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Towards the Etymology of
the Designations of the Georgians
(საქართველო, Georgia, Грузия, Gürcüstan)*

ELGUJA KHINTIBIDZE

The popular etymologies of the European designation of the Georgians, *Georgia*, must be erroneous; viz. a) linking it semantically to Greek and Latin roots (respectively, *γεωργος* "tiller of the land" and *georgicus* "agricultural") and b) its derivation from the name of St. George. It probably stems from the Persian-Arabic designation of the Georgians (*gurg*, *gurğ*), later becoming likened to the Greek-Latin stem just cited. The Russian designation of Georgia (Грузия) also derives from the Persian *gurg* via its Syriac development (*gurz-an*).

The New Persian *gurg* and *gurgan*, stemming from the Ancient Iranian and Middle Persian designations (*vrkan*, *warucan*) - and the latter and their Greek variant (*Υρκανία*) coincide with the designations of the Ancient Eastern trans-Caspian province of Gurgan, preserved in oriental sources (G. Tsereteli). The ethnonym of the Georgians in Old Armenian (*veria*, *virik*) stems from the same root.

The etymology of the Ancient Iranian *varkan* and its corresponding Middle Persian, Parthian, and New Persian geographical names *warucan*, *wirsan*, *gurgan* - deriving from it - is clear. *Varkan*, deriving from the Ancient Indic *vr.kah*, "wolf", denotes rise to ethnonyms.

According to the ancient religious and mythological notions of the Georgians, the wolf was totem - a mythical ancestor and patron of the tribe, which is attested by the extant historical sources, the ancient traditions of the Georgian tribes and by surviving specimens of ritual-graphic art (V. Bardavelidze).

It has been ascertained that the totemic name of the wolf had sacred significance in the mythological ideals of ancient peoples, developing into some kind of taboo being placed on this name. This in turn led to the rise of new names of the same meaning in lieu of the tabooed name. These new names were formed from one and the same root by adding various suffixes or by some modification of this root.

* A monograph of the etymology of the designations of the Georgians, authored by Prof. Elguja Khintibidze is being prepared for publication at the Centre for Kartvelian Studies. Here follows the summary of the proposed monograph. (Editorial Board).

In my view, the ethnonym *Iber*, too, attested as a designation of the Georgians in Greek sources, is of the rank of ethnonyms stemming from the totemic name of the wolf. I concur with the scholars (I.Marquart, N.Marr, I.Javakhishvili, I.Qipshidze, G.Deeters, and others) who relate the ethnonym *I-ber* to other ethnonyms of the Georgians (*Imer*, *Megr*, *Guria*, *Virk*, *Veria*) - however, not on the questionable basis of sound gradation - adopted in Japhetology. The following lends ground to this view: a) the relationship of *I-ber* to the Georgian *I-mer* and Armenian *Ver-ia* does not seem to cause any doubt. The latter (*Ver-ia*) - along with *Virk* - is clearly related to the Ancient Iranian *vrk-an* and its Greek variant $\Upsilon\rho\kappa\alpha\nu\iota\alpha$. Therefore, the root *ber*, too, must derive from the initial *vr*-complex of this cycle; b) *I-ber* has a parallel in the shape of *Sper* - another ethnonym of the Georgian tribes (S.Janashia); c) *Ber* is the name of an ancient place names are found on the territory of historical Georgia "Ber" was the name of the first-built [town] of Kakheti (Leonti Mroveli), while *Vere* is a very popular name of rivers in Georgia. d) an ethnonym derived from the root *ber* is attested by ancient historical sources in the region of Eastern Georgia: "Beyond the Cappadocians, to the right there live the Armenians, the Iberians and the Beranoi" (Hippolytus of Rome).

I believe that the self-designation of the Georgians - formed from the *Kart* stem (*Kartli*, *Kartveli*) - is related to the cycle of the above ethnonyms of the Georgians. I consider it a parallel linguistic form of the Ancient Iranian, Middle and New Persian designations of the land of the Georgians (*Varkan*, *Waruc-an*, *Gurg-an*).

The relation of the segment *Kar* of the stem *Kart* to the above ethnonyms and to the Ancient Indic initial form (*vr.kah*) is accounted for by the established phonetic laws. The provenance of the final *t* of the *Kart* stem is to be explained. Whereas the final *k* of the Ancient Iranian *vark* root regularly yields the consonants *c*, *s*, *g*, *z* and *g* in corresponding Middle Persian, Parthian, New Persian, Syriac and Arabic ethnonyms and obeys the established regularities of sound alternation, this can not be said about the final *t* of the ethnonym *Kart*. It might be considered either an inseparable part of the root *Kart*, the letter being a different lexeme formed owing to the taboo imposed on this totemic name. Many examples of this have been noted (Th. Gamkrelidze and V. Ivanov) with respect to the designation of the wolf in Indo-European languages (*ulk^[h]o*: Anc. Ind. *vr.kah*, Gk. $\Lambda\upsilon\chi\omicron\varsigma$, Slav. *vliku*, etc.; *ulp^[h]*: Hitt. *ulippana*, Goth. *wulfs*, Lat. *lupus*, etc.; *ueit'-(n)*- Hitt. *uetna*, Old Icel. *vitmir*, etc.).

Another possibility of explaining the stem *Kart* - which seems to me more probable - is the following. The final *-t* of this stem must be the remnant of the *-et* suffix of geographical names, or of the *-ta* suffix of genetical derivation, added to the *kar* root. The isolation of the root *kar* in the ethnonym *Kart* is supported by the following circumstances:

1) In the family of Indo-European languages the root *uel* is reconstructed as the initial root denoting "wolf", to which the suffixes $-k^{[h]o}$ - and $-p^{[h]}$ - are added (Th. Gamkrelidze, V. Ivanov). The Anc. Ind. *vr.kah* is derived by adding the $-k^{[h]o}$ - suffix to the *-ul* (*uel*) root. Now, *vr.kah* is the initial stem of the above-said group of ethnonym of Georgians, deriving from Ancient Iranian. If it is assumed that *kar* is the root in the *Kart* lexeme, it follows that, in place of the IE $-k^{[h]o}$ - suffix, the *kar* segment, regularly substitutive of the cited IE root (*vr.*), adds the most archaic Georgian suffix *-et*, forming geographical names from ethnic ones (*Her-et-i*, *Ovs-et-i*). Alternatively, which is not ruled out, it may added the *ta* suffix geographical names of genetical derivation (*Gogolaur-ta*, *Chkikv-ta*, *Gurian-ta*). Subsequent contraction of the suffix yielded the *Kart* stem. In this case, the formation of the ethnonym *Kart* should be assumed to have taken place independently of the Anc. Iranian *vrk* stem rather than in the series of transitory ethnonyms from Anc. Iranian to New Persian (*vrkan*, *warucan*, *gurgan*).

