

HUMANITIES INSTITUTE  
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# THE CAUCASUS CULTURE – 19th Century

## Overview

A new colonial power, the Russian Empire began its conquest of the Caucasus in the 19<sup>th</sup> century. The Caucasus was a meeting point for a number of cultures and the region acted as a passageway between Europe and the Middle East. The populace was heterogeneous in its composition, having Christian and Muslim nationalities. When the Russians began their conquest, there were already well-established cultures and cultural centers like Baku and Tbilisi.

Russia's presence helped to develop not only the region's economy, but also its social life and culture. All the Caucasus nations were brought into the sphere of Russia's cultural influence. With the inclusion of the Caucasus nations into the Empire, Russian culture made a multifaceted influence in all aspects of Caucasian culture by introducing literacy and a powerful intellectual life. Russian culture also helped the Caucasus nations to develop their national cultures and ended the hostility both against the Russian Empire and other rival tribes.

## LANGUAGE:

In the South Caucasus, Georgia was annexed to the Empire in 1801 and later Armenia joined the Imperial territory. In both cases, the local Christian elites welcomed Russian rule.

In the North Caucasus, Muslim nationalities, Chechens and Daghestanis came under Russian rule by the mid-18<sup>th</sup> century. The Avar leader Sheikh Shamil established a mountain imamate to fight against the Russians.

In the 19<sup>th</sup> century, the Russians began to see themselves culturally superior and think that their newly annexed lands were backward and in need of being civilized. Inhabitants of the Caucasus were generally considered uncivilized Asiatic people under the name the *gortsy* (mountain man).

To maintain the Empire's strength and to suppress any discontent, the state used force against its people. In addition, the Empire was continually struggling to unite its multiethnic population through a policy called *Russification*. This *Russification* became stricter in the late 19<sup>th</sup> – early 20<sup>th</sup> century, and as a result nationalist movements in the Caucasus increased. Oppressed non-Russian ethnic minorities who opposed the tsarist authorities and discrimination joined Russian radicals and played an important role in the revolutionary movements in Russia. This alarmed the government and, as a result, they adopted stricter discriminatory measures. The Russification policy aimed to unify the empire through a number of measures, including the spread of Russian, and to reduce the threat of future rebellions. During the annexation of Transcaucasia, Alexander I and Alexander II brutally put down non-Russian resistance.

A change in language policy in line with Russification occurred in mid-19<sup>th</sup> century under Alexander II. Because the Empire lacked a consistent, mandatory language policy, the process of Russification progressed only gradually or not at all. Communication with local peoples was conducted through translators.

In predominantly Muslim regions, the use of Russian was restricted to administrative functions, and the local languages experienced an unprecedented revival. This revival spread to other languages when a more tolerant language policy was introduced after the revolution of 1905.

Russification had been implemented through a number of strategies, which can be divided into two groups: The first was the use of mechanisms to affect the demography, economy and physical environment. The second was the use of measures affecting language, language technology, language status and education.

The demographic aspect could be seen in the increased immigration of the ethnic Russian population to non-Russian areas. This was done to reduce the number of non-Russians who used their own language and to make everyday use of the their language more difficult.

There were three types of Russification:

The first was *unplanned Russification*, which refers to the adoption of the Russian language, culture and religion by non-Russians through a natural process of assimilation.

The second, *administrative Russification*, refers to the efforts of the central government to enforce centralization and the use of the Russian language throughout the empire.

Finally, *cultural Russification*, refers to a deliberate policy to assimilate non-Russians culturally, and to assimilate non-Russian ethnic groups through government measures such as Russian-language schools, the army, and prohibitions on speaking or publishing in their native languages. Cultural Russification was an effort to assimilate entire populations, replacing non-Russian ethnic groups' original culture with Russian.

*Russification* became stricter in the late 19<sup>th</sup> – early 20<sup>th</sup> century, and as a result of this nationalist movements in the Caucasus emerged.

