

CAUCASUS HISTORY – ART

"A picture is worth a thousand words."

Overview

Peoples in the Caucasus connected in cultures, and a great number of cultural contacts exist between peoples of the Caucasus from ancient time to the present. Culture refers to the entire way of life of a society and it creates continuity between generations. It consists of all the shared products of human society. This means not only material things such as architecture, statue, paintings etc., but also non-material things such as ideas, customs, family patterns and languages etc. Each culture is unique.

As part of a culture, art is an conduit which brings people together even when they are from different cultures. It is a form of expression that portrays the history, events, people and the environment which are inextricably linked to each other. As the time goes by, art changes, so does the perception of people.

ANCIENT PERIOD



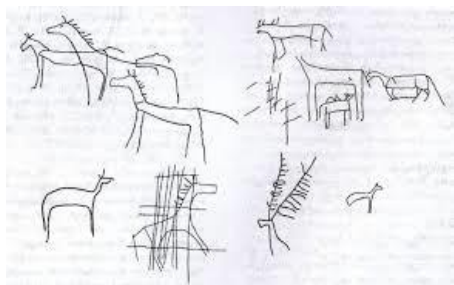
VISUAL ARTS:

PAINTING:

SOUTH CAUCASUS: Cave painting was found in Gobustan, Caucasian Albania, depicting people fishing. This rock art dates back to Paleolithic period.

In Ordubad Rayon, archeologists also found cave paintings (Gamigaya

petroglyphs) depicting dancing individuals dating back to the Bronze age.

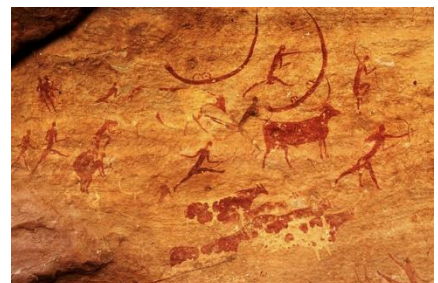


In the Tsalka Municipality, Georgia the archeologists discovered the Trialeti petroglyphs which carried geometric images and animal shapes.

In Sukhumi a marble stela was found in the 5th century BCE, portraying a young man and a women.

There were pieces of the carved stone chancel-barrier found in Tsebelda church portraying scenes from the Old and New Testament from the 7th and 8th centuries.

NORTH CAUCASUS: Around Lake Kezenoyam, the archeologists found cave paintings depicting individuals and boat.



In Khasaut Gorge, near the town of Kislovodsk, in the North Caucasus region of Russia archeologists found cave paintings depicting running and hunting people and animals.



On the walls of the mosque of Old Kahib in Dagestan and Chechnya ancient petroglyphs were preserved.



ARCHITECTURE:

Georgia: In the 4th millennium BCE, the structures were round and built of mud bricks formed like termite mounds. There were also *kurgan* burials which had survived from the early Bronze age period.

Cyclopean Buildings: The *Cyclopean buildings* and *fortresses* like *Shaori* were built with large stone blocks during the Bronze Age in Georgia.

Armenia: Urartian architecture has foundations on cut rocks for mud brick buildings as in the Erebuni fortress.



Grave Architecture:



These Urartian structures are built in the bulwark. Small burial chambers are constructed inside the main hall.

Urartian Castle (Castle of Van): The Urartian Castle was built in the 9th century BCE. The building is made of two materials: on the bottom floor non-mortared basalt and in the rest of the building mud-brick is used.

Fortress of Garni: The Fortress of Garni is built

on a high cliff extending over the Azat River Gorge and was built in the 3rd century BCE.

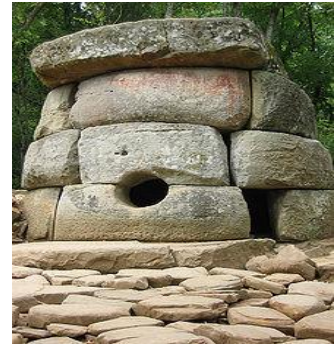
Azerbaijan: A four-column structure, the *ateshgah* (the fire altar) is a castle-like ancient Zoroastrian structure in Baku.



NORTH CAUCASUS

CHECHNYA:

Dolmens: Examples of Bronze Age architecture are megalithic structures called *dolmens* (burial chambers) found in the northwestern Caucasus. These monuments are dated to between the end of the 4th millennium and the beginning of the 2nd millennium BCE. The dolmens were built with huge stone blocks and look like tables. Archeologists have found dolmens near the Zhane river and in Gelendzhik in the Krasnodar area and in Abkhazia.



Wattle Houses: The Vainakhs had small wattle houses made of clay.

SCULPTURE:

SOUTH CAUCASUS



GEORGIA: One of the best examples of the Bronze age sculpture was *The Tamada Statue*, which was the symbol of the toast master of the earliest wine making, found in Vani, Georgia from the 7th century BCE.

Bronze sculptures which belong to the Hellenistic world from the 4th to 1st centuries BCE, were discovered in Vani, Georgia. The most significant piece was called *Torso of a youth*.

A golden lion discovered in Tsnori, Kakheti from the second half of the 3rd



millenium BCE .



ARMENIA: Large carved monolithic stones are found known as *vishap-k'ar* (serpent or dragon stones) dated from the 2nd and 1st millennia BCE.

AZERBAIJAN:

Stone Idols: On a stone stamp found in Mingachevir the carved pattern is interpreted as the clothes of a human. This stamp is dated to the 3rd century BCE and is marked by the sign of a hexagonal sun.



NORTH CAUCASUS

CHECHNYA: This plane-relief grave stele, dated to the 4th- 5th BCE, depicts a man with a dagger in his right hand, and was found in the village of Meskety in Chechnya.

Readings:

- 1-<https://www.urartians.com/alticerik/44/grave-architecture.html>
- 2-<http://karabakhfoundation.com/heritage-center-online/cultural-topics/architecture/>
- 3- Jaimoukha, A., *Chechens A Handbook*, Routledge, 2005.
- 4- Ibragimov, T., *Sculptural Arts in Caucasian Albania*, Baku, 2019.

Questions:

1- What does the number and quality of the varied artifacts found in the caucasus indicate about the level of culture and sophistication of these ancient people?

PERFORMING ARTS:

THEATER:

SOUTH CAUCASUS

GEORGIA: Traces of an ancient Georgian theater, which dates back to the 3rd century BCE have been found in Uplistsikhe.

Sakhioba: Georgia has the oldest theater, called the *Sakhioba*, which dates from the 3rd century BCE. It lasted until the 17th century.

ARMENIA: The theater in Armenia began as a religious ritual, with *gusans* (troubadours) singing songs praising the nobleman's ancestors. There were also *voghbergus* (tragedians), and *katakagusan* (comedians).

The first Armenian theater was built during the reign of Tigran the Great in Tigranakert in 69 BCE. Tigran's son, Artavazd II built the second theater in the old capital of Artashat and became the first Armenian playwright with his numerous tragedies and orations.

AZERBAIJAN: In Azerbaijan, the appearance of the theater was closely linked with ancient holidays and traditional dances. Ancient traditional ceremonies, like *Sayachy*, *Novruz*, and *Gevsech* all carried some theatrical features by having choirs, dancers, and dialogues in dramatic plays. For example, in Novruz, there is a game called Kosa-Kosa that has a plot, dramatic scenes and actors wearing masks and special clothes.

NORTH CAUCASUS

CHECHNYA: Theatrical features were attested in religious festivals, in wartime, at youth parties, and during music and dancing contests.

DANCE:

South Caucasus: As depicted in the Gamigaya petroglyphs, dancing is a very old tradition in the Caucasus.

GEORGIA: According to the *Anabasis* written by the Greek historian Xenophon in the 3rd century BCE, dancing and songs were used by the Georgians. The Georgian *Khorumi*, a war dance, originated in the 6th century BCE.

In a bowl dated back to the 2nd millennia BCE found in Trialeti, a carved circle dance scene shows that in Georgia dance and songs were used for ritual purposes (to show respect to *Shushpa* – the Moon God) and hunting (to show respect to the Goddess Dali).

In Bagineti, a female figure performing ritual dances to show respect to the God of fertility is found carved on a bone dated back to the 6th century BCE.

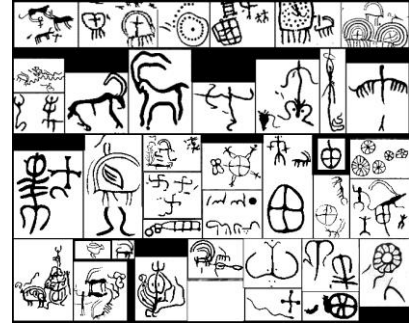
Khorumi

The dance *Khorumi* is an ancient dance which belonged to Diaokh and Colchis. It was an exclusively male dance.

Armenia: There are rock paintings depicting scenes of dancing found in the town of Sisian in the Syunik province of Armenia dating back to the Paleolithic Era.



AZERBAIJAN: The dance scenes in the Gobustan rock pictures show that people performed dances for ritual purposes and to ensure success in the hunt.



NORTH CAUCASUS

CHECHNYA: From the Koban culture, small bronze figures from the 3rd millennium BCE depicted men performing a ritual dance on tiptoes. The dances of the Vainakh people carry some features of

the old legends and myths and were accompanied by music, as in the *Dance of Old Men*, *Dances of Young Men*, and *Dances of the Maidens*.

MUSIC

SOUTH CAUCASUS

GEORGIA: In the 1st century BCE, the Greek historian Strabo wrote that the Georgians performed multi-voiced chants as they went into battle. According to another Greek historian, Xenophon in the 3rd century BCE, Georgians sang secular, military and dancing songs.

ARMENIA: Armenians had long tradition of singing songs, both secular and religious. Movsēs Xorenac'i made comments on the ancient ceremonial hymn for the birth of the god Vahagn dating back to the 3rd millennium BCE.

AZERBAIJAN: The Caucasian Albanian culture had polyphonic choral songs. The three most ancient musical instruments were found in Mingachevir Water Basin - a *tutak*, *zurna* and *ney* made of clay or bone.

NORTH CAUCASUS:

CHECHNYA: Polyphonic music arose in the Vainakh land in the pre-Christian era. Polyphonic singing was part of their rituals to appease the spirits. The music of the Vainakhs included songs that were secular, for the dance and military.

Discussion / Questions:

1. What did ancient people depict in cave paintings and petroglyphs? What was their purpose?
2. What were the purposes of sculptures for the ancient inhabitants of Russia?
3. For what purpose were the dolmens and kurgans constructed?
4. How did the ancient Armenian folk dance originate?

Readings:

- 1- Roudik, P.L., Culture and the Customs of the Caucasus, Greenwood Press, 2009.
- 2- Khachikyan, A., History of Armenia, A Brief Review, Edit Print, 2010.
- 3- Coene, F., The Caucasus An Introduction, Routledge, 2010.
- 4- Rayfield, D., Edge of Empires, A History of Georgia, Reaktion Books, 2012.
- 5- Jaimoukha, A., *Chechens A Handbook*, Routledge, 2005.
- 6- Medieval Georgian Reliefs <https://www.atinati.com/news/5f927cf378d8520038287be3>

- 7- <https://fresnostate.edu/artshum/armenianstudies/resources/sculpture.html>
- 8- Zardabli, Ismail bey, *The History of Azerbaijan*, Rossendale Books, 2014.
http://elibrary.bsu.az/books_rax/N_92.pdf
- 9- Ilyasov, L., *The Diversity of the Chechen Culture: From Historical Roots to the Present*, UNESCO, 2009.
- 10- <https://unesco.preslib.az/en/page/iuK2MwRPjJ>
- 11- <http://karabakhfoundation.com/heritage-center-online/cultural-topics/architecture/>
- 12- https://www.circassianworld.com/pdf/The_Vainakhs_George_Anchabadze.pdf
- 13- <https://georgia4you.ge/useful-info/CULTURE-OF-GEORGIA/georgian-theater>
- 14- <http://karabakhfoundation.com/heritage-center-online/cultural-topics/architecture/>
- 15- <https://fresnostate.edu/artshum/armenianstudies/resources/sculpture.html>
- 16- <https://www.gaccgeorgia.org/Exhibitions/CulturalHeritageofgeorgiaAbkhazeti,%20ShidaKartli/Abkhazeti-Shida%20kartlismall.pdf>
- 17- <https://ancientgeorgia.files.wordpress.com/2010/10/archistory2.pdf>
- 18- <https://www.urartians.com/alticerik/44/grave-architecture.html>
- 19- <https://www.britishuni.edu.ge/en/blog/view/16/georgian-music-and-dances>
- 20- <https://armeniadiscovery.com/en/articles/music>

POST-CLASSICAL PERIOD

VISUAL ARTS:

PAINTING:

SOUTH CAUCASUS:

GEORGIA: In the 9th – 10th centuries, monks like Ioane Zosime and Arsen Iqaltoeli began to reform the Georgian literary language and developed calligraphy.

During the reign of Queen Tamar, Georgian art, especially illustrated manuscripts and miniature painting reached their peak. One of these manuscripts, the Vani Gospels, was an illustrated manuscript that belongs to the end of the 12th century and was composed at the request of Queen Tamar.

Icon Painting: Georgian icon painting appeared in the 10th century. The most ancient one was the Mother of God with the Child and St. Barbara.

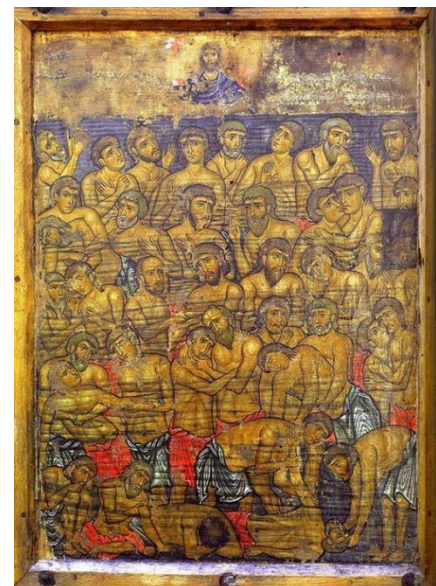
Georgian art reached its peak towards the end of the 12th century when the Georgian state was independent and powerful. One example is the icon of the Forty Martyrs of Sebaste.

The Khakhuli triptych was one of the largest enamel artworks created in Georgia depicting the Virgin Mary. It comprised 115 examples of Byzantine and Georgian cloisonné enamel brought from Constantinople and Georgia in the 8th - 12th centuries.

Three-dimensional painting with central perspective iconography developed in Georgia between 10th -13th century.

The Ksani valley Largvisi became a center for icon painting in the 14th century. Under the influence of Byzantine art, a number of icons were created there in the 14th - 15th centuries.