2) The Old Armenian name of Kartli, *Vir-k*, appears to be similar in construction as the ethnonym *Kar-et*. In it *vir* is the root deriving from the abovesaid IE *vr.* complex, while *k* must be a plural-forming suffix. It has been noted that the suffix *-et*, forming Georgian geographical names, has its corresponding *k* of plurality, in Armenian (A. Shanidze).

3) The existence of place names derived from the *kar* root is attested on the territory of Kartli (*Kar-eli*), which is suggestive of the identifiability of a root and suffix in the *Kart* stem.

4) The original *vr.kah* stem of the IE designation of "wolf" in Kartvelian languages, and the Persian-language development of this root (*vrk*, *wrc*, *grg*), became established in the apocopated form of the final consonant deriving from the $-k^{[h]o}$ - suffix (Georg. *m-gel-i*, Megr. *ger-i*, Swan. *tkher-i*). This is supported also by the evidence of an IE language neighbouring to Georgian (cf. Arm. *gayl* "wolf").

5) Two more Georgian self-designation, viz. *E-gur-i* (*E-ger-i*) and *Gur-ia*, seem to be related to the totemic name of wolf - either to the form (*ger-i*), attested in Kartvelian

languages, or to the IE *gurg* stem. In the later case, the final - consonant of the suffix is clipped.

The ethnonym **Karet-i* yields the stem *Kart* through the contraction of the vowel *e*, caused by the addition to it of the suffix of provenance *-el* and of the suffixes *-ev* or *-av* of geographical names. It has been hypothesized (G. Burchuladze) that *Kartveli* and *Kartli* were derived independently from the *Kart* stem:

**Kart-ev-el-i* // **Kart-av-el-i* > *Kartveli*. **Kart-el-i* > *Kartli*.

The latter hypothesis is supported by the Megrelian and Laz *Kortu*: *Kort* is a regular correspondence of Georg. *Kart*, and as has been observed (Th. Gamkrelidze, G. Machavariani), the *Zan-u* is a transformation of the Georg. *-el* suffix.

GEORGIA AND THE GEORGIANS IN THE EYES OF NON-GEORGIANS

JEMAL AJIASHVILI

A Georgian writer of Jewish origin, Jemal Ajiashvili, was born on the 23rd of March, 1944, in Senaki (former Tskbakaia). In 1961 he finished the Georgian secondary school N2 in Senaki. In 1967 he graduated from the faculty of Oriental Studies of Tbilisi State University, specializing in Iranian philology.

Today Jemal Ajiashvili is a well-known writer and translator, author of many poetic collections.

In 1991 he received the Ilia Chavchavadze Prize in literature of the Georgian-European Institute in Paris.

Jemal Ajiashvili is a member of "Israeli Forum" - the association of parliamentarians of Jewish extraction, member of the "Vaad's" presidium, the international confederation of Jewish communities and organizations, chairman of the regional centre of the same confederation, head of the regional branch of the international association "Humanitarian Judaism", chairman of the "Menora", association of Judaism and Jewish traditions, member of the Presidium of the Israel-Georgia Friendship Society, member of the council of the association of Georgian-Jewish relations at the Georgian Academy of Sciences, member of the world committee combating racism and anti-Semitism, member of the Georgian parliament, chairman of the subcommittee "Georgia and the Jewish World" of the committee of Foreign Affairs of the Georgian Parliament, member of the cultural committee and committee of Foreign Affairs.

He is a research worker of the laboratory of Georgian-foreign literary relations at Tbilisi State University.

He is a delegate and participant of many international congresses and symposia.

His main publications are:

1. Medieval Jewish poetry (poetic collection with an extensive preface and critical apparatus), Tbilisi, 1979 (with a preface and notes).
2. "Suicide of the lovers on the Island of the Heaven Nets", Tshikamatzu Mondzaemon, 1980.
3. Abkhazian folk epic literature; "The Legend of the Narts".
4. "Lily of the Valley" - specimens of Jewish classical poetry, Tbilisi, 1994.

5. "Awaken Harp" - historical essay on the life of the Jews in Georgia, Tbilisi, 1992.

In the latter book the author succeeds in presenting the blood-curdling episodes in the life of Jews to the reader, to being with the so-called "Babylonian Captivity" to the present day. Biblical-religious and poetic, historical and present-day, scholarly-documentary and imaginative are intermingled in the book, helping the reader to form a vivid idea of the centuries-old life of Jews in Georgia.

Here are a few excerpts from this book, demonstrating the attitude of Georgians imbued with rare warmth and friendliness towards the Jewish people.

The excerpts given below were translated by Assistant Professor of Tbilisi State University, Lali Kereselidze.

Awaken Harp!

In October of 1987, Georgian Jews living in Israel carried into Jerusalem's Monastery of the Holy Cross an icon of Ilia Chavchavadze (1837-1907), the renowned modern Georgian poet and patriot who is canonized by the Orthodox Church of Georgia. They laid the icon reverently beside a fresco depicting Shota Rustaveli (ca. 1162-1230), the great poet of Georgia's renaissance. In the presence of The Most Holy and Blessed Catholicos-Patriarch of Georgia, Ilia II, Christians from Georgia and Georgian Jews from Israel prayed together. The event inspired surprise and wide discussion both in Jewish circles and among foreign diplomats and journalists in Jerusalem.

