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კულტურული მემკვიდრეობის სწავლების მეთოდოლოგიური ასპექტები ქართულ ზოგადსაგანმანათლებლო სივრცეში

აბესაძე ირინე

საქართველოს შოთა რუსთაველის თეატრისა და კინოს სახელმწიფო
უნივერსიტეტი

კალანდარიშვილი მილდრედ

გურამ თავართქილაძის სასწავლო უნივერსიტეტი

როგორც პრაქტიკამ გვიჩვენა, განსაკუთრებით ამ ბოლო წლებში, საგანმანათლებლო რეფორმის ერთ-ერთ უმნიშვნელოვანეს მიმართულებას, თანამედროვე განათლების ჰუმანიტარიზაცია-ჰარმონიზაციის სტრატეგიის განსაზღვრა წარმოადგენს.

მოუხედავად იმისა, რომ შესაძლოა ერთი შეხედვით არაფერი ჰქონდეს დასაწუნი საქართველოს ზოგადსაგანმანათლებლო სისტემაში მომავალი სასწავლო გეგმით გათვალისწინებულ პროგრამებს ერთის მხრივ, სახვით და გამოყენებით ხელოვნებასა და მეორეს მხრივ, კულტურის ისტორიის სფეროში, ჩვენი ღრმა რწმენით, ამგვარი დიფერენცირებული სასწავლო პროგრამების მიღმა რჩება კულტურული მემკვიდრეობის მეტად მნიშვნელოვანი მონაპოვრები. კულტურულ მემკვიდრეობას, თუ როგორც საკაცობრიოს, ისე ეროვნულს ინტეგრირებულად შევასწავლით პირველი კლასიდან – ბოლო დამამთავრებელი კლასის ჩათვლით, პრინციპით მარტივიდან – რთულისაკენ, ვფიქრობთ, მივალწევთ მოსწავლის ჰარმონიულ პიროვნებად ჩამოყალიბებას, რომელსაც შეეძლება არა მხოლოდ საკუთარი კულტურული მემკვიდრეობის დაცვა, არამედ სხვათა ნაღვაწის დაფასება და მოფრთხილება.

ეს კი, თავის მხრივ გულისხმობს იმ სამი მეთოდოლოგიური ასპექტის ა) თეორიულის; ბ) ისტორიულის და გ) შეფასებითი-კრიტიკულის გათვალისწინებას, რომენიც განხილულია წინამდებარე სტატიაში.

Methodological Aspects of Studying of a Cultural Heritage in the Georgian General Educational Space

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As practice has shown, last years one of the major directions of reform at high school is the humanism of modern formation.

During this process has begun the introduction of disciplines of the culturological cycle which has accepted the status of the obligatory. New disciplines should provide full reorientation of training of humanitarian requirements for educational process to help the pupil to create that necessary cultural basis which becomes further a push of mastering of general educational special disciplines. In the course of studying of culturological disciplines the pupil has a purposeful orientation in the field of elements of complete public culture. Considering cultural science as a subject matter, it is necessary to allocate some approaches teaching of the given discipline at school.

The theoretical component of culturological preparation is characterized not only with representation about essence of the culture and laws of its development, and more important in an investigated problem is the theoretical analysis of how to teach culturological disciplines. The matter is that, that selection of theoretical positions, a material opening this or that understanding of culture, its stories depends on the approach, as the difficult, system phenomenon demanding adequate logic reconstruction.

The variety of representations about culture is rather actual problem of allocation of a theoretical component in teaching of cultural history. In work practice it is possible to allocate two basic approaches, defining the question of theory.

The first can be characterized as historical, in it mainly is realized theoretical representation about culture as sets of values in all spheres of human life. It assumes corresponding selection of a material which is carried out by the teacher according to the representations about importance of those or other achievements, and more often on the basis of available in involved for preparation of lessons to the literature on cultural science of a material with the illustrations.

The original approach of studying of a historical material is the approach in which the channel of cultural history acts as the sum of stories of achievements of this or that set of fields of humans' activities. For example: technic

history; science history; military science history; policy history; right history; philosophy history; diplomacy history; art history, etc.

As special case of the historical approach can serve so-called art, considering cultural history of the Georgian people as the series of stories, sketches about outstanding artists and their creations. Usually such approach is accompanied by the plentiful illustration reproductions architectural works and paintings, listening to music and etc. This practice causes a keen interest in pupil.

As usual, if teacher has no philosophical education, it is limited to short theoretical representations about culture on introduction employment which practically aren't used further during historical consideration of culture, aren't lead up to a concrete definition in an art material.

At the same time, the art culture gets special value for extremely brightly, visually, figuratively characterizes development of abilities of the person as essence of a cultural way of life in this approach that essentially facilitates perception of theoretical abstractions.

At the philosophical approach theoretical representations about the culture, given usually as short (one-two lessons) theoretical introduction, work in consideration of historical development of culture obviously insufficiently.

As above is mentioned the theoretical component in a cycle of culturological disciplines needs an art concrete definition not less, than an art material - in a theoretical substantiation. It causes necessity of search of the mechanism of their integration for educational process. Such work can be carried out in two directions. First of all it's necessary to organize structurally functional maintenance, allowing to solve substantial problems. Secondly, methodological and methodical search is necessary from the point of view of integration of theoretical and art-esthetic components of models of teaching of culturological disciplines.

Proceeding from state standards of educational preparation of pupil, it is necessary to concretize the direct purposes of teaching of Cultural Heritage (Abesadze, 2010).

Culturological preparation of the teacher should provide studying of the basic concepts of the theory of culture, acquaintance with the basic directions and schools in world and domestic cultural science, knowledge of the basic stages and laws of development of world and domestic culture, including modern problems of preservation and most a cultural heritage effective utilization, including the regional.

The school graduated person should know initial concepts and cultural science terms, the main concepts of development of world and domestic cultural science, the characteristic of the basic stages of development of culture in the history of a society. He/She should be able to be guided in an art-esthetic and moral problems and to behave in life according to the requirements shown to cultural, intelligent and professionally competent person.

Person who graduates grammar schools, lycées, in addition to the stated requirements, should also have ability to understand logic of the basic concepts of culture, the characteristic and the contradiction in development of culture of the XX century, to know the basic features of formation and western civilization development, to see its role in world process. It allows to seize skills of the esthetic and ethical analysis of works of art and reality situations, to aspire the active participation in cultural creativity.

The standard analysis on cultural science shows that the unity of theoretical and art components is a necessary condition of culturological preparation. Its purposes and principles should have the adequate mechanism of the realization.

It provides allocation of following blocks of cultural science as subject matter:

- 1. Theoretical. During its development pupils should receive representations about bases of the theory of culture (a subject, the basic concepts, structure and cultural science functions, and also the main schools, directions, concepts in cultural science). For studying of these questions 15-20 % of school hours are necessary.

- 2. Historical: genesis and historical stages of development of culture. It includes two sections - history of world culture and cultural history of Georgia. In studying of the first section it is expedient to give the main attention to the European culture.

As the analysis of historical development of all types of cultures isn't obviously possible, expediently to concentrate on stories of the European culture, leading up it to the present.

In teaching of history of domestic culture two variants are possible. The first - parallel consideration with European, including chronological or typological basis. Advantage of such variant is naturalness of comparison of the Georgian culture with West European, concreteness of their unity. The second variant - a separate course of history of domestic culture. Revealing own logic of development of the Georgian culture, its originality, certainly, in comparison with western can be advantage of this approach. For studying of this section 60-65 % of school hours will be necessary (Abesadze, Gunia, 2007).

Allocation of the named blocks at all naturalness statics a problem of communication (unity) theoretical (logic) and historical which acts as a problem of search of ways of a concrete definition of ideology of culture in an art material of its historical development. In the organizational plan this problem can dare as follows: the teacher considers theoretical questions at lessons-lectures, and at lessons-seminars pupil develop skills of the analysis of communications of art culture with essence culturological the given historical epoch, region.

Version of such approach is carrying out of lessons-seminars as visiting of exhibitions, museums and etc. the Main thing here is preparation of pupils for perception of works of art, close substantial communication of class and

out-of-class work, inadmissibility of thematic or time rupture of a theoretical and art material.

-3. The third assessment approach can include a wide set of the various school themes connected with modern problems of culture, the person and a society. Its studying first of all provides acquaintance to a regional cultural heritage, to culture monuments, its values which are in museums, show-rooms, temples. These actions also should be an extender of a cultural outlook. They can be considered as some kind of check of mastering by pupils of theoretical representations (for example, a sightseeing tour in search of buildings, the constructions characterizing certain architectural style), and also as means of demonstration of communication (difference) of domestic culture from regional - from European.

These three mainframes (standard disciplines) can be added by various eclectic courses-open classrooms ethics, an esthetics, religion history, art history (literatures, music, painting, theater, cinema etc.). Thus, it is desirable to reserve in educational process time for the small special courses concretizing the general course of "Cultural history".

Last years at many schools, grammar schools and lycées courses are studied difference: «World art culture»; «the Domestic art culture» therefore, in our opinion, if we investigate one complex discipline named "World Cultural Heritage", this course should not duplicate these courses, and would act as their theoretical base. It demands both the organizational-thematic coordination of programs and plans, and a methodological substantiation of coordination of the named courses.

Studying of "World cultural Heritage" depending on requirements of the standard and an educational institution profile makes many methodological and methodical problems. Mainly- working out of the concept of teaching in an art material. The decision of this problem grows ripe as a result of action of two primary factors.

The first - theoretical representations of the teacher about essence of culture, character of understanding of its nature, historical development (Kalandarishvili, 2007).

The second factor - possibilities of realization of the approach for the given age group, the preparations of pupils caused by level, and also a condition of material resources of teaching of a course (specialized audience, equipment, money for out-of-class work).

This work aims at creative level of culturological preparation. For its achievement in each lecture, at each lesson to the teacher vital through a studied material to prove necessity of independent expansion of a cultural outlook, spiritual development of schoolboys and girls, as global factors of success of their future life and activity.

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გამართული მენეჯმენტი, როგორც შემოქმედის საერთაშორისო აღიარება-რეალიზაციის საწინდარი მხატვარ მ. კუხაშვილის შემოქმედების მაგალითზე

ასათიანი ნათია

საქართველოს ტექნიკური უნივერსიტეტი

ნებისმიერი შემოქმედის ცხოვრებაში დიდი მნიშვნელობა აქვს მისი ნაღვანის აღიარება პოპულარიზაციას. იქნება ეს მუსიკის საჯარო შესრულება, სპექტაკლის, კინოს ჩვენება, პერსონალურ ჯგუფურ გამოფენებში მხატვრის აქტიური მონაწილეობა. ყოველივე, შემოქმედის დამკვიდრებასთან ერთად მისი სულიერი თვითრეალიზაციაა.

ქართველ მხატვრებს ახლო წარსულში არა ერთგზის შეუტანიათ თავიანთი ინდივიდუალური და ორიგინალური წვლილი მსოფლიო კულტურული მემკვიდრეობის დამკვიდრება-გამდიდრებაში. რომ არაფერი ვთქვათ გენიალურ ფიროსმანზე, მეოცე საუკუნის 20-იანი წლების დიდი მხატვრების დასახელებაც კი იკმარებს. ისეთები როგორებიც იყვნენ: დ.კაკაბაძე, ლ.გუდიაშვილი, ელ.ახვლედიანი, შ. ქიქოძე და მრავალი სხვა. მათმა მოღვაწეობამ საერთაშორისო ასპარეზზე გამორჩეული აღარება ჰპოვა მსოფლიო მნიშვნელობის შემოქმედთა და კრიტიკოსთ შორის. უდიდესი მხატვრის პიკასოს, სისლეის, ზოლოვას, ხელოვნების კრიტიკოსთა ა.სალმონის, მ.რენალის, გ.ვეშერის, ჩამოთვლაც გვიდასტურებს. მიუხედავად იმისა, რომ საქართველო მსოფლიო მასშტაბებითაა ჯერ კიდევ იგი ყოველთვის აქტიურ როლს თამაშობდა, თავის თვითმყოფად სიტყვას ამბობდა მსოფლიო კულტურული მემკვიდრეობის შემოქმედებით ფასეულობებსა და გემოვნების განსაზღვრა-ჩამოყალიბებაში. დღესაც ქართველი თანამედროვე მხატვრების- ირ.ფარჯიანის, გ.ედვერადის, ლ.ჭოლოშვილის, მ.მიქელაძისა და სხვათა ნამუშევრები მრავალრიცხოვანი კოლექციონერების საკუთრებაშია. ზემოთ აღნიშნული მცირე გამოჩვენების გარდა მიმდინარეობს შემოქმედთაპირადი ურთიერთობებისა და კონტაქტების დონეზე, რაც უფრო შემთხვევითობაა, ვიდრე რაიმე სისტემაში მოქცეული სტრატეგიული ემოქმედებითი ურთიერთობის ინსტიტუციონალური საფეხური.

მხატვარს მ. კუხაშვილს, რომლის შემოქმედების მხოლოდ ერთ სეგმენტზე მინდა ვისაუბრო, კონფერენციის შესაბამისი ჩარჩოების სიმჭირის გამო, ორ საერთაშორისო პერსონალურ (ლოს-ანჯელესი, მოსკოვი) და მრავალ ჯგუფურ გამოფენებში აქვს მიღებული მონაწილეობა (რიგა, მოსკოვი, კატმანდუ, ვილნიუსი, კუნძული დიქსი, ლაიფციგი). ამასთანავე მისი ნამუშევრები დაცულია კერძო კოლექციებში (პარიზი, ნიუ-იორკი, ლოს-ანჯელესი, ოტავა, ლატავია, ვენა, დრეზდენი). სწორედ მოსკოვში

გამართული პერსონალური გამოფენის დასასრულს, მისი შემოქმედებით აღფრთოვანებულმა უცხოელმა კოლექციონერმა მთლიანი ექსპოზიცია შეიძინა.

როგორც მშრალი ჩამონათვალი მოწმობს, მ.კუხაშვილი განებივრებული იყო მისი ხელოვნების ესოდენ აღიარება-დაფასებით. თუმცა ათწლეულზე მეტია თითქოს დასრულდა მისი საერთაშორისო ასპარეზზე მონაწილეობისა და დამკვიდრების ხანა.

საქართველოში საბერძნეთის საელჩოს მიერ 2008 წელს, თბილისის ისტორიის მუზეუმში მოწყობილ გამოფენასთან დაკავშირებით, მხატვარმა შექმნა ახალი სერია “ბილიტისის” თემაზე (ექვსი ნახატიდან ორი გასხვსებულია). შესრულების მანერით, კომპოზიციური წყობით, უჩვეულო და მოულოდნელი ფანტაზიით შესრულებული ფერადოვანი ნამუშევრები განსხვავდებიან (და თანაც ძლიერ) არამც თუ ერთმანეთისაგან და ადრე განხორციელებული ამავე სერიისაგან, არამედ, მ. კუხაშვილის მთელი შემოქმედებისაგანაც.

შერეულ ტექნიკაში – ქაღალდზე ტუშით, პასტელითა და ოქროსფერი (ბრინჯაო) ფხვნილის გადატარებით – შესრულებულ ოთხივე სურათზე, მხატვარი გვთავაზობს ბერძნული ლარნაკების ფონზე, კინოტერმინს თუ მოვიშველიებთ რამდენიმე ფენად ერთმანეთზე დადებულ კომპოზიციებს: “დედის დარბეზი”, “ზმანება”, “საუბარი” და “განმარტოება”, რომლებიც ადრინდელი ნამუშევრებივით ერთმანეთის გაგრძელებას წარმოადგენენ.

მ. კუხაშვილმა სურათების ბერძნული შინაარსის შესაბამისად მიმართა ბერძნული კლასიკური ხელოვნების (ჩვ. წ. - აღრიცხვამდე VI განსაკუთრებით V ს.ს.-ების) ვაზწყერას. აქედან გამომდინარე მხატვარმა შექმნა წითელფიგურიანი (სურათებზე ისინი ოქროსფერი ხაზებითაა წარმოდგენილი) ვაზწყერისათვის დამახასიათებელი ფონი, მრავალგვარი რაკურსითა და რეალისტურად გამოსახული მოდელირებული ფიგურებით. შესრულების ამგვარი მანერა მ. კუხაშვილის ხელწერისათვის ახლობელი და რაც მთავარია, ამ კონკრეტული ნამუშევრებისათვის გამართლებული და მისაღები აღმოჩნდა.

ფონად სხვადასხვა დანიშნულების, მაგრამ საერთო მახასიათებლებით მომრგვალებულ-ოვალური ფორმების პირობითად გადმოცემულ დეკორატიულ ლარნაკებს მხატვარმა ოსტატურად შეურწყა საკუთარი ხელწერის, მხატვრული აზროვნების უმთავრესი თვისება – კონტურის ხაზგასმული მოქნილობა, ოვალური პლასტიკურობა და ბერძნული ფონის შესატყვისად შესრულებული, ინტენსიური ხაზობრივი და მცენარეული ორნამენტებით “დატვირთული” ძირითადი კომპოზიციები.

მოგეხსენებათ, ბერძნულ ხელოვნებაში უზარმაზარი ადგილი უჭირავს მითოლოგიას. მითოლოგიური სიუჟეტები, ღმერთების გამოსახულებები ამკობენ ბერძნული ტაძრების რელიეფებს, ბარელიეფებს და ტაძრის წინ მდგომ ქანდაკებებს.

ცნობილი მხატვრების მიერ ამ სიუჟეტებითაა მოხატული ბერძნული ლარნაკები და სხვა გამოყენებითი დანიშნულების ნივთები.

მ. კუხაშვილმა “ბილიტისის” შექმნისას (როგორც აღვნიშნეთ) შეგნებულად გამოიყენა სწორედ ჩვ.წ.აღ.-მდე VI-VII ს.ს. ვაზწერა, რადგანაც ამ პერიოდის ლარნაკების მოხატულობას და მხატვრის ხელწერას ბევრი საერთო მახასიათებელი ნიშანი აერთიანებთ. კერძოდ, მოცულობითი ფორმები, ხაზგასმული დეკორატიულობა, რეალურ-ირეალური სამყარო, ხშირ შემთხვევაში სურათის სიბრტყის სრულად შემავსებელი, მაგრამ ნათლად აღსაქმელი კომპოზიციები და რაც ყველაზე მნიშვნელოვანია, როგორც ლარნაკებისათვის, ასევე მხატვრის, პირველ ყოვლისა გრაფიკოსისათვის უდიდესი დატვირთვის მატარებელი, მ. კუხაშვილის ნახატებში დომინირებული და მათი მორგანიზებელი, ძალზე მეტყველი ხაზი – ნახშირით, ტუშით, ფანქრით, პასტელით შესრულებული, ხაზი ინტენსიურად დაშტრიხული, ტეხილი, დენადი, მძაფრი, ფილიგრანული სიფაქისა და სილუეტური და ბოლოს, მხატვრისთვის განსაკუთრებულად საყვარელი, ოვალური ფორმის პლასტიკური და მოქნილი ხაზი. მათი საშუალებით მხატვარი არა მარტო ნახატის შინაარსსა და ხასიათს გადმოსცემს, არამედ მუქ და მკრთალ ლაქებთან ერთად თვით ქმნის დეკორატიულობას სურათზე მცენარეული და ხაზობრივი ორნამენტების, უმთავრესად გრძელ, ტალღებოვანი დაფენილი თუ ხვეული თემებისა და სამოსის ნაოჭების სახით.

“ბილიტისის” სერიაში გამოყენებული ხერხების მიუხედავად, ზოგადად მსგავსი საერთო ნიშნებისა და სურათების შინაარსობრივი გაგრძელებისა, ყოველ მათგანში სრულიად სხვაგვარად, ახლებური გადაწყვეტით, თითოეულ ნახატში განსხვავებულ ფორმას დამორჩილებული და მასთან შერწყმული კომპოზიციები ძლიერ განსხვავდებიან ერთმანეთისაგან.

ორიგინალურად და უჩვეულო ფანტაზიით გადაწყვეტილი “ბილიტისის” სერია სხვადასხვაგვარი ვნებათაღელვის მუხედავად გვიხბლავს გამომსახველი სცენების პოეტური დახვეწილობითა და ჰარმონიული კომპოზიციის ღრმა ცოდნით, “რეალისტურად” გამოხატული ფონისა და ირეალური ფიგურების ჰარმონიული შერწყმით, ოვალური და ტალღოვანი პლასტიკური ხაზების რიტმის ნატიფი გრძნობით; ყოველივე აღნიშნული არა მარტო ამ კონკრეტული სერიის დამახასიათებელია, არამედ მ. კუხაშვილის მთელი შემოქმედებისა.

მ.კუხაშვილი საქართველოში ხშირად მართავს პერსონალურ გამოფენებს, მაგრამ იგი არ შეიძლება ჩაითვალოს საერთაშორისო აქტივობის გაგრძელებად, რადგანაც ამჟამინდელ საქართველოში იშვიათია საერთაშორისო ცნობადობა და აღიარება, და შესაბამისად მწირია მისი მასშტაბებიც. ამისათვის საჭიროა თანამედროვე ხელოვნების ფართო ხელმისაწვდომობის უზრუნველყოფა მსოფლიოს საინტერესო წერტილებში. ყოველივე აღნიშნული საჭიროებს სპეციალურ არტ-სააგენტოებს,

დაკომპლექტებულთ მაღალკვალიფიციური სპეციალისტებით. ისეთებით, რომლებიც ზედმიწევნით იქნებიან განსწავლულნი მსოფლიო და ქართული კულტურის მემკვიდრეობასა და თანამედროვე ხელოვნებაში. იმავდროულად ისინი სიღრმის-ეულად უნდა ფლობდნენ მენეჯმენტის დარგს და ამ საქმიანობის განხორისათვის აუცილებელ იურიდიულ ცოდნას. ვინაიდან ზემოთხსენებული უწყების საქმიანობა უნდა მოიცავდეს როგორც რისკებისა და პერსპექტივების ჯეროვან შეფასებას, ასევე ხელსაყ-რელი სამართლებრივი ურთიერთობების შექმნა-განვითარებას. მათ ზედმიწევნით მაღალ დონეზე უნდა შეძლონ შემოქმედონ, ამ კონკრეტულ შემთხვაში მხატვრის-საგამოფენო დარბაზიდან დაწყებული კატალოგიით დამთავრებული ყველა საქმის მოგ-ვარება.

ქართული თეატრისა და კინოს მსახიობების ლობირებას ჯერ კიდევ მწირი შესაძლებლობების ფარგლებში (უმთავრესად ქვეყნის შიგნით) არტ-სააგენტოები ეწევიან. თუმცა ბუნებრივია, ეს საწყისი ეტაპია, ვიდრე აღნიშნული სექტორის სრულყოფილი გამართული საქმიანობა.

Proper Management as a Foundation for International Recognition-Fulfillment of an Artist on the Example of Art by M. Kukhashvili

Asatiani Natia

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Recognition and popularization of one's work is very important in life of any artist. Be it public performance of a musical piece, screening of a film or play, active participation of an artist in personal or group exhibitions. All these represent not only finding one's place but also spiritual self-fulfillment of an artist.

Georgian artists of the recent years have on many occasions given their individual and original share to the riches of the world cultural heritage. Not to mention the genius of Pirosmiani, listing great artists of the 1920s would be enough. Personalities, such as D.Kakabadze, L.Gudiashvili, El. Akhvlediani, Sh.Kikodze and many others. Their work found particular recognition among the world class artists and critics. Mention of the great artists Picasso, Sisley, Zuloaga, art critics – A.Salmon, M. Reinal, G.Wescher suffices as confirmation. Despite Georgia being a small country on the world scale, it has always played an active role and had its say in determination of the taste and values of world's creative cultural heritage. To date, works of modern Georgian artists Ir. Parjiani, G. Edzgvradze, L.Chogoshvili, M. Mikeladze and others are owned

by renowned art collectors. Except for singular cases mentioned above, this happens based on personal contacts and relations of the artists, rather than a systemic strategic institutional level of creative relationship.

M. Kukhashvili, only one segment of whose art I would like to talk due to the limited framework of the conference, has participated in two international personal (Los Angeles and Moscow) and number of group exhibitions (Riga, Moscow, Kathmandu, Vilnius, Dix Island, Leipzig). At the same time, his works are in the private collections (Paris, New York, Los Angeles, Ottawa, Latakia, Vienna, Dresden). At the end of the personal exhibition in Moscow, one of the fascinated collectors bought the entire exposition.

As the dry list suggests, M. Kukhashvili was indulged with recognition and valuation of his art. However, it seems that it has been more than a decade that the era of his international participation and establishment has ended.

In Malkhaz Kukhashvili's art it is common to go back to themes most interesting to him, with new approaches, as if he is trying to exhaust the topic. He presents new, transformed interpretations, sometimes slightly changed, sometimes identical compositions with a new manner, material or new ways of expression. Examples of such are "Birth", "the two", "Clown", "Dream" and others. The artist dedicated most of the works to the work of Marquez – "one hundred years of solitude" (he finished a new painting on this theme just recently).

In the 90ies, M. Kukhashvili got interested with a once famous French poet and writer (XIX-XX c.c.) Pierre Louÿs's literary mystification "*Songs of Bilitis*" (*Les Chansons de Bilitis*) found by chance by his wife. Inspired by the ancient Greek lyrics of VI century BC, in its likeness, refined by the French aesthetism of XIX century and subject to the Georgian artist's inspiration, it tells a story of Bilitis, a prototype of Greek poet woman Safo from birth until death. The interest of the artist was so strong, that his wife translated it into Georgian and thus was created a series of artwork dedicated to Bilitis. In the same years, the artist completed three graphic works "Actress", "Mother's advice", "First Love" in ink and pastel.

On the "clean" grayish-white background of the decorative graphic paper, in the center is depicted an "actress" sitting on a chair, created with slightly uneven lines. A semi-nude young woman adorned with jewelry, with an original (unfinished) hair style and a mirror in her hand. She is "dressed" with a translucent robe and spotted and lined pastel skirt. The actress' dynamic pose and sharply turned facial expression tells us about the unexpected disagreement that has happened beyond the frame. The volumous forms expressed with the round shapes of breasts and body, naturally setting with the sharpness of the neck and shoulders reminds of a very important characteristic of the artist's handwriting – combination of various styles of art, in this case sharp angles of cubism and in this case impressionistic stillness with volumous shapes on the white plane of the paper. The stylized neck

of the woman, the hands and fingers echo the elongated lines of the chair, which seem to flow into the vertical contours and spots of the skirt. The perfect contours and vertical spots bring in certain motion, and the juxtaposition of the black and white with the accessories adds decorative features to the painting.

The horizontal composition – “mother’s advice” depicts seeming idilly of a scene. To our left, large part “dressed in sunlight” is dedicated to the half-figures of mother and daughter - a young, dressed beautiful woman and nude girl. The artist has depicted an important point in a young girl’s life: the mother with her hand on the daughter’s head with love and certain respect prepares little Bilitis for her future with advice during bathing on “how not to trust the passer-by”. To our right is depicted the “passer-by” man in a frame separated with white pastel contour, lit “with moonlight and start”, sitting separately on “the ground”. His pose (head hung and leaning on his knee) makes us think that he is expressing the interest in the girl “quietly, not confidently”. The filigree lines of all three characters, long hair on the shoulders of the mother and the brownish, spotted sunbeams falling on the girl, soft contours of Bilitis’s profile and her sharp silhouette with clean shapes leaves a surreal impression in the viewer. Against the perfect lines and the flowing, vertical, black and white spots (material of the mother’s free, crumpled clothes, under which the volume of the body is noticeable), behind the girl’s back, with horizontal strokes of black and white, seemingly chaotic background, the sharpens not only the man’s background, but his entire image. The face, shown beyond the horizontal lines, shows, very expressive, albeit blurry, hopeless look. The seemingly idillious peace of the man and woman, clearly shows their inner unrest

The “First Love”, seemingly looks like the previously mentioned painting, but is also different by the respective composition, emotional solution of the creation and expressiveness.

On the backdrop of moonlit night, with the white pastel horizontal lines, randomly filled with the crossed strokes, creating a “tall grass covered field”, depicts two young women with beautiful Greek profiles with their backs against one another. One, with a nude breast, in a short tunic dress, sitting on the “ground” with her legs crossed, leaning on her toes and hands. Another one with a long chiton, a “crown”, kneeling and stroking the hair of the first one. With the horizontal and straight, oval and wavy lines, the volumous shapes of the women’s bodies, both of their hair flowing, the “crown”, the clothes, the moon lit spaces (hair, faces, chest, parts of the clothes and surroundings), together with the dynamics and inner unrest, give the painting decorative character and lightness.

Both of the paintings depict the stylized, idealized characters created by the artist’s impression. The flexible, volumous (except for the girl) bodies, mystical and surreal (particularly in the second painting) and at the same time gentle world created with contours, lines and spots.

The artist has created a new series on the topic of “Bilitis” in connection with the exhibition at the Tbilisi history museum organized by the embassy of Greece in Georgia in 2008. Two of the six paintings have been given away. With the style of creation, composition and unusual and unexpected fantasy, the colorful paintings are (significantly) different not only from one another and the previous series on the same theme, but also from the entire work of M. Kukhashvili.

In all four paintings done with mixed technique – on paper with ink, pastel and spread golden (bronze) powder, the artist offers several layers of compositions on the backdrop of the Greek vases: “mother’s advise”, “dream”, “conversation” and “solitude”, which, as before, are a continuation of each other.

In accordance with the Greek content of the paintings, M. Kukhashvili used Greek classical art of vase painting (VI – V centuries BC.). Therefore, the artist created a characteristic background of red figures (shown on paintings with gold lines), with realistic model shapes depicted in various perspectives. Such manner of creation turned out to be just appropriate for these specific works by M. Kukhashvili.

The artist managed to masterfully combine the conditionally presented decorative vases of rounded and oval shapes of shared character, with the main character of his own artistic thought – linear flexibility of contours, main compositions “full” of floral ornaments and intensive lines.



“Mother’s Advice”

The first graphic paper of this series "Mother's advice" was, perhaps, created on a "leekepa" (vessel for blessed water). On the trapezoidal shape of the vessel, in the center, on the black background, there is a dancing woman's voluminous figure created with golden, draped Greek clothing and sandals on bare feet. Beyond her and the floral braids, on the backdrop of the wine-colored ornamented moon and the stars, the main line of the composition opens up. Half-figures of the mother and daughter looking at one another – created in white pastel contours (hair, faces, bodies). The $\frac{3}{4}$ of the mother's body in her beautiful face and nude, seemingly loose body, next to the above waist, grown Bilitis, shows the past years compared with the first graphic depiction. Bilitis is depicted with golden and black mixed white curly lines and spots with long hair and with a crown on her head (seemingly extended to her by her mother). Both of them reflect the linear-decorative-floral (wine-colored) ornaments, flowers and olive branches on their bodies (these floral cultures, characteristic to Greece are dominant on all four paintings). On the hands of the mother, Bilitis's face and neck, one can see part of the flowing free, crumpled dress of the dancing woman, while the mother's body shows linear ornament of the same color. Together with the Greek motives, considering the French roots of the author of the mystification, the artist naturally and harmoniously combines classical art with the author's epoch (XIX-XX cc.) and the modern French ornaments and writing. The bottom of the vessel is complete with a golden French ornament, under which the white background of the vessel's shape has a corresponding wine-colored writing. The whole painting on the bottom is complete with double linear pattern of purple-golden detail with Greek ornament. These ornaments and floral braids, the stars scattered over the colorful contours in the "space" and the moon as well as mother's necklace, the wine-colored stain on her bare chest, contrasting clean white parts of the paper add decorative, light, airy and peaceful dynamic features to the painting, which is further brought to life by the rhythmic change of color.

Unlike "mother's advice", the painting "Dream" depicts the composition on a black background with strokes of gray, covering the amphora in a myrage-like mist. It shows the earlier series "actress" – with hair style, pose (face turned right $\frac{3}{4}$) and the gold countoured mirror, identical with Bilitis. Unlike the first one, her black face, features, tall neck corresponding with the amphora hair, in rhythmic wavy lined, long fingers and naked body including her breasts, are depicted with uninterrupted line of white pastel, which gives her face softness. It (Bilitis) also depicts the floral braids and seemingly shadowy contours (facing Bilitis, sitting in front of her as if obediently, hunched over and hands on the knees) of a young woman. A transparent silhouette. The $\frac{3}{4}$ of facial oval, done in white pastel with hints of features "lay" on the right side of Bilitis in white, while long, curly golden hair waves and draped clothes with golden wavy lines completely cover Bilitis's naked chest. To the right, on the black backdrop, golden uninterrupted silhouette, facing Bilitis

and with movement and classic profile of a Greek statue, with curly hair on the forehead and wavy hair reflected in Bilitis's mirror, with clothes cut into shapes on the side and long on the bottom, belong to another young woman. Both women's clothes have small details of Greek architecture (orders with fronton) in "gold". By depicting this, the artist, along with filling the background, I believe, emphasizes once more the eternal nature of the classical period art.



"Dream"

All three of the women are dressed, but their bodies (particularly chest) are perceived as naked. Even Bilitis's slightly shifted head, lips, slightly open with surprise and sad eyes, seem to leave impression of fluster and startle by seeing the unexpected vision of her past life in the mirror's reflection.

The ornament completing the wide oval form and narrow neck of the tall vase (reddish-terracotta line above with large dotted spots and on the bottom) – thrice contoured oval ornament, bears strong similarities with vine flowers on the Georgian churches and temples. Such solution of the or-

nament completely excludes the pre-determination of the artist, but rather shows a result of the creative process coming from the subconsciousness.

Despite the high number of the images, the composition, covered in the secret dream, clearly shows the characters' – Bilitis and the woman on her right – full face and volumous shapes as well as the contoured image and additional attributes, such as architectural fragments and edges of the woman sitting between them. The arstist achieves the clarity in the mainly blurry color through clear flexible lines of filigree-like perfection; wine-colored purple soft pastel gray contour; cover of the olive branches; white, "Manieristic" contour, surrounding the long fingers and gray (with mixed pink tones) hand of Bilitis, holding the mirror; oval and curly shapes spread over the "space" and pinkish-purple, figurative fruit branches near the "sculpture" head, spreading over Bilitis's forehead, cheek and soft olive flowers running down her shoulder and over beyond the frame; the silhouette of the woman standing in profile with her facial features, uninterrupted neck and shoulder contours depicted in bronze gold paint; draped clothes of both women (additional characters), architectural detail, which seem to illuminate the painting from within, harmoniously flow with the floral ornament covering from above and also create a kind of colorful and decorative rhythm. The moving poses of the characters (particularly Bilitis's suddenly stopped movement) and dynamic of the women's wavy hare, ornamented hair adornments and jewelry, crumpled clothing, despite of the surreal character of the painting add liveliness, decorative and light features to the composition.



"Conversation"

Unlike the flexible, perfect lines in the previous two paintings, the painting "Conversation" (coal, pastel, bronze) depicts a sharp coal contour of the grayish open composition flowing into blackness, surrounding two young women sitting across from each other. Such solution to the composition makes one think of the possible use of Crater (large, open mouthed vessel for mixing wine and water) for the composition. To the left, there is a nude and barefooted woman (with a dress or draped cloth below waist) in motion (body leaning forward, slightly deformed and unfinished with hand pointing to the other one). Another woman (with short sleeve, free flowing unfinished thin top and long and narrow skirt) with her head sharply turned back leaves an impression of interrupted tense conversation. The intensity is also depicted by the hair style of both of the women (especially the first – on the right with hair flowing like "a horses mane"); black coal sports at her neck, an unfinished and deformed arm, knee and feet; near the back of another woman gray mixed with black figurative shape and "chaotic" lines throughout the composition; an uneven oval line (finished in greenish-black) at the vessel's bottom and even lighter (greenish) hinted ornament. This wave is somehow regulated with a long tree trunk (despite the strong wavy strokes on it) and olive tree branches, seemingly coming out of the trunk and covering the first woman's clothing as a decorative ornament, showing at her arm and diagonally "standing" near the other's back flowing beyond the frame. A scene, possibly taken from the Greek mythology, covering the women as a shadow, contrasts with the countering colorful scene with two young women and a man dressed in long chitons (in terracotta with yellow lines as depiction of folds). One of the women, in the center, is "playing" the Lyre in front of a man wearing a laurel leaf crown. According to the composition, this should be a depiction of the musical contest by Apollon. The sound of music is the reason for the interruption of the conversation and the sharply turned head of the first woman. The figures of the man and women stopped in the peaceful pattern, looking at each other, their colorful clothing together with the olive branches and sharp contours of the tree trunk give the painting life and rhythmic emphasis, thus giving it a decorative character. At the same time, the balanced composition, whose axis is the musician woman painted in $\frac{3}{4}$ face (all other characters are in profile), and her "sounds of music", lighten the "mundane unrest" of the main composition while creating idilly and peaceful mood.

"Solitude" created on a purple backdrop, depicts naked Bilitis, created with black, clear contour (paper, coal, pastel) surrounded by the linear ornaments, light purple flowers from pink spots of various shapes. She is sharply turned toward the viewer and has waist-long, thick weaved hair created by white wavy lines. The narrow surface of the vessel is integrated with the young woman's bent head and body (pressed against the ornament detail, provided with clear lines and spots), with legs crossed and hand on one knee. In front of her a leafless tree. The ornaments reflected on the latter and

the woman's body, reflected in light wine color, surrounded by wide oval frame in yellow spots, Bilitis's uncomfortable position, set in an oval frame on a square shaped paper – create an overall oval shape by her body and the tree, bending away from each other, and yet toward each other at the top – almost touching. Their bow-like movement, bodies, and clear contours of the branches, together with the light rhythm, hint to the Kilik (tall narrow oval wine vessel) surface painting. With decorative feature, it is as if a dissonance, that Bilitis's mask-like, sad face, seemingly set stare from the strong white of the nose and forehead and the clear black eyes emerge on the painting. This painting emphasizes the artist's love of round shapes and flexible body. The decorative olive branches (created in pink and white beads) covering the woman's body, arms and knees as jewelry, net-like hair, the look of the young woman's deep and meaningful look, instead of the startle depicted in the "Dream", shows the inner feeling and repentance over the life, spent by her as the leafless tree.



"Solitude"

This feeling is further emphasized and made lighter by the loneliness of Bilitis with the idillious surrounding, which leaves a seemingly calm and peaceful impression with the viewer. And, most importantly, realistic-surreal solution of the composition, in which each color, line and stroke has a decorative function.

It is well known, that mythology plays a great role in Greek art. Mythical motifs, images of Gods are depicted on the reliefs and bás-reliefs of Greek chapels and statues. Greek vases and amphorae as well as other utility items are painted with these motifs of famous painters.

In creating “Bilitis” M. Kukhashvili (as noted above) consciously used the vase painting of VI-VII centuries BC, since the vases of this particular period and the work of the artist have many common characteristics. Particularly, volume of the shapes, underlined decorative purpose, unity of real and surreal world, compositions, often fully filling the space of the painting, but clear to comprehend, and most importantly, most significant for both vases and the artist, the Line, which dominates and organizes the art of M. Kukhashvili and is expressive – done in coal, ink, pencil, pastel; a line with intensive shades, corners and flow, sharp, yet also with gentleness of filigree, and finally the artist’s favorite oval flexible and plastic line. With their help the artist shares not only the content and character of the painting, but together with the dark and light spots, creates decoration in the form of floral and linear ornaments, mainly reflected in long, wavy or curly hair and creases of the clothing.

Despite the devices employed in the “Bilitis” series, use of similar signs and contextual continuation of the paintings, the new, different solutions, form and flow distinguishes each one of the compositions.

The series of “bilitis”, created originally and with unusual creativity, despite controversy, attracts with its poetic depiction of expressive scenes, thorough knowledge of harmonious composition, unifying “realistic” background and surreal shapes in harmony, sensitive feeling of the rhythm of oval and wavy flexible lines – all of which is not only characteristic to this specific series, but to the entire works of M. Kukhashvili.

M. Kukhashvili often holds personal exhibitions in Georgia but this cannot be considered continuation of international activity, since contemporary Georgian scene rarely gets international recognition, respectively, the scope is also smaller. Therefore, it is important to ensure wide access to modern art in interesting locations of the world. All this needs special art agencies, staffed with highly qualified specialists. Including those, that would be thoroughly versed in world and Georgian cultural heritage and modern art. At the same time they must have good management skills and all necessary legal knowledge relevant for this field. The above mentioned institution would cover relevant evaluation of the risks and opportunities as well as creation and development of profitable legal relationships. They must be able to handle all work starting from the relationship with the artists and work in the exhibition halls continued by creation of the catalogues on a high level.

Art agencies are lobbying Georgian theater and film actors within their limited resources (mostly in country), but naturally, this is a starting level rather than a full fledged activity of this sector.

საქართველოს კულტურული მემკვიდრეობის - გამოყენებითი ხელოვნების აღდგენა და პოპულარიზაცია

ბაქრაძე მაია

საქართველოს უნივერსიტეტი

ნაშრომი იხილავს და აანალიზებს საქართველოს კულტურული მემკვიდრეობის, კერძოდ გამოყენებითი ხელოვნების სფეროში დღეისათვის არსებულ მენეჯმენტის პრობლემებს, იკვლევს მათი გადაჭრის გზებს და საშუალებებს.

ნაშრომში წარმოდგენილია გამოყენებითი ხელოვნების ნაკეთობების სამომხმარებლო ბაზრის, მომხმარებლის, ხელოსნებისა და გასაყიდად წარმოდგენილი პროდუქციის კვლევა.

სამომხმარებლო ბაზარი: რას სთავაზობს მყიდველს დღეს სამომხმარებლო ბაზარი, რა ფორმებით ხდება შეთავაზება, რა იყიდება, სად იყიდება, რისი ყიდვა სურთ.

მომხმარებელი, მყიდველი: კვლევისათვის თბილისის უბნების მიხედვით ავირჩიე სხვადასხვა ფენის და ასაკის მომხმარებელთა ჯგუფი: ტურისტები, უცხოელი მომხმარებელი, რომელიც ცხოვრობს საქართველოში გარკვეული დროით, სუვენირების და ხელნაკეთი ნივთების მოყვარული მომხმარებელი; მყიდველი საკუთარი მომხმარებლისთვის და კორპორატიული მყიდველი.

ხელოსნები და პროდუქცია: ვინ არის დღეს დაკავებული დეკორატიულ-გამოყენებითი ხელოვნებით, რა პროდუქციას ამზადებენ, რამდენად აქვს პროდუქციას ფუნქციონალური დატვირთვა, რამდენად არის პროდუქცია კონკურენტუნარიანი თანამედროვე ბაზარზე.

კვლევა ჩატარდა საპატრიარქოს “სულიერი და ინტელექტუალური აღზრდის ახალგაზრდული ცენტრის” მიერ მომზადებული „ქართული სამოსისა და აქსესუარების ფესტივალის“ მონაცემთა ბაზაზე დაყრდნობით. კვლევიდან გამომდინარე, გაკეთდა დასკვნები:

დეკორატიულ-გამოყენებითი ხელოვნების ნიმუშები ხშირ შემთხვევაში იქმნება დაუგეგმავად, ქაოტურად. არ არის გათვალისწინებული ბაზრის მოთხოვნები. პროდუქცია არ არის სათანადოდ მომზადებული გასაყიდად: არ ახლავს ანოტაციები, ერთგვარი ხარისხის დამადასტურებელი ნიშანი, ოსტატის საავტორო ნიშანი, დამლა, ამიტომ მყიდველი ვერ აკეთებს სწორ არჩევანს მარალხარისხიან პროდუქციასა და არაპროფესიონალთა მიერ შექმნილ ნაკეთობებს შორის.

გართულებულია კომუნიკაცია ხალხური რეწვის ოსტატსა და მომხმარებელს შორის, რაც იწვევს ნაკლებმოთხოვნადი პროდუქტის დამზადებას.

ხშირ შემთხვევაში ნაკეთობები დამზადებულია მოყვარულთა მიერ, ხალხური ტრადიციების დაცვის გარეშე.

ამგვარი პროდუქცია ხასიათდება დაბალი ხარისხით და ფასით. რაც ამ სფეროს განვითარებაზე უარყოფით გავლენას ახდენს.

ასევე უმეტეს შემთხვევაში არასწორად არის შერჩეული გასაყიდი ადგილები. გზისპირა ბაზრობები, ბაზრები და მიწისქვეშა გადასასვლელები მყიდველისთვის არ წარმოადგებს პრესტიჟულ ადგილებს და ბუნებრივია აქ წარმოდგენილი ნაწარმი მათი ინტერესის სფეროში ვერ ხვდება.

ყოველივე ზემოთქმულიდან გამომდინარე, ქართული კულტურული მემკვიდრეობის, კერძოდ, გამოყენებითი ხელოვნების შესანარჩუნებლად, საჭიროა სწორი მენეჯმენტის განსაზღვრა, დაგეგმვა, ორგანიზებული მართვა და კონკრეტული გზების დასახვა:

- < სამომხმარებლო ბაზრის კვლევა კულტურული მემკვიდრეობის სფეროში;
- < საქართველოს სხვადასხვა კუთხეში გაფანტული ხალხურ ოსტატთა მოძიება და კომუნიკაციების აღდგენა;
- < კულტურული ურთიერთობების ქსელის ამუშავება კომერციული და არაკომერციული სფეროების გაერთიანებით;
- < სრულყოფილი სტრუქტურის ჩამოყალიბება, რომელიც გააერთიანებს ხალხური რეწვის ოსტატებს, ხელს შეუწყობს მათი პროფესიონალიზმის ზრდას ტრეინინგების, მასტერ-კლასების, კონფერენციების გზით. იზრუნებს მათ პოპულარიზაციაზე, რეკლამასა და რეალიზაციაზე;
- < ამ დარგის ექსპერტთა ჩაბმა ხალხური ოსტატების მუშაობის პროცესში;
- < სოფლებში ხალხური ოსტატებისათვის სახელობითი სახელოსნო ცენტრების გახსნა, რაც მოიაზრებს ოსტატთა მიერ ადგილზე მსურველებისათვის ხელობის სწავლებას და პარალელურად გამოფენა-გაყიდვების მოწყობას და რეკლამას;
- < კულტურული ცენტრების, საგამოფენო სივრცის შექმნა საქართველოს ცენტრალურ ქალაქებში, სადაც იქნება არა მხოლოდ მუდმივმოქმედი გამოფენა-გაყიდვები, არამედ მოეწყობა კონფერენციები, ფესტივალები, ტრეინინგები. მოხდება ხალხური რეწვის ოსტატთა ცოდნისა და გამოცდილების ურთერთ გაზიარება;
- < სპეციალიზირებული მაღაზია-გალერეების გახსნა საქართველოს ცენტრალურ ქალაქებში, სადაც გაიყიდება მაღალი დონის და ხარისხის ნამუშევრები, ანოტაციებით, საავტორო დამლით და პასპორტით. სადაც ამავე დროს იქნება შეთავაზებული საინფორმაციო რგოლები და ბუკლეტები ამა თუ იმ ნიმუშის დამზადების შესახებ.
- < ინფორმაციის, სარეკლამო ბუკლეტების და საინფორმაციო რგოლების გავრცელება.

Management and Perspectives of the Cultural Heritage-Applied Art of Georgia

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The work considers and analyses the problems of the management existing nowadays in cultural heritage of Georgia, particularly, in the sphere of applied art and investigates the ways and means of their solution.

Georgia is rich both with unique specimens of cultural heritage and needle-work craftsmen who nowadays still pursue the previous traditional craftsmanship and fancy-work. They create such beautiful and fine articles as our ancestors did and which even today did not lose their old attraction and that delight spectators.

More and more Georgians and foreigners are interested in studies of Georgian culture and cultural heritage. They visit museums, exhibitions and travel to various parts of Georgia, observe and learn the specimens of cultural heritage: manufacture traditions of articles of popular craftsmanship, apparel and accessories.

Wearing of Georgian national apparel and accessories became fashionable tradition both on holidays and everyday life. Also studies of popular fancy-work and manufacture of articles became fashionable tendency.

It itself points to popularization and revival of the Georgian cultural heritage if not for nowadays existing some preventive circumstances.

The consumers' market of Georgia is mainly full of low quality popular articles with frequently lost functions that only visually resemble the real ones and do not give desirable information about our rich cultural heritage to the customer and they bear a negative advertisement in this sphere.

The consumer motivated to purchase the articles of popular craftsmanship frequently remains disappointed and subsequently does not purchase the suggested product either for a present or personal consumption.

It is caused by several factors:

- < There is no full investigation and analysis of consumers' market of the articles of applied art in Georgia;
- < The management and marketing in this sphere frequently is not adjusted. Frequently the craftsman does not know if what product is expected from him by a customer and creation of the article happens chaotically.
- < There are very few specialized places-permanent exhibitions and shops where high quality specimens of decorative-applied art are sold that can not satisfy the needs of both craftsmen and customers.
- < There is no perfect structure that could unite popular craftsmen, support the growth of their professionalism by means of master classes, trainings and conferences and care for their popularization, advertisement and realization.

- < Hence, the selling capabilities of articles depend not on their high quality but on cheapness. Coming out of it the craftsmen are not interested in creation of aesthetic articles of high level and prefer to make with low quality and sell cheaply.

Coming out of the situation existing in this sphere I have conducted investigations of consumers' market, consumer, craftsmen and articles intended for selling.

Consumers' market:

What does consumers' market suggest to consumer, in what form suggestion takes place, what is sold, where is sold and do they like to purchase?

Supposed places of trade:

Non-permanent thematic exhibitions, festivals, shops, salons, permanent galleries, markets, trade fairs, places in streets and pavements, underground crosses.

What is sold?

Frequently the assortment diversity and quality depends on the taste of the shop owner or manager. Very often the article is displayed without annotation and the customer chooses a product only visually.

What they want to buy:

Wishes differ but every consumer wants things of high quality with different prices and functional use.

Consumer, customer:

For research purposes according to the districts of Tbilisi I chose customers of different groups and ages: tourists, foreign consumers who live in Georgia for a certain time, lovers of souvenirs and hand-made things, customers for their own consumption and corporate customer.

Each customer has different demands:

-Tourists

Wish to purchase articles for memory supposedly of a low or average price, it will be nice if the article is not only a souvenir but can be used in everyday life.

-Foreign customer who lives in Georgia

Wishes to purchase highly artistic works performed with high craftsmanship at medium or high price. They prefer the product of functional load.

-Customer for own consumption

Rarely chooses works with only souvenir load, he prefers functionally adjusted, high quality product for everyday and feast purposes.

-Corporate customers

Prefer to purchase a product for present at low or average prices with obvious national marks.

Artisans and product

< Who is busy today with decorative-applied art?

< What kind of product do they manufacture?

< How functionally loaded the product is?

< How competitive the product is in the contemporary market?

I conducted investigations on the basis of the "Festival of Georgian Apparel and Accessories" prepared by the "Youth Center for Sacred and Intellectual Education" of Patriarchate.

During the Festival from 300 comers the Expert Council selected 76 participants who showed their ideas by means of sketches.

Representatives of the following professions took part:

- Decorative-applied art - 20 participants
- Designers - 17 participants
- Designing Company - 5 participants
- Amateur - 25 participants
- Student - 9 participants

After implementation of sketches the Council selected works once more. The results became less successful:

- Performed at highly-artistic level with national soul, functionally and qualitatively implemented articles -10%;
- Performed at high craftsmanship but often functional articles – 27%;
- Articles normal with quality but not relating to Georgian culture – 28%
- Articles performed without quality, not relation to Georgian culture, without function – 35%.

After the research the following conclusion have been made:

The specimens of decorative-applied art are frequently created without planning and chaotically. The market demands are not taken into account. The product is not properly prepared for sale. It has not annotations, singularly confirmed quality mark, authorship mark of the craftsman, symbol that's why the customer can not make a right choice between the high quality product and an article made by non-professional.

Communication between popular craftsmen and customers became complicated that cause manufacture of less demanded product.

Very often articles are made by amateurs without popular traditions. Such product is characterized with low quality and price that causes the negative influence on this sphere.

Also in many cases the trade place are not selected properly. Trade fairs on pavements, markets and underground crosses are not places of prestige for customers and it is natural that articles presented in these places are out of their interests.

Coming out of the above-mentioned for preservation of Georgian cultural heritage, particularly, applied art the definition, planning, organized control of proper management and creation of specific ways is necessary:

- Research of the consumers' market in the sphere of cultural heritage;
- Search for popular craftsmen scattered all over Georgia and restoration of communication;
- Starting of network of cultural inter-relations by unification of commercial and non-commercial spheres;

Formation of a perfect structure which will unite popular craftsmen, maintain the growth of their professionalism by means of trainings, master classes and conferences, will care for their popularization, advertisement and realization;

Switch of the experts of this sphere in the work process of the popular craftsmen;

- < Opening of the name shop centers of popular craftsmen in villages that will mean the teaching of eager for craftsmanship in place by craftsmen and simultaneous arrangement of exhibition-sale and advertisement;
- < Creation of cultural centers, exhibition space in central towns of Georgia in which there will be not only permanent exhibition-sales but conferences, festivals and trainings will be held. The inter-share of knowledge and experience of the popular craftsmen will happen;
- < Opening of the specialized shop-galleries in central towns of Georgia where high level and quality articles will be sold with annotations, authorship symbol and passport and where at the same time will be proposed information reels and booklets about the manufacture of this or that specimen.
- < Extension of the information, promotional booklets and information reels.

Hence, a conclusion can be made that taking into account the above-listed points the unique fields of internal industry that are falling into oblivion will revive in Georgia. A unified stable network of cultural centers will be created that effectively will show Georgian cultural heritage and will make it competitive on the international area. The system of spreading the knowledge of cultural heritage will be formed. The articles of popular craftsmanship will be created in which will be protected and revived the traditions of cultural heritage with characterized marks: ornamental design, color spectrum and coordination, custom-rules of performance etc, that make so unique and differing our art.

„ოსმალოს საქართველო“ და „რუსეთის საქართველო“: „ივერიის“ მონაცემები

ბოლქვაძე თინათინ

ივანე ჯავახიშვილის თბილისის სახელმწიფო უნივერსიტეტი

სტატიაში განიხილება ომის მნიშვნელობა ეთნიკური ცნობიერების კრისტალიზაციისათვის. ომის დროს ხდება ადამიანური და სხვა რესურსების მობილიზაცია, იბადება სოლიდარობის გრძნობა, იქმნება საომარი პროპაგანდა და პოზიტიური (ჩვენ) და ნეგატიური (მტერი) სტერეოტიპების განვითარებით ძლიერდება ნაციონალიზმის მახასიათებლები. სახელმწიფოებს შორის მიმდინარე ომი ხელს უწყობს ძალის ცენტრალიზაციასა და ინსტიტუციონალიზაციას და საფუძვლად ედება ისტორიული იდენტობის განცდას.