Mural Painting: The monastery Vardzia contained frescos dating from the 12th century, including a portrait of Queen Tamara.



The monastery David-Garedja exhibits the best quality mural paintings from the 17th century. This period also witnessed wide introduction of European art, especially icon painting in Georgia.

ARMENIA:

Miniature Painting: Armenian painting, mostly miniatures in religious manuscripts developed between the 9th and 17th centuries. These miniatures combined Western ideals with Eastern colors and themes.

Armenian miniature illustrative art gained its peak in the 10th and 14th centuries. Toros Rosslin and Sargis Pitsak were famous for their choice of colors and innovative solutions in iconography.

Stone Carving - Khachkars: In Armenia, Khachkars (cross-stones) were carved stones, a traditional monument that looked like a flat vertical stone with an image of a cross in the middle that represented the Tree of Life. Each khachkar has a unique character, and they can have different sizes.



AZERBAIJAN: In Azerbaijan decorative art dated back to the 8th-10th centuries.

Miniature Painting: In Azerbaijan, miniature paintings by Abdilmomin Mahammad al-Khoyi first appeared in the manuscript of *Varga and Gulsha* in the 13th century.

Maragha, Tabriz and other towns of Azerbaijan became centers for calligraphy and miniature painting. One of the best miniatures of the 14th century is contained in the manuscript of the Great Tabriz Shahname (Demott Shahname).

A new style of miniature was introduced in the 15th century by the Tabriz school. The best illustrations of this style appeared in the poems *Khosrov and Shirin* and *Mehr and Mustary* by the artist Abd al-Hayy.

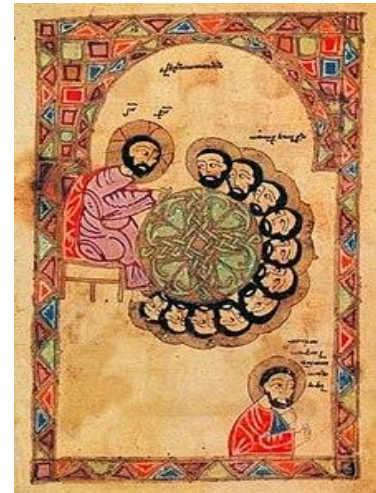
Miniature art reached its peak in the 16th century. Manuscripts by Shah and Darvish and Khamsa with their miniatures were the best illustrations of this period.

NORTH CAUCASUS:

CHECHNYA: The Vainakh people were masters of stone carving. A dominant motif in traditional art was plant ornaments, the crescent, sun and water waves.

ARCHITECTURE:

SOUTH CAUCASUS:



GEORGIA:



Cruciform style: With the acceptance of Christianity, the construction of churches gained rapid improvement, and gradually a unique cruciform style of church architecture developed, evident in the basilica-type churches of Bolnisi and Urbnisi (5th century) and the cruciform domed Jvari Church (6th century).

Cross-dome style: The Georgian cross-dome style of architecture became

a characteristic feature of most medieval Georgian churches. One of the examples was the Gelati Monastery. The Bagrati Cathedral in Kutaisi, the Ikalto Monastery complex and Academy, and the Svetitskhoveli Cathedral in Mtskheta also belong to this style of architecture.



In the 13th century, Georgian architecture reached a new level and is well represented in the Gelati Cathedral, the domed church at Tighva, the churches of Ikolta and Betania, and the rock-carved monastic complexes of David Gareja and Vardzia.

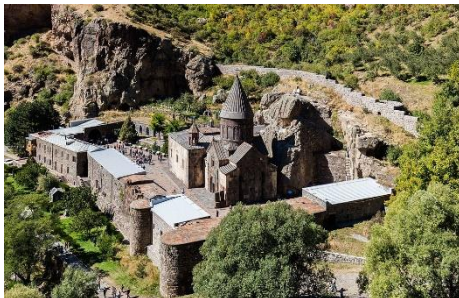
ARMENIA:

Basilicas: After the adoption to Christianity, the first Armenian churches were built between the 4th and 7th century. The early churches were mostly basilicas, arched structures with supporting columns. The construction of one of the best examples of early Christian architecture, the *Echmiadzin Cathedral* (Cathedral of the Only Begotten) belongs to the 4th century. It was built on the spot of a pre-Christian temple in Vagharshapat (Echmiadzin).

Cupola Cone: By the 5th century the typical cupola cone in the center had become widely used.

Hripsime style - dome structures: By the 7th century, centrally-planned Hripsime style churches were being built with niched buttress. The church of St. Hripsime has remained active throughout the centuries, and up to the present.

One of the best example of central dome structures was the *Temple of Zvartsnots* built in the mid-7th century with a three-story pyramidal structure set on strong circular columns.



Between the 9th and the 14th centuries, Armenian architecture reached its zenith. *The Monastery of Geghard*, the *Temple of Surb Khach* on Akhtamar Island built by the architect Manuel and the *Church of Noravank* built by Momik are all examples of this revival period. Haghpats and Haritchavank were built in this period. *The Monastery of Geghard* was partially carved in adjacent solid rock and the rest of the structure blends in with the surrounding landscape. Momik's church of Noravank was richly decorated with images of Our Lord and the angels, and this was a new style in Armenian architecture.

After the invasions of Armenia by the Timurids and the destruction of the Armenian kingdom of Cilicia by the Mamluks at the end of the 14th century, architectural activity halted for nearly 250 years, and there were no new structures built until the 17th century.

The 17th century was another revival period under the rule of the Safavids. The churches at Mughni and Shoghakat at Etchmiadzin are churches built in this period.



AZERBAIJAN:

Dome Building: After the adoption of Christianity by the Caucasus Albanians, till the 7th century, basilicas replaced the pagan structures. The best examples of this period are the basilica in the village of Qum, a complex of temples in Minghachavir, Kilisadagh in the Gabala district, Mamruk in the Azqatala district, and Lekit in the Qakh district which reflect the high level of culture of that period.

With the arrival of Islam, the formation of architecture received a new style reflecting the new religion as in the Juma

Mosque built in the village Sundu of Shamakhi in the 8th century.

In the 9th – 10th century, one of the distinguished examples of architecture built on the banks of the river Agoglan, in Azerbaijan was the monastery Amaras.



Nakhchivan School - Tower

Building: The use of towers with several identical sides was an important characteristic of the Nakhchivan School's architecture. The prominent figure of tower building in Azerbaijan was Ajami Abubakr oglu Nakhchivani. He was also the founder of the Nakhchivan School of Architecture in the 12th century. He built the Usif Kuseyir Oglu tomb (locals called it the Atababa dome) and the Momina Khatun tomb.

In the 12th century, a cylindrical eight story, 28 meter structure Maiden Tower was built by architect Massoud the son of Davud alongside a natural oil well

in Baku.



Shirvan School: The Palace of the Shirvanshahs built in the 15th century by the Shirvanshah dynasty is the best example of Shirvan architecture. The Shirvan School was famous for the type of stone used, asymmetry and the carving style of the architects in the main building.



NORTH CAUCASUS:

CHECHNYA: From the 12th century, the temple Tkhabyerdy was the most significant Christian monument in Chechnya and Ingushetia.

Also, Alby-Yerdy and Targhim were churches constructed in Ingushetia and on the territory adjacent to Chechnya in the same period.



Vainakh tower: The Vainakh tower that was used for dwelling or defense in the Middle Ages was a kind of multi-floor structure assembled from large stones. These architectural techniques reached their peak in the 15th – 17th centuries.

In this period, numerous defense towers were built to defend the population from the raids of hostile communities. These constructions were built in Doshkhakle, Orsoi, Kart



and Tsecha-Akhk and mostly in the valley of the River Argun (ancient tower complexes -Vaserkelovsky complex, Tazbichi, Ikolchi, Upper Cockatoo, Meshi, Motsar, Nicara, Ushkaloi).

SCULPTURE:

SOUTH CAUCASUS

GEORGIA: Under the influence of Hellenistic and Persian sculpture, relief sculpture was developed, and the earliest examples of reliefs are located in the basilica *Bolnisi Sioni* in the 5th century, carved in the interior of the church. The relief depicts zoomorphic shapes with geometric and vegetal patterns. Stone crosses in medallions are featured throughout the reliefs that cover the facades of the church. The stone crosses, dating back to the 6th- 7th century, are surrounded with carved images.



The reliefs adorning the church of *Jvari* in Mtskheta are another example from this period. On facades of the church, there are carved images of the local governors

eristavi of Kartli and commissioners.

The 8th - 9th centuries are regarded as a transitional period with new forms of expression in Georgian sculpture. Some of the best examples of this period were *Ashot Kourapalates* in the Opiza Monastery and *David III of Tao* from the Oshki Monastery.

The 10th century was a period of development of new tendencies in reliefs as witnessed in the figure of *Ashot Kukhi*, the *Commissioner of Tbeti Cathedral*. Georgian artists sought to emphasize the figures by making them stand out from the surface.

At the beginning of the 11th century, the reliefs on church facades with their sophisticated forms exhibited a high level of artistry and technique. One of the best examples of reliefs from this period are found in the *Nikortsminda Cathedral*, the *Cathedral Svetitskhoveli* and the *Cathedral Samtavisi*.





In the 12th century, there was a tendency to shift from carved figures to geometric and vegetal ornamentations as in the *Church of Pitareti* and the *Church of St. Saba* in Sapara.

Political and economic developments halted the development of sculpture till the 17th century. The 17th century witnessed a revival of stone carving with eclectic elements as found in the *Ananuri Church of the Dormition* and *Sagarejo church of the Holy Apostles St. Peter and Paul*.

ARMENIA: In

Armenia, the temple of Garni built in the Ionic order of Hellenistic temple architecture from the first century displays geometric and floral reliefs.



In the 6th and 7th centuries, Armenian churches had carved figures around the windows and in the space above the doorways as witnessed in the Cathedrals Zvartnots, Odzun, Ptghni and Mren. In the Cathedral Zvartnots, there were four supporting pillars with carved gigantic heraldic eagles wrapping around the sides.



In the 10th century, the *Cathedral of the Holy Cross, Aghtamar* displayed the most sophisticated carvings covering the entire façade. Other monasteries like Tatev, Geghart, Hovhannavank, Haghpat, Sanahin and Tsakhatskar also had similar stone carvings.

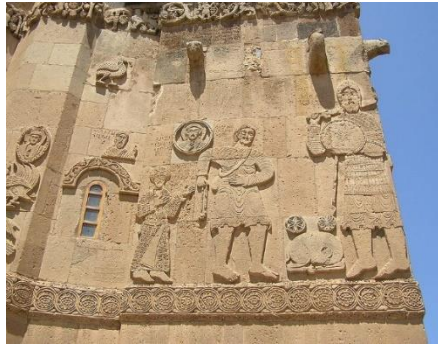
Obelisks: Rectangular rock obelisks with figures of saints are found outside of the Church of Odzun from the 8th century.

Carved Stelae (Stone monuments): There is also a large body of upright stone monuments in the form of four-sided stelae from the 5th to 7th centuries. The stelae depicting saints were placed on the grounds of churches as the ones at Talin.

Khachkars: Khachkars (cross-stones) were carved stones looked like a flat vertical stone with an image of a cross in the middle that represented the Tree of Life. Each khachkar has a unique character, and they can have different sizes. Some small khachkars were inserted into the walls of churches as in Hovhannavank. They were mostly used as gravestones or as memorials.

AZERBAIJAN:

Stone carved sculpture was widely used in Caucasian Albania.



The Minghachevir Church Complex had four temples built in the 4th and 7th centuries. Stone carvings depicting people, animals, and mythical animals are also found in the Shirvanshahs' monument



Sabayil Castle built in the 13th century in Baku Bay.

NORTH CAUCASUS

CHECHNYA: In the 12th century temple *Tkhaba-Erdyi*, on both sides there are two standing figures. One of them is in the garments of a priest and has two bunches of grapes on his shoulders. The other figure holds a cross and a sword. In the upper part, next to the model of the church is carved a hand with a construction angle bar.

PERFORMING ARTS:

DANCE:

SOUTH CAUCASUS

GEORGIA: Dance in Georgia was a parallel development with agriculture and animal husbandry. The Kakhetian dance *Tsangala da Gogona* included features of agriculture such as sowing and watering.

Samaia: The folk dance *Samaia* was an old pagan dance. It was performed by three women who represented Queen Tamar of Georgia and her glory.

ARMENIA: In the 5th century Movsés Xorenats'i himself mentioned that the old descendants of Aram (Armenians) talk about the lyre, their songs and dances in their ballads.

In his *Parallel Lives*, the Greek historian Plutarch also mentioned Armenian traditional dances.

Shalakho: The dance *Shalakho* performed by two men in order to gain the affection of a woman was one of the oldest dances in Armenia.

Yarkhushta: Known from the early Middle Ages, the *Yarkhushta* was a warrior dance performed only by men in the Sassoun province of **Western Armenia**. In medieval times, before a battle the army used to perform this dance that looked like a fight between two warriors.

AZERBAIJAN:

Asma Kasma was one of the oldest wedding dances accompanied by a song called *Asma Kasma*. It was a dance with some dance features and few jumps.

Abayi was a dance of the middle ages from the Shaki and Zaqatala regions in Azerbaijan. This dance was performed by a group of people making exaggerated movements, and was accompanied by music.

The national dance *Kochari*, was a type of Yalli (halay), which had a rhythm, accompanied by a balaban (duruk) and nagara (a type of drum).

NORTH CAUCASUS

CHECHNYA: The most important characteristic feature of Chechen dance was collectiveness. The main themes of the dances were usually love, freedom and pride. In traditional dances, both men and women performed together.

One of the traditional medieval Vainakh dances was the *Bakkhiychu nekhan khelkhar* (Dance of the Elderly), better known as lezginka performed by middle-aged people. Each village had its own version like Atagi, Gudermes, Shali.

Other traditional dances were the *Nokhchi dance*, *Dance of the Daggers* and *Dance of the Dzhigit* performed by men.

MUSIC:

SOUTH CAUCASUS

GEORGIA: Georgian folk music was mostly choral and polyphonic chanting. Polyphonic singing in Georgian music dates back to the introduction of Christianity at the beginning of the 4th century.

Georgian hymnography: In the 10th century, the monks like Ioane-Zosime developed Georgian hymnography.

ARMENIA:

Psalms: With the adoption of Christianity, monks began to write psalms (religious songs) and sermons. The first psalms were written by the monk Mesrop Mashtots and the patriarch Sahak Partev. The Priest Komitas, composer Stepanos Syunetsi and Hovhan Odzetsi further developed psalms during 7th and 8th centuries.

The psalms produced by Grigor Magistros, Petros Getadardz, Hovhannes Sarkavag, Hovhannes Erznkatsi and Nerses Shnorhali between the 11th and 12th centuries, are considered the masterpieces of this genre.