Russian language management was neither means nor desire to destroy all other languages. Consistent Russification began only in the second half of the 19<sup>th</sup> century and stopped with the elites. Peasants and members of other social strata maintained their linguistic, religious and ethnic identities. In Transcaucasia, it was never effective beyond the main urban centers. Russification, instead of increasing the loyalty of the subjects, inspired nationalist movements.



In addition, the high level of ethnic and religious diversity made Russian rule difficult. The region was incorporated into the empire by the first decade of the 19th century. With the establishment of Russian rule, there were the mass forced emigration of Muslims from the Caucasus to the Ottoman Empire (1860-1870).

The Southern Caucasus was split administratively into a half-dozen provinces and ruled by the governor-general in Tbilisi. Forced conversions to Orthodoxy were attempted in Armenia. In 1896 all schools that were under the control of the Armenian church were closed and they were replaced by Russian schools and put under the supervision of the Tsar's Ministry of Education. In 1903 the funds of the Armenian Church were confiscated.

**GEORGIA:** After the annexation of Georgia by the Russian Empire, the Russian authorities imposed their own rules and excluded Georgian from the administration, making Russian the language of administration. In 1840, the Georgian language lost its status of being a state language.

In 1870s, the Russian language became a required subject in all schools, while classes in Georgian were not mandatory. Georgian became an elective class and was replaced with Latin and Greek. Due to Russification policies, the status of Georgian was reduced to a minimum. In the late 19<sup>th</sup> century, Georgian writers and intellectuals raised their voices against the decline of the status of their language and culture.

During the Russification, the number of Georgian schools decreased. In 1802, the Russian authorities opened a Russian school for nobles. Georgian was taught only to ethnic Georgians to raise future bilingual

employees. The Georgian language became an elective class and it was later banned completely. In the second half of the 19<sup>th</sup> century printing in Georgian was prohibited.

The national liberation movement helped to revive the language through the efforts of leading people like Iliia Chavchavadze, Akaki Tsereteli, and the others. These people made great contributions to preserving the Georgian language and created for their program of national awakening a special motto: *Fatherland, Language, Faith* (mamuli, ena, sartsmunoeba).

Two groups of intellectuals appeared in the second half of the 19<sup>th</sup> century: *Mtkvardaleulni* and *Tergdaleulni*. These groups began to discuss language reform and they used the spoken language in their works to reach the common people.



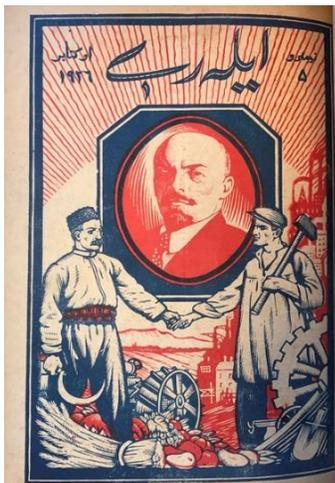
**Society for the Advancement of Learning Among Georgians:**

This society was established in the second half of the 19<sup>th</sup> century by writers and public figures like Iliia Chavchavadze, Jacob Gogebahsvili and Akaki Tsereteli. Their goal was to revive language and culture and increase the literacy level. They also implemented a language reform by simplifying the grammar and removing five letters from the alphabet, organized lectures, taught language classes and printed textbooks.

**ARMENIA:** The modernization of the Armenian language and the rise of Armenian literati began in the 19<sup>th</sup> century. While the Modern Armenian language (Ashkharhabar) became a standard language used in Armenian schools, the old Armenian literary language, Grabar, remained the language of formal high style in the middle of the 19<sup>th</sup> century.

When Armenia was divided between the Russian and Ottoman Empires, two different types of dialects emerged: Eastern and Western Armenian. Western Armenian was the dialect of Armenians who lived in Istanbul, while Eastern Armenian was the dialect of Armenians living in the Caucasus. Literary Eastern Armenian was based on the dialect of the Yerevan region, and Western Armenian on the speech of Istanbul.

