisional Government. A new administration was appointed, and its duties included the protection of Livadia and the safety of its property.

Large-scale losses of items and artistic treasures from the palace and church buildings only began after Soviet power became fully established towards the end of 1920. For a short period the People's Commissariat of Education (Narkompros) was responsible for the building and decreed that a Museum of the Life of the Last Tsar should be located in several rooms of the Grand and Small Palaces, making it possible to keep some of the interiors as they were.

Attempts by the museum's curators to defend the palace proved ultimately fruitless. The Council of People's Commissars of the RSFSR decided to use the imperial palace for propaganda purposes and handed over the entire village of Livadia to the People's Commissariat of Health (Narkomzdrav), instructing them to organise a sanatorium for the free treatment of peasants in the Grand and Small Palaces, and in the Entourage and Ministerial Houses. The resort officially started functioning on 1 May 1925.

From 1931 – the beginning of mass collectivization – the sanatorium for peasants was abolished, and a trade union health resort was set up there instead.

For more than two and a half years, Crimea was under German occupation: first, by the Eleventh Army under Field Marshal Erich von Manstein, then by the Seventeenth Army under General Erwin Jaenecke. According to the testimony of Crimean partisans, who observed every movement of the Germans, the Grand Palace was carefully guarded and practically not used. In July 1942 the German commanders arranged a grand celebration in the palace to mark the fall of Sevastopol.

Yalta was liberated on 16 April 1944. All the surviving sanatoriums and holiday homes were equipped with specialised hospitals, but at the end of September 1944 the head of the hospital received a strictly confidential message

from the NKVD, in which he was ordered to evacuate Livadia immediately without any explanation. A few months later, the world learned of the meeting that took place at the Livadia palace from 4 to 11 February 1945 of the 'Big Three' – Joseph Stalin, Franklin D. Roosevelt and Winston Churchill.

The Yalta (Crimea) Conference of the leaders of the great powers became a key milestone of Second World War diplomacy, the high point in terms of cooperation between the Allies – and as a result the Livadia Palace joined the list of the world's great monuments to history.

Forty-three rooms were prepared for the American president, his daughter Anna Bettinger, and his inner circle. Roosevelt greatly admired the décor and the amenities he was provided with.

On 4 February 1945, at 4 p.m. precisely, the Crimea Conference began its work in the White Hall. The post-war future of Europe and the world was at stake. Seven official meetings of the Big Three took place in the palace, which was also the location for three meetings (on 4, 9, and 11 February) of the Ministers of Foreign Affairs of the USSR (Vyacheslav Molotov), the USA (Edward Stettinius), and the United Kingdom (Anthony Eden).

After the conference, the Livadia, Alupka, Yusupov (Koreiz) and Massandra palaces came under the auspices of the commandant's headquarters No. 8 of the NKVD of the USSR, and were used as state dachas; the Livadia and Massandra palaces were reserved for Stalin's summer holidays.

In 1953 the palace became a sanatorium for trade unions. Twenty years later, in 1974, five rooms were opened to the public, dedicated to the Yalta Conference. The remaining sanatorium services were finally removed from the building in 1992. It was to be another twenty years, in January 2015, before the palace received its current name – the Livadia Palace and Park Museum-Reserve.

M. Zemlyanichenko

Livadia Palace. The east facade
Photo K. Postnikov

Livadia Palace. The Italian courtyard
Photo: http://ливадийский-дворец.рф

Livadia Palace. The billiard room
Photo: http://ливадийский-дворец.рф

Livadia Palace. The formal dining room
Photo K. Postnikov

Livadia Palace. Part of the permanent exhibition
Photo K. Postnikov

Livadia Palace. Part of the permanent exhibition
Photo K. Postnikov

Igor Golovnev

PARKS OF THE SOUTH COAST OF CRIMEA

Part 1

In the gardens and parks of the South Coast of Crimea, created in the nineteenth and early twentieth centuries, the aesthetic ideals of that era were reflected in the desire to transform the coast and create here a verdant southern garden. The South Coast's expressive natural forms, so favourable for the creation of parks, determined the grand scale on which these palaces and parks were constructed. The parks of the South Coast of Crimea occupy an area over 1000 hectares in size. Not only are they abundant with beautiful plants, they are themselves masterpieces of landscape art.

The appearance of a new type of Russian estate that replaced the culturally and economically outmoded complex of old family estates owed much to the natural conditions of the area. Based on European models and achievements in botany and natural science, new eclectic architectural landmarks were enveloped in verdant and exotic vegetation, owing much to romantic, often orientalised, ideals. These gardens and parks of Crimea served exclusively as country residences; their role as 'working' estates took second place.

Yury Vedenin and Marina Kuleshova have written about the cultural landscape as a joint work of man and nature, representing a complex system of material and spiritual values that bears a mixture of ecological, historical and cultural information. A cultural landscape is the result of this evolutionary interaction between nature and man's socio-cultural and economic activity, and consists of characteristic combinations of natural and cultural components that are in a stable, interdependent relationship.

In her article 'Parks of the South Coast of Crimea', Anna Galichenko gives a good description of the parks on the southern coast, which is worth quoting at some length :

> The South Coast of Crimea was transformed into a cultural landscape in less than a century. After Crimea became part of Russia in 1783, Grigory Potemkin made the development of vacant lands and the cultivation of orchards and vineyards a matter of state policy. When Count Vorontsov was appointed Governor General of New Russia in 1824, intensive construction

of the Russian aristocracy's estates began in earnest. The entire stretch of road from Alushta to Foros became an architectural chronicle'. The ideal being sought was a working estate in a beautiful romantic landscape – verdant, evergreen and exotic in the oriental style.

The first and principal source of plants for all the estates was the botanical garden in Nikita, founded by Christian Steven in 1812. By 1837, its catalogue comprised 711 species of trees and bushes, but most valuable of all was the collection of roses – in the 1833 catalogue, 201 new types of rose are listed.

The beauty and uniqueness of the best of Crimea's park ensembles is explained by the skilful inclusion into the landscape of natural phenomena and plants: springs, hills, massifs of cliffs, stones, particularly interesting specimens of trees, and so forth. Coniferous trees, especially Crimean pines and cypresses, were seen as examples of durability, wisdom, stoical aloneness. The native (relict) tree of the mountains of the South Coast – the Greek strawberry tree – was seen as almost sculptural. These isolated single trees are a unique feature of the parks of the South Coast.

Certain parks such as Alupka, Massandra and Oreanda skilfully incorporate features of the seaside terrain, and often are shaped like an amphitheatre. As part of the northern vistas, an impressive peak of the Crimean mountain range would be included, while looking east or west it was the sea bays, and to the south, the smooth surface of the sea. Almost in every park there was a 'landscape eye' – a small reservoir that reflected the so-called 'second space' of the park, for example a mountain peak.

Stylistically, the landscape art of the Crimea in the first half of the nineteenth century was similar to that established by the English park planner Humphrey Repton and the Russian scientist Andrey Bolotov. They adhered to the principle of taking into account the terrain, and adding one style to another. Synthesis was understood as a bringing together of artistic and meaningful ideas, tuned to the perception of a person moving through the park's features and, as it were, uniting images of various historical eras, geographical zones and various types of nature. Each architectural structure received a corresponding natural aura.

After a short lull caused by the Crimean War of 1854–56, park construction experienced a new boom with the influx of the middle classes at the end of the nineteenth century. The rapid development of the South Coast as a middle-class resort destination began, and villas, gardens and parks were designed in the Crimean *moderne* style.

At the beginning of the twentieth century, the idea of the 'garden city' became popular. In the spirit of Saint-Simon and Fourier, democratically-minded intelligentsia – doctors, scientists and engineers – took part in the transformation of the landscape. Every component (statue, tree or

flower) acquired intrinsic value and symbolic meaning. Artists started to participate in the creation of parks. In 1905–13, the artists Evgeny Lancere, Victor Zamirailo, Pavel Kuznetsov, Pyotr Utkin and Alexander Matveyev contributed to New Kuchuk-Koy – a unique ensemble, representing a synthesis of different types of art and nature.

In the first years of Soviet power, the following parks were listed as protected monuments: Nikitsky Botanical Garden, Karasan, Gurzuf, Livadia, Oreanda, Kharaks, Miskhor, Alupka and Foros. With the merger of smaller parks, extensive sanatorium parks were formed, and general urban resort parks appeared. In 1935, a master plan for the development of the resorts was created.

The Second World War caused serious damage to the cultural landscape. Amongst other casualties, the Nikitsky Garden's unique collection of roses was lost, pavilions, statues and fountains were destroyed or damaged. In 1971, following an edict of the Council of Ministers of the Ukrainian SSR on the preservation, restoration and development of parks, the parks started to receive better care. Today, the total area of the Crimean parks exceeds 2,000 hectares, of which more than half are on the South Coast.

Nikitsky Botanical Garden
National Science Centre of the Russian Academy of Sciences

In June 1811, Emperor Alexander I signed a decree on the establishment in Crimea of the Imperial State Botanical Garden, and the naturalist Christian Steven was appointed director at the age of 31. The location for the garden was chosen seven kilometres east of Yalta. The territory (Bogodannaya estate) had been donated by Catherine II to State Councillor Smirnov, and it was from Smirnov's heirs that the treasury bought the land. The park was over 430 hectares.

Steven set himself three main tasks: to enrich the garden with diverse plant species, to propagate them for distribution throughout the country, and to reproduce warm-climate plants that could be widely used by residents of southern Russia.

In March 1827, Nikolai von Hartwiss was appointed director of the Nikitsky Garden, though Steven remained his immediate supervisor in the field of botany. Hartwiss worked there until 1861. He is best known for developing viticulture and establishing, at Steven's suggestion, the Magarach School of Winemaking as part of the Nikitsky Garden.

In the early years Steven did his utmost to add to the collection of plants suitable for gardens in southern Russia. Botanists experimented with plants that had never grown in Russia before, which led, for example, to the acclimatisation of tea and its further cultivation in the Southern Caucasus. It was also thanks to the work at the Nikitsky Garden that groves of olive trees first appeared on

the South Coast of Crimea. The garden developed one of the largest collections in Europe, with up to 40 varieties of olive trees. It is known that in 1832 the Sardinian king, through his consul, purchased 100 olive trees in Nikita and planted them near Turin. In 1838, at the request of the Queen of Spain, 100 olives were purchased for propagation in the mountainous part of Catalonia, which was susceptible to frost.

The botanical expertise at the Nikitsky Garden led to the spread of decorative plants throughout the South Coast of Crimea. Plants and seeds were distributed free of charge to state enterprises and botanical gardens. In the first half of the nineteenth century, more than 80 state-owned gardens and nurseries all over Russia, including twenty in the Caucasus, were established from plants and seeds that originated at the Nikitsky Botanical Garden.

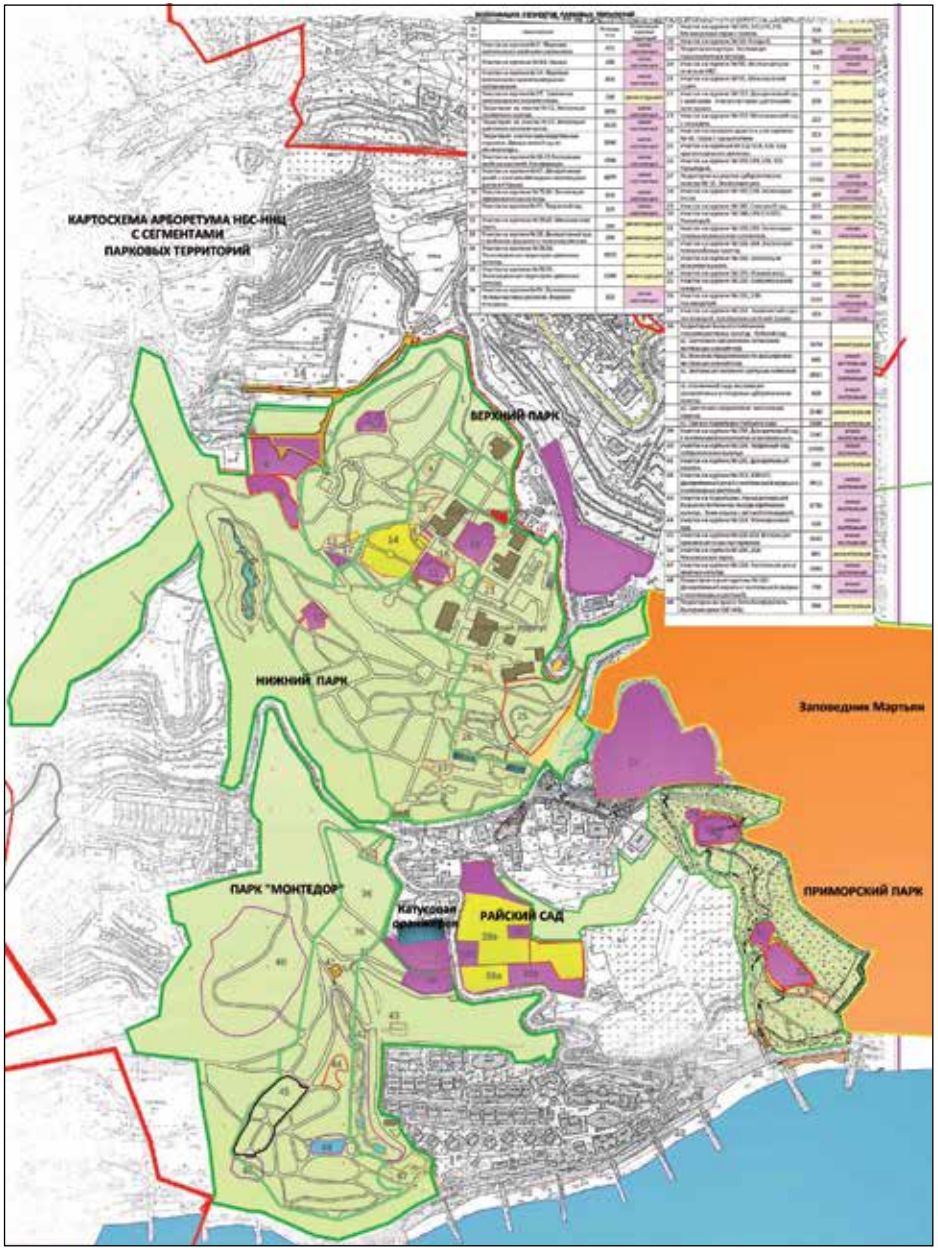
Thus in the first half of the nineteenth century Crimea became a kind of testing ground for thousands of new plant varieties, originally introduced and acclimatised by the Nikitsky Garden, which became a springboard for the spread of these plants.

As Vergunov has written, 'Structurally, Nikitsky Botanical Garden is a whole group of parks that are compositionally separate from each other: the so-called Lower (Central) Park is the oldest, founded by Christian Steven; located to the north of it and at the higher elevations of the slope is the Upper Park; the Primorsky (Coastal) Park, along the eastern periphery of the garden (protected from the northern winds); the juniper forest reserve at Cape Martyan; and the Montedor Park on the southern edge of the garden facing the sea. The latter has been created over the past decades and its formation is still ongoing.'

The Upper, Lower, Montedor and Primorsky parks, with a total area of 48 hectares, were created in different periods but are similar in style. The Lower Park was founded in 1812, the Upper Park at the end of the nineteenth century, the Primorsky in 1912, and the Montedor in the middle of the twentieth century. The general design idea for all four parks was a careful reading of the terrain, the free organisation of space, and planting not by botanical groups, but by decorative principle.

The arboretum (dendrarium) came together gradually, and was created from the parterre of the Lower Park and the landscaped park at the ministerial dacha in the Upper Park. The arboretum was significantly expanded and replenished between 1927 and 1937. In 1937 – the 125th anniversary of the garden – the collection of park and garden trees and shrubs consisted of 1,057 species. Of these, about a third were evergreen, deciduous and coniferous trees.

For the 125th anniversary, the architectural design of the Upper Park was completed, comprising a colonnade with a pergola, a summer lecture hall, and a swimming pool. A marble basin with a fountain and the so-called Fountain of Tears were added to the Lower Park, and sculptures were installed.



Master plan of the arboretum, Nikitsky Botanical Garden
I.I. Golovnev, 2017

By the beginning of the 1970s, 1,228 species, 327 hybrids and garden varieties (1,555 items all in all), belonging to 90 families and 299 genera, were growing in the arboretum. Deciduous species accounted for 59% of the total number, evergreen 41%. According to the revised version of the catalogue, by the early 1990s the collection of trees in the arboretum contained only 1,797 taxa belonging to 116 families.