რუსეთ-ოსმალეთის ომმა მოსახლეობის ერთ ნაწილში რუსულ-ქართული ერთობის განცდა გაამძაფრა მუსლიმანური ოსმალეთის წინააღმდეგ, რომელსაც მიტაცებული ჰქონდა საქართველოს მიწები. სწორედ აქ ისახეზოდა „ივერიის“ მიზნები: თუ რუსეთი ოსმალეთთან ომს მოიგებდა, საქართველოს უერთდებოდა ოსმალეთის მიერ წართმეული ტერიტორია თავისი მოსახლეობით, რომელსაც შეცვლილი ჰქონდა რელიგია და ნაწილობრივ ენობრივი ცნობიერება, მაგრამ სწორედ ისტორიული ერთობის საფუძველზე ფიქრობდა ილია ჭავჭავაძე საქართველოს პოლიტიკური მიზეზებით დაშორებული ნაწილების შეერთებას. „ივერია“ ფართოდ მიმოიხილავდა რუსეთ-ოსმალეთის 1877-1878 წლების ომის ფაქტობრივად ყველა დეტალს. ორგენაზე ბუნების იყო ეს ომი საქართველოსთვის. „აჭარის, ბათუმისა და ქობულეთის“ შემოერთებით რუსეთი ძლიერდებოდა კავკასიასა და ბალკანეთში, თან აცხადებდა თავის შორს მიმავალ გეგმებს, რომლებშიც კონსტანტინეპოლში შესვლაც იგულისხმებოდა. ხოლო რუსეთის პოლიტიკური ნაწილი – საქართველო, იბრუნებდა ისტორიულ მიწებს უკეთესი ცვლილებების იმედით.

1877 წლის „ივერიის“ რამოდენიმე ნომერში სათაურით „ოსმალოს საქართველო“ დაიბეჭდა ცხრა წერილი, რომელთაგან ექვსს ხელს აწერს პეტრე უმიკაშვილი, ხოლო ორი ხელმოუწერლად გამოაქვეყნა ილია ჭავჭავაძემ. პ. უმიკაშვილი იყენებს ტერმინებს „რუსეთის საქართველო“ და „ოსმალოს საქართველო“. „ოსმალოს საქართველო“ არ არის სიახლე, რადგან ეს იყო წერილების სერიის სათაურად გატანილი. ამავე შინაარსით ილია ჭავჭავაძე მოგვიანებით იყენებს „ახლადშემოერთებულ საქართველოს“. სიახლეა „რუსეთის საქართველო“, რომელიც ბოლო წერილამდე პეტრე უმიკაშვილის არ გამოუყენებია. „ოსმალოს საქართველოს“ რუბრიკით დაბეჭდილი წერილების მიზანია, მკითხველებს გააცნოს ეს მხარე და ხელი შეუწყოს ამ ტერიტორიაზე მცხოვრებთა ცნობადობის გაზრდას დანარჩენ საქართველოში. „ოსმალოს საქართველოს“ მოსახლეობა დახასიათებულია ეთნიკური შედგენილობის, ენობრივი მდგომარეობისა და წეს-ჩვეულებების მიხედვით და ქართველ მკითხველებს არწმუნებს, რომ ოსმალოს საქართველოს

მოსახლეობასთან მათ აერთებს ყველაზე მნიშვნელოვანი თვისებები, რომელთა წყალობით სხვაობის გადალახვა ადვილი იქნებოდა.

ილია ჭავჭავაძე სპეციალურად წერდა ამ მხარის როლზე საქართველოს გაქრისტიანებისა და გაერთიანების საქმეში, აგრეთვე ოსმალეთის მიერ მიტაცებულ ქართულ მიწებზე მოსახლეთა განსაკუთრებულ როლზე საქართველოს კულტურულ ცხოვრებაში. ქედან გამომდინარე, ბუნებრივია რატომ მიიჩნევა ნაციის ერთობის განმაპირობებელი ფაქტორებიდან განსაკუთრებული მნიშვნელობის მქონედ: მიჯაჭვულობა საკრალურ ტერიტორიასთან, წმინდანთა, გმირთა და ბრძენთა, წინაპართა საფლავებითა და ძეგლებით კურთხეულ წინაპართა სამშობლო მიწასთან; „ოქროს ხანათა“ საზიარო მახსოვრობანი, როგორც ნაციის ეთნოისტორიის მწვერვალები, მატერიალური და/ან სულიერი და მხატვრული სიმდიდრის ეპოქები; „სახელოვან მიცვალებულთა“ და ნაციისა და მისი ხვედრისათვის გმირული თავდადების კულტი.

“Ottoman Georgia” and “Russia's Georgia”: Data of “Iveria”

Bolkvadze Tinatin

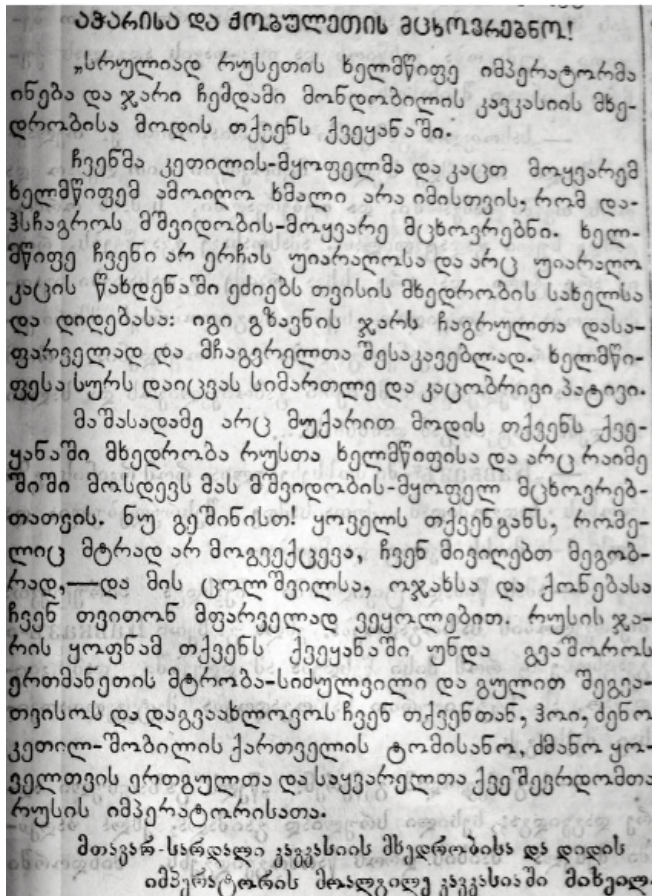
Ivane Javakhishvili Tbilisi State University

Wars have always been of great significance for the crystallization of ethnic consciousness. During a war, human and other resources are mobilized, the sense of solidarity emerges, military propaganda is created, and, by way of developing of the positive (us) and negative (enemy) stereotypes, features of nationalism are enhanced. An inter-state war facilitates to the centralization and institutionalization of power and becomes a foundation for the sense of historical identity (Smith, 1981, p. 78).

“For a certain part of the population, the Russian-Ottoman war made the sense for the Russian-Georgian unity more acute against Muslim Ottoman, having had occupied Georgian lands. The goals of “Iveria”, the journal which was founded by the Greatest person of Georgia of 19th century, were reflected in this way: if Russia managed to win the war against the Ottomans, Georgia would regain the territory, conquered by Ottomans; Georgia would regain its population who had changed the religion and partially linguistic consciousness; however, based on the historical unity, Ilia Chavchavadze considered the unification of the parts of Georgia, having been separated owing to political reasons.

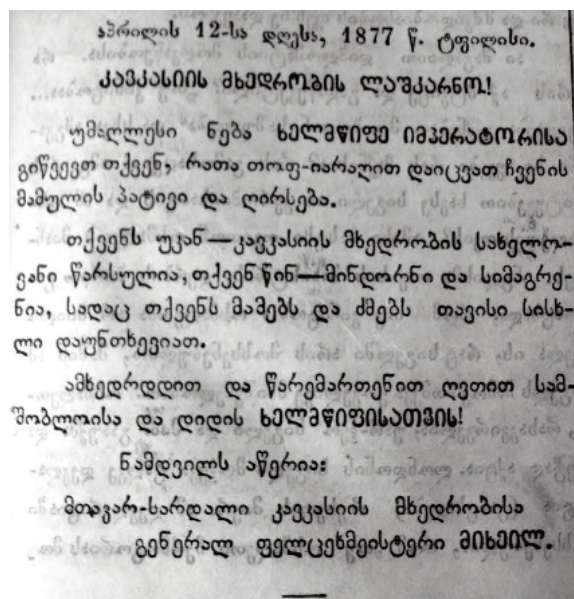
“Iveria” widely discussed virtually all the details of the 1877-1878 Russia-Ottoman war (see picture 3). It published the appeal of General Felzechmeister to the military of the Caucasus, in which he called for “defending the honor and glory of the homeland,” the lands “where their fathers and brothers had shed their blood”. It also published the appeal by Mikheil, the viceroy of the Russian

emperor in the Caucasus; the appeal was addressed to the inhabitants “of Achara and Kobuleti,” in which they were referred to as always loyal and favorite subordinates of the Russian emperor, “as brothers of the noble Georgian tribe,” in order to stop the oppression of whom “the emperor wished to move his army” (see pictures 1,2).



Picture 1

A significant question evolves in this case: what did General Felzechmeister mean in the word “homeland” in his appeal? With what implication did the newspaper “Iveria” want to deliver to Georgian readers? What was a homeland for Viceroy Mikheil – the Russian empire at large, the widening of its remote part and its establishment on the Black Sea would become as a result of the victory against Ottomans, or the homeland “of the noble Georgian tribe,” in which a reader would mean Georgia who would regain the earlier lost historical territories “where their fathers and brothers had shed their blood”? Both the general and the viceroy meant Russia, within the confines of which, together with other peoples, “the noble Georgian tribe” lived and it would be fair if brothers of noble Georgians would join them. For “Iveria,” it was crucial to emphasize that the homeland, mentioned in those appeals, was Georgia who had an opportunity to regain once lost territories.



Picture 2

Earlier, Ilia Chavchvadze had dwelt upon the conceptual aspect of the issue, criticizing the 19th century Georgian self-consciousness in which the sense of homeland was deemed to the meaning of one's estate. Ilia made the word mean the place of Georgians' sacred, earthly and heavenly habitation (for more details, see Kiknadze, 2005, pp. 28-47). Ilia and the whole team of "Iveria" saw the hope of regaining the territories and the population for their homeland. Russia too wanted to justify the hope because that sense would make ethnic Georgians fight selflessly.

Beside the appeals, issue 8, 1877 publishes the editorial which, irrespective of bloodshed and casualties, views the war as an uprising of a nation wanting to defend its dignity and identity. However, there is some ambiguity – it is not ultimately clear which nation is meant.

On the one hand, the editorial refers to a nation, defending its own identity, and uprisen "to save another nation." This is ambiguity. In the nation, defending its own identity, one can easily detect Georgians who fight hoping to regain their part, however, on the other hand, in the nation, having uprisen for the sake of another nation; it is difficult to view Georgians as far as "*dwellers of Achara and Kobuleti*" could not be another nation for Georgians. The nation, meant here, is the one "who cares not only for themselves but also for the whole mankind." Such global goals cannot be ascribed to Georgians; the author of the article applies them as a feature of the Russian army, and this can be considered as an acknowledgment to Russia. The Russian emperor issued a slogan of "saving the oppressed and stopping the oppressors" to soldiers. It was the slogan under which it was easy to unite soldier from the Caucasus. For Georgia the war of such a double nature.

ოსმალეთი. ოსმალეთი, როგორც ეტუება იმედს
 მანც არ ჰქარგავს და თუმცა ასეთი საგრძნობელი მარ-
 ცხი მოუვიდა მტერი აზიასში, თუ ევროპაში, მაგრამ
 მანც დაუძინებელს შეცდინებდა იმედსა ძალი შეი-
 ცრიფეს, რომ ომის ბედი თავისაკენ მოატრიალეს და
 თუ ეს არ მოხდა, ომი გაუსწორეს მაინცა რუსეთსა.
 დაჭდგომიან ხონთქარს გაშალეს წმინდა დროშა მაჭმა-
 დისა, მაგრამ ხონთქარი ჯერ ამაზედ უარს ამბებს და
 რჩებას თვით ჩაჭდგეს რაზმში და ლაშქარს უწინამძღვ-
 რს. თუმცა ესა, მაგრამ შიგ სტამბოლში კი დიდი
 ჩაჩქალა თურმე და დიდი უკმაყოფილება საქმეთა
 მიმდინარეობის გამო. აი რას იწერება ინგლისის გაზე-
 თის „Times“-ის კორესპონდენტი სტამბოლიდან
 სტამბოლის აწინთელს მდგომარეობაზედ: „მნელა გაცმა
 გამოიწინეს მიზეზი მისი თუ რისგან არის ასე დაფეთ-
 ბული სტამბოლი და რომ დაფეთებულია, — ეს კი
 უეჭველია. წარსულს კვირას სტამბოლის ქუჩებზედ
 გაკრული იყო პრაკლამაცია, რომელიც იწვევდა ეო-
 კელს მამულის მოყვარეს მთავრობის წინააღმდეგ სე-
 ლის გამოღებისათვის; ბრალსა ჰსდებდა მთავრობას ვი-
 თამც მან ბძანება მიჰსცა ღენერლებს რუსეთს ძალიან
 ნუ გამოიძეებთო, რუსეთთან იდუმელი ღაპარაკი აქვსო,
 რომ ჩვენთვის საუბედურო შედეგება ჩამოგდოსო; ამა-
 ზედ თავის დღეში თანახმა არ გახდება ოსმალს სე-

Picture 3

By means of regaining “Achara, Batumi and Kobuleti,” Russia was going to become more powerful in the Caucasus and the Balkans; they also declared their long-term aims associated with invading Constantinople. Meanwhile, Georgia, as a political part of Russia, was going to regain its historical lands hoping for better in the future.

It is interesting that, against that background, in 1877, among other historical documents, “Iveria” published the 1827 appeal to the Georgian population by General Adjunct Paskevich: He gratefully acknowledges Georgians’

efforts who joined their force with that of Russia: everybody contributed who could, who could hold a gun; they made up an army like their ancestors who were adopted by Russia. The Georgians' choice was due to the fact that Russia, who is always led by God, became a savior to Georgia's religion and justice. The rhetoric is very close to the pathos of the text of the 1877 appeal by Viceroy Mikheil. While General Paskevich promised Georgians that they would receive the right to elect government and court officials, the victory in the Russia-Ottoman war, having started in 1877, promised more – re-unification of historical territories and return of ethnic Georgians, suppressed by Ottomans.

It took Russia a long period of time to prepare for the war against Ottomans and it waited for a right moment. In 1877, London hosted the international political conference in which six countries took part – England, France, Austria-Hungary, Prussia, Italy, and Russia. The London conference resolved that the Sultan should have improved the conditions of the Christians living in his empire. Ottomans did not pay attention to the resolution as far as they hoped that the participant countries would not be able to unite to fight against them. Russia established covert and open links with individual participant countries; strengthened by means of various promises and secret treaties, in 1877, Russia declared war to Ottomans. Russia made use of the fact that the France-Prussia war was under way, that Europe was engaged in revolutionary movement, and it had no obstacles to fight in the east when, in 1875, in Bosnia-Herzegovina, the rebellion erupted and later Bulgaria was involved in it. Georgians assisted the rebels both materially and with people. Against that background, Georgians, of course, welcomed the declaration of the war on the part of Russia. Success of the Russian army was also due to the fact that units of Georgian volunteers fought together with them in the hostilities in the Balkans and the Caucasus, specifically, at the Achara and Abkhazia fronts. Russia won in the 1877-1878 war, which was reflected in the resolutions of the San Stefano Peace Treaty and Berlin Congress. The Russian empire regained south-western Georgia: Achara, Kobuleti, Shavsheti, Klarjeti, Kola, Artani, northern part of Tao – Oltisi, and Batumi was declared *portu franco* (Svanidze, 2002, pp. 216-220). It was Russia's success at the front in Abkhazia that gave hope of the increase of the Georgian population to Georgian intellectuals.

After the Russia-Turkey war, Russia tried to populate the unsettled territories around the Black Sea. Georgian intelligentsia complemented the attempts with their desires and advised the Russian government to give the lands to the Georgian peasantry. Irrespective of that, in 1902, the newspaper "Tsnobis purtseli" criticized Georgian public figures of the 1860s that "Russia's government wanted to settle the raged territory. Had our peasantry supporter in that period, that beautiful province would be populated by Georgians. However, unfortunately, almost no one has cared for that crucial problem."

Iakob Gogebashvili published a reply in "Iveria," entitled "Wrongly accused (a reply to "Tsnobis purtseli")" ("Iveria," №108, 1902), arguing why

he wanted Georgians to settle there: "If the country belong to anyone, it was Georgians as far as, in past centuries, Abkhazia has frequently been part of Georgia, and Georgians have shed blood in order to defend the province from enemies. Meanwhile, western Georgia suffered and still suffers from the lack of lands." The Georgian intellectuals of the time were well aware of the importance of the settlement of Georgians along the Black Sea coast. A number of articles addressed the issue; among them, Iakob Gogebashvili's article, published in 1878 in "Tiflisski vestnik," is particularly interesting; in it, the author stated that "the best contingent for emptied Abkhazia can be Megrelians, lowland Imeterians and lowland Gurians." In the beginning, Vedensky, head of Sokhumi district, opposed the idea; however, after Iakob Gogebashvili wrote a larger article, published in twelve consecutive issues of "Tiflisski vestnik," Vedensky supported Gogebashvili. It was also supported by Staroselsky, deputy viceroy; its project was sent to Saint Petersburg but influential Katkov "started roaring in his newspaper "Moskovskie vedomosti"." He considered Staroselky's opinion as harmful, compared it to betrayal, and demanded that peasants from inner Russia be settled in Abkhazia. Katkov succeeded and spoiled everything. "Tsnobis prtseli" accuses the then Georgian public figures for that. This unfairness is characteristic for young authors who do not care to know what was done by those who had lived and acted earlier" (Gogebashvili, 1902).

The aim of the present work is not to describe the details of the Russia-Ottoman war; however, it is necessary to demonstrate that the Georgian Militia fought with the sense that historical territories were to be returned to Georgia. The struggle was appreciated by Russia, and, the Georgian militia, which had received the St George Flag in the Caucasus war, was awarded silver trumpets with the inscription "For the Excellence in the 1877-1878 Russia-Ottoman War." "No other regiment was given such an award" (Megreladze, 1974, p.73). It is clear why Russia encouraged so the Georgian militia and why its members were proud of their merit.

During the Russia-Ottoman war, almost all issues of "Iveria" published information about the movement of military forces both in the Caucasus and in the Balkans.

The special article "About the Danube Warriors" ("Iveria", №18, 1877) manifests the connection between the Caucasus and Balkan fronts; it openly states that "the subject-matter of the current war is in the Balkan peninsular, and, hence, the government paid more attention to the Danube hostilities. If it is the truth, those regiments should spread in those territories. This is the circumstance, justifying the attentions directed to the Danube and not to Asia Minor, which is certainly very importance in the war but this importance exists at the extent how much Ottoman forces will be attracted by the military forces in the Caucasus."

The article is also significant in terms of the fact that, like other foreign newspapers, it regards it possible for the Russian army to get to Istanbul, if it goes through Serbia which was not involved in that war. Concerning this, the editorial of "Iveria" refers to one of the Austrian newspapers: "Ottomans

are afraid that Russian may take their army through Serbia because, in that case, they will be obliged to drop weapons and make their fate to be judged by other states. If Russia its army through Serbia, Ottomans will not be able to oppose them and will be exhausted and will not be able to defend Istanbul." However, it was the Russian emperor who excluded the opportunity "stating publicly that the war was not aimed at either occupying new lands or establishment of the great state of Slavs on the Danube. Russia wants to establish peace everywhere and for everyone and it would be impossible if Russia had the above said aim" (Smaller stories, "Iveria," №18, 1877, p. 5).

Despite this statement, both before the war and during the war, based on the internal situation in Ottoman, it was clear that the country was going to be separated into smaller states: "It is easy to expect that various states will divide the Ottoman possessions so as Poland was divided." However, it was not yet determined how the division should happen. It is a fact that the development of the war in Ottoman will influence the future of Europe. Therefore, "England says that, when the war between Russia and Ottoman ends, all states should take part in the negotiations. At the first sight, it is surprising: Russia sheds blood, pays money, is open to problems, and, when she wins, other states, having done nothing, will come and write conditions of peace. However, the matter is that the oriental issue is that of whole Europe and no single state can become an heir to Ottoman. All states are well aware of that" (Chavchavadze, 1877b, p. 3). The passage reveals gratitude to Russia for her efforts in the war with Ottomans for the sake of the re-unification of south-western Georgia.

The publications, published about the Russia-Ottoman war and international sentiments and tendencies published in "Iveria" in 1877-1878, discloses the hope of Georgians, their expectation for the successful end of the war. The similar hopeful sentiments are seen among ethnic Georgians, living in the Georgian historical territories in Ottoman. The examples are the leaders, Begi and Nuri Khimshiashvili and Hasan Beg Abashidze, who led the delegation of ethnic Georgians visiting Tbilisi in November, 1878. In Tbilisi, they were welcomed with celebrations (Svanidze 2002, p. 220).

In issue 48, 1878, "Iveria" published the information, reprinted from "Droeba" about the arrival of the deputation "from Achara, Batumi and Kobuleti." "The delegation consisted of fourteen individuals: Husseyn-Beg Bezhan-ogli (Bezhanishvili), Hassan-Beg Abashidze, Nuri-Beg Khimshiashvili, spiritual judge of Batumi Hassan-Efendi (Surmanidze), Husseyn-Beg Sanjah-beishvili, Osman-Beg Makriali, Hamed-Efendi (Maradidieli), Emin-Efendi (Ardanujeli), Catholic priest, Armenian priest, Greek priest and others.

This is the first visit of our once compatriots in the ancient capital of Georgia Tbilisi. For more than two hundred years, they have been distanced, they changed the religion, subordinated to another king, to distinct rules and laws, but, even at one glance, one can recognize ancient, real Georgians; the same face, the same language, the same customs and traditions, and everything else.

Welcome to our capital! The brothers, separated due to historical misfortunes, re-united brotherly, friendly and faithfully!

We welcome them cordially..."

"Iveria" tells about other facts as well: "Droeba" has found out that "the delegation from Batumi, Kobuleti and Achara visited the viceroy of the Caucasus on Monday. They were accompanied by Komarov, military governor of Batumi district, and Efimov, head of Artvin province."

The aspiration towards the historical homeland of the population, inhabiting the Georgian lands occupied by Ottomans, was enhanced the unbearable situation owing to the tax policy imposed by Ottomans. Before the war, in 1876, the Ottoman government made the population of the country pre-pays the taxes for the coming two years; the fact in point intensified dislike towards them.

Ilia Chavchavadze discussed the treatment of the non-Turkish population in his special article "About the Ottoman Constitution" ("Iveria," № 5, April 2, 1877): "One writer says that" had there been a different government instead of Ottomans, there would be no Slavs on the Balkan peninsular. God knows whether this idea is totally true or not, but it must be admitted that the Ottoman rule had one excellent aspect: a certain official used to come, used to rob people and leave them alone; he said that he did not want either his language or his inner sentiments or his traditions. They do not resemble some of the European educated states, for instance, Germany who treats people tenderly so that they do not notice how it eats them up" (Chavchavadze, 1877).

The loyalty towards Russia, expressed by the population, inhabiting the historical Georgian territories in south-western Georgia, was also due to the fact that Ottomans imposed an enormous burden of taxes on ethnic Georgians. One of the articles of "Ottoman Georgia" tells in detail about the issue: "So far, their government viewed the Georgian part as a place paying taxes; the local officials did not care for anything except taxes. People viewed them only as tax-collectors and as those who took those money for themselves... People only want the taxes not to be increased. However, that does not happen and the burden of taxes becomes more and more heavy" (Ottoman Georgia, "Iveria," № 12, 1877, pp. 1 1-12; the article has no signature; according to P. Ingorokva, it may have been written by P. Umikashvili. See above about him).

As it was stated, Ottomans made people pay the taxes for the coming two years in advance, while, Russia, thanks to its agents, did its best appease the Muslim population in order to settle them in Christian provinces and to inhabit deserted lands of Asia Minor. Besides, they were necessary to recruit the army contingent, the more so that the Sultan promised some benefits, and it influenced people's minds.

During the Russia-Ottoman war, "Iveria" mostly published about the historical Georgian lands and their population. it was in that period, namely in 1877, when several consecutive issues of "Iveria" published the nine articles, entitled Ottoman Georgia.' Six of them have been signed by Petre Umikashvili (initials P. U. and P. Um.). In P. Ingorokva's opinion, two unsigned articles, published in issues 8 and 12, also belong to Petre Umikashvili. researchers

consider that this can be claimed based on the style and content. The unsigned article with the same title, published in issue 9, should have been written by Ilia Chavchavadze, as concluded by P. Ingorokva. On the one hand, it is attested by Gr. Kipshidze, Ilia's biographer, and a small collection of his writings, published in 1909, and, on the other, its style. The article was published in 1915 in a small anthology called "Muslim Georgia," published by Georgian students of Tbilisi (P. Ingorokva).

In order to explain the antinomy *us* and *them*, characteristic of wars, we should see how Petre Umikashvili conceives of that opposition who, following Pavle Ingorokva, wrote eight articles about Ottoman Georgia. In the final article, in which P. Umikashvili discusses Georgian surnames, he uses the terms "Russia's Georgia" and "Ottoman Georgia." "Ottoman Georgia" is no novelty as far as it was a title of the series of articles. With the same meaning, Ilia Chavchavadze uses the term "re-gained Georgia." "Russia's Georgia" is a novelty, and it was used by Umikashvili in the final article. The following belong to "Russia's Georgia": "Kartli and Kakheti, Imereti, Guria, Samegrelo," while to "Ottoman Georgia" – "Achara, Shavsheti, Kobuleti (Including Batumi – T. B.), Livana, Klarjeti, Tao, Kola, and Chaneti."

By means of the names – "Russia's Georgia" and "Ottoman Georgia," Petre Umikashvili correctly characterizes the political situation of Georgia. The country is divided and it strives for unification under Russia. Russia's Georgia was eager to be united with their blood brothers, inhabiting the territories captured by Ottomans. In Umikashvili's opinion, one of the factors to facilitate the re-unification of those two parts was the restoration of relationships between the surnames of Russia's Georgia and Ottoman Georgia; many surnames, found in Russia's Georgia, occur in Ottoman Georgia as well. "Like here, in Russia's Georgia, ancient surnames remember their histories, in Ottoman Georgia; it is remembered in the same way. This is the factor that can approach both parties and re-unites them spiritually. Nowadays, the old Georgian respect and love to the familial blood and kin have been retained more in Ottoman Georgia than here, either in Imereti or Kartli and Kakheti. Family surnames in Ottoman Georgia are more mutually respective and more connected" (Umikashvili, Surnames, Ottoman Georgia, 1877, p. 6).

The author calls for the readers that people of one and the same surnames in Russia's Georgia and Ottoman Georgia to establish links with each other. "Mutual visits of relatives will be beneficial. Their rapprochement will be beneficial for Georgians at large and for neighboring peoples. Their mutual visits will facilitate the development of trade; this will make people richer, roads will be constructed, they will learn from each other, it will improve their lives and draw Georgians closer to each other... Georgians, living on the other side of the border, are willing to see their kinds. They have not seen them; they have just heard that they have had common forefathers and that they have common surnames. Georgians, living on this side of the border, fight each other so as if we are going to be enemies forever. What a difference! The other Georgians keep old traditions. In ancient Georgia, people with common surnames were not hostile to each other. They kept family tra-

ditions. Therefore, their respect to Georgian surnames is a role model and acceptable for us" (Umikashvili, Surnames, 1877, p. 7).

As already noted, the articles, published under the heading "Ottoman Georgia," were aimed at acquainting readers with the province and facilitate to the increase of consciousness towards inhabitants of those territories in the rest of Georgia. Inhabitants of "Ottoman Georgia" were characterized according to their ethnic composition, language situation and customs and traditions: "The whole of Ottoman Georgia has been inhabited mostly by Georgians and Chans. There are few and scattered Armenians, Greeks, Ottomans, Circassians. Georgians speak Georgian and Chans speak Megrelian; however, Georgian is spread as far as Chans travel both to Achara and to Guria, Kartli and Tbilisi. They still remember the unity by blood. They are aware that they are ethnic Georgians, that once they were part of the Georgian kingdom, and remember Vakhtang Gorgasali, David the Builder, Queen Tamar, and even King Erekle though, under the latter king, they were separated from us.

Customs and traditions, popular beliefs, way of life are the same as in Kartli and Kakheti. They still respect old churches, celebrate holidays as in our part. By religion, they are Muslims but, by their traditions and language, they still are Georgians almost in everything. Their Georgian is almost unchanged; at home, all of them speak only Georgian; they use Georgian when they write to each other." (Umikashvili, 1877, pp. 10-11).

What features did Petre Umikashvili pay attention when he presented various parts of Ottoman Georgia to readers of "Iveria"? He wrote the special articles about Achara, Shavsheti, Kobuleti, Livana and Klarjeti, Tao, Kola and Chaneti.

Ottoman Georgia and the rest of Georgia had all the common features, considered to be a nation's basic characteristics: language, historic memory (respect to kings, memory of Christianity and facts of concealed Christianization) and customs and traditions. The religious difference might have been an obstacle to such a unity but Petre Umikashvili does not see a threat to integration in it as far as Ottoman Georgians did not lose "respect to old churches, celebration of holidays, sacrifice; it is the same as here. By religion, they are Muslims but, by their traditions and language, they still are Georgians almost in everything." The same idea is repeated when he describes Achara, another province of Georgia; "In Achara, everybody knows that they are Georgians by origin and that their forefathers have been Christians; side by side, they have our brothers and kinds; those, living near the border, come to Tbilisi for trade" (Umikashvili, Achara, Ottoman Georgia, "Iveria," №13, 1877, p. 12). Besides, as already noted, Petre Umikashvili paid attention to those Georgian surnames which were spread in both parts, and emphasized the willingness on the part of Ottoman Georgians to come closer with those of the same surnames, living in Russia's Georgia, and he called his compatriots for to respond to their efforts with care and love, to do their best to establish links with the people, living in the territories occupied by Ottomans.

Besides the fact that readers of "Iveria" were informed about the situa-

tion in Ottoman Georgia, there were special publications about its history and its historical significance for Georgia. That was why David Chubinashvili published an article about Cappadocia and its historical links with Georgia, entitled "Ethnographic Discussion of Ancient and Modern Cappadocia or Inhabitants of Chaneti," in which the author claims that the etymologies of toponyms and hydronyms of Cappadocia reveal salient kinship with Georgian; besides, based on "Geographic Description of Asia Minor" by Vivien S. Marten, D. Chubinashvili argues that "Cappadocia's had customs and traditions, way of life, household, and rule, also fire worship, resembling very much to those of ancient Georgians." As far as the Cappadocia people were related to the Georgian people that were why Cappadocia holy fathers wanted to establish Christianity in Georgia." He lists Cappadocia saints, visiting Georgia, and undoubtedly assumed that they spoke Georgian. "If those saints did not speak Georgian, they would not dare to visit Georgia and they would not succeed to make people believe them." Particular love to St. George on the part of Georgians has been explained by Chubinashvili by the fact that he was Cappadocian. "St Nino was kin to St George. She also was Cappadocian and spoke Georgian; without it she was not able to preach Christianity and to convert Georgians." David Chubinashvili regards Svimon Mtsire (Svimon Minor) (521-592) the reason why Ioane Zedazneli and his disciples were sent to Georgia. "The said saints spread and enhanced Christianity in Georgia as far as they were Georgians; they introduced the Julian calendar, following which a new year's day is still celebrated in January" (Chubinashvili, 1877, p. 8-11).

While, in the beginning of the article, D. Chubinashvili developed the idea that "the Georgian nation is divided into two based on language and speech: the first are Georgians, that is, inhabitants of Kartli, Kakheti, Imereti, Guria, Samtskhe-Saatabago; the second is Megrelians and Chans living in Samegrelo and Chaneti, that is, ancient Cappadocia" (Chubinashvili, 1877), in its later part, he goes further and tells the reader about the Kingdom of Ponto and Colchis ("Iveria," №15, 1877). The third part of the article deals with the following issue: "Ancient and new inhabitants of the Kingdom of Ponto, their kinship with the Georgian nation and sameness of their language" (Iveria, №16, 1877). Based on ancient Greek sources, D. Chubinashvili discusses the habitation of ancient Georgian tribes – Phasi, Tao, Khalib, Makron, Tibaren; he pays special attention to the fact that "it was the province where the Bagrationi appeared for the first time. It was their homeland" (Iveria, №16, 1877).

The opinions, stated in the David Chubinashvili article of David Chubinashvili "Ethnographic Discussion of Ancient and Modern Cappadocia or Inhabitants of Chaneti," are interesting and sometimes arguable from the standpoint of present-day scholarship, but it is significant in order to show how the Georgian intellectuals of the time viewed Ottoman Georgia, in what historical and cultural contexts they regarded it. The article highlights soem facts which are unarguable even in our days:

> The territory, occupied by Ottomans, is the place where the Georgian Bagrationi are from;

> The land was inhabited by ancient Georgian tribes.

Links of Chaneti and Cappadocia and Cappadocian saints' knowledge of Georgian can not be proved by means of salient artifacts. This arguable opinion does not derogate the authenticity of the first two opinions.

Popular journalistic, and not scholarly, articles are more significant in newspapers, as far as they are more accessible for readers:

> dealing with a specific actual public and political issue;

> showing an author's standpoint;

> aiming at facilitating of the establishment of public opinion;

> posing a problem;

> drawing the arguments which do not require any specialized knowledge on the part of a reader.

Such article becomes more significant whenever its author is a recognized celebrity like Ilia Chavchavadze. It is true that David Chubinashvili's article is very interesting, but, with its pathos and rhetoric devices, Ilia Chavchavadze's article, included in the series "Ottoman Georgia," is a more effective means to demonstrate the historical significance of south-western Georgia and particular importance of Georgians' participation in the Russia-Ottoman war.

Ilia Chavchavadze pays attention to the following:

a) *The role of this province in Christianization of Georgia;*

b) *The particular role of this province in the unification of Georgia;*

c) *The particular role of this province in Georgia's cultural life.*

The facts, emphasized by Ilia Chavchavadze – Christianization of the country and basic cultural values are the features, which have been of paramount importance for national identity, and one can even shed blood for the sake of them without hesitation. It is proved by inhabitants of various parts of Ottoman Georgia, evidenced by Petre Umikashvili, their attitude to historical heroes, which, together language and customs, can become a basis for the unification of Russia's Georgia and Ottoman Georgia.

It was in "Ottoman Georgia," when Ilia Chavchavadze stated his famous opinion about the fact that, together with language and religion, and blood kinship, historical memory is such an influential unifying factor that it awakes very easily owing to a certain fact or event: "Every nation feeds itself with its history... In our opinion, neither the unity of language nor religion can link people to each other so strongly as the unity of history. A nation is strong whenever they have common deeds, common historical fate, common battles, common fortunes and misfortunes. Even if time separates them, whenever there is linkage, a certain instance is sufficient to make the history wake up and to make unity reign. This is the case with us and Ottoman Georgia" (Chavchavadze, 1877a). "The historical linkage of separated parts of a nation" has been regarded a factor, easily revitalized by a certain event. In this context, the significance of religion has been moved towards the background together with language and origin. It was the factor to ignite the ar-

gument about that, in his article, Ilia Chavchavadze rejected his own opinion, stated in his youth, and it was associated not with political but rather with translation problems.

Young Ilia, concerned with the Georgian translation of Kozlov's "Mad-man" by Revaz Eristavi, severely criticized the translator for the choice of the text to be translated and for the low quality of the translation. It was the reason of Ilia Chavchavadze's famous words: *"Three divine treasures we have from ancestors: Homeland, Language and Religion. If we do not take care of them, what kind of people are we going to be? What are we going to tell our followers? We would not forgive even our own father if he derogates our native tongue. Language is a divine artifact, it is a common property; man must not touch it with a sinful hand"* (Chavchavadze, 1861, pp. 557-594).

It was the opinion, stated in "Ottoman Georgia," that as though made "the divine treasures" fade, which was recognized as the principal slogan of Ilia Chavchavadze in the 20th century. The two opinion, stated at different periods of time (if we do not refer to them as slogan, we will be able to avoid much awkwardness), do not contradict to each other. It demonstrates the change of a political situation and not the change of the goals of either Ilia Chavchavadze or the Georgian intellectuals of the 19th century.

The opinions, stated concerning that triad, can be divided into two, contradicting groups. In order to illustrate one of them, I will refer to Mariam Ninidze's statement: "In fiction, in idioms and aphorisms, there is a gradation principle: the gradual enhancement of an idea, in accordance with which the most significant message appears at the end; in St. Ilia the Truthful's statement "Homeland, Language, Religion," having become a national slogan, religion is a crown over Homeland and Language. It attaches to them the divine grace — "Religion is the truth of heart and can not be double-faced in one and the same heart. Like the double-faced truth is impossible, it was the same with faith..." "Georgia, Georgian language and Orthodox Christianity" (Ninidze, 2003, pp. 12-13).

The contradicting opinions were often heard on December 17, 2002, at the Caucasus House, at intellectuals' discussion (The discussion "Homeland, Language, Religion" has been reflected in the anthology *Georgia at a Crossroads of Millennia*. Tbilisi: Arete, 2005). "At the discussion, it was repeated stated that that slogan or motto was not very efficient for national identification as far as , on the one hand, there are other religions in Georgian besides Orthodox Christianity (Christian and non-Christian), and, on the other, the population of Georgia is multilingual (nothing to say about multi ethnicity. Special attention was paid to Megrelians as a Georgian tribe with "double identity" in terms of their language" (Marsiani, 2005, p. 23).

On the one hand, the removal of this "not very efficient slogan" is not regarded a difficult job; moreover, Ilia himself changed his idea during the Russia-Ottoman war when there emerged a hope of the return of the occupied lands and distanced brothers, and history substituted both for language and religion. "Ilia Chavchavadze has no more discussed the triad, moreover,

he had never made it the acting slogan of his country and nation" (Gaganidze, 2007).

First of all, we should address the genesis of the triad, that is, "the three divine treasures." It has emerged within the eastern Christian tradition and best worded in Ioane Merchule's hagiographic work "Life and Deeds of Saint Father Grigol of Khandzta:"

> *"And Kartli consists of that spacious land in which the liturgy and all prayers are said in the Georgian language." It was the formula on which the Georgian state was founded:*

> *Homeland (Kartli consists of that spacious land)*

> *Language/Language of Liturgy (in which the liturgy and all prayers are said in the Georgian language)*

> *Religion/Eastern Christianity*

Discussion about the eastern Christian tradition can be found in Chapter 1 "Ilia and Globalization." despite of the fact that, in the period when Ilia lived, "Life of Grigol of Khamdzta" was not yet discovered, Ilia Chavchavadze got into the basics on which the Georgian state was built. It can hardly be assumed that Ilia Chavchavadze changed his idea about the importance of Christianity for Georgia. At various periods of time, he equally emphasized the great of Christianity for Georgia's statehood: "Christ was crucified for the world and we were crucified for Christ. We opened the breast of small Georgia and erected a church to Christianity on it as on a rock. We used our bones as stones and our blood as limestone... We were killed, we did not spare our families, we stood unequal wars, we sacrificed flesh for the sake of soul, and one small nation maintained Christianity; we did not let it vanish in this small country whom we proudly refer to as our homeland" (Chavchavadze, 1898).

For us, Christianity meant the land of all Georgia, our Georgians. Even in our days, in the whole Caucasus, Christian and Georgian are synonymic words. Christianization means to become Georgian. Our clergy were well aware that *homeland and nationality, united with faith, is an invincible sword and unbreakable shield.*

... The teaching, brought by Christ to the world, became a shelter for our homeland, our nationality; Christianity saved our land, our language, our identity, our nationality" (Chavchavadze, 1898).

When presenting the characteristic features of the population of "Ottoman Georgia," it was stated that the only likely preventing condition for the integration of Russia's and Ottoman Georgia could be a religious difference. It was necessary to show the conscious attitude: "The difference in religion does not frighten us. Georgians, having been crucified for their own faith, know well how to respect other's religion. ..Those, oppressed and chased for their faith, have found shelter and freedom of conscious in our country... *I say that we are not afraid of the fact that our brothers, living in Ottoman Georgia, are Muslims; we wish the happy day came when we re-unite, and Georgians will once again prove that they are not aggressive towards human conscious and they will accept their brothers in a brotherly way; and Georgians are ready to shed their blood for what our glorious forefathers have not spared themselves*" (Chavchavadze, 1877).

For Russia's Georgia, to use Petre Umikashvili's term, this is a necessary condition for the re-unification of long distanced parts. As we saw, Ilia Chavchavadze believed that the religion of the population, living on the re-gained territories, should have been untouched. Sergei Meskhi had the same opinion. In issue 147, 1878, of "Droeba," he published an article "New duty," saying that it was Georgians' duty to compose new textbooks for Acharians and to distribute them among students free of charge. Religion was not to be touched if they did not want it themselves. "The religious difference will not hinder our and their brotherhood and unity!" (Meskhi, 1878).

Now, it is difficult to say whether the intellectuals of "Iveria" and "Droeba" would need much effort in order to spread that idea in public. It might not need special activities. Here, we should pay attention to the issue which had long been an abuse for those, living in the re-gained territories. With the title "Sad custom," in 1913, "Batumis gazeti" published a special article by Heydar Abashidze: "We, the Georgians who are Muslims, are referred to as "Tatars," and we, Georgian Muslims understand that.

Whenever a Georgian Muslim is asked who he is, he will answer "Tatar;" It is very rare when someone answers that he is "Georgian Muslim." Those who say that they are "Tatars," are mistaken. Those, saying that they are "Georgian Muslims" are mistaken too, as far as it is not acceptable to speak about your religion when you are asked about your ethnic origin. For instance, take our kin Georgian Christian. If we ask him "Who you are?" he is sure not to reply "Georgian Christian." When you ask about religion, the answer will be "Christian." If we, Georgian Muslims are asked who we are, we should answer that we are Georgians; whenever we are asked about our religion, we will answer "Muslim." In my opinion, it is a mistake to refer to us, Georgian Muslims as "Tatars." This mistake should not become a habit because it conceals our national face, our Georgians."

It seems that this should have been the principal reason why Ilia Chavchavadze highlighted the role of history, against religion and language, for the sake of rapprochement of the distanced parts of the nation. Language might have been none the less problematic issue at that period of time because, it is true that P. Umikashvili wrote that a greater part of those living in Ottoman Georgia speak Georgian, but it could not be sufficient for actual integration. Besides, Ottomans paid special attention to the issue of religion when they tried to make them return to Turkey.

Ottomans emphasized the issue of religion when, in April, 1917, they occupied Batumi district. In order to illustrate that, I will refer to the story of Hasan Tkhlilaishvili, active member of "Committee of the Liberation of Muslim Georgia."

Here, religion has nothing to do. This is a political issue, and we will not be mistaken if we do not vote for Ottomans. Vote for our brothers – Georgians. The governor noticed that and invited him to visit him. He asked him: "Are you Muslim or Christian?" Hasan answered: "I am Georgian Muslim." "Do you want to be Muslim or Christian?" – "I want to be Muslim but I do not want to be a slave to Sultan's people." The governor got angry and ordered

the soldiers to take the man to the chief of gendarmerie. The, he was brought to the booth and he voted for Georgia and very many people watched that (Akhvlediani, 1972).

That happened thirty-five years after the Russia-Ottoman war, demonstrating that, while, during the Russia-Ottoman war, Georgians were tempted by Ottomans regarding religious and economic issues, in the 1910s, only the religious issue was appealed, further clarifying Ilia Chavchavadze's call the religious difference is nothing compared to the historical unity and the desire of common future. "Now, we have one great duty: we must welcome our brothers in a brotherly way everywhere and in everything; we must take care of them in the same way as of ourselves, we must be selfless for them in the same way as for ourselves. If we manage to be brothers in need, our unity will be undestroyed. What opens the way for the establishment of that unity? Akaki Tsereteli said and we will say too: learning, knowledge and science... Learning, knowledge and science – this is the power which cannot be opposed by anything: neither a fist nor a sword nor numerous armies. Knowledge is an invincible shield for existence, a sharp sword to resist." What is the knowledge, dealt with by Ilia Chavchavadze that could be useful for them for their existence and for opposing enemies? It may be assumed that both Ilia and Akaki meant the conscious knowledge of the history of one's country, the conceptualization of which would highlight the role of Orthodox Christianity and of the Georgian language both for the whole history of Georgia and for the 19th century.

After re-unification of Batumi, new frontiers were being established. The Berlin Congress determined the frontiers with a direct line on the map. Now, Russian and Turkish officers were establishing it on the ground. The re-unified territory was 22 330 square kilometers with the population of 250 000. Kars and Batumi districts were created. The established frontiers stayed unchanged in 1880 and in 1881. In 1918, Turks gained a great part of the territories, lost during the 1877-1878 war, and Georgia kept control only over territory comprising the Acharan Soviet Socialist Autonomous republic. The current border with Turkey was established in 1921 (Megreladze, 1974, pp. 90-91).

When the Russia-Ottoman war was over, new problems emerged for the peoples living in the liberated territories – it was adaptation with Russia. "Serbians and Russians could not agree; Bulgarians and Russians did not understand each other. When seeing that Bulgarians were not very much excited by them, Russian correspondents said that Bulgarians were not grateful and that they could not perceive great efforts, taken by Russians, for the sake of their happiness. Say, Bulgarians expressed some doubt and indifference towards the elderly (later, it appeared that Bulgarians had enough arguments for that). It is noteworthy that the elderly seemed to have just recognized their younger brothers. It is true but now go and ask: where is that unity and invisible thrust to each other while they did not even know each other? 'It is true that we are oppressed, it is true that you supported me but you should be generous enough not to remind me about it every time, not to offend my self-respect, not to suppress my soul. It was you who said that ethnicity is

the most essential. I agree, and that is why I want to defend my identity, my ethnicity, my own language, and customs. As a matter of fact, total freedom and unity flourishes on the soil which you have not created, and what can you give me" (Letters from Petersburg, Letter Three, "Iveria", №40, 1877, p. 10).

After joining Russia, the Georgian population could see no good – officials treated them carelessly; they did not care for their fate, thus facilitating to their return to Ottoman. In order to get rid of the in obedient, Russia's government irritated them by means of their activities and new laws, and suppressed them. One of the factors, and not the only one, was religion as far as by means of it they generated confrontation between Christian and Muslim Georgians. All the factors together conditioned that the number of those who left Kars and Batumi districts reached 140 000. This sad fact can not derogate the significance of the 1877-1878 Russia-Ottoman war for the course of national consolidation in Georgia (Megreladze, 1974. pp. 92-96).

Ilia Chavchavadze wrote special articles paying attention to two issues: 1) *Why should a state be generous to its people; and 2) When people are loyal to a state?* He called the Russian empire for supporting the miserable population of "re-unified Georgia" as far as "that support and generosity was more beneficial for the state. Able population means more power for the state than suppressed and downgraded people; only encouraged and enhanced people are an endless source for a state's wealth and power." In its turn, it would enhance the trust to the state on the part of the people: "Only the people, excited with love, can be reliable in every misfortune that can encounter a state in its history; only such people can give their lives and properties for the sake of a state's well-being; only by means of the people, strengthened by love, a state can make miracles, the examples of which abound in human history and which we are still surprised of. Wherever there is such love, a state is a hollow; whenever a wind blows; it breaks into pieces at once..."

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ეთნოტურიზმი და მისი განვითარების პერსპექტივები ზემო აჭარაში

ჩელებადე ნაილა

ბათუმის შოთა რუსთაველის სახელმწიფო უნივერსიტეტი

ნაშრომში ეთნოგრაფიული, არქეოლოგიური, სამუზეუმო და სამეცნიერო ლიტერატურის საფუძველზე შესწავლილია ეთნოტურიზმის განვითარების პერსპექტივები ზემო აჭარაში. ვლინდება, რომ ეთნოტურისტული თვალსაზრისით საინტერესოა ზემო აჭარის ყველა ხეობა, რაც კარგად ჩანს ადგილობრივი მოსახლეობის შრომით საქმიანობასა და ურთიერთდახმარების ფორმებში, საცხოვრებელი და სამეურნეო დანიშნულების ნაგებობათა შემონახულობაში, შინახელოსნური წარმოების ნიმუშებით, ტრადიციული გართობა-თამაშოვებით, მუსიკალური ფოლკლორული ტრადიციებით, ხალხური ქორეოგრაფიით, ასევე, ტურისტული ბიზნესისათვის საინტერესო სახალხო დღესასწაულებით (“დიდაჭარობა”, “ტბელობა”, “სელიმობა” და უძველესი დღესასწაული “შუამთობა”) და სხვა ტრადიციული ინსტიტუტის შესწავლის მიხედვით.

ნაშრომში მნიშვნელოვანი ადგილი დაეთმო აგრეთვე ზემო აჭარის მუზეუმებს, გამოჩენილ პიროვნებათა ცხოვრების ამსახველ მასალებს.

ზემო აჭარის ეთნოკულტურული საგანძურის შესწავლიდან ჩანს, რომ იგი ეპოქის შესატყვისი რელიგიური დატვირთვითა და ორიგინალური სტრუქტურით დღემდე ადასტურებს ქართული კულტურის მაღალ და გამორჩეულ ღირსებებს, რაც ხაზს უსვამს მისი ეთნოტურისტული პოტენციალის მრავალფეროვნებასა და სიმდიდრეს. ნაშრომში სათანადო ადგილი დაეთმო სადღეისოდ არსებულ პრობლემებს, მასთან დაკავშირებულ ღონისძიებებს და ეთნოტურიზმის განვითარების უახლეს პერსპექტივებს.

დგინდება, რომ მოსახლეობის უძველესი კულტურული ტრადიციები საუკეთესო შესაძლებლობებს იძლევიან როგორც ეთნოტურიზმის, ასევე სასოფლო ტურიზმის, სამონადირეო, შოპტურიზმის, თაიმშერინგისა და ტურიზმის სხვა სახეობათა განვითარებისათვის.

Ethno-Tourism and the Prospects of its Developing

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Ethno-tourism is regarded as independent category. It clearly features the inseparability of separate parts of Upper Adjar, which give the best possibilities for the development of not only the rural tourism, but also the hunting, shop-tourism, time-sharing and others. The real tourism resources are conditioned by the traditions of hospitality and folk cousin varieties. For the locals the guest is a special person or as Georgians say "the guest is sent from the God" and while designing the accommodation they definitely consider the room apart, for the guest to put up.

The Chroniclers of the Upper Adjara past history and rich traditions are the old people of the place themselves. The traditions of the family and society are apparent even during a short term communication with them. The ability of that any tourist has. The traditions of Upper Adjara considers the attitude and respect towards the woman especially to mother. The worship is the pleasant expression of the respect.

The traditional activities of the population in this region are vine-growing, fruit growing, bee-keeping needlework, crockery making, knitting and etc. The separate forms are saved up today. (Such as: nadi,(plural helpers) manidi). The accommodations are located on the pastures (Beshumi, Chiruki, and others.). They are log type houses. Far from them there are buildings which are built for the economic purpose, for example, Cattle-shed. In Skhaltistskali gorge the stone stove is saved up. The face of the traditional villages is full of water mills.

Shuamtoba(mgoni iwereba – shuamtoba and Autumn is the best Period for the wedding spectacle. This celebration attracts the people in spite of the ages, as foreigners as well as the local visitors. Its elements makes the visitors feel at home. This is the condition of warm and pleasant mood. For the tourism business it is important to see the fancy work samples made by local people. The archaeologists connect these old samples to Kolkhi culture. It was important to find the archaic jug near Khikhadziri (Akhaltsikhe- Dzagimere). In Upper Adjara were found many sepucheres. They are unique for the purpose of study the life and culture saved on this area. Different ornamental knitted and embroideries, dishes made by wood are demanded not only the foreigners but also the locals. The high level of fancy work, domestic tools transport means, plough s, crockery, wooden things is shown in the monuments saved here.

The symbol of the developed traditional fancy work is the main character of the story written by Abuserisdze Tbeli- "Bolock Basili", who had built the church alone In Shuartkhali.

The following traditional entertainment is proved in Adjara- such as: wrestling, horse racing or "Lile", curving, cock's fight, ochivara(a box for the baby to learn walking) and etc. It is due to mention the traditions of calendar making. The antiquity of the old calendar names are eliminated in separate names of the month such as: Gvinobistve (October), mariamobistve (August) and others. Also it is interesting to know about the weather forecast. The folk cuisine is interesting enough. Bread (tonis puri) baked in special stone stoves and khachapuri 9 a cheese pie) is the brand product of the Gorge . The locals also cook "backhlava, burme, (kinds of cakes), sinori (baked and dried thin slices made from the flour). And other tasty products

Folk-lore. Folk samples are well saved among the people. The masters used to make different kinds of musical instruments- chibony, deavli, and zurna, phanduri (Georgian musical Instruments). One of the significant sphere of the Georgian heritage is Georgian Choreography, which includes Georgian theatrilize dance born while the process of its developing. The best example of Upper Adjara Choreography tradition is dance " Gandagana", which is the most popular folk dance in Georgia. Theatre is one of the distinguished branch. The precondition of which were folk ritual holidays, they are the real samples of the folk theatre. These are : 'Berikaoba/ Khaenoba' Upper5 Adjara has saved the dance in a transformed type. And with a different name (Phadiko).

The holidays. The separate elements of culture emphasize the tourists' interests. "Shuamtoba" is a significant holiday in the history of Adjara. It is held annually on the first Sunday in August. "Didacharoba' and "Tbeloba", "Selimoba" became popular holidays in the cultural life in 80-ies.

Museums. The materials of near past are saved in Khulo ethnological museum, Skhalta Khimshiashvili museum and Tkhilvana Selim Khimshiashvili museum.

People. The archaeological manuscripts and folk-lore materials are connected with well known people's life and names, Sant Andria who popularized the Christianity in Georgia. The King Tamari, Abuserisdze Tbeli, Salim and Sherif Khimshiasdhvili and other Abuserisdzes names are connected to the period of the flourishing of the culture and Georgian political and economical situation since X-XI centuries.