The Nersisyan school in Tiflis opened in 1814 and the Lazaryan school opened in Moscow in 1815, and served as the centres for reviving Eastern Armenian culture and language. The first literary work in Armenian, *Wounds of Armenia* (Verk' Hayastani) by Khachatur Abovian, was published in Tbilisi in 1858. Abovian is known as the founder of the modern Eastern Armenian literary language.



**AZERBAIJAN:** The Azerbaijani language became a literary language in the late 19<sup>th</sup> century. In the mid-19<sup>th</sup> century, Azerbaijani intellectuals who studied in Russian schools and universities, like the writer Mirza Fatali Akhundov and the linguist Mammad agha Shahtakhtinski, advocated a language reform to replace the Arabic script with a Latin-based alphabet.

Towards the late 19<sup>th</sup> century, all Turkic periodicals were banned by the Empire until 1904. Azerbaijani's were forced to get their education in Christian Russo-Tatar schools. They showed resistance and wanted to increase native language instruction.

The first textbooks appeared in the 1830s. M. Kazimbayov's *Turkish-Tatar Language's Grammar* was published in 1839, and the *Turkish-Tatar Language's Alphabet* textbooks were published in 1844. M.S. Vazeh's and Grigoryev's *Kitabi-turki* (Turkish textbook) was published in 1850. During the Russian conquest, Russian loanwords began to enter the Azerbaijani language.

Azerbaijani intellectuals tried to open schools to provide education in Azerbaijani as an alternative to *maktab* and *madrassas*. S.A. Shirvani opened school in Samakhi, Mir Movhsun Navvab in Susha and Mohammad Taghi Sidqi established *Terbiye* and *Akhtar* schools in Nakhchivan and Ordubad.

The Philologist Mirza Muhammad Ali Kazembek wrote a series of grammar textbooks (*Topics in the Grammar of the Arabic Language*, *Views on the History and Vocabulary of the Arabic Language* and *Grammar of the Turco-Tatar language*) and promoted language reform creating a set of simplified uniform rules.

## NORTH CAUCASUS

Баронъ Л. К. Усларъ,  
Генералнаго штаба генерал-майоръ, членъ-корреспондентъ С.-Петербургскаго Императорскаго Академіи Наукъ.

### ЭТНОГРАФІЯ КAVKAZA. ЯЗЫКОЗНАНИЕ.

#### II. Чеченскій языкъ.

Съ ПРИЛОЖЕНІЕМЪ  
 1) списка И. К. Услара о степеняхъ: а) Божества и священныхъ предметовъ, б) объ извѣстныхъ чеченскихъ племенахъ и с) нѣсколькихъ избраныхъ чеченскихъ пословицъ; 2) словъ А. Шафарика: Тюрко-кавказскаго словаря по поводу его 1860. года и 3) чеченскаго произношенія у Джарухана и Шарвазидова въ Бундара и Даргомакса.

Изданіе Управленія Кавказскаго Учебнаго Округа.

ТИФЛИСЪ.  
 Типографія вѣд. Главнаго казеннаго печатнаго члвдѣна въ Кавказѣ.  
 1868.

**CHECHNYA:** In the late 19<sup>th</sup> century, the main objective of the official language policy was to suppress local languages by enforcing the use of the Russian language in education. The Russian language became the only official language and the language of instruction in secular schools. Arabic still was a language used in religious schools. Only a small number of Chechens was bilingual in Russian.

Peter Karlovich Uslar was the first scholar who studied the languages of the Caucasus. Uslar completed his research on the Chechen and Abkhazian languages in 1862.

## SCRIPT

### SOUTH CAUCASUS

**GEORGIA:** The Georgian language has its own unique alphabet with 33 letters. Old Georgian had 38 letters, but five Old Georgian letters were eliminated from the alphabet in the late 19<sup>th</sup> century.