The collection of fruit and decorative trees, as well as shrubs and plants, at the Nikitsky Botanical Garden is one of the best in the world in terms of species, variety and diversity. There are more than 300 trees in the arboretum that were originally introduced by its first two directors, Steven and Hartwiss. This living dendrological heritage is part of Russia's historical and cultural heritage, and should be specially monitored and controlled.

Nikitsky Botanical Garden is a unique example of a single-cultured phytocenosis (plant community) established from the low mountain belt of oak and pistachio, juniper and pine forests and 'shibliak' brushwood – as is evident from the Cape Martyan Nature Reserve. The Cape Martyan protected area occupies 120 hectares of land and the same adjacent marine area. The unique cladotype forest landscape has been preserved for almost two kilometres along the coast. On the site of the primeval juniper forest, some trees are up to 400–600 years' old. The Greek strawberry tree numbers some 3,000 specimens.

There is also an archaeological monument on the reserve's territory – the remains of Ruskofil-Kale, a medieval coastal fortress dating to the thirteenth and fourteenth century.

In 2017 Montedor park was opened after reconstruction. The pavilion, roads, paths, retaining walls and bridges have been restored; the flower-beds have been cleared of twenty years of self-seeding. In total, more than 2,800 plants have been planted.

Thanks to a grant from the Russian Science Foundation, work is being carried out to create one of the largest rose gardens in Russia. Called the Rose Garden, it will occupy an area of 1.3 hectares, and will feature 2,000 species and varieties from all 36 existing garden groups – about 15,500 rose bushes.

Nikitsky Botanical Garden. Palm Avenue, Lower Park
Photo E.E. Golovneva, 2018

Montedor Park. Central glade with decorative pool
Photo I.I. Golovnev, 2017

Nikitsky Botanical Garden. Upper Park, stand of coniferous trees
Photo E.E. Golovneva, 2018

Nikitsky Botanical Garden. Upper Park, parterre
Photo E.E. Golovneva, 2018

Nikitsky Botanical Garden. Upper Park, parterre. Administrative building
Photo E.E. Golovneva, 2018

Nikitsky Botanical Garden. Upper Park. *Boy with Thorn*, copy of 1st century BC Roman sculpture
Photo E.E. Golovneva, 2018

Nikitsky Botanical Garden. The Fountain of Tears., copy of the Bakhchisarai Fountain, architect N. Krasnov
Photo E.E. Golovneva, 2018

Nikitsky Botanical Garden. Upper Park, the Rose Garden
Photo I.I. Golovnev, 2016

Montedor Park
Photo V. Eremenko, 2010

Nikitsky Botanical Garden. Upper Park, chrysanthemum display
Photo E.E. Golovneva, 2017

Nikitsky Botanical Garden. Cactus Greenhouse, central bed
Photo I.I. Golovnev, 2016

Nikitsky Botanical Garden. Succulent plants in open beds
Photo I.I. Golovnev, 2016

Nikitsky Botanical Garden. Lower Park, pool in palmaria with water lilies
Photo S. Khalyavin, 2017

Nikitsky Botanical Garden. Atlas mastic tree (*pistacia atlantica*), approx. 1000 years old. Photo E.E. Golovneva, 2018

Nikitsky Botanical Garden. Dovaston's Yew (*Taxus baccata* 'Dovastoniana'), approx. 700 years old. Photo E.E. Golovneva, 2018

Nikitsky Botanical Garden. European olive tree (*Olea europaea L.*),
approx. 1200 years old. Photo E.E. Golovneva, 2018

Nikitsky Botanical Garden. Strawberry tree
Photo E.E. Golovneva, 2012

Cape Martyan nature reserve
Photo E.E. Golovneva, 2012

Master plan of Kharaks Park
I.I. Golovnev, 2010

Kharaks Park

Kharaks Park is located on Cape Ai-Todor at an altitude of 40–60 metres above sea level. The park covers an area of 17.5 hectares.

In the second half of the 1st century, the Charax (Roman spelling) military camp was founded on Cape Ai-Todor, which became Rome's strategic stronghold on the South Coast of Crimea. A system of fortifications was created on the cape. The archaeological site of Fortress Charax is located within the territory of the Dnepr sanatorium, all of which is in Kharaks Park.

The village of Gaspra, adjacent to Kharaks Park, first appeared in the middle of the eighteenth century as a small village of the South Coast but became famous after the Princes Golitsyn built a palace complex there in 1832–36. Surrounded by magnificent villas, in the middle of the nineteenth century Gaspra became a fashionable resort, frequented by members of the imperial family and St Petersburg aristocracy.

The Ai-Todor estate at Gaspra, acquired by Grand Duke Mikhail Nikolaevich in 1869, was the largest of the Romanov properties on the South Coast of Crimea after Livadia and Oreanda – about 70 acres. In 1902, more land was acquired, taking the estate to over 200 acres. In 1899–1900, Grand Duke Georgy Mikhailovich bought sixteen acres of land near Ai-Todor and called his estate Kharaks in honour of the ancient Roman fortress.

Gardening and archaeology were the favourite activities of Alexander Mikhailovich and Georgy Mikhailovich on their visits to the South Coast of Crimea. A remarkable 'horizontal path' (now known as the Solar Path) dates to this time and is linked with their names. At the end of the nineteenth century, the owners invited Yalta architect Nikolai Krasnov to develop the Kharaks estate. The Scottish-style cottages and country villas (high mountain chalets) corresponded to the fashion of the time, and a magnificent park was also created.

In the 1920s, after the revolution and civil war, the Narkomzdrav of Ukraine sanatorium was opened on the Kharaks estate. The present-day Dnepr sanatorium of 400 beds is based on a neurosomatic approach and works all year round.

The composition of Kharaks Park follows the topography of the coastline and is determined by the configuration of the central coastal path, which passes over the edge of the cliff. Other park paths branch off it, either towards the sea where a system of steps and recreation areas have been created, or to the central part of the park.

The central and western parts of the park are laid out in regular fashion, near to the former Grand Duke's palace (building number 1 of the Dnepr sanatorium). In regular geometric compositions, this part of the park is divided into open and closed spaces.

Alleys or avenues are an integral element of Kharaks Park, and they vary considerably. In the courtyard they are strictly geometrical, whereas elsewhere they are much less structured. Evergreen cypress trees are often used to border the alleys.

The central alley of the courtyard area is truly magnificent. It is framed by two rows of pyramidal cypress trees, creating side avenues and offering views towards the sea and back towards the palace building. As the main compositional axis running in a straight line towards the sea, the alley ends at the bottom of the park, as it goes over the cliff, at a viewing platform framed by stone benches in the antique style.

Another prominent axis runs perpendicularly to the main axis from building No. 5, through the former grand-ducal palace towards Cape Ai-Todor and along the coastal edge of the park.

The layout of Kharaks Park is adapted to the landscape. The severe lines of the classical design combines successfully with the landscape's picturesque qualities. A system of terraces, retaining walls and decorative topiary are characteristic of the park. The ancient pavilion is original, its columns forming an intimate square courtyard, in the centre of which is a small circular fountain.

The colonnade is surmounted with authentic Roman cornices that were evidently found during the excavations of Charax fortress. The pavilion is conceived as symbolically connecting the present day with antiquity.

The park has a large number of trees and shrubs – some 158 species (more than 50 decorative forms), of which 29 are coniferous trees, 69 deciduous trees, 54 shrubs and small shrubs, and six lianas. This is the largest number of exotic plants in any of Crimea's parks.

Juniper makes up about 30 per cent of the park's vegetation. Judging by the number of centuries-old trees, Kharaks is one of the oldest parks on the South Coast. Furthermore, many of the long-lived trees, ranging from 200 to 300 years' old, belong to protected species: high juniper and pistachio. They are almost all in good condition.

The park has 23 typical cultural phytocenoses, which dominate the park landscape and determine its appearance. They range in age between 100 and 150 years, but one juniper-pistachio grove has individual trees of up to 600 years in age. This grove has particular scientific and historical resonance, for it contains the ancient Roman fort of Charax, dating to the 1st–2nd century AD.

Steep bank of Kharaks Park
Photo E.E. Golovneva, 2010

House on the Grand-Ducal Kharaks Estate
Photo E.E. Golovneva, 2010

Kharaks Park. Classical Pavilion
Photo E.E. Golovneva, 2010

Kharaks Park. Classical Pavilion
Photo: http://ai-petri.com/uploads/posts/2014-04/
thumbs/1396594491_03-1-harakskiy-park-antichnaya-besedka.jpg

Kharaks Park. Formal park design around the manor house
Photo E.E. Golovneva, 2010

Kharaks Park. Coppicing in the parterre area
Photo E.E. Golovneva, 2010

Kharaks Park. Decorative fountain near the green maze
Photo E.E. Golovneva, 2010

Kharaks Park. Avenue leading towards the sea, framed by pyramidal cypress trees
Photo: http://www.krym4you.com/files/catalog/456/gallery/big/haraks-13_1524401006.jpg

Kharaks Park. Avenue with a viewing platform and stone benches
Photo E.E. Golovneva, 2010

Kharaks Park. Grove of atlas cedars
Photo E.E. Golovneva, 2010

Utyos-Karasan Park. Map showing the park's state of preservation
I.I. Golovnev, 2010

Utyos-Karasan Park. Site of the old manor house
Photo E.E. Golovneva, 2010

Utyos-Karasan Park

Utyos-Karasan park is located in the village of Partenit on the territory of the Karasan sanatorium, near the coast some fifteen kilometres from Alushta, in the bay between Ayu-Dag mountain (Bear Mountain) and Plaka Cape.

This park of the former Borozdin estate is one of the oldest on the South Coast, established around the same time as the Nikitsky Botanical Garden. The park contains more than 200 species and varieties of plants from the Mediterranean, Japan, and North and South America. The creators of the Utyos-Karasan park (including the French gardener, E. Libeau) combined the landscape style with elements of estate architecture. A network of planned paths led to Cape Plaka and a small pier. The old mansion of Andrei Borozdin no longer exists, just as the original territory of his estate and extensive landscape park have not survived. Karasan, the manor house of Nikolai Raevsky (the younger), was built in the western part, while Napoleon's Marshal Prince Murat settled in the central part. Murat's house has survived, but was significantly redesigned and surrounded by new buildings. The mansion of Countess Gagarin, widow of M. Raevsky, was built on Cape Plaka, in the eastern part of the former Borozdin estate.

Nikolai von Hartwiss directly assisted Raevsky in the planning and planting of the park. Raevsky's son, Mikhail Nikolaevich, built a new mansion at Karasan, which has survived. He devoted a lot of time to Karasan Park, being director of the Agriculture Department of Russia and president of the Russian Society of Gardeners.

One of the park's main compositional axes passes along a central avenue towards the sea, through the Italian pine grove, and ends with a viewing platform in the lower part of the park area above the cliff. The second main axis is located in the north-western part of the park and runs from the rose garden (at the summer cinema), between buildings 2 and 5, to the northern facade of the Raevsky estate. This area features multi-tiered topiary, and a dormitory on the site of the former farm buildings. The secondary axis runs along the park's coastal boundary, and has a series of viewing points.

The main focus of Karasan Park is the building of the former palace, with secondary centres being building number 1, the stadium (the place of the former Manor House) and a platform overlooking the sea. The park follows the contours of the landscape, combining the severe lines of its classical design with the picturesque qualities of the landscape and natural springs, which turn into an artificial reservoir with a fountain and a sculpture of a nymph.

The former Raevsky manor in the Moorish style harmoniously blends into the existing landscape, and the 100-year-old Italian pine grove in front of the palace successfully complements the palace and park ensemble. The crowns of these tall trees form a green cloud that seems to float in front of the estate.

Utyos-Karasan Park. Planted borders by the dormitory building
Photo E.E. Golovneva, 2010

Utyos-Karasan Park. Former mansion of Countess Gagarina
Photo: http://anapacity.com/Images/Objects/Big/3878_3404.jpg

Utyos-Karasan Park. One of the main compositional axes, passing through the stadium
(former estate of A.M. Borozdin). Photo E.E. Golovneva, 2010

Utyos-Karasan Park. Former palace building in the Moorish style
Photo: https://krym-portal.ru/wp-content/uploads/2018/06/1114-800x445.jpg

Utyos-Karasan Park. Artificial pond with a fountain and statue of a nymph
Photo E.E. Golovneva, 2010

Utyos-Karasan Park. Italian pine grove in the eastern part of the park
Photo E.E. Golovneva, 2010

Utyos-Karasan Park. Italian pine grove
Photo: http://krim.biz.ua/utes/utes-22-foto.jpg

Utyos-Karasan Park. Viewing terrace
Photo: https://crimeatourburo.ru/userfiles/3713.jpg

Utyos-Karasan Park. Atlas cedar grove
Photo: http://anapacity.com/Images/Objects/Big/3890_3435.jpg

Utyos-Karasan Park. Italian pine grove
Photo E.E. Golovneva, 2010

Gurzuf Park

Gurzuf Park is located in Gurzuf, fourteen kilometres north-east of Yalta, on the coast at the mouth of the Avunda river. Occupying an area of twelve hectares, it is now part of the Gurzuf Sanatorium and borders with the Gurzuf local council.

From the third century BC to third century AD the ancient settlement of Gorzuvita occupied the site of the present-day village of Gurzuf. At the time of Emperor Justinian I, the Dzhenevez-Kaya (Genoese rock) fortress was built on the shore; remains of its fortifications are found in the park's territory.

At the end of the eighteenth century, during the Russian-Turkish war, Gurzuf was a small Tatar village with 179 inhabitants. In 1783, Prince Potemkin of Taurida became the owner of Gurzuf, followed by the Duke of Richelieu. In 1823, Richelieu sold Gurzuf estate to Count Vorontsov, and in 1840 the estate was purchased by the senator I. Fundukley.

In 1881, the entrepreneur and contractor Piotr Gubonin bought most of the estate and began to build a major resort. Gurzuf subsequently became one of the best resorts on the South Coast of Crimea. By the beginning of the twentieth century, seven luxurious hotels on a par with European hotels were located in the park. Richelieu's original house became the Gubonin dacha and was intended for the most important guests.

At the beginning of the twentieth century, the Gurzuf resort and park became the property of a Moscow joint-stock company.

In 1922, a sanatorium for Red Army soldiers was built on the site of the Gubonin dacha. The Gurzuf Central Military Sanatorium was later handed over to the USSR Ministry of Defence, and then to Ukraine.

Around the turn of the twentieth century, resort complexes with decorative fountains and sculptural groups were created for the new wealthy public. Gurzuf, spread over an area of fifteen acres, was ideally located, bordering the coast and mountain slope along the Avunda river, and with a network of shady avenues connected by roads and paths.

The central avenue, running along the river and then along the palm avenue from the Gagarin building to the sea, is the park's central compositional axis. It is accentuated with old plane trees, chestnuts, cedars, olives and cypresses. The buildings are located along the periphery, each building having a compositional focus of fountains, sculptures or flowerbeds.

An important feature of the park is the predominance of closed spaces with vertical and horizontal vegetation, offset by the distant perspectives of the mountains and sea. Various so-called 'memorial' trees can be seen around the park, some up to 200 years' old. There are thirteen particularly long-lived, memorial trees in the park, and around 120 specimens of ancient trees in all, 40 per cent of which are classified as specially protected.

One of the oldest trees is a pedunculate oak in the western part of the park that is around 300 years' old. It has historically become known as 'Pushkin's Oak' as it is believed that the poet was inspired by the tree when he wrote the following lines in his poem 'Ruslan and Ludmila':

There is a green oak by the sea;
There is a golden chain upon the oak.