It was indeed something wonderful and rare: Israeli Jews worshipping before an icon in a Christian church! It was an incomprehensible act for traditional Judaism. Moses had been told by the God of Israel, "Make thee no idols, nor personify on earth or in water what art in Heaven". [CHECK TORAH] This is one of the ten commandments firmly adhered to by Jewish believers around the world for over three thousand years. Yet, here was a Georgian Jew carrying an icon of the Christian Saint Ilia the Righteous in order to pay his respects to the country where Jews have practised their religion for 2600 years.

Who knows what would have happened if in that pre-historic age the Jews had honoured the commandment to hold to their mother tongue. Listen to the well-known Georgian scholar and statesman Zakaria Chichinadze, in his book *The Georgian Jews* in

1903: "Since ancient times, the Georgian Jews have preserved the Georgian language in the most remote countries of the East... It is spoken these days in Trabzon (Trebizond). The ancestors of the Georgian Moslems, however, have lost the Georgian language.

The newspaper *Khidi* "Bridge", a publication of the Society for Culture and Friendship Between Israel and Georgia, is edited in Georgian in Israel. The following announcement appeared in the issue of December 4, 1987:

"Dear Readers!

Under the guidance of The Society for Culture and Friendship Between Israel and Georgia, courses in the Georgian language study will be offered in settlements of Georgian Jews in various towns and villages throughout Israel. The aim of these courses is to make possible for future generations to possess the language of their Georgian ancestors, as well as their native Hebrew".

"The language of Georgian ancestors" - what a miraculous declaration.

Close to hand I have a number of documents which came to light during the course of our stay in Israel. They were originally called to our attention by Mr. Robert Eligulashvili, President of the Israeli Association of Georgian Jews. Here is one such example:

"The Association of Georgian Refugees in France. June 27th 1980.

Dear Leo,

Please find enclosed a list of people who took an active role in saving Georgian and other Jews during the last War. I hope that these people, all of whom are now dead, will be spoken of with dignity in "Iad va Shem". They are:

Noe Zhordania - the President of the government of the independent Georgian Republic.

Evgeni Gegechkori - Foreign Minister of the Georgian Republic.

Noe Tsintsadze - Minister of Education of the Georgian Republic.

Alexander Korkia - the Head of the Georgian Office during the War.

And, of course, Mikheil Kedia without whose unfailing and enthusiastic efforts this noble cause would not have succeeded.

With friendly regards, Victor Khomeriki.

Any discussion here of the nature of the political beliefs held by the people we have just mentioned, I believe would be entirely irrelevant. It would be a pointless exercise simply because when it comes to examining the various aspects of the spirit of a particular nation then ephemeral political matters seem of little or no account.

The 1990's".

The World Congress of Jews is being held in an European city. There is a procession of speakers representing various countries who, one after another, catalogue the terrible facts concerning the Jewish holocaust. The audience is drawn closer and closer to the torture inflicted upon an oppressed and humiliated people. A shudder runs through the audience and there is a murmur of disquiet as the tension mounts.

Then the chairman asks the representative from Georgia to take the stand. The speaker from the distant Caucasus is David Baazov, a rabbi and the son of the celebrated writer Herzl Baazov. He addresses the audience: "Friends, I come from a country where the Jews have been living for twenty-six centuries, and where, during all of this time not once have they suffered any massacre". The listeners are stunned.

"Samshoblo" - "The Motherland" newspaper 1974.

"Last year at the Conference in Frankfurt when the conference chairman, General Lipmone from France, invited David Baazov to speak, this is how he introduced the Georgian rabbi:

"My brothers, before you now is your brother from a distant country, this land is so far away, but at the same time it is so close to every Jewish heart". At this point everyone stands and for a moment there is total silence. "In Europe today people are still striving to build a society based on human kindness and understanding. However, these sentiments were adopted and put into practice by the Georgian people some two thousand years ago. Mtskheta, the ancient capital of Georgia, was witness to this in the past and to this very day its mayor offers a warm welcome to Jewish visitors. Obviously, over the course of twenty centuries the Georgian people have experienced much and endured a great deal but the one thing which has remained constant is their abiding offer of friendship to the Jewish people. The Georgian people can state with justification, "Our nation too has produced its quota of kings, priests, artists and other great men but above all else we have never persecuted the Jews. We have never sullied our hands with Jewish blood, as has the rest of Europe". This then is the Georgian people and the nation from which our guest has come".

The audience bursts into wild applause shouting "Long live the Georgian people! May life and happiness be always with them!" Some amongst the audience are moved to tears and it is a while before everyone settles down.

The general concludes his speech, "Dear sons and daughters, resolve always to love the Georgian people as dearly as you can!"

In the Caucasus, mainly in Tbilisi and Kutaisi provinces, there lives a considerable population of Jewish people known locally as the Georgian Jews". They are so called because since the earliest times they have been living within the Georgian domain. For the most part, however, it is not their geographical location from which they derive their name. Rather the term "Georgian Jew" has its origin in the special closeness evident between Georgians and Jews in their everyday lives. The most obvious expression of this natural intimacy has been the adoption of the Georgian language and alphabet by the local Jewish population or everyday usage". So it was reported in the "Hebrew Messenger" magazine of 1915.

The above extract is particularly interesting as it is obviously written by someone who was accustomed to the situation prevailing in Russia and who writes with undisguised surprise at his discovering of the unique relationship enjoyed by Georgians and Jews.

Whilst we are looking at non-Georgian sources we can examine an extract from the "New York Times" of December 1979. Entitled 'The privileged position enjoyed by Georgian Jews', it contains a critique of a programme broadcast on Georgian television which dealt with Medieval Hebrew poetry.

In short there was nothing very remarkable about the programme's content and in actual fact this sort of fare is rather standard fare on Georgian TV. Its significance lies in the fact that even to recognize the existence of Hebrew culture, let alone its Medieval poetry, was absolutely forbidden at that time.

Twenty-six centuries! That's the 6th Century B.C.!