Skhalta -Khikhanistskali is chanded with the the name of the of Abuseridzes' whole family. The Abusersdzes were rulling in this part and served to strengthen and unity of the place. The famous member of the Abuserisdzes Tbeli is grandfather who died heroically in the fight in Basiani in 1204 year. He was the warrior of the King Tamari's army. In 1225-1230 years, during the invasion of Khvarsmians, Tbel Abuserisdze's brothers—

Abuser and Vardan Eristavi shared the Georgian army strategy and started to strengthen the fortresses. They instructed Tbeli to restore the St. George's Church. In Khikhata Dziri. He considered Bako people begging and built some "saxlovani" (buildings) in the fortress. In fact Tbel Abuserisdze built, restored and widened the Church in Khikhani. Tbeli's brother Abuseri IV took a significant part in decorating works of the church. He donated six 'Didruani' icon to the church.

The Abuserisdzes were distinguished with their charity work. They owned the 'Khikhata fortress which is situated on 2635 meters high from the sea level. In this Gorge they built Vernebi, Khikhani and Tkhilvani Churches and Skhalta Monastery. Abuserisdze Tbeli's heritage is the significant example of Georgian literature. He is one of the Authors of the Hymnographic History, who used Hymnography for scientific and pedagogical purposes. Important place in this heritage plays his composition -: Chronicle with its meaning" (coronikoni srulita misita sauwyeblika gangebita). This work did its bit in the development of science, especially in the history of Astronomy. He was the first who said that the length of the moon is not exactly 29,5. This made the Pop of Rome in 1582 to start the correction of the calendar. In 2002 on October 17 Georgian Orthodox Church imputed Tbeli Abuserisdze as Saint. The day of his commemoration is on the 30 th of October.

The Khimshiashvilis. The eminent people of this family are famous in the history of Georgia. Salim Khimshiashvili- the organizer of the national movement in the South- West Georgia and the leader of the movement, Adjara- Meskheti head is known in literature as 'Khikhani Eagle. His name frightened the enemies. This was the reason that Baba- Pasha Pehlevan arrived in Akhaltsikhe with 15000 soldiers. He chose 6000 soldiers and besieged the Khikhani fortress, where Salim Khimshiashvili had a shelter with his family. He was proscribed from Akhaltsikhe. He fought against Ottomans. In 1815 he was surrounded by the enemy, who couldn't manage to break him and caught him by treachery. On June In 1815 His head was cut off in Bako, Serikhana. Before the execution he proudly declared" Though you are executing me, Gurjistani will never be in the hands of Ottomans. I will leave the commemoration of it to my children". These words have been stamped in the minds of his heirs and the whole Georgia as a legend. His body is buried in the Eparchy of Skhalta, but the head in the territory of Turkey. The initiative of the patriarch of Georgia is connection and placement of Tbel Abuserisdze's parts of the body In Georgia. The whole body should be buried in Mtatsminda.

According to ethno-tourism every part of Upper Adjara is interesting on its way. From the point of ethnotourism the most interesting places to visit are Batumi Did-Adjara, Batumi-Khikhani route. Then Khulo, the village of Khikhadziri. The length of this route is 180km, the duration is 2 days. The time of activity is April- October. The route, which includes Skhaltistskaligorge is 42km. The night place is Khikhadziri (private houses).

Thus, the potential of Upper Adjara is quite rich and various. Its ethno-cultural and religious fund proves the Georgian cultural wealth. It's especially due to mention the cultural monuments and cultural result, religious knowledge and the belief of the locals to the God which have historical and international importance. The people's religious knowledge, saved in them, that were influenced by religious syncretism their coexistence, and changing. This is the reason of those peoples' interest who wants to know more about Christianity and ethnic.

Today the subject of measures is to work out the methodology and theory of the complex territorial programs. Also it is necessary to form the systems of the territory to provide with charts of the heritage to study the live traditional culture, that is very actual problem in the study of cultural and historical heritage.

Many Possibilities of tourism business are not utilized. Some roads to the historical monuments are inconvenienced. The excursions are held spontaneously by nonqualified people, who do not have the certificate, tourist tickets, tour routs and other. To consider these problems more perspectives will be appeared for the development of ethno-tourism.

ისტორიული საცხოვრებლების განახლების შესაძლებლობა და პერსპექტივები საქართველოში (მცხეთის მაგალითზე)

ჭურაძე ნანა
ჯი ენ პროექტი

თანამედროვე ქართული ურბანული პოლიტიკის ერთერთი მახასიათებელი ისტორიული ქართული ქალაქების რეკონსტრუქცია-რესტავრაციის მაღალი ტემპია, რაც ორგანულად ჯდება კულტურული მემკვიდრეობის შენარჩუნებისა და რევიტალიზაციის მსოფლიო ტენდენციაში. ამ მხრივ ერთერთ საინტერესო მაგალითს ქალაქი-მუზეუმი მცხეთა და მისი საერო არქიტექტურა წარმოადგენს, რომლის რეკონსტრუქციის თავისებურებანი ნათლად გამოკვეთს ამ სფეროში არსებულ გარკვეულ გამოცდილებას და სირთულეებს. რაც შეეხება უშუალოდ საცხოვრებლის ტიპს, იგი, გამომდინარე მცხეთის ისტორიულ-გეოგრაფიული მდებარეობიდან, პრაქტიკულად ყოველთვის ზიანდებოდა მტრის შემოსევებისას. ამდენად აქ მხოლოდ არქეოლოგიური გათხრების შედეგად აღმოჩენილი მცირეოდენი მასალაა შემორჩენილი, როელიც გვიქმნის გარკვეულ წარმოდგენას საცხოვრებლის არქიტექტურულ დეტალებზე.

სარესტავრაციო-სარემონტო ობიექტების კვლევის, პროექტირებისა და ეტაპობრივი მშენებლობის შედეგად, შეირჩა მეთოდი, რომლის ერთერთი პირობა იყო არსებულ ფონდში დამატებით კომფორტული საცხოვრებელი ფართის გამოძებნა. ამდენად არქიტექტორებს მაქსიმალური ძალისხმევა დასჭირდათ სასურველი შედეგის მისაღწევად.

მცხეთის საცხოვრებელ შენობათა უმრავლესობისათვის აუცილებელი გახდა სერიოზული კონსტრუქციული ჩარევაც, რაც გამოიხატებოდა შენობათა დაზიანებული სახურავის დემონტაჟსა, გასამაგრებელ რკინაბეტონის სარტყელების და კრამიტის გამოყენებით ახალი სახურავის მოწყობაში. ხოლო ზოგიერთ ადგილას კომპოზიციიდან გამომდინარე საჭირო გახდა ოთხქანობიანის მაგივრად ორქანობიანი სახურავის დამონტაჟება. რასაკვირველია ყოველივე ამან გამოიწვია სართულის (სახლის) სიმაღლის უმნიშვნელო გაზრდა და გარკვეული თავისუფალი ორგანიზებული სივრცის გაჩენა.

ამდენად ყოველგვარი მინაშენების და პერიმეტრის დაურღვევლად სახლების უმრავლესობას დაემატა საერთო ფართის 30-40 % რაც ამ პირობებში არცთუ ისე ცოტაა.

ვფიქრობთ, ასეთი შედეგებით მცირე ჩარევებით საცხოვრებელი სახლების ძველი ფონდის შიდა მოდერნიზაციის გამოცდილება, შეიძლება ნაყოფიერი და პერსპექტიული აღმოჩნდეს არა მარტო მცხეთის ძველი უბნების, არამედ საქართველოს სხვა მცირე ქალაქებისა ან თბილისის ცალკეული უბნების რეკონსტრუქცია-რევიტალიზაციის პროცესში.

Potential and Prospects of Renovation of Historic Dwelling Houses in Georgia (Mtskheta Case Study)

Churadze Nana
GN Project

One of characteristic features of the contemporary Georgian urbanization policy is the high rate of reconstruction and restoration of historic Georgian towns. This is organically integrated into the world trend of cultural heritage preservation and revitalization. In this respect citymuseum of Mtskheta represents an interesting example. Its reconstruction peculiarities clearly distinguish certain experience and complications existing in this sphere. Georgian chronicles have kept no data related to ancient Mtskheta city planning, buildings, structures, districts and streets. Nevertheless one thing is beyond all doubt – Mtskheta was a properly and correctly planned city from architectural point of view. This is evident from the works by Strabo, Vitruvius, Arrianos and Dio Cassius. They depict an interesting picture of architecture development in Iberia. Quite a number of acknowledged here archeological findings evidence this too in the field of architecture. They enable one to trace city development from time immemorial to late feudal epoch.

According to Strabo Iberia is a prosperous country with numerous settlements, towns and villages that are built in compliance with architectural codes and there are many tiled roofs, "Streets were paved with stone"

< N. Djanberidze, K. Machabeli. "Tbilisi Mtskheta". Iskusstvo M., 1981, pages 172173

< Ir. Tsitsishvili. "History of Architecture of Georgia". Teknika da Shroma. Tb., 1955, page 33

One of the examples of highly developed building culture characteristic of the epoch is Armazi complex and, namely, bathhouse complex structure, heating system, material and etc. Besides archeological material verifies that

urban quarters existed in the settlement where artisans and merchants lived.

A stele bearing an epitaph in Greek dating back to the 4th–5th centuries was unearthed on Samtavro Valley. The epitaph narrates of the architect and archizograph (chief painter) Aurelius Acholis and verifies the existence of such a position in Mtskheta. This demonstrates the large scale and development of the city; country's extremely developed artistic life and availability of a properly arranged state system in the field of architecture and art.

Neither the selection of the location for the oldest capital city proved to be accidental: both strategic and social economic and natural factors that provided for the prospects of city growth and development were taken into consideration.

Over the Hellenistic period Mtskheta represented a fortified fortress constructed with unburnt brick. The fortress had counterforts, 10x11 meter high towers, stone foundation, 45 meter wide and 68 meter high walls. The city was divided into districts – palace, living, economic and trading and etc. They used tiled roofing.

< P. Zakaraia "Monuments of the Eastern Georgia", Iskusstvo M., 1983, page 54

< Ir. Tsitsishvili. "History of Architecture of Georgia". Teknika da Shroma. Tb., 1955

As far as dwelling type is concerned exceptional features of each location of Georgia characteristic only for this particular spot, traditions and requirements for active defense against enemies have singled out historic and ethnographic regions over centuries. Their peculiarities have remained unchanged almost until now. However based on Mtskheta geographical location it would be actually constantly damaged at the time of enemy invasion. Subsequently there is only small quantity of materials unearthed as a result of archeological excavations, which is preserved. This gives a certain idea on architectural details of dwellings.

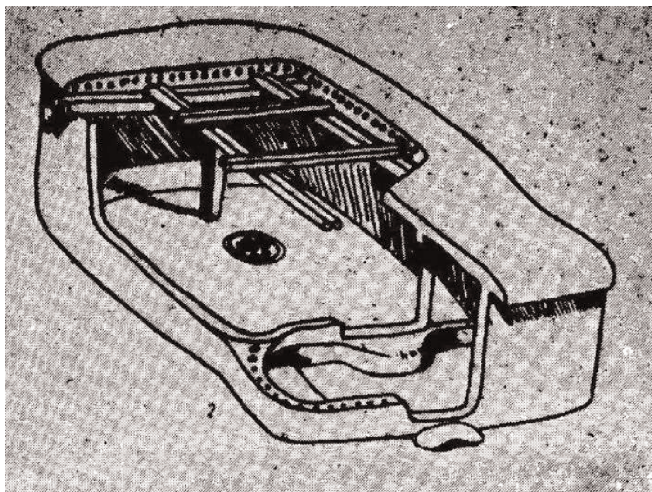
The difference between climatic and geographic conditions of each region, comparatively continental climate of the East and high humidity of the West have long before defined two dwelling types: earth counter floor houses in the regions on one bank of the Likht and sloped roof houses in the regions on the other bank.

Roofing heavy weight of hall and counter floor type houses in the Eastern Georgia has in turn determined the necessity to use pillars (framing) within interior space.

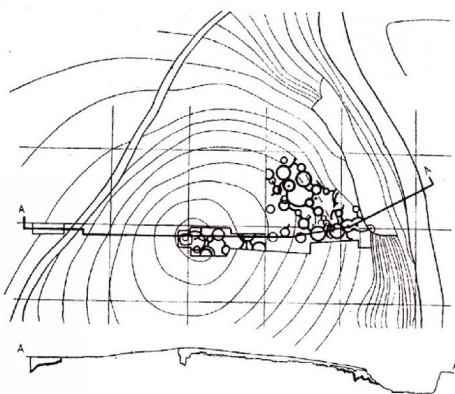
According to L. Sumbadze in general traditional dwelling houses in Georgia have gone through several stages of development:

1. Ancient and early Christian period;
2. Interim or mixed period when a home is fully or partially changed to add fireplaces, windows, floors, balconies, layout is altered;
3. New period – floor is separated from the earth, basement emerges,

windows, balconies and attics are enlarged and developed into major parts, floors are heightened, plans are elaborated and improved, local building materials are changed.



Picture 4. "Kvatskhelebi", Building No. 5. III thousand years BC.
Reconstructed by Al. Djavakhishvili



Imeri Mountain. Master Plan of the Former
Structure.

VIV thousand years BC.



"Kvatskhelebi". Master Plan of the Former Struc
ture.
III thousand years BC.

This article is a kind of an attempt to summarize the first results of Mtskheta reconstruction, to have the problems revealed and ways of their elimination to be determined. In this connection at the time of reconstruction work commencement the cardinal problem consisted in detecting the facilities within the city with more or less ethnic traits and in restoring and reconstructing them in such a way as to achieve maximum improvement of living conditions and to bring them to match the up-to-date standards with-

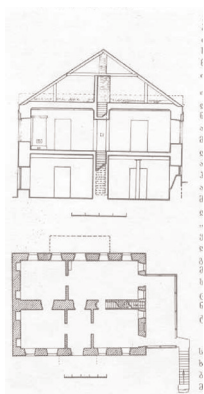
out disturbing the historically formed city appearance. Apart from that the fact that new construction was out of the question in the old city districts from the very beginning was to be considered. A method was to be found that would allow to provide an existing dwelling with modern comfort.

As a result of investigation, design and phased construction of the facilities to be restored and renovated a method was selected, which assumed finding additional living space in the existing conditions. In particular, over 95% of the dwelling houses rehabilitated by us were depreciated. Some of them required demolition and construction anew. However the companies directly addressing this problem considered this to be an extreme measure and that one was to do everything in one's power to preserve and rehabilitate the existing facades. Therefore architects had to do their best in order to achieve the desired results.

The majority of Mtskheta residential buildings required serious structural work. That comprised arrangement of reinforced-concrete belts for houses, demolition of the damaged roof and laying new roofing tiles. It's worth mentioning that their slope angle was not to be below 27 degrees. In some locations depending on the composition layout it became necessary to install a gable roof instead of a hipped one. Surely this all caused heightening of floor (house) and providing for certain free space under roofing. These activities in turn required organization of this space, its lighting and in some cases balcony construction.

Thus without any annexes to buildings and with perimeter remaining as it was 30-40% of total area and comfort as well were added to the majority of houses, which is in this conditions not quite little.

Reconstruction of a house owned by a writer Makhvala Mrevlishvili can be taken as the most distinct example of the advantage of the problem solution in similar way.



The building is a selected example and the only dwelling house of Mtskheta urban heritage that was erected in the mid of the 19th century. It belongs to enfilade type Georgian dwelling dating back to the Middle Ages. It is characterized by refined proportion, high artistic value and construction skill. The twostorey dwelling house finds itself in the city center, eastward of Svetitskhoveli. Cobblestone and brick are used as building material. Horizontal belt of a brick course is included in cobblestone masonry at a certain interval. House plan has a rectangular outline. The rooms are laid out in two suits, enfilade type. Northeastern room of the ground floor was designed for utility purpose. It has no fireplace and it is partially embedded into the earth. Round wood column rises in the center of the room. It supports beam flat ceiling. Each room except for the utility one has a fireplace. The rooms are provided with shelving in the walls. There is an ornamental wall detail retained in the southeastern corner room. Ground floor openings are rectangular. First floor openings have arched insertions, supported by doublestep-horizontal belt. Arches and belt are brick. Staircase ascending from the ground to the first floor is embedded into the wall depth. The steps are brick. The floors are separated from each other by a wood horizontal belt on the façade. There were open wood balconies on the southern and eastern facades in the centre of the first floor but they are now demolished. The building has a high attic and a gable tiled roof. The building is likely to have originally had earth counter floor. Westwards a late annex was added to the house. Physical condition of the building was rather poor.

With the objective of building rehabilitation following works were performed:

- < Archival data of various years were found. Correction of details in the course of construction occurred according to them;
- < The building was reinforced, a fixing belt was installed;
- < Wall quarystone masonry, shape of openings, balconies, décor and material of the existing building remained unchanged;
- < Brick colonnade and a covered balcony were restored on the ground floor of the eastern façade;
- < Hanging balconies with tiled roofing on the southern and northern facades were also restored;
- < Staircase on the southern façade was covered with tiled sloped roof;
- < In view of spontaneous annexes and needs of the population the western façade was brought to conform to the existing street facades.
- < Same ornament was used to decorate wood column arcade and railing of the house;
- < A mansard with lucarnes was arranged within the existing attic;
- < Roofing material was completely replaced, tiles were used for roof cover as a result of which the house finally acquired this appearance.

This case study gives us grounds to consider that despite the diversity of Mtskheta housing stock facilities its reasonable and purposeful use will give us opportunity to find quite a number of interesting solutions. The implementation of the latter will be affordable and feasible for virtually any person. In particular by means of arranging mezzanine, movable partitions, builtin cabinets, appropriate color and lighting selection and other seemingly minor correction within the existing buildings, living space may be both visually and physically increased by up to 3040%. The apartment may be conveniently, functionally appropriate and comfortably arranged as well to match the contemporary living requirements.

At the same time it should be noted that this work is to be managed by an architectdesigner as failure to notice barely visible nuances for an amateur eye will not achieve the effect that is easily to obtain by consulting with an architect or through his/her recommendations. In addition it is significant to offer a relatively accessible and easy way to solve the dwelling problem. The population should be provided with accurate information as to how to use the still unknown to them potential for growth and improvement of the living space including cultural heritage facilities owned by them with low costs and without visual damage to the existing facades.

In our opinion through similar comparatively minor alterations the experience of interior modernization of old housing stock may turn out to be fruitful, promising and prospective not only for the old Mtskheta districts but for other small towns of Georgia or some Tbilisi districts in the process of reconstruction and revitalization.

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კულტურული მემკვიდრეობა და მედია

დოლიძე მაკა

დავით აღმაშენებლის უნივერსიტეტი

გაგოშიძე მანანა

სოხუმის სახელმწიფო უნივერსიტეტი

საქართველო იმ ქვეყნების რიცხვს მიეკუთვნება, რომლისთვისაც კულტურულ მემკვიდრეობას განსაკუთრებული მნიშვნელობა ენიჭება. ქართული პრესა ყოველთვის დიდ ყურადღებას უთმობდა ქრისტიანულ სარწმუნოებასა და ქართულ ეკლესიას. პრესაში იბეჭდებოდა სხვადასხვა ჟანრის მასალები ქართული მართლმადიდებლური ტრადიციების, ქართველი ბერმონაზვნების, ქართულ ენაზე წირვა-ლოცვის წარმოების შესახებ. საქართველოში გამომავალი ჟურნალ-გაზეთები „ივერია“, „დროება“, „კრებული“, „საქართველო“ და სხვ. ყოველნაირად ცდილობდნენ სააშკაროზე გამოეყვანათ ის პიროვნებები, რომლებიც ხელს უწყობდნენ ქართული ეკლესიის დანგრევასა და გაპარტახებას, კულტურული მემკვიდრეობის განადგურებას.

საინტერესოა, როგორ ეხმაურება ქართული ეკლესიებისა და მონასტრების მდგომარეობას თანამედროვე პრესა. რა რეზონანსი აქვს ამ ფაქტს და რა სახის პუბლიკაციები შუქდება. უნდა ითქვას, რომ ამ ბოლო დროს ქართული მედია განსაკუთრებით დაინტერესდა დავითგარეჯის საკითხით. წლების მანძილზე საზოგადოებისაგან მივიწყებული ისტორიული ძეგლი მედიას მხოლოდ ახლახან გაახსენდა. ახლა, როცა დავითგარეჯის კომპლექსი, აზერბაიჯანთან სადავოდ გადაგვექცა. ქართველი პუბლიცისტები ისტორიული ფაქტებისა და მოვლენების სწორი ანალიზისა და შეფასების გამოყენებით გვესაუბრებიან დავითგარეჯის შესახებ, როგორც კულტურული ძეგლის მნიშვნელობაზე. საყურადღებოა, ქართული მედიის განცხადება იმის თაობაზე რომ, ჩვენ მოძმე აზერბაიჯანთან მეგობრული და პარტნიორული ურთიერთობა გვაქვს, მაგრამ აქვე აღნიშნავს, როცა საქმე საქართველოს კულტურული მემკვიდრეობის დაცვას ეხება, თვალის მოხუჭვას არ ვაპირებთ.

ჩვენს მიერ განხილული პუბლიკაციების მიხედვით შეიძლება დავასკვნათ:

1. პუბლიკაციების მიზანია წარმოაჩინოს დავითგარეჯის გარშემო არსებული პრობლემები;

2. მედიის მიზანია არსებული სიტუაციიდან გამოსავლის მოძებნა;

3. ქართული მედია არ ცდილობს აზერბაიჯანის დადანაშაულებას. ჩვენი აზრით, მნიშვნელოვანია რომ ორივე ქვეყნის მედია განსაკუთრებულ ყურადღებას უთმობს როგორც საქართველოს, ასევე აზერბაიჯანის პოლიტიკურ, ეკონომიკურ, საგარეო ურთიერთობებს. მიმდინარე მოვლენები ორივე ქვეყანაში სტრატეგიულად განიხილება და ხშირ შემთხვევაში ისინი გადაწყვეტ ზომებს იღებენ.

Cultural Inheritance And Media

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Georgia belongs to the number of countries in which cultural inheritance is very important. Georgian press has always paid great attention to Christian religion and Georgian church. Various materials about Georgian Orthodox traditions, Georgian monks, conducting liturgy in Georgian language were printed in press. Magazines and newspapers published in Georgia such as "Iveria", "Droeba", "Krebuli", "Saqartvelo" and etc. tried to show evidently those people who supported destroying Georgian church, cultural inheritance.

As it is known, since the dawn of time, people of other nationalities took possession over Georgian churches and monasteries and tried to erase and eradicate Georgian signs. For example: Georgian Jvari monastery in Jerusalem was possessed by Greeks and Shota Rustaveli's fresco was put out eyes, churches of Khandzta, Oshki, Ishkhani and Ottxa of Tao-Klarjeti are on the territory of Turkey, Azerbaijanians are trying to possess Davit-Gareji.

It is interesting, how the modern press comments current condition of Georgian churches and monasteries. What resonance does this fact have and what kind of publications are highlighted. It must be denoted that lately Georgian media is especially interested in Davit-Gareji problem. "A precious complex of Davit-Gareji, which has become a subject of argument with our neighbor strategic partner Azerbaijan, has been ignored from everyone for a long time". – "Pressa.ge" (presa.ge, 12 March, 2011) declares and, really, Georgian media has almost never been interested in ancient and unique cultural monument. A historical monument forgotten by the society for many years have been remembered by media just recently. Now, when Davit-Gareji became a subject of argument, Georgian media often speaks about the fact that Azerbaijanians call Bertubani part of Davit-Gareji as Qeshik-Chigda-gi (the mountain of God servants). Let alone, they wanted to take Davit-Gareji entirely, it came to a point that this complex had to become a tourist resort area and received income would be divided in two. Scientific academy of Azerbaijan even published a brochure in which churches and monasteries in Saingilo, including St. George's church of Qurmukhi, are annunciated as monuments of Albanian culture. Five-six years ago St. Georges's church was functioning. Now Georgians are allowed into the church only at "Giorgoba" and Easter holydays. In other days the temple is closed and the reason is that it is being damaged (Kviris Palitra, 27 December, 2008).

Azerbaijanians announced Mamrukhi monastery in Zaqatala region, Okhtieqe-ti in Kakhi, Leqiti church and many others as monuments of Albanian culture. They give them Azerbaijanian names. Azerbaijanians try to prove that they are Muslim descendants of Caucasian Albanians and Christianity monu-

ments on their territory belong to them. The publicist underlines those conditions and pays attention to that Azerbaijanians not only declare that Christianity monuments on Karabachos territory belong to them but they strengthen the argument why Karabachos should belong to Azerbaijan.

Newspapers and journals write about relations between Georgia and Azerbaijan and in the same time they denote that let Azerbaijanians hang any kind of signboards on the monuments on their territory but everyone knows they are Georgian ones. Georgian publicists speak about Davit-Gareji, using historical facts and correct analysis and estimation of events, as about importance of the cultural monument. We must denote a declaration of Georgian media that we have friendly and partnership relations with our neighbor Azerbaijan but also denotes that when the issue of protecting Georgian inheritance rises we are not going to close eyes. "On the issue of Davit-Gareji Georgia works with Azerbaijan carefully and seriously", "Taboo Davit-Gareji", "When the issue of Davit-Gareji rose..." – citations of this kind are published in Georgian press. Azerbaijanian press does not even sound this issue. They know that monastery complex of Davit-Gareji is a cultural monument of Albania, it is their proved belonging and there is nothing to speak about. They do not try to speed up demarcation process of borders, Azerbaijanians decided uniquely that Davit-Gareji must be under their ownership.

Mamuka Areshidze's comment published in "Kviris palitra" is quite interesting. It would be better if the publicist denoted personality of Mamuka Areshidze. The publication is interesting because the correspondent speaks not only about demarcation of Georgia-Azerbaijan borders but denotes that Azerbaijanian part of Davit-Gareji (Bertubani) is not ceded by Azerbaijan and instead of it Georgia suggested another part of Georgian territory. It can be a hope of the nation. The attitude of Georgian authority is fixed in the publication. Respondent expresses anxiety in relation with the issue that Georgian government can be left deceived and the events of 90-s can be repeated. "Ours gave the territory adjacent to Red bridge to Azerbaijan but did not receive anything instead" – Mamuka Areshidze declares (Kviris Palitra, 24 January, 2011).

An actor Gia Burjanadze says in one of his interviews that we have to save and protect our language, homeland and religion. Interviewee expressed each of them in a very interesting way and added that Church and Orthodoxy have always been unifying powers of Georgia. He tried to separate several main sides. The actor speaks about a tense situation in Georgia and considers as a reason improper protection of our language, homeland and religion by us. To convince a reality of his words he tries to pay attention to several facts and obtain reader's attention (Kviris Palitra, 1 November, 2008). Interviewee speaks to us in critical tone, with live and convincing facts and arguments. Nothing surprising is in this. It is really revolting that we must prove that Davit-Gareji is a monument of Georgian culture, on the territory of Chichkhrituri tower there is Azerbaijanian border guard, Azerbaijanians promise that they will not interfere Georgian pilgrims and tourists to visit this territory.

According an information of Kakheti news center Georgian side suggested exchange territory to Azerbaijan, namely, it propounded to move the border from dessert mountain to the south but could not consent Azerbaijan to that (ick.ge, 17 March, 2011). However, the government denotes that it does not

make any concessions, Georgian side will act only coming out of national interests. And exactly coming out of national interests DavitGareji complex is especially important for Georgians. It is not only a monastery for us but it is a cultural monument, it is our historical inheritance. Azerbaijanians consider that for them DavitGareji is a military height in attitude with Armenia.

On this background a new problem rises around DavitGareji. Georgian media spread information about destroying monastery by monks living in DavitGareji. Nika Vacheishvili, a manager of national agency of protecting cultural inheritance, named this fact vandalism and declared that all people who encroach a monument of our cultural inheritance would be punished with all due rein (ick.ge, 17 March, 2011).

This fact induced public indignation. Publications in press put monks "on the pillory". Most of the information was not objective and it was unchecked. Their target was to find out the fact from only one side. They blamed monks because of the behavior they did not really commit. Disclosing monks the publicist thought that they helped saving cultural inheritance Entirely opposite was a view of publicists' another part. By their opinion in information broadcasted by media remedies there were many lies and lapses. Using publications of different genre the publicists tried to disclose media remedies. The target of such publications was objective estimation of events and introducing them to readers. Later it was revealed that what the "tempest in a teapot served is obvious for everyone. Although its authors could not consider that it was not so dark in this country and society would know the truth. Traditions are not broken and only defenders of DavitGareji are Georgian Church, patriarchy and ecclesiastics." – We read in the letter published in "Pressa.ge" (presa.ge, 9 March, 2011). Indeed, Georgian Church and patriarchy have always cared of nation and cultural inheritance, because it believed that falling of the nation and its depravity start when it forgets about its history and cultural inheritance.

Thus, according the publication discussed by us we can conclude that:

1. The aim of publications is to show problems existing around DavitGareji;
2. The goal of Media is to find a way out of this situation.

3. Georgian media isn't trying to blame Azerbaijanians. In our opinion it is very important that media of both countries pays special attention to either Georgian or Azerbaijanian politics, economics, external relationships. Current events in both countries are reviewed strategically and mostly they take decisive actions.

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მუზეუმ-ნაკრძალები: დაცვისა და მართვის საკითხები

დოლიძე ირმა

საქართველოს კულტურული მემკვიდრეობის დაცვის ეროვნული
სააგენტო

მუზეუმ-ნაკრძალები კულტურული მემკვიდრეობის სფეროს ცალკე ჯგუფს ქმნიან. ისინი თავის თავში აერთიანებენ: არქეოლოგიურ, არქიტექტურულ ძეგლებსა და კომპლექსებს (საკულტო, საერო, საფორტიფიკაციო), მუზეუმებს, მათში დაცული ასეულ-ათასობით ექსპონატით და ა.შ. მათი დაცვა, შესწავლა, პრეზერტირება და ახალგაზრდა თაობის დაინტერესება მუზეუმ-ნაკრძალების უმთავრესი ფუნქციაა. მუზეუმ-ნაკრძალის პასუხისმგებლობა ვრცელდება მათს სამოქმედო არეალში არსებული ძეგლების მონიტორინგზე, მდგომარეობის შეფასებასა და დოკუმენტირებაზე. ვინაიდან მუზეუმ-ნაკრძალები, სამოქმედო არეალებითურთ, ქვეყნის ტერიტორიის დიდ ნაწილს მოიცავენ, შესაბამისად, მართვის მოქნილი სისტემის ჩამოყალიბება, მათი გამართული ფუნქციონირების გრძელვადიანი პერსპექტივით, კვლავაც აქტუალურია.

საქართველოს კულტურული მემკვიდრეობის დაცვის ეროვნული სააგენტოს ინიცირებით და ქართულ-ნორვეგიული თანამშრომლობის ფარგლებში დაიწყო კომპლექსური არქიტექტურულ-არქეოლოგიური კომპლექსის - ნოქალაქევის მუზეუმ-ნაკრძალის - მართვის გეგმის შემუშავება. მისი მიზანი საიტის ფარგლებში მოქცეული უნიკალური კულტურული მემკვიდრეობის კომპლექსური დაცვა, განვითარება, მართვის მექანიზმის გაუმჯობესება, ტურიზმის ხელშეწყობა და თანამედროვე საინფორმაციო-საგანმანათლებლო სივრცის ჩამოყალიბებაა. იგი სახელმძღვანელო გახდება საქართველოში არსებული სხვა მუზეუმ-ნაკრძალებისა თუ კომპლექსებისათვის.

Museum-Reserves: Some Aspects for Protection and Management

Dolildze Irma

National Agency for Cultural Heritage Preservation of Georgia

The richest and divers cultural heritage of Georgia is millennia old. Its defense, preservation and bequest to future generations require implementation of the wide-scale, multidisciplinary and permanent measures, that is possible only in case of existence of planned and scheduled state policy and its consecutive realization.

Final decade of the last century that is so called Post-Soviet period was one of the harshest periods in the history of our country. Shortcomings in almost every aspect of life had affected the sphere of preservation of cultural heritage that was left beyond of the most topical issues of the activities financed through the state budget at those times. Solution of many problems accumulated in almost every aspect has become possible since 2004, when the state governed and financed "State Program for Protection of Cultural Heritage" was first launched. Up to now it has been the most effective measure for implementation of the State Policy in the field of cultural heritage protection, facilitation and support of its further promotion and protection. From that period onwards several multidisciplinary measures towards different aspects of protection of the monuments of cultural heritage have been planned and implemented. The most noteworthy of them are as follows:

- Protection and rehabilitation of samples of Georgia's cultural heritage (including preparation of rehabilitation project documentation and reconstruction of the monuments of cultural heritage);
- Inventory and documentation of the monuments heaving cultural heritage properties located in urban areas and regions of Georgia (including both moveable and immovable monuments, museums, establishment of zones if protection around the monuments, etc.)
- Cultural heritage monitoring throughout the country;
- Creation of the integrated database of cultural heritage
- Georgia's cultural heritage research and promotion program;
- International projects and responsibilities. Sharing of the up to date western experience and implementation of joint projects;
- Monitoring and research of the monuments of Georgian culture located abroad;

Application of different programs and widening of their range necessitated utilization of modern principles of management that has become the main reason for establishment of the National Agency for Protection of Cultural Heritage of Georgia (2008). The Agency is the main body responsible for implementation of the State Policy regarding country's cultural heritage that runs the State Program for Cultural Heritage Protection and through this effective tool almost entirely covers all spheres of cultural heritage of the country.

National Agency for Protection of Cultural Heritage of Georgia comprises several museums¹ and all museum-reserves² located in all parts of the country.

The museum- reserves constitute the separate group of cultural heritage incorporating the wide range of monuments of cultural heritage, such as archaeological sites, single archaeological monuments and the entire complexes including cult service, secular and defensive structures, museums with their collections frequently depositing several hundreds of thousands of items, etc.

Almost all of the museum reserves are really the most complicated structures and hence the issue of their effective protection and management requires multidisciplinary and integrated attitude and comprehensive consideration. Only such kind of approach can provide successful development of the museum-reserve, being the essence of those approaches.

Protection, further research, effective preservation and promotion of cultural heritage sites under their management, elaboration and implementation of attractive education programs and rising of interest in broader audience, particularly in the young make the basics of roles and responsibilities of every museum-reserve. Moreover, museum reserves have the areas and territories they supervise. Their staff is directly involved in looking over the monuments of cultural heritage located on those territories through their systematic monitoring, assessment and precise documentation of their condition. It means that through the system of supervision territories museum-reserves cover the entire country.

Consequently, the museum- reserves are neither the museums in the literally understanding of this term nor are they the mere integrity of different monuments. They are far more complicated establishments. Respectively, their management shall be based on timely implemented and consecutive permanent protective measures that include protection and conservation of typologically different monuments (moveable and immovable), their exhibition and presentation, monitoring, attribution and registration, elaboration and implementation of the related education programs, provision of infrastructure and their promotion. All these issues can't be properly addressed but through the modern methods of management with the long term perspective, implementation of which still remains one of the most topical issues of nowadays.

An Agreement was signed in 2009 between the National Agency for Cultural Heritage Preservation of Georgia and the Norwegian Directorate for Cultural Heritage – Riksantikvaren setting forth several directions of cooperation between the parties, creation of Nokalakevi Museum-Reserve management plan being the most important of all others. Upon its completion the management plan should serve as a sample for other management plans elaborated pertinent to other similar establishments³.

The question comes forward on why Nokalakevi museum-reserve has been selected as the first touchstone?

Among ancient settlements of Antique Age and early medieval Georgia Nokalakevi is the only one of its type where the entire picture of urban planning and development is still preserved with all essential parts of urban life

being constructed: fortifications, palaces, churches, secret tunnels, bathes and other public buildings are all in place.

Located in the village of Nokalakevi of Senaki Municipality this ancient settlement known as Archaeopolis of Byzantine chronicles is unparalleled monument throughout the whole Caucasus thanks to its scale and urban infrastructure. This ancient settlement that covers up to 20 hectares of rather complicated terrain was the capital of the West Georgian Kingdom of Egrisi throughout the period of IV-VIII cc AD.

The town remembers harsh periods including several devastations, heavy fires and destructions. Consequently only part of structures has survived till nowadays. Still, the entire structure of the settlement can be well defined. It contained three basic parts that are as follows: lower part of the city- downtown with the King's palace and mansions of noblemen and priests; middle section occupying hill slopes with several military barracks, where most of the city garrison apparently was located; and the third –highest section- the citadel occupying the top of the hill.

Next to the still active church of the forty martyrs build in the late VI c AD that initially was designed as a three-nave structure but thanks to several reconstructions has been transformed into the domed church with the XVI-XVII cc wall painting, containing some remains of aniconic style that is definitely much earlier compared to the rest of the frescoes, the viewer can see the remains of two and three storey palaces, coupled with those of one of the earliest single nave and three-nave basilicas built in IV-VI cc.

Several Roman-type royal and public bathes of late-antique period excavated in Nokalakevi are best proofs of promoted urban lifestyle in those times. The potable water cistern-reservoir built sometime IV-VI cc AD is arranged on the lower section of the city. Alternative way effectively providing citizens and military with potable water has been arranged on the western edge of the city. It is a tunnel cut through a massive rock with vaulted ceiling and stairs leading to the river stream. This extraordinary sample of engineering art is safely preserved up to nowadays.

The defense walls with towers erected with the intervals of 70 meters enveloped the entire city. The earliest layers of the defense walls are dated back to the 3-rd- 4-th cc AD. The defense fortifications contain three layers of masonry walls running southwards and eastwards parallel to each other. The entrance –gateway openings are cut through them. The citadel defense system also includes several towers.

Since 1979 Nokalakevi complex holds the statute of the museum-reserve. Finds made during chorological excavations being applied here for decades are deposited and exhibited in the museum that is located on the territory of the establishment. These materials clearly reveal almost all aspect of this one of the oldest settlements in Georgia.

Besides typologically highly diverse cultural heritage focused on the territory of Nokalakevi Museum-Reserve it has got all features more or less common for other similar establishments in Georgia.

Based on generally accepted principles of site management the management plans for every museum-reserve will be elaborated individually. However, taking in account the entire potential pended within the

museum-reserves and almost identical problems in different regions of the country they could be regarded as one of the important instruments for regional development.

The essence of Nokalakevi Museum-Reserve management plan that is expected to improve the establishment's administration lies upon the integrated and scheduled measures that are to be implemented according to the respective Action Plans where all aims, ways of their achievement, roles and responsibilities are detailed and precisely defined.

These Action Plans are as follows: Registration, Documentation and Conservation Action Plan (implies full scale registration, documentation and protection of the site, comprehensive assessment of the physical state of the monument, registration of all fall down/ loosen stones, threats and risks, working out of rehabilitation and conservation programs based on the conservation documentation data), Management, Monitoring and Protection Action Plan (vegetation management regarding monuments protection and esthetic perception, establishment of the monitoring routine, control over the visitors behavior, state of ruins and vegetation, etc.), Educational, Tourism and Presentation Action Plan (visitor's walkway routes delimitation, rehabilitation of traditional wooden residential house - Oda Sakhli and its transformation into the visitor's centre, development and implementation of educational programs, support for organization, production and sale of local production, publication of scientific-popular literature about Nokalakevi and making of documentary films).⁴

A museum is an inseparable part of the Museum-Reserve holding the unique collection of more than 3.300 exhibits all revealed on the territory during the archaeological excavations. Chronology of the collection covers vast period of time from the 2-nd Millennium BC till 18-th c AD.⁵ The exhibition opened in 1988 is still in place. The expected reconstruction of the museum that envisages building of new office and storing spaces and re-arrangement of the exhibition is one of the basic components of the future Nokalakevi Site Management Plan. It should constantly be borne in mind that the museum is a part of the huge and diverse complex and this should condition its natural association with other immovable monuments of the site.

Nokalakevi Museum-Reserve Management and Development Plan that is expected to be completed by mid-2011 will be the first document of its kind addressed to the many-sided and diverse monuments of cultural heritage in Georgia.

Hereby it should be noted that several projects were carried out during 2009 and the following year, when the management plan components were worked out. For instance, infrastructure projects were prepared for Uplistsikhe Historical-Architectural Museum- Reserve, Gonio – Apsarus Archaeological-Architectural Museum-Reserve and Archaeological Museum-Reserve of Petratsikhe Fortress. Currently the designs are in the stage of implementation. A new exhibition hall was created at Gonio Museum-Reserve that hosts the very first exhibition of the best samples of the museum collections containing finds made during the archaeological excavations of the territory.

Several projects were realized in the Great Mtskheta State Archaeological Museum-Reserve, where the tourist information area has been arranged in

the museum coupled with commencement of the educational program for children "First Steps in Archaeology" organized on Samtavro Valley. Armaztsikhe –Bagineti archaeological site conservation project funded within the scope of the USA Ambassador's Program for Preservation of Cultural Heritage has been successfully implemented.

Mtskheta, Vardzia and Uplistsikhe Museum-Reserve Guidebooks were published. The process of inventory of the museum collections has been launched and is underway. This process envisages detailed documentation of the items kept in collections and creation of the electronic version of the respective information that will be included in the Integrated Cultural Heritage Database.

Truly all these aspects considered in previous paragraphs are important for the adequate operation and effective function of the museum-reserves, however, creation of the modern flexible and easily adaptable system of management for the museum-reserves as a whole as well as for its separate components.

Under reasonable usage Georgia's rich and diverse cultural heritage can truly be regarded as a component capable to serve as an important factor for further economic development of the country, as a property that can facilitate and stimulate its progress in many aspects.

Endnotes:

¹ Nuko Pirozmanishvili House-Museum in Mirzaani, Borjomi Museum of Local History, Stepantsminda History Museum.

² Archaeological Museum-Reserve of the Fortress of Petra; Gonio-Apsarus Archaeological- Architectural Museum-Reserve; Ekvtime Takhaishvili Archaeological Museum-Reserve of the Country of Guria; Parmen Zakaraia Nokalakevi Architectural – Archaeological Museum-Reserve; Kutaisi Historical-Architectural Museum-Reserve; The Great Mtskheta State Archaeological Museum-Reserve; Kldekari Historical-Architectural Museum-Rserve; Uplistsikhe Historical-Architectural Museum Reserve; Ksani Gorge Historical-Architectural Museum-reserve; Didi Liakhvi Gorge State Museum-Reserve; Vardzia Historical-Architectural Museum-Reserve.

³ A group of Norwegian experts headed by Dr. Anna Sophia Hiegen (PHD, head of the Consulate for Cultural Heritage Protection of the Country of Ostfold) and including Dr. Knut Helskog (Professor of the University of Tromso and of its museum) and Karin Tansem (curator of the Museum in Alta) made their first visit to Nokalakevi in November 2009 for the purpose of working out of the preliminary model of Nokalakevi Management Plan and outlining several future projects.

⁴ Besides of cooperation between the Norwegian and Georgian Parties on creation of Nikalakevi Management Plan a workshop shall be organized within the framework of this cooperation devoted to site presentation technologies. The up to date experience shall be shared during the workshop through dealing with various aspects of site presentation and interpretation. The Presentation Model for this extremely diverse monument of cultural heritage is expected to be worked out as the final outcome of the workshop. Another workshop on stone and masonry preservation has also been planned that envisages practical implementation of conservation activities on the remain of the Royal bathhouse (5-6 cc AD) by the Norwegian experts. All monuments of the unique site are building of stone and lime mortar. In the 80-ies of the last century cement solution was used to some extent for the conservation purposes, basically focused on the monuments located on the lower terrace of the ancient city. Except of visual affects caused by cement solution usage, it has become one of the key contributors in further damages of the monuments, so the expected preparation shall basically be devoted to the methodologies of lime mortar and lime solution preparation and their utilization/ application.

⁵ Thousands of finds were made during archaeological excavations being carried out on-site since 1973. They are preserved either in the local museum, existing on the territory of the Museum-Reserve or in Georgian National Museum.

კულტურული მემკვიდრეობა და კულტურული ინდუსტრიები განვითარებისთვის (გამოწვევები და განვითარების პერსპექტივები საქართველოში)

დეალიშვილი მაკა

შანშიაშვილი ანა

ხელოვნების საერთაშორისო ცენტრი „ისტორიალი“

თანამედროვე კულტურის მენეჯმენტის თუ კულტურის პოლიტიკის საკითხებისადმი მიძღვნილ საერთაშორისო კვლევებში განსაკუთრებული ადგილი უჭირავს კულტურულ ინდუსტრიებს, რაც კულტურისადმი ტრადიციული მიდგომის ცვილილებისა და ზოგადად, აღნიშნული სექტორის საზღვრების გაფართოების მანიშნებელი უნდა იყოს. ბოლო დროის კვლევები განსაკუთრებით უსვამს ხაზს კულტურული ინდუსტრიების როლს სხვადასხვა ქვეყნების ეკონომიკის განვითარებაში, რაც მას კულტურისა და ეკონომიკის სექტორების მომიჯნავე სფეროდ აქცევს. კულტურის, როგორც “შემოქმედებითი მიდგომის კატალიზატორის” გაგება თავს იჩენს სხვადასხვა საერთაშორისო პროგრამებსა და დოკუმენტებში. მათ შორის არის ლისაბონის სტრატეგია (2000-2010), იუნესკოს „კულტურის გამოხატულების მრავალფეროვნების დაცვისა და პოპულარიზაციის კონვენცია“ (პარიზი, 2005) და სხვა.

აღნიშნული ცვილილებების ფონზე, განსაკუთრებით მნიშვნელოვანი უნდა იყოს ის ფაქტი, რომ როგორც კვლევები ადასტურებს მუსიკის, კინოს, არქიტექტურის, მოდის, დიზაინის და სხვა სფეროების პარალელურად, კულტურულ ინდუსტრიის მნიშვნელოვან წილს ქმნის ტრადიციული ხელოსნური ნაწარმი და კულტურულ მემკვიდრეობაზე დაფუძნებული რეწვის პროდუქცია. ეს ტენდენცია განსაკუთრებით დამახასიათებელია ე.წ. განვითარებადი ქვეყნებისათვის, სადაც ტრადიციული ხელოსანები და ხალხური რეწვა უფრო ხელმისაწვდომია, იმდენად რამდენადაც ნაკლებად დამოკიდებულია ტექნოლოგიურ სიახლეებზე, შესაბამისად ფინანსურ კაპიტალზე და უფრო ახლოს დგას ადგილობრივ რესურსებთან და ტრადიციულ ცოდნასთან. იუნესკოს მონაცემების მიხედვით, 2006 წელს გლობალური მასშტაბით რეწვის ოსტატთა ნაწარმის ექსპორტმა 186.5 ბილიონ ა. შ. შ. დოლარს მიაღწია. აქედან, 87 ბილიონი, ანუ 186 ბილიონის 47% განვითარებად ქვეყნებზე მოდის. ყოველივე ეს მოწმობს, რომ თუკი განვითარებულ ქვეყნებში, ხელოსნური ნაწარმი არ მიიჩნევა შემოქმედებითი ინდუსტრიების წამყვან სფეროდ, განვითარებად ქვეყნებში ტრადიციული რეწვა ხშირად კულტურულ ინდუსტრიათა მთავარ მამოძრავებელ ძალას წარმოადგენს. დასტურდება, რომ ამ მიმართულებით არსებული ტრადიციებისა და კულტურული მემკვიდრეობის რესურსების გამოყენება, განვითარება და თანამედროვეობასთან ადაპტაცია სიცოცხლისუნარიანობას ანიჭებს უძველეს კულტურასა და ტრადიციებს. ეს კი თავისთავად განაპირობებს ტრადიციული ხელოსანისა და ხელოსნობის პოპულარიზაციას, შენარჩუნებას და ტრადიციული ცოდნის თაობიდან თაობაზე

გადაცემას. აღნიშნულ ინდუსტრიას განსაკუთრებული როლი ენიჭება ღირშესანიშნავი ძეგლებისა და მუზეუმების ინფრასტრუქტურის (მაგალითად, როგორიცაა სამუზეუმო/ ისტორიულ ძეგლებთან არსებული მაღაზიები), ტურიზმის განვითარებაში, რომელიც თავის მხრივ, ხელს უწყობს როგორც ადგილობრივი რეწვის ბაზრის განვითარებას, ისე სხვადასხვა ქვეყნების კულტურული მრავალფეროვნების და მათ შორის რეწვის ტრადიციების პოპულარიზაციას საერთაშორისო დონეზე.

განვითარებადი ქვეყნების ხელოსნური პროდუქციის ექსპორტის ზემოაღნიშნული მონაცემებით დადასტურებული პოზიტიური გლობალური ტენდენციის და საქართველოში არსებული ადგილობრივი პოტენციალის გათვალისწინებით, რომელიც ერთი მხრივ განპირობებულია რეწვის უძველესი ტრადიციების დღემდე შემონახული მრავალფეროვნებით, ხოლო მეორე მხრივ, რეგიონისადმი მზარდი ტურისტული ინტერესით, შეიძლება ითქვას, რომ საქართველოში კულტურულ მემკვიდრეობაზე დაფუძნებული ინდუსტრიების განვითარებისა და მისი ეკონომიკური მდგრადობის მნიშვნელოვანი პერსპექტივები იკვეთება. თუმცა, თავს იჩენს რიგი პრობლემებისა, როგორც ზოგადად საზოგადოებრივი აზრის, კულტურის პოლიტიკის, კანონმდებლობის, ისე ადგილობრივი ადამიანური რესურსების და ინსტიტუციანალური განვითარების თვალსაზრისით.

არსებული პრობლემებიდან გამომდინარე საქართველოში ტრადიციული ხელოსნური ნაწარმისა და კულტურულ მემკვიდრეობაზე დაფუძნებული რეწვის ინდუსტრიის განვითარებისთვის აუცილებელია ღონისძიებები გატარდეს სხვადასხვა მიმართულებით. მათ შორის განსაკუთრებით მნიშვნელოვანია რამდენიმე ძირითადი კოპონენტი, რომელცაგ აღნიშნული სფეროს განვითარება უნდა განაპირობოს:

< ტრადიციული და კულტურულ მემკვიდრეობაზე დაფუძნებული რეწვის პროდუქციის მონაცემთა ბაზის და სექტორის რუკის შექმნა.

< კულტურის სტატისტიკის საერთაშორისო მეთოდოლოგიის დანერგვა და კულტურულ მემკვიდრეობაზე დაფუძნებული რეწვის პროდუქციაზე სტატისტიკური მონაცემების სისტემატიური მოგროვება.

< კულტურულ მემკვიდრეობაზე დაფუძნებული რეწვის პროდუქციისთან დაკავშირებული ადგილობრივი კანონმდებლობის დახვეწა და საერთაშორისო კონვენციებთან/ კანონმდებლობასთან შესაბამისობაში მოყვანა. ეკონომიკური გარემოს ანალიზი და რეკომენდაციების შემუშავება.

< საერთაშორისო ექსპერტთა ჩართვა და თრეინინგებისა და საერთაშორისო ბაზრობებში მონაწილეობის გზით რეწვის ოსტატთა და ორგანიზაციათა, ასევე რეწვის ექსპერტთა ცოდნის ამაღლება თანამედროვე ბაზრის მოთხოვნების, პროდუქციის მარკეტინგის და პოპულარიზაციის მიმართულებით.

< რეწვის ოსტატთა და ორგანიზაციათა თანამშრომლობის, გაერთიანებების წახალისება და შექმნა.

< ზოგადად კულტურული ინდუსტრიების, კერძოდ კი ტრადიციულ და კულტურულ მემკვიდრეობაზე დაფუძნებული რეწვის, როგორც ეკონომიკური რესურსის შესახებ საზოგადოების ცნობიერების ამაღლება.

Cultural Heritage and Cultural Industries for Development (Challenges and Development Opportunities for Georgia)

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The cultural industries¹ are gaining more and more importance in recent international culture management studies and policies, reflecting the changing approach to culture and the overall tendency towards greater structuring of the sector in general. Recent studies stress the significant role of cultural industries in stimulating economic development of countries all over the world. Hence, the notion of culture as "a catalyst for creativity" is introduced in different agendas such as Lisbon Strategy (2000-2010), UNESCO conventions of the Protection and Promotion of the Diversity of Cultural Expressions (2005, Paris), European Agenda for Culture in a Globalizing World, etc. Given its artistic and market value, cultural industries are considered to be a cross-sector issue, lying in-between culture and economy and falling in the area of interest for cultural specialists, economists, statisticians, public-policy makers.

Considering these changing approaches, it is important to note that alongside, music, cinema, architecture, fashion, design and other fields, arts-and-crafts goods and within this, heritage crafts, which in turn include traditional handicraft and museum sources constitute the significant part of creative industries in different countries.

It is especially true for developing countries, where in contrast to other field of CIs, such as cinema and music-related industries, it is often more accessible, as it is less demanding in terms of technological innovations, and therefore of financial capital, and closer to local resources and traditional knowledge. The UNESCO taxonomy confirms that that at global level, in 2006, exports of artisan and artistic goods amounted to more than US\$ 186.5 billion. About 87 billion of the 186, or 47% of the total, came from developing countries. Thus, while arts-and-crafts goods are not always considered to be part of the creative economies of developed countries, they frequently constitute the core of these industries in developing and emerging economies (Friel, 2010).

Noteworthy is that heritage crafts industry is not based only on replication of standard patterns but also on innovation and creativity, especially when competing on the market. Moreover, developing and utilizing of traditional skills and patterns is believed to be giving new lease of life to cultural heritage assets, thus ensuring their promotion, preservation and further know-how transfer from generation to generation. Though being produced by contemporary artist or artisans, cultural heritage derived products, i.e. cultural gifts and souvenirs, are considered as object, which alongside their market value, bear a cultural value and identity associated with the heritage origins they draw upon. In this regard particular industry assumes its im-

portance for heritage site/museum infrastructure and contributes to the development of tourism, as it copes with modern consumer trends. On the other hand, tourism, and especially heritage, or ethno tourism getting trendy in recent years, has a great importance not only on the way of developing local heritage crafts markets, but also in the promotion of cultural diversity at international level.