Master Plan of Gurzuf Park
I.I. Golovnev, 2009

Gurzuf Park. Original laboratory building
Photo: https://img.lookmytrips.com/images/look646j/big-57efe087ff9367071a0357c0-57f687d92ec08-1bvd1up-lbcvr.jpg

Gurzuf Park. Original residential 'Gagarin' building, with statue of Lenin
Photo: http://www.turgurzuf.ru/images/aaaaaaaaaaaa/gurzufskii_6760.jpg

Gurzuf Park. Sculpture of Orpheus
Photo E.E. Golovneva, 2009

Gurzuf Park. Sculpture of Diana
Photo: https://f.otzyv.ru/photoalbum.php?id=115028:12478#photo347591

Gurzuf Park. Sculpture of Pushkin at the beginning of Writers' Avenue
Photo: http://prcrimea.com/images/2861.jpeg

Gurzuf Park. River Avunda embankment
Photo: https://www.liveinternet.ru/users/dinka-irinka/post242301287/

Gurzuf Park. Palm Avenue
Photo: http://i.otzovik.com/2015/07/01/2217672/img/24204762.jpg

Gurzuf Park. Grove of plane trees
Photo: http://fb.ru/misc/i/gallery/10506/976345.jpg

Gurzuf Park. Topiary
Photo: http://www.snpltd.ru/crimea/Big_Yalta/gurzuf/

View of Gurzuf Park
Photo: https://img-fotki.yandex.ru/get/110545/144337373.360/
0_1488d8_92484095_XXL.jpg

Gurzuf Park. Rachel Fountain
Photo: http://suntime.com.ua/sight_item.php?id=2424#tab=1м

Gurzuf Park. Rachel Fountain sculpture
Photo: https://f.otzyv.ru/f/12/11/115028/12478/2511122027594.jpg

View of Gurzuf Park
Photo: http://my-krym.ru/wp-content/uploads/2013/06/Gurzufskij-park_0261.jpg

Gurzuf Park. The Pushkin Oak (*Quercus robur L.*),
approx. 300 years old
Photo: https://7dach.ru/uploads/images/
00/00/70/2013/08/18/0e8c18.jpg

Anatoly Annenkov

PARKS OF THE SOUTH COAST OF CRIMEA

Part 2

Parks and monuments on the territory of the Artek Children's Centre

There are five parks on the territory of the Artek International Children's Centre in Gurzuf. The Kiparisny, or Cypress, Park has been a protected area since a resolution (No. 18) by the State Committee of the Ukrainian SSR on Ecology and Environmental Conservation on 30 August 1990. The remaining four parks have been protected since resolutions were passed by the executive committee of the Crimean Regional Council of People's Deputies on 1 December 1972 (No. 579) and by the Verkhovna Rada (parliament) of the Autonomous Republic of Crimea on 20 December 2006 (No. 284-5/06).

Cypress Park. Colonnade on the viewing terrace by Dzhenevez-Kaya rock looking towards Gurzuf and Adalara island-rocks. Photo A.A. Annenkov

Cypress (Kiparisny) Park

The nine-hectare Cypress Park is located on the westernmost part of the Artek territory, in the Cherkez-Dere district. It starts from the Gurzuf rock known as Dzhenevez-Kaya, which rises high above the sea and bears the remains of the ancient fortress of Gurzuvita (6th–15th century) – an archaeological monument of national significance. The design of the park evolved over the course of the territory's history. At first plots were developed near the rock, where the dachas of Prince N. Kavkasidze and Gurzuf doctor F. Maksimovich were built. In the second half of the nineteenth century the palace of millionaire A. Guchkov was built on the coastal strip. In 1910 a doctor called Nazarov built a dacha on the seashore, and in 1911 V. Gurov built the two-story Beaulieu dacha. All the owners created parks and orchards near their dachas.

The park is set on a fairly steep, stepped slope from the rocky cliffs of Balgotur hill to the sea. The most interesting aspects of the park, with sea views, are found on the upper slopes as well as on the terraces along the sea. One has an artificial terrace at the foot of Gurzuf rock with an observation deck. The park contains primarily exotic plants and what is left of the native flora, covering most of its area. Several tree and shrub species dominate: the evergreen cypress (1,818 trees), the Himalayan cedar (85), the laurel (*laurus nobilis*) (300), Platycladus orientalis (79), the Chinese fan palm (81), wild pistachio (*Pistacia mutica*) (322), Berberis julianae (461), and Viburnum tinus (113).

Cypress Park. View of Gurzuf rock from the embankment
Photo A.A. Annenkov

Mountain Park. Glade with ornamental trees
Photo A.A. Annenkov

Mountain Park. Grove of Italian pines
Photo A.A. Annenkov

Mountain (Gorny) Park

The first owner of the Artek estate was the Polish Count Gustaw Olizar. In 1824, he came to Crimea with Mikhail Vorontsov, who owned the former estate of the Duke of Richelieu in Gurzuf. Olizar bought an area of around three-quarters of a *dessiatine* (approximately one hectare) under Ayu-Dag from a Tatar for two silver roubles; the land was beautiful, but of little use in terms of cultivation. By purchasing the neighbouring sites he increased the size of his estate to 200 *dessiatines* (approximately 220 hectares).

Olizar's estate went far beyond the current Gorny (Mountain), Morskoy (Maritime) and Pribrezhny (Coastal) complexes – it stretched from the Ayu-Dag ridge to the sea. On the steep slopes, the natural forest and shrub vegetation was preserved; vineyards were planted on the gentle slopes, and an olive garden was established by the sea.

In the early 1830s, the estate was sold to five new owners. Alexander Potemkin bought nearly half the estate (80 *dessiatines*), between the stepped slope adjacent to Ayu-Dag and the sea. The site on the Ayu-Dag ridge and part of the territory of the modern Gorny complex were purchased by the director of the Nikitsky Garden, Nikolai von Hartwiss. The wife of Alexander Kaznacheyev, chancellery head under Count Vorontsov, Prince A. Golitsyn, and S. Poltoratskaya became the owners of the territory of the present Pribrezhny complex.

The Mountain Park (now 23 hectares) is formed by meadows of various sizes, separated by groups of evergreen trees and beautiful flowering shrubs, as well as ornamental specimen trees. The groves of Italian stone pine, incense cedar (*calocedrus*), evergreen sequoias, Photinia serrata and Himalayan cypress are remarkable.

Ayu-Dag and the bay serve as the dominant feature of the landscape, and a spectacular view opens up from the observation terrace in the south-west of the park and from the walk on the edge of the terrace.

In 1875, the estate was sold to a commercial adviser and merchant by the name of Pervushin, who, together with his sons, placed his bets on the wine trade. In 1887, to mark the fiftieth anniversary of the death of Alexander Pushkin, the Pervushin brothers laid out a path around Ayu-Dag from Artek to Partenit and planted young Italian stone pines along the path in a natural oak forest. Now this area of the forest is reminiscent of a Mediterranean landscape.

Komsomolsky Park

Already director of the Nikitsky Botanical Garden, Nikolai von Hartwiss bought lands from Gustaw Olizar in 1828–32 on the Ayu-Dag ridge and along the Artek stream, adding them to those he had previously acquired. Immediately after the formation of the estate, Hartwiss founded a vineyard, gardens and a park. He also experimented by introducing a variety of species: conifers such as bog cypress, large-fruited juniper, and a wide selection of firs and pines; and the deciduous large-fruited magnolia, cork oak, palm trees, rhododendron, and so forth. This planting formed the existing Komsomolsky Park. In terms of its floral composition, the Hartwiss Park came close to the Nikitsky Garden in magnificence.

The terrain is the determining factor in the spatial and compositional organization of this seven-hectare site. The bottom of the water outlet forms the upper part of the park, split by the road, on which the natural ash and oak forest has been preserved. The middle part comprises several terraces separated by a small water outlet, while the lower part of the park is a series of small inclines. At the very bottom is a stream flowing into a deep, narrow ravine.

The dominant feature of the park is Hartwiss's two-storied house, located on an artificial terrace, and a corrugated pavilion entwined with Lady Banks' rose, which has been preserved.

The park's overall landscape style has been essentially preserved. Its central part is designed as a six-rayed system of paths. The main avenue is laid along a line connecting two magnificent bog cypresses. It starts at a small round pond by the stream and ends at steps leading up to the upper terrace. The large collection of exotic plants in the central part of the avenue have been only partially preserved.

On the inclined terraces that lead down to the stream, natural vegetation with single exotic plants predominates. On the lower terrace to the south are the estate's farm buildings and residential buildings for workers. A family vault made of concrete, with a pavilion above, was built on the watershed, but no one was ever buried there. A small stone grotto overlooks the Crimean mountains.

Komsomolsky Park. Syrian juniper
Photo A.A. Annenkov

Komsomolsky House of Nikolai von Hartwiss
Photo A.A. Annenkov

Komsomolsky Park. Swamp cypress (*taxodium distichum*)
Photo A.A. Annenkov

Komsomolsky Park. Cypress glade
Photo A.A. Annenkov

Komsomolsky Park. Vault in the Hartwiss park
Photo A.A. Annenkov

Komsomolsky Park. Stone grotto
Photo A.A. Annenkov

Azure (Lazurny) Park

When Crimea was first joined with Russia in the 1780s, a landowner called Usain Abdurakhmanov owned the coastal part of so-called Bald Hill, where the Suuk-Su Park is located. He later sold the estate to A. Sultan-Krym-Girey. Alexander Pushkin was a frequent guest of Sultan-Krym-Girey on his estate of Suuk-Su. The estate was briefly transferred from Krym-Girey to Princess A. Gagarina, who in 1874 sold it to sisters Princesses E. Golitsyna and S. Yermolova. In 1897, state councillor V. Berezin and his spouse O. Solovyova (who came from a merchant's family in Zhizdrinsky district) bought the estate from the sisters for 47,000 silver roubles.

Berezin first had the idea of turning Suuk-Su into a first-class Russian resort but he died on 2 August 1900, and the planning and running of the resort was left to his wife, who successfully took on this difficult task. She invited Yalta architect Nikolai Krasnov to design it, and he built a beautiful palace in the style of the French Renaissance. Corinthian columns, stucco cornices, and marble vases with artificial palm trees and yucca were prominent features of the building. A staircase of white limestone leads from the south side of the palace to the park and further to the beach. The steps and platforms had wrought-iron railings; two bronze sphinxes reclined to right and left of the middle platform; on the lower platform, in a special niche, stood the white marble figure of a Naiad.

Suuk-Su Palace
Early twentieth-century postcard

Adjoining the palace on the south side was an artificial stalactite grotto with a huge aquarium, and a concert stage above. Bunin, Chekhov, Kuprin, Surikov, Chaliapin and many other significant cultural figures visited this place.

Four hotel buildings were built on a plot of 29 hectares – some 180 rooms, equipped with all amenities and beautiful furniture. Drinking water from the local Suuk-Su spring was delivered to every room. The resort had its own power station, providing all the rooms and territory with electricity. A sewage system was also built at the resort, the treated wastewater being discharged through a deep-water channel into the sea far off the coast.

The northern part of the resort was the business area, including the resort owner's house, an office building, and a medical building with treatment rooms. The old house of Count Olizar was rebuilt and became Orlinoye Gnezdo (The Eagle's Nest) hotel complex.

Five bridges with beautiful wrought-iron railings were built over the river Suuk-Su. A two-storey hydropathic hospital was erected across the river from the casino palace. The Berezin family vault was built on the hill overlooking the western part of the estate by the architect Nikolai Krasnov.

The coastal strip was turned into a pebble beach. The entire territory of the estate, which had previously been covered in vineyards, was turned into a park with thousands of ornamental evergreen trees and shrubs. Over time, Suuk-Su Park became a landmark of the South Coast of Crimea.

Berezin family vault
Photo A.A. Annenkov

In 1916, Feodor Chaliapin spent the whole summer in Suuk-Su with his family. The singer liked the place so much that he decided to realise his lifelong dream and build a Castle of the Arts here. To achieve this aim, the resort's owner made over one of the rocks to Chaliapin as a gift. Chaliapin's friend, the architect Ivan Fomin, designed 'the castle' in accordance with the singer's concept and construction began, but the First World War and 1917 revolution meant that the work was never finished.

After the end of the civil war the resort was nationalised, and in 1924 it became a holiday retreat (House of Rest) for the All-Russia Central Executive Committee.

In 1937, the Suuk-Su House of Rest was transferred to the Artek children's health centre to organise an all-year-round camp. The Suuk-Su palace became the cultural centre of the new camp.

During the Second World War, the palace was seized by German officers. Their drunken orgies eventually resulted in a fire that destroyed everything in the palace, including paintings by the famous artist Vasily Surikov.

In 1955, a Moscow architect named Kanevsky was commissioned to design the new Suuk-Su palace on the surviving foundations. It opened as the Pioneers' Palace on 23 April 1961 but only on the outside does it resemble the famous architectural monument lost in the war.

The park occupies the coastal part of Bald Hill, formed by coarse clastic rock resulting from the destruction of the Jurassic limestone of the yaila (mountain pasture) plateau, which had slid down to the seashore. The small islands of Adalari are part of this great landslide. In the centre of the park is a palace, while the adjacent areas are organised in the form of terraces on a small watershed.

The park is divided by retaining walls and roads into three main terraces. The highest terrace contains the manor buildings, the Eagle's Nest dacha, the medical centre, and the palace. In the middle the park's composition is more diverse. The land adjacent to the coast is entirely designed to maximise the views of the sea.

The palace is at the very heart of the park's design. The main compositional axis – the staircase to the sea – demonstrates the organic connection of architecture with the surrounding landscape. Its direction is not strictly perpendicular, nor straight down from the palace; instead it follows a curved line leading to the coastal area's main feature – the bay with Pushkin's grotto and Chaliapin's rock.

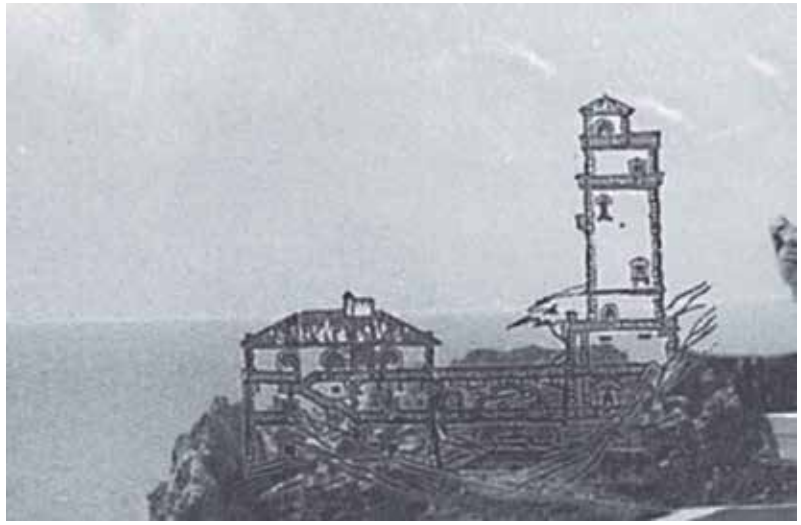
On the first and second terraces, the staircase has a number of decorative elements: sculptures, a fountain and a balustrade. On the approach to the sea, the staircase becomes increasingly simple. This descent to the sea was designed to give the appearance of 'fading' into the natural woodland by the sea, thereby preparing the visitor for the view of the coast and uniting architecture and nature.

The rock given to Feodor Chaliapin by the owner of Suuk-Su
Early twentieth-century postcard

Contemporary view of the rock
Photo A.A. Annenkov

The embankment runs along the entire length of the coastal terrace and the bottom of the watershed slope. The steep coastline with Chaliapin's rock, Pushkin's grotto and the Emerald grotto are framed by a small pebble beach. The romantic nature of the landscape is further enhanced by the two rocky islands of Adalari. Across the Suuk-Su river there is an elegant stone bridge with wrought-iron railings.

The most significant transformation of the terrain occurred during the preparation of the terrace for the construction of hotels, though this did not adversely affect the landscape. On the contrary, the space behind the high retaining wall holding the terrace was filled with fertile soil, and this allowed for the planting of exotic trees, such as Mediterranean firs, cedars and cypresses, which are now 25–30 metres high. On top of the watershed is an excellent observation deck, giving a full panorama of the sea and the Gurzuf amphitheatre.



Design for Chaliapin's Castle of the Arts
Achitect I.A. Fomin

Map of the estate of O.M. Solovyova, 1911

View of Suuk-Su Palace from the middle terrace of Suuk-Su Palace
Photo A.A. Annenkov

View of Puskhin's grotto and Adalara from the upper terrace of Suuk-Su Palace
Photo A.A. Annenkov

View of Suuk-Su Palace and early planting of ornamental trees
Early twentieth-century postcard

Contemporary view of Suuk-Su Palace from the same perspective
Photo A.A. Annenkov

Suuk-Su resort. Embankment
Early twentieth-century postcard

Suuk-Su resort. Embankment
Photo A.A. Annenkov

Foros Park

When Crimea became part of Russia in 1783, the territory of the Foros settlement and the Baydar Gates belonged to His Highness Prince Grigory Potemkin, who used this land for the first experiments in the design of parks on the South Coast.

