

BETWEEN KRAKÓW AND ISTANBUL:  
THE ART AND ARCHITECTURE  
OF THE CRIMEAN KHANATE  
AS THE CONNECTING LINK BETWEEN  
OTTOMAN AND EUROPEAN CULTURE

**I**n the middle of the second millennium AD, Crimea became an outpost of Islamic civilization in south-eastern Europe. Muslim values, Islamic law, morality and aesthetics were at the heart of medieval Crimea: in the system of government, military organization, business, art and culture.

However, the relationship between Muslim Crimea and Christian Europe did not deteriorate into opposition, military conflict and religious confrontation. Crimea found allies in eastern and central Europe. These allies were primarily Lithuania and Poland (after the Union of Lublin, the Grand Duchy of Lithuania and the Kingdom of Poland – *Rzeczpospolita* of both nations, otherwise known as, ‘the Polish-Lithuanian Commonwealth’). The alliance of the Crimean Khanate with the Polish-Lithuanian state was motivated by the strategic objective of countering Moscovite expansion, which had been aggressively focused towards the east and west ever since the 16th century. This may be seen in the conquest of the Kazan and the Astrakhan Khanates by Ivan the Terrible, his foray into the Nogai prairie and Moscow’s participation in the Livonian War. These strategic objectives resulted in an alliance between Crimea and Turkey. Crimea’s status as a protectorate of the Ottoman Empire was the most important factor in safeguarding the Crimean Tatar state from the Moscovite threat. At the same time, the fact that the Crimean Khanate became a vassal of Porte (the Ottoman Empire) did not result in its losing its

political independence and neither did it interfere with the authentic nature and development of Crimean Tatar culture.

The connections between Tatar Crimea and Turkey were neither provisional, temporary nor opportunistic, but rather deeply systemic, comprehensive and permanent. Religious unity (Sunni Islam), geography, language (belonging to the Turkic language family), cultural proximity and the historic duration of close contacts all contributed to the strength of this relationship.

It should be noted that many south-eastern European Muslims naturally regard Turkey as their historic homeland and as the main source of their culture. Such minorities include: Turks in Bulgaria, Turks in Cyprus (Cypriots), the Turks of Greek Thrace and the Turks of the former Akhaltsyhsik *Pashalik* (princedom), known in Russian and Georgian historiography as 'the 'Meskhetians of Georgia' (although many live in Azerbaijan). Eastern European Muslims who are not ethnic Turks (particularly Crimean Tatars) feel an affinity towards Turkish culture and language. The historic memory of the times of the Crimean Khanate flourishing under the protection of the Ottoman Empire is cherished. Real contradictions of this history have been forgotten and overshadowed. When seen through the eyes of its Islamic culture, Crimea constantly gazes at a wonderland on the opposite shore of the Black Sea and continuously tries on the architectural splendour of the costumes of the Ottoman Empire.

Very strong creative impulses were passed to Crimea from Turkey over a long period. In architecture and the visual arts, this was primarily the influence of *seldjukism*. In saying 'primarily', I am stressing the paramount importance of this process for Crimean culture and the early penetration of *seldjukism* in Crimea. Famous monuments, such as the Solhatsk hill fort (the capital of the Crimean *ulus* of the Golden Horde) that survived or became ruined and was reconstructed by archaeologists, which dates back to 13th and 14th centuries, are not the first traces of *seldjukism* in Crimea (Fig. 1). *Seljuks* (fragments of the huge Turkic-Oguz conglomerate of tribes) penetrated Crimea at almost the same time as they appeared in Asia Minor (the Anatolian peninsula) in the second half of the 11th century. This occurred in the form of trade exchanges, cultural contacts and military invasions (probably repeated). Hussein al-Din Tchoban, who appeared in the Crimea in 1233, leading a strong Seljuk army, was neither the first nor the only 'messenger' of the *Koniysky* Sultan in Crimea. Long before the Mongol conquests, the culture of the *Koniysky* (Seljuk or Rumsk) Sultanate became a model, which shaped the urban planning and architecture of the indigenous Turkic population of

the Crimea. The ethnogenesis of the population (the formation of the ethnic nation of the Crimean Tatars) approached its final stage around the early centuries of the second millennium.