But even before they reached this point the Jews had already passed many significant milestones in their history, namely, the adoption of the Torah doctrine, their unification as one people, the struggle to reach Canaan, the destruction of Jericho, the reclaiming of their ancestral lands and the creation of a powerful Israelite nation. This period witnessed the flowering of art, poetry and philosophy and also the subsequent decline into new degradation.

But what really captured the imagination of the ancient Georgians was the story of the flight from Egypt and the terrible journey through the scorching desert. They were probably impressed by their leader too, evidently a man of few words, "This then is the story, as Moses has parted the Red Sea and all are amazed, so the heathens praised the God of Israel" (Kartlis Tskhovreba - "Life of Kartli"). According to the biblical account,

this God first manifested himself to Moses from a burning thorn bush, near the mountain of Corev.

This ancient attachment to the homeland exemplified by the ritual of the transported earth, has its modern sequel in the large numbers of Jews returning to Israel.

So past and present finally meet up and are reunited as one. Now, before they leave Georgia, the Jews gather handfuls of soil just as their ancestors did when Nebuchadnezzar drove them out of Jerusalem. "The relations of time will become complete".

Both gestures speak of a deep love of the country and the pain of separation from it.

Such sentiments have always been held in the highest regard, and are enshrined in the Hebrew language. For example, a new arrival in the Promised Land is termed *ole* meaning "elevated or sublime" and a person about to leave is *iored* or downcast. The uniformity of language and culture, which is present in the Bible, still survives in modern Jewish culture, and this in turn has been due to the maintenance of strong links with Jerusalem across the centuries.

GEORGIA IN FOREIGN EDITIONS

ASMAT JAPARIDZE

Georgian-language magazine *Chveneburi*

The magazine "Chveneburi", published in Turkey and dealing with cultural life, is intended for the ethnic Georgians living in Turkey, as well as for Turks interested in Georgia.

The first issue of the magazine was published in Stockholm in 1977 by the Georgian Cultural Union in Sweden on the initiative of Shanver Akin. The second and third issues appeared in the same year, and the fourth and fifth in the following year were the sixth and seventh numbers of *Chveneburi* in 1979 in Istanbul by Ahmed Ozgan (Melashvili).

Ahmed Melashvili (1922-1980) was a well-known public figure, an architect by profession. His ancestors emigrated from Georgia to Turkey during the Russo-Turkish war of 1877-1878. Ahmed studied the Georgian language at first independently and then at a Georgian Catholic Church. He had a good knowledge of Georgian history, literature, art and folklore. In 1968 he published a book "Georgia, Culture, Literature, Art, History, Folklore" for which he was accused of blaspheming against Islam. Melashvili translated A. Qazbegi's *Elguja* into Turkish, and started translating *The Man in the Panther's Skin* but failed to finish it. On 5 June 1980 he was killed. His entire life was the expression of his love for Georgia and the Georgians. After his death the publication of *Chveneburi* stopped. The publication of the magazine resumed only thirteen years later, in 1993.

Chveneburi is a bimonthly magazine. I am in possession of 8 issues of the magazine published after 1993. Nos. 1, 2, 6, 7, 10 were issued separately, and Nos. 2-3 and 4-5 - together. Nos. 1, 2, 3 were printed in the city of Bursa. After settling a number of bureaucratic and legal questions the publication of the magazine was transferred to Istanbul. The first three numbers were issued by a permanent editorial staff. But beginning with the Nos. 4-5 the magazine has had no permanent editor. Editorship goes to the person who publishes.

The owner and responsible for Nos. 1, 2-3, 4-5 is Shevket Shirin, and for Nos. 6, 7, 10 Jahit Oktai.

Chveneburi is open to all writers, poets, or translators connected in any way with Georgia.

Briefly about the title of the magazine. One of the Georgians began to turn Muslim as a result of the establishment of Ottoman rule in Georgia in the 16th century. They differed from Christian Georgians with regard to culture and mode of life, while from the Turks they differed ethnically. Such Georgians called themselves *Chveneburi* ("Of our kin"). Instead of being asked "Are you Georgian?" Muslim Georgians asked "Are you *chveneburi*?" "Chveneburi" is still used in Turkey in this meaning. Hence the title of the magazine. *Chveneburi* is the same as "Georgian" (adjective and noun).

Today, when Turkish-Georgian relations are expanding daily the magazine *Chveneburi* is becoming a link between Christian and Muslim Georgians. The magazine means much to the ethnic Georgians living in Turkey. Whatever knowledge they have of Georgia, her history and culture. From the very first pages of the magazine one has been contributed by "Chveneburi" too for everything that is Georgian. Its aim is to strengthen Turkish-Georgian relations. Georgia is not only Turkey's northern neighbour but also the bridge connecting Turkey with the other Turkic states of Central Asia. One of the ways of preserving friendly relations with the home and of their ancestors is getting acquainted with Georgian culture and history. This purpose is served by "Chveneburi" will be read with interest in Georgia as well.

The magazine is versatile acquainting the reader with Georgian literature, folklore, art, culture, history, ethnography, social and economic situation. The section of "Interviews" and "Portraits" the reader meets interesting people. Even children are not left indifferent towards the magazine, as they get acquainted characters of Georgian folk tales, children's writers, poets and their works.

The magazine announces 1995 as the year of poems and stories, inviting writers and poets to send poems and stories in Georgian, with a promise of a surprise to the winner of the competition at the end of the year.

The magazine carries mainly articles by Pahrettin Chiloghlu (Chilashvili), Hasan Tahsin Saigil (Bezhanisze), Hairi Hairioghlu (Malakmadze), Iberia Ozgan (the son of Ahmed Melashvili), Ismail Iazij (Dalvadze). It should be noted that the publishers of the magazine, far away from their historical homeland and, have an excellent command of the Georgian language, are familiar with Georgian culture, and well-informed of the current political life in Georgia. Still more significant is the fact that the publishers include non-Georgians as well who are also interested in Georgia.

The high standard of printing and design of the magazine Georgian reality to the reader at a highly professional level.