Foros Park was founded in 1834, when the first plantings were carried out by K. Naryshkin in Foros and N. Raevsky in Tesseli. In 1887, the estate was bought from Naryshkin by the merchant Alexander Kuznetsov, grandson of the tea magnate Alexei Gubkin who left a huge fortune to his heirs. Kuznetsov, ill with tuberculosis, was advised by his doctors to retire and undergo treatment, so he decided to build an estate on the South Coast of Crimea; he was inspired by the villas he visited in Nice and Menton, but he also wanted to use elements of Russian and Italian classicism.

Construction of Kuznetsov's mansion began in April 1886 and was completed in December 1889. The design by architect Karl Eschliman was reworked by the civil engineer N. Tarasov.

Kuznetsov created the estate for his personal use and equipped it with the best technical innovations. An artesian well was constructed with a complex water supply system, which was laid throughout the palace and park complex; there was also a permanent power station, and a telephone station with twelve numbers. A feature of the interior of the mansion were the painted wall panels by the landscape artist Yuli Klever. Outside, the palace was decorated with large cast-iron vases that stood on a stone balustrade and are still preserved.

After Kuznetsov's death in 1895, his nephew G. Ushkov inherited the estate. In the second half of the nineteenth century, estates began to emerge that were intended not so much for the owners but for the middle-class public visiting the resort. Thus, the main task was to turn the old estates into a source of income. The full-scale development of the Foros area began after the construction of the dual Yalta-Sevastopol highway, which acted as a spur to the development of this part of the South Coast, and in 1914 Ushkov decided to establish a 'garden city' at Foros – a resort with luxury hotels, sanatoriums, casinos, etc. However, the First World War intervened, and the composition and design of the park created under Kuznetsov was preserved after the October revolution.

Composition and artistic significance

Kuznetsov invited a young German landscape architect called Fritz Encke, as well as the director of the Imperial Botanical Garden in St Petersburg, Eduard Regel, to develop a new concept for the palace and park ensemble, which was then carried out by Encke.

The park is located on the ancient terrace of stone accumulated from the landslide, overgrown with juniper and oak as well as pistachio trees; these

formed the basis of the park. It is designed in the landscape style with a more regular structure near the main building. The design is dictated by the grandeur of the landscape – the gigantic cliffs of the Crimean Mountains that almost reach the sea, as well as the ancient landslides and 'sugar cones' of landfalls.

The natural conditions and design of the park mean that it can be divided into three zones. The coastal zone occupies the shore of the bay and capes. As a result of the strong winds, the capes are covered mostly with low-growing local vegetation, while on the shores of the bay a grove of Aleppo pines have taken well and form the main decorative element of the coastal landscape.

The middle zone, located on the flat coastal terrace, is the main compositional section of the park. Here is the palace and the central avenue that passes from east to west through the entire park.

The area around the palace is particularly impressive. On the south side, the view of the sea is emphasised by the terrace and parterre with its ornamental pool and clipped shrubs, as well as the main staircase and avenue. From the north, the *Boy and Fish* fountain and lush subtropical vegetation adorn the grounds in front of the palace.

The middle part of the park features the 'Paradise' fountain – a water cascade of six small artificial reservoirs at different levels connected by channels. The extensive park has a rich collection of exotic plants – over 200 types and forms.

During the Soviet period, the layout of the park changed very little. The so-called Captain's Bridge was unfortunately built in concrete across the large pond of the Paradise Corner, which visually reduced the area of the pool and introduced an artificial element into the natural composition.

In the late 1990s, a multi-storey sanatorium building was erected near the park and the embankment was significantly expanded, which dramatically changed its scale for the worse.

The uniqueness of Foros Park is that it was created in the western part of the South Coast of Crimea. Rocks and sea are almost united here, leaving a narrow strip of coast exposed to the strong sea winds. The great landfalls of rocks and stone accumulations, covered with forests, form the beauty and grandeur of the landscape. All this determines the compositional, figurative and spatial organisation of the park, where contrasting elements coexist: the seashore, the coastal terrace, and the forest-park zone amidst the stone accumulations.

Foros Park. Coastal zone
Photo A.A. Annenkov

Foros Park. Staircase with columns
Photo: https://www.pinterest.ru/pin/470978073503799941/

Foros Park. *Boy and Fish* fountain
Photo: http://ponago.ru/novost/forosskii-park

Foros Park. Paradise Corner
Photo: http://ponago.ru/novost/forosskii-park

Conclusion

The process of developing the South Coast of Crimea has been on-going for more than two hundred years, since the beginning of the nineteenth century. It was not uninterrupted, but always evolved in terms of transforming the territory. Researchers identify two stages of this process.

The first stage spans the period when Crimea became part of Russia in 1783 up to the Crimean War. This was when the grandiose architectural and park ensembles were created by order of the most noble and wealthy families of Russia as residencies for vacations. It was the era of Romanticism, so the nature and heritage of past centuries became the most important stylistic factor in Crimea. Such ensembles include the Alupka Palace of Mikhail Vorontsov, Alexandria in Gaspra of A. Golitsyn, Sofiyivka of L. Naryshkin in Miskhor, Richelieu's estate in Gurzuf, Karasan belonging to the Raevskys in Kuchuk-Lambat, Kuznetsov's Foros Park, and others.

During the second stage – the period when eclecticism and later art nouveau was to the fore in architecture – the South Coast estates became sources of income and entertainment.

Further development of the South Coast looked to the formation of a natural-anthropogenic landscape, based on 'the idea of a harmonious combination of palace complexes, park massifs, and country houses united in a common structure'.

In fact, this was the beginning of a universal transformation of the cultural landscape. The most important thing was that this transformation was supported by the state – an infrastructure of transport links was created, villages and towns were developed, and so forth. In 1811, the Nikitsky Botanical Garden was founded, with the aim of introducing plants, and cultivating and distributing planting material for the development of subtropical fruit growing, viticulture, and park construction.

As a result, by the turn of the twentieth century, this natural and anthropogenic landscape was taking shape on the South Coast, based on the picturesque qualities of the coast – a determining factor in the creation of the park's layout and vistas. This process was interrupted by the First World War and political events, which caused the destruction, rebuilding and loss of certain parks.

The Soviet government quickly realised the significance of the existing parks and turned them into sanatoriums and holiday retreats both for the nomenklatura and the working class.

Currently, these unique natural, cultural and historical parks are being preserved. Elsewhere on the coast construction is taking place without regard to due scientific study and legal protection. This leads to conflict situations, gradual degradation, and the disappearance of cultural heritage.

Harmony in unspoilt nature, where all the elements of the landscape fit together, is crucial. Similarly, the visual space of the cultural landscape should evoke a sense of beauty and harmony as a manifestation of the indissoluble and harmonious connection between natural and anthropogenic processes. The aesthetics of the cultural landscape can be viewed as a stable indicator of the ecological and economic well-being of a society, as its spiritual need.

The concept and methodological approaches to the organisation of a cultural landscape are based on the assessment of all its components, and this determines the ability of the territory to 'perform ecological, social, cultural and resource functions'. The South Coast of Crimea is the only Russian region with the natural dry subtropical landscape of the sub-Mediterranean, with its healing climate and vast recreational resources. It goes without saying that scientific research and practical activities relating to these unique properties should be carried out in this region.

Foros Park. Stand of exotic trees
Photo: http://xn—80aayerhcaodckf6a.xn—p1ai/service/park.html#gallery-5

Foros Park. Captain's Bridge
Photo: https://axis.travel/foros

Anastasiya Medvedeva

The Swallow's Nest in Gaspra – a historical study of a privately-owned estate on the South Coast of Crimea

Gaspra occupies a swathe of land between the foot of Magobi Mountain and the coastline and encompasses the Cape of Ai-Todor (Gr. Ἅγιος Τόντορ) – three rocky spurs that form a massif almost impossible to access from the sea. Large Taurian necropoles of the fifth to first centuries BC are to be found here, as are the remains of Crimea's largest known Roman fortress, Charax. Unlike most other ancient monuments of the northern Black Sea region, Charax was not destroyed or rebuilt during the Middle Ages, facilitating the preservation of all the structure's components.

The erection of a fortress on Ai-Todor may have been prompted by the need to control nearshore waters, the location commanding a broad coastal vista stretching from Ayu-Dag Mountain in the east to Mount Koshka in the west. There are remains of medieval fortifications on the eastern slope of Magobi, but settlement of the modern site commenced only in the mid-eighteenth century. The area remained sparsely populated until the late nineteenth century, with village life concentrated around fresh water sources, some distance from the sea. It also spawned a noble estate that would go on to define the style not only of Gaspra but of the entire Crimean South Coast.

In 1829, Prince Alexander Nikolaevich Golitsyn (1773–1844), Chief Commander of the Postal Department, member of the State Council and close friend of Alexander I, acquired a plot of land at the lower boundary of the village of Gaspra, and named the estate Alexandria in honour of the Emperor. Construction was managed by Anna Sergeyevna Golitsyna, the Prince's sister-in-law, who had settled in Koreiz following her effective exile from St Petersburg. William John Hunt (*c.* 1800–57) – assistant to Edward Blore, who designed the new Vorontsov Palace – took over supervision of the design process in 1834. Hunt took full advantage of opportunities offered by the local terrain, ensuring that the palace came to be perceived as an integral component of the surrounding

landscape. The choice of architectural style was determined in equal measure by the romantic landscape, the fashion of the era, and family ties with the owners of Alupka. N.S. Vsevolozhsky, who visited Golitsyn's estate in 1836, enthused about the 'marvellous newly built Gothic castle, complete with towers and surrounded by a vast English garden', and applauded the efforts of its gardener, who 'has skilfully exploited all the advantages offered by the location'.

Although the estate fell into neglect after Alexander Golitsyn's demise, Alexandria became a widely recognisable landmark in the local area and was frequently depicted on engravings. Visible from afar, it formed a highly picturesque ensemble with the buildings of Koreiz, prominent against a backdrop of greenery. At the end of the nineteenth century Countess Sofia Vladimirovna Panina (1871–1956) assumed ownership of the estate; the old buildings were overhauled and new ones constructed. Alexandria shot to nationwide fame following a visit by Leo Tolstoy in 1901–2 (learning that the great writer was ill, the countess proposed a sojourn in Crimea). After Tolstoy's departure, the estate's owners sought to leave unaltered the interiors in which he lived and worked. The estate once again became a must-visit destination for South Coast tourists, just as it had been during the nineteenth century.

F. Gross, *Gaspra*. Lithograph, Odessa, mid-19th century
I.P. Pozhalostin Regional Art Museum of Ryazan

A.F. Rylsky. View of Gaspra, with the palace of Countess S.V. Panina on the left
Photo taken 1870–80s, from *Crimea: Cities and Territories of Tavricheskaya province*

In February 1835, Black Sea Fleet commander Admiral Mikhail Lazarev proposed the erection of a lighthouse on Cape Ai-Todor; construction was completed that November. Built at an altitude of some 80 metres above sea level, the lighthouse could project its beam to a distance of 22 miles. The structure underwent significant reconstruction in 1876: the old tower gave way to a new one, octahedral in form, and a two-storey house was built for the lighthouse keepers. Much like the Golitsyn-Panina estate, the lighthouse became a draw for holidaymakers, featuring in a variety of paintings and, later, photographic postcards.

Nor was Gaspra left wanting for attention from the highest ranks in society. In 1869, Grand Duke Mikhail Nikolayevich (1832–1909), governor of the Caucasus, purchased a plot of local land for his wife, Olga Feodorovna (1839–91), born Princess Cecilie Auguste of Baden. Ai-Todor became the Romanovs' third largest South Coast estate, surpassed in size only by Livadia and Oreanda. The estate occupied the entire expanse between the road and the seashore, with the greater part of its territory given over to vineyards (along similar lines to the imperial family's other Crimean estates). The Ai-Todor estate was subsequently

Panina Palace, Gaspra
Photo by S.A. Tolstoy, 8–14 September 1901
P.I. Tchaikovsky State Memorial Music Museum

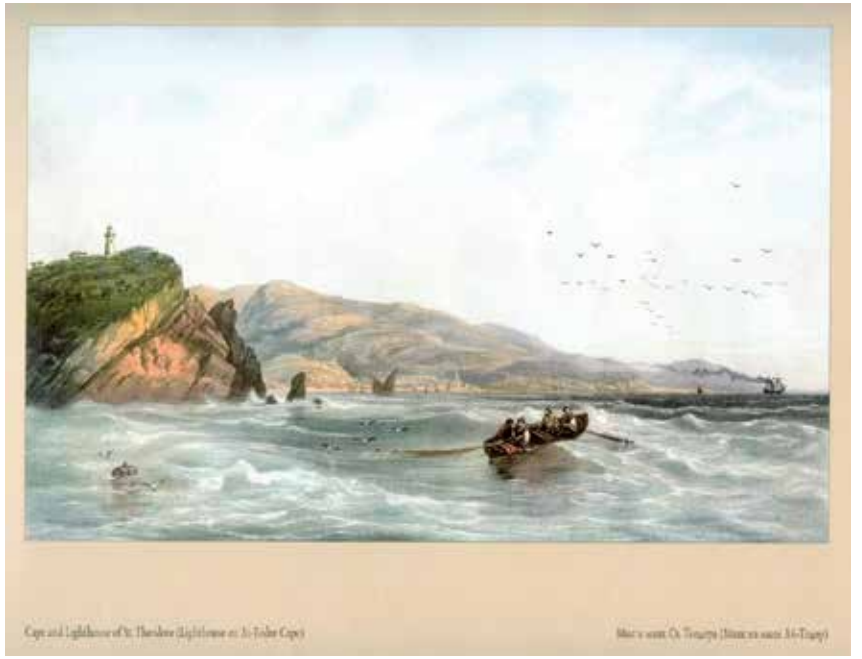
Panina Palace, Gaspra
Photo A.V. Kobak, 2010

inherited by two 'Mikhailovichs': Grand Duke Alexander (1866–1933) inherited the larger part, and Georgy (1863–1919) the smaller. The following structures are still extant: the so-called Small Palace (1869), the service buildings of the 1860s, the Children's Palace, and the administration building of 1912. The older part of the complex, built in the Tatar style of the second half of the nineteenth century, with richly ornamented facades, is attributed to the Yalta architect M. Kotenkov.

The Children's Palace was built for the sons of Alexander and Xenia by the famous Crimean architect Nikolai Petrovich Krasnov (1864–1939). This diminutive edifice combines elements of neoclassicism and Art Nouveau, with the authentic antique reliefs embedded in its walls serving as its principal decorative elements. The Ai-Todor estate's eastern entrance gives onto the Solar Path, which begins in Oreanda and follows the line of the coast. Grand Duke Georgy Mikhailovich eventually made plans for a new manor called Kharaks. Sited in the central, elevated expanse of Cape Ai-Todor, it was built between 1904 and 1908 by Krasnov in the 'modern Scottish' (or 'Swiss') style, invented by Krasnov himself and characterised by features inherited from Gothic architecture.

The intimacy and seclusion of Georgy Mikhailovich's Gaspra 'farm' testifies to the preferences of the last Romanovs, who chose to lead emphatically private lives in Crimea – a foil of sorts to the official domain of Petersburg. Grand Duke Dmitry Konstantinovich, grandson of Nicholas I, was the last member of the imperial family to install himself in Gaspra. In 1913 he built a small palace of his own on Ai-Todor and called it Kichkine. Designed in the Tatar style as reimagined in the early years of the twentieth century, Kichkine Palace was notable for its eclecticism, with traditional elements of castle and palace architecture eccentrically juxtaposed with Arabian features such as minarets and murals.

The proximity of prominent neighbours prompted the owners of other estates on Ai-Todor and throughout its environs to beautify their own estates with original-looking buildings. Towards the end of the nineteenth century, Pavel Grigoryevich Shelaputin (1847–1914), whose estate was known as The Pearl and its main house as The White Swallow, became owner of the coastal strip on the rocky top of Ai-Todor. A member of the Russian entrepreneurial elite, Shelaputin hailed from a respectable family of Volga region Old Believers that had settled in Moscow in the late eighteenth century. In 1911, Shelaputin's personal distinctions earned him hereditary nobility and honorary citizenship of Moscow. He acquired the lands in Gaspra through five bills of sale from different owners. Maps held by the Museum of Moscow show the various dachas (summer houses) belonging to his estate. The maps also make clear that the slope at the foot of Aurora Cliff was occupied by vineyards, and that the entire expanse of land at the top of Ai-Todor was given over to a park. G. Moskvich has



Carlo Bossoli, *Lighthouse on Cape Ai-Todor*, 1840s

Kichkine Palace
Photo A.V. Kobak, 2010

dubbed The White Swallow 'a second Swallow's Nest'. Sited on the very cliff edge, the stone-built, stucco-walled two-storey dacha has stood out as a bright mark against the backdrop of rock and greenery since the early twentieth century.