In the 19<sup>th</sup> century, *Mkhedruli* was used as the primary alphabet for written Georgian, but the Georgian Church continued to use Mkhedruli, Asomtavrulu and Nuskhuri alphabets.

The Society for the Spreading of Literacy was founded by Dimitri Kipiani, Iliа Chavchavadze, Niko Tskhvedadze, Iakob Gogebashvili, Akaki Tsereteli, Ivane Machabeli, Raphiel Eristavi and David Karichashvili in the 1879. They introduced some changes in the Georgian script, eliminating five letters (ჭ, Ⴇ, ჳ, ჳ, ჳ) that hno longer corresponded to sounds in Modern Georgian.

**ARMENIA:** Eastern Armenian would be based on the dialect of the Ararat plain and on the language spoken by the Armenian intellectuals in Tbilisi, Georgia in the 19<sup>th</sup> century.

**AZERBAIJAN:** Mirza Fatali Akhundov was one of the first Azerbaijani intellectuals who advocated reforming the Arabic script for the Azeri language by pointing out the inadequacies of the Perso-Arabic alphabet.

There are nine vowels in Azerbaijani, but the Perso-Arabic script has only has three vowel symbols. Akhundov implemented a modification of the alphabet in 1850 and introduced new phonetic symbols for the Azerbaijani language where each sound was represented by a separate symbol.

Akhundov also advocated a switch from Perso-Arabic to the Latin alphabet. His alphabet reform was supported by Jelil Mammadguluzade, Aleksandır Kasimovich Kazembek and Firudin bey Kocharli (Kocharlinski). These literati also introduced the standards of the written Azerbaijani language.

## NORTH CAUCASUS

### CHECHNYA

The Vainakhs had no written alphabet till the 19<sup>th</sup> century. The first Cyrillic-based Chechen alphabet was

Чеченская азбука.  
а, б, в, г, д, е, ю, ж, з, к,  
и, й, л, м, н, о, п,  
р, с, т, у, ф, х, ц, ч,  
ш, щ, э, ю, з.

developed in 1862 by Baron Peter Karlovich Uslar. He wrote a beginner Chechen primer in Cyrillic. Uslar also opened first Chechen children's classes to teach them their mother tongue. However, his project was not supported by the authorities.

The Russian military officer and writer Ivan Bartolomei wrote his Chechen primer in 1866 in Cyrillic. He included in his primer his translations from Chechen folklore (proverbs, sayings, anecdotes and heroic tales) into Russian.

\* а, б, в, г, д, е, ж, з, и, й, л, м, н, о, п, р, с, т, у, ф, х, ц, ч, ш, щ, э, ю, з.

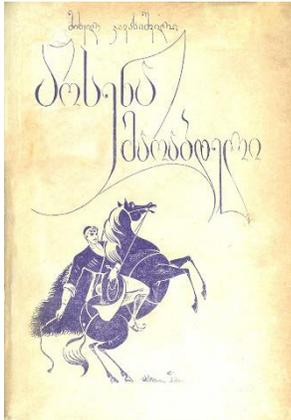
#### Questions:

1- Despite the large number of schools that were opened for education, why did literacy remain low in the Caucasus? Did men and women have equal opportunities in education?

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## MYTHOLOGY



### SOUTH CAUCASUS

**GEORGIA:** The Georgian folk hero *Arsena Marabdeli* who fought against the Russian occupiers in early 19<sup>th</sup> century is also considered a Georgian Robin Hood because of his struggle against serfdom and greedy nobles. His efforts were commemorated in the folk poem *Arsenas Leksi* (Odzelashvili) which was first recorded in the 1860s and published in 1872.

**ARMENIA:** The Armenian oral folk epic dating from the 8<sup>th</sup> - 10<sup>th</sup> century, *Sasuntzi Davith*, is about the adventures of the legendary hero *David of Sasun* and was written down in 1873 by the folklorist Garegin Srvandztiants.