The magazine prints articles which clearly point to territories historically belonging to Georgia, at present forming the northern part of Turkey and abound in brilliant specimens of Georgian architecture. Such articles are valuable as they enable ethnic Georgians living in Turkey to become aware of their cultural heritage. At the same time, the very fact of the publication of such articles in Turkey is significant, for it can be taken for a change in the political climate. We remember well the recent past in the political life of Turkey when even a mere reference to these territories as Georgian was strictly forbidden. In his article "The Forgotten Georgian Churches in Turkey" Kris Hellier highly appraises Georgian architecture, acknowledging its originality and uniqueness. It should be noted in fairness that he exaggerates somewhat the significance of Georgian architecture in the development of the medieval architectural style in Western Europe when speaks of the great role of Georgian architecture in the shaping of the Roman and Gothic styles. He argues this view by adducing the decorations of the main entrance doors of the Georgian cathedral and the relieves and statues in the southern entrance. The author expresses his regret at the poor condition of Georgian churches. After the Christian religion was abandoned by the population, part of the churches were turned into mosques, entailing a complete change of their structure. Other some churches were destroyed by earthquakes. One of the Georgian churches was blown up by the Turks in order to use its stone as building material for a mosque to be built in the name of a Turkish merchant. Very few churches have survived in Tao-Klarjeti, namely: Bana, Ishkhani, Oshki, Khakhuli - all in a semi-dilapidated state. The author sees the development of tourism in that beautiful region as the only way of saving Georgian churches forgotten in Turkey. Guram Sharadze's letter "The Georgian Church of Istanbul" continues the topic of Georgian churches in Turkey. The translation of the article into Turkish belongs to Hasan Chelik. Prof. Sharadze discusses the Georgian Catholic church in Istanbul built in 1850-60 by Petre Kharischirashvili, a master from Akhaltsikhe. The monastery carried on extensive cultural activity. Mikheil Tamarashvili, Mikheil Tarkhnishvili and Shalva Vardidze, professor of Beirut University, flourished here. Georgian manuscripts dating from the 17th-19th and early 20th centuries were discovered at the monastery, including Sulkhan-Saba Orbeliani's "Travel to Europe", written in *Khutsuri* ("ecclesiastical") script. This manuscript, was brought to Georgia by the Georgian

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Turkologist Sergi Jikia. Unfortunately it was lost here. The author points regretfully to the poor preservation of the manuscripts, noting the urgency of saving them. Along with books and manuscripts we come across drawings on biblical themes, the coat of arms of the Bagrationi dynasty, antique furniture and portraits of Georgian historical figures (St. Nino, David the Builder, Queen Tamar).

The magazine pays much attention to such themes as the life of ethnic Georgians living in Turkey, their attitude to Georgia and Georgian culture. As we learn from the magazine, in this respect the situation leaves much to be desired notwithstanding the obvious tendency to the awakening of interest in Georgia, noticeable in present years among ethnic Georgians living in Turkey. In the ethnographic section we find Pahrettin Chiloghlu's article "Turkish Georgians a century ago". The author tries to give the reader an idea of how the Georgian traditions were preserved in the mode of life of the ethnic Georgians living in Turkey a century ago. It was expressed in the national dress, the furnishing of their dwellings, customs and mores and in their attitude to the Georgian language.

The magazine enables the reader to trace the state of Georgians in Turkey from the past century to the present day. As it appears from the magazine, the today situation presents an also lately different picture. I shall focus on Aidin Akin's article "The speed and state of the Georgian Language in Turkey". The author is greatly worried about the present tendencies observable among Turkish Georgians. The Georgian language has been gradually fading into oblivion. It is spoken only in Machakhel and Msradit, which is accounted for by their geographical situation (surrounded by mountains and isolated from the outer world regions). In other places no one knows Georgian except old people. One of the reason is movement to big cities, resulting on the "Turkish Georgians" being cut off from their native language. This led to grammatical changes in their speech, e.g. the word order in the sentence changed, the verb shifting to the end of the sentence. The parents are not interested in their children learning Georgian Notwithstanding the grave situation described, Aidin Akin hopes that today with the expansion of Turkish-Georgian relations many will get interested in studying Georgian. The Georgian language will become the means of communication for many ethnic Georgians living in Turkey in tourism, commerce, and diplomatic relations with Georgia.

An article is printed in the magazine about the Georgians living in the villages of Machakheli. The author Hairi Hairioğlu draws an entirely different picture in his article

"Some historical and ethnographic information about the villages of Machakheli". The Georgians living there have preserved the Georgian language traditions and customs.

The magazine has set itself the aim of popularizing the Georgian language and of changing the present situation in Turkey regarding the knowledge of Georgian. To this end a special section has appeared in the seventh issue, enabling interested persons to study the language. "The Self-study Manual" is based on M.Kraveishvili's and G.Nakhutsrishvili's book "Teach Yourself Georgian" (1972) intended for those who know English. The author of this section is Pahrettin Chiloghlu. In the introduction he touches on the history of the Georgian language and gives a general review of all the sources regarding the Georgian language. The general structure of Georgian is also outlined. The Georgian lessons comprise a Georgian text with a Turkish translation, grammar and exercises. Much attention is paid to exercises on pronunciation of Georgian sounds, especially of those that have no corresponding sounds in the Turkish language.

The magazine allots broad space to polemical articles expressing a sharp indignation to authors who seek to falsify the history of Georgia, the origin of the Georgians to present Georgian and culture in a false light. Here I shall dwell on Hairi Hairioğlu's article "Masters of Demagogy" in which the author argues against and rejects - with fairly sound arguments on the demagogic articles about Georgia published in the magazine *Kartepe* by Turkish authors (P.Kirzioghly H.Gokturk, M.Bahceci and M.Ozder). The author evinces good knowledge of the history and culture of Georgia. It appears from the article that *Kartepe* generally stands out by presenting information about Georgia. "Chveneburi" tries best to give an appropriate rebuff to each attempt at falsifying Georgian history. We learn from Hairi Hairioğlu's article that according to *Kartepe's* version the Georgians are allegedly Turkic Scythian tribes that came from Central Asia and settled in Artvin area, while Georgian is regarded by that magazine as a vulgar variant of the Armenian language. Wrong information is given about the Mingrelians as well, presenting them as tribes coming from Central Asia and settling down in Scandinavian countries. *Kartepe* touches also upon the origin of the Georgian royal dynasty, considering the Bagrationi dynasty as descending from ancient Oghuz tribes. According to the magazine they came from the Chorukh tribes in 575 and established their rule in the area of the Araxes.