The history of the Swallow's Nest estate

Up until the 1880s, if the maps are to be believed, a solitary structure graced the Ai-Todor shore – the lighthouse. But the dacha receives a mention in Anna Moskvich's 1889 *Guide to Crimea*: 'Next to the lighthouse [on Cape Ai-Todor], sited on a similar ledge above the precipice, is the dacha of Dr Tobin, who owns a large expanse of land in this area … One of the little houses that comprise Tobin's dacha, known as "the swallow's nest", has been constructed, in an extraordinarily audacious fashion, on an almost completely sheer cliff; looking down from the balcony, you see the sea stretched out in a deep abyss.' In Moskvich's guide for 1905, meanwhile, there is a mention of 'Generalife – a castle of love belonging to Baron Steinheil. This dacha is better known as the Swallow's Nest, as it was built extremely boldly on the edge of a completely sheer cliff.'

The Estlandian Baron Pavel Leonardovich Steinheil (1880–1965), the nephew of the railway magnate R. Steinheil (1841–1892), was just the sort of person to purchase the Swallow's Nest. He owned a palace in Vladikavkaz, oil-rigs in Baku, vineyards in the Kuban, and horse ranches in Kiev governorate, and would have been attracted to this small dacha on the South Coast of Crimea for its proximity to high society.

It would appear, however, that Steinheil spent little time at his new dacha and quickly resold it. After the revolution of 1917, he joined the Volunteer Army, left Russia, and died in France. Depictions of the Swallow's Nest dating from between 1905 and 1910 (the 'Steinheil period') all indicate that the external aspect of the dacha has not undergone any significant alterations. A guide book from the early 1910s offers the following description:

> Before reaching the small bay of Ai-Todor, the traveller will see a single rock – the Sea Guard – jutting from the sea near the coast. Perched on the (eastern) face of Aurora Cliff is a red tower-like building – the Swallow's Nest. The house on the saddle of Ai-Todor – handsomely sized and boasting glazed galleries and other structures – belongs to Shelaputin. The yellow tower with a lantern is Ai-Todor lighthouse; behind the lighthouse (whose lamp burns at an altitude of 315 feet) we see a clutch of buildings in the Swiss style, a church in the Byzantine-Georgian style, the round grey roof of a pool building, etc., all of which belong to the Kharaks estate of Grand Duke Georgy Mikhailovich. The upper Sevastopol highway is studded with a succession of Tatar villages: Gaspra, Koreiz, Mishor. Gaspra is dominated by the palace of Countess Panina (a large edifice with two towers and a church dome) and Grand Duke Alexander Mikhailovich's neighbouring Ai-Todor estate.'

[S.M. Prokudin-Gorsky] Crimea, near Ai-Todor
Vineyards on the grand-ducal estate, 1905. Postcard

On 8 September 1911, the Yalta newspaper *The Russian Riviera* informed its readers that 'a considerable stir has been caused among resort visitors by a rumour that the Swallow's Nest castle cliff is to be demolished, and that one of the finest locations on the South Coast will lose its charm as a result. According to our sources, these rumours have been exaggerated. The cliff-top castle has had its best years and is riddled with cracks – which is why the new owner of the Swallow's Nest has resolved to demolish it. Yet plans are afoot to erect new buildings on the site of the old ones – buildings that will further beautify this much-loved spot.'

On 6 February 1912, the *Odessa Leaflet* published an article entitled 'The Swallow's Nest': 'The site of the Swallow's Nest, the celebrated edifice formerly perched above the sea on the edge of a huge cliff but now demolished due to its dilapidated state, is to be home to a luxurious medieval-style castle.' The article fails to mention the site's owner or the designer of the new building.

In August 1913, however, the *Crimean Resort Leaflet* reported that 'The Swallow's Nest, which has passed into the ownership of the Rakhmanovs, a Moscow-based millionaire family, has been beautified with a handsome new medieval-style castle built by Alupka architect N.O. Sherwood. Construction is broadly complete, with interior finishing touches set to be added within around a month and a half. According to informed sources, the castle will be open to the public almost all year round.'

White Swallow Dacha
Photo A.E. Medvedeva

The Swallow's Nest, Ai-Todor
Early twentieth-century postcard

The Rakhmanovs, who hailed from the Guslitsky district of the Moscow governorate, made a fortune in the grain trade, owned extensive real estate in Moscow, and were closely related to such famous merchant families as the Soldatenkovs, the Ryabushinskys, the Morozovs and the Shelaputins. Sergei Karpovich Rakhmanov (1859–1914) was married to Agnia Pavlovna Sveshnikova, and the couple had a son and a daughter. Two photographs from the family archive of the Rakhmanovs' descendants are published in a book by E.M. Yukhimenko. The first is inscribed with the date '1913, April the 19th' and bears the caption 'The Swallow's Nest of the Rakhmanovs'. This picture shows the final incarnation of the building under construction, complete with scaffolding and wide platforms for the delivery of building materials to the first-floor level. The second picture (1914) shows the Swallow's Nest in its completed form.

It can be asserted with confidence that the house on Aurora Cliff belonged to the family of Sergei Rakhmanov from 1911 onwards. By 1913 the house had been radically rebuilt, acquiring the form of the Swallow's Nest as we know it today. The final (1914) edition of *A Guide to Crimea* identifies the owner of the Swallow's Nest as a 'Mrs Rakhmanov' – either Sergei's wife, Agnia Pavlovna Rakhmanova, or her daughter, Maria Sergeyevna. In 1921, in an inventory of the now nationalised estate, which was being transferred into the management of the Administration of the Soviet Farms of the South Coast of Crimea, 'Maria Sergeyevna Kyuleva, born Rokhmanova [sic], married to Vladimir Artemyevich Kyulev' was identified as the former owner of the Swallow's Nest (which belonged to her 'until recently'). Vladimir Kyulev may be a relative of Ivan Kyulev (1893–1987), a Russian artist who died in France.

The basic compositional principles for the development of the Swallow's Nest estate crystallised during the initial period of its existence, in the 1890s and 1900s. Perched on the cliff-edge, the main building, encircled on its sea-facing side by galleries and balconies, boasted a two-storey tower, with a separate housekeeping building nearby. The road to the estate entrance meandered in picturesque serpentines along the upper level of Cape Ai-Todor. The property had no garden of its own or private access to the sea.

The original dacha building was made of stone, its walls plastered and painted red. The reconstruction of 1912–13 preserved the now legendary dacha's dominant position in the landscape, with the choice of the romantic Gothic architectural style reinforcing the effect. The coloured plasterwork was no more; the facades were now faced with blocks of light grey Gaspra stone, giving the miniature castle a pale silhouette.

Identifying who was behind the design for the new Swallow's Nest project presents significant problems. Sources mention the name of Nikolai Osipovich Sherwood, yet we have no information about this man's origin, place of residence

or occupation. Moreover, he was born in 1826: the chances that he was capable of undertaking a construction project in 1912 are slim. Researchers have attributed the Swallow's Nest to other members of Moscow's famous Sherwood family, but no evidence for any of these attributions has ever been unearthed. Vladimir Sherwood (1867–1930) was a prolific Moscow-based architect, and one who could have been acquainted with the Rakhmanovs. Leonid Sherwood (1871–1954) was an outstanding sculptor, and although it has been suggested that he was responsible for the Swallow's Nest, it is not clear that he had architectural experience. Other members of the family include Alexander Sherwood (1869–1919), identified variously as an engineer, an architect and a medical assistant. Nor is much known about Vsevolod Sherwood (1882–1915), Vladimir Sherwood's grandson.

The compositional structure and dimensions of the building, and the shape and arrangement of the windows, which have survived almost entirely unaltered, give the impression that the previous structure has not, perhaps, been completely dismantled. Just like its predecessor, the new castle took the form of four sea-oriented structures: a single-storey building comprising two large rooms; a two-storey building with rooms on the ground and first floors; and a tall, circular two-storey tower. The small building's internal layout followed the design concept: a suite of four rooms on the ground floor, a hall and a room in the tower on the first. The roof of the building's one-storey components was made flat and played the role of an additional terrace, connecting to the balcony around the tower.

The choice of stone for the facing of the facades; the window decorations; the decorative buttresses; the tower's machicolations and battlements; the parapet of the roof – these architectural elements all echo the facades of Gaspra's Alexandria estate. The study and the bedroom boasted large and intricately carved Gothic sash windows. The semi-oval window of the eastern facade and the ornamental design of the lower section of the pinnacles give the building a recognisably eclectic flavour.

The interiors of the dacha were appointed in an eclectic 'historical' style, with a Gothic polished diabase fireplace in the dining room, oak panels on the ceiling, fabric-upholstered walls, and 'old Russian' oak furniture. Given the Rakhmanovs' interest in Russian antiquity and the general aestheticising trends of the era, such stylistic decisions would have come as no surprise. The family's residences in Moscow and beyond juxtaposed Old-Russian 'prayer rooms', Khokhloma furniture, and the old Moscow Empire style with the latest fashions of Art Nouveau; similarly, the Swallow's Nest harmoniously juxtaposed the European Gothic of the South Coast with the Russian style. The main house lacked any utility rooms. The walls of all the ground-floor rooms were upholstered with 'dark yellow fabric', as was the oak furniture; this 'canvas' may have been actual canvas, thick cotton, or jute, most likely sporting a printed pattern in the manner of the

The Swallow's Nest
1920s postcard

The Swallow's Nest
1920s postcard

fabrics in the interiors of the Pertsov and Ryabushinsky mansions in Moscow. The study ceiling, too, was upholstered in this fabric. The dining room had a separate street entrance, enabling guests to access it directly, without passing through the private rooms. The kitchen building was divided into the actual kitchen area, complete with stove, and the bathroom, which boasted a stone bath. Such was the dacha's condition when the Soviet regime was established in Crimea.

Gaspra and The Swallow's Nest after 1921: the problem of the preservation of a historical monument in a landscape

Recalling the moment he bid farewell to his country, Grand Duke Alexander Mikhailovich wrote: 'When I turned to face the open sea, I saw the Ai-Todor lighthouse. It was built on land my parents and I had cultivated for the past forty-five years. We grew gardens on it and worked in its vineyards. My mother was proud of our flowers and fruit. My boys had to use napkins to keep their shirts from staining when they were eating our marvellous juicy pears. It was strange that, though so many faces and events escaped it, my memory preserved the aroma and taste of pears from our estate in Ai-Todor.'

After the establishment of Soviet power, the Alexandria estate became a sanatorium for the TSeKUBU House of Scientists. Ai-Todor, meanwhile, became part of the Gaspra state farm, and its art objects and archaeological finds were placed in various museums throughout Crimea. In 1921, a holiday house for metalworkers was opened on the estate, followed by a sanatorium for tuberculosis, which later became a children's sanatorium named after Rosa Luxemburg. Another sanatorium was opened on the Kharaks estate, and yet another on the territory of the Pearl dachas. None of the estates was considered worthy of turning into museums. In 1948, a radio beacon with an asphalt landing and storage facilities was erected in the south-western sector of the Charax citadel, near the thermae. Beneath these structures were uncovered the remains of a building dating from the early centuries AD (investigated before the revolution, they had been buried anew). At the same time, significant excavation works were carried out, leading to the destruction of large sections of the occupation layer. In 1980–84, an apartment block was erected on the site of the Roman-era residential buildings and the former storage facilities of the radio beacon; these works also destroyed archaeological monuments over a vast area.

The nationalisation of 1921 preserved a unique description of the Swallow's Nest, written in an unexpectedly 'elevated' style: 'The views from the Swallow's Nest are breathtaking. You can see Yalta, Livadia, Oreanda, and a vast expanse of shoreless sea; from that height, its waters exhibit colours and shades seldom glimpsed from a flat shore...' The inventory description unemotionally states that 'the estate has been left entirely unsupervised; the doors to all three buildings are locked. The windows have been boarded up with external shutters. One of the

The Swallow's Nest after the 12 September 1927 earthquake

windows in the building's southern wall has been broken and its shutters torn off. Observed through this window upon entrance to the house, the interiors of the three rooms on the lower floor appeared completely ravaged. Most of the wall upholstery has been ripped off and removed. The same kind of upholstery has been torn from the couch; ditto the cover of a mattress and two smaller mattress covers. All the cabinets and drawers are broken; the chest has been forced open; the floors are littered with piles of torn books, fragments of frames, letters, magazines, pictures, photographic cards, pieces of fabric, empty bottles, broken glass, and all kinds of rubbish. The way the rooms have been ransacked proves that the premises of the Swallow's Nest has been frequented by individuals with a taste for other people's property, and that these looters remained in the house for long periods of time. There is no food, fodder or livestock in the estate. The interiors of the ransacked rooms were tidied up, with rubbish and garbage thrown into the sea, whereupon an inventory of movable property was compiled.'

After nationalisation the Swallow's Nest was transferred to the Gaspra state farm. In the 1920s and 30s, the castle housed the 'red corner' (recreation room) of a *dom otdykha* (rest home) called Pearl, and subsequently a restaurant and canteen. It is likely that most of the furniture was removed from the interiors during that period, and the upholstery fabric of the walls completely destroyed. Photographs taken in the mid-1920s documented the absence of glazing on the kitchen roof and the destruction of the gallery and balcony fencing.

In the mid-1920s 'the building fell into decay. Roaming the dilapidated balconies and terraces that overhang the sea engenders eerie yet simultaneously agreeable sensations.' An earthquake on 12 September 1927 took place when 'a good number of visitors from the neighbouring Kharaks rest home were dining on the balcony hanging over the sea. The public dispersed ten minutes before the main quake that caused the tower of this elaborate dacha to collapse. Stones fell onto the balcony destroying tables and chairs, and breaking the balustrade; some of this furniture was thrown into the sea, and the visitors, had they stayed put for another ten minutes, would have followed it. Two breaches materialised in the tower, as if it had been holed by a huge cannonball.'

After the earthquake, the preserved first-floor level was covered with a roof. As numerous amateur photographs of the Swallow's Nest attest, it remained unaltered until the 1960s. The particular attitude towards this building was such that, although not recognised as an architectural monument, preserving the 'view' of it – and the vista from the sea in particular – was seen as important, while making the castle accessible for visitors was not. By the late 1960s, however, the issue of reopening the Swallow's Nest viewing platform to the public forced the state to start planning for the restoration of the building.

A comprehensive restoration project was elaborated in 1957 by the Crimean branch of the Giprograd Institute, and a similar project was carried out by the Yaltaspetsstroi Institute in 1967–8. The tower and the front room on the first floor were completely dismantled, the interior's historical elements were almost all lost, and all forms were recreated in a ferro-concrete. The Swallow's Nest became an exhibition hall in 2011, not long after it was finally designated an architectural monument.

The idiosyncrasies of Soviet south-coast life gave rise to a radical shift in the perception of the landscape composition of Cape Ai-Todor and surviving nearby monuments. Areas accessible to tourists and holidaymakers were actively developed. Access to the observation platform by the Swallow's Nest was provided by footpaths leading down from the highway above, and from the pleasure-boat quay and adjoining stairway below.

The emergence of a new route to the dacha was precipitated by the closure to the public of the rest of Cape Ai-Todor, which was occupied by sanatoriums and spa facilities. No longer accessible, the White Swallow and the lighthouse vanished from amateur photographs and postcards. Few visitors to the South Coast laid eyes on the Golitsyn Palace in Gaspra or the grand dukes' dachas, concealed by the greenery of their parks. The sole remaining 'magnet' was now 'the most famous view in Crimea' – the silhouette of the white fairy-tale castle perched on a romantic crag.

Work on the gradient of the bay began in the pre-war period and intensified during the 1970s and 1980s. The containment of this process by natural and

administrative factors (including the fact that the coastal strip area with a beach was very small and belonged to an elite sanatorium) played a positive role in the history of this corner of the South Coast, preserving the historical landscape to a sufficient degree. The only discordant element was the later multi-storey building of the Parus sanatorium. Cape Ai-Todor remains a recreational zone, its low-rise buildings concealed by dense parkland, and a fossilised South Coast forest has been preserved around the lighthouse. It is vital, then, to preserve the area's architectural monuments and ensembles, to provide access to local archaeological, historical and cultural resources, and to safeguard the landscape of this stretch of the coast, where architectural elements provide a perfect complement to its natural features.