**AZERBAIJAN:** Similar heroes were attested in Azerbaijani folk epics. The hero of the Azerbaijani epic *Koroglu* was a bandit, a Robin Hood, who fought the local ruler and robbed caravans. It was first compiled in Azerbaijan in the mid-19<sup>th</sup> century by the Polish poet Alexander Chodzko.

### NORTH CAUCASUS

**CHECHNYA:** *Abrek* was a hero in Chechen mythology, a bandit fighting against the Russian occupation of the North Caucasus territory in the 19<sup>th</sup> century.

## FOLKLORE

### SOUTH CAUCASUS

**GEORGIA:** The poet Raphael Eristavi made a great contribution to the study of Georgian ethnography and folklore. Together with Ilia Chavchavadze, he published a collection of Georgian folk songs and poems in *Glekhuri simgherebi, leksebi da andazebi* in 1873, and authored a book on Georgian proverbs and riddles.

The Composer Meliton Antonovich Balanchivadze was the founder of the first Georgian Folk Ensemble in 1882 and he also coordinated the first folk concert in Tbilisi.

The Georgian Folk Poet Ietim Gurji (Ietim Ibrahim Dabghishvili) was one of the *ashugs* (folk poets) in Tbilisi. He wrote his poems in three languages: Georgian, Armenian, and Azerbaijani. His poems depicted the everyday life of workers, peasants, and merchants. He wrote songs and performed in Tbilisi.

**Keenoba:** Keenoba was a Georgian Mass Folk performance. It was a folk display of awakening nature and the agricultural worship of fertility performed every spring. In the 19<sup>th</sup> century, the *Keenoba* began to be portrayed as a struggle of the Georgian people against foreign occupants, therefore its performance was not allowed by tsarist officials.

**ARMENIA:** The folk epic *Daredevils of Sassoun* was about a hero who fought against the Arabs. Garegin Srvandztiants who was an Armenian philologist, folklorist, ethnographer, and ecclesiastic published *Daredevils's* first written form in 1873.

**AZERBAIJAN:** The mystic troubadour Ashig Alasgar was an Azerbaijani poet and folk song writer and one of the best representatives of the ashug's art in the 19<sup>th</sup> century. Ashig Peri was another Azerbaijani poet and folk singer, and the first woman performing the ashig art. Ashiq Ali and Ashiq Hussain Shamkirli were other outstanding representatives ashig music.

The first records of Azerbaijani folklore began in 1830 and were published in the newspapers *Vedomosti*, *Tiflisskiye vedomosti*, *Novoe obazreniye*, *Kafkazskiy vestnik*, *Kafkaz*, and *SMOMPK* collections in 1870s, and then in the Azerbaijani newspaper *Ekinchi* in 1875.

## **NORTH CAUCASUS**

### **CHECHNYA:**

Baron Peter Karlovich Uslar was the first scholar of Caucasian folklore. He studied the Nart epics, folk tales, fairy tales, songs, parables, proverbs and sayings.

The Russian writer and military officer Ivan Alekseyevich Bartolomei published his Chechen and Abkhaz primer in 1866. It was written in Cyrillic and contained the first Russian translations of Chechen folklore such as proverbs, sayings, humorous stories and heroic legends.

### **Questions:**

1- Caucasian folklore shared many legends that contain common motifs like the Prometheus myth, heroes who stole fire from gods and gave it to mortals, but appear with indigenous names as in the Georgian Amirani and the Chechen Pkharmat. They were able to preserve their own myths and heroes for centuries by incorporating them into their folktales, folk poems, and folksongs. What other shared motifs can be attested in the folklore of the Caucasian states?

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## **VISUAL ART**

### **PAINTING**

#### **GEORGIA:**

**Portrait School of Tiflis:** At the beginning of the 19<sup>th</sup> century, the *Portrait School of Tiflis* replaced the *Ceremonial portraits* of 18<sup>th</sup> 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.