Sharakans (Chants): In the 7th century, Barsegh Chon, Anania Shirakaci and Komitas Aghtstsi were the first writers of a collection of sharakans called *Chonyntir sharaknots*. Armenian music reached its level of highest development between the 10th and 14th centuries. Mesrop Mashtots and his students wrote Sharakans sung in masses, and in the 12th century *Sharakans* were composed by the hymn composer Nerses Shnorhali.

New Musical Notation - Khazes: An Armenian special system of music notation was developed called *Khazes* (Haza) by Stephanos Syunetsi in the 8th century.

Gusans: *Gusans* were the travelling bards performing music and singing epical songs.

AZERBAIJAN:

New Musical Notation: A new system of musical notation found in the *Treatise on Music* was created by Sefieddin Urmavi in the 13th century.

Mugham: *Mugham* was developed based on the traditional Persian musical modal system *dastgah*. In the 15th century, the singers of the *Mugham* sang the *gazals* (odes) of Fuzuli, Habibi and Khata.

NORTH CAUCASUS

CHECHNYA: One of the most important features of Vainakh folk music was polyphonic singing which could be performed in both religious and secular songs. Usually, the songs were performed without musical instruments.



Dechig-pandur: Some of the songs were accompanied by an instrument called a *dechig-pandur*, a three-string plucked instrument.

Phandar: A three-string plucked musical instrument, the phandar was similar to the panduri, used in Chechnya and Ingushetia.

Illl: In the 13th century, the songs performed by bards included heroic ballads, *Illl* (or *illancha*), which were performed by male singers and depicted the struggle for freedom.

Yish: *Yishs* were comic, romantic, melancholic and love ballads sung by women. The lyrics were written by the singers themselves.

Nazmanash: The religious *nazmanash* (hymns) were performed by both male and female singers.

THEATER:

SOUTH CAUCASUS

GEORGIA: Georgian culture has been under the influence of both the Christian and Muslim (Sufi) religions since the 12th century. The king Teimuraz I gave Georgian poetry new direction with his translations of verses from Persian literature. He also germinated Georgian theater with his verse dialogues used by masked actors to entertain the Russian envoys in Kutaisi.

Giorgi Avalishvili, a diplomat, writer and dramatist, was the forefather of the first Georgian National Theater founded in Tiflis in 1791. He was also the writer of the first Georgian drama called *King Teimuraz*.

ARMENIA: In Armenia the great advances in theater were made in the 5th century. Even though from the 7th century to the 9th century these advances were slowed down by the Arab invasion, the theater was able to survive.

The 11th and the 14th centuries marked the recovery period of the Armenian theater. Different types of dramas (tragic, erotic, love, mime, comic, epic) began to be performed in the Armenian Cilicia area.

In the 18th century, the secular dramas from Europe were translated into the Classical Armenian language. These plays were not performed frequently at theaters, but mostly used at schools in teaching Classical Armenian. Plays were written by the *The Mekhitarists* clergy who contributed to the development of the Western Armenian Theater and performed by the students.

AZERBAIJAN: In the Middle Ages, religious dramas like *Shabih* spectacles that were performed in the month of Muharram were the most common theatrical performances. In the 16th century, under the rule of the Safavids, *Shabih* was widely used. Folk performances played a great role in the development of the professional theater of Azerbaijan. Besides *Shabih*, the artists performed *godu-godu*, *kavsaj*, *yel baba*, *gudul*, *yugh*, *lal oyunu*, *garavelli*, *laghlaghi* in open spaces. The performances in open spaces continued until the second half of the 19th century.

NORTH CAUCASUS

CHECHNYA: The earliest written accounts of Chechen dancing belong to 18th century European travelers.

The main sources of the medieval Chechen theater were the ancient pagan rituals and folk culture. For example, worshippers prayed the Mother of Cold, who symbolized evil, not to bring bad frost and not to destroy their livestock. After children ate treats presented on an oak branch, fire was placed on a log that had been kept from the old year. An adult would pray to the embodiment of good, the Father of Winter. Afterwards, embers from this sacred fire were taken home by the worshippers.

In the 16th century, these rituals turned into humorous theatrical acts. One of the best examples of this ritual is *Belkhi*, a collective effort to help a resident to build a house or to help him in harvesting his crops. This ritual was accompanied by music, singing, dancing and jokes. Boys and girls performed comic plays with a dialogue sung by a male solo and choir on the one side, and a female solo and choir on the other side.

Discussion / Questions:

- 1- What type of cultural influence did the Persians and the Ottomans have on the South Caucasus?
- 2- How were the inhabitants of the North Caucasus able to preserve their culture under strong influence of Russia?

Readings:

- 1- Roudik, P.L., *Culture and the Customs of the Caucasus*, Greenwood Press, 2009.
- 2- Khachikyan, A., *History of Armenia, A Brief Review*, Edit Print, 2010.
- 3- Coene, F., *The Caucasus An Introduction*, Routledge, 2010.
- 4- Rayfield, D., *Edge of Empires, A History of Georgia*, Reaktion Books, 2012.
- 5- Jaimoukha, A., *Chechens A Handbook*, Routledge, 2005.
- 6- Medieval Georgian Reliefs <https://www.atinati.com/news/5f927cf378d8520038287be3>
- 7- <https://fresnostate.edu/artshum/armenianstudies/resources/sculpture.html>
- 8- Zardabli, Ismail bey, *The History of Azerbaijan*, Rossendale Books, 2014.
http://elibrary.bsu.az/books_rax/N_92.pdf
- 9- Khachikyan, A., *History of Armenia, A Brief Review*, Edit Print, 2010.
- 10- Coene, F., *The Caucasus An Introduction*, Routledge, 2010.
- 11- Ilyasov, L., *The Diversity of the Chechen Culture: From Historical Roots to the Present*, UNESCO, 2009.
- 12- <https://unesco.preslib.az/en/page/iuK2MwRPjJ>
- 13- <http://karabakhfoundation.com/heritage-center-online/cultural-topics/architecture/>
- 14- https://www.circassianworld.com/pdf/The_Vainakhs_George_Anchabadze.pdf
- 15- <https://files.preslib.az/projects/azerbaijan/eng/gl5.pdf>
- 16- <https://www.critical-stages.org/19/azerbaijan-%CF%84heatre-from-performances-without-stage-to-theaters-without-spectacle/>
- 17- https://ostarmenia.com/en/medieval_music/
- 18- Zardabli, Ismail bey, *The History of Azerbaijan*, Rossendale Books, 2014.
http://elibrary.bsu.az/books_rax/N_92.pdf

EARLY MODERN PERIOD

VISUAL ART

PAINTING

SOUTH CAUCASUS

GEORGIA: At the beginning of the 18th century, Georgian artists followed the medieval style of painting with concrete details of landscape and interior. The iconostasis sometimes followed Russian style as in Katskhi, but sometimes Greek style as in at Mghvimevi. But after 1720, the artists followed more European models. They also developed a new style with a mixture of Oriental and Western patterns still carrying an Orthodox approach.

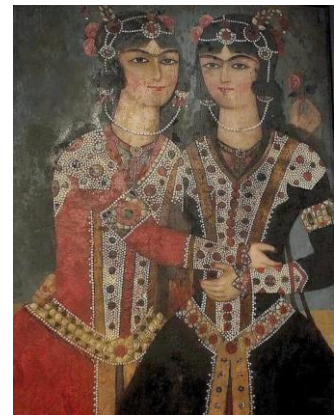
The first easel art and portraits began to appear in Georgia in the second half of the 18th century. The Georgian painters Ioseb Turkestanishvili, Grigol and Solomon Meskhishvilis, Nikoloz Apkhazi mastered the European style of painting in Russia. Unfortunately, the work of these painters was not studied at all.

ARMENIA: This was the period marked by the continuous development of Armenian illustrative art. The best examples were *the Portrait of Solomon I* and *Prince Bagrat, Son of Giorgi XII*.

AZERBAIJAN: In the 18th century, the artists went to Europe to get education. Under the European influence, Azerbaijani art developed a new style called Qajar style as in the work of Allahverdi Afshar's *The lovers*.



In the Palace of Shaki Khans, there were images of people and animals, and battle and hunting scenes painted on the walls by the artists Abbasgulu, Aligulu, Gurban Ali, Gambar Garabaghi, Shukur.



NORTH CAUCASUS

CHECHNYA: After the adoption of Islam by the Chechens in the 17th century, images of people and animals were strictly forbidden, and fine art gained abstract, stylized forms.

SCULPTURE

SOUTH CAUCASUS



ARMENIA: In Khizan province in St. Khach monastery a stone carving was found dated back to 1750.

ARCHITECTURE

SOUTH CAUCASUS

GEORGIA: The 18th century Tbilisi royal palaces were built in the Persian style.

The Palace of Queen Darejan: The palace was built for the king Erekle II's wife, Queen Darejan. It also functioned as a castle to protect its inhabitants from invasions of foreign occupiers.



Kulbiti Church: Kulbiti church's façade was covered with reddish ashlar decorated with carved images.

The structure of the church reflected traditional Georgian architectural style with its arches on the dome, carved stonework and the ornaments on the cornices.

Church of Holy Virgin: The church of Holy Virgin built in the center of Tskhinvali. It had dome. The church walls were built with stone and brick.

Beloti Fortress: The fortress was built in the Patara Liakhvi River gorge belonged to the Eristavs of Ksani. It was built of stone and travertine. The fortress includes four towers. Three of them were

circular in plan, whereas the fourth, used as a dwelling, was five-angled.

Batonis Tsikhe (Castle): The complex was built in the 17th – 18th century which included two royal basilica chapels, bathhouses, defensive wall and large circular corner towers. The palace has a rectangular building with a central hall with columns, arches and four balconies (ayvān) and some sections of the palace reflected Persian influence.

Amilakhvari Castle: The complex built in the 17th–18th century. It had three castles belonged to a noble family of Amilakhvari. The main castle included a rectangular fortress, a church, and two towers.

ARMENIA:

In the 18th century, there was a large scale resettlement of the Armenians to Russia and Europe.

AZERBAIJAN:



Palace of Shaki Khans: During the feudal period, many palaces and citadels were built. One of them was *Palace of Shaki Khans* built in 1763 by Muhammed Hasan Khan. The two-story palace was built with raw bricks, river stones, plane trees and oaks. The palace consisted of 6 rooms, 4 corridors and 2 balconies.

Govher Agha Mosque: Mosque was built in Shusha, Nagorno-Karabakh. It was built of stone while the two minarets were made of bricks.

Bayat Castle: The castle consisted of defence walls, bath house, market place and a mosque. It was built with backed bricks.

Shahbulag (Tarnakut) Castle: Large castle complex had a rectangular architectural design consisted of one rectangular tower, mosques, houses, baths and a market place. The Castle's external walls supported with semicylinder towers. It is constructed with limestone and dimension stone.



Panahabad (Shusha) fortresses: The defensive walls of Shusha fortress were made of stone and lime. The castle is constructed in Arran style of architecture and had a circular guard towers.

Sardar Palace: The palace was built in Erivan in 1798 during Huseyn-Ali khan's son, Mahmud. Its architecture was similar with the the Shaki Khans Palace. It had a square wide building many rooms, halls and corridors.

NORTH CAUCASUS



CHECHNYA: After the conversion to Islam in the 18th century, the Chechen pyramidal-stepped roof style of towers was ceased.

The buildings were made of clay-faced wattle, cane roofs and mud floor. 18th century monuments at Etkala and Khimoi reflected the Islamic style. But, the minarets were shaped like combat towers.

MUSIC:

SOUTH CAUCASUS

GEORGIA: Till the 18th century, Georgian artists were under the influence of Middle-Eastern style since Georgian aristocrats regularly spent time in Persia and the Georgian kings had professional musicians like the Armenian musician *Sayat Nova*.

Ashughs:

Sayat Nova: Nova was an Armenian court a poet and a musician of the King Erekle II, and he wrote poems and performing them in Georgian, Armenian, and Azeri languages in Persian melodies.

Besaron Zakarias dze Gabashvili (Besiki): The Georgian poet Besiki was also a musician at the court of King Erekle II. He sang his songs accompanied by *saz* and *tar* and used oriental poetry such as *mukhambazi* and *bajati*.

Starting from the 18th century, the Georgian music was under Russian and European influences and many foreign musicians travelled to perform in Tbilisi.

During the reign of king Archil II great contributions to the musical culture were made with his *Dghisa Da Ghamisa Gabaaseba* (Conversation between Day and Night) and *Sarke Tkmulta* (The Mirror of the Told).

Sulkhan-Saba Orbeliani: Georgian scholar Orbeliani wrote his dictionary *Sitqvis Kona* (The Dictionary of Georgian Modes and Idioms) which he also included musical terminology and many important sources on Georgian music.

Vakhushti Batonishvili: Batonishvili also authored *Geography of Georgia* (Sakartvelos Georgapia) including some information about the Georgian musical culture.

ARMENIA:

Gusans: Folk music singers were called gusans. One of them was *Sayat-Nova* (*Harutyun Sayatyan*) who was a poet, singer and a composer.

Sharkans: *Sharkans* were hymns or prose written in *khaz* (a system of notation) and sang with a rhythm and pitch. Many women like Khosrovidukht of Goghtn and Sahakdukt of Siunik contributed to the development of *sharkans*.

Ashughs: The ashughs were the heirs of the gusans. The most notable ashugh was Sayat Nova (*Harutyun Sayatian*) was the first folk-song writer and performer.

In the 18th century, the ashughs were fully connected with the Armenian national school of ashughs.

AZERBAIJAN

Mugham: Mugham was performed by *khananda* (a singer) and *dastgah* (a trio). During this century, *tasnifs* (songs) were also included to mughams.

Ashiqs: Ashiq art was usually performed in coffee houses in all the major cities of east and west Azerbaijan in Iran. The most prominent ashiqs were Khasta Gasim and Abdalgulabli Valeh.

NORTH CAUCASUS

CHECHNYA:

Illli: Heroic ballads *Illli* were also performed by male singers in the 18th century, depicting the struggle for freedom, their battles for protecting their land and community.

DANCE:

SOUTH CAUCASUS:

GEORGIA:

Khorumi: Khorumi was a war dance from Adjara in Georgia. It was based on the numerous invasions of the country dating from the 18th century. It was performed by only a few men. The dance incorporates the themes of war, the courage of Georgian soldiers and the celebration of victory. Khorumi was accompanied by instruments such as the *doli* (drum) and the *chiboni* (bagpipe).

ARMENIA: In Armenia dance closely resembled the old traditional dances in the 18th century. Foreign invasions forced large segments of the society to move to other countries, and they brought their dances with them.

AZERBAIJAN: The old ritual dances constituted the basis of various national dances like labor ("shepherds"), ceremonial (ritual, wedding), common, military, sport, round, game and others.