The Swallow's Nest after reconstruction
Photo of the 1970s

School No. 7 in Yalta, 1938
Photo B.V. Popov, 2018

Boris Popov

ARCHITECTURE OF THE SOUTH COAST OF CRIMEA DURING THE SOVIET PERIOD

Stage 1: 1920–1941

From the very beginning, the Bolshevik regime devoted considerable attention to the nationalization and use of the Romanovs' pre-revolutionary palaces in Livadia and Oreanda, as well as to that of the estates, mansions and dachas built on the Crimean South Coast in the late nineteenth and early twentieth centuries by the elite of Tsarist Russia.

The way in which Crimea's health resorts developed was determined by decrees signed by V. I. Lenin. The first of these – a decree of the RSFSR Sovnarkom of 20 March 1919 regarding 'health resort sites of national significance' – declared that health resorts were to be nationalised, and it mapped out further stages in their development. The second – 'On utilising the Crimea for the medical treatment of working people', dated 21 December 1920 – determined the time frame and strategy for the development of health resorts in Crimea.

A full inventory took place in December 1920, with the Crimean Revolutionary Committee registering 1,134 properties and inspecting 1,071 facilities. The Bolsheviks acquired a very extensive network of palace ensembles, estates and mansions, making it possible to establish resorts for the wider public and elite alike.

An inventory of treatment and relaxation spaces for the Central Apparatus of the All-Russian Central Executive Committee and the Soviet of the People's Commissars of the RSFSR was put together as early as 1920, as follows:

1. Estate of the industrialist S.V. Kokarev in Mukhalatka (1909, Yalta, architect O. Wegener, park – Frenchman Édouard André. The building was blown up in 1941. The 1950s saw the construction of a modern health resort on the former site of the Kokarevs' palace).
2. Estate of O.M. Solovyova in Gurzuf.

3. Palace and park ensemble of Grand Duke Peter Nikolayevich (Dyulber) in the town of Koreiz.
4. Palace of the Yusupovs in Koreiz.
5. Tesseli Summer house of M.M. Pautina (Rayevskaya) in Foros.
6. Estate of A. Kuznetsov (G. Ushakov) in Foros.
7. Hotel Oreanda of A. Witmer in Yalta.

It must be noted that the development of spa medicine and therapy was fully supported by the Soviet regime. An All-Russia Spa-Medicine Congress took place in Moscow in February 1921, and the State Central Institute of Spa Medicine was established in 1925, with branches at resort development sites; new institutions in this field were created as well.

The stretch of the Black Sea littoral between Cape Aya in the west and Cape Plaka in the east furnished the Soviet authorities with an exquisitely beautiful and architecturally valuable chain of health resorts, estates and palaces, all of them boasting vast grounds with all the requisite amenities, advanced engineering infrastructure and Crimean viticulture facilities. These pre-revolutionary properties were primarily used as sanatoriums, resorts and medical institutions, while their parks and amenities were left intact. By 1924 the number of visitors to the resort system had already exceeded 37,000. Initial steps towards the construction of new sanatoriums, health resorts and infrastructure facilities were taken in the early 1930s. The best known of these were:

1. Dolossy Sanatorium (Yalta, Sovetskoye urban-type settlement). Construction commenced in 1925, sanatorium began operations in 1928.
2. Kurpaty Sanatorium (Yalta, Kurpaty urban-type settlement, 12 Alupka highway). Capacity: 150. Built in 1936 on the site of the former imperial estate of Kurpaty to a design by the architects P.K. Krzhizhanovsky and V.I. Kovalsky.
3. Children's camp in Artek (Yalta, Gurzuf urban-type settlement, 41 Leningradskaya Street). Created in 1924; its first year-round-use residential building, Verkhny (Upper), was constructed in 1930. In 1937 the Suuk-Su resort was annexed to Artek. The Large Artek project was developed and implemented between 1935 and 1938.
4. Zolotoy Plyazh (Golden Beach) Sanatorium. Constructed in 1937 as per a design by P. Krzhizhanovsky and V. Kovalsky. The sanatorium was sited in the vicinity of Livadia Palace, at the foot of Krestovaya Mountain, within the territory of the former coastal estates of the imperial family.
5. Goluboi Zaliv (Blue Gulf) Sanatorium (Simeiz urban-type settlement, 78 Sovetskaya Street). Built in 1939 to a design by the architect V. Kovalsky.

The late 1920s witnessed the first steps towards the planning of individual projects across Crimea. In 1928, prospective projects for the Crimean resort districts of Oreanda-Livadia and Limeni (subsequently Goluboi Zaliv [Blue Gulf]) were created by a group of Moscow-based architects with participation from the Central Scientific and Resort Council.

Urban planning documentation for Crimea began to be developed in 1932, with experienced urban planning specialists brought into the fold. That same year, the design team of the city-planning institute Giprogor, led by architect Moisei Ginzburg, conducted a detailed survey of the South Coast and drew up the first urban planning project in the history of Soviet recreational construction. Entitled 'The Socialist Reconstruction of the Crimean South Coast', it entailed a new zonation of the entire resort from Alushta to Foros.

For all the difficult background of revolutionary events and the sad losses of the period, it is notable that the new regime made many positive advances in this first stage of architectural and construction activity. Resort complexes with extensive park zones continued to be created on the South Coast, facilitating the preservation and enhancement of the remarkable creations of architects and gardeners of decades past.

The decrees issued during the first years of Soviet rule laid the foundations for Soviet laws on cultural preservation; these laws effectively emerged from the Decree on Land (1917), which made provision for the confiscation of land and its transfer to the state. A precise inventory of confiscated property was put together, with any damage to property deemed criminal in nature.

In Crimea in November 1920, a subdivision tasked with the preservation of antiques and art (Krymokhris) was formed within the People's Education Department of Krymrevkom (the Revolutionary Committee of Crimea). Museum management aside, the most important responsibilities of Krymokhris included organising local departments and measuring, photographing, repairing and restoring monuments.

At the same time valuable art objects were removed and labelled as 'raw materials' suitable for fulfilling the conditions of the 1921 Anglo-Soviet trade agreement. M.I. Kalinin and A.V. Lunacharsky offered extensive assistance to museum staff, and it was thanks to their proactive attitude that the activities of the special commission tasked with selling palace valuables to foreign buyers were halted in 1922.

During the pre-war period as a whole, attitudes towards historic buildings in Crimea, and the treasures they contained, were complicated. Although museum staff and local-history professionals made heroic efforts to preserve valuable art objects and safeguard architectural structures, they often faced insuperable obstacles from political, economic and cultural processes of the time.

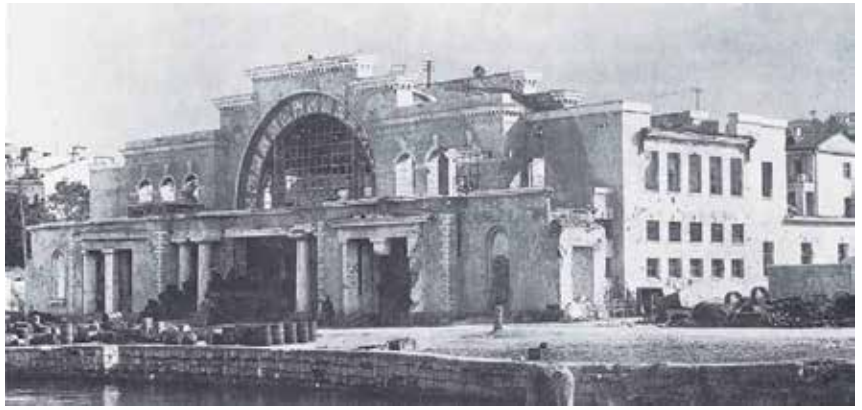
Stage 2: 1945–1960s

On 16 April 1944 Yalta was liberated from German occupation, and two months later a group of experts led by the architects A.K. Burov and Moisei Ginzburg arrived from Moscow in order to put together a master plan for central Yalta. At the same time, another design team was developing a master plan for the entire city and creating an inventory of all surviving buildings. The new master plan, authored by the architects A. Solominsky and L. Bukalova, was given the go-ahead in April 1948. The plan led to the creation of the architectural ensemble of the grand and leafy Lenin Square, which gives on to the embankment and represents one of the town's architectural landmarks.

The principal architectural construction efforts on the South Coast of Crimea at that stage were focused both on restoring destroyed sanatoriums, health resort complexes and infrastructure facilities, and on building new ones. These (re)constructions were subsequently carried out in accordance with a new regional planning project conceived in 1953 to facilitate a comprehensive development of amenities for the entire South Coast. The project was a technically superior elaboration of Ginzburg's mid-1930s concept of an integrated South Coast resort town.

The following remarkable sanatorium complexes were created on the South Coast of Crimea during the post-war decade:

1. Lower Oreanda Sanatorium (Yalta, Oreanda urban-type settlement, 12). The first sanatorium on the South Coast of Crimea, built after the end of the Second World War to a design by the architect Moisei Ginzburg.
2. Gorny (Mountain) Sanatorium (Yalta, Kurpaty urban-type settlement, 1 Alupka Highway). Built between 1951 and 1964 to a design by the architect I.V. Zholtovsky.
3. Gornoye Solntse (Mountain Sun) Sanatorium (Alupka, 4 Dvortsovoye Highway). Built between 1950 and 1954 to a design by the architects M.I. Pavlov and G.I. Parak.
4. Simeiz Sanatorium (Yalta, Simeiz urban-type settlement, 3 Sovetskaya Street). In 1961, Simeiz witnessed the completion of the CPUSSR 22nd Congress Sanatorium by architect A. Alexeyev to Zholtovsky's design.
5. Russia (currently Rossiya) Sanatorium (Yalta, 12A Kommunarov Street). Architects I. Kuzmin and A. Langman began designing the sanatorium in 1946, and it was constructed between 1951 and 1957.
6. Ukraine (currently Rodina [Motherland]) Sanatorium (Yalta, Gaspra-2 urban-type settlement, 15 Alupka Highway). Construction work commenced in 1950 to a design by B.V. Yefimovich. The main buildings and utilities were completed in 1955.



Harbour station, Yalta, 1944
Photo: https://pastvu.com/p/454826

In Yalta, Primorsky Park was created in the 1950s under the supervision of architect G. Viypus on the site of the former Zheltyshevsky wasteland to the west of the Embankment. A hydropathic facility for the whole resort was built near the Oreanda Hotel, in the early 1960s to a design by E. Sorokina and N. Yakobson.

In 1958 an unprecedented experiment was begun – the construction of the Simferopol–Alushta–Yalta mountain trolleybus highway. From 1961, trolleybuses began running between 4.30 a.m. and 2 a.m. with intervals of 2–3 minutes. The 1960s also witnessed the construction of the modern Sevastopol–Yalta motorway (completed in 1972). Everything that was built in the postwar decade retained a sense of stylistic integrity and continuity, whether this was Yalta's ensembles of residential and public buildings, or the sanatorium complexes of Crimea's South Coast. Classical forms, and a mandatory use of architectural ensembles, were strongly adhered to. By 1960 it seemed that the second stage of the Soviet period of architecture had drawn to a close. Now new industrial construction methods – and therefore new architectural planning techniques – began to be adopted throughout the South Coast.

The post-war years witnessed several decrees by the Council of Ministers on cultural preservation, with steps being taken towards the registration of relevant structures. These decrees, which were supposed to enhance the preservation of historical monuments, had little practical effect; buildings continued to deteriorate, were destroyed or else were badly rebuilt. The preservation of buildings and monuments throughout Crimea needed a fundamental restructuring and intensification of the monitoring process and law enforcement. In the mid-1960s the All-Russia Society for the Preservation of Historical and Cultural Monuments (VOOPIiK) was created and soon established branches in Crimea; its work had a positive effect throughout the period up to 1991.

Zaporozhye sanatorium, Yalta. Club dining room
Photo B.V. Popov, 2016

Yalta embankment
Photo B.V. Popov, 2001

Entrance colonnade, Primorsky Park, Yalta, 1954
Photo B.V. Popov 2016

Monument to M. Gorky, Primorsky Park, Yalta
Photo B.V. Popov, 2013

Bus terminal complex, Yalta, 1966
Photo B.V. Popov, 2002

Stage 3: 1960–1991

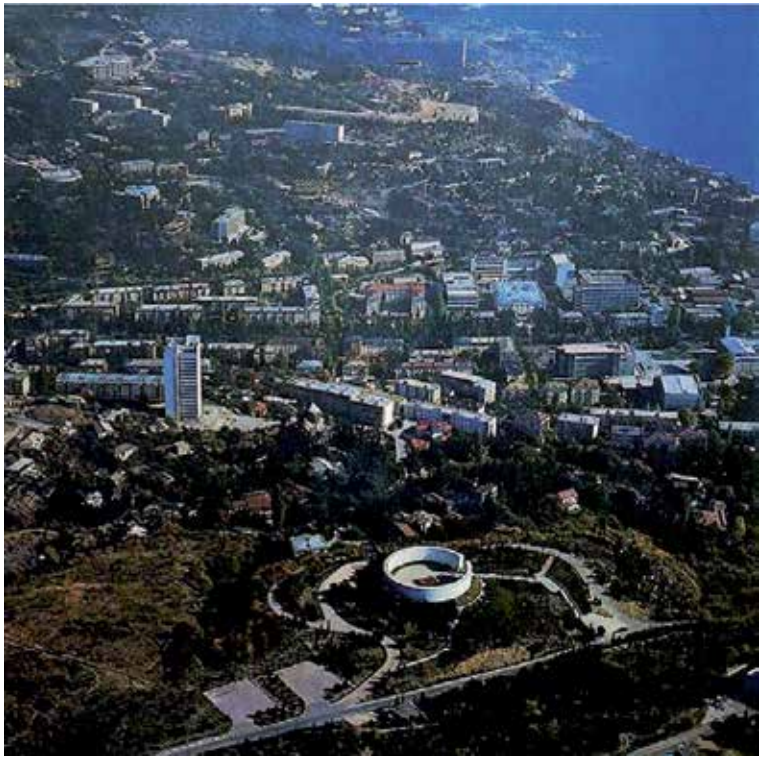
The period from 1960 to 1991 was dominated by extensive construction work on the South Coast and the development of detailed urban planning documentation, which, for the most part, was rigorously followed. In 1965, Gosstroy (the USSR's State Committee for Construction) gave the green light to the second post-war master plan for Yalta.

The plan made provision for a multidimensional and economically sustainable development of the resort region as a group of resorts of national significance geared towards the use of climatotherapeutic methods to achieve mass wellbeing. It made provision, too, for the creation of a system of public resort centres, and the construction of new architectural ensembles in the context of environmental safeguarding measures, as well as measures geared towards the preservation of existing parks and general-use green zones, and the creation of new parks.

In the 1960 and 1970s, the Central Research Institute for the Experimental Design of Buildings for Curative and Health-Resort Use was brought in to assist in the planning of the children's camp Artek, under the leadership of A. Polyansky. Overlooking the Black Sea, Artek's elegantly painted, light-filled and airy pavilions soon became a symbol of the new architecture.

From the 1960s onwards, an 'industrial' principle became firmly embedded in South Coast architecture – the widespread introduction of industrial construction techniques. Architects successfully combined new materials and methods with local building materials. For example, shell limestone and Inkerman limestone from Crimea's quarries were used for making the concrete building frames, providing wall facings with an attractive, subtle cream tone.

This was also the time when 'big water' came to Yalta, with the introduction of waste treatment facilities and water basins with a capacity of 10 million cubic metres. Today water still reaches the water basins through the seven-kilometre tunnel that was dug through the mountains. A branch sewer from Yalta waste treatment facilities was built with a deep release output into the sea of seven kilometres. In decree number 343 of the Soviet of Ministers of the USSR in March 1986, entitled 'On measures for the further development of the city-



Panorama showing the memorial complex on Darsan Hill, Yalta
Photo V.S. Sergeyev, *Silhouettes of Yalta's Coast*, 1998

resort of Yalta in the period 1986–90', it was envisaged that 111 objects of urban infrastructure, as well as a significant number of residential buildings, would be constructed over the period. In all, around half of all the main buildings on the South Coast of Crimea were built between 1976 and 1988.

