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Alexandre Roinashvili's work and his role in the creation of the museum
and archival heritage

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The Aim of the Research

Based on today's reality the research on Alexandre Roinashvili has a multilateral importance and, in addition, shows a difficult and decisive historical path of the development of Georgian consciousness of the XIX century.

His creative work is a living face of this era, as Roinashvili photographed and preserved for the generations the reality as a photographic heritage, which had decisive importance for the development of Georgian society and culture. At the same time, the museum, as the nation's face index, determinant of its history and the consciousness of the present day, was one of the foremost interests of Roinashvili, and in fact his work, may have led to the big shifts that were expressed in the attitude of the museum.

The aim of my research is to study the personality of Roinashvili as a public figure, and person with the mission of equal importance: one is the photographer, who creates an ethnographic, cultural and historical value, in the form of chronicles and another is the museum activity, which is a direct indicator of intellectual and moral faith of the nation.

Besides, Alexandre Roinashvili realized the necessities offered by the epoch: his work progressed rapidly everywhere, in any social and artistic field. Contingency connected him with photography, however, this activity was transformed by Roinashvili into a national case. The interest was the reason of collecting antiquities and eventually this interest turned him into the initiator of the museum activity, and for it Roinashvili found quite unusual form: he created the travelling museum. The love and loyalty of the country led him to many other charitable activities and philanthropy.

It is not easy to study Roinashvili's heritage, as the research process showed me that the number of scattered and missing objects is quite large. According to the documents, there are also many things in history that raise questions and expected conclusions.

The work indicates separately Roinashvili's activities as the creator of the first Georgian photographic school and philanthropist, all these greatly favored the future photography.

Many of his pupils worked in various towns and regions of Georgia. He also paid a lot of attention to schools and libraries. Together with the Society for the Propagation of Literacy among Georgians he cared about mental growth of the population, bought books for libraries and necessary inventory throughout the country. Work is also focused on Roinashvili's critical publicistic works in various social spheres and resonances after his death in the Caucasus and Georgia.

In concrete summarization of Alexandre Roinashvili's work, the conclusions were obtained, which show achievements made by this outstanding, significant person on the important epochal turning point.

The tasks of the research are to create a work for Alexandre Roinashvili's museum collections and photography that will introduce to the researchers, historians and art critics the reality of the Caucasian lifestyle. In the collection except Caucasian objects, there are Arabian, Persian, Hebrew, Chinese, Japanese, Roman and Spanish items obtained in the territory of Caucasus. In any country, such discoveries become a reason for major research resonance. Alexandre Roinashvili collected these objects with profound knowledge and purposefully created a photo archive, that visualized history.

One of the tasks of the work is to illustrate the importance of the material, how the actuality of Caucasian Museum has increased from time to time. The traveling museum of Alexandre Roinashvili can be regarded as one of the first private museums in the Caucasus. It should be noted that in this regard, Roinashvili's museum has an unguided educational mission. The form of the travelling museum itself is the only one of that kind in the Caucasus, which causes its uniqueness. The study of Roinashvili's rich legacy should be much deeper and analytical. This fact has caused interest towards his creative work, collections and photo archives.

The importance of his collections and museum activities increases together with the processes of description and bringing to light the objects again. This material, on the other hand, speaks about Georgia's versatile national culture and other national heritage in this culture.

One of the main tasks of the research was to find and identify the historical and archaeological items collected by Alexandre Roinashvili for his Caucasian travelling museum.

Alexandre Roinashvili is one of the pioneers of museum collections in Georgia, who has left all his life's work to the Georgian people. He was one of the first who realized the mission of the museum. In this regard, the work of the first Georgian photographer and collector of museum collections has not yet been researched.

Ethnographic values, museum artifacts, epoch – all this will be reflected in the resonance followed by the research. After the completion of the research, there will be different opinions, which will enable us to consider the work of the museum Maecenas once again, in a new direction. The fact is that charity has played a big role in his life and creativity.

The research of Alexandre Roinashvili's creative work, was contributed by Besarion Tabidze's monograph, as well as the press and periodicals, archival and various museum materials, also Roinashvili's small museum catalog at the public library. However, analytical and complete research of his activities, with identification of the museum collections and photo archives, has not yet been conducted. The present work has been done for this purpose and gathered identified photo materials and museum heritage.

During the work on this topic a lot of newness was revealed and turned out, belonging of unidentified materials and their importance in today's cultural heritage. It was revealed, in which direction was developing Roinashvili's photo heritage, where traditional genres and forms of photography were gathered. The rich photo collections of towns, historical monuments and their details, the views of Georgian and Caucasian landscapes, mode of life, prominent people and family portraits are represented in the work as a material that asks for evaluation. Systematization of the material was a laborious work, but it was necessary for the research quality. As for the museum collections, their variety and identification process required qualitatively high level, since the museum material in the work, thanks to its diversity, is completely unique. This systematize process has allowed us to present research in a new rank - in the direction of scientific-analytical and material identification. As a photographer Alexandre Roinashvili was a creator of chronicle of Caucasian people's mode of life and history. In addition to the Caucasian, he collected Islamic, European, Chinese, and Japanese cultural remains. His photography, besides the historical significance, has the artistic value. Interest increases regarding to these two basic characteristics, since the time is increasing their significance. Each action of Alexandre Roinashvili was aimed to popularize the history of national and Caucasian culture.

Alexandre Roinashvili's museum collections are relevant for several reasons: Roinashvili's museum collections are a scientific-historical value whose thorough research is absolutely necessary for cultural heritage. These collections are still subject to study. There are also signs of multilateral culture and exhibits depicting the lives of Caucasian nations. Alexandre Roinashvili collected these objects with profound knowledge and purposefully created a photo archive, that visualized history. One of the tasks of the work is to illustrate the importance of the material, how the actuality of Caucasian Museum has increased from time to time.