NORTH CAUCASUS

CHECHNYA: In the 18th century Chechens had dances with people making a large circle sitting and singing and challenging young dancers by making jumps and throwing each other down. Then they hold their hands and made a circle. Their songs were accompanied by oboe, bagpipes and flute.

THEATRE:

SOUTH CAUCASUS:

GEORGIA: In Georgia, among the performing arts, theatre became particularly important as part of feasts and festivals that were held at the royal court.

The first professional Georgian theater was established by Giorgi Avalishvili and Gabriel Maiori at Erekle II's court in 1790. They translated the plays of some Russian and European authors into Georgian, but also created original dramas.

ARMENIA:

Mekhitarists: In Armenia, the Mekhitarists played a major role in the development of the Western Armenian Theatre. They wrote original plays and translated European plays into Classical Armenian. For example, the Mekhitarists published Homer's *The Iliad*.

Minstrel School: Minstrel school was established by Naghash Hovnatan. The famous mistrels were Savat Nova and Naghash Hovnatan.

Questions:

1- In what ways were the arts of the Caucasus influenced, both positively and negatively, by outside cultures?

Readings:

- 1- <https://www.gaccgeorgia.org/Exhibitions/CulturalHeritageofgeorgiaAbkhazeti,%20ShidaKartli/Abkhazeti-Shida%20kartlismall.pdf>
- 2- Jaimaukha, A., *Chechens A Handbook*, RoutledgeCurzon, 2005.
- 3- Zardabli, I. B., *The History of Azerbaijan: from ancient times to the present day*, Rossendale Books, 2004.
- 4- Akhundova, N., *The History of Azerbaijan*, "Short course of lectures", Baku Business University, 2018.
- 5- Ismailov, D., *History of Azerbaijan*, AzMİU NPM, Baku, 2017.
- 6- <http://www.farig.org/research/58-georgian-icon-painting-1600-1830>
- 7- <http://online.tsu.edu.ge/en/education/10014/?p=6>
- 8- Arsenishvili, I., *Georgian Easel Painting (Second Half of the 18th Century to the 1920's)*, Nova Science Publishers, Inc., 2009.
- 9- Qajar, M.G., "Qajar Style in Art as a Phenomenon of Azerbaijan Artistic Culture", *New Design Ideas* Vol.2, No.1, 2018, pp.30-38
- 10- <https://iamtbilisi.com/history-of-georgian-theater/>

11-

https://www.academia.edu/35126986/The_Real_Mekhitarist_Contribution_and_the_Nature_of_Armenian_Identity_1701

12- <http://polyphony.ge/en/georgia/georgian-traditional-music/history-of-folk-music/>

13- <http://polyphony.ge/en/georgia/georgian-traditional-music/urban-folk-music/>

14- Encyclopedia of the Peoples of Africa and the Middle East, Editor Jamie Stokes, Facts on File, 2009.

15- Mikaberitze, A., *Historical Dictionary of Georgia*, The Scarecrow Press, Inc., UK, 2007

16- Roudik, P. L. *Culture and Customs in the Caucasus*, Greenwood Publishing, 2008.

19TH CENTURY

PAINTING

GEORGIA:

Portrait School of Tiflis: At the beginning of the 19th century, the *Portrait School of Tiflis* replaced the *Ceremonial portraits* of 18th century Georgian art with Romantic and Realistic portraits. The artists mostly portrayed single noble men or women, but they also made *Double portraits*. With their art, Gigo Gabashvili and Mose Ivanovich Toidze greatly contributed to the development of painting in Georgia.

Gigo Gabashvili (Giorgi): Gabashvili was one of the founders of Realism in Georgia. Gabashvili established his art studio in Tbilisi in 1897. His most famous paintings were *After the Rain*, *Tea Merchant*, *Mullah*, *Old Citizen* and *Ancient Eastern Weapons Shop*.

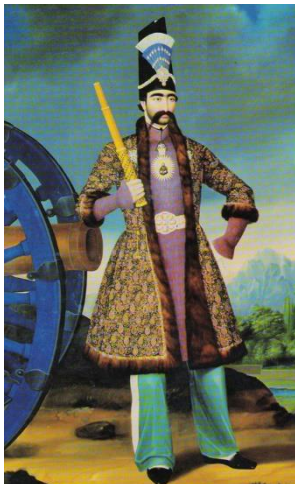


Mose Ivanovich Toidze:

Toidze studied at the St. Petersburg Academy of Arts in 1896 and in 1899 he began to live in Tbilisi.

Mose Toidze The Village 1898

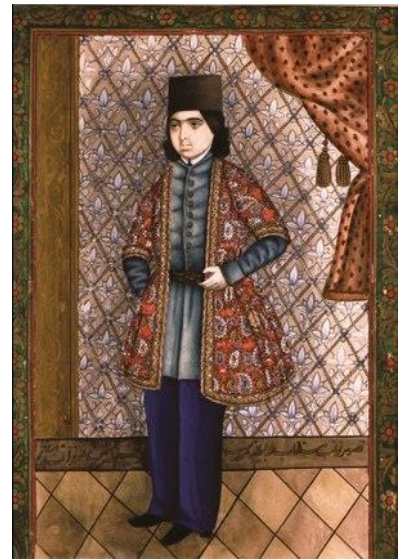
ARMENIA: Armenian painting developed in the 19th century thanks to the contributions of the artists like portrait painter Hacop Hovnatanian.



Hacop Hovnatanian: Portrait artist Hovnatanian was the founder of the modern Armenian Painting School. He developed his own technique of portraits of wealthy people, princes, nobles, clerics etc. The portrait of Ali Ibn Abi Talib and the portrait of Naser al-Din Shah Qajar were his well known portraits.

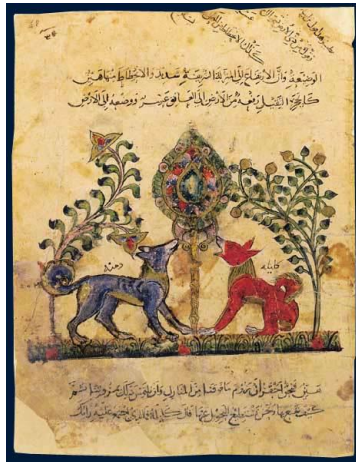
Hacop Hovnatanian Naser al-Din Shah

AZERBAIJAN: Under European and Russian influence, traditional Azerbaijani romanticism was substituted with realistic trends. One of the representatives of this period was Mirza Kadym Irevani. He was the founder of easel painting, and one of his more famous portraits was his *Portrait of young man*.



Azerbaijani art, under the influence of the Realism, developed new genres to address political and social problems. In magazines like *Molla Nasraddin* artists such as A. Azimzade and Kh. Musayev, who were engaged in graphic art, began to use satirical graphics and illustrations.

An illustrative artist and a wall-painter, Mir Mohsun Navvab was well known for his illustrations in his own *Bahr-ul-Khazan* manuscripts and with his paintings of the famous Govhar Agha mosque in Shusha. Gambar Garabaghi was another wall-painter that painted the interiors of the houses in Shusha.



Azerbaijani miniaturist Avazali Mughanli was well-known for his *Kalila and Dimna*. Other miniaturists were Mirza Aligulu (*Shahnameh*) and Najafgulu Shamakhili (*Yusuf and Zulaikha*).

NORTH CAUCASUS

CHECHNYA: Portraitist Pyotr Zakharov was the first painter in Chechnya. He was sent to the Imperial Academy of Arts in St. Petersburg. His works included his *Self portrait*, and *Portrait of I.F. Ladyginsky* and *Portrait of Aleksey Petrovich Yermolov*.



SCULPTURE

SOUTH CAUCASUS

GEORGIA:

Iakob Nikoladze: Nikoladze was considered as the founder of modern Georgian sculpture.

AZERBAIJAN: A stone sculpture of sheep was found in Azerbaijan in the 19th century.

ARCHITECTURE:



SOUTH CAUCASUS

GEORGIA: In 1801, the Georgian kingdom was abolished by the Russian Empire and it was incorporated into the Empire as a province. The architectural style of Georgia was replaced by the Russian classical style in all public buildings. The façades of the private houses in the cities were built in classical style, but their balconies and courtyards preserved their traditional Georgian style.



Until the beginning of the 20th century, the most common type of buildings in eastern and southern Georgia were structures partially cut into the ground and roofed by timber or stone called *darbazi*. With the arrival of the Russians, the structure of architecture for social buildings changed due to foreign architects - Russians, Germans and Italians. In the second half of the century, the first Georgian architect Svimon Kldiashvili laid the foundations of Georgian architecture with his first building of Tbilisi University and the Sukhumi Cathedral. A new style of buildings called *odasakhli* appeared in western Georgia, which combined elements of peasant structures and noble residences.

At the end of the 19th century, the Georgian architecture began to revive. The most prominent examples were the building of the *Bank of the Nobility* and the *Kvashveti Cathedral of St. George* in Tbilisi.

ARMENIA: With the arrival of the Russians in the 19th century, new styles of architecture, and constructions made of black tuff appeared in Yerevan and Gyumri. A number of buildings were built in historical district the Kumayri of Alexandropol and Erivan.

AZERBAIJAN:

After the Russian advance in Azerbaijan, new types of buildings such as theaters, schools, hospitals, and houses were constructed based on the European traditions. Specifically Baku, with the development of the oil industry, became one of the largest cities in Russia.

Traditional architecture declined due to the unavailability of national architects. The European Architectural Schools (St. Petersburg Civil Engineering Institute and the Emperor's Academy of Arts) also contributed to the construction of buildings in Baku.



The first theater building in Azerbaijan was built in the second half of the 19th century in Shamakhi by G. Hadjibabayev in 1858, and the Tagiyev theater was built in 1883 in Baku.

in 1896.

Traditional style architecture schools survived as in the *Beyler mosque* in Baku, built by Mohammed Haashim Al-Bakuvi and Mirali an-Nagi bin Seyyid Huseyn in 1895) and *the Gasim bey mosque* by Mashadi Mirza Gafar Ismayilov



The architect Karbalai Safikhan Garabagi rebuilt the *Imamzade complex* in Barda in 1868, and built *the Agdam mosque* in 1868, *the Ashagi mosque* in 1874, *the Juma mosque* in Shusha in 1883, and *the Hadji Alakbar mosque* in 1890 in the traditional style.



Palace of Seyid

Mirbabayev: The three-storey palace built in Baku looked like a French Renaissance-style building and was constructed on the basis of an earlier structure by the architect Pavel Stern.

Palace of De Boure: The palace was built on the basis of a project of the architect Nicholas von der Nonne in 1891–1895 on the order of Leo De Boure. The façade of the building was symmetrical on each side of its central axis.

NORTH CAUCASUS

CHECHNYA: The traditional Chechen houses were flat-roof, one-storey house, built of stone or of straw brick. Family settlement consisted of the living quarters, a tower and the other structures.

In the 19th century, Chechens began to use Russian style of architecture with a tiled roof built of straw brick or logs of wood.

Numerous buildings in Chechnya were constructed for defensive purposes. The houses were built so that they could be easily dismantled and moved in case of invasion. In the early 19th century, there were many watchtowers built in the valley of the Argun Gorge and Cheberloi Canyon. Most of them were destroyed during the Caucasian War and the Chechen deportation in 1944.



MUSIC

SOUTH CAUCASUS

GEORGIA: Classical music arrived in Transcaucasia at the end of the 19th century. Symphonic orchestras and a branches of the Russian Musical Society were established in Baku and Tbilisi.

Ioane Batonishvili: At the beginning of the 19th century, Ioane Batonishvili published the comprehensive *Kalmasoba* and *Musikis Sakhelmdzghvanelo* (Music Manual) and gave detailed information about the Georgian musicians of ancient times, secular and sacred music, and the structure of Georgian choir.

Davit Machabeli: In the second half of the 19th century, Georgian national music began to revive with the restoration of church hymns and folk songs. In his *Kartvelta Zneoba* (the Morality of the Georgians) Machabeli discussed the preserving the Georgian traditional chants.

Committee for the Revival of Georgian Chant: In 1860, the *Committee for the Revival of Georgian Chant* was established in Tbilisi. The Committee tried to revive the ancient traditional musical culture by transcribing and publishing church hymns, and providing valuable information about Georgian chants.

Georgian Folk Ensemble: The Georgian Folk Ensemble was established by Meliton Balanchivadze in 1882 and the first concert was held in Tbilisi.

Georgian Choir: The first ensemble was established in Georgia in 1885 and became part of the national liberation movement against the Russian occupation.



Tiflis Imperial Opera Theater: The first opera theater was built by an Italian architect Giovanni Scudieri, who had come to Tbilisi from Odessa in 1851. Italian opera singers and ballet dancers performed operas of the Russian and the European composers. In 1874, the theater completely burned down and was reopened in 1896.

Meliton Balanchivadze: Balanchivadze was an opera singer and composer who wrote his first Georgian opera called *Daredzhan Insidious* in 1897.

ARMENIA:

In Armenia, the genre of instrumental music was developed and there were medium size instrumental ensembles and symphony orchestras like the *Sinanyan Orchestra* (1861-1896) in the mid-19th century.

Soghomon Soghomonian: Soghomonian was an Armenian priest, musicologist, composer, arranger, singer, and choirmaster, who is considered the founder of the Armenian national school of music. He is recognized as one of the pioneers of ethnomusicology.

Gusan Sheram: Sheram was a *gusan* (poet-musician) and *ashug* (folk musician). He was the founder of the modern *gusan*.

Makar Grigori Yekmalyan: Yekmalyan was an Armenian composer, teacher and choirmaster who graduated from the Echmiadzin seminary. He wrote the *Patarag* the Divine Liturgy in 1892.

AZERBAIJAN: In the second half of the 19th century, *majlises* (musical gatherings) were held in Baku, Shamakhi and Karabakh.

Uzeir Hajibeyli: In the 19th century, the composer Hajibeyli made valuable contributions to Azerbaijan music with his operas *Leyli ve Mejnun* and *Koroghlu*.

Khanande: Khanande were the singers of *Mugham*. A trio musicians who played the *tar* (long-necked plucked lute), the *kamancheh* (bowed musical instrument) and the *daf* (tambourine) accompanied Khanande singers. Usually, the khanande played the *daf*. The most prominent singers were Haji Husu and Cabbar Karyagdioglu.

Haji Husu and Mir Mohsun Navvab: Husu was a *mugham* singer, and Navvab was a poet and musician. Together Haji Husu and Mir Mohsun Navvab established a musicians' association in Shusha in the 1880s and discussed the current issues related to *mugham*. They also created a circle to train young singers. Navvab wrote a book called *The Art of Music*.