Every single province in Georgia has its own images, history, culture, traditions, which ensures the ethnographic mosaic of the country and its special attractiveness. So too, traditional crafts techniques and patterns in ceramic and pottery, woodcarving, stonework, textiles and metalwork, etc. varies from region to region. Tightly linked with the viniculture Georgian folk earthenware – simple, fired clay, fully or partially painted, burnished or glazed – goes back into the hoary past. Woodworking is also a long-standing tradition: household utensils and furniture were entirely covered with carvings of different motifs, including astral bodies, crosses, radiating circles, and rituals. Georgia is rich in textile techniques: archaeological finds testify to the fact that weaving and dyeing was well-developed in Georgia. The high qualities of dyes, which are still preserved today, attest to the artistic taste and professional skill of their engravers. Embroidery, including with gold and silver, was very popular in Georgia. Because of this variety, Georgian needlework employs dozens of techniques. Pressed wool, tapestry and knitting were especially advanced in the mountainous part of the country, where the ancient practices are still preserved. Old carpets and traditional socks, mainly decorated with geometric ornaments attest to the refined skills of Georgian households. Amongst most developed traditions is metalwork, which thanks to the region's rich natural resources and its geographical location evolved as early as in the Bronze Age. Brilliant craftsmanship and variety of techniques of bronze, gold and silverwork, the use of multicolored stone and cloisonné enamel - demonstrate the accomplishments and long lasting traditions of metalwork and enamel in Georgia. The traditions of the letter have been recently revitalized and are quickly becoming one the most popular braches in modern Georgia. Among widespread and broadly applied crafts were stonework, leatherwork, basket weaving etc.

In view of the global positive trend for developing countries confirmed by crafts export performance data and local opportunities for Georgia determined by, on one hand the rich cultural heritage, brilliant craftsmanship skills and knowledge kept alive in the traditions and on the other hand, by the increasing tourist interest to the region, heritage crafts industry acquires a significant role for country's development. During Soviet time heritage crafts was advanced industry in Georgia. However, subsidized by centralized government, the field was one of the hardest hit sectors when the old system collapsed. Since the break-up of the economy, the lack of a cohesive support system has inhibited its development and there are series of problems at different levels: The legislative framework for the development of cultural in-

dustries and within this of heritage crafts lacks the consistency with international cultural policies and regulations. Among significant problems is weakness of related statistic tools and data. The data about the funding and employment in cultural sector is not available. The data on the share of cultural goods on countries' markets exists, though the share of Cultural Industries and particularly that of heritage crafts is not identified. There is no data on the heritage crafts existing resources, organizations, enterprises available at the State Department of Statistics. The lack of communication in the past between the cultural industries and other cultural actors, and the challenges which this poses with regard to greater structuring of the sector results in the fact that the heritage crafts potential as a source for economic growth is often undermined. Organizational skills of cultural players and entrepreneurs working in heritage crafts field (with the exception of some few active and enthusiastic organizations) are weak. There is a lack of coordination among heritage crafts actors and an important deficit in international contacts and networking. The level of institutional capacity is especially low in rural areas, where despite the rich indigenous traditions, large concentration of skilful artisans and the availability of raw materials, the lack of managerial skills and knowledge of contemporary market trends and requirements lead to the very fact that the cultural and economic benefits are not fully leveraged, while generations-long cultural traditions are declining and a large pool of highly skilled artist, craftsman and cultural workers remains unemployed.

Given the fact that cultural industry in itself is cross-sector issue between culture and economy, heritage crafts related challenges require multidisciplinary and multi-sector approach, involving specialist of different fields, such as culture, economy, statistics, legislation, etc. and the representatives of different sectors. Among these are such state actors as ministries of culture, economics, education, related parliament committees (Committees of Culture, Economic affairs, Regional Development and European Integration), chambers of commerce, departments of tourism and statistics, local authorities, national agencies, museums, copyright agencies and non-state actors such as cultural NGO's, entrepreneurs, craft SMEs, rural communities, individual artists/craftspeople, who are directly engaged in the production of heritage crafts goods. Needless to say that involvement of international experts and consultants is of a great importance in terms of professional expertise and broader international perspective.

In order to strengthen the heritage crafts sector in Georgia the initiatives should be addressed towards different directions. Among these are several crucial components, which should be targeted to stimulate the conducive environment for further development².

As the vital problem of the particular field is the lack of information on existing heritage crafts recourses: craftspeople, organizations, raw materials, the first action that should be undertaken is the survey, creation of database and mapping of the heritage crafts sector in the country. Despite some initiatives to gather data on heritage crafts in Georgia, still the comprehensive database is not available, not to mention the deficiency of related statistic information at State Department of Statistics. The baseline survey is to identify heritage crafts actors and crafts categories, within them most endangered

traditional skills and techniques. Recoding and documenting existing traditional crafts practices can ensure their sustainability for future generations and can be applied as a tool to encourage young generation's engagement with traditional crafts skills by incorporation of their teaching lessons in employment-oriented educational programs and secondary schools. Furthermore, by promoting heritage crafts diversity of different regions of Georgia, the heritage crafts map can serve as an additional tourist attraction for the region and can be used as a baseline to map special crafts-oriented tourist roots, publish guidebooks etc.

Among special local needs is the elaboration of cultural industry related statistic tools, which has to create the framework to gather the statistic data about Heritage crafts resources and identify their share in cultural goods on country market. Given the increasing interest towards cultural industries, two different frameworks for cultural statistics have been introduced internationally: The *UNESCO Framework for Cultural Statistics* launched in 2009 and Eurostat standards launched in 2011. UNESCO framework (in contrast to Eurostat), incorporates crafts in the core domain of cultural industries (in the category visual arts and crafts (Etienne-Nugue 1990) thus, proposes statistic framework that bases on previously developed special methodological guide to the collection of data on crafts (UNESCO Framework for Cultural Statistics 2009, 85). Despite the general framework proposed by international organizations, it is widely recognized that every country has local specifics and hence the framework for cultural statistics should cope with the local needs. Given the lacks cultural industry and particularly heritage crafts-related statistic tools in Georgia, it is of a crucial important to build the capacity of local statisticians, particularly to provide trainings and workshops on the international adopted cultural statistic tools, thus to ensure the availability of data and its correspondence with the international standards cultural statistics.

Needles to say, that no sector will be developed without the conducive legislative framework, which is to ensure favorable, transparent and stable legislation and attractive business climate. Hence the study of gaps of local legislation in correspondence with international cultural policies and UNESCO conventions/regulations, as well as the analysis of economic environment which determines the development conditions for heritage crafts in the country, acquires special importance for Georgia. The study is to define exiting gaps of local legislation and put forward the policy recommendations how to create conducive environment for particular sector development in the country. In this respect, it is crucial to involve both state and non-state actors in policy elaboration process, thus to ensure the dialogue and further advocacy towards achievement of evidence-based efficient Cultural Industry/heritage crafts related policy in Georgia.

Special emphasis has to be made on the capacity building of heritage crafts operators, entrepreneurs in management, product development, marketing and promotion. It should target both local crafts experts and those directly engaged in heritage crafts production. It is important to introduce international market trends and requirements to help craftspeople/organizations adapt their production to increase marketing opportunities. Partic-

ipation of local crafts producers at local and international fairs can be considered as an opportunity in terms of international contacts, production testing and educational activities on the way of to enhancing access of local heritage crafts production to international markets. On the way to encouraging entrepreneurship and innovative approaches for local heritage crafts-people creating small grant opportunities can be also considered as a possibility.

Enhancing networks, associations, and alliances of craftspeople and organizations can be a step further towards strengthening the heritage crafts sector in Georgia. The UK experience of *Heritage Crafts Association*, *Crafts Council* and the impressive number of professional guilds can serve as an encouraging example how to mobilize exiting resources and create consolidated institutional background for heritage crafts development in the country. Establishment of networks can help to coordinate heritage crafts sector locally and serve as a platform for promotion and marketing of heritage crafts goods locally and internationally.

Ultimately, perhaps most important in the long run is the provision of public awareness raising campaigns. The latter should contribute to the better perception of the potential of cultural industries and particularly of heritage crafts as a source for human, social and economic development. In this respect, introduction of the notion of "Cultural Economics" (Throsby 2001), becoming increasingly noticeable in international culture management and policy issues is of a great importance. The awareness raising campaign should target both state and non-state actors, especially aimed to reach wider audiences to encourage rural communities and disadvantaged groups to participate. Publication, conferences, roundtable-meetings, exhibitions and competitions etc., as well as different media outreach campaigns can act as tools to contribute to raise public awareness on one hand on the potential of cultural industries and particularly of heritage crafts as an asset for development, and on the other hand to its perception as a living heritage which should be safeguarded and passed on to future generations.

To sum up all stated above, most critical actions to be accomplished towards enhancing heritage crafts sector development in Georgia are the following:

Accomplishment of assessment studies to determine heritage crafts resources and needs and elaboration of institutional, legislative and statistic framework in correspondence with international cultural tools, policies and regulations.

Capacity building of sector through enhanced professionalism of heritage crafts operators, entrepreneurs in management, product development, promotion and international market requirements;

Development of partnerships, establishment synergies and networks among heritage crafts organizations and individuals and connection of local network to wider international networks;

Awareness raising campaigns towards improvement of perception of the potential of heritage crafts as a living heritage and an asset for economic growth.

The cultural industry and namely, the heritage crafts-related issues in Georgia are probably much larger than the way we see it now, however, the particular paper is considered to be a beginning of an in-depth study in this direction with the hope to become more far-reaching and comprehensive in the future.

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Endnotes:

¹ The term “Cultural industries” refers to industries which combine the creation, production and commercialization of creative contents which are intangible and cultural in nature. The contents are typically protected by copyright and they can take the form of a good or a service. Cultural industries generally include printing, publishing and multimedia, audio-visual, phonographic and cinematographic productions as well as crafts and design.

The term “Creative Industries” encompasses a broader range of activities which include the cultural industries plus all cultural or artistic production, whether live or produced as an individual unit. The creative industries are those in which the product or service contains a substantial element of artistic or creative endeavor and include activities such as architecture and advertising. Understanding Creative Industries - Cultural statistics for public-policy making, UNESCO, http://portal.unesco.org/culture/en/files/30297/11942616973cultural_stat_EN.pdf/cultural_stat_EN.pdf

² The proposed action plan addressed towards the strengthening of heritage crafts sector in Georgia is based on the Georgian Arts and Culture Centre’s action plan - “*Cultural Industries - Heritage Crafts: Common Platform for Development Armenia, Azerbaijan, Georgia*”, developed and submitted as a full proposal to the European Commission/Eastern Partnership Culture Program “Strengthening Capacity in Cultural Sector”.

წიგნთსაცავების ფონდებში დაცული მემკვიდრეობის პრევენციული კონსერვაციის შესახებ

დვალისვილი თამარ
ხელნაწერთა ეროვნული ცენტრი

წინამდებარე სტატიაში განხილულია საფონდო და საარქივო მასალის სწორი ექსპლუატაციისა და შენახვის საკითხები. აქვე აღწერილია მიკრო-კლიმატისა და განათების ის ოპტიმალური პარამეტრები, რომლის დაცვისას ორგანული მასალები ინახება დიდი დროის განმავლობაში და არ ზარალდება, ასევე ობიექტების შენახვის და დაცვის გარკვეული პირობების დარღვევით გამოწვეული შედეგები და პროცესები, საგამოფენო ღონისძიებების ორგანიზების საკითხები. სტატია ეხება პრევენციულ კონსერვაციას, როგორც მნიშვნელოვან მიმართულებას საბიბლიოთეკო და სამუზეუმო საქმეში.

On Preventive Conversation of the Heritage Preserved in Book Depository Collections

Dvalishvili Tamar
National Center of Manuscripts

During the last decades preventive conservation was formed as an unalienable part of restoration, as a necessary discipline for preservation and management of historical cultural heritage. It encompasses different methods of working on objects and monuments, by means of which it is possible to stop the destructive processes in an exhibit and decrease risks related with usage and preservation to the minimum. Preventive conservation is acknowledged as one of the most important fields of restoration by museums and restoration institutions of the world, because it frequently is an alternative to the mechanical restoration of objects.

In our time on the background of political situation, natural catastrophes and ecological situation the issue of safety of cultural historical heritage becomes more and more acute. Not only monument restoration methods become important but also elaboration of such approach which will regulate many issues related with heritage preservation efficiency. Preventive conservation is the field which studies and inculcates these methods. It encompasses knowledge and experience of restorers, research of chemists, biologists, physicists, ecologists and of specialties from many other scientific fields. Major idea and a goal of the preventive conservation are to maintain physical condition of an object in its current state. One of the directions of

restoration, which is the preventive conservation, unites a wide spectrum of activities, which are directed towards the protection and reduction of damage risks for all historical monuments. This field encompasses creation of appropriate conditions for exploitationconservation of historical objects and monuments as well as direction of judicial and legislative system towards this goal. It considers protection of all objects during exploitation, storing, and exposing, moving or temporary transfer to the third party. Major attention in this direction is paid to the correct arrangement of collections, storage facilities, exposition halls, libraries and elaboration of management system, positioning and architecture of buildings and rooms, technical and material equipment of storage facility, exposition hall, and library. Also attention is needed when dealing with safety system – illumination, temperature, humidity regime maintenance, chemical analysis of the air, and composition control, maintaining neatness of storage facilities, customer norms of handling objects, exhibit conservation and elaboration and inculcation of alternative storage methods. All these are principles of preventive conservation.

Unfortunately this field is not much popular in our country. However Georgia in this regards is not an exception. Preventive measures so popular in the States and Europe are less followed in post soviet countries. Restoration of already damaged monuments is the priority. Although our awareness about necessity of conservation grows slowly when saving historicalculturalmonuments, their protection and conservation becomes important.

In this regard National Center of Manuscripts is one of the organizations which try to provide existing in depositories heritage with necessary climatic and other normative conditions, to accomplish transfer and copying of objects on new carriers. Digitalization laboratory of our center equipped with modern technical achievements enables us to accomplish this. Creation of copies of manuscripts or printed historicalcultural heritage will decrease to the minimum customer's direct contact with originals and thus will protect them from damage; it will provide us with exact copies in case an object is be lost or destroyed due to any reason.

While speaking about museum, library or archive we should realize the importance of restoration laboratories. Many libraries and museum type organizations do not have their own resources in this field. In such cases collaboration with restoration services of other organizations is necessary in order to plan equipping and arranging of storing facilities, carrying out preventive or mechanical conservation works, implementing necessary norms of exhibits' preparation for exposition and their moving.

National Center of Manuscripts has a unique restoration laboratory, which works with manuscripts and printed on different materials monuments in the direction of their research and restoration. During last 56 years its active development took place. The process of implementation of new technological base is underway. Laboratory applies modern materials and methods. All the departments of the Center cooperate closely with the laboratory. Restorers conduct depositories' monitoring during which conditions of monuments are studied and controlled. Climate is a subject of a constant control. Numerous manuscripts and printed material are stored in our cen-

ter. Majority of them are illustrated by pictorial miniatures, metal smith-work, contain wood, bone and minerals. We have photos and photo films. That's why these exhibits belong to a group of objects which are extremely sensitive and depend of climatic conditions.

During exposition planning selected material's condition is inspected. All this is necessary for a correct management and saving of cultural heritage.

We should know that for correct and long term storing of exhibits major danger factors are the following: 1) physical and technical-technological characteristics of the object, 2) storage conditions and regime, 3) usage and exploitation as well as natural disasters and other force major situations.

During consideration of the first point, it is necessary to note that these factors are independent from us. In this case it is necessary to consider the material used by the author, time of creation and conditions where the monument was created, age of the object. All monuments like human being have their own behavioral characters which they acquire during the time from their creation till now. Among acquired characteristics are consequent from storing and exploitation conditions diseases. Passed times leave their reflection on monuments as this happens with any animate or inanimate object in our universe.

Much attention is paid to touching of exhibits by organization staff as well as visitors and their proper usage. The main direction of treatment of depositories shall be conduction of preventive conservation works and this shall be given a great attention. Timely taken measures allow us to avoid future damage of exhibits.

In the ideal case climate should be similar in entire building where exhibits are stored or used – storing facilities, libraries, reading and exposition halls, restoration laboratories. If it is related with practical difficulties to accomplish this then every staff of the organization should try their best to create conditions as close as possible to the ideal. Much attention should be paid to storing of exhibits in a clean environment. Dust, pollution and any type of contamination may cause mechanical damage as well as infestation with insects, microorganisms and fungus.

There exist optimal parameters for microclimate established by scientific research and observations. When these parameters are maintained organic materials are preserved for a long time and are not damaged. It is necessary to maintain these parameters:

Temperature $+18(\pm 2)^{\circ}\text{C}$

Humidity $55(\pm 5)\%$

Limits of allowed norms are somewhat wide, during which no irreversible processes take place:

Temperature $+15-24^{\circ}\text{C}$

Humidity 40-65%

Protection of optimal parameters is necessary. If temperature is less than $+24^{\circ}\text{C}$ and the humidity is less than 40%, dehydration, drying and mechanical damage of an object takes place. Humidity higher than 65% causes bio-contamination hazard. Combination of $+24^{\circ}\text{C}$ temperature and humidity higher than 65% is permissible for a very short time only. This kind of climatic regime creates environment which is beneficial for bio and micro organisms.

Norms of storage for microfilms and photofilms are somewhat different. Here the temperature for black and white films is 0 +12 °C and humidity is 35-45%, for colored films 0 +5 °C and humidity is 35-45%. In storage facilities low temperature is more allowable than high temperatures, however while moving exhibits from low temperature conditions to the relatively high temperatures acclimatization of objects should take place.

Stability of museum and storage microclimate is crucial, because abrupt changes of temperature and humidity are much more damaging than small scale breaches and errors, however they too (small scale deviations) should not be over allowable norms, because this may lead to irreversible processes in the exhibits, especially in those objects which are made from organic matter. Climatic oscillations during 24 hours should not be higher than: temperature 3° C and humidity 2%.

While breaching optimal climatic conditions destructive processes take place in the object, and risk of contamination become higher.

Paper is quite resistant towards the humidity and changes within certain limits don't cause irreversible processes in it, but after long term exposition to humidity chemical changes take place in the fiber structure of a paper. Hazard of biodegradation rises also. Migration of microorganisms with the air current is possible. As we know, sterile environment doesn't exist naturally. When beneficial conditions appear spores and microorganisms start their development. Conditions like this are encountered during violation of temperature regimes, when abundant quantity of food substances like dust, fat, paper itself, glue etc. can be found on the polluted surfaces of objects by micro organisms. This is why results of temperature regime violation can be deplorable.

Parchment is absorbent material. At high humidity it absorbs huge amount of water and gets saturated by it, obtains transparency, its area and volume increase, molding and rotting process takes place. At low humidity parchment starts drying and deforming. On its surface wrinkles, folds and cracks appear. Parchment paper can decrease in volume by $\frac{3}{4}$ and this process slowly becomes irreversible. If damp parchment papers get dried they may get conjoined, and their separation becomes necessary.

Painting strata, in our case miniatures, get damaged by high and low humidity too. During deforming of paper of parchment painting looses grip with the base and cracks, stratifies, and then falls off. Connecting layer soaks if growing damp, its structure changes and pigments get damaged. Colors of miniature change, and spots and stains appear. During incorrect storage metal works and minerals are damaged too. Metal becomes brittle, humidity provokes rusting process; minerals fade, loose transparency and brightness, may crack and fall off their holsters.

Contemporary approach of preventive conservation considers such methods as keeping objects in acid free packing, namely in PH neutral cardboard folders, envelopes and containers, or vacuum packing special polyethylene wrappings. Materials which are not in frequent use are wrapped in polyethylene. This method still is not inculcated in our country, but it is yet very widely applied in Europe and States.

For storage, consumption and exposition besides of temperature and humidity we must pay attention to the speed of air current. It shouldn't exceed 0.1-0.2 m/m. Air current change is permissible slowly, without sharp jumps. In a room where the exhibit is placed there shouldn't be a draught wind. To move objects from one place to another it is necessary to place them in protecting boxes. It is desirable, if reading and depository halls are not located on a long distance from each other. If a distance is big then objects shall be transported by special elevators. Exhibits shall be moved from a depository space to other space with small carts in protecting boxes.

It is known that illumination is an important factor for exhibit storage and their exploitation during exhibitions. Natural and artificial light consists of visible light, ultraviolet and infrared rays. We should try to minimize influence of the most harmful ultraviolet rays. We should minimize heat infrared rays and limit visible light

Ultraviolet lighting damages painting and causes photo-damage to a paper, and its subsequent dissolution. Paper becomes yellow, loses mechanical solidity, becomes brittle, and dries. Approximately in 2-4 months under the active influence of light a paper loses 60% of its solidity.

Different materials have different stability towards the light. Paper is the least resistant among them. It must be taken into account that contemporary papers are less stable towards harmful influences. Parchment is not stable towards lights either. As a result of heat waves it deforms, changes colors, changes fiber structures. The most stable materials for light are metal and wood.

For instable materials allowable lighting is 30-50-lux. For stable materials allowable limit is 50-70 lux. We must take into account that the same kind of damage may be caused by sharp and short-term light and by weak but long term illumination. Lighting is measured in lux (lumens), 1 lux means that 1 lux light current falls on 1 square meter of surface. Long term lighting changes paper's, ink's, parchment's and painting's condition, causes chemical reactions and damages them. It is established that if lighting of 150 lux will be lit for 9 hours a day, it would need 10 years to cause visible changes, and if we decrease this illumination 3 times and make it 50 lux then this time increases to 65 years.

Organization of expositions is very important and demands special attention, because it considers "exhibit preservation in extreme situations". During planning of exposition interests of the object itself and peculiarities of its safety should be taken into account first of all, and not the ideas and imaginations of decorators, artists and exposition organizers. This is an important factor in order to keep heritage and to prolong time of their existence. Environment, climate, illumination, Show-cases, any detail which might seem not very important at the first glance need to be considered with attention.

Recommended for exposition of books and manuscripts time shouldn't exceed 3 months even in ideal conditions when climatic and lighting norms are protected. Unwanted conditions shorten this term drastically. Selection of lighting for exposition shall be entrusted to specialists. It is necessary to use special suppressing filters and films for ultraviolet radiation. It is impermissible to place lighting next to an exhibit. It must be installed outside of glass-

cases which protect exhibits, to void falling of light rays directly onto an exhibit. Each glasscase creates micro climate, this is why it must be arranged in a way which equally maintains temperature and humidity and doesn't let excessive illumination. Before placing the exhibit in a glasscase we must measure inner temperature and humidity of glasscase and exposition space. It is desirable to keep an exhibit brought out from a depository in a special box before an exposition, to let it to go through acclimatization and adjust to a new environmental regime. It must be taken into account that all exhibits "breathe" – absorb heat and moisture and after give it out. This is why in glass case humidity is always higher than it is in outer space. These parameters change during a day too. Change depends on a part of a day, weather changes, and quantity of visitors. Taking into a consideration all these factors is a necessary condition. It is impermissible to place exhibits in ambient light, because the sun light contains ultraviolet rays in a great quantity.

During exposition of objects in many cases demands become mutually excluding between protectors and exposition workers. Expositions intend to show exhibits from their best side, which frequently works against their protection norms. In such cases it is necessary to find an optimal solution.

In many countries there is a strictly followed rule according to which a viewer which enters an exposition hall when approaching exhibit in glass case turns the light on. This protects exhibit from damage and conserves electric energy. It is possible to interchange exhibits if they are exposed for a long time. In case of manuscript books, it is desirable to turn another page. If condition of exhibit is not satisfactory, it is not recommended to expose it. According to the spread practice, it may be replaced by copies and moldings.

Reader is obligated to use protection gloves when using manuscripts, old printed books, archive materials, to avoid mechanical damage and pollution of objects. Placement of exhibits on special supports provides correct opening of pages and excludes their contact with a table surface.

Development of preventive conservation gives us a possibility to protect our cultural heritage, manage it correctly and prolong their time of existence.

While working in any field we should operate with the principles of exhibit safety. Our aim is not only research and study but also preservation of the past that has reached us for future generations.

ატეკური მოხატული ვაზები ფიჭვნარის კოლხური სამაროვნიდან

ძნელაძე ნინო

ბათუმის არქეოლოგიური მუზეუმი

ფიჭვნარის სამაროვანი ატეკური მოხატული კერამიკით მდიდარი ძეგლია. მასობრივი წარმოების პროდუქციის გარდა, რომელიც ჩვეულებრივ წარმოდგენილია სხვადასხვა ზომისა თუ ფორმის ლეკითოსებით, აქ აღმოჩენილია ნიობიდების, შუვალოვისა თუ ესქინეს მხატვრების სკოლების ნაწარმიც. საინტერესოა, რომ მოხატული კერამიკა, რომელიც მნიშვნელოვან როლს ასრულებდა დაკრძალვის რიტუალში, რასაც ადასტურებს ჭურჭლის კომპოზიციის თემატიკა, ასევე აღმოჩენილია ბერძნული ნეკროპოლისის თანადროულ კოლხურ სამაროვანზე, რაც უდავოდ მეტყველებს იმაზე, რომ ადგილობრივ მოსახლეობას დაკრძალვის ბერძნული რიტუალის ეს ფორმაც მიუღია. კოლხურ სამაროვანზე სულ აღმოჩენილია სამი მოხატული ჭურჭლი. მათგან გამოირჩევა 1987 წელს აღმოჩენილი მოზრდილი არიბალოსისებრი ლეკითოსი, რომელზედაც გამოსახული ორფიგურიანი კომპოზიცია სტილისტური მახასიათებლებით შესაძლოა შუვალოვის ამფორის მხატვარს, ან მის მიმდევრებს ეკუთვნოდეს.

Attic Painted Vases from Colchian Cemetery in Pichvnari

Dzneladze Nino

Batumi Archeological Museum

The Pichvnari cemetery is rich in attic painted vases. Besides massive goods of different shapes and size one can find the Niobid, Beldam, Bowdoin, Polygnotos, Shuvalov, Aischines and other masters works there. It should be noted that attic painted ceramics being essential part of funeral items are revealed on Colchian grave of Greek times proving that local population shared that Greek funeral ritual.

The first painted pottery is revealed on the Colchian cemetery in 1975. It is a red figure squat lekythos which is dated back to 5th c BC by Mrs Tamar Sikharulidze (1992). There is a winged female wearing wide sleeved tunic with cloak on the lekythos. The figure is turned rightward. The female takes offertory with her right hand out of a bag and spreads over the altar. According to its style it should be Nike's or Psyche's figure.

There is revealed a red figure squat lekythos with simple "running dog" ornament belt around on the Colchian cemetery in 1976. The lekythos is well-preserved. It is dated back to last quarter of 5th century BC (Sikharulidze, 1992).

Besides red figure vases there are revealed black figure pottery as well. There is a scene of symposium on one lekythos. It was found in 2008. And, another one was found in 2010. It is a kylix ornamented with dynamic figure of a coachman onto a two-horse carriage between pelmets.

A bigger squat lekythos revealed on a Colchian cemetery in 1987 might belong to the Shuvalov's amphora Painter or his companions or followers. The lekythos is nearly full-restored. There is lost a rather big hand fragment only. It has slopped shape. Its mouth is like a bowl. Its neck is outlined from its shoulders and crown. The body is boomed, and the bottom is thin and profiled. Its neck is decorated with a wide vertical ray belt. The two-figured composition is based onto a line composed with tongue and spot ornament. There is an image of young man wearing a long tunic and slipshodly sitting on an armchair - klismos - on the right side of the composition. He puts his half bare left hand on the bench back. And, he points his right hand to a female keeping a trunk and standing in front of him. Clothes of the both figures are made of dozens of vertical stripes. A slightly bowed knee of the figure standing on is made of a combination of slopped stripes. There is a drapery cloak slipped at the waist of the figure sitting on the klismos. The contours are made of relief lines. One can notice a foot of preliminary outline. Heads are separated with a clay line.

While determining the plot of the composition there was revealed few principal problems. One of them considered determining the sex of the figure sitting on the bench. Long curly hair falling on face and long tunic one can perceive it to be a female at first glance. But if you stare to the both figures you can notice that eyes and face contours of the figure keeping the trunk differs from another one. The first one has widely opened eyes which do not look very natural. Its low eyelid is longer, while upper one is shorter and without eyelash. The second one is characterized with typical vase-painting eye-shape being as close to the natural anatomic one, i.e. expressive pupil of the eye and eyelash on the upper eyelid. We believe the author used this trick to differentiate the figures. Though the difference might be caused by master's pupil who was involved while making the composition. Similar curly long haired male is known among the works of Shuvalov Painter. Apollo is one of his beloved characters. While determining the period and the master great

attention was made to the chair with the back - klismos which is characteristic feature of later mannerists including the Shuvalov amphora Painter. The Pichvnari lekythos composition has great many thematic analogues. Here should be mentioned a red figure oinochoe with Aphrodite sitting on a klismos, Eros and Charis. The oinochoe belongs to the Shuvalov group and is kept at the Adolphseck Museum, Germany (*Boardman, 1997. ill. 223*). It is determined that the master uses 7 main types subdivided into 23 sub-types of expression. The male's figure on the Pichvnari lekythos belongs to 4D Group (the male sitting on klismos and looking leftward), and the female's figure belongs to 2A Group (the female with slightly bowed knees keeping the trunk and looking rightward) (*Lezzi-Hafter, 1976. p.p. 60-62*).

Some details of the composition, particularly the way of expressing female figure and the trunk, have analogues with the contemporary of Shuvalov Painter, Washing Painter's works.

The lekythos as mentioned above is a funeral feature thus its plot should have been associated with passing away and funeral ritual. Generally, attic vases belonged to funeral items expressed offering, decoration of herms with garlands, figures standing at the altar, games dedicated to funeral ritual, rallies, symposiums, and funeral trapeze. The lekythos composition is civil at first sight but it is well-known that civil and sacral have much in common in ancient world. If we look at the plot from that point of view we can see a funeral religious scene of a master and his servant. The master could be any of Chthonic Gods associated with the dead, even Appolo the beloved character of the Shuvalov amphora Painter.

The basic ornament of the main composition of the lekythos attracts our interest. The ornament has its analogue on small size hydria-kalpis with Aphrodite sitting on a klismos and Eros. The last was dated back to 435-420 and considered to belong to the Shuvalov Painter's workshop. It was revealed on the grave No. 5 of the Pichvnari Greek cemetery in 1977.

The Shuvalov Painter, a brilliant representative of late period, was follower of miniature style and Polygnothos School. J. Bazli named him in honour of Duke I. Shuvalov who had owned one of his best masterpieces, a small amphora with Apollo and Muse (kept at the Hermitage, Russia) among his collection. It should be noted that Apollo is one of the beloved characters of the painter. Nearly all works are made on small ceramic item. The master is not distinguished with diverse ornaments. Despite perfect compositions he is characterized with monotonous manner. One can often see a young man with long curly hair and big eyes having handsome profile among his works. The painter uses one and the same attribute.

The Shuvalov painter researcher Adrian Lezzi-Hafter (1976) divides works into following groups of Early (440-430 BC), Mid (430-420 BC), and Late (420-410 BC) periods. The Early period is characterized with Polygnotos School influence that is mainly expressed in prioritizing two-figured scenes. The Mid period is characterized with rapid development and flour-

ishing of the workshop. And, the Late period is characterized with changing simple and easy style into rich and varied one. The Pichvnari lekytos could be dated back to 430-420 BC.



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ფონდების მართვა: საარქივო ერთეული როგორც არტეფაქტი და მისი ზენორმატიული ბუნება

გლოველი შალვა

მანია ესმა

ხელნაწერთა ეროვნული ცენტრი

მართვის სისტემებიდან კულტურული მემკვიდრეობის მართვა წარმოადგენს ერთ-ერთ უმნიშვნელოვანეს და ურთულეს სისტემას. მენეჯმენტის უმთავრესი საკითხი სწორი სტრუქტურირება და სტრუქტურათა ჰარმონიზაციაა. კულტურული მემკვიდრეობის მენეჯმენტის თვალსაზრისით, ყველაზე მნიშვნელოვანი უშუალოდ ფონდების მართვა და მათი სწორი პრინციპით კოლექცირება, ერთეულის თუ მთელი ფონდის სწორი სადრიცხოვო სისტემის შექმნაა. კოლექციის მართვის თვალსაზრისით, აუცილებელია ფონდის თუ საფონდო ერთეულის წარმომავლობის შესახებ ინფორმაციის დაცვა და, ნებისმიერი საფონდო ცვლილების გათვალისწინებით, ამ ინფორმაციის შენარჩუნება; ამ მიზნით ხდება სპეციალური ლიტერების შემუშავება (ლიტერი – როგორც ძირითადი მონაცემის აღმნიშვნელი). ფონდების დაცვის ეფექტიანი მექანიზმების დანერგვა, შესაბამისი სტანდარტებით აღჭურვილი ფონდსაცავების შექმნა, კოლექციების მოზიდვა, ფონდების გაზრდა და კოლექციებზე საკუთრების უფლების მოპოვება, კატალოგიზაცია, მონაცემთა ელექტრონული ბაზების აპრობირება – მენეჯმენტის უმნიშვნელოვანესი მიმართულებებია. აუცილებელია მძლავრი სარესტავრაციო-საკონსერვაციო სამსახურის ამოქმედება და დიგიტალიზაცია – როგორც ორიგინალების დაცვის საშუალება. კულტურული მემკვიდრეობის მართვა მოიაზრებს მასალის პოპულარიზაციის ეფექტური და უსაფრთხო საშუალებების გამოყენებასაც: ექსპონირება-გამოფენა, როგორც შემეცნებით-საგანმანათლებლო საშუალება; სპეციალური სალექციო კურსები მასალის ვიზუალიზაციის თანხლებით და სხვა. კულტურული მემკვიდრეობის მართვაში ფონდის მცველს, როგორც მასალის მცოდნე ექსპერტ-კონსულტანტს, უმთავრესი როლი ენიჭება. ამიტომ ჩვენ მას მოვიაზრებთ როგორც მაღალი კვალიფიკაციის მეცნიერს. საფონდო მასალებიდან განსაკუთრებით საინტერესო თავისებურებებით ხასიათდება საარქივო ფონდი, როგორც კულტურული მემკვიდრეობის ნაწილი. საარქივო დოკუმენტები თავისთავად იმუხტება მოღვაწის პერსონალური მონაცემებით, მისი ე. წ. “ფსიქოლოგიური ნიშნებით”. პიროვნება აზროვნების პროდუქტის გრაფოლოგიური ფორმით გადმოცემის დროს “გაცემს” საკუთარ თავს. პიროვნების რთული ფსიქიკის კვალით – განწყობებით, ფიზიოლოგიური მდგო-

მარეობებით, გარემომცველი გარემოდან მომდინარე ფაქტორებით, საკუთარი უნარებითა და ჩვევებით, ცნობიერისა და ქვეცნობიერის კონფლიქტის შედეგად წარმოქმნილი ატიპიური ქმედებებით – აღიბეჭდება თითოეული ავტოგრაფული ნიშნუში. საარქივო ერთეული, რომელსაც ეთნიკური მეხსიერების დაცვა და შენარჩუნება შეუძლია, ამავე დროს, შეიცავს ზემოთ აღნიშნული ტიპის საკვლევ ნიუანსებს, არტეფაქტია, კულტურული მემკვიდრეობაა. ამ მემკვიდრეობის ხელმისაწვდომობის საყოველთაო პოლიტიკას ნორმატიული აქტები საკმაოდ მკაფიოდ განსაზღვრავს. წლების მანძილზე ხელნაწერთა ინსტიტუტში გრიფით “არ გაიცემა” – მიმოქცევიდან იყო ამოღებული მთელი რიგი საარქივო ერთეულები მათი აკრძალვის არცთუ მრავალფეროვანი კრიტერიუმების საფუძველზე. თავის დროზე მკითხველებზე არ გაიცემოდა ანტიკომუნისტური პროპაგანდის ამსახველი არც ერთი დოკუმენტი. მეორე მხრივ, ცნობილი საზოგადო მოღვაწეების ავტორიტეტულობისა და მათ შესახებ უკვე არსებული დადებითი საზოგადოებრივი აზრის გამო, მიმოქცევიდან იყო აგრეთვე ამოღებული ამ პროვინციების საკმაოდ შემწყნარებლური ხასიათის მიმოწერა რევოლუციისა და კომუნისტური პარტიის მესვეურებთან. XX საუკუნის მეორე ნახევრის ე. წ. “ახალ” არქივებში საარქივმენდაციო-საპროტექციო ხასიათის ურთიერთობების ამსახველი მასალა გამოვლინდა, რაც, ბუნებრივია, არა მხოლოდ პირად კონტაქტებში, ამ საკითხის დელიკატურობიდან გამომდინარე, უფრო პირად წერილებში ვითარდება. “ახალ” არქივებში საარქივო ერთეულთა დიდი წილი მოდის ამ ტიპის მასალაზე. რაკი საარქივო მიმოქცევის სისტემა აბსოლუტურად ღიაა, ბუნებრივია, ნებისმიერ მოქალაქეს შეუძლია მოითხოვოს ამ მასალით სარგებლობა. ზემოთ მოყვანილ სირთულეებთან ერთად, ამ ტიპის მასალის დამცველ ნებისმიერ საჯარო დაწესებულებას ეთიკური პრობლემების წინაშე აყენებს არამხოლოდ ამ წერილების ადრესატების კარგი რეპუტაცია, არამედ იმათი ვინაობებიც, ვინც ეს წერილები გამოგზავნა და ვისაც ისინი შეეხებოდა. რაკი ამგვარ საკითხებს კანონი არ არეგულირებს, ასეთ ვითარებაში ორგანიზაციებს თვითონ უწევთ ალტერნატიული გზების ძიება. ამ ტიპის საკითხები, ბუნებრივია, ვერ რეგულირდება სამართლებრივი აქტებით, ამიტომ არქივარიუსთა მხრიდან სპეციფიკურ, ოპტიმალურ, დროსა და კონკრეტულ ვითარებასთან მისადაგებულ მიდგომებს მოითხოვს. კანონი, თავისი რეგლამენტირებული, ზღვრულად ზუსტი, კონკრეტული, ხშირად ფორმალური ბუნებით, ბოლომდე ვერ იტევს ზნეობისა და ეთიკის ფენომენს. სწორედ ეს იწვევს სირთულეებსა და ცდომილებებს. მიუხედავად იმისა, რომ ეთიკა ყოველთვის ადამიანთა პირად ძალისხმევაზე დგას, ამ ვექტორით ყველაზე რთულ სისტემაშიც კი არსებობს ალტერნატიული გზა.

Fund Management: Archive Unit as an Artifact and its Super-normative Nature

Gloveli Shalva

Mania Esma

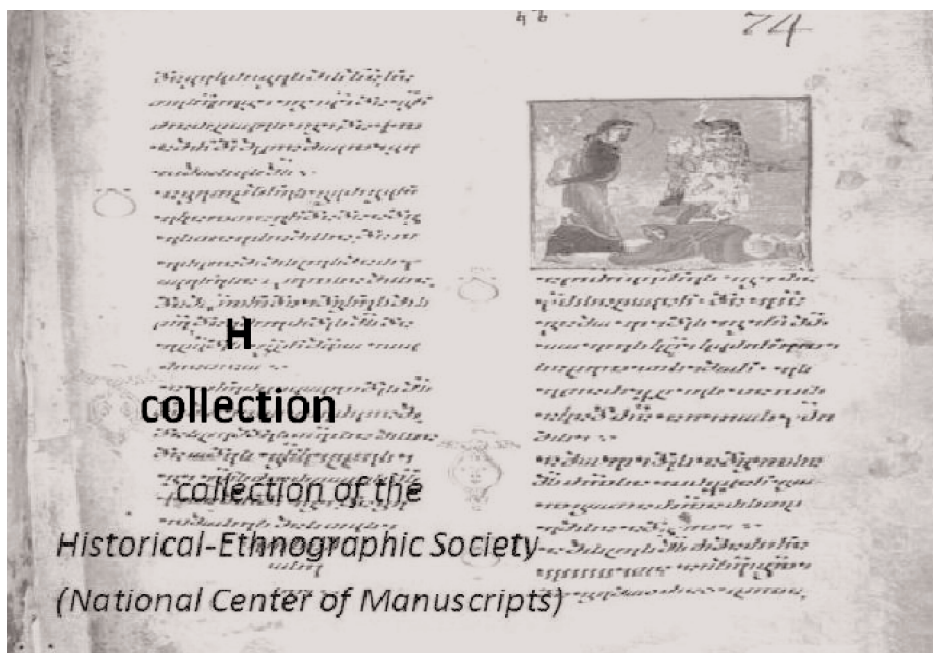
National Center of Manuscripts

Management of Cultural Heritage represents one of the most important and complex directions among all management systems. The *collection management* system as the key component is a very important area of the cultural heritage management.

One of the important aspect of collection management and in general, of the cultural heritage management is *its correct structuring*. To further implement an effective management system it is necessary to create structures. Enactend structure shall be flexible and inter-structural activities shall be maximally harmonious.

As we mentioned, from the point of view of cultural heritage management the most important is a collection management (collection curation). In this respect *correct principles of collecting* of cultural heritage should be applied. It is necessary to create correct accounting system for each unit or entire fund, which means the following: keeping of information on provenance i.e. on origin of the collection or on each collection item and preserving it through any change that may take place in collections; (this means keeping of all documents on provenance i.e. origin in the united registry on incoming artifacts, as well as in a file for each item). *Littera*- is a main source of information on collection provenance and other related information. *Littera* shall be not only inner-collection search tool, but also an information (provenance, ownership, content, collection etc.) source on collection (or specific collection item), for example:

Littera H – denotes collection of the Historical-Ethnographic Society (National Center of Manuscripts) and it gives information on provenance of a collection (and its specific items) preserved in the National Center of Manuscripts and provides us with the reference, that this collection was saved for the State by the Historical Ethnographic Society i.e. the exemplary and patriotic contribution of Historical-Ethnographic Society in collecting and searching for the collection items, their consolidation in one collection, and its further transfer to the state for the purpose of saving and preserving the manuscripts has not been lost.

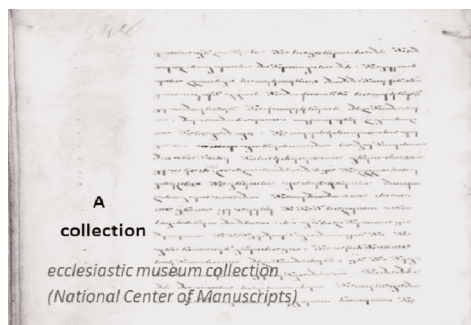
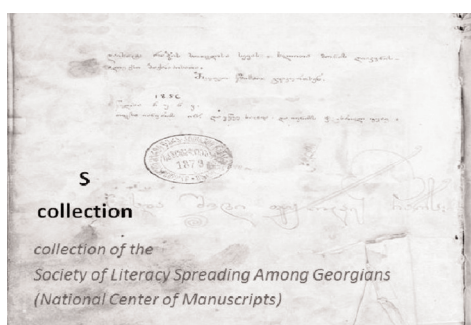


The same can be said about the other collections:

Lineage and owned collections and their signs (litteras):

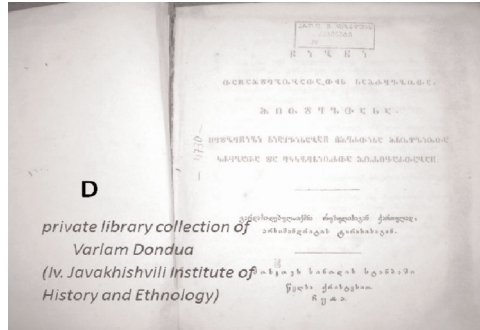
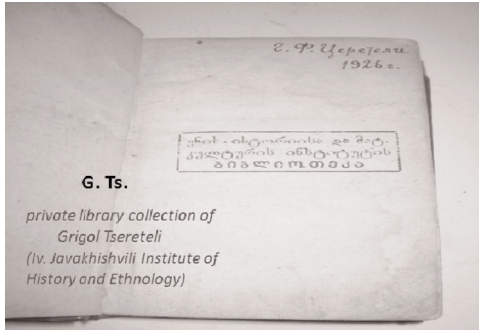
A signifies ecclesiastic museum collection (National Center of Manuscripts)

S – signifies collection of the Society of Literacy Spreading Among Georgians (National Center of Manuscripts).



G. Ts. signifies the private library collection of Grigol Tsereteli (Iv. Javakhishvili Institute of History and Ethnology).

D signifies the private library collection of Varlam Dondua (Iv. Javakhishvili Institute of History and Ethnology).



Thematic and Content Collections and their signs (Litteras):

RAR signifies raritate editions collection (National Center of Manuscripts, Iv. Javakhishvili History and Ethnology Institute).

Rp. – signifies collection of Russian periodicals (Iv. Javakhishvili History and Ethnology Institute).

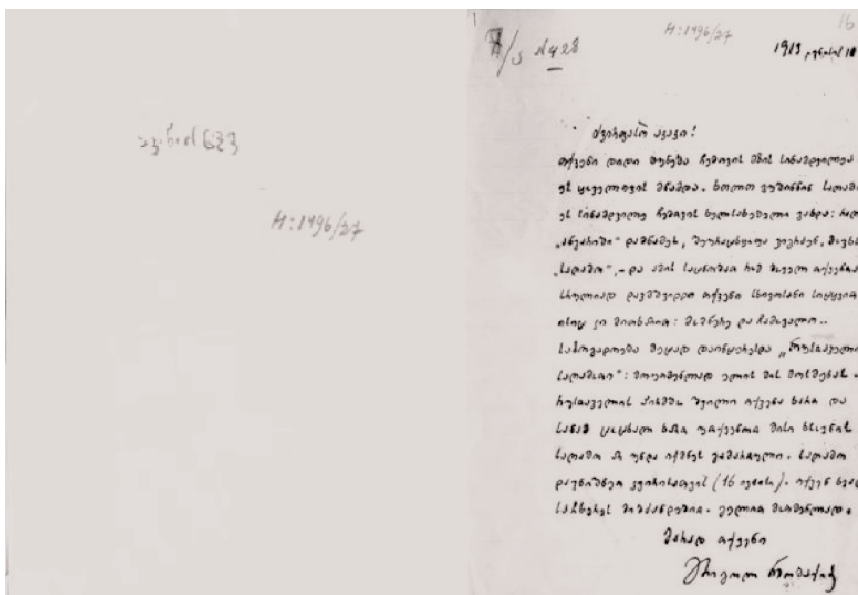
Gp. – signifies collection of Georgian periodicals (Iv. Javakhishvili History and Ethnology Institute).

Ak.Ts. – signifies collection of Akaki Tsereteli (National Center of Manuscripts)

Hebr The Hebrew Manuscripts Collection (National Center of Manuscripts) etc.



The importance of Littera is especially obvious during double denotation, or when the material moves from one to another collection, or from one fund to another. In these cases Litteras convey not only information on specific units but also on entire history of a movement, for example: unit can have two (or more) denotations: **H 1496**, also **Ak. Ts N623** (National Center of Manuscripts). These denotations already give us information that specific item comes from the Historical Ethnographic Society (H), and then it moved to the fund of Akaki Tsereteli preserved in National Center of Manuscripts with the number 623. The importance of meaning of correct denotations is out of question and shouldn't need any further explanations.



Hd collection – (Double Litera) document **(d)** of collection of the Historical Ethnographic Society **(H)** (National Center of Manuscripts)

TurdK collection – (Triple Litera) Turkish **(Tur)** document **(d)** of Kajar dynasty **(K)**



Today there is a tendency of not making imprints on the original material and instead placing an unit in a special box or an envelope and place collection denotations on it; of course any extra influence on a material is impermissible but we think that a fund cipher (Littera) shall be placed exactly on an unit and this way we would make sure that a main information won't be lost in future. This is substantiated by the statutes of the Ministry of Culture and we think that this position and existing norm shall not be reconsidered in the future.

It is necessary to save fund materials and collection catalogues in special database programs for searching and application of an information in various ways. One of the most important directions of the management is an implementation- approbation of new technologies in this direction.

When we talk about the collection curation and collection management it is necessary to touch collection protection system too; In this respect the most important is: foreseeing the peculiarities of collection unit's materials, creation of collection *depositories* equipped according to standards; implementation of the newest technologies; effective management of the powerful restoration-conservation service; digitalization of the manuscript heritage – as an effective form of the original conservation.

Collection curator, as an expert-consultant who is highly knowledgeable about a material, has a main role in cultural heritage management. This is why we envisage this position for a highly qualified scientist. Organization or specific structures within the organization which own materials of a cultural heritage fund shall *be a scientific unit* and not a service or fund repository unit, as observed most times. Cultural heritage management shall be directed to not only preservation but also to popularization and most importantly scientific research.

Management of cultural heritage includes application of effective and safe means of *popularization* of a collection material, applying exhibitions as an educational mean; special lecture courses with visualization of material etc.

Collection raising, increase and enriching of collections and acquiring of ownership rights on collections are important directions of the management. In this respect protection of ethical and moral norms in the frames of the legislation is an essential factor. The *archive collection, as a part of cultural heritage* can be found rather interesting in this respect and we will cover the peculiarities of it in more detail below.

Structure of the archive funds is very specific in any types of depositories throughout the world. Each archive represents one unique unity. This is caused by the original private virtues of public figures. Value of private archive funds can be defined using two different perspectives. On one hand, it is considered as declared autographic, heritage of public figures and primary source of information, as exhibit- relics and on the other hand, it is envisaged as a research category which has no less importance as a source of

personalized information. Personification as a phenomenon, is a characteristic of archival units.



Archive documents carry personal data or so called “psychological signs” on public figures. Personification of archive unit represents not primary but secondary process and it takes place beyond the consciousness. This means that a person reveals herself/himself in graphological form of reasoning product. The complex psychical trace of a personal reflection: dispositions, physiological conditions, factors depending on the environment, personal skills and habits, inclinations, atypical activities as a result of the conflict between the consciousness and subconsciousness, leave an imprint on a specimen. Personified information is a “mirror reflection” of personal information. As a source of personal portrait, it is more deep and reliable analytically, than data collected from biographies and autobiographies.

Finding of personalized information is possible in content genre – the thematic data as well as in technical data. Archive unit, which can preserve and maintain ethnical memory, at the same time contains research nuances mentioned above, represents artifact and thus is a cultural heritage (“any objects created by a human being or through the human influence on the nature having fictional, esthetic, historical, memorial value... objects related with the country’s history or with the civilizations existing now...” *Law of Georgia on Cultural Heritage*; “any item or concept having esthetic, historical, scientific or spiritual value...” *Code of Museum Ethics of ICOM*).

General politics on accessibility of this kind of heritage is defined by normative acts.

In Georgia’s Law on National Archive Fund and National Archive is stressed that “usage of the documents of the National Archive Fund is free. Inte-

rested parties can find and view a document or its copy from National Archive fund by means of information - search system, also can make extractions, and use information service of the archive”.

According to the Museum Ethics Code by ICOM, “ Governing organ shall be constantly trying to make accessible for everybody all the collections preserved in museums at convenient time. It shall show the special attention to the persons with special needs.”

These legislative tendencies are fortified by the fact that prohibition, as a phenomenon, is a complex psychological and legislative notion. In General, imperative never causes positive disposition. It always causes suspicion and interest and leads to opposition. Beside of the general attitude to prohibition, this concept in postmodern environment is even more atrophied. Prohibition, as a procedure, shall have theoretically substantiated objective reasons, besides refined, temperate and exact systems of sanctions. Besides of this general attitude towards prohibition, in post modern environment this concept became more atrophic. In the current model of social-political system, where all the subjects having appropriate self-perception are considered as equals in rights, prohibition is not considered as an accepted and recognized form of social relations.

Naturally, there are the legal prohibitions, which are controlled by law, normative acts and ethical-moral prohibitions, which are based on human nature and are controlled by the inner world of human being. Here we shall discuss one aspect: specialists of law frequently oppose to the verbal shablons and ideal forms which became surrogates. Term like “ Rule of Law” is paradoxal. Law created by a human is never supreme and universal. It has no ability to overcome each tentative situation, It has no ability to overcome each tentative situation, legal casuses appear correspondingly.

Correspondingly it is unable to respond to ethical complexities, which are encountered in personal archives of public figures.

During many years Institute of Manuscripts were identified as “classified” number of archive units on the basis of not too diverse criteria for prohibition.

At some point among the documents prohibited to be handed out for reading were: appeal of Ivane Javakhishvili, dated with 5th of February of 1921, to the Presidium of Founding Meeting of Democratic Republic of Georgia regarding the legal acknowledgement of Georgia’s independence, Application by Ivane Javakhishvili on resignation from the position of professor of University, dated 21st of December of 1936; Petition of Georgian nobility to Hague Conference preserved in the personal archive of Ivane Javakhishvili (dated by 18th of June of 1907); Reference on Armenian-Georgian war was classified too.

Many other documents were in the same situation: Memoirs of Irodion Sonlughashvili in 5 volumes; notice issued by the Socialist-Federalist Revolutionary Party on the name of Ivane Jamutashvili on creating of mother-

land's defence detachment (1918, 24th of December); "Brief history of Georgia's Catholicos Church" by Meliton Kelenjeridze; Archive units of any content created by emigrant Georgians. Clearly it is not difficult to establish criteria for prohibition of these archive units.

On the other hand, it is significant that due to the consideration of the authority of famous public figures and existing positive public opinion about them, and their good reputation, their tolerant correspondance with leaders of communist party and initiators of revolution which had imprints of conjuncture of those times was withdrawn from circulation. This is natural and points to the high professional and ethical level of archivaria of Institute of Manuscripts.

Two categorically different criteria of prohibition are logical in context of the fundamental principle of archive curation which is humanistic reasoning.

Each epoch has characteristical socialcultural environment. This environment conditions not only contextual, expressive, compositional specifics of texts but creates distinct forms of social interaction, different significant social roles characteristical exceptionally for that epoch and cultural context. Form of interaction which we discuss here is a result of the second half of the XX century which was characterized by bureaucraticprotectionist reality. This result becomes especially evident in so called "new" archives of the public figure of XX century. This touches recommendation protection relations, which took place not only in private immediate contacts, but were especially developed in private correspondance due to the delicacy of this issue. This form of relations from that epoch is not given the due attention which actually is required considering the real nature of the problem and its results. If we judge by the percentage ratio of these types of letters, we can assume that this type of the interaction had an universal nature then. This is proven by the fact that public figures kept this type of correspondance in their personal archives (instead of destroying it), which can only signify that they didn't bid to hide these relationships seeing nothing alarming in them and considering them absolutely neutral.

In this communications the several common aspects can be singled out:

1. Shows unceremonious relationship style;
2. In the majority of letters the obligations existing between the addressee and sender are stressed;
3. Promise of "gastronomical feedback" as of sign of gratitude is quite frequent;
4. Forms of anonymity like "bringer of the letter", "writer of the letter" etc. are used.
5. Intellectual and professional abilities of the letter objects are excessively overestimated;
6. Mainly touches admission into the highest education institutions, par-

tially facilitation of a career advancement. These aspects, if we don't say anything else, oppress the psychological environment.

