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ISLAMIC TRADITIONS OF CRIMEAN TATAR POPULAR DWELLINGS IN CRIMEAN ARCHITECTURE

ИСЛАМСКИЕ ТРАДИЦИИ КРЫМСКОТАТАРСКОГО ЖИЛИЩА

Исламские традиции крымскотатарского жилища. Статья раскрывает проблемы архитектуры полуострова Крым. Описываются основные районные типы крымскотатарского национального жилища, сложившиеся еще с XII века на территории Крымского полуострова. Раскрывается влияние исламской религии и климатических условий, сформировавших четыре основных типа крымскотатарского жилища. Дается описание традиционного интерьера, а также предметов быта, представляющих собой народное творчество коренного населения Крыма.

Development of Crimean Tatar art in the mainstream of universal Muslim culture. Crimea possesses the richest architectural heritage. Laying at the intersection of the most important transcontinental routes of Eurasia it became the meeting point of many cultures. That promoted active processes of ethnocultural synthesis which was developing on the basis of mutual adaptation of Iranian speaking, Turkic and Slavonic peoples. Alongside with that every nation residing here has created its spiritual and material culture, high and original in its own way.

In addition, presence in the Crimea of big centers of various civilizations - Khersones, Pantikapaion, Kaffa (Feodosia), Bakhchisaray, Simferopol, etc provided conditions for inclusion of Crimean territory in the context of a certain (ancient, Byzantine, Italian, Turkish, all-Russia) artistic process in the periods of development of each of these cities. Cities were places of origin of new creative ideas that promoted development of Crimean architecture and at the same time were sort of "relay stations" for the achievements made in the biggest cities of ancient Greece, Roman State, Byzantium, Turkey and the Middle East. Besides, they were places of dissemination of almost all world religions and tribal beliefs, ancient cults, Christianity, Judaism, and Islam. In a varying degree they influenced the development of Crimean Tatar art and architecture molding their form and content.

In the Golden Horde period Crimea enters the common civilization space of Islamic world. With cultural relations with Khorezm becoming stronger, original Crimean Tatar art starts forming on Islamic basis. Islam put forward ideological and aesthetic tasks associated with the formation and development of the culture of feudalism, strengthening its system, ideology, introducing to people Iranian-Arabic culture, which was the most advanced in era of the formation of medieval society. Spiritual orientation to the Muslim East contributed to the development of Crimean Tatar art in the mainstream of universal Muslim culture. That found its expression in the common stages of evolution of artistic ideas and aesthetic criteria of art and in the established universal canons of creative work, principles of artistic representation.

In the XIII-XV centuries, with Islam gaining ground in the peninsula, Crimean Tatar culture makes a new turn in its development and comes to the Eastern European scene as a Muslim culture. It differs from neighboring cultures (Slavic and also Romanian, Greek, Armenian, Jewish, etc) and is moving towards Turkic culture and cultures of peoples belonging to Islamic area of Russia (Northern Caucasus, Volga region). Simultaneously, the architectural look of the Crimea and the decor are greatly influenced by Seljuk style which had become here widely popular.

The Crimea starts seeing building of caravanserais with features of fortifications, mosques with their magnificent carved doorways and austere, quiet and solemn layout. Mosques were often combined into a single architectural complex with the building of educational institution - madrasah. Becoming popular the type of a slender and thin minaret, built into the corner of the mosque from the façade side, which was to establish basic design of architectural ensembles and characteristic look of religious building for many centuries to go. Surviving unique monuments of the stone architecture of XIV-XV centuries unfold principles of decoration and spatial design solutions typical to Muslim architecture and having parallels in Asia Minor and Transcaucasian architectural schools of Seljuk times. They found their expression in the principles of "Eastern classicism"[1] with its method of centric composition and geometrized arrangement of architectural masses, as well as components of architectural and structural concepts of Crimean Tatar buildings - domes, vaults, tent structures, conical and pyramidal tromps, column arches, "Mameluke" sections (triangular bevels).

Surviving monumental complexes - madrasah-mosque of Khan Uzbek (1314) in Old Crimea, dervish tekie in Evpatoria, mosque of the Tatar period (XVI century) in Chufut-Kale, bear the features of the Seljuk style. These features can be traced in materials, construction, decor - fine-grained limestone on the stone walls, stalactite Conch-semispheres, ornamented portals. In ornamented pattern of the portal and mihrab of Uzbek madrasah there are embossed cancerous palmettos completed with the lancets, spear-shaped lily leaf curling at its end into round-hole. The architecture of the mosque in Chufut-Kale uses lancet forms of arches, capitals, decorated with stalactites, Seljuk ornaments on the portal rosette and keystone of the dome.