Hairi Hairioğlu rebuffs all these attempts at distorting Georgian history, evincing a deep knowledge of Georgian history and culture. The author shows that the Georgians are a people settled in the foothills of the Caucasus mountain. Quoting the biblical

version of the origin of the Georgians, he states that the Georgians are the descendants of the biblical Japheth.

The author focuses on the problems of the Georgian languages as well, noting that Georgian and Armenian belong to different language families and that *Kartepe's* above-cited "view" is totally unfounded.

While discussing the origins of the Bagrationi Dynasty, the author refers to Georgian and non-Georgian sources. Presenting all the versions connected with this question he demonstrates the unfoundedness of the *Kartepe* version.

The question of the origin of the Mingrelians is discussed extensively, and the author points out that Mingrelians are Georgians - indicating their Georgian origin and regarding them as one of the creators of Georgian culture.

Large space is devoted in *Chvnebuli* to the current political processes in Georgia. There is a special, "News in Brief", section giving the reader brief, general information about the political life in Georgia. Take, for example, the N4-5 issue of 1993 whose publication coincided with a very critical period of Georgia - the fall of Sukhumi. This section of the magazine published daily reports on the fighting in Sukhumi and its fall.

There are also extensive articles of political character in the magazine attempting to draw a picture of the political life of Georgia since the collapse of the Soviet Union to the present day. My attention was attracted by Ismail Iazij's article "The Integrity and Development of Georgia" in which the author gives a broad review of developments in Georgia in the recent past. He writes about the desire of the Georgians to create their own statehood, about their attitude to the Commonwealth of Independent States (CIS), as expressed in the elections of 1990 and the referendum of 1991. He analyses Gamsakhurdia's policy, his tendency to authoritarian rule leading the country to isolation from the world. In the author's view, Georgia lost a splendid chance of political and economic development. The processes in Abkhazia and South Ossetia also contributed to this. Relations with other republics also became complicated. All this ended with the overthrow of Gamsakhurdia's regime. Ismail Yazij believes that the country's new leader, Eduard Shevardnadze succeeded in breaking the isolation in which the country found itself in getting recognized as an independent republic.

The article, "The Flash of Hope of a Fallen State", presents Eduard Shevardnadze's views and attitudes to Russia. The article quotes Jaba Ioseliani's words, who is introduced to the reader as an ex-gangster and at present a playwright: "We have

forgiven Shevardnadze his communist activity, and have forgotten his mistakes. Today he is Georgia's only hope".

The special section of the magazine, "Portrait", focuses on Shevardnadze's personality. Lia Chlaidze's extensive article presents Shevardnadze as a man sent by God to save the country. The article was written at a time, when even a year had not passed after Shevardnadze's return to Georgia and despite the complicated situation, the author hoped in bright future and believed in Shevardnadze - an outstanding politician and courageous and sincere person, needed by Georgia today.

The ex-President of Georgia is also introduced to the reader in the pages of the magazine. The reader is told about his personality, parents and family, his past as a dissident, his confession in 1978, participation in the national movement, coming to power, political activity, and tragic end.

Much space is devoted in the magazine to the Abkhazian theme. Broad coverage is given to processes in Abkhazia and an attempt is made at identifying the causes that led to the present situation. Several articles of this nature are published, viz. Pahrettin Chiloghlu's "The Abkhazian Question" Sami Koneni's "Developments in Georgia are in Russia's Favour", Hadi Uluengin's "Thought about Sukhumi", Jengiz Chandari's "The Time Russia is Dividing Georgia", "The Horizon of Turkey in the Caucasus", Mariam Lordkipanidze's "Abkhazia is an Inseparable Part of Georgia". The authors' positions in assessing the Abkhazian war do not differ from one another. They consider Abkhazia an inseparable part of Georgia, stating that Turkey supports the inviolability of Georgia's borders and that it was not Abkhazia but Russia that opposed Georgia. The Commonwealth of Independent States (CIS) is regarded as an attempt at modernizing the empire, and the war unleashed in Abkhazia as one of the spots of Russia is bloody policy and a means of bringing Georgia into the CIS. It is stated clearly that after the war Abkhazia has not become an independent country but a part of Russia.

The primary aim of *Chveneburi* is popularization of Georgian culture and art and their introduction to the Georgians living in Turkey. The magazine fulfils this function perfectly. The achievements of Georgian culture are represented in a wide spectrum. The magazine has set itself the aim of acquainting with the history of Georgia.

The history of Georgian literature from the 5th century to the present day is featured in the section of art and literature (the author: Pahrettin Chiloghlu), the Swan legend of Betkil is translated by Ahmed Melashvili and illustrated by the Georgian graphic-artist and sculptor Vakhtang Oniani. The section of literature and art presents

poems of Akaki Tsereteli (translated by Iberia Ozgan), Ana Kalandadze, Galaktion Tabidze, Nikoloz Baratashvili, Otar Chiladze, Tamaz Chiladze, and Baghater Arabuli, translated by Hasan Chelik.

Children will also read the magazine with great interest. A special page is assigned to them, printing translations of Georgian folk tales, stories and poems by Georgian Children's writers and poets. The young reader will get acquainted with the Georgian folk tales "Natsarkekia" ("Lazybones" translated by Irine Gotsiridze), "The Two Liar Beardless Men" (translated by Hasan Chelik), "The Cat and the Lion" (translated by Murat Ataserti (Tsetskhladze), stories by Giorgi Shatberashvili and Irodion Evdoshvili, translated by Hairi Hairioghlu. The reader will not be left indifferent to the children's short stories taken from the *Deda-Ena* ("Mother-Tongue" - a Georgian primer).