In 1234, the headmen of the Golden Horde chose Solkhat (today's Eske Kırım /Old Crimea) as the governor's residence for the rulers (khans) of the Crimean *Ulus* – a part of the Golden Horde. The settlement that had existed here quickly turned into a boom-town. Walls surrounded this city. The Khan had his own palace. *Caravanserai* (inns for merchant caravans), mosques, madrasa (the oldest Muslim University in Europe), a mint, customs posts and *hammam* were all built. Plumbing, consisting of clay pipes ('kans') was installed. The layout of this city was similar to those of the Seljuk Sultanate (such as Konya, Sivas, Kayseri, Divrigi and Erzurum). The envoy of the Polish king at the court of the Khan of Crimea, who saw Eske Kırım in the 16th century (in 1578), described this city, and the legend of its building, preserved in folk memory, as follows: "... The city, surrounded by an ancient, high and thick wall, is quite different from other cities in the Mediterranean Chersoneses [Crimean peninsula] in its size and eminence. Ptolemy says in antiquity it was called Tafros and Pliny calls it Tafry. It seems like the great nation of Magomed, that came there from Asia, inhabited it ... since Mohammedan temples and sanctums can be seen, not only in the city, but at its outskirts – decorated with *haddean* inscriptions [as Bronevsky defined Arabic calligraphy – S.Cz.], carved on large stones [...] It was one of the most famous and greatest cities of its time."<sup>1)</sup>

The construction of Crimean *Ulus* mosques has much in common with the classical type of Seljuk mosque, with two thin minarets over the entrance portal, or one asymmetrically located minaret embedded in the corner of the building, 'shooting into the sky' with its pointed spire. *Virtuosic* ornamental stone carving embellishes the portals and 'stalactite' *mihrab* niches of Solhatsk mosques. These carvings (sculptures), as well as the *majolica* tiles with their plant ornamentation, bear the vivid imprint of *seldjukism*.

<sup>1)</sup> Quoted from the book Kozlov, Chizhov (2003: 224–225), in which reference is made to the first publication of this letter in the Russian language edition of "Notes of the Odessa Society of History and Antiquities", 1867, Volume VI, pp. 346). Populations of Eske Kırım were Tatars (Bronevsky believes that the name of the city has played a role in the formation of the ethnonym 'Crimean Tatars'). There has also been an Armenian colony; a small community of Alans, and many Anatolian Turks (Seljuks) moved here during the second half of the 13th century, relying on the support of the second Golden Horde's Khan's (Berke) wife, who was a Turk.

*Seldjukism* penetrated the Crimea early and remained in its art for long. This tradition had not exhausted itself until the 15th century. The famous Uzbek Mosque in Old Crimea is proof of the duration of the Seljuk tradition. Until recently, it was believed that it had been built in 1314. This date, (year 714 in the Hijra calendar) along with the name of the architect (Abdul Aziz ibn Ibrahim Erbelsky) is carved on the building board, built in the wall above the portal. As a result of research and restoration work carried out in the Old Crimea in 1987–1994 by *Ukrproektrestavratsiya*, (under the supervision of V.P. Kurilko) it has been proven that this board had previously been used (apparently, it was moved here from the facade of another building that had been destroyed by that time). The mosque (known as the ‘Uzbek Mosque’) was built between the 15th and 16th centuries. The rich carving on its portal, as well as the sculptural and pictorial decoration of the *mihrab*, was carried out according to the *Seldjuks’* tradition. We can see that these traditions were kept in Crimea for a very long time – until the early 16th century.<sup>2)</sup>

At the same time, *Seldjukism* in Crimea was distributed over a large territory – not just on a narrow patch of land between Solkhat and Karasubazar. Our scientific expedition in 2013 to a domed mosque, or rather its ruins, in the village Andrusovo, (Tokhta-Jami) near Simferopol, revealed a wide range of Seljuk architecture and monuments ‘distributed’ around Crimea. The dome of the mosque (Fig. 2, 3) had been destroyed, but the *mihrab*, decorated with carvings, was still intact (Fig. 4). This represented a marvellous example of decorative art in the classic traditions of *Seldjukism*. Once a rich trading city, Eski-Saray was here, with its own mint, large *caravanserais* and residential, commercial and artisan quarters. It is now empty – a typical result of Russian management in Crimea. Since its annexation to Russia, it has lost thousands of Muslim cultural monuments. However, what remained (the Ukrainian state had registered and protected this site) demonstrates how widely Seljuk art influence has spread throughout Crimea. It was *Seldjukism* which tied together Turkish and Crimean Tatar cultures.