The research allows us to predict the role of Roinashvili's succession in the museum-educational and scientific activities, with the prospect of future as the level of the value becomes increasingly important with time changeability.

This phenomenon – Roinashvili's photo and museum activity - did not have a precedent in the Caucasus and Georgia. Consequently, its significance was more considered for future rather than for the specific time. The present work, which almost entirely covers the outcomes of these activities, raises future prospects for scientific research and historical investigations.

Besides the theoretical material that can be used by scientists and researchers, there is also visual material that can be used in any direction according to the educational function.

Researchers interested in his history and photography have come up with a complete picture of how photographic and museum activity developed in Georgia and the Caucasus on the example of Roinashvili's rich collection.

Proper presentation of the object of research - Alexandre Roinashvili as a public figure, and founder of The Traveling museum of the Caucasus, his importance and activities, has led to the diversity of research methodology - biographical research, archival and museum materials, sources and analysis of literature, classification of genre and other methods.

The research requested to study the development of museum activities in Georgia. Roinashvili's work begins when the museum activities and its basis is developing. As a result of his activities, the Traveling museum of the Caucasus was set up and the museum's educational function has been identified. The most difficult and important stage involves searching, exploring and recording of Roinashvili's museum objects and coordinating and systemization of related documentation. Also, the complex process of photo archive identification. These stages, in particular, involve a lot of contradictions, so it was joined by a group of scientists, with the help of whom the origin and dates of many objects were revealed.

Alexandre Roinashvili's publicism also has become the object of analyze, which is dedicated to important spheres of Georgia of that period: peasant issues, women's social functions, traditional handicrafts, problems of nobility, museum activities and appeal to intelligence.

The documentation of Alexandre Roinashvili's heritage, which has become one of the objects of the research, has been studied successively, which occupies an important place in the work and gives us an opportunity to consider the entire picture of his photographic and museum activities in the epoch, which defines further priorities in culture and history. Such research makes a big foundation about general and specific epochal changes.

Of course, there is an unfinished picture and an untraceable footprint, though for any research it is an accompanying event. However the portrait of Alexandre Roinashvili as a public figure, creator of photographic chronicle, initiator of the museum activities a philanthropist and a Maecenas is created.

In analyzing the fundamental steps of the establishment and development of photography in Georgia, it is evident that the European processes appeared in Georgia as well as the way to get interested in this process that eventually became a field of art. The background, which created the photography, has become important for that particular period. Photography took over the function of the chronicler in almost every field, such as history, cultural heritage monuments, copies of frescoes and other values, traditions, craftsmanship, urban life, ethnography, archeology, geography, medicine, anatomy, criminal chronicle, flora and fauna, reality of other countries, different types of sports competitions and others. This review, defines how the photography has become a field of art and a variety of genres have emerged, and how this field appropriated the specifics of fine art.

The following object was to formulate the significance of the personality of Alexandre Roinashvili and therefore it was necessary to review the main stages of his biography. In this process, the study of the facts that have great influence on the formation of its interests has been done. It was shown how Alexandre Roinashvili's personality appeared in the difficult political reality at the end of the XIX century, in the environment where the rising of national interests created the whole pleiad of public figures, and therefore a special stage in the history of Georgia. In his personality, the photographer, chronicler, initiator of the museum work, collector, public figure, publicist, creator, Maecenas and devoted successor of educational activities.

Photographic works of Alexandre Roinashvili include a lot of themes, almost everything that was related to the Georgian and Caucasian everyday life, culture, history, ethnography and archeology.

The museum is a scientific-historical value and its fundamental research is necessary for cultural heritage. This is the subject of study. There are signs of multiethnic culture and exhibits depicting the lives of Caucasian nations.

Initially, Alexandre Roinashvili's photographic heritage was found in various museums and institutions, as well as in private collections. This process was accompanied by the study of its content. The topics were established and their belonging was identified, problematic question about transfer of Roinashvili's photo heritage to Ermakov was analyzed. The necessity of juridical consultation has also arisen in this process, which led itself to interdisciplinary research, through the intervention of professionals.

The process of thematic comparison with foreign photography began with a creative perspective. Archived documents, materials and descriptions were studied, and the complex process of finding and identifying the exhibits was started. At this stage the group of researchers was created.

Roinashvili's publicist works have been worked out and their meaning was analyzed.

Alexandre Roinashvili, a Maecenas and initiator of the educational activities, was also the founder of the photographic school. He played a great role in establishing a society of amateur photographers and organizing the first photographic exhibition. It was necessary to make analyze and research for these activities based on existing material where personal correspondence, archival materials, press and facts from various sources had a great importance.

Theoretical significance of the work is determined by:

- . The actual value of the material for a circle of interested scientists;
- . With a thorough and detailed outcome of the conducted research, that was reflected in the conclusions;
- . The meaning of archival material and also the visual materials represented in appendix

Practical meaning of the work:

Foreseeing the future perspectives, the work will make museum-archive activities more informative, with the perspectives of the future, taking into consideration the thematic diversity, accuracy, ethnographic and artistic value.

Roinashvili's museum collections are valuable material. However, the work performed during their identification makes available a majority of the information about museum and educational activities in Georgia and the Caucasus.

Some of these exhibits cause the great interest abroad, which can be a prerequisite for future exhibition projects.

There are already a few, two photographic and one museum collections book around this material, which is basically the basis for creating new projects.

Basic thesis:

The second half of the 19th century is one of the most important and public, political, social, and creatively active period of Georgian reality. The theme was discussed in connection with these processes.

The personality of Alexandre Roinashvili, his legacy and merit in the process of changing Georgian culture, history and public life, does not raise questions, although this heritage provides a great way to preserve, research and establish new facts.

Today, this research represents multiple complex topics. The Novelty of the work is to collect theoretical and historical material and analyze it from today's perspective, which is a broad area for professionals, as well as for the society interested in history and culture.