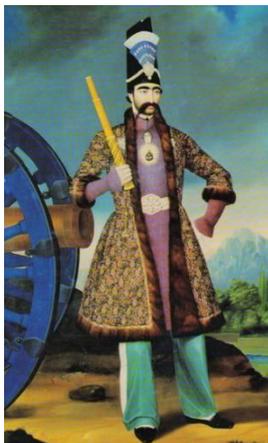
**Gigo Gabashvili (Giorgi):** Gabashvili was one of the founders of Realism in Georgia. Gabashvili established his art studio in Tbilisi in 1897. His most famous paintings were *After the Rain*, *Tea Merchant*, *Mullah*, *Old Citizen* and *Ancient Eastern Weapons Shop*.



**Mose Ivanovich Toidze:** Toidze studied at the St. Petersburg Academy of Arts in 1896 and in 1899 he began to live in Tbilisi. Toidze's contained scenes of everyday life and nature as in *The Village* (1898) and *Mtskhetoba* (1899)

**ARMENIA:** Armenian painting developed in the 19<sup>th</sup> 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* in 1809. Other miniaturists were Mirza Aligulu illustrated *Shahnameh* in 1850, Mir Mohsun Navvab painted *Bahr ul-hazan* in 1864 and Najafgulu Shamakhili painted *Yusuf and Zulaikha* in 1887.

#### NORTH CAUCASUS

**CHECHNYA:** Portraitist Peter Zakharov was the first painter in Chechnya. He was sent to the Imperial Academy of Arts in St. Petersburg. He was well-known with his self portraits, his portraits of many celebrities in St. Petersburg.

*Portrait of I.F. Ladygensky and Portrait of Aleksey Petrovich Yermolov.*



## SCULPTURE

### SOUTH CAUCASUS

#### GEORGIA:



**Iakob Nikoladze:** Nikoladze was considered as the founder of modern Georgian sculpture. Nikoladze sculptured *The Old Jew* in 1896.

**AZERBAIJAN:** A stone sculpture of sheep was found in Azerbaijan in the 19<sup>th</sup> 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 20<sup>th</sup> 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 19<sup>th</sup> 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 19<sup>th</sup> 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 19<sup>th</sup> century in Shamakhi by G. Hadjibabayev in 1858, and the Tagiyev theater was built in 1883 in Baku.

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 in 1896.



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 19<sup>th</sup> 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 19<sup>th</sup> 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 19<sup>th</sup> century. Symphonic orchestras and a branches of the Russian Musical Society were established in Baku and Tbilisi.

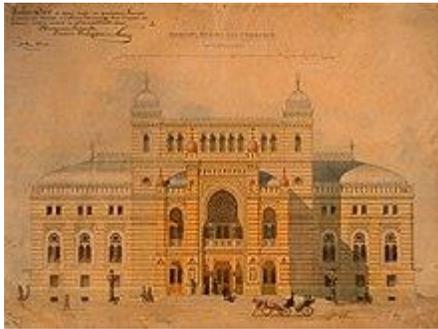
**Ioane Batonishvili:** At the beginning of the 19<sup>th</sup> century, Ioane Batonishvili published the comprehensive *Kalmasoba* and *Musikis Sakhelmdzghvanelo* (Music Manual) and gave detailed information about the Georgian musicians of ancient times, secular and sacred music, and the structure of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

**Davit Machabeli:** In the second half of the 19<sup>th</sup> 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-19<sup>th</sup> century.

**Sghomon Sghomonian:** Sghomonian 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 19<sup>th</sup> century, *majlises* (musical gatherings) were held in Baku, Shamakhi and Karabakh.

**Uzeir Hajibeyli:** In the 19<sup>th</sup> 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-19<sup>th</sup> 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 19<sup>th</sup> 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.



**Zemkrela:** The *Zemkrela* was a folk dance in Georgia. In *zemkrela*, 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 19<sup>th</sup> 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 19<sup>th</sup> 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 19<sup>th</sup> 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-19<sup>th</sup> 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*.



**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 traditions?

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