Jabbar Karyagdioglu: Khananda Karyagdioglu recorded 500 Azerbaijani folk songs and his own 250 songs, and he authored a book called *Azerbaijan Folk Songs*.

Ashuq music: Ashuq music continued to develop. Ashiq Ali and Ashiq Alasgar were highly regarded ashuqs of Azerbaijani folk songs.

NORTH CAUCASUS

CHECHNYA: Chechen professional music culture began in the mid-19th century. The first notation of Chechen folk songs was compiled and recorded first by a Russian officer Ivan Klinger, who spent several years in captivity in Chechnya and was followed by other officers and writers throughout the 19th century.

Nazm: The *Nazm* was a genre of religious songs in between the phases of the *zikir* ceremonies during the Caucasian wars fought against the invaders, the Russians.

DANCE:

SOUTH CAUCASUS

GEORGIA:

Georgian Ballet Theater: The Georgian Ballet Theater was opened in 1886. Vakhtang Chabukiani was the leading dancer in the theater. Chabukiani incorporated Georgian characteristics into classical ballet.



Zemkrelo: The *Zemkrelo* was a folk dance in Georgia. In *zemkrelo*, men formed tight circles and held one another's hands. There was sometimes a second or a third line of dancers who stood on the shoulders of each other. When the speed of the dance increased, the dancers who stood on the shoulders jumped down.

Kartuli: The *Kartuli* was another folk dance that began with a man slowly walking in front of young women and inviting one of them to dance with him. While the woman slowly joined in the

circle by shuffling her feet, the man followed her to get her attention.

ARMENIA: Armenian folk dances *barer* (dance with instrument) was accompanied by musical instruments like *tahul* (drum), *tar* (lute), *zourna* (oboe), *mey* (shepherd's flutes), *shvi* (whistle flute) and *daf* (tambourine), and *bari-yerker* (song-dances) were accompanied by songs like *Gadagayin Bar* and *Ey Maral Aghtchig*.

In the cities, starting in the 19th century, piano, violin, clarinet, and other European instruments accompanied the dances.

AZERBAIJAN:

Shamakhi dancers: The Shamakhi dancers were the principal dancers of the entertainment groups that existed in Shamakhi up to the late 19th century.

Turaji: The Azerbaijani folk female dance from the 19th century. The girls performed this dance by raising their arms depicting a flying bird.

NORTH CAUCASUS

CHECHNYA: In the mid - 19th-century, in Chechnya, a mystical Sufi dance, the *zikr* (circular male dance) was introduced by the Qadiriya Sufi order.

THEATER

SOUTH CAUCASUS

GEORGIA: The theater always played an important role in the formation of the collective consciousness of Georgians. It was a place where the writers reflected their critical views and anti-Russian feelings through their satire.



Giorgi Eristavi: Eristavi was the first Georgian dramatist, playwright, and the founder of a modern Georgian theater. In 1850, he opened his own theater, however, due to a lack of government funding the theater was shut down.

Kote Marjanishvili: Marjanishvili was a theater director and the founder of the first national theater.

Rustaveli Theater: The Rustaveli Theater was opened in 1878, and was named after Georgia's national poet Rustaveli. Artists performed Georgian, Russian and European classics on the stage. One of them was Giorgi Eristavi's son, the dramaturg David Eristavi's play *The Homeland*.

ARMENIA: Armenian theater played an important role in recreating a common Armenian identity in the Caucasus in the 19th century.

Harutyun Alamdaryan: Alamdaryan made a great contribution to Eastern Armenian Drama. He established an amateur theatrical group in Tiflis in 1834 and staged several European plays.

Khachadour Abovian: Abovian was Alamdaryan's student and he wrote his first play *Aghchegan Sera* (The Girl's Love) in the Eastern Armenian dialect.

Galoust Shermazarian: The playwright Galoust Shermazarian produced his satirical play, *Karapet Episcoposi Ararknera* (The Deeds of Bishop Karapet) in the mid-19th century.

Gabriel Sundukian: Sundukian was the Eastern Armenian playwright from the late 19th century. He was also the founder of Armenian Drama. In 1863, his first play, *Sneezing at Night's Good Luck* was staged in an Armenian theater of Tiflis. He also authored a play called *Pepo* in 1871.

AZERBAIJAN:

The establishment of the Azerbaijani National theater dates back to the second half of the 19th century. Shusha became a major center for theater performances. There were writers, teachers and intellectuals that organized theater performances in clubs and theaters in Shusha.

Mirza Fatali Akhundov: The First Azerbaijani playwright was Mirza Fatali Akhundov. He produced the comedies *Serguzesti- Veziri- xani- Lenkeran* and *Hadji Gara* in 1873 which addressed the social problems that existed within conservative societies. The same year Hasan bey Zardabi, Necef Bey Vezirov and Esger Aga Gorani staged Akhundov's comedy *Hacı Gara* in Baku. His comedies *Khyrs-quldurbasan*, *Musyo Jirdan* and *Dervish Mesteli shah* were performed in Shusha.

By the end of the 19th century, theater performances were staged in the Azerbaijani language. Najaf bey Vazirov, Hashim bey Vazirov, Nariman Narimanov, Abdurrahim bey Hagverdiyev, Jalil Mammadguluzadeh and Suleyman Sani Akhundov followed Akhundov's footsteps and continued to organize theatrical performances.

CINEMA

SOUTH CAUCASUS

GEORGIA:

Rustaveli National Theater: The first cinema in Georgia, the *Rustaveli National Theater*, was established in Tbilisi on November 16, 1896 as an *Artists' Society*.



traditions?

AZERBAIJAN: The history of cinema in Azerbaijan began on 2 August, 1898. The first silent movies were documentaries like *Oil Gusher in Balakhany*, *Fire of the Bibi Heybat Oil Gusher*, *You're Caught Up* and *Caucasian Dance* all filmed in 1898 and directed by A.M. Mishon.

Questions:

1- How did the societies in the Caucasus balance accepting outside innovations while still preserving their culture and

Readings:

- 1- <https://iamtbilisi.com/history-of-georgian-theater/>
- 2- <http://polyphony.ge/en/georgia/georgian-traditional-music/history-of-folk-music/>
- 3- Jaimaoukha, A.M., *The Chechens: A Handbook*, RoutledgeCurzon, 2005.
- 4- <http://online.tsu.edu.ge/en/education/10014/?p=6>
- 5- A Short History of Georgian Architecture <https://ancientgeorgia.files.wordpress.com/archis...>
- 6- *History of Azerbaijan*, The Ministry of Education of Azerbaijan Republic Baku Business University, the Department of Humanitarian Sciences, Baki, 2019.
- 7- Development of Architecture in the 19th Century <https://azerbaijan.az/en/related-information/47>
- 8- <https://northcaucasusland.wordpress.com/2014/04/10/cheberloy-canyon-chechnya/>
- 9- https://ostarmenia.com/en/modern_music/
- 10- Mikaberidze A., *Historical Dictionary of Georgia*, The Scarecrow Press, Inc., 2007.
- 11- https://socialfolkdance.org/articles/history_armenian_dance_lind-sinanian.htm
- 12- <http://armenian.orchesis-portal.org/index.php/armenian-dance-before-1915>
- 13- Anchabadze, G., *The Vainakhs (The Chechen and Ingush)*, Caucasian House, Tbilisi, 2019.
- 14- Cinema in Azerbaijan <https://azerbaijan.az/en/related-information/258>

20TH CENTURY

PAINTING

SOUTH CAUCASUS

GEORGIA:

Niko Pirosmani: Pirosmani was a naïve painter focused mostly on the environment, people, animals, and food. He was the only Georgian animalist.



During the Soviet rule, the main themes of the artists were the life of the workers, patriotism, the historical events, and the harmony between the surroundings and people.

Bagrat Shvelidze: Bagrat Shvelidze depicted the strong patriotism of young Georgians as in the *Remembering the Fallen Sons* (1972).

Radish Tordia: Tordia was a painter of figurative art. His romantic female portraits such as *Woman in Green* (1999) and *Melancoly* (1998), provided all the details of a woman's life, her mood, her feelings, and her expectations.



ARMENIA:

Alexander Bazhbeuk-Melikian: Melikian was a painter and sculpture depicted female figures dancing, working in a circus, magicians, jugglers, exotically dressed women, women at stage performances etc.



Martiros Sarian: Sarian was the best Armenian landscape painter who was also the founder of a modern Armenian national school of painting. Her paintings were known with their rich colors and simple natural forms.

Minas Avetisian: Avetisian was nature painter, who depicted the nature of his birth place Jajur, the religion, poor people, mountains, and fields.



AZERBAIJAN:

Azim Azimzade: Azim Azimzade was an illustrator, painter and caricaturist. In his paintings, he often used the themes of society's injustices, educational opportunities and women's rights. Azimzade created a thematic series where he examined social inequality, as in *Wedding of the Rich People* and *Wedding of the Poor People*.



Wedding of the Poor People, 1931

Gazanfar Khalykov: In his paintings, Khalykov depicted historical and modern themes.

Khalykov's self portrait



Sattar Bahlulzade: Bahlulzade was an artist of landscape painting who depicted nature with his surrealistic style.

Tahir Salahov: Salahov depicted real life without any idealization as in his *At the Caspian Sea, 1967*. He became the First Secretary of the Artists' Union of the USSR (1973–1992), Vice-President

of the Russian Academy of Arts.

NORTH CAUCASUS

CHECHNYA: Painting and graphic art in Chechnya were born only after 1917.

The Union of Painters of the Chechen-Ingush ASSR was established in 1943.

Amandi Asukhanov: Asukhanov was a landscape painter who depicted his native land in his works as in *Lilac Castle*, and *Views of My Native Land*.

Zamir Yushaev: Yushaev was a surrealist artist. He depicted his people and his native land as in *the Letter on Mother*.



SCULPTURE

SOUTH CAUCASUS

GEORGIA:





Zurab Tsereteli: Tsereteli was a painter, sculptor and architect who created the tallest statue in the world, *the statue of Peter the Great* in downtown Moscow. He served as the President of the Russian Academy of Arts since 1997.

Chronicle of Georgia: This monument was built by Zurab Tsereteli in 1985. It is located near the Tbilisi sea. At the top, Tsereteli depicted half features of the kings, queens and heroes, and on the bottom part, there were scenes from the life of Christ.



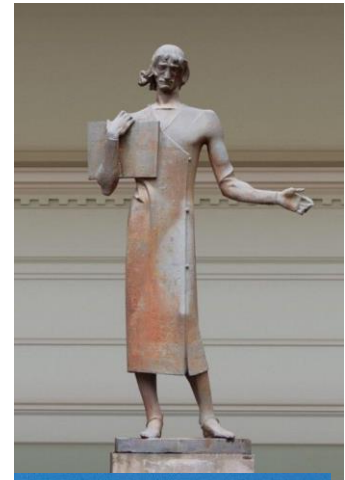
Iakob Nikoladze: In 1922, Nikoladze became the first teacher at the Faculty of Sculpture at the Tbilisi State Academy of Arts. His most famous sculptures were: *The Old Jew* (1896), *The Wind* (1905), *Salomea* (1906), and *Grieving Georgia* (1913).

Iakob Nikoladze Wind 1905



Kartlis Deda was a monument built by Elguja Amashukeli in Tbilisi in 1958. It stands on the top of Sololaki hill.

Merab Berdzenishvili: Georgian sculpture Merdzenishvili's monumental sculptures were monuments of David Guramishvili (1959), Shota Rustaveli (Tbilisi), Giorgi Saakadze (Kaspi), Medea (Bichvinta), Didgori Memorial (Digori), Soldier's Father (Gurjaani), Ketevan (Tbilisi), and King David *Aghmashenebeli* (Tbilisi).



Tamara Abakelia: Abakelia was a sculptor and theatre designer. She made depicting WWII as in *We will revenge* (1944).

Merab Merabishvili: Merabishvili was a sculptor, and an academician. He created the *monuments of Alexander Griboedov* in Tbilisi (1961), *King Erekle II* in Telavi (1972), and *Peter Bagrationi* in Tbilisi (1984) and Moscow (1999).

King Erekle II



Aragveli monument, Zhinvali



300 Aragveli Monument was built in 1959 by A. Bakradze to immortalize 300 brave Georgian soldiers from the Aragvi Valley who sacrificed themselves for their country in the Krtsanisi battle near Tbilisi.

ARMENIA:

Aytsemnik Urartu: Urartu was another 20th century sculptor known with his statue *the Girl with Pitcher* in 1939.

Sargis Baghdasaryan: Baghdasaryan was a sculptor known with his work *We Are Our Mountains* (1967) a monument carved into the tuff outside Stepanakert.

Getik Baghdasaryan: Baghdasaryan was a sculptor in Yerevan created his work with tuff as in *The Pope's Monument* in Echmiadzin (1982), *Hazaran Blbul* in Arzni (1982), *Zitan* symposium in Ijevan (1985), *Zangezur Gateways* (1987) and many more.



Ghukas Chubaryan: Chubaryan was a sculptor of post-Stalin period famous with his basalt *Monument of Mesrop Mashtots*, the decorative ornaments on the government building (1950) and the facade of Yerevan Opera House (1980).

Monument of Mesrop Mashtots, 1962

Tereza Mirzoyan: Mirzoyan created the bust of Armenian physician Amirdovlat Amasiatsi and Bronze bust of the father of Armenian medicine of the 12th century *Mkhitar Heratsi* in Yerevan. She also created the sculpture called *Loves me, doesn't love me* in the late 1980s.



Ara Shiraz: Shiraz was an Armenian sculptor. He became the president of the *Artists' Union of Armenia* in 1987. He created many statues like the statue of Yeghishe Charents in Charentsavan (1977), the statue of Paruyr Sevak in Yerevan (1978), the statue of Aleksandr Miasnikian in Yerevan (1980), the statue of William Saroyan in Yerevan (1984), the statue of Tigran Petrosian in Yerevan (1989), the statue of Hovhannes Shiraz in Yerevan (1989) and the statue of Sergei Parajanov in Yerevan (1999).



AZERBAIJAN:

In the early 20th century, numerous statues, decorative monuments and busts created by Azerbaijani sculptors.

Ibrahim Guliyev: He was famous with his monument called *Motherland* in Ganja. In 1955 he also created the portrait bust of V. Lenin.

Fuad Abdurrahmanov: Fuad Abdurrahmanov was one of the founders of Soviet monumental sculpture. He created monumental statue of *Nizami* (1946), statue of *Samed Vurgun* (1961), statue of *Mehdi Huseynzadeh* (1973) and many others.