Archive circulation system is absolutely open. It is natural that in legal context, any citizen can request to use this material (this concerns described, systemized and catalogized archives). Together with the difficulties described above, any public institution preserving this type of material, among them National Center of Manuscripts, face ethical problems not only due to the good reputation of addressees of these letters, but also identities of senders and people who these letters are about. It must be noted that these people are frequently well known to public. Since the law doesn't regulate these issues, organizations have to resort to alternative ways in such situations.

As the samples we will bring here several examples of communications (personnas, toponims, or other data revealing personal identities are closed with special technical signs):

"Hello Mr. *****!

We wish you long and happy life. Although belated but with whole heart we congratulate you with your last success. It is unfortunate that you do not like to visit Kutaisi.

Mr. *****, the bringer of this letter is a prominent philologist, and makes a very important job for teachers and generally for our culture.

Please listen and help. We will appreciate if you will visit Kutaisi.

Respectfully *****

24th of June of 1974"

"Hello, *****!

As we know from reliable sources, you are an examiner in Medical Institute on 15th. I ask you please pay attention to Giorgi *****, who takes exams there for the third time. Father is not here, his brother passed away and mother is very sick. Pediatric faculty, XI group, exam ticket 273.

With brotherly love

Your K. *****

14th of August of 1969"

" *****! Please! In this kind of case there are no various answers: "we couldn't", "situation didn't let me" etc and etc, which are cause by their own reasons. But my *****, this is a plea for help related with the name of my relative (especially with the name of my sister, which is very much obligated by the parents of this kid). Please try your best. If you won't do this, explanations will be untimely? If our brotherhood has some value, please try. Now it is up to you and your conscious heart.

Without date"

“Respected ****, Hello

I friendly ask you to help my former magistrate student in publishing this letter. He is in Batumi now and works in pedagogical institute there.

Please do not deprive your attention him and the person who asks you this.

Respectfully M. *****. 1969 year”

“Deeply respectful Mr. *****! It is very difficult for me and I understand that it is not convenient to bother you, but what can I do, I thought that my child had an ability and love of a literature since the early childhood and I thought that I wouldn’t need to bother anybody. I thought that everything would be alright around him. I couldn’t think that I would need to bother you. But **** is very sad, as he (she) found out that there won’t be positions since this may. I don’t know and do not understand how to help him. Maybe as a mother I am mistaken and he (she) doesn’t deserve this kind of attention and maybe has some kind of fault. He (she) is not poor spiritually and as a human being is very bright. I am sorry maybe this is very funny, that I am saying this, as I am his (her) mother...I could visit you personally but it is not convenient and **** too wouldn’t forgive me. Now he (she) can not find out that I ask for help on the distance.

I will feel obligated to you during entire my life.

With deep respect ****

19th of February, 1973”

In the National Center of Manuscripts there is a letter from 1955 sent on the name of the deputy minister of education of USSR – Stiletto, in which the famous academician ask him to help his son (daughter) to be admitted to TSU History Department regardless of the fact that he (she) couldn’t accumulate the required points on entrance exams.

In the National Center of Manuscripts we frequently use the method of assigning status “of private nature” to such letters in order to solve similar issues and to define the essence of private letters. Evaluation of the so called protection process is complex because this method completely hushes up the real content of an archive document, and in the eyes of a reader transforms it into a document of no interest, presumably unceremoneous, ultimately describing a daily life and falsifies the relationship between the sender and addressee and status of the circumstances. On the other hand, this method has an ethicaleducational and somewhat ideological function and keeps official image and dignity of a public figure as it has been accepted in a society. By doing so center of manuscripts protects society from nihilistic sentiments, and allows right on private intimate cognitive space.

We encountered a very specific situation while dealing with Ivane Javak-hishvili archive. In this particular case the basis for prohibition of material to readers was not an existing socialpolitical system, but the request and

will of the daughter of Ivane Javakhishvili – Natela Javakhishvili, who processed and handed over the archive to the institute. This is one of the most delicate cases, when offsprings do not consider appropriate to open parents' sensual and emotional relationships to the public.

According to the law of Georgia on "National Archive Fund and National Archive", information can be used only after 75 years from the creation of a document containing personal data of citizens, if other term is not approved otherwise.

"person has a right to demand from the National Archive not to let the usage of his/her personal documents and not to expose it to public for the term defined by him/her. However this is in effect for 75 years after the document creation.

Despite of the fact that the time both philosophically and legally (75 years) transfers almost any document to the public domain, request on keeping a document as classified requested by children remains constant and unchangeable. These types of issues naturally can not be regulated by legislative acts thus requiring from archivaria specific, optimal, appropriate with time and situation approach.

ICOM Museum Ethics Code mentions one category: "Material which requires a delicate handling". In this category are included human remains and sacred items, which need respectful treatment and corresponding protection. The archive items discussed above can be easily included in this category.

This quite complex and multilayered issue points to archive specifics, represents personalized information, as an alternative source of information and reveals difficulty and necessity of complex research.

There is a notion "Public Interest". It naturally has a social, cultural character and correspondingly, is not only legally recognized but has prevalence. Public interest in many respects stands higher than corporative interests and of course is over private interest. It is more important when a case touches ethnic memory of a nation. The prevalence of this term makes the issue discussed by us more delicate.

Archives' scientific circulation is one of the main functions of research institutions and museums. This process shouldn't be impeded. Management of this type of cultural heritage shall take place from both sides on the basis of compromise, which recognizes human being as the highest value. Law can not entirely accomodate phenomena of moral and ethics due to its reglamented, utmost exact, concrete, clear and frequently formal nature. This causes difficulties and errors. Despite of the fact that ethics always relies on personal efforts of people, alternative way can be found even in the most complex systems.

სამუზეუმო აუდიტორიის გაფართოების პრობლემები და პერსპექტივები საქართველოს მუზეუმებში

გოგიშვილი თინათინ

ივანე ჯავახიშვილის თბილისის სახელმწიფო უნივერსიტეტი

XX საუკუნე საზოგადოებრივი კომუნიკაციების განვითარების (რადიო, ტელევიზია, კინო, ფაქსი და ბოლოს - ინტერნეტი) თვალსაზრისით მეტად წარმატებულ პერიოდს წარმოადგენდა, მაგრამ, გარდა ამისა, ფართოდ განვითარდა კომუნიკაციის კიდევ ერთი ტრადიციული საშუალება, “რომელიც კვლავ ჩვენთანაა, მუდმივად ვითარდება და აფართოებს თავის გავლენას - ესაა მუზეუმი”.

საქართველოს კანონში “მუზეუმების შესახებ” მუზეუმი განმარტებულია, როგორც “კანონით დადგენილი წესით შექმნილი (დაფუძნებული) და/ან რეგისტრირებული იურიდიული პირი, რომლის მიზანია სამეცნიერო-კვლევითი და კულტურულ-საგანმანათლებლო საქმიანობის განხორციელება, კულტურული მემკვიდრეობის გამოვლენა, დაცვა, შესწავლა, ექსპონირება და პოპულარიზაცია”, ხოლო მუზეუმების საერთაშორისო საბჭოს (ICOM) განმარტების თანახმად, მუზეუმი არის “მუდმივმოქმედი დაწესებულება, რომელიც ინახავს და გამოფენს კულტურულ ან სამეცნიერო მნიშვნელობის ნივთებს შესწავლის, გაცნობის ან გართობის მიზნით”.

აშკარაა, რომ მუზეუმის ყველა, მეტ-ნაკლებად ცნობილ განმარტებაში მთავარი ადგილი უჭირავს დამთვალიერებელს/ვიზიტორს. სწორედ მათ რაოდენობაზეა დამოკიდებული ამა თუ იმ მუზეუმის წარმატება თუ წარუმატებლობა.

საქართველოს კულტურისა და ძეგლთა დაცვის სამინისტროს სამუზეუმო რეფორმის მიმართულებათა ერთ-ერთ მნიშვნელოვან პრიორიტეტს წარმოადგენს “კულტურულ-საგანმანათლებლო ფუნქციების განვითარება მუზეუმებში მნახველთა რაოდენობის გაზრდისა და სამიზნე აუდიტორიის გაფართოების მიზნით”. კულტურისა და ძეგლთა დაცვის სამინისტროს და ICOM-ის საქართველოს ეროვნული კომიტეტის მიერ მიმდინარე წელს პირველად მოხერხდა მეტ-ნაკლებად სრული ინფორმაციის შეგროვება საქართველოს მუზეუმებში დამთვალიერებელთა წლიური რაოდენობის შესახებ (ინფორმაცია განთავსებულია ვებ-გვერდზე: www.georgianmuseums.ge).

სამწუხაროდ, საქართველოში იშვიათად ტარდება კვლევები, რომლებიც კულტურულ ცხოვრებისადმი, კონკრეტულად

კი მუზეუმებისადმი დამოკიდებულებას შეისწავლიდა და გამოავლენდა. მაშინ, როცა საზღვარგარეთის მუზეუმებში სწორედ ამგვარ კვლევებს ემყარება აუდიტორიის გაფართოებისა და მუზეუმებში დამთვალიერებელთა მოზიდვის სტრატეგიული მიმართულებები.

აუდიტორიის შესწავლა მუზეუმს აძლევს ყველაზე დროულ და სანდო ინფორმაციას მის დამთვალიერებლებზე და ეხმარება მას:

< გაზარდოს თავისი, როგორც საზოგადოებრივი ინსტიტუტის საქმიანობის ხარისხი;

< მოახდინოს კონცენტრაცია დამთვალიერებელთა მოთხოვნილებებისა და მოლოდინის დაკმაყოფილებაზე და მიაღწიოს მათი ინტერესების შესაბამის შედეგებს;

< დაანახოს პოტენციურ სპონსორებს როგორც სახელმწიფო, ასევე კერძო სექტორიდან, თუ რამდენად აუცილებელია მუზეუმი დამთვალიერებლებისათვის და რამდენად საჭიროებს ხელშეწყობას.

თავისთავად ცხადია, რომ თუკი მუზეუმს სურს, რომ საზოგადოებამ მიიღოს მის კულტურულ ღონისძიებებში მონაწილეობა, იგი უნდა ეცადოს კიდევ უფრო ახლოს გაიცნოს პოტენციური აუდიტორია. მუზეუმი ზუსტად უნდა იცნობდეს იმ ადამიანთა ინტერესებს, რომლებიც უკვე იღებენ მონაწილეობას ვიზიტორთა პროგრამებში.

მუზეუმის მთელი საინფორმაციო მოღვაწეობა მიმართული უნდა იყოს როგორც ამჟამინდელ, ისე პოტენციურ აუდიტორიაზე, რათა დახვეწოს საკუთარ სივრცეში არსებული პროგრამები და შეიმუშაოს ახალი, კიდევ უფრო მიმზიდველი კულტურული აქციები.

უპირველეს ყოვლისა, მუზეუმს უნდა ჰქონდეს საბაზისო ინფორმაცია დამთვალიერებლის შესახებ. არსებობს ვიზიტორთა შესწავლის განსხვავებული მეთოდები: დაკვირვება, გამოკითხვა, ტესტირება, სამიზნე ჯგუფებთან დიალოგი. (ICOM-ის საქართველოს ეროვნული კომიტეტის ხელშეწყობით და ჩვენი უშუალო მონაწილეობით შემუშავდა კითხვარი, რომლის აპრობაციაც ამჟამად მიმდინარეობს). მუზეუმი უნდა გაერკვეს დამთვალიერებელთა დემოგრაფიულ მონაცემებშიც (ასაკობრივი კატეგორია რამდენიმე ვარიანტის შეთავაზებით), ოჯახურ მდგომარეობაში, უნდა ჰქონდეს ინფორმაცია მათ საცხოვრებელ ადგილსა და განათლებაზე, მუზეუმში ვიზიტის მიზანსა და სიხშირეზე, მუზეუმის მიერ შემოთავაზებული პროგრამებისა და ზოგადად კულტურული ფასეულობებისადმი მათ დამოკიდებულებაზე. საბოლოოდ კი, მუზეუმმა უნდა მოახდინოს მიღებული მონაცემების შედარება ადგილობრივი მოსახლეობისა და მოცემულ

რეგიონში ჩამოსულ ტურისტთა დემოგრაფიულ მახასიათებლებთან.

სწორედ ამგვარ მონაცემთა შეჯერების, ანალიზისა და შეფასების შემდეგ იგეგმება კონკრეტული ნაბიჯები სამუზეუმო აუდიტორიის გაფართოებისათვის, იქმნება სხვადასხვაგვარი კულტურული პროგრამების შედგენის შესაძლებლობა, რაც უდავოდ განსხვავებულ მიდგომებს საჭიროებს და მუზეუმისადმი ინტერესს განსაზღვრავს.

Problems and Perspectives about Expansion of Museum Audience in Georgian Museums

Gogishvili Tinatin

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XX century was a very successful period in terms of Public Communications development (Radio, TV, cinema, fax and Internet), besides was highly developed another traditional way of communication “which is still with us, is being constantly developed and expanded its influence, this is Museum”.

According to law of Georgia “About museums” the museum is defined as “created (founded) according to law and/or registered as legal entity, what aims scientific research and cultural-educational activities, identification, protection, research, exposition and promotion of cultural heritage” (Collected about Museums. p.87). According to ICOM’s (International Council of Museums) definition the museums is “permanent institution, which conserves and exhibits objects of cultural and scientific importance for the purposes of study and enjoyment”.

Obviously in all more or less known definitions the basic place is concerned to visitors. Any success or failure of museum depends on the number of visitors. Jillian H. Poole, CEO of Fund for Arts and Culture in Central and Eastern Europe, said: “The success of museum is not measured with exhibits number displayed in one square meter, but with the number of legs with various shoes... If many legs are moving in museum’s halls that means it works well ...” (Jillian Poole. *Managing for Many*. p.96)

One of the important priorities of Ministry of Culture and Monuments Protection of Georgia is “Development of cultural-educational functions in museums in order to increase number of visitors and to expand target audience”. It should be noted that for this priority several projects have been carried out (In collaboration with NGOs – Georgian Museums Association and

ICOM National Committee in Georgia)(See index). Besides for the first time more or less complete information about annual number of visitors in Georgian museums have been collected by Ministry and ICOM Georgia (www.georgianmuseums.ge), what is excellent material for discussion and some conclusions: e.g. in Autonomous Republic of Adjara 382.000 residents are according to 2009 data, while State Art Museum of Adjara's number of visitors yearly reaches only 5900 and 1129 in Khulo Lore Museum (including tourists i.e. the people who visit Adjara resorts yearly). In 2009 the population of Guria was 138.871, 612 visit Ozurgeti History Museum and 2900 in Nodar Dumbadze House-Museum. In 2002 among 407.182 people in Kakheti only 21387 visit Telavi History Museum and 2100 visit Lagodekhi Local Museum. 381.146 residents live in Kvemo Kartli, but Bolnisi Local Museum has 690 and 2100 visitors in Gardabani Local Museum. In terms of visits frequency the better situation also isn't in city museums: Yearly State Silk Museum has 1600 visitors, George Leonidze State Museum of Georgian Literature-6000 and The Soviet Occupation Museum-3000 visitors etc.

Unfortunately cultural life researches in particular, study the attitude towards museums is rarely held in Georgia, while in foreign museums strategic directions of audience expansion and visitors attractions are based just on such researches.

Visitor's research that took place in Tate Gallery lasted in the first weeks of July and October.

Research 90 visitors were interviewed, 4501 different person or group were observed.

At the same time mini-research was hold for 274 visitors of Gallery, to quantify their visits motivation. Each participant should fill in Basic information sheet, with their principal demography. They made three focus group from 28 permanent visitor, with different ages (18-30 years old, 35-55 years old, 55 years old and more). The aim was to get data when and why the people come to Tate Gallery and Information and Interpretation means reflect on visitors coming or not. There were used research methods triangulation and quantities research methods.

Barry Lord (President of Lord Cultural Resource, author of museum methodological manuals) said, that "27% to 35% of adult population visit museums" of United States and Western Europe. Basically visits frequency is different: starting from particular case ended 10 times or more a year. Typical visitor has higher education and his income is higher than average (noteworthy is that education is more important factor than income)"(Lordi B, Lordi G.d. *The Manual of Museum Management*. Pg.163).

Museum Audience Research provides the most timely and reliable information of visitors, and helps:

To increase quality of museum's as a public institution's activity;

To concentrate on visitors demands, to meet their expectations and to achieve respective results;

To show to potential sponsors of state and private sector how necessary museum is for visitors and how it needs to be encouraged. (Lordi B, Lordi G.d. *The Manual of Museum Management*. Pg.165)

Obviously if the museum wants public to take part in the cultural activities, it should try to closely familiarize with the potential audience, what is divided into different groups: schools, families, and universities, specialists, art lovers and other segments. The museum must exactly know the interests of that people who have already taken part in the visitors' programs. When visitor and museum reach mutual understanding in what attracts and affects them, the museum will be able to meet also other people with similar interests and to expand the audience.

First of all, museum should have basic information about visitors. There are different methods of studying of them: monitoring, survey, testing, and dialogue with target groups. Chicago Art Institute has its own original attitude how to develop and make audience more extensive. This attitude is expressed by organizing different special plans: one of them is expansion museum's audience in order not to be homogeneous. They choose out several visitors from hundred of them and give hem questionnaires. Many interviews and observations are carried out. At first preferably is to carry out quantitative research, and then qualitative research, what has questionnaire, the simplest way – answering several questions by respondents with their acceptable answers (by ICOM Georgia's encouragement and by our direct involvement was developed similar questionnaire, which is now being approbated). The Museum has to understand demographic data (age category with several options), family situation of visitors. Museums should have information about visitors' residence and education, purpose and visits frequency in museum, attitude to the programs in museum. Finally, museum should compare the given data to demographic characteristics of local population and visiting tourists in the region.

After the summarization, analysis and evaluation of these data will be made particular steps to expand museum's audience, will be developed various cultural programs what are in need of different approaches and define interest in museum.

Index

Visitors questionnaires

Hello, my name is.....

I am from Museum. It is holding the project to research museum's visitors.
If you don't mind. I'll ask you a few questions your answers will be only used for the purpose to research.

1. Is this your first visit to this museum? Yes ☐ No ☐

2. If not, please state the last museum you have visited.....

3. You came here with: (There is possible several answers)

Alone ☐ Family ☐ Guided Tours ☐
Friends ☐ School ☐ Others.....

4. I'm Aware of this museum through:

Printed media ☐ Internet ☐ Friend ☐ poster ☐
TV ☐ Family ☐ School ☐ Tour guide ☐ Others....

5. Please, express your attitude to the following details

	Worse	Not interesting	Average	Interesting	Excellent
Exhibition					
Labels					
Multimedia					
Facilities					
Ticket counter					
Security					
Leanliness					
Cafeteria					
Shop					
User friendly					

6. what did you like?

.....
.....
.....
.....
.....

7. what did not like?

.....
.....
.....
.....
.....

	Yes	No
8. Are you generally satisfied with your visit here?		
9. Would you like to be informed about our activities in the future?		

10. Preferred method of contact

Telephone ☐ email ☐
 Sms ☐ facebook ☐

11. what kind of exhibitions do you want to see?
Visual

	Yes	No
Painting		
Drawing		
Sculpture		
Personal		
Group exhibitions		

Thematic-historical

	Yes	No
To reflect epoch		
Devote to something appearance		

Interaction

	Yes	No
Take advantage multimedia and others means		
Visitors interact in relation to exhibit (copy)		

12. Name.....

Telephone e-mail

13. Age group 69 ☐ 1015 ☐ 1619 ☐ 2029 ☐
 3039 ☐ 4049 ☐ 50 and above ☐

14. Ethnic

15. where do you live? Tbilisi ☐ others.....

16.Education level: primary ☐ lowel secondary ☐ upper secondary ☐
College,univerersity ☐ others.....

17. Occupation: student ☐ house wife ☐ selfemployed ☐
Managemet,professional ☐ others....

THENK YOU!

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კულტურული მემკვიდრეობა და მოსწავლეთა ტურიზმი

გოგოლაძე თამარ

გორის სასწავლო უნივერსიტეტი

ხარაძე ეფემია

ივანე ჯავახიშვილის თბილისის სახელმწიფო უნივერსიტეტი

კულტურული მემკვიდრეობა ერის საუნჯეა და მისი დაცვა გულისხმობს მომავალ თაობაში უპირველესად, კულტურული მემკვიდრეობის დაცვის უნარ-ჩვევების, შემდგომში კი მათი ტურიზმის განვითარებასაც. საგულისხმოა, რომ დაახლოებით 100 წლის წინ საფუძველი ჩაეყარა ე.წ. „სამუზეუმო პედაგოგიკას“, რომლის ერთ-ერთ ძირითად მეთოდოლოგიურ საშუალებად მიჩნეულია ინტერაქტიულობა. ტურიზმის ამ სფერომ ხელი შეუწყო მუზეუმისა და სკოლის დაკავშირებას, მოზარდებში ეროვნული იდეოლოგიის ფორმირების ხელშეწყობას, ტრადიციული კულტურული მემკვიდრეობის პოპულარიზაციას. „სამუზეუმო პედაგოგიკა“ მოსწავლეთა ტურიზმის სასწავლო-შემეცნებითი პროცესის მხოლოდ ერთი მომენტია. აღსანიშნავია, რომ ტურისტული ბიზნესის განვითარებამ, მისი მარკეტინგის სრულყოფამ რამდენადმე შეუწყო ხელი მოსწავლეთა ტურიზმის განვითარებასაც, მაგრამ ეს არაა საკმარისი სადღეისოდ. აღნიშნული საკითხებიდან გამომდინარე, აუცილებელია მოსწავლეთა ტურიზმის განვითარებაზე დაფიქსირება, მისი სწორი მარკეტინგი და რეკლამირება, რაც სამომავლოდ საწინდარია როგორც კულტურული მემკვიდრეობის დაცვის, ასევე, საზოგადოდ, მოსწავლეთა ტურიზმის განვითარებისა საქართველოში.

Cultural Heritage and Pupils' Tourism

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The political and social events of Georgia of the past twenty years naturally raised the necessity of defense and preserve of the cultural heritage the impact of which was the law issued by the Parliament of Georgia in 1999 "About the cultural heritage". Among the number of the articles of the law we outline several ones: namely, article I, paragraph 3 where two types of cultural heritage are underlined: material (L. A) and nonmaterial (L.B). According to the subparagraph B of the article 3 the defense of the cultural heritage is "the unity of the legal, scientific research, rehabilitation, informative and educational measures which aim to preserve the cultural heritage with its full diversity and maintenance of its steady development" (<http://www.parliament.ge/special/kan/files/2452.pdf>).

Cultural heritage is the treasure of the nation and its defense means the goals and results of specially developed tourism in Georgia in the "the soviet" or modern period. And this leads to corresponding education and bringing up of the future generation, the skills of defending the cultural heritage and later the development of tourism.

I.A Komenski wrote: "If we want to implement real and true knowledge in pupils we should try to teach generally everything by the way of personal observation and by use of visual methods" (Lortkipanidze, 1983, p. 98). The form of teaching leads the development of esthetic, moral features in pupils, hikes show and strengthen a pupil's physical abilities and help to work out the skills of group work, dividing work and necessary skills for practical work that finally is the goal of upbringing (Podlasi, 1999, p. 117). One of the types of pupils' tourism is an excursion. An excursion is included in the curriculums of humanitarian and nature study subjects and its contents is connected with the passed material, on its behalf, the impressions and collected material during the excursion are used at the following lessons which means of the cultural heritage and using it in practice. A teaching excursion can be learning observation and illustrating (Megrelidze, V. Megrelidze, D., 1998, 2, p. 204). These two forms fulfill each other but according to the point –which outweighs learning or strengthening the learned material makes it possible to differentiate them. It should be notified that about 100 years ago so called "museum pedagogic" was implemented which facilitated linking schools and museums. According the main principles of "museum pedagogic" education faces the following objectives: "growing the education sphere, learning and enlarging a museum auditorium, developing creative individualism, facilitating to form national ideology, popularization of traditional cultural heritage (Tunadze, 2009, p. 462). Though in different countries "museum pedagogic"

develops by combined programs of schools and museums, this question in Georgia is still in the beginning level of development. The working plans of museums especially connected with "The International Day of Museums" include a weekly studies for school pupils, implementation of a school or a class projects etc. though this still does not mean overcoming anarchy. The name "museum pedagogic" as the definition of museum affairs first was used in 1931 by G. Froidental in the book "A MuseumPublic Educationa School".

Almost 100 years have passed since then and the development of museum pedagogic is still on the beginning level. The lack of scientificresearch work is also noticed (if we do not take into consideration I. Karaia "The Questions of American Studies, the Educational Programs in the Museums of USA" Tbilisi 2008, T. Tunadze "The Practice of Museum Pedagogic and its Perspectives in the Georgian Educational Area" materials of GU II international scientific conference, 2009). For development of pupils' tourism in this direction by the support of the Ministry of Education and Science one important project was implemented. In March 27, 2010 an Educational Centre of Tsinandali was founded in Aleksandre Chavchavadze Homemuseum. Its goal is to establish partnership relations with educational institutions; to create and offer privileged packets to educational institutions; implementing joint projects; holding thematic events. An educational Saloon functions in the centre which will implement educationaljoint projects within its working affairs, will hold competitions and trainingworkshops (www.tsinandali.blogspot.com/). The most active schools, pupils and teachers will be given certificates and diplomas of honor. The objective of the centre is partnership with the Ministry of Education and Science and implementing joint projects in order to activate the use of the resources of museums on the behalf of schools, vocational schools and higher educational institutions. For this in April 17, 2010 The Minister of Education and Science Dimitri Shashkin and the head of the Tsinandali educational centre Rezo Apkhazava met the Directors of Tbilisi public schools, informed them on the projects and discussed them. It is necessary to notice that "Museum pedagogic" is one part of the educational cognitive process as an excursion depending on the specifics of the school level in the nearest point (in the same territory, in one town, in the country, in the suburb) means going to these places and distant places as well, it means also tourist hikes (one day or several days).

Developing tourism business, fulfillment of its marketing facilitated the development of pupils' tourism, but nowadays it is not enough, as:

1. The statistics of pupils' tourism is not available; (though there exists general statistics of tourism (L. Chagelishvili, S. Tevdoradze "Modern Methodology of a Research and the Model of Steady Development of Georgian Tourism" the materials of GU II International conference, 2009) Here, various factors (politics, infrastructure, ecology etc) selected by the researchers should be taken into consideration.
2. Specialized tourist agencies or pupils tourism departments do not exist-
3. When mass media (radio, television) is advertising pupils' tourism there is no a single indication for pupils' tourism;
4. The marketing possibilities of pupils' tourism is not studied;
5. There is not special transport (vehicle, railway) for pupils;
6. The information about the nonsafe environment or dangerous for the

health of a pupil of the tourist rout destination hardly exists;

7. Special projects defining exact tourist rout are not prepared yet

8. School curriculums do not contain even general information about the subject of cultural heritage and about the law.

9. In the introductory conversation or during the excursion or even while going to the object itself less attention is drawn to perception and defense of the cultural heritage as a prominent object;

10. Special pedagogical works on the pupils' tourism and on understanding and perceiving of the cultural heritage and on the necessity of its defense hardly exist.

After these mentioned problems it is necessary to focus on the development of pupils' tourism, its correct marketing and advertising which in the future will lead to the defense of the cultural heritage and generally to the development of tourism in Georgia.

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შემეცნებითი კომპიუტერული პროგრამების შემუშავებისა და გამოფენებში გამოყენების საკითხისთვის

გოგონაია ირინა
ბაგაური ნესტან
მურუსიძე შორენა
ხელნაწერთა ეროვნული ცენტრი

სტატიაში ხელნაწერთა ეროვნული ცენტრის გამოფენისა და განათლების დეპარტამენტის შემუშავებული სასწავლო შემეცნებითი კომპიუტერული პროგრამების პაკეტის „მე მიყვარს წიგნი“ მაგალითზე ნაჩვენებია გამოფენებში თანამედროვე ინფორმაციულ-საკომუნიკაციო ტექნოლოგიების გონივრული და მიზანმიმართული გამოყენება, რაც ეხმარება დამთვალიერებელს ექსპონატებთან რეალური კავშირის დამყარებასა და მათ კონცეპტუალურ გააზრებაში.

ამ პაკეტის ერთ-ერთ მოდულს წარმოადგენს სასწავლო შემეცნებითი კომპიუტერულ პროგრამა ანიმაციის ელემენტებით „ხელნაწერი წიგნის შექმნა“.

სასწავლო-შემეცნებითი კომპიუტერული პროგრამის შემუშავებისათვის განისაზღვრა კომპიუტერული პროგრამის მიზნები და შინაარსი; შემუშავდა კომპიუტერული პროგრამის სცენარი; განისაზღვრა პროგრამული ფუნქციონალობა. პროგრამა სრულდება მიღებული ინფორმაციის შემაჯამებელი ინტერაქტივით.

კომპიუტერული თამაში შესრულებულია Adobe Flash CS 5 ტექნოლოგიების გამოყენებით, Actionscript 3.0 პროგრამირების პლატფორმის ინტეგრაციით. ტექსტი ქართულენოვანია და თავსებადია Unicode სტანდარტთან. თამაში თავსებადია შემდეგ პლატფორმებთან და ოპერაციულ სისტემებთან: Microsoft Windows XP, Microsoft Windows Vista, Microsoft Windows 7 (Starter, Home, Professional and Enterprise Editions).

კომპიუტერული პროგრამის განთავსება შესაძლებელია ვებგვერდზე და თავსებადია შემდეგ ვებ-ბრაუზერებთან: Internet Explorer, Firefox (Windows, Linux), Google Chrome (Windows), Opera (Windows, Linux) კომპიუტერული თამაშის ინტერფეისი და გრაფიკა შედგება ორგანოზომილებიანი ანიმაციით.

აღნიშნული პროგრამა მიზნად ისახავს, ფართო აუდიტორიას გააცნოს ხელნაწერი წიგნის შექმნის ძირითადი ეტაპები და ჩართოს დამთვალიერებელი ამ მრავალფეროვან პროცესში სამეცნიერო-პოპულარული ტექსტების და ხელნაწერთა ეროვნულ ცენტრში დაცული საილუსტრაციო მასალის გამოყენებით.

For The Issue Of Developing Cognitive Computer Programs And Using Them During Exhibitions

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Purposeful and creative utilization of modern information communication technology (ICT) in exhibitions aids the visitors in forming a real connection with artifacts and their conceptual realization (Piachente, 2009, p. 224). The limiting factor in integration of modern information communication technologies in the museum processes is the supply of various computer programs, and not technology (computer, audio and visual equipment).

Currently, there are no developed original or localized cognitive educational computer programs in Georgia, which could be used for promoting the cultural heritage.

Exhibition and Education department of National Center of Manuscripts created a package of educational cognitive computer programs for popularizing the unique and specific materials housed at the Center. The package consists of three modules. The first module is an educational cognitive computer program with the elements of animation "Creation of a Manuscript". This program aims at introducing main stages of manuscript creation to audience and involving it in this diverse process, via introducing popular scientific texts and visually attractive illustration material preserved at the Center.

For the purpose of developing the educational cognitive computer program "Creation of Manuscript" we set and implemented following goals:

1. We defined the goals and content of a computer program;
2. We developed the script for the computer program;
3. We defined the functionality of the program.

The program content reflects the process of manuscript creation by themes: skin and its treatment; tools for parchment treatment; writing tools; pen; ink; dye; preparing the page for writing, text division; capital letter; miniature; organizing the manuscript page; binding the manuscript; cover pages. Working out of the remarked themes were made on the basis of scientific works (Chumburidze Zurab, Following the Georgian Manuscripts, Tb., 2000; Karanadze Maia, History of Cover of the Georgian Book, Tb., 2002).

The program concludes with an interactive quiz, which includes three tests: about ink, manuscript structure and writing tools.

The program has a stimulating function – in case of a correct answer, the audience receives additional story about the manuscripts housed in the National Center of Manuscripts with a corresponding illustration as a reward. Via this interactive quiz, the audience can evaluate its knowledge.

It must be noted that the developing of this component is implemented according to the National Curriculum proved by the Ministry of Education

and Science for general education schools, based on the defined results according to the standard for the following subjects: Georgian language and literature (native tongue) and history (National Curriculum 2010/2011).

The project script of the computer program includes all texts that can be shown up on the screen, images, links related to the content, instructions etc. (The script of "Creation of Manuscript" is presented at the end of this article).

The technical component of the digital product was performed by "Innovative Systems Management" LTD.

The computer program is created by using Adobe Flash CS 5 technology, by integrating the platform of Actionscript 3.0 programming. Text is in Georgian and is compatible with Unicode standards. The program is compatible with the following platforms and operational systems: Microsoft Windows XP, Microsoft Windows Vista, Microsoft Windows 7 (Starter, Home, Professional and Enterprise Editions).

The computer program can be uploaded to websites and is compatible with following webbrowsers: Internet Explorer, Firefox (Windows, Linux), Google Chrome (Windows), Opera (Windows, Linux). Computer program interface and graphics is twodimensional animation.

A teachingcognitive interactive computer program "Creation of Manuscript", created by us, is included in the major exhibition project of National Center of Manuscripts "Georgian Manuscript" and is a practical example of effective utilization of computer technologies during exhibitions.

It must be noted that the program "Creation of a Manuscript" was utilized within the scope of a specific exhibition, as well as separately, as an independent educational resource in various projects by National Center of Manuscripts (excursion tour "Journey to the World of Manuscripts", 13th Tbilisi International Book Festival, International Day of Museum etc.)

The project script is presented below:

No	Description of the Shot	Text	Instruction	Animation
1.	On the left side of the screen - photo of manuscript - Gelati Four Gospel (XIIc.). On the right side of the screen - introduction text about Georgian manuscript book. On the right bottom side of the screen - place of preservation of Gelati Four Gospel.	Georgian Manuscript books have been created throughout the centuries. Manuscript book was created differently from the printed books and that was a very interesting process. Do you want to be introduced to this process? Preserved in the National Centre of Manuscripts.	Click on the manuscript page.	Image is twinkling.

№	Description of the Shot	Text	Instruction	Animation
2.	On the left side of the screen - image of the calf. On the right side of the screen - text about the parchment.	In Georgia parchment or pergament was the most common material for writing that was made from calfskin, sheepskin or goatskin.	Click on the manuscript page.	Image is twinkling.
3.	On the left side of the screen – calfskin stretched on a frame. Special kind of scraper knife is shown next to the frame. On the right side of the screen - text about the processing of the skin.	The skin was soaked in the burnt lime water, then it was cleaned by a scraper knife and stretched on the special frame. Surface was polished with chalk, egg-core and other substances.	Click on the scraper knife and get involved in the processing of the skin.	Calfskin will be stretched on a special frame. Image of scraper knife is twinkling. According to the instruction, after giving the order, scraper knife begins processing of the skin, stretched on the frame.
4.	On the left side of the screen – processed, uneven shape of skin without frame. Rectangular shape of sheet inside the skin. On the right side of the screen - text	Parchment is ready. Give it the shape of the sheet.	Click on the parchment.	Rectangular shape of sheet appears inside the skin. Image is twinkling. According to the instruction, after giving the order, sheet, opening in two pages, is cut out from the skin.

№	Description of the Shot	Text	Instruction	Animation
5.	On the left side of the screen - two pages of the opened book. With inscription: "Recto" and "Verso". On the right side of the screen – text.	By dividing one page of parchment in two parts, we get two sheets. Sheet has two sides: "Verso" and "Recto".	Do you want to continue creation of the book? Click on the parchment.	Image is twinkling.
6.	On the left side of the screen - writing tools. (full stop marking and ruler tools). On the right side of the screen – text.	Before beginning writing on the parchment, calligrapher was ruling the page with special tools beforehand and was preparing for dividing it equally and nicely.	Click on the writing tools.	Image is twinkling.
7.	On the left side of the screen - page of the parchment and writing tools.		Click on the writing tools.	Image is twinkling. According to the instruction, after giving the order, marking full stops and ruling on the parchment are made with writing equipment.
8.	On the left side of the screen - page of ruled parchment. On the right side of the screen - text. Link - bellow the basic text.	White stripe must be slightly reflected on the sheet. Do you know that full stops and lines marked by calligrapher are still reflected on some of the ancient manuscripts?	Click here and see the instruction of the link. Click the mouse here.	After the order corresponding to the first instruction, photo preserved in the national centre of manuscript appears in the shot.

№	Description of the Shot	Text	Instruction	Animation
9.	On the left side of the screen – page of the parchment, on the one side of it, on the right - reed pen, on the other side, on the left – ink and full stops marking and erasing tool. On the right side of the screen - text about ink.	Ink is a Greek word and it means "black". Old manuscripts were written with black ink. Ink was called only black liquid. Beginning of a new chapter, title and important places were written with a red ink, cinnabar, so called Singury. Valuable manuscripts were written with a gold mixed ink (gold ink), in which gold was involved.	Click on the reed pen and begin writing. Click here, if you want to know more about black ink (instruction of link).	Reed pen is twinkling. By clicking on the link, appears the text about preparation of ink. By clicking on the pen, it takes ink from the inkpot and begins writing. Spot remains on one place while writing. Marking-erasing tool erases the spot. Text, on the half page is written with black and red ink.
10.	On the left side of the screen – painting - inkpot and right hand of calligrapher with a reed pen in the process of writing. On the right side of the screen - text about a pen.	Kalami is the ancient Georgian name of writing tool. It was being made from the thin reed stem. It was cut shortly; nib was sharpened and splited in two parts. In this way the thin groove was being prepared for flowing the ink. In case of forcing on the nib the ink was flowing thickly from the enlarged groove. Later the reed pen was replaced by goose feathers. Its nib was being made by the same way. Pen was kept in the special pencil-box. Nowadays writing tools are made from the metal, but the name – Kalami - remains the same.	Continuation	Image is twinkling.

№	Description of the Shot	Text	Instruction	Animation
11.	On the left side of the screen - partly written page of the manuscript. On the right side of the screen – text.	In the making of manuscript, text was usually written first. Calligrapher was always leaving the special space for the drawing on the page of the book, during the writing. This manuscript drawing is called miniature. First of all illuminator was making outline, that was filled with the colored dyes. Illuminator was decorating manuscript page with ornaments and decoration.	Click here if you want to see how manuscript is illuminated	
12.	On the screen - manuscript page - text is at the top part of it and contour of miniature below. At the below part of screen - brush and vessel of dye. On the right side of the screen – text.	Illuminator was using natural dyes for painting the miniatures.	Click on the brush	Image is twinkling. After the order corresponding to the instruction brush takes dye from the vessel and begins coloring the miniature. Manuscript page enlarges on the screen
13.	On the left side of the screen - manuscript page. On the right side of the screen - text about the capital letter.	While writing manuscript books, calligrapher was making the capital letter bigger and especially illuminated at the beginning of every paragraph. This letter is called Capital letter. All capital letters used in the manuscripts were different from each other.	Click on the capital letter	Capital letter is twinkling. After the order corresponding to the first instruction, manuscript page disappears. The capital letter enlarges.

ხელნაწერთა ეროვნული ცენტრი - არატრადიციული მუზეუმი: პრობლემები და პერსპექტივები

გოგონაია ირინა

ხელნაწერთა ეროვნული ცენტრი

ხელნაწერთა ეროვნულ ცენტრს - ინსტიტუციას, რომელიც ერთდროულად წარმოადგენს უძველესი ხელნაწერი წიგნებისა და ისტორიული დოკუმენტების ყველაზე მნიშვნელოვან საცავს საქართველოში, სამეცნიერო-კვლევით დაწესებულებასა და ბიბლიოთეკას, შეუძლია საზოგადოებაში მნიშვნელოვანი საგანმანათლებლო-კულტურული როლის შესრულება, როგორც მუზეუმს. სტატიაში წარმოდგენილია ხელნაწერთა ეროვნული ცენტრის გამოფენისა და განათლების დეპარტამენტის აქტივობების სისტემა, რომელიც მიმართულია სამუზეუმო სივრცეში, ტურისტულ ინფრასტრუქტურაში ხელნაწერთა ეროვნული ცენტრის აქტუალიზაციისა და საზოგადოებისათვის მისი მნიშვნელობის გააზრებისაკენ. ხელნაწერთა ეროვნული ცენტრის უნიკალური და მრავალფეროვანი კოლექციების ბაზაზე საგამოფენო და საგანმანათლებლო პროდუქტის/სერვისის მიზანმიმართული მომზადებისა და შეთავაზებისათვის განხორციელდა პოტენციური აუდიტორიის დახარისხება, კატეგორიების მიხედვით საჭიროებების იდენტიფიცირება და გაიწერა კონკრეტული სამიზნე ჯგუფისათვის გათვალისწინებული საქმიანობა გრძელვადიან პერსპექტივაში. შედეგად გამოიყო საქმიანობის 7 ძირითადი მიმართულება და განისაზღვრა შესაბამისი აქტივობები: მიმართულება 01. საგანმანათლებლო პროგრამები ზოგადსაგანმანათლებლო დაწესებულებებისთვის – სასწავლო რესურსების პაკეტი საგნებისა და საგნობრივი ჯგუფების მიხედვით ეროვნული სასწავლო გეგმის შესაბამისად; მიმართულება 02. საგანმანათლებლო პროგრამები უნივერსიტეტებისა და სტუდენტებისათვის – სტიპენდიალური პროგრამა და სტაჟირების სისტემა; მიმართულება 03. ცენტრის სკოლები და სტუდიები – კალიგრაფიის სკოლა; მიმართულება 04. საგამოფენო პროექტები; მიმართულება 05. ელექტრონული რესურსები - ვირტუალური გამოფენა და სასწავლო-მეცნიერებითი კომპიუტერული პროგრამები; მიმართულება 06. საგანმანათლებლო პროგრამები მოზრდილებისა და სათემო ჯგუფებისათვის – ქართული კალიგრაფიის კონკურსი; მიმართულება 07. საგანმანათლებლო პროგრამები და სერვისები ოჯახებისათვის (ბავშვებით) – საექსკურსიო ტური "მოგზაურობა ხელნაწერთა სამყაროში" ვორქშოპით. თითოეული მიმართულების რეალიზება სისტემურ ხასიათს ატარებს. ამ ეტაპზე განსაკუთრებული ყურადღება გამახვილებულია ზოგადსაგან-

მანათლებლო დაწესებულების მასწავლებლებისა და მოსწავლეებისათვის საგამოფენო პროექტების, საგან-მანათლებლო პროგრამებისა და სერვისების შემუშავებასა და მიწოდებაზე, აღნიშნული აუდიტორიის მნიშვნელობისა და სიდიდის გათვალისწინებით. პრიორიტეტული სამიზნე ჯგუფის გამოყოფამ განაპირობა უფრო აქტიური საინ-ფორმაციო პოლიტიკა აღნიშნული აუდიტორიის მიმართ, რაც საგანგებო მუშაობის საგანს წარმოადგენს.

National Center of Manuscripts – Non-Traditional Museum: Problems and Future Perspectives

Gogonaia Irina

National Center of Manuscripts

National Center of Manuscripts is not a museum according to its official status. It is a science-research institution, with users mainly consisting of scientist-researchers, specialists, students – a limited group of interested individuals from certain fields. At the same time, National Center of Manuscripts, as the most important depository of ancient hand-written books and historical documents in Georgia, a research institution and a library, can also perform a significant cultural-educating role as a museum. In order for the society to realize the importance of the National Center of Manuscripts and to increase its role in the museum infrastructure of cultural tourism, it is crucial to popularize and socialize the cultural heritage housed in the Center. In order to increase the role of the Center in tourism further, this cultural heritage also needs to lose its elitist nature and narrow specialization, show the potential in epistemological tourism (internal or external), as well as increase and diversify the target segment of users. In the face of new challenges and for the purpose of performing the functions thoroughly, an exhibition and education department was formed at the Center (since May 2010). The mission of the department is the following: Exhibition and Education Department of the National Center of Manuscripts, through offering exhibition and educational projects, programs and services, performs the task of integrating the cultural and intellectual heritage preserved at the Center in the life of the society and supports self-actualization and development of the members and groups of the society, by sharing and allowing interaction with this heritage.

On the basis of diverse and unique collections preserved at The National Center of Manuscripts, for the purpose of preparing and offering educational product/service, we performed segmentation of the target audience. Furthermore, needs of each target group were identified and the long-term work plan for each target group was prepared. As a result, we identified 7 main directions: Educational programs for general educational institutions; Educa-

tional programs for universities and students; Schools and studios of the Center; Exhibition projects; Digital resources – virtual exhibition and teaching programs; Educational programs for adolescents and community groups; Educational programs and services for families with children.

Realization of each direction is systematic. Below, we present the main activities by directions in the table.

Table 1. Activities according to directions

N	Direction	Activity
01	Educational programs for general educational institutions	• Educational resource packages by subjects and subject groups in accordance with National Curriculum; • Teacher professional development certification programs; alternative programs for credit accumulation
02	Educational programs for universities and students	• Stipend program; Applicable for students on all three levels (bachelor, masters, doctorate) and is aimed at encouraging and supporting scientific research work in humanities (philology, history, arts); Appreciation of contributions by Korneli Kekelidze and Ilia Abuladze and continuing the scientific traditions started by these scholars; • Internship program Applicable for students on all three levels (bachelor, masters, doctorate) and young specialists; includes three components: Organizational formation of the system; Developing the contents of the system; Development of quality management system.
03	Schools and studios of the Center	• School of Calligraphy We developed the program for the School of Calligraphy, which consists of six theoretical and three practical study courses; prepared according to each course: course description; results of the study course; list of necessary resources; list of literature.
04	Exhibition projects	• Exhibitions of various type and scale We are conducting the research of theoretical basis of exhibition studies in order to implement them in practical work. Modern approaches towards exhibition interpretation are utilized – in parallel to artifacts, we are actively using: 1. Additional written information in the form of informational banners, wall texts, which are based on scientific research and are presented in an interesting way with language understandable for everyone; 2. Educational computer programs
05	Digital resources – virtual exhibition and teaching programs	• Educational-cognitive computer program “I Love A Book”; We created a package of educational-cognitive computer programs for popularizing the unique and specific materials housed at the Center. The package consists of three modules: “Creation of a Manuscript”, “Book Created By Me”, “Simple Rules For Interacting With the Book”. The technical component of the digital product was performed by “Innovative Systems Management” LTD. • Study plan for excursions

06	Educational programs for adolescents and community groups	• Calligraphy contest The contest is a successful annual project, which aims at popularizing the Center; supporting the culture of hand writing and developing the creative talents of the participants. The contest is held among five groups: School grades VII through IX; school grades X through XII; students; other interested adults; interested individuals living outside of borders of Georgia.
07	Educational programs and services for families with children	• Excursion tour "Journey in the World of Manuscripts" with a workshop within the scope of International Museum Week; Aforementioned tour and the planned informational campaign ensured the series of family visits to the National Center of Manuscripts during International Museum Week.

At the same time, at this stage, we devote special attention to working on and offering exhibitions, education programs and services for teachers and students at general education institutions, due to size and significance of the audience. We conduct a more active informational policy targeting the aforementioned audience, which is the subject for special activities.

There are more than 600 thousand students studying and about 70 thousand teachers delivering classes at public and private schools in Georgia. It must be noted that, every school is equipped with modern computer technology and largest share of schools has internet access. At this stage of general education reform implementation, it is particularly important to increase the level of learning and education quality, as well as the issue of professional development of teachers.

Positioning of National Center of Manuscripts in the sphere of provision of excursion services to schools is possible by providing adequate programs and services. At the same time, these shouldn't be separate programs, which entail single visits, but rather a package of programs/services, which implies frequent communication. Such packages will be presented to and discussed with schools as a general instrument for meeting national curriculum goals. In more detailed terms, such packages will be presented as the tool to reach the results intended by the standards of national curriculum for certain subjects, for the purpose of supporting the professional development of teachers.

Based on this, we are conducting the research and identification of the needs of schools and possibilities of the Center. This process is conducted by comparing the standards for subjects identified by the national curriculum, professional standard for teachers, and scientific research materials preserved at the Center.

One of the examples of this approach is the educational resource developed specifically for schools – Exhibition Excursion Teaching Plan, which is uploaded on the web-page of the National Center of Manuscripts (<http://manuscript.ge/index.php?m=823>).

Out of different exhibitions with various scale and type, we would note 3 exhibitions according to which the excursion teaching plan was developed

– “Manuscript Heritage of Tao-Klarjeti”, “Occupation of Georgia and the Fate of People”, “Akaki Tsereteli – Creator of a Happy Talent”.

We consider the excursion teaching plan to be a digital educational resource, which helps the teachers at general education schools to plan and conduct excursions in general and to certain exhibitions specifically. Accordingly, there are two blocks provided in the teaching plan – general and specific.

Following issues are provided in the first block: place and importance of excursions among the organizational forms of teaching, planning excursion content (formulation of the goal; defining pre-excursion preparation and post-excursion activities) and organizational components. Provided general information can be used for planning the excursions to any museum.

In the second block, we provide the excursion plan to specific exhibitions at the National Manuscript Center, which includes following issues: goal of the excursion/exhibition; teaching goals of the excursion (they are in accordance with the national curriculum and is presented in the language of indicators and results); description of the exhibition; exhibition contents.

At this stage, excursion teaching plan of the excursion to the exhibition “Manuscript Heritage of Tao-Klarjeti” (<http://manuscript.ge/index.php?m=825>).

Providing information about exhibitions, their cultural-educational importance, duration for general education schools, is conducted via a web-site, as well as electronic mailing. The fact that the department selected school students and teachers as the priority target group ensured particularly active informational campaign targeting schools. We are organizing informational meetings, presentations at educational resource centers and schools; formation of partner school network is currently underway.

The department accounts for every visitor in a special journal. The journal entries provide the information on number of visitors, their age and regions where they live etc.

Particular attention is devoted to statistics on general education school visits for the purpose of planning more effective activities regarding this target group.

**ქართული კულტურული მემკვიდრეობის უნიკალური ძეგლი სვანეთში
- დადემქელიანთა სამთავრო რეზიდენცია ეცერში - პრობლემები და
პერსპექტივები**

გუჯეჯიანი როზეტა

საქართველოს საპატრიარქოს ანდრია პირველწოდებულის სახელობის

ქართული უნივერსიტეტი

საქართველოს ეროვნული მუზეუმი

საქართველოს ერთ-ერთ ისტორიულ-ეთნოგრაფიულ მხარეში - სვანეთში - შემონახულია უნიკალური ძეგლი - დადემქელიანთა სამთავრო სახლის რეზიდენცია ეცერის თემის სოფელ ბარშში (მესტიის რაიონი). ნაგებობათა კომპლექსი მრავალი ნიშნითაა გამორჩეული და უნიკალური: 1. ცნობილია, საქართველოში მეტად მცირე რაოდენობითაა შემონახული საერისთავო და სამთავრო რეზიდენციები. ბარშის ციხე-დარბაზი ამ მხრივ, იშვითი გამონაკლისია. 2. ნაგებობა დიდი ისტორიული ღირებულებისაა - ასახავს საქართველოს ისტორიის გრძელ მონაკვეთს - მეთხუთმეტე საუკუნიდან 1917 წლამდე. 3. ნაგებობა კომპლექსურია და მოიცავს კოშკს, საცხოვრებელ და სამეურნეო ნაგებობებს, შემოსაზღვრულია გალავნით. 3. მთელი მეცხრამეტე საუკუნის მანძილზე და მეოცე საუკუნის 20-იან წლებამდე ეს რეზიდენცია წარმოადგენდა სვანეთში ასული მოგზაურების, ალპინისტების, მკვლევარ-მეცნიერებისა და სახელმწიფო მოხელეების თავშესაფრის ადგილს, საიდანაც სტუმრები ეცნობოდნენ სვანეთის ქართული კულტურას. შესაბამისად, მათ ჩანაწერებსა და სამეცნიერო კვლევებში დიდი ადგილი ეთმობა ამ ძეგლის აღწერილობასა და გარშემო არსებული ქართული ტრადიციული ყოფის ამ თუ იმ ელემენტს. 4. დადემქელიანთა სამთავრო სახლი (მეცხრამეტე საუკუნის შუახანებამდე) მართავდა ზემო სვანეთის ვრცელ მონაკვეთს დაბა ჯვარის მიმდებარე საგუშაგო კოშკიდან ვიდრე ბალის ქედამდე. რუსეთის მიერ სვანეთის სამთავროს გაუქმების შემდეგ თავადი დადემქელიანები ხდებიან სახელმწიფო მოხელეები და კვლავაც სვანეთის საზოგადოებრივი ცხოვრების ავანგარდში არიან მოქცეულნი. მათ შორის რამდენიმე მოღვაწე მნიშვნელოვან როლს ასრულებდა ქართულ ეროვნულ-განმათავისუფლებელ მოძრაობაში. მათი სახელები დაკავშირებულია სვანეთში პირველი სკოლების გახსნასთან და ა. შ. 5. პრობლემები: დადემქელიანთა სამთავრო რეზიდენცია დღეს უკიდურესად მძიმე მდგომარეობაშია. მართალია, ძეგლის ოფიციალურად იცავს სახელმწიფო, მაგრამ ძეგლის თანამედროვე მდგომარეობა მოითხოვს გადაუდებელ დახმარებას. ჩამოშლილია და ნადგურდება გალავანი, გამოსაცვლეელია კოშკის სახურავი, ჩანგრეულია კოშკის სართულები შიდა მხრიდან, ინგრევა დამხმარე და საცხოვრებელი ნაგებობების შემორჩენილი ნაშთები. ძეგლის ტერიტორიაზე შეჭრილია უცხო, კერძო ნაგებობები და ამით ძეგლის სტატუსი დარღვეულია.

პერსპექტივები: ქართული კულტურული მემკვიდრეობის ამ უნიკალური ძეგლის კონსერვაციის ან ნაწილობრივი რესტავრაციის შემთხვევაში ეს ადგილი გადაიქცევა მნიშვნელოვან მუზეუმად - ღია ცის ქვეშ არსებულ ისტორიულ-ეთნოგრაფიულ ცენტრად. ამ ძეგლს და მის გარშემო მოწესრიგებულ ინფრასტრუქტურას აქვს რეალური პოტენციალი ჩამოყალიბდეს კულტურულ-საგანმანათლებლო ცენტრად, რომელსაც ექნება შემეცნებითი ხასიათი და გახდება ახალგაზრდობისა და ქართული კულტურით დაინტერესებული მეცნიერებისა და მოგზაურების დაინტერესების ობიექტი. ყოველივე ეს, ცხადია, უმნიშვნელოვანესია კულტურული მემკვიდრეობის გადარჩენის თვალსაზრისით და ასევე, პრესპექტიულია ადგილობრივი სოციალური გარემოს გაუმჯობესებისა და მოსახლეობის ადგილზე დმაგრების მხრივაც. რეალური შესაძლებლობები: არსებობს მდიდარი ისტორიულ-ეთნოგრაფიული მასალა ამ ძეგლის ისტორიისა და აქ მოღვაწე თავად დადემშელიანების გარშემო. არსებობს ძეგლის სამეცნიერო ანაზომები და დიაგნოსტიკა, რომელიც გარკვეული დროის გასვლის გამო მოითხოვს განახლებას. ამ მასალის სრულად მოძიებისა და გაანალიზების შედეგად შესაძლებელია ძეგლის ისტორიული სახის მომცველი ინფორმაციული პროექტის შედგენა და დაინტერესებული საზოგადოებისათვის წარდგენა.