Significant role in the formation of the stylistic unity of Islamic art played spreading of Arabic calligraphy with its total whole of artistic handwritings. On this basis evolved epigraphic ornament, used in the decoration of monumental architecture, gravestone monuments and works of decorative and applied art. Arabic inscriptions were the first evidence of Muslim influence in Crimean region. Culture, art, town-planning in the Crimea reached a high maturity and splendid bloom during existence of the Crimean Khanate, art became quite comparable to the European Renaissance and, by analogy with it, is often called the "Muslim Renaissance"[2].

The present-day house building in Crimea. In the XX century cultural heritage of the Crimean Tatar people underwent the process of destruction and ravaging which resulted in its almost complete annihilation. Coercive resettlement, factually acting long-term prohibition on national life and development, loss and destruction of material articles and documents, influence of local cultures in the areas of deportation have resulted in deficiency of ethnical memory of the Crimean Tatars. With people returning to their historic homeland revival of the national cultural heritage has become still more burning issue. While the repatriates settle down, the present-day house building in Crimea most often demonstrates either following patterns of modern Central Asian dwellings or merely external and decorative imitation of the local architecture. This puts forward the task of a profound study and use of the national Muslim traditions in the Crimean architecture so that to apply them in the mass house building and in the development of the resort and cultural-ethnographical complexes in the historical areas of towns.

Medieval settlements in the Crimea. It is clear that not all monuments of Tatar art have lived to our days. However, those surviving are interesting and extremely important for studying the history and ways of life of the region.

Most of the medieval settlements in the Crimean mountain and foothill areas were located on the remains of former sites of ancient settlements and fortresses of Tauri, Scythians and Greeks. This, as well as the mass adoption of Islamic religion in the Crimea in XII-XIV centuries had a significant impact on the structure of settlements and organization of dwelling houses of Crimean Tatars. Settlements were formed from dwelling quarters, with each quarter having a tiled stone mosque. Minaret with gilded crescent presented the main decoration of the mosque. It was seen from any point of the quarter. Each village had a coffee house where Tatar men came together to talk, relax, sip coffee, listen to music, and take a bath, the female half served as a kind of club for Tatar women.

A well-known researcher of Crimean Tatar dwelling B.A. Kuftin identifies four main regional types of Crimean Tatar dwellings [3, p.23]:

- Dwelling of the Southern Coast Tatars, which in its archaic forms reveals initial connection with the Caucasus and Asia Minor;
- Dwelling of the steppe area Karasubazar and Simferopol, manifesting elements of the ancient dwelling of the Black Sea steppe plains;
- Village houses of Bakhchisaray district with their distinctive traditional features;
- Tatar dwelling of Bakhchisaray city center, which served as a conductor of Ottoman culture.

Planning, design and interior decoration of all types of dwellings were forming under the influence of the traditions of the peoples inhabiting various areas of the peninsula, religion, cultural introductions and natural environment. Villages of the Southern Coast Tatars most often were located far from the sea in the ascending mountain slopes, on the sides of springs running over the stones and forming the main streets of the village.

They were built usually in two floors and piled on each other on the slope of the gorge, forming a continuous multilevel structure. Instead of streets were stone staircases, placed in the narrow spaces between houses. Flat clay plastered roofs, served as courts for houses standing above. Cross-shaped mutual disposition of the rooms, having an exit to common veranda, and exploited flat roofs, according to B.A. Kuftin, carry Caucasus and Asia Minor features. "Houses from a distance seem to be some giant honeycombs, clinging to the slopes and ravines. Curved streets end below, yet at the foot, and to get up in the village, it is necessary to climb the narrow stone staircases literally from roof to roof ... Each house is a one-or two-story oblong rectangular building of "wild stone" on clay. Sometimes the back wall is a natural rock, while the front wall, with doors and windows, is made of clay-plastered wattle"[3, p. 245]. From the outside of the house to the hearth often adjoined the domed oven for baking bread. On earth roofs Tatar women dried tobacco, nuts, onions, garlic, etc., during holidays roofs were used for dancing, which made the soil on them more solid. Floors were plastered with color clay and carefully covered with felt.