The basic structure of the work

The structure of the work is the following: six chapters, preamble, purpose and descriptions of methodology, conclusion, list of bibliographies, appendices and visual material – photo reproductions. It was clear that Roinashvili's rich public life required this work to be divided into various fields.

Photography - a new opportunity and a new art

A) A brief overview of the history of the 19th century photography

Analysis of photography as a new field of art: the formation of photography into a new field of art included some processes, artistic and scientific genres were created, theoretical works were written on western photography, the main part of which is given in the work.

B) photography in the XIX century in Georgia

This section presents the history of the XIX century photography in Georgia. Research was based on already found historical documents.

Masters of Capturing the image by mechanical means, appear in Georgia from the 40's of XIX century. They are mostly Europeans who came to Georgia through Russia and stayed here.

In 1842, German chemist and naturalist Julie Fritsche accompanied by the famous master of daguerreotype and one of the founders of Russian photography, Sergei Levitski, arrived to study mineral waters of the Caucasus.

In 1840-50, there were several private workshops of the famous masters of daguerreotype in Tbilisi, such as Werner, Dublier, Taschere, Burts, Gaupitz, Conrads, and Alexandrovsky. The Newspaper "Kavkaz", dated from November 1846, reported that a foreigner Werner arrived in Tbilisi, who managed to make an image of a person or any object from daguerreotype.

In 1856, the photographer Simon Moritz arrived in Tbilisi. The newspaper "Kavkaz" published the information about the opening of his photo atelier. The French school was represented in Georgia by: Sergey Levitski, Lev Dubelier, Simon Moritz, Alexander Ivanitski, Grigory Nostits and others. The first preserved photographic pictures, that represent different parts of old Tbilisi and Mtskheta, are taken by Alexander Ivanitski in 1858.

In 1857, the governor of the Caucasus, Aleksandr Barytinsky, arrives in Tbilisi to visit a mining engineer, military person and photographer, Alexander Ivanitski. On January 8, 1863, the first photographic department of the Caucasus Army headquarters was opened, headed by Alexander Ivanitski. By means of photography, Department aimed to study the Caucasus, military personnel of the Royal Army, the training and hostility process, as well as everyday life of the army. On January 2, 1867, Caucasian museum was opened in Tbilisi.

Large space was given for photographic images in the ethnographic department of the museum. Authors of these images were mainly photographers of the Caucasus Army. In the 1863 press appear the names of some photographic associations: "Caucasian photography", "French photography", "Transcaucasian photography" and so on.

The military person, one of the first photographers of the Russian Empire, General, Ivan Nostits played an important role in the establishment of photography in Georgia. He made photography as a fashion business. In the sixties of the XIX century, masters of photography gathered in Tbilisi: Ludwig Goldstein, Moses Levites, Eduard Westly, Abraham Nordstein, Lev Tseitlyni, Fyodor Khlamov and others, who have preserved the images of old Tbilisi. The photographers picked talented young people, from the local population.

Since the end of 1870, photography has become an affordable and profitable event in Tbilisi. Thanks to the photography a rich photo archive was created. His representatives were: Alexandre Roinashvili, Dimitri Ermakov, Vladimir Barkanov, Eduard Westly, Boris Mishchenko, Aleksandr Mikhailov, Petre Gankewicz, Melkon Kachukhashvili, Sergey Margulov, Arutin Shakhbazyan, Vasil Roinashvili, Kote Zanisi, Nikoloz Sagaradze, Konstantine Lortkipanidze, Ilia Abuladze, Vasil Tskhomelidze, Davit Abashidze, Zakaria Labauri, Evtikh Zhvania, the first woman photographer Nino Jorjadze, Eduard Klar, foreign traveler and photographer, the Orden and many more.

Since the 70s of the XIX century, Georgian nobility and people with various professions has become fond of photography. Artists: Gigo Gabashvili, David Guramishvili, Kote Kavtaradze, Lev Artasov, Dimitri Shevardnadze, engineer Ioseb Andronikashvili, choirmaster Lado Aghniashvili, political figure Niko Nikoladze and many other famous personalities were enchanted with photography.

The graduate of Moscow Imperial University, famous scientist Ivane Tkeshelashvili, was the first who took pictures of the Caucasus and in particular, Georgia's flora for scientific expeditions. The processes taking place in Georgia have shown positive results: the idea of creating an association of amateur photographers has

emerged.

On April 12, 1893 in Alexandre Roinashvili's photo-studio gathered photo amateurs of Tbilisi, which led to the creation of the Tbilisi Amateur Photographers Society, and a group of founders was formed.

In April 1896, the first congress of photographers was held in Moscow, where a representative of the Society of Amateur Photographers - Konstantin Barisevich was invited.

For the development of photography in Georgia, also the most important date is February 26, 1895, when Tbilisian Artist Leo Artasov, one of the rooms of the exhibition space leased by him, devoted to Tbilisi amateur photographers for free. In this hall, amateur photographers presented about 150 paintings.

The Independent Exhibition of Photo Amateurs was opened on April 23, 1897 at the Military Museum, where the first photographic prizes were awarded.

In 1901, Tbilisi hosted an anniversary exhibition dedicated to the 100th anniversary of Georgia's accession to Russia. Photographers working in Tbilisi, Edward Clar and Konstantin Zanis were awarded with gold medals.

Exhibition of the Georgian section of Nizhegorod exhibition was arranged by him and as a result of his activities, there was organized a military historic exhibition of Tbilisi, together with Simon Esadze.

The early photography period has bilateral development in Georgia: it is the stage of development of professional photography, and on the other hand it is increased interest of the amateur photographers. This results in the technical advancement of this field as well as the process of recognition of photography as a field of art. This process is progressing until 1920. Directions and unions are formed.