Unique Monument of Georgian Cultural Heritage in Svaneti – Principality Residence of the Dadashkeliani Family in Etseri – Problems and Perspectives

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The principality house residence of the Dadashkeliani family in the village Barshi of the Etseri community (the region of Mestia) is the unique monument preserved in Svaneti – one of the historical-ethnographic regions of Georgia.

The building is unique and outstanding with various signs:

1. It is known that in Georgia very few principality houses are preserved. Barshi castle is a rare exception from this viewpoint.

2. The building is of great historical value – it represents a long period in the history of Georgia – from the XV century up to 1917.

3. The building is complex and it involves a tower, dwelling and farming constructions. It is encircled with the fence of the castle.

Within the entire XIX century and till the 20s of the XX century this res-

idence has been a gathering place for travellers, alpinists, researcher-scientists and state officials during their visits to Svaneti, from where the guests were familiarized with the local Georgian culture. Correspondingly, in their notes and scientific research a great place is attributed to the description of this monument and elements of the Georgian traditional life.

4. The principality house of the Dadashkeliani family (till the mid-XIX c) governed a vast section of Zemo (Upper) Svaneti from the village Jvari watch-tower to the Bali ridge. After Russia abolished Svaneti principality, Princes from Dadashkeliani family became state officials and were still in the avant-garde of Svaneti public life. Some of them performed important role in the national liberation movement of Georgia. Their names are associated with the opening of the first schools in Svaneti and with some other important national-cultural events.

History:

The principality house residence of the Dadashkeliani family is located in the village Barshi of the Etseri community. It is situated at the end of the village, on the north-west side up on the hill. The residence included highly fenced vast area, which united the castle, dwelling and farming constructions. River Kedrula, which supplied the Etseri community with drinkable water, was located inside the fence.

The first description of these combined buildings known to us is published in 1869 in "Droeba". The author of this letter is the priest of Etseri community, Mikheil Mchedlidze. According to his notes, the conditions of Dadashkeliani family were equal to the conditions proper for the ancient kings and landlords; the castle was surrounded by the fence and various constructions were attached to the walls inside the fence. The main gates were decorated with the iron wings and the keys were handed to the devoted servant of the feudal lord. There were lots of embrasure holes disposed in several rows on the western wall of the castle.

There are some other later descriptions of the residence. Almost all of the state officials, ecclesiastics, researchers and travellers visited Dadashkeliani family during their trip to Svaneti and in most cases; they left their own descriptions of the area (Bishop Gabrieli, Maksim Kovalevski, Countess Praskovia Uvarova, Niko Marr, Akaki Shanidze). Correspondingly, we have the materials that describe the changes in the residence during some period of time. For example: it is known that during Bishop Gabrieli's first trip to Svaneti, the Dadashkeliani family was building the summer residence, Imeretian wooden house outside the fence. Further materials show us that Prince Tengiz built the second guest house as well. According to some other materials, it slowly became a tradition for the guests to cut out their autographs and some other inscriptions on the walls of the guest-house. These guest-houses do not exist anymore. The houses and part of the dwelling and farming constructions inside the fence were destroyed in 1917. After the Oc-

tober Revolution, during the chaos in Svaneti, the peasants, incited by the social-democrats, destroyed the buildings. The feudal foundation decorated with iron, strengthened with the tower with oak doors, and the logs of the houses of lime were cut into length and distributed to families; part of them were given to the teachers so that everyone were participants of this crime (A. Davitiani, Renovated Svaneti, -Mnatobi, N11, Tbilisi, 1957).

The Main Essence of the Reconstruction Made by Anzor Kaldani:

The territory inside the tall walls of the fence is about 1400 metres. The walls of the fence were used as the walls of the dwelling and auxiliary buildings. The fence had two doors: the bigger one was used as gates and the smaller door – for farming purpose. This door connected the residence with the mill on the river Kedrula.

The south-eastern part of the castle was mostly used for farming function (mill, threshing-floor, places for making vodka, stalls for firewood, etc.).

The dwelling and farming constructions were situated inside the yard. The big, two-storied stone house is considered to be the oldest building. This house is destroyed nowadays. The first-floor area is about 164 square metres. This house was destroyed at the beginning of the XX century. The house space was distributed mainly among the servants. The walls of the house were decorated with the arched parapets.

The second two-storied stone house was attached to the southern wall of this house. The first floor was used as a dwelling for cattle and the second floor was used for workmen as a place for living.

There was the third two-storied stone house near the gates as well. The second function of this house was protecting the gates.

The fourth stone house is situated near the south-west corner of the gates. The first floor of this house was used for cattle and the second floor was used for defensive and farming purposes.

The five-storied tower located at the upper side of the residence, is the tallest tower in Svaneti. Its height is about 30 metres. The size of it near the foundation is 6, 60*6, 55 metres. The receptacle of the first floor is 8,40 metres high from the ground. The body of the tower stays straight up to the third part of the whole building, and then it narrows. The tower is crowned with arched parapet from which there was the opportunity to control quite a vast area.

The two-storied construction is attached to the northern wall of the tower. The first floor was used as the corridor to the receptacle of the two-storied house situated at the eastern part of the tower. There were huge bins of cereals in the basement. Part of the basement was used for storing wine. The receptacle on the second floor was connected to the other basement situated on the second floor of the house at the eastern part of the tower. That was where Dadeshkeliani family lived. There was a balcony connected to the tower as well.

There were two small houses near the eastern wall of the castle: these houses were used for keeping cattle and their food.

The territory was supplied with drinkable and farming water from the river Kedrula; the mill was built there as well (Kaldani, 1976-1977: 55-59).

According to researchers, the tower and the whole residence, except the biggest house in the territory, must have been built on the second half of the XV century or in the XVI century.

Problems: Principality residence of the Dadeshkeliani family is in extremely poor condition at present. The state officially protects the monument, its present condition demands urgent assistance. Some reconstructive works were made in the 80s of the XX century – the tower was bordered with iron hoop, it was roofed as well and the storeys were reconstructed. But nowadays the situation is regrettable: the fence is falling down and is being damaged, the tower roof needs to be changed, the tower floors are broken from the inside, there are some deep cracks on the northern and eastern walls of the tower, the remaining parts of dwelling and facilities are being destructed. Alien private buildings are cut into the territory of the monument; this fact violates its status.

Perspectives: In case of conservation or partial restoration of this unique monument of the Georgian culture, this place can become an important museum – an open air historical-ethnographic centre. This monument and the regulated infrastructure around it have real potential for being established as cultural-educational centre of comprehensive character and will become the object of interest for youth, scientists and travellers interested in Georgian culture. All this, surely, is of considerable importance from the viewpoint of saving the cultural heritage and is also prospective for improving the local social environment and for assisting the local population stay in their living-places.

Real Potentials: There are rich historical-ethnographic materials on the history of the monument and the representatives of the princely family of the Dadeshkeliani. There are also some scientific measurements and diagnostics of the monument, which require renewal. In the result of research for these materials and the full analysis, it is possible to compile informational project on the history of the monument and to present it to the interested public.

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კულტურული მემკვიდრეობის პრობლემები ჯავახეთის რეგიონში (კუმურდოს ტაძრის რეაბილიტაცია)

გუნია დეა

საქართველოს შოთა რუსთაველის თეატრისა და კინოს სახელმწიფო

უნივერსიტეტი,

არასამთავრობო ორგანიზაცია „დრო და მემკვიდრეობა“

ჯავახეთის ერთადერთი ჯვარ-გუმბათოვანი ტაძრის – კუმურდოს ისტორიულ-კულტურული ღირებულება ყველასათვის ნათელია. მისი პრობლემებიც არ უნდა იყოს უცხო საზოგადოებისთვის, მაგრამ ვფიქრობ, მათი დაწვრილებითი განხილვა ფრიად მნიშვნელოვანია, რადგან ტაძარზე აუცილებლად ჩასატარებელი სარეაბილიტაციო სამუშაოები ჯერ კიდევ შესასრულებელია. მრავალ დაზიანებასთან ერთად ტაძრის ყველაზე დიდი დანაკლისი მისი სრულებით მორღვეული გუმბათი და დასავლეთი მკლავია. დღეისათვის ამ უკანასკნელთა სახის წარმოდგენა ძალზედ ძნელია, ვინაიდან არანაირი ხელჩასაჭიდი ფრაგმენტი არ არსებობს. მიუხედავად საკონსერვაციო-სარესტავრაციო ექსპედიციებისა, რაც განხორციელდა 1938–39 წლებსა და 1970–80-იან წლებში, კუმურდო დღემდე საფრთხის წინაშეა, რადგანაც ამ პერიოდებში პრობლემები მხოლოდ ნაწილობრივ აღმოიფხვრა და სამუშაოს დაუსრულებლობის გამო წვიმა მნიშვნელოვნად აზიანებს ტაძრის კედლებს. სხვადასხვა მიზეზთა გამო, წლების განმავლობაში, აქ სამუშაოები ვერ განახლდა, მაგრამ უკვე საკმაო ხანი გავიდა და ხელისშემშლელი ფაქტორებიც შემცირდა, ამიტომაც დროა განხორციელდეს ღირებული ქმედებები ჩვენი კულტურული მემკვიდრეობის გადასარჩენად. რაც შეეხება სამუშაოების მეთოდის არჩევას, მიუხედავად გარკვეული სარეკონსტრუქციო მასალების არსებობისა, ამ ეტაპზე რთულია მათ გადაჭრით მიემხრო. ვფიქრობ, სანამ დაწვრილებით მოხდება დისკუსია ამ თემაზე, უნდა გავითვალისწინოთ ის ფაქტი, რომ კუმურდო არქეოლოგიურად ჯერ კიდევ შეუსწავლელია. ვენეციის ქარტიამი ჩამოყალიბებული დებულების მიხედვით სრულებით წარმოდგენილია სარესტავრაციო სამუშაოებზე საუბარი წინასწარი არქეოლოგიური გათხრების შედეგების გათვალისწინების გარეშე. უდაოდ საჭიროა განხორციელდეს არქეოლოგიური სამუშაოები, რომელიც შეისწავლის როგორც შიდა სივრცეს ისე ტაძრის მიმდებარე ტერიტორიას, რამაც შესაძლოა გამოავლინოს ისეთი არქიტექტურული დეტალები რაც ღირებულ წვლილს შეიტანს ტაძრის სარესტავრაციო პროექტის შექმნაში. ამის შემდგომ კი, შესაძლებელი იქნება გამოცხადდეს კონკურსი და ყველაზე მეტად მისაღები ვარიანტის გამოვლენის შემდგომ მოხდეს განსჯა იმისა, თუ რა უფრო შეინარჩუნებს ტაძრის მხატვრულ-ესთეტიკურ ღირებულებას – მისი არსებული სახით კონსერვაცია, თუ სრული რეკონსტრუქცია. ცხადია, ყველა სარეაბილიტაციო პროექტს გააჩნია ეტაპები, ამიტომაც ის რაც პირველადია – ძეგლის გაწმენდა, არქეოლოგიური შესწავლა, კონსერვაცია – უნდა დადგეს დღის წესრიგში.

Problems of Javakheti Region Cultural Heritage (Rehabilitation of Kumurdo Cathedral)

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Javakheti region is exceptionally rich by its cultural heritage. In every populated area, even in the little villages one can encounter with medieval churches with almost all of them representing single nave type, with the exception of only Kumurdo cathedral (X century) dominating over every other with its central-domed shape.

The historical-cultural value of the Kumurdo Cathedral is well-known to everyone in Georgia and its problems have to be clear for public as well. Noting that the preservation works over the monument have not yet been accomplished, I believe in the importance of careful discussions over the issue.

Kumurdo is distinguished by a high level of workmanship. It represents the monumental, united structure, where harmonious mosaic shape masonry brings the lightness and vitality to the walls. Its wine-colored, pink and yellow dressed stones are beautifully sonorous under the sunlight. But without the dome it looks like a crownless king. Its destroyed west wing and fallen stones with ornamental fragments reflect the severe history of the temple. Nevertheless, one can notice that time by time the temple underwent certain conservation-restoration works. These include two expeditions held by the Department of the Cultural Heritage Protection of Georgia in 1938-39 years under the leadership of Nicholas Severov and in 1970-80 years under the leadership of Rusudan Gvetsiteli and Tamar Nemsadze.

The six-apse ground plan of the church is masked by an exterior that suggests existence of a standard cross-domed church. Opening, however, onto the hexagonal space beneath the cupola is made of five deep apses. The two on the south and north sides are parallel to each-other whereas the deepest apse, the altar of the east side, is flanked by the sacristy and deacons chamber. In the second quarter of the XI century, during the time of the king Bagrat IV (1027-1072), an ambulatory was built in the west side of the temple. The cupola was supported by six slender polygonal pillars protruding from the walls at the points of the hexagon. The cupola collapsed sometime after a major rehabilitation of the church in the XVI century. The collapse could have been caused, perhaps, by an earthquake which also destroyed the western wing.

In the beginning of the XIX c. the Russian Government forced Georgian population to abandon the village Kumurdo and resettled it by Armenian population, who used one part of the cathedral as a storage house and the other part as a cheese factory. They also took away significant number of ornamented fallen stones to decorate their houses.

In 2002 Georgian Patriarchate reestablished Kumurdo eparchy, deploying Metropolitan Nicholas (Pachuashvili) to the field. It is from this time that Ku-

murdo rehabilitation problem starts to be actively discussed, but due to various reasons, most importantly avoidance of confrontation with local population, the issue is postponed for several times. As the time elapses, the need for preservation gains increased importance since the monument faces significant risk of further destruction.

Kumurdo Cathedral has been a subject of significant interest in the academic circles of Georgia. We can find quite a lot of information about Kumurdo cathedral in the scientific literature, including but not limited to: Vakhushiti Batonishvili - *Description of Georgian Kingdom, IV Vol., Tbilisi, 1973*; E. Takhaishvili - *Christian Monuments, Caucasus archaeology Materials, Tbilisi, 1909*; N. Berdzenishvili - *Historical Geography, Issues of Georgian History, I Book, Tbilisi, 1964*; V. Silogava - *Epigraphy of Kumurdo temple, Tbilisi 1994; etc.*

Academician George Chubinashvili remarks in his article (Kumurdo and Nikortsinda, 1970, pg. 237) that in the period of the development of Georgian architecture, Georgians have examples of Baroque style constructions, such as Kumurdo and Nikortsinda. They represent alike six-apse architectural types, but stylistically demonstrate different stages of the development process. In Kumurdo great attention is paid to the architectural masses and balanced, restrained decoration, whilst in Nikortsinda the dynamic and rich ornamental decoration catches eye of the viewer.

In the 1938-39s the Department of the Cultural Heritage Protection of Georgia, by leadership of N. Severov, carried out the restoration works on Kumurdo. Despite of Kumurdo's masonry pink and reddish stones, gray stones were used, introducing visible dissonance in the façade decoration mosaic shape. This way upper and lower part of the east facade as well as the interior and cornice were restored. The working team also tried to restore the roof of the side wings, however failed to correct the mistake made during the restoration of XVI c. when the radius of the vaults of south and north apses were enlarged.

On the facades of Kumurdo we can see newer pink stones as well, which represent restoration-conservation works held in 1980 by architect Tamar Nemsadze. During this period important details of the upper part of the building were restored and roof covering was almost finalized. But as T. Nemsadze in private speech regrets (2003), again a mistake was made and the team could not finish roof covering on the east wing. As a result, because of this detail, the rain damages East wall.

One of the biggest problems of Kumurdo remains its destroyed west wing. As not even a fragment of the facade decoration is survived, we have no opportunity to imagine its appearance. As for the interior of the west wing, according to some survived fragments and parallel Georgian monuments, significant reconstruction drawings were made. N. Severov thinks that it has two floors surrounded by inner gallery (Issues of Art History, 1970, p.242).

The dome, unfortunately, is another part of the cathedral with no survived fragments. Severov remarks that supporting elements of the dome represent the resemblance with chronologically parallel other Georgian monuments (Oshki, Xaxuli, Katskhi, Gogiuba, etc.). Thus he thinks that Kumurdo's cupola had twelve facets with six windows. He also considers that its height conforms to its width alike to other monuments of the same period (Issues of Art History, 1970, p. 243).

Architects Gia Tsitsishvili and Tamar Nemsadze according to their researches, represent reconstruction drawings. They almost agree with Severov's consideration about the interior of the West wing, but have a slightly different opinion regarding the cupola height and its interior. They consider it to have been decorated with arcade.

The abovementioned demonstrates that rehabilitation issue of Kumurdo has been widely researched. Considerable researches are made about total restoration as well, which implies erection of the dome and rebuilding of the west wing.

Having briefly reviewed all the works carried out with Kumurdo, it is clear that the cathedral has never been left without attention of various researchers. However, unfortunately, it did not prove enough since the monument still faces daily risk of damage. I believe that successful decision making on re-erection of the dome and restoration of the West wing is highly dependent on the increased knowledge of the monument, which is still missing since Kumurdo has not yet been studied archeologically. Invoking provisions of the Venice Charter, restoration, aiming to preserve and reveal the aesthetic and historic value of the monument, must be preceded by an archaeological study of the monument. (The Venice Charter, 1964).

Indeed, the archaeological study is vital for the study of the inner space as well as surrounding area of the cathedral, which might lead to the discovery of the architectural details, itself significantly contributing to the elaboration of the restoration project of the monument.

As for now, whilst no such works have been carried out, it is difficult to favour or dislike any of the options and firmly state one's point. I believe that firstly, a call for project proposals needs to be announced and the commission should identify the most acceptable proposal. Only after this can one discuss which option - conservation or full reconstruction - will best preserve cultural-esthetical value of the monument.

Worth of remembering is the fact that by 2006 the Fund for Monument Protection and Salvation of Georgia was interested by Kumurdo cathedral expressing its readiness to finance the works, however, as mentioned above, the works were postponed. I believe that currently the general situation on the field is changed, time has passed and it is time to start taking steps towards salvation of our cultural heritage. Surely, all rehabilitation projects have stages of accomplishment. Therefore, the first thing to do is to clean the monument, conduct its archeological study and further refer to conservation.

Having in mind the historical-cultural importance of the monument, it is obvious that the issue needs to be treated with responsibility and professionalism, avoiding its discussion on surface, especially noting the mistakes already made.

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როტენბურგ ოზ დერ ტაუბერი

ჰრისტომირ ჰრისტომიროვი
ერლანგენ–ნიურნბერგის ფრიდრიხ–ალექსანდრეს
უნივერსიტეტი

როტენბურგ ოზ დერ ტაუბერი ბავარიის მიწის (გერმანია) შუა ფრანკონიის ოლქში მდებარე პატარა ქალაქია (დაახლ. 11 000 მცხოვრები). მე-12 საუკუნის მეორე ნახევარში იგი კონრად მესამის მიერ დაარსებული ციხე–სიმაგრის ახლოს მდებარე პატარა პროტესტანტულ დასახელებას წარმოადგენდა. ოცდაათწლიანი ომის დროს იგი ორჯერ აიღო კათოლიკურმა არმიამ. 1945 წლის 31 მარტს მასზე განხორციელდა საჰაერო თავდასხმა და ქალაქის 40% მთლიანად განადგურდა. მოგვიანებით იგი აღადგინეს და დღეისთვის მსხვილ ტურისტულ ცენტრს წარმოადგენს, თუმცა ამ მიმართულებით მის განვითარებაში არსებობს რამდენიმე პრობლემა: პირველი მისი ნაკლებად ხელმისაწვდომობაა პირდაპირი ტრანსპორტის თვალსაზრისით, მეორე ისაა, რომ იგი საკმარისად ცნობილი არაა. სამომავლო პერსპექტივაში განსახილველია ქალაქის იერსახის შენარჩუნებაც.

დასკვის სახით შეიძლება ითქვას, რომ როტენბურგ ოზ დერ ტაუბერი კულტურული მემკვიდრეობის მენეჯმენტში დღეისთვის არსებული პრობლემებისა და პერსპექტივების ტიპური ნიმუშია.

Rothenburg ob der Tauber

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Rothenburg ob der Tauber is a small town (ca. 11 000 citizens), which is located in the district Middle Franconia of province Bavaria in Germany. The closest city to it is Ansbach. Rothenburg is visited by approximately 1 500 000 tourists annually – in the following text will be discussed why and how this happens.

Rothenburg was established in the second half of 12th century AD – it was a small town, not far away from a castle, which had been founded by Conrad III. On 15th May 1274 King Rudolph of Habsburg granted Rothenburg rights of a Free Imperial City. The town had such status until 1802. During the Thirty Years War Rothenburg, which was a Protestant town, was occupied at least twice by Catholic troops. Maybe the worst day in Rothenburg's history was 31st March 1945. On this day, several months before the end of World War II, the town was attacked by air; ca. 40% of it was destroyed. In the following years Rothenburg has been restored and nowadays it is again a major tourist attraction.

There are some buildings of cultural value in Rothenburg, which attract the majority of tourists. Its late medieval fortification structures are well preserved. Especially the town walls were even at the end of 19th century an important tourist attraction. They were damaged to some extent in 1945 – the wooden parts were destroyed by fire, but the stone ones – almost completely preserved. A decent example of the town's fortification towers and bastions represent the Röderbastion and its tower. Till 1953 the fortifications have already been fully restored.

The Town Hall is located in the town centre. Its building in Renaissance style started in 1572. There is a tower as well as two facades with nice proportions. Nowadays they look out in almost the same way as originally. In 1945 the Town Hall was heavily damaged. Because of lack of money its restoration took some time, but in 1951 the building has already been again in use.

The City Councillors' Tavern (in German: die Ratsherrntrinkstube) was built during 15th century. Nowadays it houses the Tourist Office. It is a late gothic building, one of the most famous houses in Rothenburg. The tavern was accessible only to the city councillors. Its main clock was installed in 1683. The two windows located to the right and left of the clock open several scheduled times every day to show the legendary "Master Draught". The legend goes back to 1631 in the midst of the Thirty Years War when Catholic

troops occupied Protestant Rothenburg. The Catholic general count Tilly threatened to destroy the town. But he also promised to spare it, if a councillor could manage to drink 3.25 l of wine in a single draught. Nusch, the former mayor, accomplished the task and saved the town. Nowadays Rothenburg celebrates this event every year on Whitsun with a festival performance.

Despite all these attractions, there are some problems regarding Rothenburg. A major one is that the town cannot always be reached in a short time. The closest airport is Nurnberg Airport – but it is approximately 90 km away. So a trip from Nurnberg to Rothenburg by car lasts at least an hour. Another opportunity is to travel by train or by train and by bus. But then at least one change has to be made and the trip lasts between ca. 1:15 h and ca. 2:15 h. In these terms there should be changes in the future.

Another problem is that it seems that Rothenburg is not famous enough. There are not so many advertisements about the town and its attractions. So in my opinion Rothenburg should be a lot more popularized in the following years. This may increase the number of tourists and therefore – the income.

As a future perspective can be regarded the preservation of the town. Its monuments are well preserved and because of this Rothenburg itself is a significant attraction in terms of tourism. It will be wonderful to preserve the town further in such manner. The same must be done to other similar places.

Rothenburg has also appeared in several movies. The use as a movie scene is – on the one hand – a decent advertisement; it secures on the other hand some income. From such an income benefit not only the citizens but also the state as well as many private companies. A significant role plays the Tourist Office – this institution is responsible for mail services, room reservations etc. It organizes even several types of guided tours. Thus tourism itself, and its further development, is in my opinion a major perspective regarding Rothenburg as well as other similar towns.

In conclusion may be pointed out that the town of Rothenburg ob der Tauber – with its history, architecture and tourist attractions – represents a most decent example of the problems and perspectives of managing cultural heritage nowadays.

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კახიძე ამირან

ბათუმის არქეოლოგიური მუზეუმი

ფიჭვნარის თავისუფალი ტურისტული მშენებლობის ზონაში მოექცა ორი მეტად მნიშვნელოვანი ძეგლი. ერთ-ერთი მათგანია ძვ.წ. VIII-VII საუკუნეების დიუნები, ხოლო მეორე – ელინიზმის ეპოქის (ძვ.წ. IV-I საუკუნეები) სამაროვნის დასავლეთი მონაკვეთი. საქართველოს კულტურული მემკვიდრეობის დაცვის ეროვნული სააგენტოს დაფინანსებით ბათუმის არქეოლოგიური მუზეუმის ექსპედიციამ ორივე ძეგლზე 2010 წლის ნოემბერ-დეკემბერში განახორციელა ფართო მასშტაბის გადარჩენითი საველე სამუშაოები. ქვიშაზვინულებზე აღმოჩნდა წარმართული ხანის ექვსი საკურთხეველი, ათეულობით სამსხვერპლო და სარიტუალო მოედანი. მოპოვებულია დიდძალი, რიგ შემთხვევაში, უნიკალური ნივთიერი კულტურის ძეგლები. დადასტურდა, რომ ზღვისპირა დიუნები წარმოადგენდნენ მაღალგანვითარებული, თვითმყოფადი, კონსოლიდირებული კოლხური კულტურის საერთო სატომო სამლოცველოებს, სადაც სრულდებოდა ხარის კულტისა და ზღვის ღვთაებებისადმი (მესეფეები) მიძღვნილი ღოცვა-ვედრებისა და მსხვერპლშეწირვის რიტუალი.

ელინიზმის ეპოქის სამაროვანზე ექსპედიციამ გამოავლინა მეტად საინტერესო ინვენტარის შემცველი 44 სამარხი. განისაზღვრა სამარხთა ტიპები, დაკრძალვის წესები და საიმქვეყნო ინვენტარის ჩაყოლების კანონზომიერებანი. ზოგიერთ სამარხში მეთევზეები ყოფილან დაკრძალული. გადარჩა სამკაულების, საიუველირო ხელოვნებისა და ტორეტიკის, მეთუნეობისა თუ სხვა სახის ნაკეთობათა შესანიშნავი ნიმუშები. ჩანს, რომ ამ დროისათვის ფიჭვნარი წარმოადგენდა პონტოსპირეთის ინდოეთთან დამაკავშირებელი ტრანსკავკასიური საერთაშორისო-სატრანზიტო მაგისტრალის ერთ-ერთ მნიშვნელოვან რგოლს.

Field Archaeological Research on the Territory of New Construction Site at Pichvnari

Kakhidze Amiran

Batumi Archaeology Museum

The Pichvnari archaeological expedition carried out wide range field research in November-December, 2010. New hotels' construction project in a Free Tourism Zone was drawn up without scholar-archaeologists participation. In the early days of November job on hotels' infrastructure has been under way, that implied the territory's leveling off, laying the foundations of 32 hotels and making arrangements for parking space. Unfortunately 2 major plots of Pichvnari archaeological site came upon the building yard. One of them is so-called dune dated back to 8-7cc.BC, where remains of Colchian tribal culture are represented. The second one-is a part of the Hellenistic period cemetery (4-1cc.BC). Construction job has been put into practice in a rapid tempo. It took just two days to level off the territory of 160 m. long, 120 m. wide and 3-4 m. high by using heavy technical equipment. At the same time we naturally raised a problem to the corresponding governmental agency in order to protect the archaeological site. Thanks to rapid respond from the Georgian Cultural Heritage Protection Agency's representative Nikoloz Vacheishvili an agreement No.17/1 between the GHPA and Batumi Archaeological Museum on 69896 GEO archaeological excavations was signed. During almost 2 months have been conducted wide range field research resulted in saving of numerous artifacts. Here are the basic conclusions we have arrived at. The first points of our discussion are dunes.

The dunes origination in the eastern Black sea is connected with the mounds' formation within the last 12-10 thousand years ago according to the latest research in the local peat bog's vegetation. In Kobuleti the Black Sea terrace had taken its shape about 6 thousand years ago (to the other version-4-5 thousand years ago). The distribution area for such type of artifacts is quite broad (Bichvinta, AkhaliAtoni, Tsulukauri, Vereshaginis Gora, Tsiteli Shukura, Machara, Agudzera, Tamishi, Mokvi, Ochamchire, Gudava,Ureki, Pichvnari, Bobokvati, Tsikhisdziri, Chakvi,Gonio). To date as the most studied are suggested Pichvnari dunes. Corresponding works have been done here from the 60-s of the last century. The subject of the given paper is work of much more larger scale done in November-December.2010.

The study of the dunes was begun at the southern plot which outlines had been cut into by construction workers. After leveling off the naked plot, it proved fairly simple to identify its stratigraphy. Certain observation on origination of the dunes, tidal basin formation was carried out. The consistent material has been put together on configuration of the dunes at different periods.

Having finished cleaning, recording, photo- and graphic fixing of the southern trench, the archaeological excavations were conducted in the southern-western part of the dunes (SW 1-78 section, squares 97-100, SW 1-88 section, squares 7-10, 17-20, size of squares 4x4). At first 1,5 m below the modern topsoil layer in wider area have been noticed fragments of an altar (offering platform). Succeeding each other there has been revealed two monumental sanctuaries formed by horn-like clay stands sloped to the north. They are of following dimensions: 2,6x1,6 and 2,4x1,3. It's noteworthy that in the northern part of the excavated plot was preserved a thin pebble layer as a sign of former sea surf.

Among other archaeological objects have been brought to light a large cone vessel for religious rituals performing.

Some later the excavated plot has been broadened to the east. It covered the big enough territory-SW 1-78 section (squares # 97-99, 87-89, 77-79, 66-69, 55-58 and 45-48). A certain part of the plot contained a sterile sand layer of maritime origin. At many places came to light fragments of a small-sized altar. A comparatively large offering platform has been studied at SW 1-78 section (squares #55, 56, 65-67 and 75-76). It was 16m long, 8,5 m wide. It's noteworthy that the eastern part of the platform had been cut into by construction workers before commencing of the excavations. Rich archaeological material has been discovered with overwhelming majority of fragments of the vessels used during bath ceremony, stone sinkers, etc. Very close to the summit of the dune to 4,4m depth has been noticed a brownish layer which apparently belonged to the previous period when the dune had functioned. To the depth of 2, 8 m a layer was black-colored.

Lying of one of the hotels foundation was planned on the surface of the dune at 28 m distance to the north off the southern plot. It was decided to carry out wide range archaeological excavations at this plot eighth. The plot was subdivided into a section SW1-77 (squares #75-85-95, 76-86-96, and 77-87-97) and SW 1-87 (squares # 5-15-25-35-45-55, 6-16-26-36-46-56, 7-17-27-37-47-57, 8-18-28-38-48-58). The plot measured 16 by 8m. It gave us an interesting information on the functional purpose of the dune, its cultural layers succession and terrace-like outlines of an altar-sanctuary. The most attractive of the terraces appeared the first one located at the western segment of the dune. It was the very place where the first sanctuary has been brought to light. It measures 3,3 by 2,2 m. Nearby two well-preserved clay vessels have been cleaned, that is the rare case for such type of artifacts. Besides on the top of the sanctuary was found a sculptural image of a dog's head made of clay. The sanctuary itself was formed by large rectangular horn-like stands connected with a bull's cult.

At the second terrace have been recorded fragments of pottery and an offering platform which major part still belonged to not unearthed space. Here too had been left traces of a sterile sand layer of former surf.

The same sand-like traces have been observed at the third terrace, along with small and moderate sized offering platforms and traces of former fireplaces. We don't rule out that vessels used for bath ceremony could be made on the basis of wooden moulds at the spot. At the same terrace has been studied

the fifth altar, which had been divided into two parts by horn-like stands. It measured 2,35 by 1 m. There have been found fragments of different clay vessels including a pithos and a wetstone.

The fourth terrace covered the summit of the dune and represented the last period of its functioning. An offering platform covers its major part. Besides there have been discovered another two sanctuaries-#2 and 6. The second one of them had been slopped in situ deposition by the large rectangular horn-like stands.

We managed to map on the general plan some fragments and periphery cult places. Have been made two broad control trenches to the east of the dunes, which fell under the Free Tourism Zone of Pichvnari. One of the trenches yielded fragments of clay vessels dated to the last centuries of the II millennium BC. An ornamented pot has been fully restored.

We obtained abundant archaeological material. Up to 90% of it represents so-called bath-type fragments of the vessels, There is a group of numerous horn-like stands both of circular and rectangular shapes. As it's known, circular-shaped stands connected with a hearth are widespread in Caucasus and Asia Minor from the Early Bronze Period. Their genesis is linked to Kura-Araxis culture. Such objects are abundant among cult artifacts and on a settlement proper at Pichvnari dated to the last centuries of the II millennium BC. They should originate from the cults of fertility deities and a bull. For building sanctuaries on the dunes were used larger-sized and rectangular-shaped stands. Noteworthy is a phallus-like stand on top of which is depicted symbols of the sun and a cross as perpetual motion(p.6/4).There have been found clay cult slabs as well.

For the dunes functional purpose studying an important part belongs to a sculptural figure of a dog's head. Following the Georgian folklore and ethnological material we arrived at a conclusion that the artifacts discussed above are in close connection with the sea deities. Among other unique finds of the Colchian culture are large-sized cone-like vessels of massive body found at the eastern wall of the third sanctuary. Most likely they served as one of the attributes during performance of a religious ritual. Not to be verbalize on other types of pottery we should note that Colchian pithoses, drinking vessels and jugs production takes origins from this very period-8-7 cc. BC.

Another important part of archaeological material found at the dunes are stone sinkers for fishing nets. Large oval stones used as wetstones have been found as well.

Those are the main results of field research at Pichvnari's dunes. There have been rescued numerous unique artifacts of Colchian material and spiritual culture. Besides, new archaeological excavations enable us to get rich information on one of the complicated and poor-studied subject of the Georgian bibliography-understanding of functional purpose of the dunes. Our theory put forward back in the 60-70-es of the last century, regarding the dunes of the Black Sea area of Georgia as sanctuaries of high-developed, unique, consolidated Colchian culture, where seasonal religious cults devoted to the sea deities and a bull were performed, has been enriched with the new attributes. Horn-like stands take

one of the essential places among the latest finds. Another subject to be mentioned is a cult of the sea deities.

In the world mythology water is regarded as a first primary source of the universe. In Georgian mythology water deities are represented by "mother of water", "woman of water", "grandmother of water", "man of water", "angel of water", "Mesepi", "Larsa", "Lazare", "fish-whale", etc. Worshipping of different deities, including the sea ones, goes back the animistic period and has undergone certain transformation in the following periods. To understand the function of the dunes properly we pay great attention to the popular legends of Samegrelo's inhabitants according to which Mesepi is the man of the sea. There are Mesepi-woman and Mesepi-man. Having a human face they are never aging and immortal. Mesepi-woman is very beautiful, with golden hair, fair face and wears snow-white clothes. Mesepi-man is gloomy and unattractive, in a black robe. According to some popular legends Mesepis are represented by zoo anthropomorphic images: though they are human beings they are four-legged and bark like dogs instead of speaking. They inhabit remoted, out-of-the-way places by the seaside. At a certain time of the year (from October, 28 till November, 3), while moving towards inlands, they are holding a magic staff in their hands, being accompanied by a hound. The purpose of their presence on the land is checking-up of incomes and losses on the territory under their control, as well as collecting the tribute for winter time to maintain themselves. In this period Mesepis are supposed to be hunters' protectors. Following believes of Samegrelo's dwellers the year when Mesepi-women came out of the sea is marked by fine weather. The sun and moisture equally necessary for farming are balanced and crop is big. On the contrary, on Mesepi-men coming out weather is foul, with downpours almost all the year round and following bad harvest. They divide themselves into groups, entering gorges, hunting and feasting there. Then they get together and wrap up all the bones left over from their feast into animals' skins and animate the latters by touching with a magic staff, and let them go back to forests in order to come next time to hunt on.

While being on the land they are accompanied by an unusual dog called Mesepish-dog which is of big size, tall and black-haired. It is quick-witted, speedy and considered as a holy being. People believed that anyone who did harm to Mesepish-dog wouldn't avoid death.

In 6 days time Mesepis left for the sea keeping on collecting tribute along the way. At this time Samegrelo's inhabitants used to put a piece of iron in wine-cellars, barns and other places to protect their farms from Mesepis, who were afraid of iron. Mesepis' return to the sea was back grounded by downpours "was-ing Mesepis' traces". As we mentioned above, such believes were widespread regarding Mesepi-men. On Mesepi-women appearing, on the contrary, everybody used to leave their doors open. As we have seen, Mesepi is a deity of the sea and water elements and has control over weather and fertility. Comparatively later this deity was attributed with power of hunters' protection. Obviously, in ancient times the Colchians performed worshipping and sacrificial ritual at the dunes to

win over the sea deities. Above said regards the coastal area. Archaeological excavations carried out in 1988 and 1990 in Kalota village (Khulo region) corroborated that in highlands had been popular Lazare deity's worshipping.

The Hellenistic period cemetery

Like at the dunes, wide range field research has been conducted at the Hellenistic period cemetery. At Pichvnari archaeological complex one of the principal places is taken by the Classical period cemetery. To date the whole complex of the burials of the local dwellers dated to the 5th c. BC has been studied, where 420 graves were dug out by our expeditions. Particular attention deserves the Greek necropolis of the 5th-4th cc. BC, a sole in itself in Transcaucasia. Here we have studied 450 graves and dozens of ritual platforms.

During the last years have been brought to light graves of the Early Middle Ages. But this time our subject of discussion is the Hellenistic period cemetery, study of which had begun back in the 60-es of the last century. The graves of that period are to be found at two plots. One of them is located in the south-eastern part of the Pichvnari necropolis, another one, being the subject of the current research, situates at the sand dunes. In 2003 and 2004 at this very plot were conducted archaeological excavations by the Pichvnari joint Georgian-British expedition. Rather interesting inventory from 46 graves was studied. New excavations gave us an opportunity to discover the next 44 graves. A bulk of artifacts has been rescued. Shortly on the recent finds.

Have been determined the western and partly northern boundaries of the cemetery. The leading part among the graves belongs to inhumation burials. We encountered a single amphora-burial and a pithos-burial. According to allocation of the iron and, in rare cases, bronze nails, it was defined that one part of the deceased persons had been placed into wooden coffins. Another ones had just wooden covers. Influenced by Pichvnari Hellenes, burial custom of the Hellenistic period is characterized by the eastern orientation of the dead (26 graves). Though 10 burials were distinguished by northern orientation of the bodies. The rest graves revealed either the southern and south-eastern orientations. Pichvnari damp soil doesn't preserve skeletons of the deceased. In 16 graves have been recorded remains of enamel.

Among the local strata, following Greek tradition, it was fairly popular to hold funeral dinner. Due to new excavations there have been found 12 ritual platforms. Taking into account dimensions of the graves, it's clear that one part of the deceased were interred in a crouching posture with their body on the left or right side. As regards the others their bodies have been found lying supine.

Grave goods are represented in large quantities. The majority of them were interred next to the heads and hands, a bit rarely-by the legs.

Pottery is the most popular inventory among the grave goods. As a rule, local clay vessels represent the biggest part of them. Among traditional shapes noteworthy are pots, bowls, and pithoses of different sizes. Should be noted typ-

ical for the Colchian culture tubular handles and jugs made by Pichvnari potters. We dispose unique finds as well. One of the small-sized jug has the images of the sun's disc and crescent made in relief on the upper part of the body. The number of grooved vessels has considerably increased. On part of them could be found a potter's stamp in a form of a circle. Among the Hellenized forms noteworthy are Colchian amphorae, tubular-handled vessels, oinochoia, etc.

The next category includes Greek black-gloss kantharos. One of them bears a deity's or, possibly, a personal name's first letter-A. Another vessel-a small-sized bowl-bears a graffito Λ EKAE on the surface of its bottom, that most likely means its cost-10 staters. Noteworthy is a narrow black-gloss phiale with the inscription in Greek "to Zeus", which belongs to prize-type vessels.

There are other types of imported vessels too. Quite widespread are perfume vessels and aryballos. A single salt-cellar-like black-gloss bowl was found as well.

Local silver coins were used as grave inventory. They represent an ordinary type of trioboles. It's clear that from the 5th c.BC onward the Hellenes' custom of burying the dead with so-called "Charon's obol" was practiced here. In Colchian kingdom's monetary circulation of the Early Hellenistic period the leading part belongs to local silver coins.

The number of jewellery has increased. First of all noteworthy are gold earrings. Two of them are pendent ones. Being of spherical shape they are maid of gold plates laid onto glass. The most numerous of gold objects are pendants, which were found by two in each of four graves. Rather abundant are silver, bronze and iron pendants. For the first time have been discovered silver earrings with the images of lion's head. At the same place in 2004 we found gold lion-headed earrings. Such types of earrings are unparalleled in other regions of Georgia. Though area of their distribution is quite broad. We dispose a bronze necklace (so-called kirkali). It was essentially enlarged a collection of bracelets. The most interesting of them is silver one with the images of animals. More numerous are those ones made of bronze. Some graves contained bracelets placed in couples.

Attention worth is objects of glyptic. On one of them is engraved Pegasus. On the other is depicted a senenpetal rosette above a circle. The next sample contains horn of plenty and life-tree. We have got a fingering with the intaglio of a right-directed horse. According to the latest finds, which are made of a whole sheet of bronze, they obviously have local origin. Has been found a single fingering with a supposed stone, which unfortunately had been lost.

Beads and pendants represent another numerous and multicolored group of the grave goods typical for the Hellenistic period. Among them are black, blue, yellow and white small-sized beads, so-called yots, both transparent and opaque. They are paralleled of those ones from Dapnari, dablagomi, Zemopartshkma, Gomareti, Kiketi, Beshtasheni, Olbya, Pantykapeion, Khersones, etc. dated to 4-2cc.BC. There are pear-shaped beads of different colours. Have been found monochrome beads in the shapes of heart, amphoriskos and dolphin which are paralleled as well.

Comparatively scanty are polychrome beads. We have found just two eye-beads of rectangular and oval forms. One part of the beads is spiral-ornamented. They are similar to those from Dablagomi, Vani, Thanagoria, Khersones, Pantykapeion. So-called mosaic beads represent an interesting type of them. At last, noteworthy are pendants with the images of human faces. A similar couple had been found in Pichvnari earlier such kind of objects from the Black Sea area E. Alekseeva dates to 3 c. BC. They are found in Khersones and Maikop too. Like pendants are known from the Central Europe and the Mediterranean Sea area dated to 6-5 cc. BC. They had found their way in Colchis just in the Hellenistic period. Has been found a pendant in the form of a miniature jug as well, which is paralleled the one from the Dablagomi rich burial. Similar pendants are known from Miletopol and other places. There are so-called gold-plated beads. They are supposed to originate from Egypt (4th c. BC) and later, in 3-2 cc. BC find their way in Europe.

For the first time at Pichvnari cemetery complex of the Hellenistic period have been discovered examples of toreutic art. Among them are a bronze mirror and iron strigils. New excavations presented us with the abundant material on fishermen of the ancient Pichvnari. In one of the graves has been found a whole fishing net with 57 lead sinkers tied to it. In the other grave along with fishing net (having 86 lead sinkers) have been found 10 bronze fishing rods, being tied together with a thread, most likely used for fishing on flounders. The third grave seems to be of special interest, where three comparatively small fishing nets and some baits made of thin bronze plates in the form of sea stars have been unearthed. They are unique for Pichvnari. For the time present their parallels are unknown to us.

Among other objects should be mentioned bronze bells and chain, an iron knife and lock of wooden coffin cover, etc.

As we have seen, archaeological excavations at the Hellenistic period cemetery at Pichvnari gave us interesting information on ordinary Pichvnarians' way of living, their economy, cultural and religious life. Majority of the graves represent individual inhumation burials. The custom of holding funeral dinner was quite widespread in the Classical world and among the Pichvnari's Hellenes too. Predominate burials where the dead were interred with their heads to the east. Have been traced traditionally Colchian rituals as well. Among grave inventory noteworthy are pottery and jewellery made of gold, silver, bronze and iron. Beads and pendants were rather popular too. In that period tradition of placing of coins in graves was continued. According to the artifacts at our disposal, it should be noted that like in the preceding periods the main fields of economy at Pichvnari were farming, viticulture, wine-making, live stock breeding, pottery, metal processing, etc. Due to new finds it becomes clear that one of the essential economic activities of Pichvnari's dwellers was fishing. Proximity to the sea and Choloki-Ochkhamuri rivers network naturally offered an opportunity to develop fishing. Beyond doubt, fishing, dolphin-oil processing had economic character. It will be suggested, that like in other centre's of the Black sea area, salty fish was

exported, keeping in mind great demand on it at that time's Classical world.

The latest finds enable us to get new possibilities to research Colchian pottery of the Hellenistic period. Along with traditional forms of vessels new ones found their way being the most numerous. Clay vessels with the surface polished brown make up a brand new group of the pottery. Pichvnari proved to be one of the major and big kernels of innovations. At that time ceramic containers were made, that speaks in favor of the fact that Colchian merchants were directly involved in the sphere of international trade.

The imported ceramic ware is of great interest too. Had been continued import of the Attic black-gloss kantharoi. It should be noted that have been discovered prize-vessels in the form of black-gloss phiales bearing inscriptions devoted to deities.

The collection of jewellery has been enriched. For the first time have been discovered gold earrings with suspended pendants. Of the same interest are silver earrings with the images of lion's head. Such objects of jeweller's art as gold and silver pendants, necklaces, bronze bells of sacramental character, different bracelets, ornamented fingerings, etc. reflect the high level of their workmanship.

The collection of beads and pendants has been replenished with new finds. The most interesting samples are represented in the form of human face and miniature jugs.

To rare discoveries of the latest excavations belong the examples of toreutic art including a bronze mirror and iron strigils.

In the Hellenistic period religious pantheon of local inhabitants' special place was taken by astral deities. There existed cult of the sun and moon. A fine proof of that is a newly-found brown polished jug bearing the corresponding symbols. As regards the Greek cults, they had found their way here as well. According to black-gloss phiale bearing the inscription and strigils, it's evident that like in the Classical period the sport competitions and popular holidays were held in that time too.

Despite the spread of Macedonian influence had no direct impact on the eastern Black Sea area, close contacts with the Hellenistic states involved Colcha into sphere of the Hellenism. The Transcaucasian transit route began its functioning; connecting the Pontic Rioni-Qvirila, the Mtkvari basin, following along the Caspian Sea shore and Central Asia, with India. Pichvnari seems to be one of the segments of this rout. The Pichvnari urban-like settlement of the Hellenistic period becomes a direct participant of processes of the world history.

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For the first time at Pichvnari cemetery complex of the Hellenistic period have been discovered examples of toreutic art. Among them are a bronze mirror and iron strigils. New excavations presented us with the abundant material on fishermen of the ancient Pichvnari. In one of the graves has been found a whole fishing net with 57 lead sinkers tied to it. In the other grave along with fishing net (having 86 lead sinkers) have been found 10 bronze fishing rods, being tied together with a thread, most likely used for fishing on flounders. The third grave seems to be of special interest, where three comparatively small fishing nets and some baits made of thin bronze plates in the form of sea stars have been unearthed. They are unique for Pichvnari. For the time present their parallels are unknown to us.

Among other objects should be mentioned bronze bells and chain, an iron knife and lock of wooden coffin cover, etc.

As we have seen, archaeological excavations at the Hellenistic period cemetery at Pichvnari gave us interesting information on ordinary Pichvnarians' way of living, their economy, cultural and religious life. Majority of the graves represent individual inhumation burials. The custom of holding funeral dinner was quite widespread in the Classical world and among the Pichvnari's Hellenes too. Predominate burials where the dead were interred with their heads to the east. Have been traced traditionally Colchian rituals as well. Among grave inventory noteworthy are pottery and jewellery made of gold, silver, bronze and iron. Beads and pendants were rather popular too. In that period tradition of placing of coins in graves was continued. According to the artifacts at our disposal, it should be noted that like in the preceding periods the main fields of economy at Pichvnari were farming, viticulture, wine-making, live stock breeding, pottery, metal processing, etc. Due to new finds it becomes clear that one of the essential economic activities of Pichvnari's dwellers was fishing. Proximity to the sea and Choloki-Ochkhamuri rivers network naturally offered an opportunity to develop fishing. Beyond doubt, fishing, dolphin-oil processing had economic character. It will be suggested, that like in other centre's of the Black sea area, salty fish was



Fig.3. View of the Hellenistic Age burial



Fig.4. Bronze Rods

ვაზი, ღვინო და მარან-საწნახლები-კულტურული მემკვიდრეობის საგანძური (აჭარის მაგალითზე)

კახიძე ნოდარ

მაღაყმაძე როინ

შოთა რუსთაველის სახელმწიფო უნივერსიტეტი

ქართველი და უცხოელი(დასავლეთ ევროპელი) სპეციალისტი მკვლევარების მიერ საქართველო იმ არეალშია მოქცეული, სადაც თავდაპირველად ჩაისახა და განვითარდა მევენახეობა. საქართველოა მიჩნეული მცირე აზიასთან ერთად ვაზისა და ღვინის სამშობლოდ. ამაზე მიუთითებს საქართველოს ტერიტორიაზე ველური ვაზის მრავლად არსებობა, კულტურული ვაზის ჯიშების სიმრავლე, თქმულება-გადმოცემები, ძველბერძნული წერილობითი წყაროები, ვაზის მოშენების, ღვინის დაყენებისა და მოხმარების ტრადიციები, მევენახეობა-მეღვინეობასთან დაკავშირებული მატერიალური კულტურის ძეგლები(ქვაში ნაკვეთი და ქვითვირით ნაშენი მარან-საწნახლები), მიწაში ჩამარხული სხვადასხვა ფორმისა და მოცულობის ჭურები, სხვა იარაღ-ინვენტარი). ქართული წარმოშობისაა ტერმინი ღვინო, რომელიც აქედან გავრცელდა და დამკვიდრდა ინდოევროპულ და სემიტურ ენებში სახემეცვლილი, მაგრამ ფუძე უცვლელი ფორმით.

ქართული მევენახეობა-მეღვინეობის კლასიკურ ლოკალურ კუთხედ მიიჩნევა აჭარა, რომელიც სამცხე-ჯავახეთთან ერთად ექცევა იმ კულტურულ-ისტორიულ არეალში, სადაც ველური ვაზის კვალი შორეულ გეოლოგიურ ეპოქაშია საძიებელი. მხედველობაშია გოდერძის უღელტეხილის (2020 მეტრი ზღვის დონიდან) მახლობლად ზემო აჭარის ახლო მოსაზღვრე სოფელ ძინძეს ნასოფლარზე ნაპოვნი გაქვავებული გიგანტური გარეული ვაზის ღეროს ნაშთი, რომლის ასაკი მილიონობითწლებს ითვლის (მ.ძველია. ბ. კვირკველია. აჭარის გეოლოგიური ისტორია, თბილისი, 1987, გვ. 69-70). სპეციალისტთა აზრით, სადაც ხარობდა ველური ვაზი იქ უნდა ჩაყროდა საფუძველი კულტურულ მევენახეობას. ეს დასკვნა პრიორიტეტულ მდგომარეობაში აყენებს აჭარასა და სამცხე-ჯავახეთს. ამიტომ ვამბობთ, რომ საქართველოს ეს კუთხეები მევენახეობა-მეღვინეობის წარმოშობა-განვითარების ერთერთ ადრინდელ ლოკალურ კერებად უნდა ჩაითვალოს.

აჭარაში მევენახეობის უძველეს ტრადიციებზე მიუთითებს ამპელოგრაფიული მონაცემები-ვაზის ადგილობრივი ჯიშების სიმრავლე, რომელიც მაღლარი ვენახითაა წარმოდგენილი(მ. რამიშვილი. გურიის, სამეგრელოს და აჭარის ვაზის ჯიშები. თბილისი, 1968, გვ.2).

წარსულში აჭარაში მაღლარი ვაზი დიდი რაოდენობით იყო გაშენებული ეკლესია-მონასტრების, ქვაში ნაკვეთი და ქვითვირით ნაშენ მარან-საწნახლების ტერიტორიაზე, რაც კარგად ჩანს

მაჭახლის ხეობის მაგალითზე(ნ. კახიძე. მევენახეობა და მეხილეობა მაჭახლის ხეობაში. -აჭარის მოსახლეობის სამეურნეო ყოფის საკითხები. თბილისი, 1971, გვ. 10). მსგავსი სურათი იყო შავშეთ-კლარჯეთის საეკლესიო-სამონასტრო ცენტრებში, მთელ სამხრეთ-დასვლეთ საქართველოში(გ. ნათაძე. შავშეთ-კლარჯეთის ეკონომიკური მდგომარეობა და კლასობრივი ურთიერთობა მე-9-10 საუკუნეებში. -ჟურნალი „მნათობი“, თბილისი, 1929, #2-3, გვ. 210). მაღლარი ვაზის ამ ჯიშების არსებობას ველურ ვაზთან გენეტიკურ კავშირში განიხილავენ.

დღეისათვის აჭარაში შავი, წითელი და თეთრი საჭმელი და საღვინე ყურძნის 50-ზე მეტი ადგილობრივი და შემოტანილი ყურძნის ჯიშში აღირიცხება. ამათგან მაღლარის უძველეს ჯიშებს მიეკუთვნება:კოლომა, ჩხავერი, ხარისთვალა, ცხენისძუძუ, კლარჯული, ორჯოხული, ათური, ლივანური, ქვაბტური, ხათუნაპარმადი (ქალბატონისთითი), დუდღი, ბოსტნური, მეკრენჩხი, თავკვერი, პოვნილი,საწური,იზაბელა და სხვა(ნ. კახიძე. მაჭახლის ხეობა. ბათუმი, 1974, გვ. 46; კ. ბერიძე. მევენახეობა და მისი განვითარების პერსპექტივები აჭარაში. ბათუმი, 1978, გვ. 25). ვაზის ადგილობრივი ჯიშების სიმრავლეს აქაურ პირობებში მევენახეობა-მეღვინეობის დარგების უძველესი დროიდან არსებობის მანიშნებლად მიიჩნევენ (ვ. ქანთარია. მ. რამიშვილი. მევენახეობა. თბილისი, 1951, გვ. 34).