However, at the beginning of the XIX century in the Yalta region and to the west of it this distinctive ancient type of dwelling was quickly replaced by dwellings with tiled gable roofs which appeared there under the influence of more northerly urban cultural centers. Dying out of flat roofs led to changes in village planning, bringing along streets and courtyards with gardens. In the two-storey dwellings ground floor was usually used as a room for cattle and storeroom. Accommodations were located on the top floor, with outside or inside staircase to ascend [3, p.245].

Dwellings of the steppe regions Karasubazar and Simferopol were typically disorderly located, had empty yard, surrounded by a low fence. Single-storey dwellings were built of clay-plastered wattle or bricks. Consisting of two or three rooms, they were covered with a tiled gable roof, had no attic. Stable also was placed under the same roof.

In the area of the watershed of the rivers Kacha and Belbek *village dwellings* were built of wood and presented a sort of log houses built from massive oak planks. Such log house was raised on the ground floor built out of stones or placed directly on the ground on a low stone foundation. Ridge roofs were made of massive hewn beams, ceilings were absent. Much more complex constructions presented wooden two-storey dwellings in the mountain villages Ozenbash, Stile, etc., borrowing, according to B.A. Kuftin, their original designs from wooden frame dwellings of northern newcomers Goths.

Houses in the town of Bakhchisaray had more regular location. The yard was adjacent to the house from the front side and consisted of two parts at different levels. Adapted to its given relief, each house had an asymmetrical design and constructive and functional difference of the floors: bottom floor, made out of stone, was intended for household purposes; upper floor - wooden framework structure - residential and was divided, as a rule, into male and female halves. On the street side the second floor projected over the first one, recalling the old Byzantine house; the yard, at the junction of the male and female halves, had a commonly used veranda with a ladder descending to the terrace.

Single storey houses were rectangular in shape, built out of rough stone with clay mortar, with gable or three-sloped roofs. Roofs usually came down as a broad canopy which created shadow and also protected clay walls from

the rain. Resting on the columns with carved capitals the broader roof slope turned into a canopy over the gallery. Lower part of the canopy was often decorated with small planks forming patterns. Besides, as a type of nomadic dwelling, in the steppe regions, beginning with the conquest of the Crimea by the Golden Horde, for a long time there had been tents or yurts of Nogais who settled here. However, forcing nomadic tribes into settled life induced them to adopt the accumulated local construction experience. According to the Polish envoy to the Crimea M. Bronevsky [1578], Nogais of the Northern Crimean steppes lived in winter settlements, partly had huts, which were built "from thin trees, coated with slime, mud or manure and covered with reeds..."[4, p. 337-338]. By the XIX century the felt yurt of Nogais inhabiting the steppe area of the Crimea, was replaced by a rectangular one-storey dwelling of adobe sun-dried brick.

Simultaneously mass adoption of Islam religion and settling of the nomadic Turkic peoples influenced the formation of the inner space of the local Tatar dwelling. Thus, planning, structure and interior decoration of all types of dwellings were formed under the influence of traditions of the peoples inhabiting various areas of the peninsula, religion, cultural introductions and natural environment. Despite the variety of types of Crimean Tatar dwellings, composition of inner quarters and their functions in all houses were uniform. In both single- and two-storey dwellings residential area consisted of two or three rooms. Hall and kitchen were main rooms. The third room served as a living room and was not usually heated. In rectangular houses accommodations were arranged in a row. From the hall located in the center one or two doors led into the kitchen and living room. Usually it was not accepted to keep in the entrance hall anything but hand loom for weaving, on which women wove shawls, towels, etc. Peculiarity of the dwelling of Southern Coast Tatar was the absence of lateral lighting and cruciform disposition of rooms, as well as the presence of the internal room, intended for sleeping and which had only one way to come in - through the great room (kitchen). If necessary, a living room without main walls and with a separate entrance was attached on the front side of the dwelling.

In other types of dwelling houses the main accommodation was kitchen - a place for installing hearth which looked like a large fireplace with a chimney and funnel at a height of about one meter from the floor, so that the whole family could settle under it in cold winter evenings warming by the fire made on the floor. Inside the hearth chamber, on a chain hang the boiler. On the sides of the hearth were placed iron tripods and jugs, or a huge copper pot to warm water and coffee. In old buildings a stone couch where all sorts of utensils were put was by the opposite wall, and nearby was a large oval basket for grain. Later, by the wall with windows in place of the couch came the wooden bench. At the end of XVIII-XIX century pottery and copper utensils were arranged on open shelves, fitted under the ceiling. Most often the whole family spent nights in the same room. Also it was often used to receive close friends that took their places by the fire on small felt mats and kept conversations, especially in long winter evenings. Distinctive feature of the interior of the Crimean Tatar dwelling was a special niche inside the walls used for keeping the chest with a pile of blankets and pillows towering above. On the floor along other walls, on low elevations of clay, were spread mattresses and pillows for seating. In one of the corners of the room some small space was enclosed and a used for ablution (hamam).