Seljuk influence on Crimea can be considered Asian, to a certain extent, whereas the culture of the Crimean Khanate, freed from its dependence on the Golden Horde in the 15th – 16th centuries, was primarily focused on the European culture of Turkey (the Ottoman Empire). The centres of this

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<sup>2)</sup> Many researchers have written about the propagation of *Seldjukism* in Crimean architecture. See: Akchokrakly (1927); Bashkirov (1926.2: 198–125); Bashkirov (1927.1 (3):122–124); Bodaninisky (1930).

culture were seen by the Crimean Tatars as being 'European': literally, geographically, spiritually and symbolically. It encompassed Istanbul and Edirne (Andrianopol) and formed the whole European field of creativity of Sinan. This perception has been passed from generation to generation and forms the modern artistic consciousness of Crimean Tatars. They consider themselves as a European nation and their dialogue with Turkish culture, which lasted for centuries, is understood within a European context. Needless to say, it has been a difficult dialogue, involving contradictions between the metropolis and the province; between various ethnic and cultural components of the Ottoman Empire. However, its main positive outcome has been the consistent orientation of Crimean Islamic culture towards Istanbul.

People here never forget that Mimbar Sinan – the great architect of the Ottoman Empire – actually worked in Crimea. Khan's Mosque (also known as Juma-Jami and Tatar Khan's Mosque) was erected during the 1550s – 1560s, in Gezlev/Evpatoria. The mosque is crowned with thirteen domes and flanked by two slender, tall minarets. Nowadays, it is the only one of Sinan's creations that has been preserved on the territory of the former USSR.<sup>3)</sup>

Crimea plays an equally important role in the cultural relations between the Ottoman Empire and Europe, similar to that of the Balkan Peninsula. Let us examine the mosques in Albania, designed and built by the great Sinan and his successors. We may also look at Sarajevo, Bosnia – in both its historic past and in the present. Both may be described as being simultaneously western outposts of Turkish culture and as a centres of Slavic Muslim culture in southern Europe.

During that epoch, those basic models of urbanism, architecture and art, which evolved in Tatar (Muslim) Crimea, matched those of Ottoman art and culture in its heyday. This is what determined the principles of urban development, water supply and hydraulic structures in Crimea.

Thousands of white mosques raised the subtle arrows of their minarets over the cities of the Crimea. A stable, constant architectural tradition can be traced in the planning, dimensional solutions, design, external appearance and interior decoration of these mosques. This tradition dates back to the architectural prototypes of the Ottomans. At the same time, samples of Ottoman religious (sacred), secular architecture and decorative art were mastered by Crimean architects and artists, which took into consideration

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<sup>3)</sup> The history of this building, its latest reconstructions and restorations are described in detail in the article: Kutaysov (2006.12–13: 5–20).

the local opportunities, building materials, natural environment, medieval artistic heritage and scale of the Crimean Khanate (inferior to the greatness of the Ottoman Empire).

The Great Khan's Mosque in Bakhchisarai (Fig. 5) was founded in the 16th century and remained the main spiritual pillar of the Khan's power (concentrated in the capital) over the next two centuries. Later reconstructions and picturesque scenery were organically combined with its traditional architectural core.

The amazing Kebir-Jami in Simferopol (Fig. 6) dates back to the 16th century as well. It was reconstructed, expanded and became the stronghold of the spiritual administration of Crimean Muslims in the late 20th century. It is currently the residence of the Crimean Mufti.

The vintage type of Tatar mosque with a minaret adjacent (usually one or two) has evolved in modern Tatar architecture as well. One of the masterpieces of this architecture is a mosque built of white stone in the village of Kokkoz, constructed in the 19th century. The silhouette of a defined, subtle minaret, as thin as an arrow in appearance, makes these buildings particularly charming. In the form of these structures, we can feel the 'handwriting' of the great Sinan. Nevertheless, in this case, we are dealing not with literal replications, copies or forms of imitation, but rather with independent creative concepts and architectural traditions.