The professional photographers take the pictures of Georgians who have emigrated in Persia, the Chiatura manganese deposits, the construction of the railway, the First World War in the South Caucasus, the Social Democratic Party and other political movements before the announcement of independence in Georgia and after. The process continued not only in Tbilisi but throughout Georgia. Photographers working in Kutaisi: Vasil Tskhomelidze, Nikoloz Sagaradze, Davit Abashidze, Samson Dateshidze, Kote Kavtaradze, Konstantine Lortkipanidze, and others united in the organization "Photoskhivi".

Apparently, at the early period of the development of photography in Georgia, the system of European technique is introduced, profession of military photo reporter and genre of military reportage is established. Travel photographers work here successfully. Consequently, it is clear that all the major processes developed in Georgia are characteristic for Europe. The photographer's specialty is divided and developed, and most importantly, photographers consider themselves to be in the world processes, participate in hot spots, create a chronicle, preserve cultural heritage, picture everyday life, get the latest techniques and use it in almost every social field. Private studios, photographic department of the Caucasus Military Headquarter, Museum of the Caucasus, Amateur Photographers Society and the first photo exhibitions were created in Georgia. photographic manuals are brought from other countries. Unfortunately, in this period, there was no book on the photography or the extensive work written in Georgia (except Ivane Tkeshelashvili's work). As for the historical source of photography in Georgia, it's mainly stored through the press. Georgian and non-Georgian photographers are participating in various exhibitions in Paris, Vienna, London and international exhibitions. The military genre is developing, photographers actively picture the front line in the Russo-Turkish war and create a military chronicle. Photo portraits, family albums, street reports, series of industry development, photos of urban and architectural rarities are created.

Photographers working in Georgia travelled and photographed reality of Iran, Turkey, Russia, Central Asia, the whole Caucasus and the Far East. These events contributed to the development of professional photography in our country during the early photography period. They have created a story that is unique in its artistic, scientific, documentary and research value that remains a subject of study and creates a distinctive picture of the development of photography in Georgia. Representatives of Georgian photography are: Alexandre Roinashvili, Dimitri Ermakov, Vladimir Barkanov, Dimitri Nikitin, Eduard Clar, Nino Jorjadze, Nikoloz Sagaradze, David Abashidze, Ilia Abuladze, Vasil Roinashvili and others.

Thus, in the XIX century, the photography in Georgia can be divided into two main stages: starting from 1840 to 1860s and from the 1870s to the end of the century. The peculiarities of the second stage of development, the integration of the form of foreign photography in Georgia and the search for the Georgian national origin in photography, continues till the XX century. Alexandre Roinashvili, as a photographer, is the most important representative of the second stage.

CHAPTER II

Alexandre Roinashvili at the origins of Georgian photography

2.1 Biography of Alexandre Roinashvili

The research requested to study and review the details of Roinashvili's biography in the subchapter, as the biographical facts in his life determined his interests towards the problems of museum activities, photography, country and nation.

Alexandre Roinashvili was born in 1946 in Dusheti, into a poor peasant family. His mother, initially assigned Alexandre to Dusheti school. Then Roinashvili continued to study at Ananuri school. Due to poverty, her mother took Alexandre to the city Kavkav, and then in Tbilisi to study the other craft.

Alexandre met painter and photographer Feodor Khlamov. Soon he became the right hand of Khlamov who had a different attitude towards Roinashvili. After 5 years, Khlamov gave him for free camera, materials and everything needed for independent work. In the 1870s, in the center of Tbilisi, Roinashvili has already opened her own photo studio "Sasuratkhat" (as photographer Mose Janashvili said).

Alexandre Roinashvili's photo studio "Sasuratkhat" was a gathering place for Georgian public figures, where frequent rehearsals were performed by Georgian actors and theatre affectionates. In the press and archival material, the name of Alexandre Roinashvili is often read as "Roinovi", since the alteration of the surname in the XIX century Georgia by the Russian endings, naturally promoted the degradation of everything Georgian. In a very short time, Roinashvili has mastered and learned a lot and became one of the most important persons in the Georgian society.

Photography was the main source of income for Roinashvili, and at the same time, it was the field for his creative interests, promoting ideas, nationality and research.

According to different information, Alexandre Roinashvili was the only Georgian photographer among many foreigners who had his own studio. From his biography, it is known that in 1895, for the celebrating Krtsanisi's 100th anniversary he spread the images of King Erekle made from the painting and did it with his own expense, as well as the photo portraits of Queen Tamar and David Aghmashenebeli photographed from mural paintings. He has a special role in restoring Shota Rustaveli's portrait. The source for Roinashvili's copy was French album edited by artist Grigol Gagarin, with pictures of Shota Rustaveli and Queen Tamar taken from the miniatures. The album was quite expensive and thus, Roinashvili found the way to spread these separate portraits into society.

The first Georgian xylographer, painter Grigol Tatishvili and Alexandre Roinashvili worked together in the French magazine "Le Caucase illustre", which was published in Tbilisi in 1889-1902 by Jiule Moure's editorial. Photo of the woman printed in this magazine was awarded by beauty prize after the death of Roinashvili. In addition, the magazine intensively printed photos of his museum collections.

On October 7, 1879, Alexandre Roinashvili married. Because of the constant disagreement with his wife, he chose a life of a traveller. After divorce, in 1880, Alexandre moved from Tbilisi to Telavi, and despite numerous obstacles created a photo chronicle of historical monuments of Kakheti. In 1881 he traveled from Kakheti to Dagestan and settled in Temirkhanshura where he spent 8 years. During this period, his love towards collecting antiquities was intensifying. The final goal of Roinashvili was to create a museum.

While in Dagestan, he created photo chronicle of almost all the historical monuments, portraits and sights of the Caucasus. He collected everything, unique archaeological items - Georgian, Caucasian, Eastern and European. He started to create a travelling museum, unique collection of which, according to Roinashvili's will, had been gifted to the society for the Propagation of Literacy among Georgians in his lifetime.