Living room had no fire and was remarkably clean. Floors were covered by color or black felt pieces or wool carpets. On the crossbars or beams, which, owing to absence of the attic, remained open hang festive clothes of the whole family and color shawls; here also rested "Holy Koran" and other types of spiritual books. Accommodations were decorated with embroidered towels, table-cloths, napkins, curtains. Decorative homespun linen towels with geometric patterns decorated the walls of dwellings and shelves for kitchenware. On broad and low couches along the walls, lay mattresses and pillows to rest back on. In some houses (very rare) the walls were decorated with paintings, consisting mainly of images of the *tree* or straight color streaks. Probably, in their drawings, Tatars expressed their ideas about Eden and growing there "Tree of Happiness" (*Tuba Tree*), which "shall spread its branches upon shelter of every holy man and be burdened with all sorts of fruits and birds" [5, p.311].

In town dwellings of Bakhchisaray walls inside rooms were plastered smoothly with clay and whitewashed. The hearth, in the shape of fireplace, was built on to the wall with the front door. The fire was kindled right on the floor, sometimes on the elevation of clay, extending along the walls at the height of about 0,5 meters. The hearth was carefully decorated, often was painted, reminding fireplaces in the old Turkish houses of Istanbul. On both sides of the hearth were placed wooden cabinets for storing utensils and for washing. The cabinets did not reach the ceiling; usually on their tops were fruits for home use. Low wooden platform of about one meter width and the whole wall length stood by the wall opposite to the fireplace and served for storing blankets and pillows for the day. The space above the platform was closed by the curtain, attached to the wooden cornice, hanging down in the form of a vault. Niches used as cabinets were arranged in stone walls. Mattresses for seating were put on the raised floor along the walls of the room. Felt, and on top rugs or *kilims* were laid in the middle of the room. Embroidered towels, calligraphic inscriptions with sayings from the Koran or the names of Muhammad and the caliphs - Fatima, Ali, Asana and Hussein hung on the walls. Shelves, which housed various copper utensils, made by local craftsmen, serving rather for decoration of the rooms and for demonstration of well-being and prosperity of their owner than for household purposes were nailed along the walls above windows. Benches, mirrors, a short, rectangle (or hexa-, octahedral) table, bearing Arabic name *safra* (or Turkish - *kursu*) which was laid with viands on tray during meals and which some other time stood somewhere by walls served as the furnish.

The windows were small, square, with iron or wooden vertical bars; from the outside, they closed with double shutters and, as a rule, looked into the yard. In addition, a small square window was cut into the rear wall so as to observe everything that was happening on the street. In affluent dwellings above normal windows, near the ceiling were arranged, only as decoration, ornamental windows of colored glass inserted into artistically molded from plaster frames in the form of rosettes, cypresses, etc., like those that enjoyed wide popularity in the East - in Persia

and Central Asia. These windows with shutters under semicircular arches and the same decoration of the fireplace were urban impacts revealing influence of Ottoman artistic style. Dwellings of rich people had a special room for guests, which was the storage of all best thing: carpets, kitchenware, books.

In affluent houses of urban type in the late XVIII-XIX centuries inclusion of fabrics and items from soft materials into the interior was reduced to the floor, couches and walls due to introducing at the same time ceilings made of wooden planks and nailed to the cross beams. The ceiling painted usually blue or orange with patches of white was decorated with wooden appliqué (nailed patterns) of semicircular black or gold bars producing a reticulate, star-shaped or floral geometric pattern. Rosette-plafond with diverging outgoing rays of relief geometric ornament or paintings was often placed in the center of the ceiling. The carved hanging cornice was fitted along the perimeter. Wall cornices were also decorated with painted bouquets of tulips and flowers in vases. Old town dwellings with sheathed ceilings had survived till the early twentieth century in Bakhchisaray and Evpatoria.