აჭარაში მევენახეობა-მეღვინეობის წარმოშობისა და განვითარების სიძველის მაჩვენებელია დარგთან დაკავშირებული ქვაში ნაკვეთი და ქვითკირით ნაშენი მარან-საწნახლები,მთავარი საღვინე ჭურჭელი-თიხის სხვადასხვა ფორმისა და ტევადობის ქვევრები(მათ შორის ბევრი მიწაშია ჩამარხული), სხვა იარაღ-ინვენტარი. მარან საწნახლების ნაწილი ეკლესია-მონასტრების ახლომახლო აღირიცხება.

არქეოლოგიური და ეთნოლოგიური მონაცემებით აჭარა დასახლებული მარან-საწნახლებითაც გამოირჩეოდა. მათ შორის ყველაზე ადრეულია ზენითის (ქობულეთის რაიონი) ქვაში ნაკვეთი საწნახელი. ზოგიერთი მკვლევარი ამ საწნახელს ანტიკური ხანით, ზოგიც ელინისტური ხანით ათარილებს(დ.ხახუტაიშვილი.ახალი მასალები ელინისტური ხანის ქართლის ქალაქების მეურნეობის ისტორიისათვის. -სამტომეული,ტომი მეორე,ბათუმი,2009,გვ.153). ძველი საწნახლების ჯგუფს უნდა მიეკუთვნოს ძენწმანის, ორცვის (ქედის რაიონი), ყოროლისთავის(ხელვაჩაურის რაიონი) საწნახლები,რომლებიც მონოლითურ ქვაშია ამოკვეთილი.

ქვითკირით ნაშენი დახურული და ღია ტიპის მარან-საწნახლებითგანსაკუთრებით გამოირჩევა მაჭახლის ხეობის სოფელი ზედა ჩხუტუნეთი, სადაც ექვსი ქვითკირითნაშენი და ერთი მარანია შემორჩენილი(ნ. კახიძე. მაჭახლის ხეობა. ბათუმი, 1974, გვ.45). დახურული ტიპის მარნებია შემონახული ხეობის სხვა სოფლებშიც (ცხემლარა, ჩიქუნეთი).

მიწაში ჩამარხული ქვევრები კი აჭარის ბევრ სოფელშია ნაპოვნი. ჩხუტუნეთის ციხის ტერიტორიაზე ჩამარხულ ქვევრში ყურძნის წიპწებიც აღმოჩნდა, რომელთაშეაწავლა საინტერესო სურათს მოგვცემდა ყურძნის სახეობის გასარკვევად.

აჭარაში ოსმალთა ბატონობის პერიოდში (XVI საუკუნის 60-ინაი წლებიდან 1878 წლის რუსეთ-თურქეთის ომამდე), როდესაც იკრძალებოდა ღვინის დაყენება და მოხმარება, მევენახეობა-მელვინეობა, როგორც მეურნეობის ერთერთი მთავარი დაწინაურებული დარგი მოიშალა და გაჩანაგდა. დადუმდა მარან-საწნახლები, რომელთა ნაწილი მოუვლელობის გამო დაზიანდა და მან დაკარგა ფუნქცია. სამწუხაროდ, გარკვეული მიზეზების გამო არც ოსმალთა ბატონობის შემდეგ არ მიეცემა ყურადღება აჭარაში ღვინის დაყენებასა და მოხმარების ტრადიციას. ეს ტრადიცია კი მხოლოდ 1930-იანი წლებიდან აღდგა, როდესაც მაღლარი ვაზის გვერდით დაბლარიც გაშენდა. თუმცა, ტრადიციული მარან-საწნახლები მაინც მივიწყებული დარჩა ღვინის დაყენების ახალი ტექნოლოგიების შემოღების შედეგად. მიუხედავად ამისა, ადგილობრივი მოსახლეობა ერთგვარ მოკრძალებას იჩენდა მევენახეობა-მელვინეობასთან დაკავშირებული მამაპაპური მატერიალური კულტურის ძეგლებისადმი. ამის შედეგია, რომ აჭარაში დღემდე შემორჩა ქვაში ნაკვეთი და ქვითკირით ნაშენი მარან-საწნახლები.

დახასიათებული მონაცემები, პირველ რიგში მევენახეობა-მელვინეობასთან დაკავშირებული მატერიალური კულტურის ძეგლები საუკუნეთა მანძილზე წინაპართა მიერ შექმნილი კულტურული მემკვიდრეობის საგანძურია, რომელსაც სჭირდება არამარტო სრულყოფილი მეცნიერული შესწავლა, არამედ დაცვა, მოვლაპატრონობა, შენარჩუნება და პოპულარიზაცია. ამგვარი დამოკიდებულება მატერიალური კულტურის აღნიშნული ძეგლებისადმი განსაკუთრებით აქტუალურია დღეს, როდესაც ფართო სარბიელი მიეცა ტურისტული ინფრასტრუქტურის განვითარებააჭარაში ყოველწლიურად ასიათასობით ტურისტი ჩამოდის სხვადასხვა ქვეყნებიდან, რომლებიც დიდ დაინტერესებას იჩენენ რეგიონის წარსული და თანამედროვე ცხოვრების, პირველ რიგში ჩამოთვლილი ძეგლების, გაცნობისათვის.

ამ მიზნით განზრახულია ღია ბარათებისა და ბულკეტების მომზადება, რომლებშიც აისახება მევენახეობა-მელვინეობის ტრადიციები, მასთან დაკავშირებული მატერიალური კულტურის ძეგლები.

Vine, Wine and Wine-Cellars-Winepresses as the Treasury of Cultural Heritage (On the Example of Adjara)

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By the Georgian and foreign (Western European) scholars Georgia is included into the area where vine-growing originated and developed. Together with Asia Minor Georgia is regarded as the home of vine and wine. This fact is pointed out by the existence of wild vine on the territory of Georgia, great number of cultural vine species, oral tradition and legends, ancient Greek written sources, traditions of vine cultivation, wine-making and consumption, monuments of material culture connected with viticulture and wine-making (stone-cut and lime-made wine cellars and winepresses, buried pitchers of various sizes and shapes as well as other tools and implements). The term *wine* is of Georgian origin that was spread from here and established in Indo-European and Semitic languages in altered but root-unchanged form.

Adjara is considered as the classical local part of Georgian viticulture-winemaking. Together with Samtskhe-Javakheti it is comprised within the cultural-historical area where the signs of wild vine species can be traced as far as the distant geological age. We mean here the remains of the fissile gigantic wild vine branch found on the site of an ancient settlement near the adjacent village of Dzindze in Upper Adjara in the vicinities of the Goderdzi Pass (2020 m above the sea level). The age of the branch counts millions of years (M. Dzvelaia, B. Kvirkvelia. Geological History of Adjara, Tbilisi, 1987, pp. 69-70). According to the specialists the cultural viticulture should have been originated in the place where wild vine was growing. Such a conclusion places Adjara and Samtskhe-Javakheti in a preferable position. Hence, we say that these parts of Georgia should be considered as one of the ancient local centers of the origin and development of viticulture and winemaking.

Amphelographic data also point to the ancient viticulture traditions in Adjara – great number of local vine species that are represented by high vine (M. Ramishvili, Vine Species in Guriua, Samegrelo and Adjara. Tbilisi, 1968, p.2).

In the past the high vine was cultivated in Adjara in great numbers on the territories of monasteries, stone-cut and lime-built cellars and winepresses that is well seen on the example of Macjhakheli Gorge (N. Kakhidze. Vine and Fruit Growing in Machakheli Gorge. – Issues of Economic Life of the Adjara Population. Tbilisi. 1971, p.10). Similar picture was in the ecclesiastical-monastic centers of Shavshet-Klarjeti and the whole South-Western Georgia (G. Natadze. Economic State of Shavshet-Klarjeti and Class Relations in 9th-10th Centuries. – journal “Mnatobi”, Tbilisi, 1929, #2-3, p.210). The existence of these species of high vine is discussed within the genetic connection with the wild vine.

Today there are registered over 50 species of local and introduced black, red and white eating and wine grapes in Adjara. Among them the following belongs to the ancient species of high vine: Kolosha, Chkhaveri, Kharistvala, Tskhenisdzudzu, Klarjuli, Orjokhuli, Khopaturi, Livanuri, Kvabturi, Khatunaparmaghi (Lady's finger), Dudghi, Bostnuri, Mekrenchkhi, Tavkveri, Povnili, Satsuri, Izabela, etc. (N. Kakhidze. Machakheli Gorge. Batumi, 1974, p.46; K. Beridze. Viticulture and Perspectives of Development in Adjara. Batumi, 1978, p.25). The great number of local vine species in the local conditions are considered as the indicators of the existence of wine and vine growing from the ancient times (V. Kantaria, M. Ramishvili. Vine Growing. Tbilisi, 1951, p.34).

Stone-cut and lime-built cellars and winepresses, the main wine vessels – clay pitchers of various shapes and capacity (majority of which are buried in the ground) and other materials also indicate to the ancient date of the origin and development of viticulture and wine-making in Adjara. Part of the wine cellars and winepresses are registered in the vicinities of churches and monasteries.

According to the archaeological and ethnological data Adjara used to be distinguished with the above mentioned wine cellars and presses. The earliest among them is the stone-cut winepress in Zeniti (Kobuleti region). Some scholars date the winepress to the Antique period, others – to the Hellenistic age (D. Khakhutaishvili. New Materials for the History of Town Economy of the Hellenistic Kartli.- 3 volumes, vol.2, Batumi, 2009, p.153). To the group of ancient winepresses should also belong the ones carved in monolithic stone in Dzentsmani, Ortsvi (Keda region), Korolistavi (Khelvachauri region).

The village of Zeda Chkhutuneti in the Machakheli Gorge is particularly distinguished with open and close type of cellars and winepresses built in lime – it preserves 6 such winepresses and one wine cellar (N. Kakhidze. Machakheli Gorge. Batumi, 1974, p.45). The closed type wine cellars are also preserved in other villages of the Gorge (Tskhemlara, Chikuneti).

Buried pitchers are found in many villages of Adjara. In the buried pitcher found in Chkhutuneti fortress territory there were discovered grape remains as well. Their study might give us an interesting picture for the determination of the grape species.

During the Ottoman reign in Adjara (from 1560s to the 1878 Russian-Turkish War) when wine making and consumption was banned, viticulture and wine making as one of the main and promoted types of economy were destroyed and ravaged. Wine cellars and presses were silenced and the majority of them were damaged thus losing their functions. Unfortunately, owing to some reasons no attention was paid to the tradition of wine making in Adjara after the Ottoman rule either. The tradition was restored only from 19930s when next to the high vine the low vine was also grown and cultivated. However, the traditional cellars and winepresses were still given to oblivion due to the introduction of modern technologies of wine making. In spite of this the local population used to express humble attitude towards the ancient monuments of material culture connected to the viticulture of their ancestors. As a result, many of the stone-cut and lime-built cellars and winepresses have been preserved in Adjara.

The above described data, and first and foremost the monuments of material culture connected with viticulture and wine growing represent the treasury of the cultural heritage created by our ancestors through centuries. They need not only a thorough study but protection, caring, preservation and popularization. Such attitude towards the monuments of material culture is urgent and topical now that the development of tourism infrastructure has such a remarkable scope. Hundreds of thousands tourists arrive in Adjara annually from different countries of the world who get interested in the past and modern life of the region, and, first of all, in the above enumerated cultural sites.

With this purpose we intend to publish cards and booklets depicting traditions of vine growing and wine making as well as the relevant monuments and sites of material culture.

საქართველოს მუზეუმები 21-ე საუკუნის მიჯნაზე – პრობლემები და განვითარების პერსპექტივები

ქარაია ინგა (კლარა)

ICOM-ის საქართველოს ეროვნული კომიტეტი,

ივანე ჯავახიშვილის თბილისის სახელმწიფო უნივერსიტეტი,

თბილისის სახელმწიფო სამხატვრო აკადემია

საბჭოთა კავშირის დაშლის შემდეგ, საქართველო აღმოჩნდა იმ რადიკალურ გამოწვევათა პირისპირ, რაც უკავშირდება სახელმწიფოებრივ დამოუკიდებლობას, ახალ ეკონომიკურ ურთიერთობებსა და რეგიონში მიმდინარე ეთნოკონფლიქტებს. ბუნებრივია, ეს ფაქტორები თავის კვალს აჩნევს ქვეყნის მუზეუმების რენოვაციისა და შემდგომი განვითარების პროცესსაც.

“საქართველოს მუზეუმების პასპორტიზაციის პროექტის” მონაცემებით, ქვეყანაში ამჟამად სხვადასხვა პროფილისა და დაქვემდებარების (საქართველოს კულტურისა და ძეგლთა დაცვის სამინისტრო, ადგილობრივი თვითმმართველობა, მუნიციპალიტეტები, სხვადასხვა დაწესებულებებთან არსებული მუზეუმები, კერძო მუზეუმები და სხვ.) 238 მუზეუმი. მათი 99% ფინანსდება სახელმწიფო ბიუჯეტიდან, მაგრამ დღეისათვის გამოყოფილი სუბსიდია გათვლილია ძირითადად მუზეუმების პერსონალის სახელფასო ანაზღაურებაზე და კომუნალური ხარჯების ნაწილობრივ დასაფარავად, ხოლო მატერიალურ-ტექნიკური ბაზის მოწესრიგებისა და ბევრი სხვა, არანაკლებ სასიცოცხლო მნიშვნელობის პრობლემა, სამწუხაროდ, კვლავ ღიად რჩება.

საქართველოს კულტურისა და ძეგლთა დაცვის სამინისტროს მუზეუმების სამმართველოსა და საქართველოს მუზეუმების ასოციაციის მიერ 2003-2004 წლებში ჩატარებულმა მოკვლევებმა კიდევ ერთხელ ცხადჰყო, რომ პრობლემების სპექტრი მართლაც ძალზე დიდი იყო და ქვეყანაში სამუზეუმო საქმე ითხოვდა რადიკალურ რეფორმას, სრულ რეორგანიზაციას და მართვის იმგვარი მექანიზმების შემუშავებას, რასაც ხელი უნდა შეეწყო მოძველებულ სისტემათა განახლებისა და საქართველოს მუზეუმების მოდერნიზაციისათვის. შესაბამისად, 2004 წლიდან ქვეყნის სამუზეუმო სივრცეში დაიგეგმა სამუზეუმო რეფორმა, რომლის განხორციელების აუცილებლობა განაპირობა ბევრმა უაღრესად ყურადსაღებმა ფაქტორმა: მუზეუმთა უმეტესობის მატერიალურ-ტექნიკური ბაზის სავალალო მდგომარეობამ, საკანონმდებლო ბაზის მოუქნელობამ, თანამედროვე სამუზეუმო მენეჯმენტისა და მარკეტინგის, კოლექციების დაცვისა და

ექსპონირების დაბალმა დონემ, სამუზეუმო ფონდების აღრიცხვიანობის მოუწესრიგებლობამ, საზოგადოებასთან კომუნიკაციის არარსებობამ და მთელმა რიგმა სხვა მიზეზებმა, რამაც კატასტროფულად შეამცირა მუზეუმის ვიზიტორთა რაოდენობა.

ზემოაღნიშნულ პრობლემათა დაძლევის მიზნით, საქართველოს კულტურისა და ძეგლთა დაცვის სამინისტროს მიერ შემუშავებული იქნა სამუზეუმო რეფორმის პროგრამის სტრატეგიული მიმართულებები, რომელთა გათვალისწინებით გადაიდგა ძალზე მნიშვნელოვანი და წარმატებული ნაბიჯებიც; მაგრამ, საბოლოო ჯამში, ეკონომიკური კრიზისისა და სხვადასხვა მიზეზთა გამო, რეფორმის პროცესი დღემდე საკმაოდ ნელა მიმდინარეობს, რაც ძალზე აფერხებს ქვეყნის მუზეუმების განვითარებას და მათ მიახლოებას თანამედროვე საერთაშორისო სტანდარტებსა და 21-ე საუკუნის მოთხოვნებთან.

Georgian Museums at the Boundary of 21st Century – Problems and Development Perspectives

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After the collapse of the Soviet Union such challenges turned out for Georgia, what are concerned to the state independence, new economic relations and ethno-conflicts in the region. Naturally, these factors have left their marks on of the process of renovation and further development of the country's museums.

According the statistic dates of the project of "The Georgian Museums inventory" it became clear that nowadays in Georgia there are 238 museums of different profiles (history, art, memory etc.) and of judicial status. Among them the most (99%) are financed by governmental budget (32 museums - by Ministry of Culture and Monuments Protection of Georgia, 12 museums - by Tbilisi Municipality and other museums – by local municipality)¹. Regrettably these subsidies are regarded only to museum's staff wages and to cover the elementary public utility fees, whilst logistic improvement and solution of many other vital problems quite are out of the question.

After researches and analyses of the issues made by Ministry of Culture and Monuments Protection of Georgia and Georgian Museum Association (GMA) in recent years (2003-2004) it cleared up that the spectrum of problems is far from being small. Obviously the museums business of the country

is in need of complete reorganization, in instant and radical reforms and generation of flexible management mechanisms so as to help bring the museums of Georgia closer to the present-day international standards. Accordingly there was planned and declared the programme of Museum Reform in 2004 what was conditioned by many very significant problems:

- < Serious logistic problems of material-technical bases in the most museums;
- < Inflexible legislative base of museums;
- < Poor condition of the modern museum management level;
- < Extremely deplorable condition of museum collections and outdated exhibitions;
- < Undeveloped museum marketing and fundraising strategies;
- < Poor quality of educational programmes and communication with public which are causes for reducing of visitor number and community interest;
- < Undeveloped practice of training of personnel and non-attraction of young specialists;
- < Undeveloped practice of effective popularization of museums and their collections.

Taking the above-mentioned factors into account and recognizing the crucial role that museum play in fostering, safeguarding and promoting cultural heritage and identity, in 2004 the Ministry by collaboration of GMA developed and arranged the strategic directions of Museum Reform in Georgia:

- < Support to improve material and technical basis of museums;
- < Regulation of legal base of museums;
- < Reorganization of museums with international standards;
- < Diagnostics, restoration and preventive conservation of museum collections with international standards;
- < Systematization of museum collections with international standards of registration;
- < Renovation of Museum expositions and arranging of temporary exhibitions;
- < Creation and introduction of Educational programmes in museums;
- < Arrange of trainings/workshops of museum personnel and publishing of museum methodology, recommendations and instructions with partnership of International Museum Institutions;
- < Collaboration with international museum and other institutions (ICOM, ICOM International UNESCO, ICCROM, ICOMOS etc.) by developing joint projects;
- < Support to cultural tourism development by creation of attractive environment;
- < Popularization of Georgian museums and museum-reserves for protection, developing and integration of Georgian cultural heritage in international space.

Regarding these priorities were made some activities: reorganization of about 40 museums (ongoing), publishing methodology manuals (*The Manual of Museums Management* and *The Manual of Museum Exhibitions* by Barry & Gail D. Lord, *Guide of Georgian Museums, Instruction of Museum's Collections records and protection*, collection of articles *About Museums* - ICOM

Code of Ethics, ICOM Statute, other ICOM documents, as well as Museum legislation etc.), creation of Data-Base and web-site of Georgian museums (www.georgianmuseums.ge), financed by Ministry of Culture and Monuments Protection of Georgia with collaboration of GMA and ICOM National Committee in Georgia. There are some museums in Georgia, which meet the standards of modern museums and it is important that such first museum is situated not in capital of Georgia, but in Kakheti region. Signagi museum (unified at the structure of Georgian National Museum) is completely renovated (with new expositions and developed infrastructure - café, museum shop, tour-rout Tbilisi-Signagi-Tbilisi) as well as National Gallery and Simon Janashia Museum (Tbilisi) which are unified in GNM too. These museums are just opened (2011) and present modern and contemporary Georgian art and more than 600 pieces of Georgian goldsmith works.

But in other case and generally by different reasons and economic crisis the museum reform is slowly going what hindered the development of countries museums and their close approach to modern international standards.

For improved realization of museum reform first of all there is necessary to make changes in "law of Museums of Georgia" passed in 2001 and is outdated in order to transform Georgian museums (as that one can't meet and in some cases, is opposite to even modern requirements and related laws) and need to be regulated:

- < To define clearly museum terminology;
- < To improve the issue of museum's statutes which is not included in the law in force;
- < To define issues of establishment of museum-reserves and criteria of their protective zones;
- < To define copyright issues of museums;
- < To prepare legislative changes what will give possibility to produce activities (partially) in museum's business;
- < Non-improved issues about buildings under the state possession and museums exhibits alienation (including sale) and other issues of law in force.

According to museum reform the country's 38 museums and museum-reserves were established as the Legal Public Entities in 2004-2008, but this kind of museums number is only 24 today, because 11 museum-reserves and 3 museums are unified in the structure of new institution – The Georgian National Agency of Cultural Heritage (established in 2008). After this unification automatically was revoked their independent judicial status. In fact, museums with their richest collections have been transformed into one of the structural units of the institution. It should also be noted that according to opinion of museum experts, probably correctly will be to give the judicial status of Legal Public Entities at least to 70 museums (concerning to country's government system), which will be support to set higher standards of quality for the independent museums and streamline for interaction with the state bodies and with other institutions, including the legislative ones, which is very important and actual, because that one with current chaotic privatization process might put museums or reserves in the sights of busi-

ness interest. Also, in our opinion, in order to really implement the decentralization process desirable would be to give the National Museum status to ten region's largest museums (with most important collections), as well as museums have to be transformed into some of the more meaningful cultural - educational centres of local regions - with international experience of museum management and with innovative models of administrative system.

Unfortunately the distinct state museum policy is neglected and in addition the museum reform doesn't cover region museums whereas it must reflect the resource locations and the potential of each museum what wasn't faced in "The State Programme of Protection of Cultural Heritage" at Ministry of Culture and Monuments Protection of Georgia. Moreover it is significant that the average rate of salary of museum staff was 35 GEL and the minimum was 21 GEL (sometimes even less) until January of 2008. Since 2008 according to the edict of the President of Georgia, the average rate of salaries medially increased to 240 GEL, but Georgian museums budget is primarily intended for staff's salaries and the institutions still don't have a minimum necessary fund to carry out their activities and for proper operations (appropriate level of collections protection and security, utilities and other expenses). Despite the State programme of financing pretended "The Programme of Museum Reform", unfortunately during last year this programme hadn't appropriated finances for region museums development and for their specific activities. The situation isn't better even at present though new leaders of the Ministry allocated minimum resources (237 000 GEL) for museums in 2009 but obviously that wasn't enough for changing the situation moreover the funding of the programme three times decreased last year.

In spite of economic crisis it will be advisable to increase State programme funding several times and announcing of competition by Ministry according of Museum Reform's general priorities in order to modernize and to develop Georgian museums. Has to be taken into account that the issue about projects financing must be selected by public commission of museum experts, the creation of which (despite of repeated requests and recommendations of Georgian museum community) up today is ignored because of some reason. This public commission must closely work with different government and non-government structure, as well as with international organizations, with private sector and hereby must take the function of monitoring and evaluations of Museum Politic with clearly defined criteria and not by private interests.

Certainly the Ministry of Culture and Monuments Protection of Georgia largely is responsible for the museum reforms implementation and in integration of museum policy through state policy of culture but obviously only State can't completely solve numerous problems of museums. It is necessary that for sustainable development and implementation of its mission museum must intensively collaborate with different institutions: State, Maecenas-philanthropy; with Museum Friends Organizations and charitable funds of the

county. Besides main partners of museum space must be: primary and higher schools, universities, tourism agencies, publishing and other industrial producers of museum products, professional international institutions and funds².

In recent years many museums of former Soviet Union became aware that the museums community must say goodbye to all expectations that only government has instruments and power for solution their financial problems and for other vitally important tasks. Naturally, Ministry of Culture and Monuments Protection of Georgia has coordinating function and exactly with its support has to be realized eumorphic strategy of national museums development and these museums on the basic principles of adequate legislation can play the leading role not only in process of museum policy's renovation and carry out reforms but in formation of public opinion. This is necessary to revalue attitude to museums as to only "storages of treasure" and must be active the most goal of museums – communication with public, with its vitally interests and spiritual or social demands³.

First of all, for this is necessary to renovate outdated and basically dangerous structure of museum buildings, which is very critical issue and needs big financing charge. But it is obvious that today's economical situation in Georgia isn't able to give possibility and guaranty for solving this problem in nearest future. Naturally other issues - restoration and conservation of museums won't finally be solved at all because of sufficiently big finances but at present possible arrangements what can change situations in our museums is that each museum has to orient to people as without visitors museum "doesn't live, it only exists" and (maybe it categorically sounds, but) predestined to an death⁴.

Exactly the intensive integration of museums into the society is one of the priorities of Museum reforms. Only this process can move museums to release from outdated elitist concept of the last century to acceptability. This is essential to develop new methods of museum materials appreciation and to create non-traditional educational programmes for visitors of all ages and for social groups in response to the challenges of new museum practice and the definition of museums read as follows: "a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment"⁵ (ICOM Code of Museum Ethics).

The main principal activity of 21st museums mission is to become accessible and cultural-educational centre for all class of society and this can be realized through different expositions but that isn't enough for museum's renovation and for substantial increasing of museum auditorium. Museum's modernization as living and efficient organism itself needs differential approaches creation of specific effective museum infrastructure (informational centres, museum shops, cafes, spaces for educational programmes and other

public spots etc.). Today such museums are as additional intellectual resources for public where people can get through various cultures as a richness to be shared with others (People generally enjoy with each other in non-work-related activities)⁶.

Certainly such approaches can't be set as slap but necessary is to organize some educational workshops, trainings or seminars. ICOM National Committee in Georgia and Georgian Museum Association (GMA) were implementing several training programmes for Georgian museums managers (since 2009 five national trainings in Zugdidi, Signagi and Tbilisi by leading Georgian experts and author of methodological handbooks-Barry Lord, president of *Lord Cultural Resource*) and for South Caucasus Region museums as well. Since 2004 there were arranged 8 trainings⁷, two international conferences (*Social Role of Museums, Museums and Cultural Tourism* with participation of European and Caucasus countries museum experts, Tbilisi, 2009; Batumi, 2010)⁸ by support and collaboration of Ministry of Culture and Monuments Protection of Georgia and international organizations (UNESCO, ICOM, INTERCOM, CECA, ICTOP etc.).

These trainings and workshops had provoked big interest of museum workers and they were had big importance in order to reach the modern international standards and its adaptation to the Georgian reality. Taking into account the experience of world museum community and its developmental adaptation in Georgian museums is very useful for creation of attractive environment, where people always enjoy and love the space – museum they can continually visit. In the environment where a lot of people of different ages and interests are gathered automatically can arise interests of business peoples and accordingly of sponsors, what in result will support to implement museums activities and obviously additional finances will arise, will appear possibility of interaction with public, solid researches and museum's reformation into efficient cultural and educational centre.

Surely many issues of implementing museums reform will be difficult. The museums don't have to advise only the government about their deals and get its support, but also have to shape public opinion (discussions, debates, press-conferences, target actions and involvement of mass media to cover museum business problems), to attract investments and to ensure high activity of the relevant non-governmental organizations or of the civil and private sector (these can address and handle such issues that might arise scepticism in the officialdom circles).

It is necessary to adjust interrelation between state and private sector. Without these interrelations and analogous partnership with private sector hard is to obtain new mechanisms of encouragement to improve protection of cultural heritage and cultural tourism in museums. Here can be noted that under circumstances of inflexible legislation basis, similar process makes a lot of problem and needs usual consideration and diverse approaches. Besides process of transferring the monument of cultural heritage to the pos-

session or under lease from public ownership to private ownership provoked many different opinions in foreign countries and cannot be resolved without open discussions. Moreover, this process must be carried out only in those cases, if the monument's condition is under deterioration because of state funding reduction and private financing can improve the situation. According to opinion of European experts "the privatisation of cultural heritage must lead neither to a reduction in its protection, nor to absolving the state from its responsibilities nor to a limited public access to cultural property. At the same time, it recognises the importance of a balanced partnership between the private and the public sectors – i.e. the realistic sharing of the risks and responsibilities – in order to provide appropriate protection for cultural heritage"⁹.

Essentially is revaluation of the attitude in society and in the government towards museums, from perception of museums as objects of spending budgetary funds, to perceive them as a resource of social and economic development of territories and as an active participant in this activity. It is necessary to adapt and to integrate the museum policy in state policy - the instrumental approach for development of museums must be connected with strategic direction of the country and must be one of the important instruments to analyse and to solve state's goal problems (development of regions, employment of population, development of cultural tourism, etc.).

Governmental bodies must support Georgian museums in activate process of intermediate increment to develop cultural tourism with implementation of competitive ability in their area (museum markets, studies, souvenirs production etc.). Georgian Museums must research the demand of market and manage the external environment to change their activities according to the terms of market economies. Georgian Museums can and should be:

- < Catalysts in developing territories;
- < Active participants in the process of developing territories along with authorities and businesses;
- < Serve as moral and public guarantors that transformations on the territory carry socially oriented character;
- < Serve as basis of educational processes on the territory;
- < Should develop and implement cultural-cognitive and ecological tourism on the territory.

We recognize that museums are powerful agencies in promoting and protecting the cultural heritage of Georgia but certain conditions must be fulfilled to realize this potential. The following are some recommendations relevant to museums:

The first is the continued commitment from the government to fund the infrastructures of museums, heritage preservation projects and training for museum professionals. With adequate funding and support, development projects for museums throughout the country, especially in the provinces

and localities can be carried out. Sustainable collaborations between the government, museums and various groups interested to preserve and to develop heritage sites will also enhance.

The second recommendation is to look into a more integrated approach for state museum policy planning among various agencies and ministries - policies of urban development, modernization of museums, tourism and conservation of heritage sites or monuments should be complemented to achieve greater sustainability¹⁰.

Certainly, the situation can't be sharply changed but it is urgent necessity for the changes in "law of Museums of Georgia" and the issue about appropriating needful finance for "The Programme of Museum Reform" in order to transform Georgian museums and to obtain new mechanisms of encouragement to improve protection of cultural heritage with demands of 21st century. Without these changes Georgian museums risk losing their appeal to the public, as well as the ability to maintain collections for future generations.

Endnotes:

¹ *Data Base of Georgian Museums*, Ministry of Culture and Monuments Protection of Georgia (renovated statistic), 2011

² Barry & Gail D. Lord, *The Manual of Museums Management* (in Georgian), p. 44, Tbilisi, 2006

³ Inga Karaia, *General Approach to Museum Activities Development*, proceedings of the International Conference "Innovative Policies for Heritage Safeguarding and Cultural Tourism Development", ISBN 5-7598-0384-0, p. 81, UNESCO office, Moscow (Russia), 2005

⁴ Inga Karaia, *Georgian museums – problems and prospects*, in the same place, p. 88

⁵ *ICOM Code of Ethics*, Rules of International Committee of Museums (ICOM), <http://icom.museum>

⁶ Gary Edson & David Dean, *The handbook for museums*, p. 176, New York, 2003

⁷ UNESCO *Training Programme for Modern Museum Capacity-building in the South Caucasus New Horizons for the 21st Century*, brochure, Tbilisi, Georgia, 2004, *Workshops for South Caucasus Region Museums*, brochures, Tbilisi, Georgia, 2008-2010

⁸ Web-site of Georgian Museums: http://www.georgianmuseums.ge/?lang=eng&id=2&sec_id=13

⁹ *The private management of cultural property*, EC Parliamentary Assembly Recommendation 1730 (2005), 2006

¹⁰ Inga Karaia, *The Role of ICOM National Committees in the protection of the Cultural Heritage*, proceedings II of the World Universities Congress 2010, Çanakkale Onsekiz Mart University, ISBN 978-605-4222-02-7, Turkey, 2010

კულტურული ტურიზმის განვითარების პერსპექტივები საქართველოს მუზეუმებში

ქარაია ლანა

საქართველოს ეროვნული მუზეუმი-ეროვნული გალერეა

კულტურული ტურიზმი განეკუთვნება ტურიზმის ინდუსტრიის ერთ-ერთ უმთავრეს ქვეჯგუფს, რომლის კონცეფტი მრავალ ასპექტს მოიცავს: მოყოლებული კულტურული მემკვიდრეობის თანამედროვე ფილოსოფიიდან, დამთავრებული ტურისტული ბაზრის ფინანსური მოგებით. ზოგადად, არსებულ განმარტებათა თანახმად კულტურული ტურიზმი დაკავშირებულია ამა თუ იმ ქვეყნის, ან რეგიონის კულტურასთან, ტურისტებისთვის წარმოადგენს მსოფლიო კულტურის უკიდურესო შრეების გაცნობის ყველაზე უშუალო შესაძლებლობას და თანამედროვე ბაზრის ერთ-ერთი ყველაზე სწრაფად მზარდი და პოპულარული სეგმენტია მსოფლიოში.

კულტურული ტურიზმი მოიცავს ტურიზმის ყველა იმ მიმართულებას, რაც დაკავშირებულია ერის ისტორიის, კულტურის, ეთნოგრაფიის, მატერიალური და სულიერი მემკვიდრეობის პოპულარიზაციასთან; და ბუნებრივია, აქედან გამომდინარე, ტურიზმის ინდუსტრიის საკვანძო პარტნიორია მუზეუმი, რომელშიც დაცულია ისტორიისა და კულტურის ვიზუალური თუ სხვა საშუალებები, რაც ტურისტთა მოზიდვის ერთ-ერთ მძლავრ ინსტრუმენტს წარმოადგენს.

მუზეუმები წარმოადგენენ კულტურული ტურიზმის მნიშვნელოვან რესურსს რამდენიმე ასპექტის გათვალისწინებით: მათი, როგორც კულტურის მედიატორების სტატუსი, კოლექციების მრავალფეროვნება და შემოქმედებითი პოტენციალი შესანიშნავ შესაძლებლობას ქმნის იმ აუთენტური გამოცდილების გასაცნობად, რაც მიჩნეულია კულტურული ტურიზმის მთავარ მოთხოვნად - საფუძვლად უდევს მის ყველა კონცეფციას და ტურისტებს აძლევს საშუალებას, უფრო და უფრო ღრმად გაეცნონ მათთვის მანამდე უცნობ უნიკალურ კულტურას.

უკანასკნელ წლებში, საზოგადოების ცვლილების პარალელურად, გაიზარდა კულტურული ტურიზმის მოთხოვნებიც, რაც ახალ გამოწვევათა წინაშე აყენებს მუზეუმებს, რომელთა გარეშე წარმოუდგენელია ტურიზმის სრულყოფილი განვითარება და პირიქით. კულტურული ტურიზმის განვითარება ხელს უწყობს კულტურული მემკვიდრეობის პრევენციას, რესტავრაციას და წარმოჩენას - ახდენს გარკვეული ფინანსური შემოსავლის კონცენტ-

რაციას კონსერვაციის, კვლევის, განათლებისა და ადგილობრივი ინფრასტრუქტურის განვითარების სასარგებლოდ. შესაბამისად, მთელ რიგ ქვეყნებში, კულტურულ ტურიზმსა და მუზეუმებს დიდი პოტენციალი გააჩნიათ ურთიერთქმედებისა და განვითარებისთვის. რიგ ქვეყნებში კი, მათ შორის საქართველოშიც, მიუხედავად უნიკალური მემკვიდრეობისა, მუზეუმები სათანადოდ ვერ არიან ჩართულნი კულტურული ტურიზმის ინდუსტრიაში სხვადასხვა პრობლემათა გამო.

როგორც ცნობილია, ამჟამად ქვეყანაში მიმდინარეობს სამუზეუმო რეფორმა, რომლის ერთ-ერთი პრიორიტეტია ხელშეწყობა ქვეყნის ტერიტორიაზე კულტურულ-მემკვიდრეობითი ტურიზმის განვითარებისათვის, თუმცა, სამწუხაროდ, საქართველოს მუზეუმები (თუ არ ჩავთვლით რამდენიმე მუზეუმს, მაგალითად, სიღნაღის მუზეუმი, დმანისის, ვარძიისა და უფლისციხის მუზეუმ-ნაკრძალები) ნაკლებად არიან ჩართულნი კულტურული ტურიზმის ინდუსტრიაში არსებული სასიცოცხლო მნიშვნელობის პრობლემების გამო. თუმცა აუცილებელია ამ პრობლემების ზუსტი გაანალიზება და პრიორიტეტების, მუზეუმებში არსებული რესურსების სწორად განსაზღვა მრავალფეროვანი სამიზნე აუდიტორიისთვის. ამავე დროს, მნიშვნელოვანია, რომ სამთავრობო ეკონომიკური სექტორისა და საქართველოს ტურიზმის ეროვნული სააგენტოს წარმომადგენლებმა, რომლებიც გეგმავენ საქართველოში ტურიზმის განვითარების სტრატეგიებს, ხელი შეუწყონ მათ მეტ ინტეგრირებას კულტურული ტურიზმის კონცეფტში.

ცხადია, ამ საკმარად მრავლისმომცველი და რთული პრობლემების გადაჭრა ერთბაშად შეუძლებელია, თუმცა აუცილებელია გადაიდგას პირველი რადიკალური ნაბიჯები 21-ე საუკუნის გამოწვევებისა და მზარდი კონკურენციის საპასუხოდ, მუზეუმების სიცოცხლისუნარიანობის ამაღლებისა და ტურისტთა რაოდენობის გაზრდისათვის. საქართველოს მუზეუმებს რეალურად ძალუძთ განავითარონ კულტურულ-მემკვიდრეობითი ტურიზმი საბაზრო მოთხოვნებისა და ინტერესების შესაბამისად და მნიშვნელოვანი როლი შეასრულონ ინტერკულტურული დიალოგის განვითარებაშიც.

Cultural Tourism Development Perspectives in Georgian Museums

Karaia Lana

Georgian National Museum-National Gallery

Cultural tourism is one of the main subset of tourism industry, its concept covers various aspects: since the newest interpretation (Preservation of cultural diversity) and tendency of cultural heritage ended with the profit of niche tourist market. According to LORD Cultural Resource's definition the cultural tourism is "“Visits by persons from outside the host community motivated wholly or in part by interest in the historical, artistic, scientific or lifestyle/heritage offerings of a community, region, group, or institution.”"

In general with the popular definitions the cultural tourism is

- < Concerned with the country or region's culture (history, religion, art, architecture, traditions and lifestyle);

- < The most direct and targeted way for tourists to discover the world in its infinite forms of world culture;

- < One of the fastest growing and most popular niche markets today.

Cultural tourism covers all those directions of tourism, what are concerned to the popularization of history, culture, ethnography, tangible and intangible cultural heritage. Therefore, naturally, the key partner of tourism industry is *Museum*, where visual and other objects of history and culture - the strong instrument for tourists' attractions-are housed.

Museums are the most important resource for cultural tourism as they have cultural mediators' status, the diversity of their collections and creative potential to make important possibility to cognize authentic experience-main demand for cultural tourism, it is basis for all its concept and gives opportunity tourists to discover unique culture unknown for them before. As museums are responsible for the tangible and intangible natural and cultural heritage, their connection with cultural tourism comes as natural as possible.

In ICOM (International Council of Museums) Code of Ethics the museum is defined as "Non-profit making permanent institution in the service of society and of its development, open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, the tangible and intangible evidence of people and their environment". This definition clearly expresses the importance of museum for interested people in cultural tourism. Among these people are families, friends, schools, pairs. Museum space for them is attractive place, where exhibits tell diverse "stories", it covers unique context to cognize the external world, often bases on "free choice" of learning and ensures accessibility of knowledge and opportunity of understanding and cognizing cultural values

in a new manner. According to the research and creative activities of contemporary museums, the museum is defined as informal educational institution, where scientific and cultural history of society is housed. The museum researches, exhibits those “elements”, what then “models the future”.

In recent years in parallel of changing society demands of cultural tourism has increased as well, what issues new challenges for museums and without that impossible is development of tourism and on the contrary. Development of cultural tourism contributes preservation and popularization of cultural heritage – concentrates definite financial income for conservation, research, education and development of local infrastructure. Therefore cultural tourism and museums have big potential for interaction and development in many countries, but in several countries like Georgia despite unique cultural heritage museums aren't involved in cultural tourism industry because of problems spectrum, what is really large and obviously museums space in the country needs to be fully renovated in order to respond recent demands of 21st century and cultural tourism. Moreover in Georgia there are more than 200 museums of different profile (History, art, literature, memorial, university, museum-reserves etc.) in all regions of the country. In these museums are kept the richest cultural heritage (from the ancient dwelling to unique exhibits of 20th century), what makes clear, that Georgian museums have great potential in development of cultural tourism.

As it is known nowadays the museum reform is being passed in the country and one of the priorities of this reform is to support cultural-cognitive tourism development in Georgia, though museums (if not count several museums, for example Signagi museum, Alexandre Chavchavadze Tsinandali House-Museum, Museum of Art, Dmanisi, Dadiani Palaces History-Architectural Museum, Vardzia and Uplistsikhe museum-reserves ...) aren't involved in cultural tourism industry, what at first is caused by several fundamental problems:

- < Unsettled material-technical basis, infrastructure;
- < Bad quality of offered programmes and service.
- < Non-adapted and non-updated interpretations of exhibitions -

Museums are confronted with the challenge of multi-layered narrative all the time. From the point of view of the visitor, they must consider how much knowledge to assume and what kind of tone to strike. But at the same time, they have to make an effort to make sure that the story they are telling is recognizable and responsive to the perspectives of all the various groups that it purports to represent.

- < Museums' oldest expositions and lack of attractive programs with that;

- < Low level of museum “product” popularization and lack of communication with society (including with touristic agencies). In Georgia as a rule the cultural tourism tours are restricted with selected places in advance as touristic agencies and tour-operators don't take into account (or they aren't aware about) many museums or monuments, which really have touristic potential. This everything faces not sufficient communication between museums and touristic agencies.

Nowadays in Georgian Museums in the point of cultural tourism development only few but even progressive steps can be noted. Cultural tourism together with other forms of tourism is priority for National Tourism Agency of Georgia. It supposes to create comfortable environment, tight contact with touristic agencies, professional training of the staff and increasing informational services, what actually is realised with collaboration of several museums in Georgia yet. Regarding to agencies activities here has to be mentioned Agency's research (2010) into the foreign tourists' demands, where 44% has cultural tourism, while research conducted in Tbilisi (2009) shows that the most percentage of population prefers Summer holidays and the second place has cultural tours. Of course local society has to be interested in its cultural heritage and the above-mentioned fact shows that museums must communicate and make awareness through the community, they have to arrange according activities directed to attract local and foreign audience as well.

If we discuss museums' activities as themselves, there can be named few museums including Georgian National Museum's small but quite progressive activities in order to improve and popularize touristic environment in its museums and sites. Georgian National Museum, what unifies museums, research centres, archaeological sites, makes serious activities regarding the popularization using the potential of its museums richest cultural heritage. Here can be mentioned Signagi Museum in kakheti region, where during P. Picasso exhibition and its accompanying educational programmes, actions and electronic lessons there more than 36 000 visitors visited the exhibition. Notable are Dmanisi Museum-Reserve, what at about 5 000 visitors had during its opening season, newly opened National Gallery with eight exhibition hall and public spaces, Janashia History Museum – these museums are distinguished with their expositions and infrastructure made by modern standard. Regarding to all activities of National Museum there has to be noted as well close collaboration and partnership with international organizations, embassies and with private sector of this or that region in order to support cultural tourism development.

It is worthwhile that for popularization of cultural heritage and encouragement of cultural tourism development National Agency for Cultural Heritage Preservation of Georgia has big importance, it has carried out certain activities with modern integrated infrastructure, renovation of museum storages and consequently of exhibition spaces in Gonio-Apsarosi Archaeological-Architectural Museum-Reserve, as well as in Museum-Reserves of Vardzia, Mtskheta and Uplistsikhe. The agency has published Georgian-English guides of modern standard and plans to make presentation tours in Museum-Reserves and in architectural complexes there.

Of course these small examples aren't enough for cultural tourism development in Georgia. It is necessary for Georgian museums to analyse their problems and precisely define priorities for groups interested in cul-

tural tourism, these are diverse target audiences and they need different approaches. Also representatives of governmental economic sector and National Tourism Agency of Georgia, who are responsible for Georgian tourism strategies, have to take into account museums role in attraction of tourists and facilitate its integration in the concept of cultural tourism.

In case of analyzing reasons of undeveloped cultural tourism in Georgian museums, researching museum potential and taking into the consideration issues listed below, the Georgian museums can be the largest resource for tourists:

- < Research and analyze modern demands of cultural tourism market;
- < Development of museum infrastructure because for tourism is essential not separate cultural objects but the cultural landscape at all;
- < Preventive conservation works for museums' collections;
- < Training visitor service staff in order to improve this important side in museums;
- < Popularization activities of Georgian museums as touristic destinations with various marketing possibilities;
- < Combination of tangible and intangible cultural heritage with thematic programs and close relation with touristic itinerary;
- < Creation of attractive and diverse "packages" for different society groups (individuals, families, schoolchildren, businessman etc.);
- < Cultural tourism products may not have the short-term potential to generate significant tourism revenues;
- < Close partnerships with tourist agencies and with other institutions in the field of tourism
- < Cutting-edge technologies: the transition from a closed-in museum space to an information museum with resources available for the public.
- < Spreading information – promotion with media and internet (web-sites, blogs, social networks etc.), guides, maps, leaflets and other published production, CDs, interactive info-desks in different languages.

Besides necessary is for each museum to define clearly its resources, to develop cultural and natural heritage packages and make various events, restaurants, hotels and trade places as active partners, because nowadays cultural tourism is product for social and cultural development of society, it is identified with profitable sector of tourism industry (In some cases cultural tourism is "Potential Economic Rescuer" – in many countries of the world cultural tourism is considered as generator of "21st century" in order to improve situation in economics and creating of work places).

Certainly, solving all these hard and various problems is impossible at all, though it is urgent to make the first radical actions in response to the challenges and incremental rivalry of 21st century, as well as to increase museums vitality and number of visitors. Moreover Georgian museums really can develop cultural-cognitive tourism according to the market needs and they can play an important role in development of intercultural dialogue.

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საარქივო საქმის მენეჯმენტი ხელნაწერთა ეროვნულ ცენტრში

კეკელია ვლადიმერ
ხითარიშვილი ქეთევან
ხელნაწერთა ეროვნული ცენტრი

2008 წელს ხელნაწერთა ეროვნულ ცენტრში საარქივო განყოფილების ბაზაზე ჩამოყალიბდა არქივთმცოდნეობის დეპარტამენტი. დეპარტამენტი ორი ძირითადი მიმართულებით მუშაობს:

1. საარქივო საქმის მენეჯმენტი, რომელიც გულისხმობს საკუთრივ საარქივო საქმის წარმოებას – არქივების დამუშავების არსებული სპეციფიკის დახვეწა, ახალი პრინციპების შემუშავება, მონაცემთა ბაზებისა და აღწერილობების მომზადება.

2. არქეოგრაფია – საარქივო მასალების მეცნიერული კუბლიკაცია.

წინამდებარე ნაშრომში წარმოვადგენთ ხელნაწერთა ეროვნულ ცენტრში მიმდინარე პირველი ჯგუფის სამუშაოებს.

არქივთმცოდნეობის დეპარტამენტი აღნიშნულ მიმართულებებს ხელნაწერთა ეროვნული ცენტრის საზოგადო მოღვაწეთა პირადი საარქივო ფონდის ბაზაზე წარმართავს. საზოგადო მოღვაწეთა პირადი საარქივო ფონდის სტრუქტურა მარტივი და მეცნიერთათვის ადვილად ხელმისაწვდომია. ფონდი შედგება ცალკეული საზოგადო მოღვაწის არქივისაგან, რომელთა აღწერილობებიც ანბანურად, გვარების მიხედვითაა დალაგებული. აღწერილობაში კი საარქივო მასალა შემდეგი ძირითადი პრინციპით არის დალაგებული: ბიოგრაფიის ამსახველი მასალა, საზოგადოებრივი მოღვაწეობის ამსახველი მასალა, შემოქმედებითი მასალები, მიმოწერა, სხვადასხვა.

აღწერილობაში თითოეული ტიპის მასალა თარიღზე, ძველიდან ახლისაკენ არის დალაგებული. თუ შემოქმედებითი მოღვაწეობის ამსახველი მასალა თემატურად დაყოფის შესაძლებლობას იძლევა, მაშინ მასალა ჯერ დარგებად დაიყოფა, მაგალითად: ლექსიკოლოგია, ლიტურგიკა-ჰიმნოგრაფია, პალეოგრაფია, ბიზანტინოლოგია და ა. შ. შემდეგ თითოეული შიგნით თარიღზე დაეწყოება.

გარდა ამისა, მნიშვნელოვანი სამუშაოები მიმდინარეობს საარქივო ერთეულის დამუშავების მაქსიმალურად დახვეწილი მოდელის შესაქმნელად. დღეს მოქმედი მოდელის აღწერილობითი მხარე შეესაბამება არქივების საერთაშორისო საბჭოს 1994 წელს შემუშავებულ საერთაშორისო სტანდარტს.

ხელნაწერთა ეროვნულ ცენტრში დაწყებულია დაცული მასალის მონაცემთა ბაზის შექმნა. ამ მიმართულებით არქივთმცოდნეობის დეპარტამენტმა მოამზადა საზოგადო მოღვაწეთა პირად საარქივო ფონდში დაცული არქივების სრული ელექტრონული ნუსხა, პერსონალური ინფორმაციის, საარქივო

ერთეულის რაოდენობის, შემოსულობის თარიღისა და ფონდის შედგენილობის მითითებით. გარდა ამისა, ცალკე მომზადდა საზოგადო მოღვაწეთა პირად საარქივო ფონდში დაცული ფოტოების ერთიანი ელექტრონული კატალოგი.

2010 წელს სოციალურ ქსელ facebook-ში დავიწყეთ პროექტი „ამოუცნობი ნაცნობები“. პროექტი გულისხმობს სოციალური ქსელის საშუალებით ფოტოებზე აღბეჭდილი უცნობი პირებისა და ადგილების იდენტიფიცირებას. ნებისმიერ მსურველს შესაძლებლობა აქვს, ატვირთოს ფოტო, ხოლო მომხმარებელს შესაძლებლობა ეძლევა, ამოიცნოს ფოტოზე აღბეჭდილი უცნობი პირი. ამ მეთოდით ხელნაწერთა ეროვნულ ცენტრში დაცული ათეულობით უცნობი ფოტოს იდენტიფიცირება გახდა შესაძლებელი.

Management of Archival Works at National Centre of Manuscripts

Kekelia Vladimer

Khitarishvili Qetevan

National Centre of Manuscripts

“Realizing the archives, as the importance of the collective and individual memory fundamental element, we give a recommendation to the government and international organizations to develop the nation’s memory protection strategy as well as to promote the intellectual relations between nations and in the field of the common heritage of community development.”

The resolution of XV International Congress Archive

In 2008 at the National centre of manuscripts on the archival section base established Department of Archival Studies. The department works in two directions:

1. Management of archival works, which includes doing archival works improving already existing specificity of archive processing, making new principles, databases and descriptions.

2. Archeography scientific publication of archival materials.

In this work we will present works of the first direction that is main activity of archival department at the National Centre of Manuscripts.

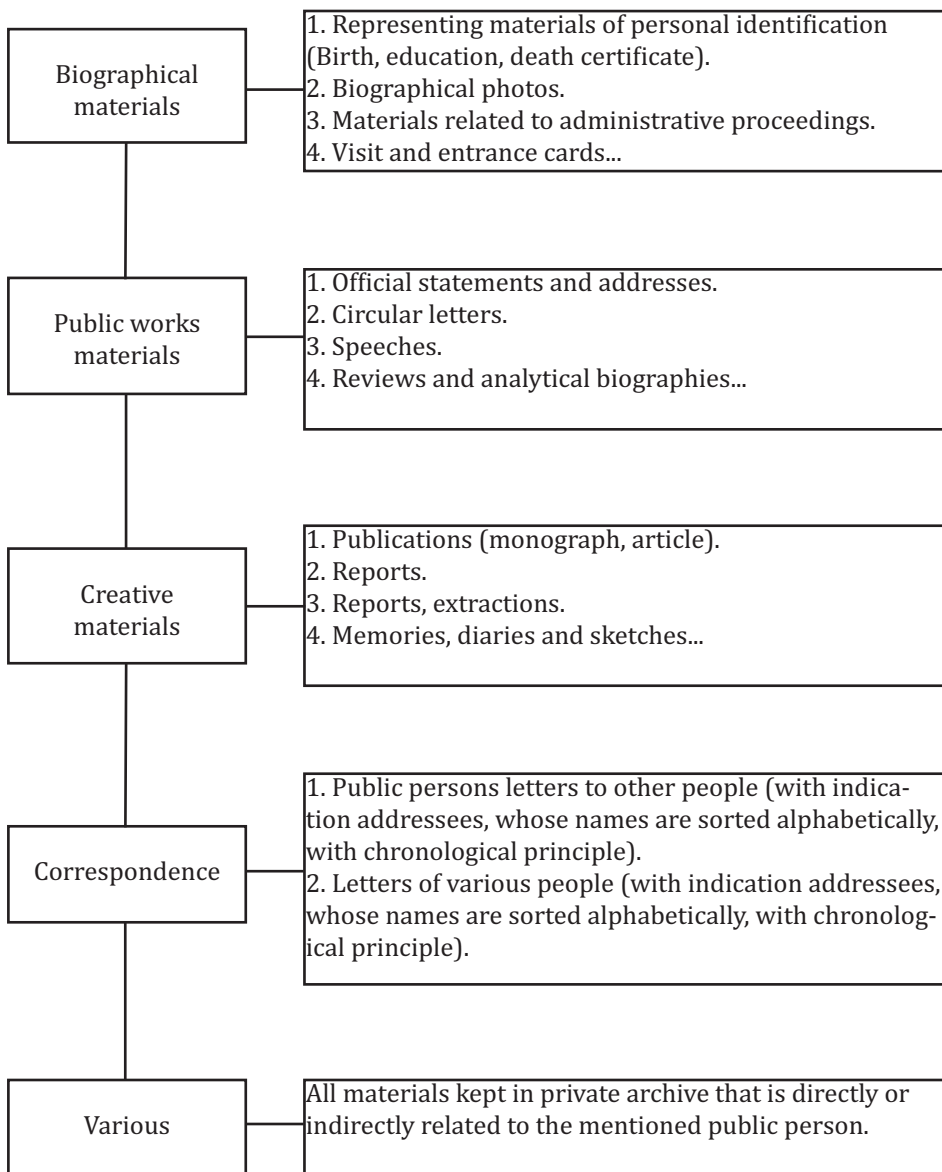
At the at the National Centre of Manuscripts fund are three depository:

1. Depository of Georgian manuscripts (There are kept up to 10 000 Georgian manuscript books dated to the 5th19th century).