At this stage, Roinashvili has already collected 600 items and, later, according to the Catalogue of the Caucasian Travelling Museum issued in Saratov in 1887, there were already 800 items in the museum. Besides, at the end of the catalog, Roinashvili added additional items that should be included in the next catalogue. With his museum Roinashvili travelled to Dagestan, Astrakhan, Samara, St. Petersburg and Moscow. In 1880-88, Alexandre Roinashvili's collections became so famous that the Imperial-Archaeological Society of St. Petersburg chose him as the member.

In 1889, Alexandre Roinashvili returned to Georgia after a long trip and opened a new photographic studio at

Alexandre Roinashvili – Creator of the first private travelling museum and one of the initiators of the museum activity

3.1. The museum activity in Georgia in the XIX century

This subchapter includes the material studied and examined by me. It reflects the process of museum activities of the period in Georgia. It is obvious that Alexandre Roinashvili was interested in this process because of its actuality. His photographic and museum activity was connected with national interests. With creating the Caucasian travelling museum Roinashvili laid the foundation for the popularization and development of Georgian national affair. I underlined the fact that Roinashvili's, as a collector's interest, was not directed only to Georgia, but it also covered the entire Caucasian region. Alexandre Roinashvili tried to find rare exhibits from a wide area, which would increase the educational mission of the museum.

• Alexandre Roinashvili and his museum collections

Here I discussed the difficult process of identification in which scholars and specialists Rachel Ward, Irina Koshoridze, Marina Dgebuaдзе, Mamuka Kapianidze, Giorgi Lagidze, Natia Rostiasvili were involved. The process of identification of the items lasted for four years, as it was noted in the work, they could not be properly stored and protected due to the redistribution of objects in different museums and the problems of maintenance of Roinashvili's heritage.

From the collection, following exhibits are discussed: Islamic metalworks from Roinashvili's collection, porcelain and ceramic items, needlework, weapons, archeological exhibits. Numismatics and anatomical rarities are reviewed and musical instruments, elements of clothing and ethnographic objects are mentioned. However, in the form of list and details, only identified groups are analyzed.

The most important objects in Roinashvili's museum collection are the Eastern exhibits, the majority of them have Islamic origin. One of the well known exhibits is Basra ewer. It is represented on Alexandre Roinashvili's photos as he used it as an accessory in the interior. As already mentioned, the ewer is an outstanding exhibit. It has inscription on the edging with name of metalworker Ibn Yazid, and indicates that the item was created in the city of Basra in 69 year (AD688-9). The ewer is made of engraved brass and it is preserved in such a good condition that the scientists were suspicious of the earliest date on it. The same collection contains a cauldron signed by Abu Bakr Ibn Ahmad Marvazi. Such cauldrons were supposedly made for export.

Among the distinctive specimens, there is an engraved, encrusted jug made from sheets with Hebrew writings on it. The number of metalworks of Ilkhan period is more than the samples of Qajar period. This part of the collection consists of large basins, trays, ewers, and torch-stands. On the basis of the iconography of the royal palace, they belong to a metalworking workshop, presumably located at the Ilkhan Administrative Center in Tabriz.

Part of the metalwork of Alexandre Roinashvili's museum collection makes great interest in the scientific circles for its origin, dating (from VII century to XIX) and unique form.

There is a separate place in the collection for porcelain and ceramics, among which the Eastern, Chinese and Japanese items are distinguished. The exhibits are distinguished by its artistic form and historic meaning. Interesting specimens of Alexandre Roinashvili's collection are porcelain Sealon plates of Chinese origin, the number of which is 15, according to Roinashvili's catalog (from XIV to XIX centuries), but only six dishes are preserved.

Three items from the collection of porcelain, which presents the valuable specimens, belong to the period of the Ming dynasty. The first of them is the cup in form of elephant and is called Kendi. The next two items are the teapot and the bowl. Both of them are distinguished for their cobalt painting. There are 9 more items in the collection of porcelain which are presumably created for export. Cups and vases are characterized by sharp colors and idyllic landscape.

Japanese specimens are distinguished with geometric shapes and plant ornaments (XIX century), animals,

Yerevansky Square, in Tbilisi, where he also set up his own museum collections and photographic equipment. By this time, he had three photo ateliers: "Sasuratkhat", "Amkhanagoba" and "Rembrandt".

From the same period, Roinashvili is actively involved in almost every public-civil activity. His interest was especially intensive in archeology, ethnography, public education, libraries. Roinashvili always gave money to poor people and helped talented young people to get education. He opened a common residence at the one of his studios and taught pupils photography for free. With Roinashvili's help, two of the most talented pupils, Tripon Montsemidze and Vaso Roinashvili, received special education and left for the Academy of Arts in Russia.

Alexandre Roinashvili also helped ecclesiastical museum, founded by Dimitri Bakradze, which had no resources to take care about museum collection and buy manuscripts. In addition, Roinashvili took photos of the museum exhibits. In every way he tried to revive traditional craftsmanship and continued to collect and care for museum objects.

Alexandre Roinashvili wrote to Georgian Maecenas Zubalashvili, who lived abroad, and asked to donate the land and at the same time ordered the museum project to Paul Stern. Roinashvili printed the photo of this project and distributed among the population.

Alexandre Roinashvili was very busy with the museum and other public activities, but still managed to travel to different places of Georgia (Meskheta, Guria, Kartli, etc.). This activity resulted with creation of the most comprehensive photo chronicle of Georgia. While traveling, he conducted educational conversations with the population, about the importance of historical monuments.

During this period, Roinashvili published a lot of publicistic letters about women in Georgia, the inactivity of the nobles and intellectuals, the significance of the museum, the political and social reality of the country, peasantry and other issues.

In February 1895, the meeting of amateur photographers was organized by Alexandre Roinashvili at one of his photographic studios. In the same year, the Society managed to organize a small exhibition, and on April 23, 1897, the same society organized a large exhibition.