Reconstructed ceilings of old Tatar dwellings in Bakhchisaray are used at present in the interiors of Bakhchisaray Museum. Such technique of making ceilings was also used in mosques, with the only difference that plafond there was larger in size and richer ornamented. Eaves were sheathed similarly. Reviewing traditions of ceiling decoration of both residential and public houses, one can observe an interesting mix of motives of the Ottoman era with the older techniques associated with the ornamentation of Persia [6, p.166].

Windows, niches and balconies were frequently closed with laced *kafes* grids made from small flat wooden slats, fastened together by means of grooves and other junctions without nails and nailed perpendicularly or diagonally to the frame. They are of Turkish origin and most frequently were used in women's halves of private dwellings. *Kafes* adorned niches inside premises, and were also used as sliding screens.

Principles of organization of the interior space in Crimean Tatar traditional dwelling show various forms of interaction of objects within the interior thus providing basis for emerging certain ensembles. Small ensembles are built on the basis of functional relationships of objects. For example, a set of items for the hearth or groups of items constituting decoration of the niche. Relationship of material objects and interior space, architecture creates larger ensembles. Things fill the interior in a certain sequence and create there certain material environment turning real space into aesthetic. Interior, in its turn, functionally and artistically joins things from different materials and serving various purposes. No less important is connection of the world of objects with the spiritual, emotional, aesthetic nature of man, which results in creating household things and their well-considered organization in the interior of the dwelling.

The whole ensemble of the dwelling has appeared on the basis of these forms of relationships and reflects a stable, traditional life of the Crimean Tatar people. Objects differing in shape, color, decorative design, size are united into a single expressive composition, responding to aesthetic ideas of the Crimean Tatars. The core of this composition is stylistic unity between the environment of material objects and architectural space. The mentioned features unfold complex structure of the artistic image of the interior of the Crimean Tatar popular dwellings. It combines simultaneously such features as the diversity and synthesis, dimension and ornamental, coherent rationality and emotional content, enclosed character of composition and width of artistic content.

Reconstructions the lost Muslim traditions in the Crimean architecture. Watching the modern house building in the Crimea in the process of resettlement of returnees it can be seen that people want to escape from the clutches of dull, faceless building solutions. Both mass builders and resort developers in Crimea today need more knowledge of traditions and skill in their tactful use, which has always been a sign of deep culture and saved from misconceptions. And, therefore, the burning issue of the day is to restore the lost Muslim traditions in the Crimean architecture. It is necessary to give all possible support to the revival of national arts and crafts, to stimulate artistic creativity of the people, to support and develop their great natural aspiration for the beautiful.

Culture, folk art, traditions and spiritual world view of the Crimean Tatars returning to their homeland are attracting increasing interest of local multi-ethnic population of the peninsula, and especially tourists visiting the peninsula to get acquainted with the cultural heritage of the Crimea. The "Regional Dedicated Program of Ethno-Cultural Tourism Development in Crimean Autonomous Republic" which has the purpose to revive and preserve the cultural heritage of the peoples of the peninsula, proposes creation of ethno cultural complexes, contributing to the development of an effective service basis in the tourism sector. In this regard, we have made proposals on the need to recreate the cultural and historical traditions of the Crimean Tatar people with their characteristic ways of working and living in the historic areas of towns Bakhchisaray, Evpatoria, Feodosia. It was proposed that in the reconstructed and restored architectural monuments were established museums with cultural and ethnographic complexes, recreational areas, restaurants with national cuisine, a network of mini-hotels in national style, artisan crafts, exhibition halls, etc around them.

In 2006 the approved plan provided for land allocation in the town of Feodosia and project proposal for establishment of the cultural and ethnographic complex, including ethnographic Crimean Tatar village, hotel, exhibition and sports area. Dwelling buildings with workshops and trading stalls shall recreate life, activities and traditional handicraft of the Crimean Tatars. Here tourists as well as local people will have opportunities not only to observe but also partake in the process of manufacture of products of weaving, embroidery, jewelry and blacksmithing, stone and wood carving, etc., to purchase products from local craftsmen as souvenirs. The same buildings may provide accommodations reflecting Crimean Tatar local color and showing traditional organization of the interior.

The complex territory includes organically blended together demonstration areas of national music, fashion, art exhibitions, national cuisine and traditional national sports games. There are specially allotted sites for theatrical representations of various rites of Crimean Tatars, demonstrations of and training national children's and youth games, theatrical fashion shows, performance of national music.