The architectural structures of the late Soviet period reflect this transition to industrialisation and the mass use of complex reinforced concrete in architectural planning and construction. The transformed scale of individual buildings and complexes did not, however, result in a radical transformation of the general structure of the cultural landscape, which had crystallised over the course of several centuries. In the interrelation between urbanised insertions and the picturesque natural 'backdrop', the latter remained the priority – something that was certainly helped by the inaccessibility of the precipitous slopes of the main ridge of the Crimean mountains, and the increasingly protected nature of the mountain massifs.

The coastal strip, which was actively developed through the construction of sanatorium and resort complexes, started to be enhanced by newly-created parks that were integrated with existing historical parks and architectural and landscape complexes. Thus, the overall integrity of the South Coast in terms of the territory's spatial organisation was more or less preserved; furthermore, its potential as a place of recreation was widely recognised during the period thanks to the state's strategy of preserving and making use of the natural potential of the South Coast of Crimea.

Ai-Danil sanatorium
Photo B.V. Popov, 2018

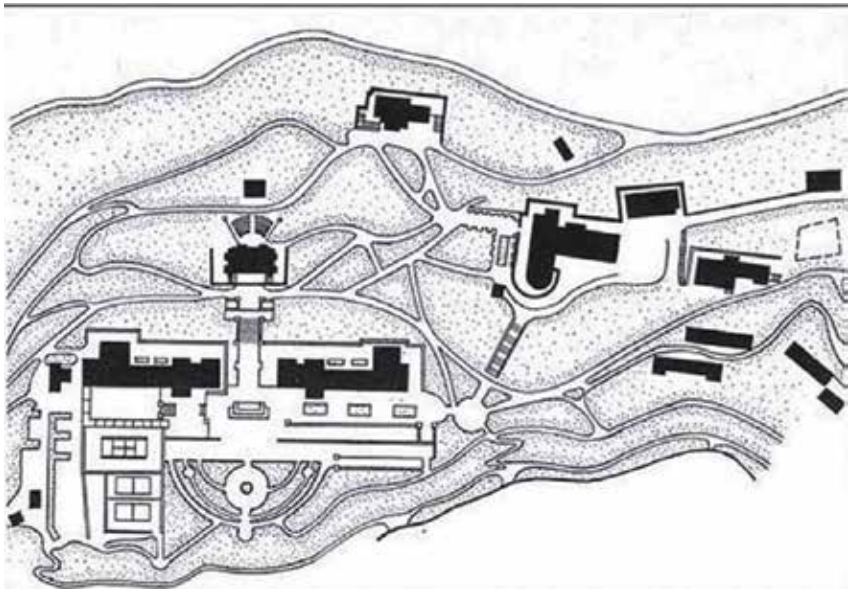
The architecture of the South Coast of Crimea in the post-Soviet period

From 1991 the land of the South Coast started to be privatised, leading to extensive real estate development, including the construction of elite residential buildings on the most valuable land of the coastal strip, historical parks and nature reserves. Trees were cut down, green spaces were radically reduced. The increasing density of high-rise and apartment buildings deformed the previously managed environment. This tendency towards unconstrained construction still prevails, even since Crimea became part of Russia. Drastic measures must now be taken if we are to prevent the final stage of this process – which is the total degradation of the South Coast of Crimea and its disappearance as a unique architectural and landscape complex.

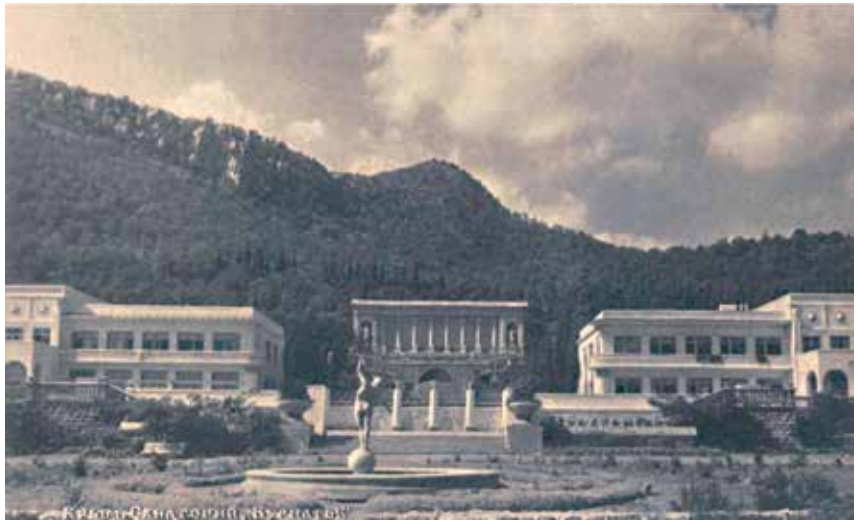
Panorama of Yalta. Moskovskaya and Kievskaya streets
Photo B.V. Popov, 2002

Druzhba (Friendship) building, Kurpaty sanatorium
Photo B.V. Popov, 2018

Dolossy sanatorium building
Photo B.V. Popov, 2018



Master plan of Kurpaty sanatorium
Photo S.O. Khan-Magomedov, *Architecture of the Soviet Avant-garde*, 1996



Kurpaty sanatorium. Architect P.K. Krzhizhanovsky
Photo S.K. Kilesso, *Crimea. Kiev,* 1983

Contemporary development on the territory of Kurpaty sanatorium
Photo B.V. Popov

Golden Beach sanatorium
Photo B.V. Popov, 2002

Lower Oreanda sanatorium, showing new development
Photo B.V. Popov, 2002

Gorny (Mountain) sanatorium
Photo B.V. Popov, 2018

22nd Congress of the USSR Communist Party sanatorium (now Simeiz sanatorium)
Photo: https://dubikvit.livejournal.com/13781.html

Rossiya (Russia) sanatorium
Photo B.V. Popov, 2002

Rossiya (Russia) sanatorium showing modern buildings
Photo B.V. Popov, 2018

Ukraine sanatorium nearing completion
Photo: https://www.liveinternet.ru/users/4768613/post359175097/

Panorama of Artek, 1970s
Photo: http://suuk.su/knigi/poljanski.htm

Yalta-Intourist Hotel
Photo B.V. Popov, 2018

Vladimir Ezhov

HEALTH RESORTS ON THE SOUTH COAST OF CRIMEA DURING THE PERIOD OF THE RUSSIAN EMPIRE

The first half of the nineteenth century witnessed a wave of enthusiasm in Russia for trips to the seaside and mountain resorts of Italy, France, Switzerland and Germany. Around that time, Crimea and especially its South Coast also started attracting rich Russians. Yalta, the regional centre as of 1837, became a magnet for Petersburg aristocrats and military officials, who either acquired plots of land there or received them as per order of the tsar. Imperial estates materialised in Lower Oreanda, Livadia and subsequently in Massandra.

The most common pretexts for a visit to Yalta were 'health improvement' and a striving for the rich array of novel experiences on offer in the Crimean outdoors. The principal contingent of patients was comprised of those with 'weak-lungs' – sufferers of consumption (pulmonary tuberculosis) – which meant that Yalta's development was characterised not only by the emergence of magnificent palace complexes and parks but also by a steady increase in the number of local sanatoriums, including those for impecunious patients. Charitable and fiduciary foundations amassed considerable funds for the organisation of these sanatoriums, and some of Russia's major architects came to be engaged in their construction. With no aspirations of luxury, these were functional edifices that strictly complied with existing sanitary norms; some of them possess high historical value as examples of nineteenth- and twentieth-century resort architecture.

Healthcare at Yalta was initially performed by out-of-town doctors who accompanied members of the imperial family and aristocracy on trips to their summer residences. The honour of the medical/therapeutic 'discovery' of the South Coast belongs to Professor Sergei Botkin, who in 1866 drew public attention to Crimea's unique climate and proposed that sufferers of bronchial and pulmonary conditions ought to be sent to Yalta – 'a climatic station for the weak-lunged'. The winter of 1872 saw Botkin appointed to the post of physician-in-ordinary at the Court of His Imperial Majesty; in the spring of that same year, he accompanied Empress Maria Alexandrovna, who was suffering from a

pulmonary condition, to Livadia, with the Empress becoming the first eminent patient to be treated on the South Coast. Regular visits to Livadia by members of the Imperial family between late August and early October would subsequently determine the rhythm of resort life. As Dr V.N. Dmitriev recalled, 'when the court departed, Yalta, too, emptied'. Special status was enjoyed by people who could holiday in Yalta precisely during that period, which came to be dubbed the 'velvet season'.

The first resort hotel in Yalta to be equipped with all the necessary amenities was Hotel Rossiya by the architects A. Struve and A. Winber. Boasting 150 rooms, it was built in 1875 using funds amassed by the Society for the Advancement of Liveability in Yalta. Beyond the hotel, which would go on to become Yalta's primary resort facility, stretched an old, well-shaded park, and not far from the sea was a large area where orchestras played until well into autumn. In 1884, Dr M.P. Ogranovich inaugurated Yalta's first health establishment – Chukurlar Climatic Station (the building is no longer extant) – on the site of what today is Primorsky Park. The Ukrainian poet Lesya Ukrainka received medical treatment there. That same year, private bathhouses with fresh- and sea-water pools were established opposite Hotel Rossiya; patrons could also purchase mineral water and grapes. The beach of Dr Lapidus was extremely popular. Featuring zones for both adults and children, it hosted medically supervised sea-, air- and sun-bathing as well as sessions of gymnastics.

Yalta acquired its unique urban appearance thanks to the efforts of Nikolai Krasnov, an academician of architecture who built Livadia Palace and many other Yalta buildings, and also those of engineer A.L Bertier de la Garde, who was responsible for the construction of the port's stone breakwater. The architecture of the resort's healthcare establishments and guesthouses was very diverse, incorporating elements of romanticism, so-called Baronialism, Moorish orientalism and (later) Russian Art Nouveau. Surviving buildings typically feature wooden bay-balconies, carved *nalichniki* (window surrounds) and grilles, and were built using locally-sourced solid grey limestone, a rock mined in the quarries of Gaspra and Upper Massandra since the nineteenth century. Yalta's masons favoured particular stonework types, not dissimilar to Greek cyclopean masonry, and methods of treating stone used to clad buildings and the retaining walls of serpentine roads. This stonework style disappeared after the 1920s.

A prominent role in the development of Yalta as a seaside climatic resort was played by Dr Vladimir Dmitriev, a student of Botkin, who came to Yalta in 1868 and dedicated the next 36 years of his life to the town. Dmitriev's primary achievements in the domain of health resort practice were these: he proposed a methodology for taking advantage of local therapeutic and dietary factors (sea bathing, walking, grapes, kefir and kumis), and spent many years conducting meteorological observations which proved that the subtropical climate of the

Beach of Dr Lapidus
Early twentieth-century postcard

Crimean South Coast could hold its own against the Mediterranean climate of the Italian Riviera and the French Côte d'Azur. Dmitriev's colleagues, the doctors F.T. Shtangeyev, P.P. Rozanov, F.D. Weber, S.Ya. Yelpatyevsky, P.F. Fedorov and a certain A.P. Chekhov, who had been making regular visits to Yalta since 1894, went to great efforts to organise qualified medical help at the resort.

The resort's increasing potential during that period coincided with improvements to the sanitary infrastructure of the town and its environs. Yalta now saw the emergence of communities of doctors intent on implementing natural treatment methods in their clinical practice. The significance of the scientific observations conducted in the town during that period is evidenced by the fact that the First All-Russian Congress of Climatologists, Hydro-geologists, and Balneologists held in St Petersburg in 1898 played host to reports by a good dozen Yalta-based doctors. Dmitriev's 'Essay on the climatic conditions of the Crimean South Coast' was awarded the Russian Geographical Society's silver medal. In 1893, Yalta was awarded a gold medal at the first All-Russia Hygiene Exhibition for its exemplary sanitary utilities, with the town's representatives receiving personal thanks from Emperor Alexander III. A silver medal in the same category would follow in 1913.

An increasing influx of underprivileged patients in need of climatotherapy precipitated the establishment of charitable communities where such patients were supervised by doctors and nurses. The period 1872 to 1876

saw the inauguration, in the settlement of Dzhemiet, of one of Russia's first Blagoveshchenskaya (Annunciation) Communities of the Red Cross Sisters of Mercy. The Community was consecrated in May 1873 in the presence of the Empress and her most august children, Maria and Sergei. Empress Maria Alexandrovna took the Community under her patronage, and Marfa Sabinina was appointed its first mother superior.

During the Balkan crisis, the Sisters of Mercy in Crimea demonstrated their self-sacrificing attitude and high professionalism, initially in Serbia, where they offered assistance to the civilian population, and subsequently during the Russo-Turkish War of 1877–78, which saw them organizing assistance for soldiers and officers. An outpouring of gratitude from hundreds of Russian military men whose lives they had saved, awards and medals for their selfless efforts, and the death from typhoid of almost half the Yalta detachment – that was how the Balkan campaign drew to a close for the Annunciation Community. On their return to Crimea, Sabinina and her colleague Baroness Maria Frederiks continued their endeavours in Dzhemiet. The Community's primary objective was to provide free medical treatment to people who could not afford to pay their medical bills. The gravely ill were accommodated in a hospital under the auspices of the Church of the Annunciation; those capable of walking were provided with medicine and were regularly supervised by doctors and paramedics.

In 1882 a tragedy befell the community. The Sabinin family dacha was burnt to the ground and Marfa's mother and her four sisters perished in the blaze. The Community building was seriously damaged as well and did not survive. Later, in 1900, the Annunciation Community was merged with the Chief Property Directorate within the Ministry of the Imperial Court. On the request of Baroness Frederiks, the former owner of Dzhemiet, Nicholas II transferred all the land occupied by the Community's buildings into the control of the Yalta Society of the Red Cross, at no charge. The Annunciation Community was amalgamated with the Yalta Community of 'Vsekh skorbyashchikh radost' (Joy of All the Afflicted), inaugurated by Countess E.N. Kleinmichel and Baroness Frederiks in 1886.

The beginning of the twentieth century ushered in a new phase in the history of the region's resorts. The first sanatoriums were opened on the Black Sea coast of the Caucasus, one in Anapa and the other in Gelendzhik. Patients at these establishments were offered balneological and other treatments, provided with regular medical supervision and invited to follow a special daily regimen. Similar sanatoriums were also opened in Yalta, but differed from the rest in their focus on underprivileged patients – an extension of the traditions begun by the charitable communities of the Sisters of Mercy. The Fund for Underprivileged Visiting Patients of the Yalta Charitable Society was established in 1897.

The first mountain tuberculosis sanatorium began operations in the Swiss Alps in 1894, with Yalta following suit just a year later. The founder of Russia's first tuberculosis sanatorium was Princess M.V. Baryatinskaya, upon whose initiative a donation collection was arranged in 1898 with a view to constructing this new establishment, which would be dedicated to the memory of Emperor Alexander III. Its foundation stone was laid in 1899 on a plot of land donated by Nicholas II. On 12 January 1901, the first of the sanatorium's buildings was consecrated in the presence of the imperial family. May 1913 witnessed the laying of the foundation stone of the Pirogovsky Building, erected for the use of War Department officials in commemoration of the tercentenary of the House of Romanov. The building was designed by the architect Yu. F. Stravinsky, brother of Igor. Upon its completion in 1916, it was transferred to the control of the military ministry.

Another charitable institution was opened in 1900 on the initiative of A.P. Chekhov and S.Ya. Yelpatyvesky – the Yauzlar Sanatorium of the Yalta Charitable Society for Tuberculosis Sufferers. Princess Baryatinskaya led a fundraising initiative for its construction. In a report to the Third Russian Surgeons Congress of 1902, Professor A. Bobrov stated that 'tuberculosis cannot be combated by governments, no matter how powerful they are. This can be achieved only by

House of the Yalta Community 'Joy of All the Afflicted' in Sadovaya Street (Sisters of Mercy in the foreground). Early twentieth-century photo

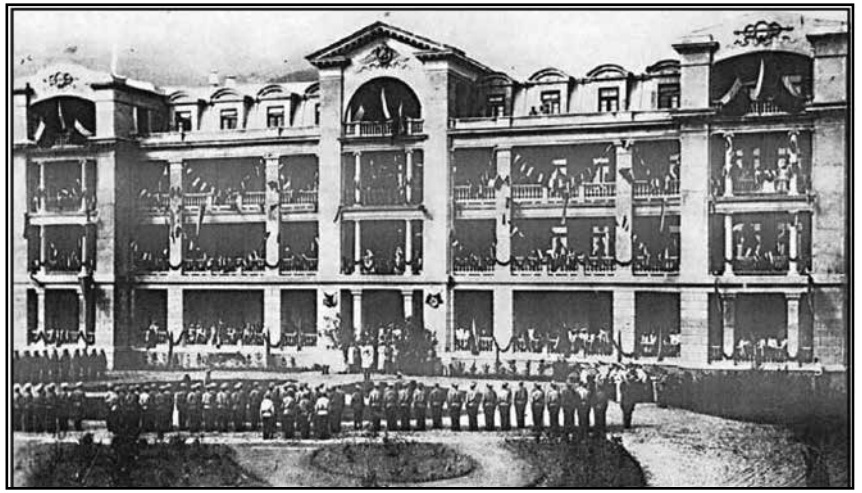
society itself, by the people, if they adopt a rational attitude vis-à-vis the edicts of science and make donations towards the establishment of sanatoriums and hospitals.' Bobrov's appeal proved successful: that same year, he used charitable donations and his own funds to open the sixteen-bed Sanatorium for Children in Alupka, which would cater to young bone-tuberculosis sufferers.