The magazine acquaints the reader with figures of the Georgian Cinema and theatre. In his article "The Georgian Cinema" Pahrettin Chiloghlu gives a general review of the history of the Georgian cinema since 1910 to the present day. An interview is presented with Sopiko Chiaureli on the Georgian cinema. Tengiz Abuladze's highly artistic art is discussed in Pahrettin Chiloghlu's article "Tengiz Abuladze". The films of the Georgian producer are recognized as belonging to the world treasury of cinematography. The author notes that Georgian reality is given global interpretation and rendered in highly artistic form in Abuladze's films. His films: "Magdana's Lurja" ("Magdana's Horse"), "Skhvisi Shvilebi" ("Stranger's Children"), "Me, Bebia, Iliko da Ilarioni" ("Grandmother, Iliko, Ilarion and Me"), "Vedreba" ("Prayer"), "Natvris Khe" ("The Tree of Wish"), "Monanieba" ("Repentance") represent him as a genuine master of gaining insight into man's spiritual world and as a man of art fighting against violence.

The magazine also gives the reader interested in the Georgian theatre a chance to familiarize himself with the achievements of Georgian theatrical art. Special attention is paid to the work of Robert Sturua. Hsiat Asiliazj and Pahrettin Chiloghlu consider Robert Sturua to be the most talented and well-known producer of the Georgian theatre. They discuss his plays: "Antigone", "The Caucasian Chalk Circle", and "King Lear".

Georgian fine art is duly represented. The reader will get acquainted with the works and biographies of Elene Akhvlediani and Niko Pirosmiani. Reproductions of their works are printed by way of illustration. Articles are authored by Pahrettin Chiloghlu.

Information is given about the achievements of Georgian sportsmen now residing in Turkey. The article "The Influx of Georgians in Trabzon" tells us about the Arveladze

Brothers. An interview is printed with the Georgian boxer Akaki Kakauridze, at present defending the interests of Turkish boxing.

As seen from the survey, the magazine *Chveneburi* is quite versatile, its material dealing with all spheres of Georgian life: politics, sport, culture, and art. It attempts to reflect the current processes in Georgia and help the Georgians living in Turkey form a clear idea of their historical motherland.

Thus, the magazine *Chveneburi* describes all the important questions of Georgian culture, history and current socio-political situation from a correct scholarly position and civic conscience, popularizing them in the Turkish-speaking world. This is enhanced by the fact that the magazine is almost the only source of correct information for the Georgians living in Turkey, who have forgotten the Georgian language over the centuries but have retained interest in their historical homeland and the Georgian world.

MODERN KARTVELOLOGISTS

ELGUJA KHINTIBIDZE

Review: David Barrett:

"The Man in the Panther's Skin" - Trying to make Sense of the Prologue

David Barrett is one of those few European Kartvelologists who serve Georgian culture and scholarship disinterestedly. Having high European education, he is a rare expert in old books and manuscripts, and knows not only European but several unique languages. For many years he has been carefully classifying, enriching and studying the Georgian books and manuscripts of the Bodleian Library at Oxford. Love of his work led him to master the Georgian language, travel in Georgia, and acquaint himself with the Georgian people and culture. This is how he became a Kartvelologist, a participant of meetings of Kartvelologists in Oxford, London, Finland, Georgia and other countries.

David Barrett is the author of the "Catalogue of the Wardrop Collection and other Georgian books and manuscripts in the Bodleian Library" (Oxford University Press, 1973), compiled with the scrupulosity of an expert.

During my visit to his idyllic home in Woodland, a small village near Oxford, I had a whole day's pleasure of listening to his interpretations of different quatrains and expressions from *Vepkhistqaosani*. He checked his observations, asked me questions and we engaged in lively argument. He also showed me his "Georgian Dictionary" on the compilation of which he had been working several years. Work on it is in progress.

David Barrett handed to me the typescript of Akaki Shanidze's "Grammar of the Old Georgian Language" which he had translated and revised. I passed it on to Professor Mzekala Shanidze for her to read and return it to the author with her notes.

And he does all this not for material gain, publication, or academic fame but out of devotion to Kartvelology.

The intellectual values of our times are created largely by volunteers like Mr. Barrett.

Disinterested and painstaking work seldom receives timely appreciation but I think and wish that such appreciation should be given to David Barrett at the end of the eight decade of his meaningful life.

Had it not been for his help the Finnish translation of *Vepkhistqaosani* would not have been made. The Finnish poet and translator Olavi Linnus, getting acquainted with Shota Rustaveli's poetry through his Georgian counterpart, Professor Givi Gachechiladze, decided to translate it into Finnish. The Finnish translator, who had no knowledge of the Georgian language, was guided in his work by Marjory Wardrop's English translation of Rustaveli's poem.

Naturally enough, the study, amendment, and specification of the Finnish translation, done via the English rendering, called for a specialist versed in the Georgian, Finnish, and English languages. Luckily, this need led to Olavi Linnus tracking down David Barrett. Their joint scholarly research, carried on by intensive correspondence for several years, resulted in the Finnish translation of the poem: "Pantterintalainen, Georgian kansallisrunoelna Suomentanut ja runomittaan sepittänyt Olavi Linnus. Helsinki 1990. This was followed by the First International Symposium at Turku University in 1991, dedicated to Shota Rustaveli, at which David Barrett was a guest of honour and one of the speakers.

At that symposium, which I attended, Mr. Barrett gave me his study of the Prologue of Rustaveli's poem, presented by him in 1990 at the Georgian Studies Day held annually in London University through the energy and endeavour of the English Kartvelologist Tamara Dragadze.

I wanted to publish this paper in the "Literary Criticism" series of the Proceedings of Tbilisi University edited by me. But Barrett refused to consent because he thought the paper was not perfect enough to be published.

Then, at my request, the contents of the study was reported to the Research Laboratory for the Study of Georgian-Foreign Literary Relations by one of the collaborators, and the paper was kept in the same Laboratory.

Later I passed the study on to my colleague Marika Odzeli, whom I consulted while she was writing her thesis on Georgian-English literary relations.