It seems that revival and development of cultural oases in the Crimea, creation of ensembles with a touch of folk architecture will contribute to the rise of the cultural and spiritual level of people, better understanding of Muslim culture and provide a favorite tourist attraction for leisure and sightseeing.

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СЕМАНТИКА ВОСТОКА В СИМФОНИЧЕСКИХ КАРТИНАХ Н.А. РИМСКОГО-КОРСАКОВА

Многовековые контакты Крыма со Средиземноморьем, Кавказом, Передней Азией привели к тому, что на полуострове сформировалась уникальная музыкальная культура, отразившая воздействие Ирана и Хорезма, арабского Востока и Турции. Однажды соприкоснувшись с колоритом, орнаментикой, изысканной ритмикой крымско-татарского фольклора, поэты, художники, музыканты пытаются по своему озвучить этот новый, экзотический для них мир, являющийся воплощением Востока.

«Арабы, торговавшие в давние времена с Тавридой, оставили свои мелодии. Это сильно чувствуется в песнях Карасубазара. Песни южного берега Крыма находятся под сильным влиянием турецких песен. Это объясняется частыми торговыми сношениями южно-бережных татар с Турцией морским путем, а также политическими условиями. Эмигрантские волны крымских татар, откатываясь частично обратно в Крым, разбрасывали турецкие песни по всей территории Тавриды. Много песен из Малой Азии, куда многочисленные эмигранты направлялись из Крыма.»[4, с.149].

«Судьба Крыма в историко-культурном плане представляет пример того, как взаимодействие на его территории различных цивилизаций, народов, религий и укладов жизни привело к образованию оригинальной, синкретической культуры, значение которой для юга России, Северного Кавказа, нижней Волги, Причерноморья было столь же велико, как скажем, значение аль-Андалуса в Испании на Западе Европы» [3, с.4].

Изучая биографические материалы композиторов «Новой русской школы», известной под названием «Могучая кучка» мы распознаем почвенность так называемого ориентализма М.И. Глинки, А. Бородина, Н. А. Римского-Корсакова, А. Глазунова. Вот что пишет в своих автобиографических записках М.И. Глинка: «Гайвазовский сообщил мне три татарских напева, впоследствии два из них я употребил для лезгинки, а третий для *a n d a n t e* сцена Ратмира в третьем акте оперы «Руслан и Людмила»»[2, с. 79]. Посещая Крым, М. Глинка гостил в Феодосии у известного художника-мариниста Айвазовского. Причем, **художник** знакомил композитора с крымскими мелодиями, наигрывал их, пользуясь собственными нотными записями. Интересно, что из всей оперы «Руслан и Людмила» именно лезгинка, привлекла внимание французского композитора Г. Берлиоза. Фортепианную транскрипцию лезгинки композитор неоднократно включал в программу своих концертных выступлений.

Опера А. Бородина «Князь Игорь» получила мировое признание благодаря половецким сценам, основа которых – музыкальные мотивы, записанные во время рамазана в Симферополе, Бахчисарае, Евпатории.

Для российских музыкантов, поэтов (достаточно вспомнить А.С.Пушкина) мир Крыма становится миром сказки. Вот что пишет по этому поводу музыкальный критик С.Н.Кругликов: «Редкая русская сказка не имеет хоть отчасти своим местом действия Восток, и наши композиторы, если их причудница – фантазия уносит так легко туда же, куда-нибудь за тридевять земель, в тридесятое царство»[6, с.8].

Сказки, именно оперы-сказки: « О царе Салтане», «Кашей», «Сказание о невидимом граде Китеже», «Золотой петушок»,- создавались Н.А. Римским-Корсаковым почти одновременно, в десятилетие конца 90-х, начала 1900-х г.г., после неоднократного посещения композитором Крыма. Из воспоминаний Римского – Корсакова о событиях 1874 г.: « В начале июля я с женой и Мишей прокатились на пароходе в Севастополь. Посмотрев его окрестности и Бахчисарай, сухим путём проехали оттуда, через Байдарские ворота, на южный берег; побывали в Алушке, Ореанде, Ялте... Южный берег Крыма, несмотря на беглый и поверхностный его обзор, понравился нам чрезвычайно, а Бахчисарай со своей длинной улицей и лавками, кофейнями, выкриками продавцов, **пением муэдзинов на минаретах, службою в мечетях и восточной музыкой** произвел самое своеобразное впечатление. Слушая бахчисарайских цыган-музыкантов, **я впервые познакомился с восточной музыкой, что называется в натуре и, полагаю, что**