These traditions laid the foundation for modern architecture. A good example would be the Al-Rahmat (thanksgiving) mosque in the village Burulcha (Cvetochnoe), built in 2010. The Crimean Tatar, Nuri Aliyev, is chairman of the local religious community and author of this project. A team of Turkish builders was invited to assist with the construction of the minaret. They accomplished the task successfully and speedily, the minaret having been built in 40 days.<sup>4)</sup> The other interesting example of the new mosque built on the basis of the classical Ottoman traditions (and by the help of the Turk architects and builder) in the Crimea is the mosque with the high white cylindrical minaret in the village Sary-Su in the Belogorski district (Fig. 7).

The Crimean architect, Idris Yunusov, (born in 1956) refers to the same type of mosque (Ottoman origin) in his work. He is the author of the mosque's project for the Alupka (Fig. 8), which will rise above the Black Sea coast and

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<sup>4)</sup> I am in the process of publishing the materials of our scientific expedition. It was carried out in the Crimea in 2013. It has not been published anywhere else yet.

send a signal from here to the opposite shore. This will serve as a beacon (lighthouse) and its light will act as a beam connecting Crimea with Turkey.

Idris Yunusov (working together with his son Emil Yunusov) is also the author of the project for a Great (Cathedral) mosque in Simferopol (Fig. 9). His project won first prize in a contest held in 2010. All the hopes of the Crimean Muslims have been placed in the construction of this mosque. Recent years have brought numerous difficulties related to its construction. Neither the city nor the authorities of the autonomous republic wanted to allot the land for the mosque and there was no money to build it.

However, let us return to the 16th century. Crimea was literally on the route between the Ottoman Empire and Polish-Lithuanian Commonwealth – the first European power to have established permanent diplomatic relations with the Turkish Empire. It is important to bear in mind that mosques, *turbe* (mausoleums), tombstones and other structures of a sacred nature have been built at this ‘meeting’ point of different civilizations. Many of these structures differed from the places of worship common in the Christian world and were perceived by Europeans as being signs of ‘the other’, as being of an ‘alien’ culture. Palaces, houses with their expressive protruding balconies and terraces, the workshops of craftsmen in urban areas, water sources decorated by stone carvings or *majolica*, schools and universities, all created an atmosphere that was comprehensible to Europeans of the Renaissance. Crimea was the place where understanding and convergence between different civilizations naturally arose, rather than a source of ‘alienation’.

Zinjirli University has not been preserved in its original splendour. The Crimean Khan, Mengli-Giray, had ordered it to be built in a new capital, Bakhchisaray, before his own palace was erected. Everything that has miraculously survived, including the famous chain on the door, is a matter of national pride for Crimean Tatars.<sup>5)</sup>

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<sup>5)</sup> “Der zweite Chan des 1428 gegründeten Krimchanats” – wrote the renowned political figure, Jaffer Seydamet, in his preface to the book ‘Edige Kyrymala’ *National fight of the Crimean Turks* – “Mengli Geray, ein Gelehrter und Dichter, entschloß sich 1500, auf einem Hügel bei seiner neuen Hauptstadt Bachtschesaraj eine große Medrese zu gründen und begann damit noch vor dem Bau seines eigenen Palais... Mengli Geray Chan befahl allen Bewohnern der Hauptstadt beim Baubeginn dieser Medrese anwesend zu sein- und sprach zu ihnen: „Mit Gottes Hilfe beginnen wir heute mit dem Bau eines Heiligtums der Wissenschaft...“ Daraufhin ging der Chan unter die Arbeiter und begann zu graben und Steine wegzuräumen, um das Fundament zu legen. Bis zur Beendigung der Medrese benutzte der Chan jede Gelegenheit, mit den Arbeitern und dem Volk zusam-

The style of the Khan's palaces – *seraglio* buried in *verdure*, washed by fountains, showed a combination of European and Ottoman influences. One of these palaces was built in Bakhchisaray. Its construction began in the 16th century; further restructuring pictorial, plastic and textile (carpet) decorations were added throughout the 17th and 18th centuries. Sculptured tombstones, coffins and stone *steles*, topped by marble turbans, have made the Khan's cemetery, adjacent to the Palace, into a treasure house of art. Its monuments resonate with masterpieces of Turkish-Ottoman epigraphy and memorial architecture, particularly those collected in the open-air museum at the House of Turkic culture *Turk Odzhag*, in Istanbul.