This is how this study found its way into Georgian scholarship. I think Barrett's study in question deserves more attention, prompting me to make a review of it.

Mr. Barrett's paper begins with his characteristically modest statement to the effect that he has "no claim to be an expert on Rustaveli..." that "this paper represents an attempt to summarize some of the background information on the Prologue which he has gained in the course of the last two years, while helping a Finnish friend to translate the

poem..., and also contains a few personal observations on the poem as a whole and the love doctrine embodied in the Prologue".

A Large part of Barrett's paper deals with the quatrain composition and order in Rustaveli's poem. The following points are important in the researcher's treatment:

1. In Wardrop's English translation of "The Man in the Panther's Skin" the order of quatrains in the Prologue has been found to be wrong.

"The quatrains we now know as 8-22 are placed between quatrains 29 and 30. The reason is that Marjory Wardrop's English translation...was based on the edition by David Karichashvili, which in turn was based on King Vakhtang's first printed edition. This wrong order can be simply explained by a displacement of the first few leaves of a manuscript used by the copyist?

2. I agree with Barrett in his critical treatment of the widely differing arrangements of quatrains, given by Marr, Tseretheli and Ingoroqva. In these three different variants of the Prologue's content the number of quatrains is much reduced. Ingoroqva considers only two sets of 5 quatrains, that is 10 quatrains, belong to Rustaveli, Tseretheli - only one set.

3. The researcher explains to the reader the scholarly argumentation of the composition of the Prologue accepted mainly stemming today from Marr's conception based on the following: those problems are outlined in the Prologue which - according to tradition - were represented in prologues to Eastern and Western epic works in Rustaveli's time: viz. worship of the kings-patrons; the quality of the poem, the main personages, the author, theoretical problems: the essence of poetry, the essence of love.

An absolutely novel and, I should say, highly significant view, is formulated in Barrett's study on the implication of the Prologue. According to him, "the Prologue as a whole seems to be rather defensive in tone, with an undercurrent of grievance. It is as if the poet, having been commanded to produce a conventional ode, has come up instead with a long narrative poem... in which Tamar is not even mentioned at all.

The poet is concerned to defend himself. His reply is that anyone can write a short poem; he has already written his *Kebani* of Queen Tamar, but no-one can really call himself a poet unless he has the staying power to write a long poem.

The poet is debilitated by his love of his Queen-Patroness, but a real lover must hide his passions, "must not mention the name of his beloved, but since "a poet must pay court to one only", it must be clear that "I praise her whom I have praised before".

The noticing of this implication in the Prologue of Rustaveli's poem is an original discovery, and only this would fully justify publication of the paper.

THE SECOND SUMMER SCHOOL IN KARTVELIAN STUDIES

The Centre of the School for Kartvelian Studies conducted a school-seminar for foreigners, from 22 July to 26 August 1995. The first school-seminar was conducted successfully in 1990, with 60 attendants from 16 countries. The work of that school-seminar evoked lively response, and it was decided to hold such seminars annually. However, owing to the grave political situation in Georgia there was a forced gap of 4 years. The work of the school-seminar resumed this year. Owing to difficult economic conditions only five persons were enrolled this time. Of these four arrived and attended the seminars in Kartvelian Studies: Paul Meurer, a German, Ingunn Lunde and Kari Eken Strommen, Norwegians, and Roberto Serrano. Their working programme involved:

1. Practical work in Georgian - daily, except week-ends
Teachers: Tamar Makharoblidze, Tsira Chikvaidze.
2. Lectures and discussions in - Lectures will be given in foreign languages by the main fields of
Kartvelology
eminent Kartvelologists: Mzekala Shanidze, Mariam Lordkipanidze, Rismag Gordeziani, Roin Metreveli, Otar Lordkipanidze, Elguja Khintibidze, Zurab Sarjveladze.
3. Visiting the Cultural and scientific centres of Tbilisi - Excursions to the S.Janashia State Museum of Georgia, the Art Museum of Georgia, the Ethnographical Museum, the Institute of Georgian Manuscripts, the Georgian National Library, the Georgian State Archives.
4. Visiting the house-museums of Georgian artists and writers
Elene Akhvlediani, David Kakabadze, Ioseb Grishashvili, Titsian Tabidze, Temo Japaridze.

5. Showing Georgian films
with simultaneous
interpreting in English

6. Visiting the historical sites of Georgia - Excursion to Kakheti: Tsinandali, Shuamta, Iqalto, Alaverdi, Ninotsminda, David Gareji.
Excursion to Kartli: Jvari, Svetitskhoveli, Shiomghvime, Samtavisi, Uplistsikhe, Ateni.
Excursion to Meskheta: Borjomi, Mtsvane Monasteri, Akhaltsikhe, Sapara, Vardzia.
Excursion to Qazbegi: Ananuri, Pasaauri, Aragvi and Daryal Gorge, Georgian Military Road, Qazbegi, Sameba.

7. Meals

1. breakfast at the student-hostel,
2. lunch (coffee, sandwiches, cakes) at the Centre for Kartvelian Studies,
3. family dinner.

EDITORIAL BOARD

EDITORIAL

The Centre for Kartvelian Studies humbly asks you to become the reader of our journal, *Kartvelologist*.

The editorial board hopes that the quality of the journal will gradually improve. At any rate, we shall regularly provide you with information and create all the conditions for you to collaborate with us.

The subscription to our journal will be a kind of charity for our newly-established Centre.

Beginning with 1994 two issues of the journal will come out annually. We shall do our best to deliver it to your address.

The subscription price of the journal for one year (2 issues) is \$10. Please send the money together with your address to our Centre (at the following address: Centre for Kartvelian Studies, Tbilisi State University, 1, Chavchavadze Ave. 380028, Tbilisi Republic of Georgia), or remit it to our account number 178070466 Deutch Bank, Frankfurt Export-import Bank of Georgia, Tbilisi, account N9498270 (USD) and send the cheque of the remittance with your address to us.

We would be grateful if you circulate this information to all students and scholars interested in problems of Kartvelology, or who desire to support our undertaking.

Thank you in advance

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