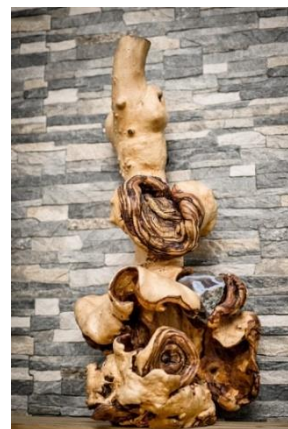
Jalal Garyaghdı: After Fuad Abdurrahmanov, Garyaghdı's statues made valuable contribution to the development of Azerbaijani monumental statue art. He is famous with his statue of *Molla Penah Vagif* (1939). Garyaghdı created a monument to the satirical poet *Sabir* in 1958 in Baku. He also made a portrait of *Niyazi*, *Rashid Behbudov*, *Mirza Alakbar Sabir*, *Jahangir Jahangirov* and *Khurshidbanu Natavan*.



Omar Hasan oğlu Eldarov: Eldarov was another sculptor in Azerbaijan. He sculpted portrait of *Sattar Bahlulzade*, a bust of *Muslim Mogomayev*, monument of *Huseyn Javid* (1993), monument of *Mammed Amin Rasulzade* (1995) and memorial to *Fizuli*.

Tokay Habib oğlu Mammadov was a sculptor and the head of the Union of Artists of Azerbaijan in 1970-1972. He was well-known with his bronze busts to veterans of war, *Adil Guliyev*, *Bahaddin Mirzoyev*; sculptural portrait of *Samad Vurgun* (1987), a monument to *Nasimi* (1979).

Zivar Mammadova: Mammadova was the first woman sculptor of Azerbaijan. Mammadova created portrait sculptures of eminent people in Azerbaijan like the sculptures of *Azim Azimzade*, *Huseynqulu Sarabski*, *Meshadi Azizbayov*, *Idris Suleymanov*, *Uzeyir Hajibeyli* and others. She was also known with her sculpture of the *Farmers women* (1940).



NORTH CAUCASUS

CHECHNYA:

Ilyas Dutaev: Dutaev was a wood-sculptor, and a pioneer in the art of miniature wood-carving. His works reflected national culture and traditions. His works included *Gluttons*, *Expectation of a Son* and *Dancing Son*.

Iles Tataev: Tataev was a wood-sculptor who created *The Tenth Wave*, *When a Man Loses His Head*, *A Radar of the Planet*, *A Lady with a Dog*, *An Idea*, *Danko*, *Salvador Dali—Symphony*, and *Motherhood*.

ARCHITECTURE

SOUTH CAUCASUS

GEORGIA: The 20th century Georgian architecture shows diversity from Modernism to Neo-Gothic and Neo-Romantic architecture. Radical change in architecture began.

Circular architecture was a common design used in Georgian Soviet architecture as in *Palace of Ceremonies* built by the architects V. Jorbenadze and V. Orbeladze under the influences of German avant-garde expressionism. The similar structure also was used in the *Archaeological Museum*.

Chronicle of Georgia: The monument was built by Zurab Tsereteli in 1985. It was a chronicle of the history of Georgia situated at the top of a large set of stairs. There are 16 pillars, at the top, there are figures of half kings, queens and heroes, at the bottom the life of Christ was depicted.



Late Soviet architecture shows futuristic elements as in the *Institute of Physiology* built in 1986 by architects V. Gelashvili, T. Todradze, D. Kostov, D. Tevdoradze, and O. Phanozashvili.

ARMENIA: One of the architects of the 20th century was Baghdasar Arzoumanian. He built many civil and church buildings in Armenia. He is the architecture of the *City Hall of Vanadzor*, *Erebuni Museum*, *David of Sassoun metro station* and the *Degustation Hall at Yerevan Brandy Factory*.



The other well-known architects were Rafael Israyelyan, G. Kochar, E. Tigranyan, S. Safaryan, etc. Today the masters of Armenian architecture are S.Gurzadyan, S. Kalashyan, L. Khristaforyan, and R. Asratyan.

AZERBAIJAN:



At the beginning of the 20th, during oil boom period, the modern style architecture dominated the buildings in Azerbaijan carrying Mauritanian, Romanic and Gothic elements as in *the Ismailiyye Palace* and *the Theatre of Mailov Brothers*.

Zirvarbay Ahmadbayov was one of the early architects of the 20th century who built the *Baku-Blue Mosque*, *Taza Pir Mosque* and *Murtuza*

Mukhtarov Mosque

During the Soviet period, working settlements in Absheron, Binagadi, Rasulzade, Bakikhanov, Mammadyarov and Montino were all built by the Soviets.



The *Polytechnical Institute of Azerbaijan* was constructed in 1929. The architects S.Dadashov and M.Useynov built the *the Oil Academy* in 1932 and *the Pedagogical Technical School in Gazakh* in 1933.



The Nizami Theatre and the former building of the Ministry of Food Industry of the Republic of Azerbaijan (1937-1939) built by S.Dadashov and M.Useynov combined the techniques of the antique Greek and Renaissance architecture with the national traditional architecture.

The characteristics of the Soviet style architecture were to be found in the building of the

Ministry of Internal Affairs of the Republic of Azerbaijan built in the 50s. Other constructions that were built around the same time were *Lenin's Central Museum* built by H. Majidov in 1955, *M.F. Akhundov's Republican Library* built by M.Useynov in 1960, and the *Azerbaijan State Theater of Drama* built by G. Alizade and M. Mammadov in 1960.



Soviet-engineered metro of the Baku was opened in 1967. Second line, Nizami Subway was opened in 1976. These subways have typical features of Soviet style of



architecture and fine arts blended with national Azerbaijani motifs. The other lines were completed in 1985 and in 1989.

NORTH CAUCASUS

CHECHNYA: In Chechnya, big towns, especially Grozny had Soviet style of architecture. After World War II, monotonous standard and utilitarian architecture began to appear in Chechnya. In the second half of the century, skyscrapers and prefabricated buildings were erected in Chechnya.

MUSIC

SOUTH CAUCASUS

GEORGIA:

Dimitri Arakishvili: Arakishvili was a Georgian composer who collected traditional music and 500 folk songs during his travels from 1901–1908. In 1918, he became the director of the Tbilisi Conservatory. He was well-known with his first book on *Georgian folk music* published in 1916 and his second book *East Georgian Folk Songs* published in 1948. He was also the director of the Union of Georgian Composers since 1932. He was the author of the opera *Tqmuleba Shota Rustavelze* (1914).

Zachary Paliashvili: Paliashvili served as a director of the Georgian Philharmonic Society from 1908–1917. In 1922, he became the chief conductor of the Tbilisi Opera Theater. He directed the Tbilisi Conservatory from 1919–1932. He was the author of the operas *Abesalom and Eteri* (1919), *Dusk* (1923), and *Latavra* (1928).

Meliton Antonovich Balanchivadze: Balanchivadze founded *the Kutaisi Music College* in 1918 and became the director of the Department of Music of the Georgian Commissariat of Education, directed the

Batumi School of Music and the Kutaisi Music College from 1921–1937. He made valuable contributions to the development of the modern Georgian opera.

Konstantine Potskhverashvili: Potskhverashvili worked as a director of the State Academic Choir of Georgia between 1921–1935. He was the author of the operas *Manana* and *Armazi*, symphonic works *Overthrow of Idols* and *Amirani*, chorus songs *Song of Victory*, *Lashkruli*, *Adjarian Makruli*.

Vano Muradeli: Georgian composer Vano Muradeli wrote patriotic songs about his motherland. He composed the operas *The Great Friendship* (1948) and *October* (1961). He became the director of the Composers' Union of Georgia in 1938–1939.

Rustavi Ensemble: Rustavi Ensemble was a folk music ensemble established by a folklorist and singer Anzor Erkomaishvili in 1968. He united singers from various parts of Georgia to create choirs and a repertory of regional folk music.

National Anthem: The first Georgian national anthem, *Idide marad chveno samshblor* composed by Otar Taktakishvili was created in 1946 and used till 1991.

The second anthem, *Dideba zetsit kurtkheuls*, was created after the declaration of Georgia's independence in 1991.

Rustavi Choir: Choir was established in 1968. It performs traditional repertoires.

ARMENIA:

Komitas (Sghomon Sghomonian): Priest, composer and musicologist Komitas was the founder of the Armenian national school of music and father of ethnomusicology. He became the director of the Gevorgian Seminary choir. He collected, transcribed and annotated Armenian folk songs, and published a book consisted of 50 folks songs titled *One Thousand and One Songs* in 1903.

Armen Tigranian: Tigranian was a composer and conductor and he was the author of the five act opera *Anush*. His second opera *David Bek* was composed in 1940. He also wrote *Leily and Mejnun*, *Eastern Dance* for symphonic orchestra.

Sergei Zakharovich Aslamazyan: Aslamazyan was a composer, and a co-founder and a member of Komitas Quartet in 1925 - 1968. He created *Suite on Armenian Folk Songs* for string quartet in 1950, and *Variations on a Theme by Paganini* for string quartet in 1961.

Artemi (Harutyun) Ayvazyan: Ayvazyan was a composer, conductor, founder of the Armenian State Jazz Orchestra. He was the head of the Armenian State Estrada (Jazz) Orchestra till 1956.

Arno Babadjanian: Babadjanian was the follower of the Westernization trend combined with folkloric traditions in Armenia. Babadjanian wrote the *Heroic Ballade* for the piano and orchestra, and *Armenian Rhapsody*, for two pianos.

Aram Khachaturian: Khachaturian was another proponent of the Westernization of Armenian music. He wrote the Armenian state anthem, and composed the ballets *Gayane* in 1942 and *Spartacus* in 1956. He also wrote three symphonies and three concertos.

AZERBAIJAN:

Ashugs: The performances of Ashugs accompanied with musician with three-string violin, an eleven-string guitar, and a drum continued in the 20th century. The most popular song competitions among the ashugi called *dyishme*.

Azerbaijani songs were mostly performed solo. The choirs were not popular in Azerbaijan.

Mugham Mugham was Azerbaijani modal system that has its roots in the Eastern musical culture.

There were mugham assemblies like *Mejlis-Faramushan* in Shusha, *Beytus-Safa* in Shamakhy and *Music Assembly of Mahmud Aga* in Baku.

Some Azerbaijani singers performing mugham during the Soviet Union were Alasgar Abdullayev, Gulu Asgarov, Nariman Aliyev, Hagigat Rzayeva, Yavar Kalantarli and Zahra Rahimova.

Fikret Mashadi Jamil oghlu Amirov: Amirov was a composer who was the founder of symphonic mugam which was based on traditional folk songs.

He wrote symphonies *Shur* (1946), *Kurd Ovshari* (1949), *Azerbaijan Capriccio* (1961), *Gulustan Bayati-Shiraz* (1968), *The Legend of Nasimi* (1977) and an opera, *Sevil* (1953).

Uzeyir Gadjibeyov: In the early 20th century, the Azerbaijani musicians began to blend Azerbaijani folk songs with the Western music genres. Uzeyir Gadjibeyov was able combine Eastern and Western traditions and became the first composer of classical music and opera. Under the influence of the Russian opera, he included songs from Russian operas by Ivan Glinka in his works In 1908. Gadjibeyov composed his first opera, *Leyli and Majnun*, then the second opera *Sheikh* in 1909. The other operas he wrote were *Rustam and Sohrab* (1910), *Asli and Karam* (1912), *Shah Abbas and Khurshid Banu* (1912), *Koroglu* and *Harun and Leyli* (1915). Gadjibeyov also wrote the musical comedy *Arshin Mal Alan* in 1913, and composed the *National Anthem* of Azerbaijan in 1944. During the second half of the 20th century, with the initiative of Gadjibeyov, tar and kamancha performances reached the higher level of development.

Kara Karayev: In the 1930s, Karayev combined the elements of the Western classical music with the elements of traditional Azerbaijani music and included folkloric instruments into the symphonic orchestra.

Muslim Magomaev: Magomaev was an composer and conductor. Magomayev wrote his first opera *Shah Ismail* under the influence of European opera written on the basis of an Azeri folk epic. He composed his second opera *Nargiz* in 1935 which consisted of Azerbaijani folk songs. Magomayev also wrote 15 rhapsodies. He gathered 300 Azerbaijani folk songs in a book called *The Collection of Azerbaijani Folk Songs*.

Afrasiyab Badal oghlu Badalbeyli: Composer Badalbeyli was the writer of librettos for the Azerbaijani opera *Bahadir va Sona* and the ballets *Giz Galasi*, *Garaja Giz* and *Gizil Achar*. Between 1950 – 1960, he wrote books on the history and development of classical music in Azerbaijan such as: *Discussions on Music* and *Musical Dictionary*.

NORTH CAUCASUS

CHECHNYA:

Ch'oedargoi (Bards): *Ch'oedargoi* were *bards* who composed and performed songs (including *illi*) like folk singer Imam Alimsultanov. Many songs were also written by bard Baudin Suleimanov.

Said-Emin Umarovich Dimayev: Folk musician, accordion (komuk or kekhat-pondur) player, composer Dimayev served as an artistic director of the Chechen-Ingush State Philharmonic Society. He wrote chamber music, film music, overtures, and folk music.

Chechen-Ingush Philharmonic Society: Music schools opened in Grozny and in other towns in Chechnya during the Soviet rule In 1936, the *Chechen-Ingush Philharmonic Society* and *the State Song*

and Dance Ensemble were established. Musicians combined traditional Vainakh music with the Western classical music and gave public performances.

DANCE

SOUTH CAUCASUS

GEORGIA: Iliko Sukhishvili and Nina Ramishvili **was the founders of** Georgian national ballet.

Georgian State Dance Company: The *Georgian State Dance Company* was the first professional state dance company that performed folk dances and toured worldwide founded by Iliko Sukhishvili and Nina Ramishvili in 1945.

The Georgian Folk Dance Ensemble: Nino Ramishvili and Iliko Sukhishvili became artistic directors of this Ensemble. In Georgian folk dances, the men leaps high in the air and turns, clashes the swords and throws the daggers on the floor. The women, in contrast, dances on their toes gracefully. Khevsuruli,



Davruli, Khorumi, Suliko, Khanjluri, Kartuli, Svanuri, Mtiuluri, Samaia and Acharuli are among the folk dances performed by this Ensemble.

Rustavi Ensemble: The Rustavi Ensemble was created in 1968 by Anzor Erkomaishvili. Besides polyphonic singing, they perform national traditional dances.

Rustavi Ensemble dancers performing the Khevsuruli

Vakhtang Chabukiani: Chabukiani transformed the classical ballet by including Georgian characteristics.

Chabukiani was not only a choreographer but he became an artistic director of the *Paliashvili Theatre of Opera and Ballet* (1941–1973). He became the ballet master and director of the *Tbilisi Choreographic Academy* (1950–1973). They staged the productions *Heart of the Mountains* (1941), *Sinatle* (1947), *Laurencia* (1948), *Gorda* (1950), *For Peace* (1953), *Othello* (1957), *Demon* (1961), *Bolero* (1971), *Hamlet* (1971), and *Apasionata* (1980).