On May 11, 1898, on the day when Alexandre Roinashvili was going to send inventory and books for Dusheti library, suddenly became ill and died in three hours. His last words were: "If only man knew when he will die". The inscription on his tombstone stone in the Didube Pantheon for Public Figures, where Alexandre Roinashvili was buried under Ilia Chavchavadze's leadership, reads "to Alexandre Roinashvili, for his exemplary charity and for his love of his country".

After Alexandre Roinashvili's death, the Society for the Propagation of Literacy among Georgians inherited his property and museum collections according to the terms of his will. Roinashvili's biography revealed that his personal qualities and aspirations directly influenced his creative searches.

2.2. Alexandre Roinashvili's Photographic works and his heritage

In the following subchapter we discussed Roinashvili's way in the development of photography, how Alexandre Roinashvili created Georgian and Caucasian photo chronicle, how he worked on different topics: historical monuments, portraits, ethnography, museum objects, various cities and events, how he created photo gallery of Georgian public and theater figures, scenes from everyday life, architectural photography, family portraits, and valuable copies from murals (Shota Rustaveli, Queen Tamar, King Erekle and others). Photography became a secular work for him, where he gave a special place to the museum interest.

The following subchapter, entitled "Roinashvili's Heritage", includes his photo and museum items, case of the property which according to the will, was inherited by the Society for the Propagation of Literacy among Georgians after Roinashvili's death. The consultation of the lawyer became necessary, the arguments have been risen, as well as the review of copyright history, to examine and make evident the fact of assignation of Roinashvili's negatives and photographs to the photographer and collector Dimitri Ermakov.

The questions surrounding this fact will probably continue to arise, but my search has made clear one part of the process. Many questions were answered, and the current condition of photographic heritage was also determined. There was also an opportunity of identification of Roinashvili's 240 photos; the Society for the Propagation of Literacy among Georgians obligated photographer Dimitri Ermakov to make copies from these photos.

Photos taken from the negatives, as well as list and some photos of museum items are presented in the dissertation work, as an appendix, which is indicated in all chapters and subchapters. There are only the necessary lists and photo copies of the certain documents in the main text.

birds as well as the figures of Japanese people dressed in national costumes, in front of the architectural background.

Dagestanian plates called “Ispik” are found in the porcelain collection (XIX century), as well as many Iranian porcelain samples.

From Alexandre Roinashvili’s museum collection numismatic samples are distinguished. However, I would like to note that today it is almost impossible to find them. The information about numismatics is very limited. Only the Queen Rusudan’s and Queen Tamar’s coins and exact descriptions of several coins are known according to Alexandre Khakhanashvili.

The photo, which is taken at the Society for the Propagation of Literacy among Georgians, represents the showcase. After the photo was enlarged it became possible to see the coins in it, but I did not find any other information about them yet. Thus, the biggest problem in the process of identification, was regarding to numismatic objects.

Folk and Applied Art Museum has the rich archive of Roinashvili’s textile collection. Photos, taken by him, represent fabric, carpets, women’s jewelry, women and men garments, details and accessories from various epochs and origin. 25 photos show Persian and Caucasian carpets, Caucasian Jajims, Georgian and Caucasian saddle-bags, Caucasian cushions, Persian vurni, silk thread patterns, cushion and pillow covers with golden embroidery, women’s foreheads, golden embroidered velvet tablecloths, towels, Georgian headwear “Lechaki”, colored thread embroidery tablecloths, and Georgian dress accessories with golden embroidery. The collection is very diverse with its origin, technique and purpose.

Combat weapons are visible on the photo of the Society for the Propagation of Literacy among Georgians along with other museum items bequeathed by Roinashvili. The main part of these items is kept in Simon Janashia Museum of Georgia. During the study process, 41 combat and archaeological items of Roinashvili were identified.

All these items are especially valuable, but we can still focus on the helmets as the masterpieces of combat attributes. The Khevsur armour are also noteworthy, which also appear on the photo of the collection. These armours were used by Roinashvili when creating photos of Khevsurians. The wooden shield of Georgian origin is also important. This exhibit is a unique masterpiece. 5 flags have been identified from Alexandre Roinashvili’s collection, some of which are made of the woods, some of them copper, Rachian, Khevsurian and Persian origin. They date back from the XVI-XIX centuries. Among the different weapons, there are Japanese sword and a double-edged hunting rifle made in the second half of the XIX century.

The weapon collection shows that Alexandre Roinashvili was not oriented only on one region. Apparently, he was trying to collect the historical remains of different countries and paid much attention to the object decoration, technique, design and etc.

Besides all the above mentioned items from Roinashvili’s collections, there are also manuscripts, that worse mentioning (Bakariani and Parsadan Gorgianidze’s manuscript).

CHAPTER IV

Alexandre Roinashvili - philanthropist and creator of the first photographic school in Georgia

The research highlighted the importance of Roinashvili as a multi-faceted philanthropist and founder of the photographic school. His alumni photographers continued working actively throughout Georgia, and some of them worked in the Caucasus, particularly in Dagestan.

Roinashvili was in the vanguard of all national issues: one of the leading and distinguished figures in the activities of the Society for the Propagation of Literacy Among Georgians, contributed to the establishment of libraries through educational activities, contributed to the development of Georgian theater, restoration of Georgian traditional needlework, which was reflected in preservation nationality and establishing innovation. Thus, Roinashvili is a distinguished figure in the vanguard of the XIX century social and educational process, who with its multilateral and short-lived activity, has managed to establish novelty in the most important areas

of the period, preserving existing cultural values and present them publicly.

Roinashvili was one of the first who fully realized the importance of the museum for the development of the country. Through the photography he has preserved the history of the nation and created a professional school of photography that has continued to develop the traditions already introduced by Roinashvili.

Roinashvili was the first who opened a school which had a common residence. Here his pupils lived free and studied photography. His pupils were Georgians, Armenians, Dagestanians living in Georgia. One of his tasks was to educate talented children from poor families, regardless of their nationality and religion. There were about 15 pupils at the school: Ivane Guntsadze, Vasil Roinashvili, brothers Nordstein, Ilia Abuladze and others.