According to official statistics, there were 72 resorts in Russia in 1912. Yalta, meanwhile, boasted eleven public, sixteen charitable, and fourteen private sanatoriums, medical centres, hospices, and out-patient clinics, of which the majority were operational all year round. Treatment went on for an average of three to four months. Some 50 doctors of different specializations observed and treated both local and out-of-town patients (more than 15,000 people a year). By that time, a specific complex of treatment procedures had crystallised on the South Coast:

1. Wide implementation of climatotheraphy (in the summer, this involved taking as much fresh air as possible as well as sun- and sea-bathing; in the winter, it meant ultraviolet phototherapy, air-bathing and seawater rubdowns).
2. Locomotor exercises (general and specialised gymnastics, park and seaside promenades, short mountain hikes).
3. Instrumental physiotherapy (inhalations, electro- and phototherapy).
4. Surgery (for patients with severe tuberculosis of the lungs, kidneys and the musculoskeletal system).
5. Locally sourced dietary ingredients (vinotherapy, grape therapy, fruit, kefir, kumis).
6. Medical drugs (as per clinical indications).

The constant use of natural factors in medical treatment meant that, by the early 1900s, the science of spa medicine had properly taken shape in Russia, with Yalta's scientists and doctors heavily involved in its emergence, and the scientific foundations of health resort practice and sanatorium treatment had also been laid. Yalta is the only seaside resort in Russia with a dry subtropical climate. Today the health resort complex continues to advance socially-orientated health treatment, taking advantage of the natural resources available. Some of the unquestionable regional advantages of the South Coast of Crimea include its unique climatic conditions and unspoilt natural resources. Typical treatments include active climatotherapy, landscape-therapy, thalassotherapy, phytotherapy and aromatherapy, all supplemented by the consumption of local produce and various programmes of excursions and events.

Monument to V.N. Dmitriev in front of the I.M. Sechenov Healthcare Institute (formerly the Pirogovsky building for military officials). Early twentieth-century photo



Grand opening of the Pirogovsky building
Photo of 1916

Naval sanatorium in Yalta for officers and lower ranks
Photos *c.* 1916, from the collection of RFK, Moscow

Patients of the second house of the Naval sanatorium

Living room in the officers' house of the Naval sanatorium

Single room in the officers' house of the Naval sanatorium

Third (sailors') house of the Naval sanatorium

Rameta Kushkhova and Elena Morozova

THE HISTORY OF VITICULTURE AND WINEMAKING ON THE SOUTH COAST OF CRIMEA

A vine and bunch of grapes can be legitimately considered the symbol of the South Coast of Crimea. Today it is hard to say for sure whether grapes were imported to the South Coast by the Greek settlers, or by an oriental tribe which came here through the Caucasus and chose to live on 'the green shores', as the Persians used to call Crimea. In any event, Crimean viticulture has a long and distinguished history. Crimean wines were first described by the Greeks and Romans. According to Peter Simon Pallas, 'The Greeks, undoubtedly, were the first to develop viticulture in Crimea, and the Genoese improved it in the areas they took over.'

The cultivation of vines was very important because for inhabitants of southern countries in the ancient world wine was the main drink. Not only did it quench thirst, it also served as an important remedy against various gastro-intestinal infections. Thus, in the fourth century BC, the inhabitants of Chersonesos allotted land for vineyards that was significantly larger than that given over to arable farming.

Across the whole of the South Coast of Crimea, archaeologists have discovered a great number of wineries, including at the monasteries, as well as numerous potteries where they would have made amphorae for wine. Most of the wines were exported from the peninsula, whereas wines from the island of Rhodes were imported to Taurida. Amphorae from Chersonesos travelled as far as Alexandria in Egypt. In the collection of the Yalta Museum of History and Literature there is a large collection of amphorae and wine jugs, both locally made and imported.

In the thirteenth century Italian merchants from Venice and Genoa established wine-production ventures in Crimea – at Soldaya (Sudak), Kafu (Theodosia) and Cembalo (Balaklava). The best vineyards were in Soldaya, and it was the Greeks who were in charge of winemaking. Viticulture was seen as

Vorontsov Vineyards
Bunch of grapes from a 50-year-old vine
Photo R. Kushkhova

Valley of vineyards
Photo A. Burdeiny

so important that during the harvesting of grapes, from 15 September to 15 October, even the courts were adjourned. Harvested grapes were brought to wineries, as in antiquity, and wine was produced first by grape-stomping and then with a wine press. It was decanted into pithoi or vessels hewn from the rocks and then the wine was poured into round-bottomed amphorae. Syrup was made from the grape juice, while part of the harvest was sun-dried and then dried in ovens. Only the Genoese or subjects of the Genoese community had the right to sell wine at the market. The best wines were thought to be those from Sudak.

In the sixteenth century a few Crimean wines could be found in Russia, but it was really after the Crimean campaigns of General von Münnich (1736) that these wines became widely consumed. In records of early eighteenth-century customs tariffs, wine is mentioned among products imported from Crimea to Russia. As A. Markevich has noted, 'viticulture in Crimea was developed by the Greeks, Karaite Jews, Hungarian prisoners of war, Turks and Tatars.' The most active wine producers were the Greeks and Armenians, which meant that there was a decline in viticulture and winemaking after the Christian population was driven out of Crimea in 1778.

The first steps towards reviving the industry, after Crimea became part of Russia in 1783, were made by Field Marshal Grigory Potemkin. In 1784 he sent a Hungarian named Bimbó Lázár, who was serving the Russian state, to Tokaj to buy vines and invite viticulturists to Crimea. As a result, 6,000 vines were planted in a specially allocated 'Hungarian' vineyard near Fundukli village between Simferopol and Karasubazar, 5,000 vines in Old Crimea, 6,000 in Kacha, and 5,000 in Sudak. As the state-owned Hungarian vineyards went into decline, the surviving vines were transferred to Sudak Valley. This first attempt to cultivate Tokaj vines in Crimea turned out to be unsuccessful.

Between 1784 and 1787 a Frenchman by the name of Joseph Banque directed the state-owned vineyards in Crimea. He barely spoke Russian and corresponded only in French. In Sudak, Banque founded a factory for making French vodka (Cognac) and liqueurs from the grape pomace. Soldiers from different regiments were ordered to work in the vineyards, alongside independent contractors. Tatars could be taken on for work there too. In June 1787 severe floods occurred in Sudak, seriously damaging the vineyards. Other problems would arise too. When the vineyard was run by Banque, and later by the new director of the state-owned vineyards Jacob Fabre, workers often used to leave their jobs through pay disputes, and when the Second Russo-Turkish War started, soldiers stopped working in the vineyards altogether.

On the recommendation of the Vice-Governor of the Tauridan province, Karl Hablitz, a decision was made to temporarily rent out part of the state-owned vineyards to private individuals on the condition that half of the harvest would be submitted to the state. When the land was distributed, the most well-to-do

Vorontsov winery
Wine warehouse, 1881. Photo R. Kushkhova

Vorontsov winery
Madeira ageing. Photo R. Kushkhova

individuals received vineyards in Sudak and neighbouring valleys, and then the valleys of the rivers that flowed into the Black Sea. The lands of the South Coast of Crimea, being 'completely uncultivated', were rented out to people of lesser social standing, who did not have a lot of money. The land plots were from 200 to 500 *dessiatines* in size (between 220 and 550 hectares). Only a few people, such as Mordvinov, Gould and Rouvier, who really understood the cultural significance of the South Coast of Crimea, rented plots of land there. At that time the South Coast had not yet been included in the register of land categories. However, in 1808 the situation changed. It was determined that 'the best vineyards were on Poludenny (Midday) shore, protected from the north by the mountain ridge, one *dessiatine* costing 1,000 roubles.' The vineyards in Sudak valley were considered 'third best', and were priced at 650 roubles per *dessiatine*.

In 1797 a survey for the state economy came to the conclusion that, 'as the climate of the South Coast of Crimea is similar to the Italian climate, it would seem reasonable to order the best French and Italian vines in order to produce high-quality liqueur wines'.

On 16 December 1802 Alexander I signed a decree ordering the creation of a state-owned school of winemaking in Sudak. The plan was to find a convenient location for the school, to build rooms for the winemaker, the bottle-sealer and workers, to supply the school with water, to buy equipment according to models imported from France, and to make the school subordinate to the governor of Taurida. The school opened on 21 May 1804. Academician Peter Pallas, who resided in Crimea and had his own wine estate at Sudak, was appointed director.

When the school opened, there were 61 state-owned vineyards in Crimea; 34 of them were put under the supervision of the school, and the other 27 were handed over to three winemakers from France. The school's first vines were imported from the islands of Zakynthos and Tenedos, from the Rhine, and from Kizlyar and Astrakhan. Councillor of commerce Guillaume Rouvier invited a gardener by the name of Bérard and a bottle-sealer called Antoine Conis to come over from France, and he ordered the best vines and various wine presses. He also brought vines from Malaga and Madeira, as well as two viticulturists from Malaga. However, the Sudak climate was not warm enough for the Malaga vines, and the viticulturists soon returned to Spain. Rouvier received permission to open a private school of viticulture on the South Coast of Crimea. He was allotted 20 *dessiatines* of state-owned land in Laspi, and with state funding he managed to develop an exemplary winery, which was later inherited by his son-in-law, Potier.

In 1810, when Pallas left Crimea, the school of winemaking in Sudak came under the control of Armand de Richelieu, Governor General of New Russia. On leaving Taurida, Pallas left descriptions of roughly 40 varieties of local grapes, having ordered more than 90,000 vines from France, Spain, Astrakhan

and Kizlyar, and having experimented in producing Crimean champagne. His endeavours were an important precedent for the makers of such internationally known Crimean wines as Kokur, Tokaj, Bordeaux and Riesling. Pallas described Taurida as a remarkable land in terms of its physical geography and mineralogy, and the Crimean mountains 'a book in which a natural philosopher would find a great deal that would help to explore and explain the structure of the entire earth'. It was he who advised Admiral Nikolai Mordvinov (the founder of viticulture and winemaking on the South Coast) to take land there for growing olive trees, pomegranates, fig trees and even – in specially protected places – lemon and orange trees.

When Admiral Mordvinov sent a request to the regional administration of Taurida in 1794, asking to be granted land between Alushta and Balaklava, he was given 200 *dessiatines* of land in Yalta valley. V. Bronevsky, travelling across Taurida twenty years later, in 1815, noted that in Yalta vines were widespread, and the grapes of perfect size and taste. By 1817, other people had joined Mordvinov in founding vineyards on the South Coast: Borozdin in Kuchuk-Lambat, Richelieu in Gurzuf, Rouvier in Laspi, and expert viticulturist Baron Berkheim in Ai-Danil.

While viticulture on the South Coast of Crimea started as a hobby of the nobility, as they were building their dachas, thanks to the efforts of Count Vorontsov it acquired economic significance. The 1820s opened a new era in the destiny of viticulture and winemaking in Crimea.

Vorontsov had never visited Crimea when, in 1820, following the advice of the Duke of Richelieu, he bought in Paris from H.H. Steven a plot of land in the Martyan district, near Ai-Danil. He came to Crimea two years later, and in 1823 was appointed Governor General of New Russia. Vorontsov was genuinely interested in the Sudak school and increased the salary of its director, although the school itself was in decline. When the Magarach school of winemaking was established, it was felt that the Sudak school was no longer viable, and a decision was made to sell it, together with its vineyards, for 61,420 roubles. Sudak valley was also losing significance as a place where the nobility resided. Estates changed hands, and the influence of the local population –Tatars, Armenians, Greeks, as well as viticulturists from France and Germany – increased.

The Agricultural Society of Southern Russia, founded in 1828, also helped to develop the industry. An annual prize of 10,000 roubles was established for the best viticulturists and gardeners. After the creation of the Joint Stock Wine Company was founded in Crimea in 1827, Crimean wines started to be sold abroad – in Hamburg, India and China.

Crimea thus became the cradle of Russian winemaking; its traditions are maintained and developed today by two winemaking centres on the South Coast of Crimea – Magarach and Massandra.

The Magarach National Institute of Grapes and Wine of the Russian Academy of Sciences

In October 1828, the state-owned Magarach institute was founded as part of the Nikitsky Botanical Garden. To encourage viticulture on the South Coast of Crimea, Vorontsov ordered that part of the Botanical Garden's land should be distributed among the landowners who wanted to establish vineyards (between five and seven *dessiatines* to each applicant). It was the garden's responsibility to provide them with vines. Once von Hartwiss had personally ensured that the vineyards met the necessary requirements, the ownership of each became permanent and hereditary. This marked the beginning of the development of a major viticulture and winemaking industry, thanks to the efforts of those who were not doing it purely for personal gain – first and foremost, Count Vorontsov. On his Alupka, Massandra, Ai-Danil and Gurzuf estates he planted different grape varieties, built wine cellars, and purchased grapes from small landowners and peasants who did not have their own cellars and could not afford expensive winemaking equipment.

Magarach winemakers garnered international acclaim at the International Exhibition in Vienna in 1873. Wines made from Traminer, Muscat and Pinot gris varieties received the highest awards. It was noted that 'similar wines in other countries cannot compare with these wines for subtlety of taste, aroma and bouquet'. Three years later another award followed, this time at the International Exhibition in Philadelphia, and in 1893, at the International Exhibition in Chicago, winemakers received medals for red wines and 'for perfect Muscat wine with a subtle bouquet'. Magarach wines received awards in every competition they entered.

The grape collection, comprising 3,357 varieties of grapes, is the second largest in the European Union and the fourth in the world, and is considered to be a national treasure. Since the second half of the twentieth century it has provided a genetic resource for grapes.

Massandra Agrarian and Industrial Complex of the Administrative Directorate of the President of the Russian Federation

The Magarach School of Viticulture and Winemaking became the scientific base for Massandra. It was a connection that emerged from experts' realisation of the true significance of the South Coast of Crimea: cultivating high-sugar grapes in order to create fortified and desert wines.

The specialists at Magarach were the first to come up with the idea of fortifying desert wines with rectified spirit. The practice showed that this method of winemaking not only speeds up the ageing process, but also improves the quality of the wine. The experience gained within the school resulted in the creation of the first prototypes of the unique Crimean wines now produced by Massandra.

In 1894–97 seven tunnels were built in Massandra (radiating out from a connecting gallery), which provided ideal conditions for the long-term preservation and ageing of wine in casks. Around a million bottles of collectible wine could be stored in a special section of the winery.

Today the Massandra collection of wines has no equivalent anywhere in the world. In 1988 it was registered in *The Guinness Book of Records* for the number of bottles it has preserved, and for their uniqueness.

Main cellars, commemorative plaque
Photo A. Burdeiny

Massandra, main cellars (1894–97)
Photo A. Burdeiny

Vineyards around Yalta
Photo R. Kushkhova

Vorontsov cellars, royal barrels
Photo A. Burdeiny

Vorontsov vineyards
Bunch of grapes from a 50-year-old vine
Photo R. Kushkhova

Vineyards around Yalta
Photo R. Kushkhova

Vorontsov winery
Madeira ageing. Photo R. Kushkhova

Warehouse gallery with ageing vintage wines
Photo A. Burdeiny

Rare wines
Photo A. Burdeiny

Rare wines
Photo A. Burdeiny

Prince S.M. Vorontsov-Dashkov visiting Massandra winery
Photo R. Kushkhova, 2004

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