ARMENIA: Traditional Armenian dances were performed with slow steps so that one could easily sing and dance simultaneously. The *barbashi* (dance leader) lead the people by facing and singing to the other dancers in the line. Dancing is always accompanied with a song, clapping of hands of spectators, and musical instruments. Dancers might perform circle, solo or couple dances.

Many dance schools were established in Armenia in the 1920s: the *Alexandropol (Gyumri) Opera-Operetta Theater Group* (1923). *St. Mkhitarian's Household Dances* and *V. Avetikyan's Rhythm and Plastic Schools* (1923-1924). V. Aristakesyan opened the *State Dance Studio* in Yerevan in 1924.

The troupe of the Opera and Ballet Theater was opened in Yerevan in 1933, and in 1934, a ballet studio was created adjacent to the theater by V. Presnyakov.



Sabre Dance: Sabre dance was a dance performed by the dancers to display their skill with sabres as in the final act of Aram Khachaturian's ballet called *Gayane* (1942).

Norayr Mehrabyan: From 1973 to 1983 he was an artistic director of the Yerevan State Choreographic School. He was also the head of the State Dance Ensemble of Armenia. Between 1984 – 1986, he was an artistic director of the National Academic State Theatre of Opera and Ballet. He also created Barekamutyun Ensemble in 1987.

Barekamutyun Ensemble: Ensemble was created in 1987 by Norayr Mehrabyan. The *Barekamutyun* performs national folk dances and dances

of various nations.

AZERBAIJAN:

Kilim Arasy (Between the Rugs): During the folk dance *Kilim Arasy*, the dancer hides himself under a carpet makes gestures with his hands and his legs.

Maral Oyun (Deer Game): In *Maral oyun*, dancer wears a deer costume and imitates the animal's movements.

Afrasiyab Badal oglu Badalbeyli: Badalbeyli wrote the first Azerbaijani ballet, *Giz Galasi* (Maiden Tower) in 1940 which was composed on basis of national dance music, mugham and classical ballet.

He also wrote *Khalg Gazabi* (The Popular Rage) in 1941, *Nizami* in 1948 and *Soyudlar aghlamaz* (Willows Don't Cry) in 1971. He authored a book on *The Azerbaijan State Opera and Ballet Theatre*.



The other composers Soltan Ismayil oghlu Hajibeyov who wrote second ballet *Gulshen* staged successfully at the Azerbaijan State Academic Opera and Ballet Theater in 1950; and Fikrat Amirov who wrote *Nizami* in 1947 and *Arabian Nights*, which premiered in 1979 were also valuable contributions to the history of the Azerbaijani ballet.

Ismayil Hidayetzade, Mehdi Mammadov, Adil Isgandarov, Sultan Dadashov and Firudin Safarov and conductors such as Niyazi, Ashraf Hasanov, Ahad Israfilzade, Rauf Abdullayev and Kamal Abdullayev were the directors who played a important role in the development of Azerbaijani ballet.

NORTH CAUCASUS

CHECHNYA:

Daymohk: The Children Dance Ensemble Daymohk consisted of 28 dancers who were chosen from school children aged 8 to 16 and five musicians from Grozny performed as duos or solos the traditional dances of Chechnya and other Caucasian nations. The Ensemble was established by Ramzan Akhmadov.

Lovzar: Lovzar was another Chechen children's dance ensemble founded in 1983 consisted of 30 boys and 30 girls performing traditional Chechen dance.

During the Soviet period, dance academies and choreographic institutes were established in Chechen-Ingushetia where the repertoires of the companies consisted of folkloric dances from the various nationalities in the North Caucasus.

State Folk Dance Ensemble *Vainakh*: The Chechen-Ingush State Folk Dance Ensemble was established in 1939 by Vakha Dakashev, Abdula Khamidov and Vakha Tataev. The Ensemble consisted of 15 dancers and a choir touring in different cities of the Soviet Union.

THEATRE

SOUTH CAUCASUS

GEORGIA:

Batumi Drama Society: In 1913, a Drama Society was established in Batumi, led by Ivane Meskhi. The management of the Drama Society formed a troupe of professional actors under the director Shalva Dadiani.

The development of Georgian theater was connected to an actor and director, Konstantine (Kote) Mardzhanishvili. He was the founder of the first national theater, which was named after him. Mardzhanishvili believed that the theater was an institution that could serve as a podium to present the most progressive ideas. He produced Oscar Wilde's *Salomé* in 1917. He was the head of the Rustaveli Theater in Tbilisi in 1922. He opened a drama theatre in Kutaisi in 1928. Later, the theatre was named after him and moved to Tbilisi in 1930. He staged his first play Ernest Toler's *Popola, We Are Living, The End of the "Nadezhda"* (1909), Dostoevsky's *Brothers Karamazov* (1910), Ibsen's *Per Gynt* (1912), Offenbach's *Die Schöne Helena* (1913), Mozart's *Entführung aus dem Serail* (1923), Eristavi's *Partition* (1823), Arakishvili's *The Tale of Shota Rustaveli* (1923), Shakespeare's *Hamlet* (1925), Kutateli's *Midnight Past* (1929), and Rossini's *William Tell* (1931) and many more. Marjanishvili had close contact with the Russian directors Stanislavsky and Nemirovich - Danchenko. He skillfully blended the features of the Russian and European theatrical tradition with the Georgian traditional features and worked on romantic and heroic themes.

Alexander (Sandro) Akhmeteli denounced Marjanishvili's support of the Soviet realism in Georgian artistic traditions, and he was against Stanislavski's system claiming that it was only suitable to Russian theater, but not to Georgian theater. After Marjanishvili, Akhmeteli became a theatre director of the Rustaveli theatre from 1926 to 1935. He also created his own artistic corporation called *Duruji*. Akhmeteli produced theater plays and operas such as Glebov's *Zagmuk* (1926), Shanshiashvili's *Anzor* (1928), Lavrenyov's *Break-up* (1928) Kirshon's *City of the Winds* (1929), Dadiani's *Tetnuldi* (1931), and Arakishvili's *The Tale of Shota Rustaveli*.

With the establishment of Bolshevik rule in Georgia, due to heavy censorship, theater plays shifted their focus on the life of peasants, workers, and Revolutionaries in the 1930s. During the World War II, Georgian theaters staged the plays that focused on Georgian past and nationalism. In the 1950s, theaters mostly staged works of European authors such as Shakespeare's *Othello*, *Antony and Cleopatra*, *Richard II*, and Sophocle's *Oedipus Rex* and many others.

In the 1960s–1980s, theaters began to part ways with realism and staged experimental performances.

Robert Sturua was Georgian theater director who became famous with his own interpretation of classics like Shakespeare's plays *Richard III* (1979) and *King Lear* (1987), and Brecht's play *The Caucasian Chalk Circle* (1975). During the civil war in Georgia in the 1990s, the Rustaveli Theater staged the experimental plays such as *ABC*, *Macbeth*, *Lamara*, *Life Is a Dream*, *Irine's Happiness*, *Women-Snake* under the direction of Sturua.

Metekhi Youth Studio Theater: The theater was established in the 70s in Tbilisi in a church. They performed the Russian, Georgian and European classics like Ostrovsky's *How the Steel was Tempered*, Shakespeare's *Hamlet* and *People*, a story called *Look at the Vine* which was based on a story by Sandro Mrevlishvili.

Tumanishvili Studio Theater of Film Actors: Theater opened by director Mikheil Tumanishvili in 1977. One of the most popular performances was *Chinchraka* that was based on actors' improvisation.

State Pantomime Theater: It was established in Tbilisi in 1982 under the directives of Amiran Shalikashvili.

Tbilisi Marionette Theater: Marionette theater was the only puppet-show theater established by director and screenwriter Rezo Gabriadze in 1981. Gabriadze made his puppets, costumes and designed the set and directed the shows. They performed not only Georgian, but also European and Russian classics like *Alfred and Violetta*, *The Autumn of my Spring* and *Marshal Fantiere's Diamonds*.

Youth Theater at Rustaveli Theater: The Youth theater was founded by the graduating class of academician Gizo Zhordania in 1986. They performed national and foreign dramas like the *Stepmother Samanishvili* and *The Diary of Anne Frank* in the memorial house where the playwright David Kldiashvili lived and took the actual objects and decoration from the museum.

ARMENIA: Armenian theater was based on the genre of psychological realism which emphasized the emotional environment of their personages.

New theatres were opened in Yerevan and other cities in the early 20th century. The Theatre of A. Mravyan was opened in Leninakan in 1928 and the Yerevan State Azerbaijan Theatre of J. Jabbarly was opened in 1928. Many theatres performed European dramas from Shakespeare, Schiller, Brecht and Ibsen. Playwright Gabriel Sundukyan was the founder of Armenian drama. He wrote his play *Love and Freedom* in 1910. He opened *Gabriel Sundukyan State Academic Theater* in 1922 in Yerevan, and it was named after him. The theater staged European (Camus's *Caligula*, Brecht's *Resistible Rise of Arturo Ui*), Russian (Chekhov's *Cherry Orchard*) and national plays (Sundukyan's *Testament*), and many others.

In the first half of the 20th century, the other playwrights and directors were Alexander Movsisian who adopted pen-name Shirvanzade who wrote the drama *Namus* (1911). Derenik Demirchian was a playwright who wrote *Nazar the Brave* (Kaj Nazar, 1923). Vardan Ajemyan was a director who opened the *Second Armenian State Theatre* (Gyumri State Theatre). He became a director of *Yerevan Sundukian Theatre* in 1939 and directed Alexander Shirvanzade's *For the Honour* (1939), Papazian's *Rock* (1944), Nairi Zarian's *Ara Geghetsik* (1946), William Saroyan's *My Heart is in the Mountains* (1961) and Aramashot Papayan's *The World, Yes, Turned Upside Down* (1967).

Paronyan Musical Comedy Theater: Paronyan Theater was founded in 1941 in Yerevan and it was named after Hakob Paronyan. Directors and actors Vardan Mkrtchi Ajemian and Karp Khachvankyan worked in this theater and opened the theater to a wide audience.

Yerevan State Institute of Theatrical Arts: In 1944, the Institute was established by the Armenian director Vavik Vardanyan in Yerevan. The Institute was merged with *State Academy of Fine Arts* of Armenia in 1953. In 1953, this Institute named *Yerevan State Institute of Art and Theater*. In 1994, it was divided into two separate institutions: *State Academy of Fine Arts of Armenia* and *Yerevan State Institute of Theater*.

AZERBAIJAN:

In the 20th century, the Azerbaijani writers N.Vezirov, A. Hagverdiyev, J. Mamedgulizade and S.S. Akhundov played an active role in the development of Azerbaijani theater, and the actors and producers

such as N. Narimanov, U. Hadjybeyov, M. Magomayev and J. Jabbarly made valuable contributions to continued existence of national theater. Akhundov was the author of first Azerbaijani play *Vizier of Lankaran khanate*. He also wrote satirical plays and comedies.

During the first Russian Revolution of 1905, a realist drama troupe was formed under *Tekamul* newspaper. *Nijat Charity Union* established a united drama troupe in 1908 which performed the plays such as by A.Hagverdiyev's *Agha Muhammad Shah Qajar* (1907), S.Sami's *Blacksmith Gave* (1908), Mammadguluzade's *Robbers* (1907) and *Deadmen* (1916) in Taghiyev Theatre. When *Shafa Society* was established in 1912, they created a theatrical troupe. The Society invited actors from Nijat's troupe to take part in their theatrical performances.

Azerbaijan State Theatre was established in 1919 in Baku. All theaters were nationalized and they went under control of the government. In 1920, a *United State Theatre* was created which included Azerbaijani, Russian and Armenian drama and opera theatres. Troupes were closed, and Azerbaijani drama troupe was turned into *Azerbaijan State Academic Drama Theatre*. In 1923, this theater was renamed as *Baku Labor Theatre*. Theater staged Azerbaijani and Russian parodies and stage versions of Russian literature like N.V. Gogol's *The Overcoat*, A.S.Pushkin's *The little house in Kolomna*, *The Tale of the Priest and of His Workman Balda*, F.M.Dostoyevski's *The Grand Inquisitor* and many more. *Azerbaijan State Theatre of Young Spectators* opened in 1928 in Baku and *Azerbaijan State Theatre of Musical Comedy* was established in 1938.

Uzeir Hadjibeyov laid the foundation of Musical theater by staging of *Leyli and Majnun* in 1908. Hadjibeyov's musical comedies *Sheikh Senan*, *No matter this or that*, and *Arshyn Mal Alan*, Muslum Magomayev's *Shah Ismayil* and many others were performed in this theater.

Puppet Theatre was founded in 1931 by Jafar Jabbarly. The first play of the theater *Circus* staged in 1932. Puppet Theatre was performed at *Azerbaijan State Theatre of Young Spectators* in 1941-1946 and *Azerbaijan State Philharmonic Hall* in 1950.



There were no women-actress in Azerbaijan, therefore the female roles were played by men. Ahmed Agdamski was one of the actors who played female character *Leyli* in *Leyli and Majnun*, *Asli* role in *Asli and Karam*, *Minnat khanim* role in *Husband and wife* and *Tahmina* role in *Rustam and Zohrab*.

Professional theaters were established during the second decade of the 20th century. In the 1960s, new playwrights like G. Garayev took an experimental approach to theater with his play Shakespeare's *Antony and Cleopatra*.

In the 70s, young playwrights Nabi Khazri's plays like *Echo*, Anar's play *The Last Night of the Last Year* brought success to the development of Azerbaijan State Theater of Young Spectators.

Bakhtiyar Vahabzade made valuable contribution to the repertoire of the theatre with his plays like *The Sword on Our Way-Göktürk Tribe* (1998), *Where is the World Going* (1991), *The Second Sound* (1991).

NORTH CAUCASUS

CHECHNYA: The beginnings of Chechen theater were associated with Mahomet Mahomaev, Muslim Mahomaev and Nazarbek Sheripov. The writer Said Baduev was considered the founder of the Chechen national theatre. He was the author of the plays *The Red Fortress* (1930), *The Golden Lake*, and *Political Division* (1934).

Professional theater did not exist in Chechnya before 1917. The first Chechen professional theater companies were established in the 1920s performing Sultan Shadiev's and Magomed Gaisanov's *The Murid*, Danilbek Sheripov's *Alibek-Hajji of Zandak* and many others.

The first Chechen playwrights Said Baduyev, Arbi Mamakayev, Bilal Saidov and Khalid Oshayev were considered as the vanguards of the Chechen theater. Baduyev was well-known with his satirical comedies like *Every Day Is Not Bairam Even for a Mullah*, *Eid ul- Fitr* and his plays that he criticized the destruction of old customs, class struggle and collectivization as in his *The Changing Highlands*, *The Bolshevik Sewing Campaign*, *The Shepherd's Family*, *The Awakening* and *The Political Department*.