A professional theatre was established at the Khan's Palace in Bakhchisarai. The plays of Moliere, Shakespeare and other performances of Eastern and European repertoire have been performed on stage there.<sup>6)</sup> The rich collection of the Khan's library reached an impressive scale. Unfortunately, the Russian conquest of the Crimea in the 18th century was followed by the barbaric destruction of its culture, 'a bonfires of books' glowing in Bakhchisarai.<sup>7)</sup>

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menzuarbeiten. Als die Medrese fertiggestellt war, befahl der Mengli Geraz, i ihrer Tür eine Kette so zu befestigen, daß jeder, der sie betreten wollte, seinen Kopf beugen mußte. (Daher der Name Ziındırlı d. h. Ketten-Medrese). Bei der feierlichen Eröffnung hielt der Chan folgende Rede: „Die Vernunft macht den Menschen zu einem adligen Wesen... Wer die Wissenschaft nicht achtet, sei er Chan oder Padischah, kann kein grundlegendes und dauerndes Werk vollbringen ... Ich habe befohlen, in der Tür dieser Medrese eine Kette zu befestigen, damit jeder, wer er auch sei, beim Betreten dieses heiligen Tempels der Wissenschaft sein Haupt neigt und sich so an die Achtung vor der Wissenschaft gewöhnt“. Nach diesen Worten betrat der Chan als erster nicht nur mit geneigtem Haupt sondern tief gebeugt die Medrese“ Kirimal (1952: XVIII–XIX).

<sup>6)</sup> Read more about this: Kerimov (2005:131–134).

<sup>7)</sup> In 1736, when the Russian army led by Field-Marshal E. Minich invaded Crimea, Bakhchisarai was conquered and the Khan's Palace in Bakhchisarai was barbarously burned down following the Russian occupation of the city. According to V.E. Vozgrin, based on historical eyewitnesses, "the Russians ... did not spare the Khan's palace, the pearl of the East [...] 'all possessions that were found in the houses [...] were given away to soldiers, all the buildings were burned down. The Khan's Palace was not left intact [...] this magnificent structure was looted and turned into ashes in a matter of few hours. Ahmechet [Simferopol] [...] was a subject to a similar fate" [...]. And we should mention Gezlev [Evpatoria] and many villages – the scale of human lives lost was frightening. The Crimea was devastated, "only a small part of the population that managed to flee to the mountains survived" [...]. There was no-one to bury the piles of corpses on the streets and roads..." (Vozgrin 1992; 250–251).



Graphic art reached its peak of artistry in Crimea, including the handwritten products of the Khan's chancery, perfect calligraphy, based on *Divani* handwriting and graphic thumbnails (seal)<sup>8)</sup> and the blue, scarlet and gold *nishans* (stamps) of the Crimean Tatar Khans, which were a kind printed graphics. Engraving had spread in the East long before Europe and the system of printing and engraving on wood and copper had been mastered. Tatar *nishan* was a unique imprint from a picture, which was carved on the surface of semi-precious stones – the signet rings of the Khan. These contained not visual images, but rather calligraphic texts, based on *kufi* handwriting, and symbolic signs, which had a deep meaning understood by enlightened Muslims in the 15th and early 16th century. This art was developed not only in Crimea, but also in Kazan, while it was still standing on the Volga, and had not yet been razed to the ground by the army of Ivan the Terrible.

The influence of the Ottoman Empire on Crimea was further enhanced by the export of artwork from the different centres of artistic craftsmanship (consisting of coloured glass, carpets and other products), located on the territory of the Ottoman Empire. Additional influence came from the direct participation of Turkish artists and architects in the construction of fortifications, mosques and entire residential quarters with baths (*hammam*), coffee shops and *caravanseraï*. We can find such examples in the buildings of Kafa/Feodosiya, formerly the main stronghold of the Ottoman military presence in Crimea and Gezlev/Evpatoria.