The creation of the photographic school for the social reality of that period had a great importance. The fact is that Roinashvili’s school was multifaceted: he developed in his pupils the tradition of portrait, landscape, historical monuments, architectural details, and making of copies. Therefore, the basis laid by Roinashvili, made possible to see clear picture of the end of the XIX century and social reality of the beginning of XX century, created by the representatives of the Roinashvili’s photographic school.

CHAPTER V

Alexandre Roinashvili – Publicist

Alexandre Roinashvili has published a number of publication letters. Content of these letters depict his dependence on the events in Georgia, social-political reality, problems of agrarian and cultural heritage, museum and women issues, as well as the peasantry and nobility functions. He also wrote about museum activities, had a correspondence with historians, specialists and public figures. This chapter represents Roinashvili as one of the most important representatives of the XIX century national and public movement, his intellectual scope and attitude towards almost all spheres of life. This is a great material and it is necessary to select the most important letters.

CHAPTER VI

Alexandre Roinashvili’s death and resonance followed by this fact

Roinashvili’s famous contemporaries and public figures, writers, poets, actors and scientists have written a lot about his personality and public-national activities. He has been a significant figure of the XIX century in his lifetime. The confirming facts are presented in this work in form of letters and newspaper publications, Ilia Chavchavadze’s words, funeral chronicles and the fact of his burial in Didube Pantheon for Public Figures.

The death of Alexandre Roinashvili on May 11, 1898 caused a great resonance in Georgia. Georgian Society knew the merits of Alexandre Roinashvili well and appreciated him as a multi-faceted personality, initiator of museum activities, the creator of photographic school, Maecenas, researcher, facilitator of traditional needlework and philanthropist, an active participant in solving of economic and social problems, person who always proved his attitude towards solving the public problems.

There are numbers of letters, responses and words of sorrow, in the archives, magazines, newspapers and various materials where authors speak about the importance of Roinashvili’s personality. Words of Ilia Chavchavadze, Moses Janashvili, Anastasia Tumanishvili-Tsereteli and other public figures are distinguished among the obituaries.

The letters of condolences were printed in whole Georgia and other countries: Baku, Yerevan, Moscow and so on.

Newspapers “Iveria”, “Ts nobis Purceli”, “Kvali” reported detailed information about Roinashvili’s death as well

as obituaries.

If there were no clear documents about Roinashvili's work, these letters would be enough to see Roinashvili's activities and work, its meaning for the country and the nation. It turned out that the death and the resonance caused by this fact were important for consciousness of Georgian society and consolidation for the interests of the country.

A year after the death of Roinashvili, "Society for the Propagation of Literacy among Georgians", ordered to sculptor Angelo Andrioleto three monuments of Nikoloz Baratashvili, Alexandre Roinashvili and Dimitri Bakradze. This monument is still standing in the Didube Pantheon for Public Figures with the famous inscription: "to Alexandre Roinashvili, for his exemplary charity and for his love of his country".

Conclusion

In conclusion, we can say that in result of this dissertational research the work about Alexandre Roinashvili's museum collections and importance of his photography was created. Photographic works of Alexandre Roinashvili include a lot of topics, almost all related to Georgian life, culture, history, ethnography and archeology of the era. Roinashvili's photography is an invaluable material. The subject of his photography is related to Georgian and Caucasian life, culture, history, ethnography, archaeology. He created a whole gallery of portraits of people of his era. His photography, besides the historical significance, has the artistic value. We grouped Roinashvili's photos into several genres:

- . Views of countries, towns and landscapes of different lands, including architectural photography; This includes photos of churches and other buildings, various sides and villages of the Caucasus, Central Asia, Georgia and Armenia; We can separate photos which are dedicated to Tbilisi.
- . Reproductions of artworks (Rustaveli, frescoes, photocopies of pictures of historical figures);
- . Photographs of museum items. This includes genre of still life as well;
- . Ethnographic photos, ethno types; this kind of "life portraits" reflect the activity of the representatives from different social classes.
- . The portrait genre is divided into subgroups: photos of concrete persons, public figures, actors and group portraits (including family portraits), most of which are taken outside of the studio;

After Alexandre Roinashvili's death, the Society for the Propagation of Literacy among Georgians inherited his property and museum collections according to the terms of his will.

Alexandre Roinashvili's one of the great merits for Georgian culture is the establishment of the travelling museum of the Caucasus. It is evident that the museum is a scientific-historical value and its fundamental research is inevitable for cultural heritage. We have searched the exhibits of Roinashvili's travelling museum, which are kept in different museums today. We have seen that the material and exhibits collected by him are diverse and show Roinashvili's great interest for multiethnic culture. Here are exhibits depicting the lives of Georgian and Caucasian nations.

Besides Caucasian, Roinashvili's collection contains Arabian, Persian, Jewish, Chinese, Japanese, Roman, and other items found on the territory of the Caucasus. Such discoveries have become a reason for major research. The collection was not collected by accident. Roinashvili purposely selected objects and created a photo archive that visualized history. The research revealed significance of the Caucasian travelling Museum. Each of Roinashvili's actions were aimed to promote national culture and history.

Roinashvili's travelling museum, as it was said, had an indispensable educational mission. Besides the historical significance, his photography has the artistic value. The interest in these two main characteristics is increasing today, since the time is increasing their significance. The actuality of Roinashvili's collections and museum

activities increases with their identification process. This material speaks about Georgia's multilateral national culture and other national heritage in it.

Roinashvili was one of the first who realized the significance of the museum. In this respect creative work of the founder of the first Georgian photographic school and the creator of the first Caucasian travelling museum, has not yet been investigated. My research is dedicated to Alexandre Roinashvili's work, but analytical list and research has not been conducted yet. Roinashvili's heritage in Georgia will surely have researchers in science, museum activity and photography. That's why I think that interest in this topic should include all these directions and its role must be permanent when conducting any research.