In 1931, *the Khanpasha Nuradilov Chechen Drama Theatre* was opened with the contributions of the stage directors Vladimir Shatov, Alexander Tuganov and Archil Chkhartishvili. The repertoire of the theater included plays written in Chechen language.

A Puppet Theatre in Grozny was opened in 1935 under the directors Bilal Saidov, Garun Batukaev, and Khasan Shaipov performing the play *The Miraculous Rubber Shoes* and the first Chechen production *The Grey-Winged Dove*.

The *Zhukhurg Theatre* included comedies, dancing, pantomime performed during folk festivals and weddings by the actors wearing animal masks, animal skins or fur coats. Zhukhurg performances takes their inspiration from everyday life or from fairy tales.

The Chechen State Theater of the Young Spectator was established in 1937 in Chechnya. During the Chechen deportation in 1944, stage performances were stopped. It was not until 1958 the theaters began to open their stage in Chechnya.

In the 1980s, the playwrights dedicated their works to Chechen folklore and history as in the plays *The Black Plait* by Lechi Yakhiyev and *God Alone* by Said Hamzat Nunuyev.

CINEMA

SOUTH CAUCASUS

GEORGIA: The first Georgian movie was released on May 15, 1908. There were several movie theaters built in Georgia in the first half of the 20th century. The first documentary film *The Journey of Georgian Poet Akaki Tsereteli to Racha-Lechkhumi* (Akakis Mogzauroba) was released and directed by Vasili Amashukeli in 1912. The first feature film, *Berikaoba Keenoba* was directed by Aleksandre Tsutsunava in 1909. He also directed the other feature film *Christiné* in 1916.

In the 20s, there was a short period of commercialization, when the Soviet monopoly on movies was eased in Tbilisi, and the Georgian directors was able to make their own films, a mix of light entertainment and revolutionary ideology as in Ivan Perestiani's *Arsen Dzhordzhiashvili* (1921) and *Little Red Devils* (1923).

The Georgian film industry developed and was nationalized due to the establishment of the first film studio, *Goskinprom* (State Film Production organization) at *the Commissariat of People's Education* in 1921. *Arsena Jiorjashvili* (The Murder of General Griaznov) (1921) was the the first Georgian-made feature film directed by Ivan Perestiani. Perestiani also directed an adventure and action movie that depicted Civil War, *The Little Red Devils* (Tsiteli eshmakunebi) in 1923.

The Soviets began to crackdown on foreign films for the sake of ideological correctness in the 1930s and reduced the financial support. Movie theaters had material shortages, equipments were old, and the employees were underpaid. National cinema went into a state of dysfunction. The films were mostly

Russian productions and made in the Russian language with only limited number being made in Georgian.

Socialist realism became the dominant theme especially between the 1930s and early 1950s and the cinema became a propaganda agent for Joseph Stalin. During World War II, the Soviets also started a campaign to promote patriotism. The films produced during the war depicted the Russians and other nationalities fighting together against fascist occupants as in *Georgii Saakadze* (1943).

The Tbilisi Cinematographic Studio was established in 1938. Large-scale historical epics were filmed in the 40s. Mikheil Chiaureli filmed *Georgii Zaakadze* (1943), who was the 17th century Georgian leader who defeated both the Turks and the Persians. Chiaureli also became Joseph Stalin's favorite director for his significant contribution to the creation of Stalin's personality cult. He produced *Velikoe Zarevo* (1938), *Giorgi Saakadze* (1942-1943), *Kliatva* (1946), *Padenie Berlina* (1950), and *Nezabivaemii god 1919* (1952) and the others.

After World War II, in Georgia a new generation of young artists and directors in movie industry was able to produce films free from official ideology. The Georgian film industry began to develop in the 50s - 60s, with the establishment of the *Gruziya Film Studio* and with the appearance of directors and screenwriters like *Tengiz Abuladze* and *Rezo Chkheidze* who together created the feature film *Magdanas Lurja* in 1954.

The directors Otar Ioseliani and Giorgi Shengelaia created short documentaries like *Tudzhi* (1964) without verbal commentary introducing a new wave in innovative feature films.

Between the late 60s and early 80s was considered as the golden age for the Georgian film industry. The film studios produced 60 films a year. *The Faculty of Cinema* was created at the *Shota Rustaveli Institute of Theater* in 1972, and later it became *the Tbilisi Institute of Theater and Film*. The screenwriter Rezo Gabriadze and the film director Eldar Shengelaia's collaborative films *Arachveulebrivi gamofena* (1968), *Sherekilebi* (1973) and *Tsiferi mtebi* (1983) were produced in this period.

This period also witnessed heavy censorship on movies. Some of the films like Otar Ioseliani's and Tengiz Abuladze's films were suppressed and kept away from public view. Abuladze's *Repentance* (1984) was banned for its semi-allegorical criticism of Stalin and its portrayal of the brutality of Stalin's purges. When the policy of *Glasnost* introduced in the Soviet Union in 1985, Abuladze's *Repentance* was released in 1987.

During the Georgian Civil War, due to economic crisis, the Georgian film industry began to decline in the early 1990s. In spite of that, film companies produced number of films and directors continued to stage films in Georgia. Géla Babluani directed *Udzinarta Mze* in 1992. Film director Dito Tsintsadze staged his film *Sakhli* (1991), *Stumrebi* (1991) and *Zghvarze* (1993). Many directors like Otar Ioseliani, Mikheil Kobakhidze, Nana Jorjadze and Dito Tsintsadze emigrated to Europe and Russia. The Georgian film industry began to flourish in 1993 and new film companies and film studios were opened. Private companies and international institutions also began to finance the production of documentaries, educational films and short movies.

ARMENIA: At the beginning the Armenian cinema was under the influence of the foreign filmmakers who traveled through the Caucasus.

The first movie filmed in Armenia was a documentary on the funeral of Khrimian Hayrig, Catholicos of all Armenians (1907), and the second was a documentary on the burial of Catholicos Matheos (1911) filmed in Etchmiadzin. In 1915, the first Armenian feature film directed by A. Minervin *Under the Rule of the Kurds* was released.

During the Soviet rule, the Armenian film industry was put under strict state control. In 1923, the *Armenian State Committee on Cinema*, *Goskino* was established to monitor all film production. In 1925, the first Armenian full-length feature film, realistic melodrama *Honor* (Namus) directed by Amo Bek-

Nazaryan was released. Nazaryan was also the writer and director of *Patricide* (1923), an innovative silent film *Zare* (1927), comedy *Shor and Shorshor* (1928), and the somber *Khaspush* (1928), the first Armenian sound film, the social drama *Pepo* (1935) and *Anahit* (1947).

Goskino (Armenkino, Yerevan Film Studio, Armenfilm, Hay film): In 1922, the *Armenian Council of People's Commissars* (Sovnarkom) passed a decree to nationalize all movie theaters. In 1923, *Sovnarkom* founded the *State Cinema Organization* (Goskino) and it became part of the *Commissariat of Political Education*, and the state appointed Daniel Dznuni as the director of the studio. The studio's name changed over the years. It was renamed as *Armenkino* in 1928, *Yerevan Film Studio* in 1938, *Armenfilm* in 1957 and *Hay film* named after Amo Bek-Nazarian. They also established a *State Photo and Film Factory* (Gosfotokino) was established in Yerevan creating a film laboratory that in 1924. This film factory was renamed as *Armenkino* in 1928.

There are other leading directors like Patvakan Barkhurdyan who directed *Evil Spirit* (1928), *Funeral of A. Spendiarov* (1928), *Five Right in the Target* (1928), *The Sixteenth* (1928), *Under the Black Wing* (1930), *Kikos* (1931), *A Child of Sun* (1933), and *The Guardsman's Wife* (1943); Amasi Martirosyan who directed *Gikor* (1934).

In the 50s and early 60s, every year the studio produced four feature films and they were mostly revolutionary fiction as in Erazm Karamyan's and Stepan Kevorkov's *Personally Known* (1958). Stepan Kevorkov also served as executive director of Armenfilm Studio between 1949-1951 and became the first secretary of the *Armenian Filmmakers' Union* 1956 to 1964.

By the mid-60s, Armenian national cinema experimented a new direction in film industry combining Soviet multinational framework with traditional one as in Frunze Dovlatyan's war story films *Hello, It's Me* (1966) and *The Brothers Saroyan* (1968); Henrik Malyan's *The Triangle* (1967) and *We and Our Mountains* (1970). Artavazd Peleshyan created radical aesthetic innovations by blending documentary film with poetic fiction as in his *The Color of Pomegranate* (1967).

Armenfilm was moved to a new studio in a Yerevan suburb in 1976. Director Edmond Keosayan was one of its directors who directed *The Elusive Avengers* (1966), *The New Adventures of the Elusive Avengers* (1968) and *The Crown of the Russian Empire or Once again the Elusive Avengers* (1971).

In the late 80s, with *Perestroika*, the strict control on the Armenian film industry was eased, however isolation from international markets continued.

After the independence, due to increasing economic hardships, Armenian film industry fell into a crisis similar to that in the former Soviet Union.

Some filmmakers such as Edgar Baghdasaryan, Albert Mkrtychyan, Armen Dovlatyan, and Suren Babayan were able to partner with foreign directors and have their film shown internationally.

AZERBAIJAN: The first Azerbaijani film *In the Realm of Oil and Millions* was produced in 1915 and directed by Boris Svetlov.

During the Soviets, the *Revolutionary Committee* of Azerbaijan issued a decree to nationalize all film studios in the country in 1920. With the Soviet monopoly on film industry, film studios made films combining Soviet ideology with casual entertainment. The government opened first film studio in Baku in 1922, and *Azerbaijani Photo and Film Administration* was founded in 1923.

The Legend of the Maiden Tower was the first Azerbaijani feature film released in 1924 and directed by Vladimir Balliuzek.

In 1926 - 1930, the studio was called *Azerbaijani State Cinema* (Azgoskino). The films produced in this studio were antireligious in tone as in *In the Name of God* (1925) by Abbas Mirza Sharif-Zade and in Bek-Nazaryan's *Sevil* (1929).

In 1930 - 1933, the studio was renamed as *Azkino*, and in 1933–1934 *Azfilm*. The films produced focused on forced industrialization as in the film *The First Komsomol Brigade* (1931).

In 1934–1935, the studio was called *Azgoskinprom*, and in 1935 - 1940 - *Azerfilm*. The studio produced its first sound film, *Baku's People* (1938) directed by Viktor Turin.

In 1941 - 1959, the studio was renamed as *Baku Film Studio*. One of the films produced in this studio was romantic musical-comedy *The Cloth-Peddler* (1945), based on an operetta *Arshin Mal Alan* written by Uzeyir Hajibeyov in 1910.

During World War II, the government started a campaign to promote patriotism and friendship in films by depicting the Russians and other ethnic groups fighting together against fascism as in *One Family* filmed in Baku in 1943 and to raise national pride by presenting struggles to unify the existing khanates by a hero in the film *Fatali Khan* directed by Efim Dzigan in 1947.

After World War II, film production was dropped drastically in Azerbaijan for more than ten years. By 1950, the film industry entered its most severe quantitative and qualitative crisis. After Stalin's death in 1953, the film industry began to flourish. Instead of state-manipulated propaganda films, the new generation of young directors, actors, and screenwriters began to create outspoken films about real people and their social problems. However, there were also remade movies like *The Twenty-six Commissars* (1965), *The Cloth-Peddler* (1966), and *Sevil* (1970) that showed a continuing financial crisis leading to restrictions on film production.

In the 1990s, with independence, the Soviet censorship was abolished and a new generation of filmmakers created the realist documentaries depicting political turmoil in Azerbaijan as in film *Broken Bridges* (1999) by director Rafiq Pooya.

NORTH CAUCASUS

CHECHNYA: During the Soviet rule, the film industry was controlled by the business of the State Committee of the USSR for Cinematography. This Committee discouraged any initiative and private projects, and the artists became puppets in the hands of the powerful bureaucrats.

There were film studios were built in towns and many villages of Chechen Ingushetia. Early actors were Dikalu Muzukaev and Dagon Omaev. Omaev was an actor played in *Gorets* directed by Murat Dzhusoity who also directed *Kuryer na Vostok* in 1991.

Film directors, writers and crew of the industry had to be the members of the *Union of Soviet Film-Makers* and the *Union of Soviet Cinema Workers*.

The first national films were created during the Soviet rule, and Iles Tataev was Chechnya's first film director, who directed *Gorskaya Novella* in 1979. He was one of the founder of the Chechen-Ingush film studio (1995) and served as a director. Tataev authored over 30 musical, folklore, feature films and documentaries.

Film director, screenwriter Sulambek Mamilov worked at the Gorky Studio in Moscow in the late 1960s, and produced Russian-language documentary, musical and feature films like *Extremely Dangerous People* (1979), *Ladies' Tango* (1983), *Day of Wrath (Dies Irae)* (1985), based on S. Gansovsky's short story, *A Golden Cloud Spent the Night* (1989) based on a tragic story of deportation, *Murder on Zhdanovskaya Street* (1992), and *Good Luck Gentlemen!* (1992).

Questions:

1- Why did the film industry enter its most severe quantitative and qualitative crisis in the 50s?

2- By looking at the developments in cultural life in all Caucasus states, can we claim that the Soviets made a significant contribution to the development of the social and political life of all the states, or by introducing Socialist ideology did they separate people from their past?

Readings:

- 1- <https://azerbaijan.az/en/related-information/43>
- 2- <https://azerbaijan.az/en/related-information/48>
- 3- <https://kuzinthecaucasus.wordpress.com/2014/02/25/the-bards-ballads-of-the-northwest-and-central-north-caucasus/>
- 4- Jaimoukha, A., *The Chechens: A Handbook*, RoutledgeCurzon, 2005
- 5- <https://ostarmenia.com/en/armenian-ballet/>
- 6- Roudik, P.L., *Culture and Customs of the Caucasus*, Greenwood Publishing, 2009.
- 7- https://socialfolkdance.org/articles/history_armenian_dance_lind-sinanian.htm
- 8- Mikaberidze, A., *Historical Dictionary of Georgia*, Rowman and Littlefield Publishing Group Ltd., 2015.
- 9- <https://thetheatretimes.com/origin-armenian-theatre-transformation-theatrical-process-part-ii/>
- 10- Ilyasov, L., *The Diversity of the Chechen Culture*, From Historical Roots to the Present, UNESCO, 2009.
- 11- https://www.azerbaijans.com/content_202_en.html
- 12- Rollberg, P., *Historical Dictionary of Russian and Soviet Cinema*, Scarecrow Press, 2008.