The spread of Sufism in Crimea came from the Ottoman Empire. It had a strong influence on the spiritual life of Crimean Muslims and Crimean architecture. In Gezlev/Evpatoria, we can find a *tekkie* (dervish lodge, convent) of Sufi dervishes, a one-of-a-kind facility that cannot be found anywhere else in this region of south-eastern Europe. Influenced by Sufism, legends about Sufi saints spread among the Crimean Tatars. The teachings of the Prophet were spread on 'the Green Island' (as Crimea was known) and a cult of 'sacred' tombs and 'holy springs' (Azizlar/Aziza) began.<sup>9)</sup>

Crimea can be compared with a small moon. Its silvery light reflects the powerful solar sparkle emanating from Istanbul – epicentre of the Ottoman galaxy.

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<sup>8)</sup> Sagit Faisov's work is devoted to the study of this art. See, for example: Faisov (2001: 267–270).

<sup>9)</sup> Abdulvaap (2008, 34: 12–27).

At the same time, Crimean culture was not monotonous. Its wide field had been encrusted with shiny stones – small particles of other cultures and religions. Their bearers were Greeks, Goths, Karaites, Krimchaks, Armenians, Italians and other ethnic and religious minorities, including the Catholics which inhabited Crimea. The cultural and social misery of ‘Russian Crimea’ is the result of Russia’s imperial politics of the 19th and 20th centuries. In the 16th century, Tatars Muslims were a majority of the population (90%) and formed the government and the spiritual elites. Their interactions with other cultures and religions were based on the principles of tolerance and a liberal attitude towards religion.

Since the beginning of the 16th century, Crimea has been immersed in the atmosphere of the European Renaissance. This atmosphere came from the West – directly from Italy and through Poland. The installation of ‘art portal’ (iron door decorated with reliefs) in the Khan’s Palace in Bakhchisarai became a landmark moment – the prologue for the renaissance of European Renaissance art in Crimea.

The Italian painter Aleviz Novy (nicknamed Fryazin in Russia) became the author of the famous portal (‘iron door’/Demir-Kapu) in the palace of Bakhchisarai. He worked in Crimea between 1503 and 1504. The Khan Mengli-Giray stopped him on his way from Italy to Moscow, to the court of Ivan III, where a group of Italian artists had been invited to build the new towers of the Kremlin. The artist was released only a year later, with a flattering description stating that he was a ‘great master’.<sup>10)</sup>

In the early 16th century, Italian architects also built the fortress of Perekopskaya in Crimea. It had the appearance of a Renaissance *palazzo*.

The politics of the Crimean Khans, particularly of Mengli I Giray (1478–1515), Devlet I Giray (1551–1577) and Gazi II Giray (1588–1596),<sup>11)</sup> favoured the creative work and settlement of the Genoese in Crimea (in Sudak and other places on the Black Sea coast in Crimea)<sup>12)</sup> enhancing the culture of the High Renaissance, and relations between Crimea and northern Italy.

The culture of the Crimean Khanate was riddled with the ideas of humanism and marked by high artistry, which brought it closer to the European

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<sup>10)</sup> I had an opportunity to write more about his work in the book: Chervonnaya (1995:128–130).

<sup>11)</sup> For details on their work, cultural policy and the direction of international relations, see the book: Gayvoronskiy (2007).

<sup>12)</sup> See more about it: Gayvoronskiy (2008: 8–13).

Renaissance. At the same time, in Ukraine, Lithuania and other eastern provinces of Rzeczpospolita – *Kresy*, new cultural trends were spread through the prism of Polish art. Krakow played the role of cultural capital and provided a link between the Italian High Renaissance (later with Italian Mannerism and Baroque) and Crimea. Usually masters from Italy were first invited to Krakow, and from there were sent to Wilno (Vilnius) and Lwów (Lviv). In contrast to these cities, which absorbed new trends from the womb of Polish culture, Crimea may be regarded as the only extreme eastern outpost of the European Renaissance, where art was developed under direct Italian influence, having entered here from both Tuscany and the north of the Apennine peninsula (Genoa). In this regard, the Crimea has its historical parallels with the culture of Cyprus. The architectural appearance of Cyprus has been formed under direct Italian (Venice and Genoa), and French influences. The works of Catholic sacred architecture enriched it, but strong spiritual and cultural ties between Turkish Cyprus and the Ottoman Empire remained unchanged. Turkish Cypriots, however, had a happier political fate, compared with the political situation of Crimea. They managed to create their own state – the Turkish Republic of Northern Cyprus – in the 20th century. Crimea, on the other hand, became a victim of Russian aggression, first in 1783, later during the Civil War, and finally in 2014 – for the third time. The occupation of Crimea causes pain and protest, which unites us all today: Poles and Turks, citizens of the United Europe, Turkey and Ukraine, who will join the European Union in the 21st century.