Alexandre Roinashvili's museum collections have been formulated in different directions. Today most of them are not only related to Georgian reality. Cultural and historical relations of the country, which is situated between the east and Europe, was formed and established.

The research revealed Roinashvili's multilateral activities in museum activity: a collector, researcher, one of the creators of the Georgian-Caucasian collection and museum catalogue, person who was interested in museum culture, and became a favorable person in the historical circles of Russia and Georgia.

Thus, Alexandre Roinashvili's figure in Georgian culture appears as the father of two important initiatives: he is the first Georgian photographer and the founder of the first private travelling museum. He was not only the owner of the museum and collector, but also the initiator of the educational process: he gave to the museum an educational mission.

The research revealed the significance of Alexandre Roinashvili as photographer, public figure and initiator of museum activities. The accent was made into two directions: two portraits of history chronicler were created: Alexandre Roinashvili photographer, public figure, publicist and Alexandre Roinashvili - collector of museum collections.

Appendix to the dissertation:

1. Personal correspondence of Alexandre Roinashvili (with historians, public figures, collectors).
2. Archived materials about photography in Georgia.
3. XIX century's Caucasian and Russian press about Roinashvili.
4. Archived materials of the Society for the Propagation of Literacy Among Georgians:
 - Roinashvili's will
 - Case after Roinashvili's death: registry and property description materials, photography management cases.
 - Case of transferring of the photographic heritage to Ermakov.
 - Roinashvili's donation list
 - Documents of alienation of some of the items of Roinashvili's heritage and photo equipments.
 - Description of Alexandre Roinashvili's heritage - property, antique items, photography.
5. Small catalog of the Caucasian Travelling Museum of Alexandre Roinashvili
6. Roinashvili's museum collections (photographs)
7. Alexandre Roinashvili's Publicism.
8. Materials from the press, reflecting the resonance after Roinashvili's death
9. Alexandre Roinashvili's 240 photos and lists (photos of Roinashvili-Ermakov).

List of publications on the dissertation theme:

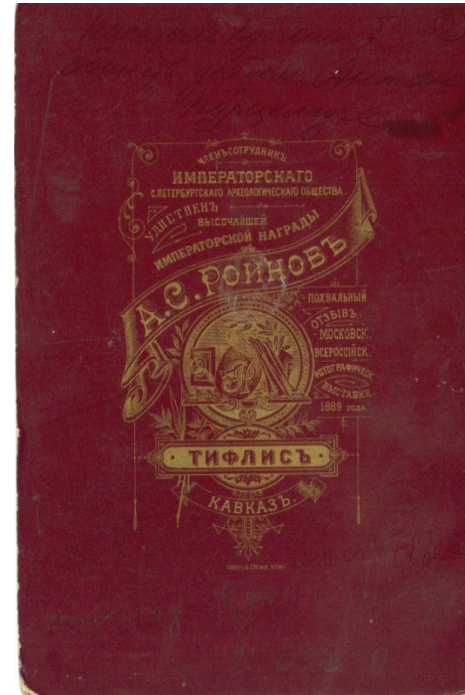
1. First Georgian Photographer Alexandre Roinashvili, Book I. "Litera", Tbilisi, 2004
2. First Georgian Photographer Alexandre Roinashvili, Book II. "Litera", Tbilisi, 2007
3. The Dadianis, (The book was published with the support of the Swiss Cooperation Office in the South Caucasus), 2011
4. History in photos. magazine "Museum", Georgian National Museum, № 2, 2013
5. Masters of 19th Century Photography. Dimitri Ermakov Photograph and Collector. Georgian National Museum, Horizon Foundation (in Naarden), 2014
6. First Georgian Photographer, Alexandre Roinashvili and His Museum, Book III. "Damani" Tbilisi, 2015
7. World War I by Georgian woman Nino Jorjadze "Sezani", Tbilisi, 2015
8. Alexandre Roinashvili in the Vanguard of Georgian photography - Shota Rustaveli Theater and Film State University of Georgia, Scientific Conference, "Tradition and Vanguard", 2015.
9. Alexandre Roinashvili's Caucasian Travelling Museum, Tbilisi State University Institute of Art History and Theory, "At the origin", Scientific Conference, 2016.
10. Alexandre Roinashvili, photographer, mentor and museum collector - International Committee for Literary Museums ICLM. Literature, Music and Cultural Heritage. Proceedings of the ICLM Annual Conference 2015. Edited by the Board of ICLM. ICOM, Paris, Yasnaya Polyana Publishing House. 2016
11. Alexandre Roinashvili's First Caucasian Travelling Museum - National Agency for Cultural Heritage Preservation of Georgia, Third Scientific Conference "Museum and Cultural Heritage" dedicated to International Museum Day 2016.
12. Alexandre Roinashvili - Publicist, Cultural Science Studies, № 4 (69) 2016
13. Alexandre Roinashvili Chosen person of the XIX century. Cultural Science Studies, № 3 (72) 2017



р. 1
Alexandre Roinashvili



р. 2
Alexandre Roinashvili, photo collage



р. 3,4
Alexandre Roinashvili's trademarks



p. 5
Vardzia



p. 5
Sapara



p. 7
Avlabari Bridge



p. 8
Tatar Maidan



p. 9
Barbare Cholokashvili-Baratashvili



p. 10
Valerian Gunia



p. 11
Georgian man



p. 12
Georgian man with Basra ewer



p. 13
Dagestan



p. 14
Dagestan



p. 15
Dagestan, Avarian Woman



p. 16
Dagestan, Mountain Jews



p. 17
Armenia. Ruined Church



p.18
Central Asia. Kokand. Khudoyar-Khan's Madrasah



p. 19
Alexandre Roinashvili's Museum items



p. 20
Alexandre Roinashvili's Museum items



p. 21
Alexandre Roinashvili's museum collection at the Society
for the Propagation of Literacy Among Georgians.