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Fig. 1. The Uzbek Mosque and Madrassa / Medrese (Islamic University) on the Solhatsk hill fort (now Eske Kırım). Former attribution: 13–14th centuries; architect Abdul Aziz ibn Ibrahim Erbelsky; current date: 15–16th centuries. Reconstructed in 1987–1994. Crimea, Ukraine



Fig. 2. Ruines of the Mosque in the former city Eski-Saray (now village Andrusovo / Tokhta-Jami) near Simferopol. 14th century, Crimea, Ukraine. Photography by Swietłana Czerwonnaja



Fig. 3. Ruines of the Mosque in the former city Eski-Saray (now village Andrusovo / Tokhta-Jami), Simferopolski district. 14th century, Crimea, Ukraine. Photography by Swietłana Czerwonnaja



Fig. 4. Ruines of the Mosque in the former city Eski-Saray (now village Andrusovo / Tokhta-Jami) near Simferopol. 14th century. Mihrab bay. Crimea, Ukraine. Photography by Swietłana Czerwonnaja



Fig. 5. The Great Khan's Mosque in Bakhchisarai. 16th century, Crimea, Ukraine



Fig. 6. Kebir-Jami Mosque in Simferopol. Beginning of the 16th century. Reconstruction in 1991–1994 (architect Shukri Khalilov). Crimea, Ukraine. Photography by Swietłana Czerwonnaja



Fig. 7. The Mosque in the village Sary-Su, Bielogorski district, 1994. The mosque built after the project carried out in the Turkey, in the Diyanet (Department for religion's issues) as one of the Turkey's gifts for the Crimean Tatars. Crimea, Ukraine.

Photography by Swietłana Czerwonajaja

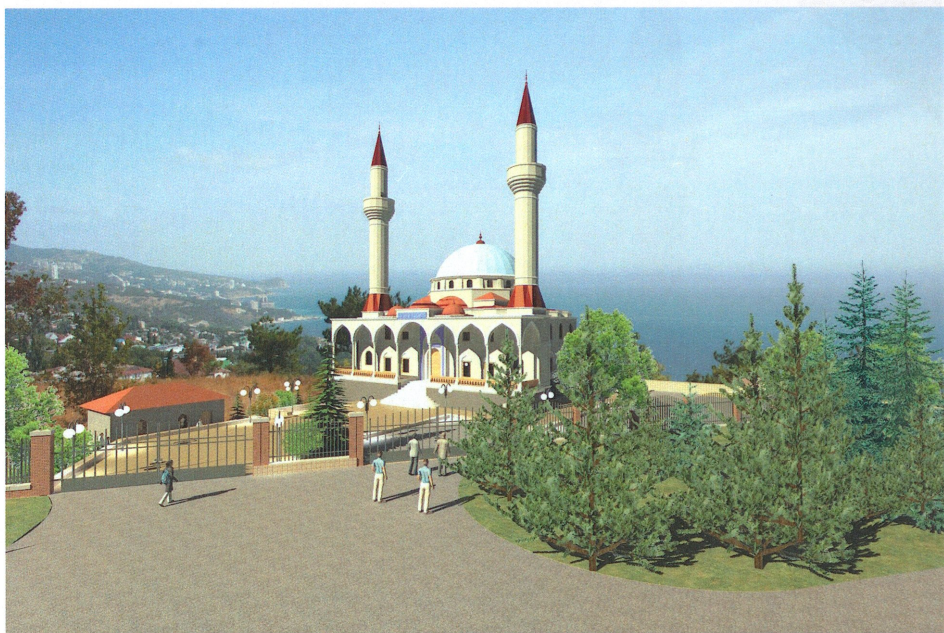


Fig. 8. Project of the mosque for the Alupka. 2013. Architect Idris Yusupov. Crimea, Ukraine. Photography by Swietłana Czerwonajaja





Fig. 9. Project of the Great (Catedral (Mosque – Buyuk Djuma-Djami) for Simferopol (first prize in a contest held in 2010). Architects Idris Yunusov and Emil Yunusov. Crimea, Ukraine. Photography by Swietłana Czerwonnaja