2. Depository of Georgian and Oriental historical documents and foreign language manuscripts (There are kept up to 40 000 Georgian historical documents dated to the 11th19th century, about 4000 Arabic, Persian, Turkish, Armenian, Greek, Latin, Ethiopian, Syriac, Hebrew, Mongolian and Slavic manuscripts; also oriental historical documents).

3. Archives of public figures (Up to 165 private archival funds of Georgian and foreign public figures of XIX-XX c).

Department of Archival Studies works on the materials of third depository (Archives of public figures). The structure of public persons archival fund is simple and convenient for scholars. The fund separately contains archives of public figures, whose archives are sort by alphabetically, according to public figures last names. However, in the description archival works are sorted by following principle:



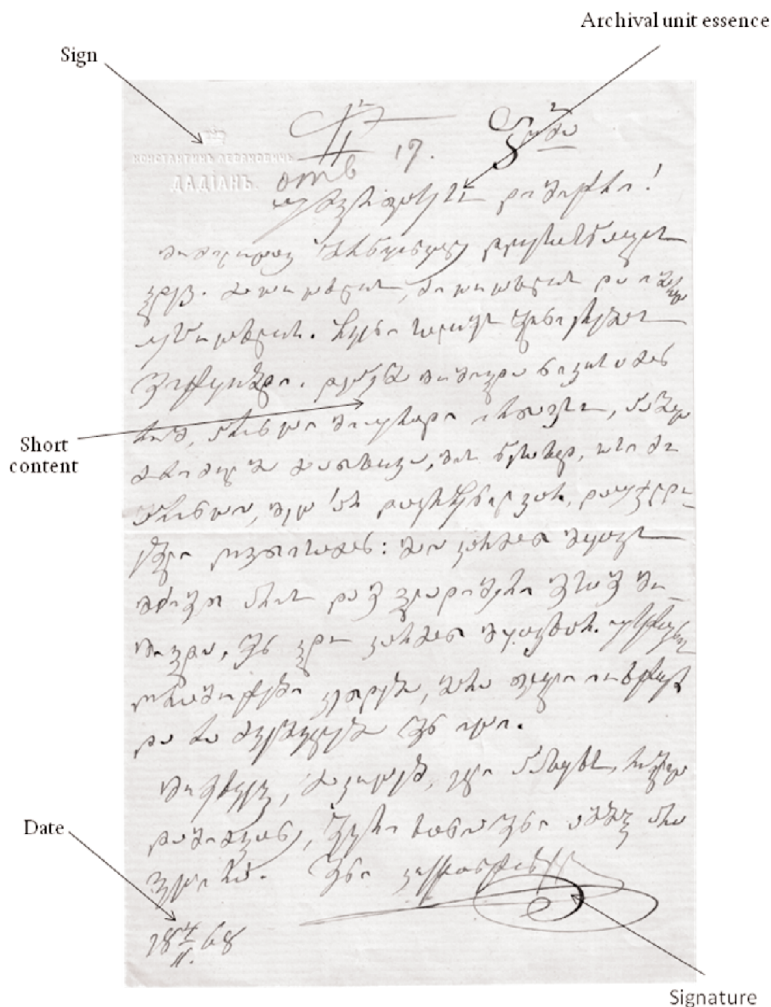
In this description material of different type is listed by date, from early time to modern time. If there is possibility to separate public works materials into small fields, then first of all the material must be separated into fields, for instance: lexicology, liturgy-hymnography, paleography, Byzantine studies and etc., and then must be listed by date.

In addition, we are trying to do very important works for making improved archival unit. We will present old and new standards of proceedings archival works at the National Centre of Manuscripts, between them first is basis for catalogue and second - description.

Catalogue	Description
Archival unit essence	Archival unit essence
Short content	Short content
Language	Date
Date	Language
Number of papers	Autograph printed
Autograph - printed	Number of papers
	Full not full (without beginning or last part).
	Writing materials (pencil, the color of ink and paper, official blank, general feature of the unit: book, separate page)
	Copy
	Toponym
	If there is: signature, stamp, seal, sign...
	Bibliographical data
	* If there is need it will be attach additional note

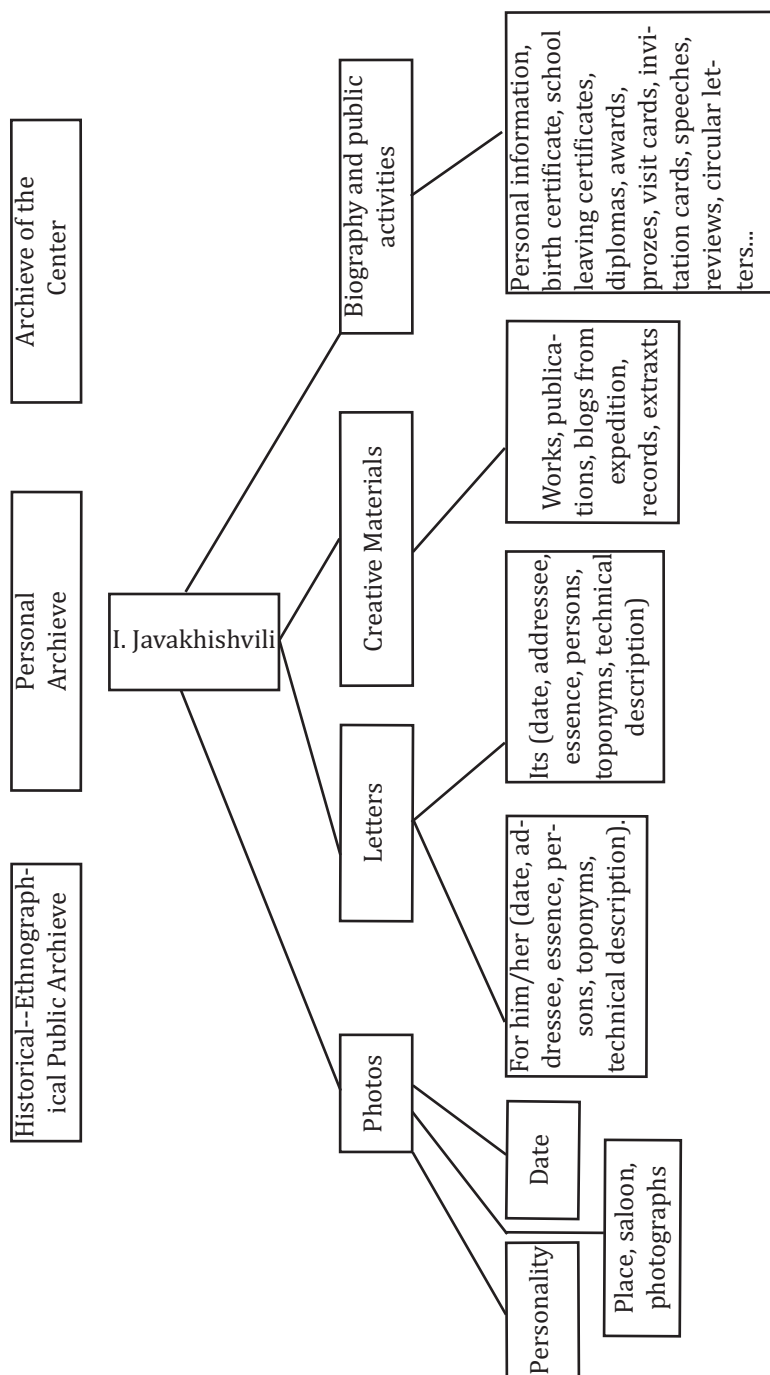
The archive prepared with the description standard will fully present information in general informational basis. The principle of the description mentioned above corresponds to the standard created in 1994 by the international council on archives (GISAD, 1994).

At the National Centre of Manuscripts is started making database of kept materials. The Department of Archival Studies has prepared digital list of archives, with personal information, numbers of archival units, date of donation and fund composition, kept in the public figures fund at the National Centre of Manuscripts. In addition, here is prepared the general catalogue of photos kept in the public figures fund (*Digital photo catalogue was prepared by Irma Beridze*).



In 2000 we started a new project "Unknown acquaintance" on the social network - Facebook (Author of the idea Buba Kudava, creator: Shorena Murusidze, admins: Nestan Bagauri, Irma Beridze, Vladimer (Bacho) Kekelia, Esma Mania, Ketevan Khitarishvili). This projects tries to identify unknown people and places on the photos put on the social network. People can attach photos in this group and others will help identifying people and places represented on the photos. Through this method dozens of photos kept at the National Centre of Manuscripts were identified.

Here we will present the optimal project of the database scheme:



References:

General International Standard Archival Description/ International Council on Archives. (1994). Ottawa.

მუზეუმის როლი სოციუმის განვითარებაში

კოვზიაშვილი ნინო

ივანე ჯავახიშვილის თბილისის სახელმწიფო უნივერსიტეტი

მველთაგანვე მუზეუმის (სიტყვასიტყვით - „მუზების ადგილ-სამყოფელი“) უმთავრეს დანიშნულებად უნიკალური კულტურული მემკვიდრეობის შენახვა მიიჩნეოდა, მაგრამ წლების მანძილზე იცვლებოდა მუზეუმის მნიშვნელობა და შესაბამისად, მისი ფუნქციაც, რაც სოციუმის განათლებასთან ერთად, მასთან კომუნიკაციაში მუზეუმის როლის გამძაფრებით გამოიხატა.

ცხადია, მუზეუმი დღესაც წარმოადგენს კულტურის კომპლექსურ დაწესებულებას, რომელიც დაკავებულია მატერიალური კულტურის მემკვიდრეობის დაცვით და მისი მნიშვნელობის განმარტებით. უკანასკნელ პერიოდში კი, თანამედროვე მუზეუმის ექვსი ძირითადი ფუნქციიდან (კოლექციების შევსება, აღწერა, შენახვა/დაცვა, კვლევა, ექსპონირება და ინტერპრეტაცია და საგანმანათლებლო საქმიანობა) განსაკუთრებული მნიშვნელობა ენიჭება საგანმანათლებლო საქმიანობას, რომელიც მიმართულია საზოგადოების სხვადასხვა ჯგუფისაკენ და მნიშვნელოვანწილად განსაზღვრავს როგორც სახელმწიფო, ასევე კერძო მუზეუმის მისიის მიმართულებებს და ტენდენციებს.

თანამედროვე მსოფლიოს თითქმის ყველა დიდსა თუ პატარა ქალაქში არსებობს ათიათასობით სხვადასხვა ტიპის მუზეუმი, რომელთა საქმიანობა და მისია განსხვავებულია, მაგრამ მიუხედავად პროფილისა და იურიდიული დაქვემდებარებისა, მართვის პრინციპებთან ერთად, მათ აერთიანებთ საგანმანათლებლო პროგრამებისადმი დამოკიდებულებაც - მუზეუმები საზოგადოებას სთავაზობენ ყველა ასაკისა და სოციალური ფენისათვის განკუთვნილ მრავალფეროვან საგანმანათლებლო პროგრამებს და მნიშვნელოვან როლს ასრულებენ სოციუმის განათლებასა და კომუნიკაციის პროცესში. ამიტომ მუზეუმის ურთიერთობა უნივერსიტეტებთან, კოლეჯებსა და სხვა ტიპის სასწავლებლებთან, წარმოადგენს მისი ინსტიტუციური კონტექსტის კიდევ ერთ მნიშვნელოვან განზომილებას.

საგანმანათლებლო საქმიანობის განხორციელების პროცესში თანამედროვე მუზეუმი იყენებს მრავალწახნაგოვან შესაძლებლობებს: მოყოლებული სამუზეუმო კვლევებისათვის პროფესორთა მოწვევით, დამთავრებული სკოლის მოსწავლეთათვის ექსკურსიების ჩასატარებლად. თანამედროვე მუზეუმები მონაწილეობენ აგრეთვე სკოლის მასწავლებელთა კვალიფიკაციის

ამაღლების პროგრამებში, რათა მოამზადონ ისინი მოსწავლეები-სათვის ექსკურსიების ჩასატარებლად.

ამ მიმართულებით მუზეუმი ინტენსიურად თანამშრომლობს უმაღლეს სასწავლებლებთანაც. აშშ-სა და ევროპის ქვეყნებში მუზეუმებსა და უნივერსიტეტებს შორის დადებულია ხელშეკრულებები, რომლის საფუძველზეც სტუდენტებს აქვთ უფლება მონაწილეობდნენ მუზეუმის კვლევებსა და გამოფენის ორგანიზებაში. მათთვის იგეგმება ვორქშოპები და სემინარები, ასევე სხვადასხვა სახის საგანმანათლებლო პროგრამები. სტუდენტები ხდებიან ე. წ. „ვოლონტიორები“, მასპინძლობენ სკოლის მოსწავლეებს და უზიარებენ მათ სამუზეუმო გამოცდილებას, ახდენენ მუზეუმის პრეზენტაციას მოზარდთათვის გასაგებ და მისაღებ ენაზე.

მისასაღებელია, რომ მსგავსი პროგრამა უკანასკნელ ხანებში საქართველოს სინამდვილეშიც განხორციელდა. მაგალითად, საქართველოს ეროვნულმა მუზეუმმა გააფორმა ხელშეკრულებები რამდენიმე უნივერსიტეტთან, მათ შორის, „საქართველოს უნივერსიტეტთან“, რის შედეგადაც სტუდენტები რამდენჯერმე აქტიურად ჩაერთვნენ საქართველოს ეროვნული მუზეუმის აქტივობებში: ჰუმანიტარულ მეცნიერებათა სკოლის ბაკალავრები მონაწილეობდნენ გამოფენის („ევოლუციური გენდერი“) ორგანიზებაში, ატარებდნენ სხვადასხვა ტიპის საგანმანათლებლო პროგრამებს სკოლის მოსწავლეთათვის, მონაწილეობდნენ აგრეთვე ღია ცის ქვეშ მუზეუმის სეზონის („გაზაფხულის დღესასწაული“) გახსნაში. ასეთი ტიპის ურთიერთთანამშრომლობა ხელს უწყობს სტუდენტთა შემოქმედებით განვითარებას, აუმჯობესებს მუზეუმის კომუნიკაციას საზოგადოების ახალგაზრდულ სემენტთან და ქმნის აუდიტორიის გაფართოების პოტენციას.

მსგავსი პროგრამების განხორციელებაში წამმართველი როლი ენიჭება მუზეუმის საგანმანათლებლო დეპარტამენტს, რომელიც მოზარდთა აუდიტორიასთან მუშაობის პროცესს ხშირად წარმართავს თამაშის ფორმით, რაც ძალზე მნიშვნელოვანია. აღიარებული თეორიების თანახმად, მოზარდი უკეთ აღიქვამს, შეიმეცნებს და იმახსოვრებს სწორედ მაშინ, როდესაც უშუალოდ ეხება, ისმენს ან მონაწილეობს შემოქმედებით პროცესში (შვეიცარიელი ფსიქოლოგი ჟან პიაჟე თამაშს „ბავშვის შრომას“ უწოდებს და ავითარებს აზრს, რომ თამაში ეხმარება ბავშვს შემეცნებით განვითარებაში). მოზარდის, როგორც სოციალური ნაწილის მოთხოვნაა, ჩართული იყოს პროცესში და უშუალოდ თვითონაც შექმნას, აღმოაჩინოს ან დახატოს რაიმე მნიშვნელოვანი. მსოფლიოს ბევრ ქვეყანაში ასეთი პროგრამები უკვე აპრობირებულია და მოწონებულიც (მაგალითად, აშშ-ს ერთ-ერთმა მუზეუმმა დაამზადა კოლექციების ასლები და ოთახში დამალა „განძი“,

რომელიც ე. წ. მეკობრეებს რუკის მიხედვით უნდა ეპოვათ. ინფორმაციის ამგვარად მიწოდებამ ბავშვები ძალზე დააინტერესა და ისინი გამაღებით ცდილობდნენ, რაც შეიძლება მეტი თავსატეხი ამოეხსნათ და „განძი“ მოეძიებინათ). როგორც ჩანს, ბავშვი თამაშში ეცნობა და სწავლობს საკუთარ შესაძლებლობებს, ცალკეულ ქცევებს, სოციალურ როლებს, იძენს გარკვეულ გამოცდილებას. აქ უკვე აშკარაა, რომ უსაფრთხო სიტუაცია, დადებითი ემოციები და თავისუფალი ქმედება ხელს უწყობს მიღებული ინფორმაციის შემოქმედებით გადამუშავებას. იუგოსლაველი ფსიქოლოგები, რომლებმაც სასკოლო რეფორმა შეიმუშავეს, წერდნენ: „სკოლის ნაცვლად, რომელიც მხოლოდ გადასცემს გარკვეული საგნების ცოდნას, ხოლო მოსწავლეს ტოვებს პასიური მიმღების როლში, ჩვენ გვჭირდება ახალი, აქტიური სკოლა, რომელიც მოსწავლეს განიხილავს, როგორც პროცესის აქტიურ მონაწილეს“. სწორედ ამ „აქტიური სკოლის“ მოსწავლე და „პროცესის“ მონაწილე უნდა იყოს მუზეუმის საგანმანათლებლო პროგრამაში ჩართული მოზარდი. მან მუზეუმი უნდა აღიქვას გარემოდ, სადაც სრულფასოვნად და მნიშვნელოვნად იგრძნობს თავს თანატოლებთან ერთად.

როგორც ცნობილია, მე-20 საუკუნის II ნახევარი ხასიათდება, როგორც დიდი სოციალური რეფორმების დასაწყისი ევროპასა და აშშ-ში. სწორედ ამ პერიოდს უკავშირდება საზოგადოების მიერ მეტი ტოლერანტობის გამოვლენა შეზღუდული შესაძლებლობების მქონე პირთა მიმართ, ღიად იწყება საუბრები ამ ადამიანთა მძიმე ყოფაზე, არასწორ მკურნალობასა და მათზე ძალადობაზე. როგორც წესი, ადამიანთა კატეგორიზაცია სოციალურ რეფორმებში მოვლენას წარმოადგენს და ადამიანები ერთმანეთს სხვადასხვა კატეგორიებს აკუთვნებენ (მდიდარი, ღარიბი, თეთრკანიანი, შეზღუდული შესაძლებლობის მქონე და სხვა).

დეინსტიტუციონალიზმის პროცესის ხელშესაწყობად აუცილებელია, რომ მუზეუმმა საზოგადოების ნებისმიერ წევრს - განსაკუთრებული საგანმანათლებლო საჭიროების მქონე მოსწავლეებს, სტუდენტებს, მოზარდილებსა თუ ხანდაზმულებს მისცეს არაფორმალური განათლებისა და თვითგანათლების შესაძლებლობა, შესთავაზოს მათ სპეციალური საგანმანათლებლო მომსახურება, რაც ინკლუზიური განათლების ერთ-ერთ მთავარ ამოცანას წარმოადგენს. საზღვარგარეთის მუზეუმებში ასეთი პროგრამები მრავლადაა და განსაკუთრებულ ხელშეწყობას იღებს როგორც სხვადასხვა ფონდებიდან, ასევე სახელმწიფო სექტორიდანაც (მაგალითად, მელბურნში, ვიქტორიას მუზეუმმა მოაწყო მოძრავი გამოფენა, რომელიც ფოკუსირებული იყო მეხსიერებასთან დაკავშირებული პრობლემების მქონე ხანდაზმულ მოქალაქეებზე. მუზეუმის მიერ შემოთავაზებულმა პროგრამამ - „რეცეპტები

მეხსიერებისათვის“, მალე გაითქვა სახელი და შესაბამისად, აქტიურად აითვისა სოციალური ეს სეგმენტიც).

დღეისათვის უკვე ნათელია, რომ მუზეუმს გააჩნია შესაძლებლობა - აითვისოს საზოგადოების ნებისმიერი სეგმენტი და შესთავაზოს მათ მომსახურების ფართო, განსხვავებული პაკეტი (ვორქშოპები, სხვადასხვა ტიპის სასწავლო კურსები, ლექციები, ფილმები, კონცერტები, ოჯახებისთვის განკუთვნილი პროგრამები, ექსკურსიები და სხვ.), რასაც მნიშვნელოვანი წვლილი შეაქვს საზოგადოების ნებისმიერი წევრის განათლებასა და ინტერკულტურული დიალოგის განვითარებაში. მუზეუმის დოკ-ის (დამთვარიერებელზე ორიენტირებული პროგრამები) პროგრამები გათვლილი უნდა იყოს სხვადასხვა ეთნიკურ ჯგუფებზე და სთავაზობდეს მათ უნიკალურ შესაძლებლობებს - გაეცნონ და შეისწავლონ ერთმანეთის კულტურა და ცხოვრების წესი, გააანალიზონ მათი ურთიერთშეხების ელემენტები და ითანამშრომლონ ერთმანეთთან.

კარგა ხანია, მსოფლიოს წამყვანი მუზეუმები აქტიურად მუშაობენ იმ მიმართულებით, რომ მათ მიერ ორგანიზებული საგანმანათლებლო პროგრამები სრულად შეესაბამებოდეს მრავალეროვანი აუდიტორიის ინტერესებსა და მოთხოვნებს, რაც ყურადსაღები უნდა გახდეს საქართველოს მუზეუმებისთვისაც. მით უმეტეს, როგორც ცნობილია, ჩვენს ქვეყანაში 26 ეროვნების ადამიანი ცხოვრობს და მათ კულტურულ მრავალფეროვნებაზე დამყარებული ინტერკულტურული დიალოგი ხელს შეუწყობს განსხვავებული იდენტობის მქონე ადამიანთა კონსტრუქციულ ურთიერთობებს და მშვიდობიან თანაცხოვრებას.

Role of Museum in Development of Society

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Museum (literal translation - “Shrine of the Muses”) was considered a long time since as the most important destination for keeping of unique cultural heritage, but its importance had been changing for years in accordance with function of museum what was expressed with intensification of museum role in communication and education of society.

Obviously, the museum is complex cultural institution at present working on the protection of tangible cultural heritage and on definition of its significance.

Recently, among six main functions (collection completion, registration, protection, research, interpretation and educational activities) of modern museum the special emphasis is given to educational activities, which is focused on various social groups and largely determines both state and private museums missions and tendencies.

In almost all big or small cities of contemporary world thousands of different type museums are, whose work and missions are different, but regardless of profile and legal subordination, they are united with the attitude to educational programs together with management principles - museums offer public various educational programs for all age and social class and they play an important role in educational and communication process of society. That's why the museum's relationship with universities, colleges and with other educational institutions is more important in institutional context. In USA and in European countries museums and universities have concluded agreements, by which students have rights to participate in museum studies and in exhibitions organization. Workshops, seminars and various educational programs are planned for them. Students become so-called "volunteers", who host schoolchildren and share museum experience with them, make presentations in understandable and acceptable language to adults.

It's good that similar programs were implemented in Georgia as well. E.g. Georgian National Museum has signed contracts with several universities, including University of Georgia. As a result students have actively been involved in activities of GNM, they have participated in organizing of exhibitions ("Evolutionary Gender"), have conducted various educational programs for schoolchildren, also took part in season opening in Open Air Museum ("Spring holiday"). This kind of cooperation contributes development of students' creativity, improves museum communication with the youth segment of community and forms potential for audience expansion.

In realization of such programs education department plays the important role. It works on the youth audience through the important *game*. According to accepted theories, teenager better understands, cognizes and remembers while directly is connected, hears or participates in the creative process (Swiss psychologist Jean Piaget names the game as "Child's labour", makes sense that game helps the child in cognitive development). In many countries such programs have been approved and endorsed as well (e.g. one museum in USA made copies of collections and hid "treasure" in the room, which had to be found by so-called pirates with map). It seems that the children learn their own opportunities, individual behaviours, social roles, gaining some experience. There is clear that the safe situation, positive emotions and free actions helps in creative processing of information. Yugoslavian psychologists who have worked on school reform, have written: "We need a new, active school, what will concern the pupil as active participant in the process instead of school, what only transmits the knowledge on particular subjects, and the pupil has only role of passive recipient," Schoolchild of this "Active school" and participant of "Process" should be involved in museum's educational program. He must perceive the museum environment, where will feel as valuable and important together with his peers.

It is known that II half of twentieth century is characterized as the beginning of great social reforms in Europe and in the United States. This period is connected to revealing of more tolerance towards disabled people, began open talks about their hard life, the wrong care and violence. As a rule, human categorization in society is

ordinary and people each other concern to different categories (rich, poor, white, disabled, etc.).

To facilitate deinstitutionalization process the museum has to give the opportunity of informal education and self-education to any member of society: pupils, students, adults or elders, to offer them special educational service, which is one of the objectives in inclusive education. In foreign museums such programs are numerous and get special encouragement both from various funds and state sector as well.

Nowadays it is already clear that museum has opportunity to cover any segment of public and to offer them services a wide, diverse package (workshops, various training courses, lectures, films, concerts, family programs, excursions etc..), which is significant contribution to society's education and in development of intercultural dialogue. Museum's visitor oriented programs should be designed for different ethnic groups and offered them unique opportunity to get acquainted with each other's culture and life, to analyze their mutual elements and to collaborate with each other.

A long time since the world's leading museums are actively working in the direction that their designed educational programmes have to be concerned to the multiethnic audience interests and needs, which should become noteworthy for Georgian museums as well. Moreover, as we know in our country 26 nationalities live and intercultural dialogue based on their cultural diversity will facilitate constructive relations and peaceful co-existence of people with different identity.

განათლება და ინტერპრეტაცია (ხელნაწერთა ეროვნული ცენტრის საგამოფენო პროგრამების მაგალითზე)

ქურდაძე ლელა

ხელნაწერთა ეროვნული ცენტრი

ბოლო რამდენიმე წელია, რაც ხელნაწერთა ეროვნული ცენტრის როლი საზოგადოებაში მნიშვნელოვნად შეიცვალა. გაფართოვდა ცნება „ხელნაწერი მემკვიდრეობა“ და მასთან ერთად ცენტრის „სამუზეუმო“ საქმიანობაც, რაც ძირითადად, ცენტრის საზოგადოებრივი როლის ხასიათსა და მასშტაბზე აისახა. ცვლილებები საზოგადოებრივ როლთან მიმართებაში, ხელნაწერთა ეროვნულ ცენტრში, ჯერ კიდევ 70-იანი წლების ბოლოს დაიწყო. 2005–2006 წლებში კი, რადიკალური ტრანსფორმაციის ეპატი დადგა, რაც განსაკუთრებით შეცვლილ საგანმანათლებლო მისიაში გამოვლინდა.

ხელნაწერთა ეროვნული ცენტრი ხელნაწერი მემკვიდრეობის, ცოდნისა და დიდი გამოცდილების საცავია. დღეს იგი მიმართულია, თავისი ინტელექტუალური რესურსები გაუზიაროს ყველა დაინტერესებულ პირს. სწორედ ამაში მდგომარეობს ცენტრის საგანმანათლებლო მისია და როლი. უკვე ათეული წლებია, მთელი მსოფლიოს მასშტაბით მიმდინარეობს სამუზეუმო განათლების შეფასება და განახლება. ოდნავ დაგვიანებით, მაგრამ ხელნაწერთა ეროვნულ ცენტრშიც დადგა დრო, როდესაც მან დაიწყო ზრუნვა შეეცვალა დამკვიდრებული პრინციპები და წამოეყენა ის ინოვაციური წინადადებები, რომლებიც საშუალებას მისცემდა, განვითარებულიყო თანამედროვე მოთხოვნილებების შესაბამისად.

განათლების მიმართულებით მიმდინარე ცვლილებების დიდი ნაწილი ცენტრის საზოგადოებისთვის განკუთვნილ პროგრამებს, კერძოდ კი გამოფენებს ეხება.

2006 წლიდან არსებითად შეიცვალა ცენტრის საგამოფენო პოლიტიკა, რომელიც ძირითადად ინტერპრეტაციისადმი ახლებურ მიდგომაში გამოიხატა.

დადგენილია ინტერპრეტაციის სამი ძირითადი მახასიათებელი (The AAM National Interpretation Project), რომლის მეშვეობითაც მუზეუმი ასრულებს თავის მისიასა და საგანმანათლებლო როლს.

პირველი მახასიათებელი „სტრატეგია და შინაარსი“ მოიცავს მუზეუმის წესდების აუცილებლობას ინტერპრეტაციის შესახებ,

საგანმანათლებლო როლისადმი სერიოზულ მიდგომებს, ვიზუალური კომუნიკაციის დამყარებისთვის საჭირო საშუალებებსა და ტექნოლოგიებს, შინაარსისა და მიზნის შესაბამისობას დამთავლიერების განათლების მიზნით.

მეორე მახასიათებელი „შესაძლებლობის ფაქტორები“ ნიშნავს, რომ მუზეუმს გააჩნია ინტერპრეტაციის შიდა ვალდებულება, უზიარებს ცოდნას ხალხს, აწარმოებს კვლევით სამუშაოებს, ახდენს შეფასებას და ამყარებს გრძელვადიან ურთიერთობას საზოგადოებასთან.

ბოლო მახასიათებელი „ხელმისაწვდომობა და გადაცემა“ გულისხმობს, როგორც ტექნიკურ ისე შინაარსობრივ ელემენტებს და მიუთითებს ხელმისაწვდომი და მიმზიდველი დიზაინის გამოყენების, საზოგადოებასა და შინაარსს შორის ურთიერთკავშირის აუცილებლობაზე. ასევე იდეების წარმოდგენაზე საზოგადოების განათლების მიზნით.

განათლებისა და ინტერპრეტაციის ეს ძირითადი მახასიათებლები ე.წ. შერწყმული საგამოფენო სტანდარტების (იგი აჩვენებს პროცესისა და შედეგის სტანდარტის ურთიერთკავშირს) კატეგორიას მიეკუთვნება და ხარისხისა და სრულყოფილების ზოგადი მაჩვენებელია.

„მუზეუმის განათლების სტანდარტებსა და პრინციპებში“ (*The Ed Com Museum Education Standards and Principles*) კი აღნიშნულია, რომ დეპარტამენტთაშორისი გუნდური მუშაობა ეხმარება მუზეუმებს თავიანთი საგანმანათლებლო მისიის შესრულებაში; დამხმარე ფაქტორებია ახალი ტექნოლოგიების გამოყენება, აქცენტის გაკეთება ზედმიწევნით დაგეგმარებაზე, შესრულებასა და შეფასებაზე.

სწორედ ეს მითითებები, მისი ანალიზი, გამოყენება, მიზნებთან და რეალობასთან მისადაგება წარმოადგენს საშუალებას ხელნაწერთა ეროვნული ცენტრის საგანმანათლებლო პოლიტიკის ეფექტურად დაგეგმვისა და განხორციელებისთვის.

Education and Interpretation (According to the exhibitions of the National Centre of Manuscripts)

Kurdadze Lela

National Centre of Manuscripts

During last several years, the role of National Center of Manuscripts has changed significantly. The concept “manuscript heritage” has widened and together with it the “museum” activities of the center widened too, which is reflected mainly on the character of the Center’s social role and scale.

The radical transformation of the National Center of Manuscripts’s role started in 2005-2006 years and it was influenced by the changes that were taking place in the field of science, technologies and their applications, and in the formation of the modern society. Also this was influenced by the vision of the center of the country, people and its own future development.

How is the transformation of National Center of Manuscripts expressed?

Its educational role can be named as the main substantiation of the National Center of Manuscripts transformation. It is easy to notice these are the last 6-7 years, during which the character of the center’s educational role has been changed. Awareness in relation with social role has increased. Herewith the established approach “manuscript heritage for scientists” changed. This process had started in the center at 70-es and developed with a very low pace.

National Center of Manuscripts is a great repository of manuscript heritage (manuscripts, historical documents, and archive material), knowledge and experience. Today it is interested in sharing of its intellectual resources with all the interested persons. This is what the center’s educational mission consists in. Evaluation and refreshment of museum education has been going throughout the world during the last decades.

It maybe belated but the time has come in the National Center of Manuscripts, when it started to care about changes in the established principles and presented innovative proposals, which would enable it to develop in accordance with the modern demands.

The main portion of the ongoing changes in the direction of education falls on programs designated for public and namely on exhibitions.

What is an exhibition?

Exhibition is the most important functions of the museum in the field of public relations. Museum curators have their on definition, meaning, types etc. of the term “exhibition” (Belcher, 1994; Burcaw, 1997; Herreman, 2004; Konstantios, 2005; Verhaar and Meeter, 1989). Using the synthesis of all these I will explain the main essence of an exhibition in general:

“Exhibition” is an effective communication mean, which is based on subjects and their component elements, is presented in defined space and by

means of application of special interpretations and techniques conveys concept, values, knowledge and entertainment. It is an exhibition which enables people of any age, education or social status, alone or in the group, to see the monument, "touch" the "past" and "present". Exhibitions by participation in the arrangements, aim at educating of people based on the creative approach. Today, its development and increasing activities are understood not only as steps taken in the direction of preservation of cultural heritage, but also as a development of the public communication field.

Since 2006 the exhibition policies of the center have changed essentially, and the main peculiarity of this change is expressed in a newer approach to the interpretation.

What does the term interpretation mean? As a rule, it is used for a description of those means, by which the institution acquaints the visitor with the collection and their research activities. Interpretation shall establish a bilateral communication between an institution and a visitor.

The AAM National Interpretation Project identified three general characteristics of exemplary interpretation (the activities through which a museum carries out its mission and educational role) that speak to both the process and product.

The first characteristic, "strategy and content," means a museum has a statement of purpose for the interpretation, engages in effective planning, takes its educational role seriously, and involves the community while demonstrating knowledge of the subject, making content relevant, and engaging in important issues.

The second characteristic, "enabling factors," means a museum has prepared itself through internal commitment to the interpretive philosophy, employing learning theory, research, and evaluation, and creating a continuous relationship with its audiences.

The last characteristic, "access and delivery," means a museum provides multiple and varied entry points, uses inviting design, bridges the gap between audience and content, expresses clear ideas that are apparent to the audience, and uses media that are appropriate to the exhibition's goals, content, and audience.

In the "Museum Education Standards and Principles" it is noted that inter departmental team work helps museums in an implementation of their educational mission; auxiliary factors are application of newer technologies, stressing the thorough planning, performance and evaluation.

Excerpt, which I just used, is from the "Exhibition Standards" published in 2002 by the Office Policies and Analysis of Smithsonian Institute (page 13).

I think that these instructions, their analysis, application and their agreement with the aims and reality, represent the mean for an effective planning and development of educational politics of the National Center of Manuscripts.

Now I will briefly touch the processes and changes undergoing in this respect in the National Center of Manuscripts.

To activate the center's communication means and to better consider the needs of visitors, the structural changes were initiated in 2006. Coming from the specifics of the center, social programs were brought to the front, although scientific research still remains the main direction of the activity. One of the priorities of the reorganization was a separation of the exhibition and educational spheres. These directions are united as one structural unit now which represents the main body in providing the accumulated information and knowledge to the public.

As I noted above, the exhibition policies of the center have been changed essentially, which is mainly expressed in a newer approach to the interpretation: first of all the exposition hall was given a name, explanatory texts and illustrated banners were placed at the stands. This process is still in its developmental stage in National Center of Manuscripts, although attempt of its implementation was positively estimated at this stage.

Wall texts, titers, banners, where the details on monument or theme are given, complete collection viewers' practice of interpretation, which has existed in the National Center of Manuscripts already for many decades. This practice includes excursions under the guidance of volunteer and/or staff guides, educational conversations during the viewing process, inclusion of electronic resources, publications etc.

National Center of Manuscripts is a scientific research institution this is why it is endowed with the important function of providing educational service to the children and adults. In this respect, the form of communication with the educational institutions goes through the transformation. When the 60-65% of the center visitors is represented by groups of school pupils, exhibitions shall become interesting and understandable for them.

In the frames of each exhibition the special program for school pupils is prepared, the main aspect of which is a provision of game to the children. After showing the monument to them, the game asks children for the description of their impressions, reading the monument and expansion of the given theme. The aim of these games is to teach children viewing expositions and processing the information received through seeing expositions. We on our part are given a possibility to maintain constant and uninterrupted contact with our junior visitors.

Educational service of National Center of Manuscripts for educational institutions can be described in several paragraphs:

1. Relations with schools and other educational organizations with the purpose of planning of excursions and different cognitive activities;
2. Excursions in National Center of Manuscripts;
3. Lending of exhibits (moulages (casting/moulding), information-illustrative banners, photo reproduction);

4. Presentations in the center and educational institutions;
5. Special activities and arrangements.

All the educational services provided in and outside of National Center of Manuscripts, serve the purpose of accessibility of the educational resources for wide circles of public, and especially for the young generation.

In National Center of Manuscripts implementation of informational technologic novelties has been underway for the last 4 years. At this stage many exposition projects

("Easter", "Manuscripts of Knight in Panther's skin", "Giorgi Mtatsmin deli"...), computer programs ("I love books") and web pages ("Georgian manuscript book", "Georgian Historical Public Figures", "Mother Tongue") are realized.

When the issue on necessary changes in the respect of programs dedicated to public was raised, necessity of studying of this field as a discipline became a main agenda. Launched works, observations, realities from practices revealed many important issues and problems.

Matters like, projects planning and management general principles, general comprehension of the meaning of these programs, inclusion of specialists from various fields, also corresponding funding, exposition and educational spaces, inventory etc. can be considered as the main factors, which need a serious approach, analysis and timely solution.

Today, National Center of Manuscripts has the intellectual resource, to actively include its educational activity with the modern interpretation approaches in individual and public development process and this way play an active role in the development of our social culture.

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ეთნოკულტურულ ღირებულებათა ვიდეომონიტორინგი და ვიდეოატლასი

ლორია მანუშარ

რსუ საინფორმაციო ტექნოლოგიებისა და კომუნიკაციების

სამსახური,

ისტორიის, არქეოლოგიისა და ეთნოლოგიის დეპარტამენტი

ლომთათიძე თამილა

რსუ-ს სამეცნიერო ცენტრი,

ნიკო ბერძენიშვილის ჰუმანიტარულ-სოციალური მიმართულება

პოსტკომუნისტურ საზოგადოებაში მიმდინარე პოლიტიკურმა, სოციალურ-ეკონომიკურმა და კულტურულ-რელიგიურმა პროცესებმა გარკვეულწილად გამოიწვია საზოგადოების რელიგიური და ეთნიკური კონსტრუქციების ცვლილებები, ეთნიკური სტერეოტიპების გადააზრება. ეთნოსების ტრადიციული კულტურის ელემენტებზე გლობალიზაციის გავლენის შედეგად მნიშვნელოვან ცვლილებებს განიცდის ეთნოკულტურა, ქცევის ტრადიციული ნორმები, ეტიკეტი, კულტურული ღირებულებები. ხდება მათი ადაპტირება ახალ სოციალურ-კულტურულ გარემოსთან, ირღვევა ტრადიციები, მიმდინარეობს ყოფის სტანდარტიზაცია. ეს ვითარება პრობლემურს ხდის ეთნოკულტურულ ღირებულებათა, საზოგადოების განვითარების სხვადასხვა საფეხურზე შეძენილ ეროვნულ ფასეულობათა შენარჩუნებას. ამ პრობლემის გადაჭრაში დიდი როლის შესრულება შეუძლია ეთნოკულტურულ ღირებულებათა ვიდეომონიტორინგს, რომელიც ეთნოგრაფიული ყოფისა და ეთნოკულტურულ ღირებულებათა ფიქსაციის მნიშვნელოვანი საშუალებაა.

ვიდეომონიტორინგი საველე მუშაობის შედარებით ახალი მეთოდიკაა, რაც საშუალებას იძლევა თანამედროვე ტექნიკური საშუალებებით მოხდეს ტრადიციული კულტურის ისეთი ელემენტების ფიქსაცია, როგორიცაა ტრადიციული ყოფა (მიწათმოქმედება, მევენა-ხეობა-მეღვინეობა, მესაქონლეობა, მეფუტკრეობა, ხალხური ხელოსნობა) და მატერიალური კულტურა (საცხოვრებელი და სამეურნეო ნაგებობანი, ტანსაცმელი, ინვენტარი, დეკორატიული ხელოვნების ნიმუშები), საზოგადოებრივი და საოჯახო ცხოვრება, სულიერი კულტურა (სახალხო დღესასწაულები, წეს-ჩვეულებები, რწმენა-წარმოდგენები, ფოლკლორი, ხალხური მედიცინა). ღირებულებათა ვიდეომონიტორინგის საფუძველზე შესაძლებელია შეიქმნას ვიდეოატლასი, რომელიც, შეინახავს უზარმაზარ აუდიო-ვიზუალურ ინფორმაციას ქართველი ხალხის კულტურული

მემკვიდრეობის შესახებ. ეს იქნება ფაქტიურად კულტურული მემკვიდრეობის შესახებ აუდიოვიზუალური ინფორმაციის ბანკი, რომელსაც ექნება არა მხოლოდ მეცნიერულ-საცნობარო და მხარეთმცოდნეობითი, არამედ კომერციული და პრაქტიკულ-გამოყენებითი მნიშვნელობაც. ასეთი ვიდეოატლასი არა მხოლოდ კულტურული მემკვიდრეობის დაცვასა და შენახვაში შეიტანს თავის წვლილს, არამედ შექმნის უნიკალურ მასალას მუზეუმების, განათლებისა და კულტურის სისტემის დაწესებულებებისათვის. ეს იქნება ინფორმაციის ახალი პლასტი, რომლის გამოყენებაც შესაძლებელია ეთნოტურიზმის სტრატეგიების შემუშავებისას. ვიდეოატლასის მეშვეობით თაობების მიერ დაგროვილი დიდი კულტურული მემკვიდრეობა ხელმისაწვდომი იქნება თანამედროვე მაყურებლისთვის, გააჩენს ახალ თაობაში ამ კულტურასთან თანაზიარობის განცდას. ჩამოუყალიბებს მათ სწორ ღირებულებით ორიენტირებს და მსოფმხედველობითი პოზიციას.

Video-monitoring and Video-atlas of Ethno-cultural Values

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Political, social-economic and cultural-religious processes taking place in post communist society to a certain extent caused changes in religious and ethnic constructions of the society and reconsideration of ethnic stereotypes. As a result of the impact of globalization on the elements of the traditional culture of ethnos, considerable changes occur in ethno-culture, traditional norms of behavior, etiquette, cultural values. They are being adapted to a new social-cultural environment, traditions are destroyed and the standardization of everyday life is taking place. This kind of situation makes it problematic to preserve ethno-cultural values, and national values acquired at various stages of development of the society. Video-monitoring of ethno-cultural values can play an important part in solving this problem inasmuch as it is a means to register ethnographic life and ethno-cultural values.

Video-monitoring is a relatively new method of field work that enables to register through the modern technical equipment such elements of traditional culture as traditional mode of life (agriculture, viticulture-wine making, cattle breeding, apiculture, popular trade) and material culture (dwelling and husbandry buildings, outfit, inventory, samples of decorative art), community and family life, spiritual culture (public holidays, customs, beliefs, folklore, popular medicine). On the basis of video-monitoring of values it will be possible to create a video-atlas that will preserve tremendous audio-visual information about the cultural heritage of the Georgian people. In fact, it will be an audio-visual bank of cultural heritage that will have not only scientific-reference and country-specific value but commercial and practical importance as well. Such video-Atlas will make a contribution not only in protection and preservation of cultural heritage but will also provide unique materials for museums and other institutions of educational and cultural system. It will be a new stratum of information that can be applied while elaborating ethno-tourism strategies. Great cultural heritage accumulated by the generations will be accessible through the video-atlas for the modern viewers and will create in new generations a feeling of sharing this culture, will form proper orientation in values and general attitude and world outlook.

შავშეთის საფორტიფიკაციო ნაგებობანი (სათლელის ციხე)

მამულაძე შოთა

შოთა რუსთაველის სახელმწიფო უნივერსიტეტი

VIII საუკუნის დასასრულიდან, როგორც კლარჯეთში, ისე შავშეთში, განსაკუთრებით მძლავრად გაიშალა სამონასტრო მოძრაობა. ამ დროიდან ჩნდება და შენდება დიდი საეკლესიო-კულტურული ცენტრები. „ქვეყნის შეუვალობას“, ბუნებრივია, გამართული თავდაცვის სისტემაც სჭირდებოდა. როგორც მთლიანად ტაო-კლარჯეთში, ისე შავშეთშიც, ციხე-სიმაგრეები შენდება. აქ არსებულ საფორტიფიკაციო ნაგებობების ადგილმდებარეობის მიხედვით, ჩანს რომ, შავშეთის (იმიერხევი, სათლელი, ფიქალთა და სხვა) თითოეულ ხეობას თავისი გამაგრების სისტემა ჰქონდა. ისინი თავის მხრივ, ჩართული არიან მთლიანი ქვეყნის ერთიანი თავდაცვის სისტემის ქსელში. შავშეთის ქვეყნის მთისწინა ზოლი, ზურგი „ქვეყნისა“ მთელ სიგრძეზე საგულდაგულოდაა გამაგრებული-დაცული. რაც შეეხება, „ქვეყნის“ შესასვლელს, მის გაკონტროლებას (წეფთის) უსტამისის ციხესთან ერთად უზრუნველყოფდა სათლელის ციხე.

1028 წელს, ბერძენთა გამოჩენამდე, როგორც ჩანს, ხეობის ჩამკეტი ციხის მოვალეობას წეფთა ასრულებდა. მოლაღატე ციხის მეპატრონე არჯევან ჰოლოლას ძე კონსტანტინეპოლს გაიქცა და ციხე ბიზანტიელებს გადასცა. ტბეთის ეპისკოპოსი, სტეფანე მტბევარი, ხედავს, რომ წეფთის ციხე ბიზანტიელთა გავლენის ქვეშაა. აქედან მოსალოდნელი ომის წინ, ბიზანტიელებს შეეძლოთ „ქვეყნის“ სიღრმისაკენ თავისუფლად გადაადგილება. სტეფანე მტბევარმა დარჩენილი დრო, როგორც ეს ქართლის ცხოვრებიდან ჩანს, მაქსიმალურად გამოიყენა „დაიჭირა ქვეყანა შავშეთისა“ და „მახლობლად ტბეთის ეკლესიასა“ ააგო სვეტის ციხე. იგი სწორედ ხეობის დასაწყისში მაღალ, წოწოლა კლდეზე დაშენებული ნაგებობაა, საიდანაც იტოტება როგორც შიდა, ისე გარე სამყაროსთან დამაკავშირებელი გზები. ეს იყო ყელი გზებისა და ქვეყნის შიგნით შეღწევისა. შეიძლება ითქვას, ვინც ფლობდა სათლელის ციხეს, ის ფლობდა შავშეთის ქვეყნის გასაღებსაც. მსგავსი სიდიდისა და არქიტექტურის მქონე საფორტიფიკაციო ნაგებობა შავშეთში ადრეც და შემდგომშიც არ აშენებულა. ციხე ადრე რომ ყოფილიყო აგებული, თავისი ადგილმდებარეობისა და მნიშვნელობიდან გამომდინარე, გვჯერა, რაღაცნაირი ფორმით ადრეულ წერილობით ძეგლებში მაინც ჰპოვებდა ასახვას. ვფიქრობთ, ციხე, რომელიც

აშენა სტეფანე მტბევარმა „ტბეთის ეკლესიის მახლობლად“ (სულ 10 კილომეტრია მათ შორის დაცილება) ეს სათლელის ციხე უნდა იყოს. იგი, როგორც ჩანს, სწორედ XI საუკუნიდან იწყებს ფუნქციონირებას, რასაც რამდენადმე მხარს უჭერს საკუთრივ ციხის მშენებლობის სტილი და აქ 2009 წლიდან დაწყებული არქეოლოგიური გათხრების შედეგად აღმოჩენილი სხვადასხვა დანიშნულების ნაგებობათა ნაშთები თუ საკმაოდ მდიდარი არქეოლოგიური მასალა.

Fortification Buildings in Shavsheti (Satleli Fortress)

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Monastic movement became especially active in Klarjeti as well as Shavsheti (historical southern Georgia, modern southeastern part of Turkey) from the late 8th century. Many big ecclesiastical and cultural centers emerged at that time. Naturally, “impregnability of the country” needed strong defensive system. A lot of fortresses were built entirely in Tao-Klarjeti as well as Shavsheti. According to the fortification constructions built here it is seen that each gorge in Shavsheti (Imierkhevi, Satleli, Pikalta, etc.) used to have its own fortification system (pl. 1).

The Imierkhevi Gorge can serve as an illustrative example here inasmuch as it is well-locked and protected all along the length from the junction of Imierkhevi-Shavshetistskali up to the mouth of the rivers. The entrance to the gorge, the gate together with the Sinkoti fortress was well-controlled by Tsepti (Ustamisi) fortress standing at the foot of the Karchkhli mount from where the important fortresses of Chakvelta (or Baratsikhe) – in the middle of Imierkhevi – and Ipkhvrel – at the beginning of the gorge – are well visible. On its own the Chakvelta fortress was the place closely connected with the defense system of the right tributary to Imierkhevi – the Bazgiretistskali river gorge. The Khevtshruli fortress at the beginning of the Bazgireti gorge used to control the roads through Bazgireti-Gamisheti towards Sazgireli from where they forked into several directions. At the same time it completely locked the gorge and was included into the common defense system of the whole Imierkhevi and Shavsheti “country” generally, together with Chakvelta fortress. On its part the Chakvelta fortress with its strategic location wonderfully supervised not only the middle part of the gorge but the mouth of the gorge and especially – the beginning of the road passing through the

gorge of the Kviralı river – the left tributary of the Imierkhevi river. At the same time it was in direct connection with the Garklobi and Ipkhvreli fortresses at the mouth of Kvırala and Imierkhevi itself. The function of these fortresses must have been the same - to control the farming spaces and especially the roads leading from highlands and lowlands or the neighboring regions including different gorges (Skhalta, Kaloti, Mareti and Uchamba) or the roads through the village of Bako at the foot of the Khikhani fortress towards Akhaltsikhe, Artaani, Potskhovi, Samtskhe and the coastline roads. The Garklobi Fortress had another function as well. It is from here that the plain part of Shavsheti begins that leads south-westwards in terraces and reaches up to the villages of Velta and Sateleli. Together with the Tsikhisdziri Castle used to lock the roads from the Kvırala gorge to the Shavsheti lowlands.

There is quite an interesting picture from the viewpoint of the location of the fortresses at the left bank of the Satelelistskhali river. Most part of these fortresses is built in the front part of the mount. The thing is that the passes existing at different places on the Arsiani (Kvkrili) Range gave possibility to get into the Shavsheti and Artanuji gorges. The local fortresses completely and reliably locked some of the roads passing through Shavsheti as well as Artanuji. Such a great number of fortresses on the territory of the left bank of Sateleli were preconditioned by the fact that the region itself is characterized by diverse relief up to the Bahrevani Range that divides Shavsheti and Artanuji. We can see the vertically sloped ranges here as well as deeply cut valleys with the villages spread among them; great part of arable lands, fields and pastures, etc. Even the small gorges (Pikalta, Khantusheti, Verkhvnala) used to have their own fortifications that were connected to each other and simultaneously were involved into the unified defensive system of the whole country.

The majority of the fortresses in Shavsheti (Ipkhvreli, Garklobi, Tsikhisdziri, Dabatsvrili, Kvatetrısi, Chartuleti, Khantusheti, etc.) are located in the front part of the mountains. Their main purpose must have been to control the vast agricultural territories, the roads connecting highlands with lowlands as well as the connecting roads from Adjara, Samtskhe-Javakheti, Erusheti, Potskhovi and especially Kola-Artaani passes and heights towards or through Shavsheti and partially through Klarjeti. In short, the pre-mountain zone of Shavsheti and partially Klarjeti are completely fortified and protected. Moreover, part of the Shavsheti fortresses (Tsepta and Khantusheti) were connected with the fortresses existing on the territory of Klarjeti and created a rather reliable system of defense and inaccessibility of the entire Shavshet-Klarjeti.

And what is the situation at the beginning of the “country”, at the junction of Imierkhevi-Shavshetistskali waters from where the roads diverse through the inland of the country? the entrance to the “country”, its control was provided by Sateleli Fortress together with Ustamisi (Tsepti) Fortress.

Apparently, before the appearance of the Greeks Tsepta Fortress used to serve the function of the gorge-locking fortress. The owner of the fortress, the traitor Arjevan, son of Holola, fled to Constantinople and surrendered the fortress to the Byzantines. The Bishop of Tbeti, Stepane Mtbevari, saw that Tsepta fortress that controlled the inner roads of the country by Imerkhev-Shavsheti and Satelel-Merti water gorges was under the Byzantine influence and owing to the ongoing processes could not fulfill its main defensive function any more. Before the possible war the Byzantines could easily get dislocated from here towards the depths of the "country". Although the Imierkhevi gorge has its own defensive system that used to function at that time, still the roads towards the right and left banks of the river Satelelistskhali and especially towards Tbeti – the center of Shavsheti, were open and unsafe. According to Kartlis Tskhovreba (Chronicles of Kartli) Stepane Mtbevari used the left time as much as possible – he built a fortress "near the Tbeti church". It is mentioned in the early written sources only once and in connection with the Byzantines. In our opinion, only the fortress built at the junction of the Satelel-Merti Rivers could defend the country of Shavsheti before the expected war. The fortress is a construction built on a high rock from where the roads fork connecting the place to the inner and outer worlds (pl. 2.2; 3.1,2). It can be said that the one owing the key to the Sateleli fortress owned the key of the Shavsheti country too. There is no other fortification building of the same size and architecture in Shavsheti. If there had been the one built earlier there should have been some kinds of remains left to this day or might have found the reflection of some kind of other in the early written sources. In our opinion, the fortress built by Stepane Mtbevari "near the Church of Tbeti" (the distance between them is 10 km) should be exactly the Sateleli fortress. Apparently, it begins functioning from 11th century. The idea is supported by the style of the building as well as various kinds of remains and the rich archaeological material found during the archaeological excavations started on the spot in 2009. This time we will draw our attention to the artifacts that were available to us during the expedition in Shavsheti in 2009-2010 (on the architecture of the Sateleli Fortress in details see: Mamuladze 2011:41-75).

The archaeological excavations on the territory of the fortress began in 2009. So far it is the only monument among the Georgian monuments in Tao-Klarjeti which is archaeologically studied (tab. IV,V). The excavation was supervised by Professor Osman Aitekin. The excavation works continued on the site in summer 2010 too. The expedition has to do a rather laborious job. The reason is that there is a lot of garbage of ruined buildings and land on the towers as well as the inner territory of the fortress. According to Mr Osman's story only from the first tower up to 6 m high stone-sand and earth was carried away in summer of 2009. As it became clear after the survey of the territory in October 2010, no less land was on the inner territory of the

fortress as well. For 2 years the excavations were carried out on the south-eastern territories of the fortress and Towers #1, 3 and 4. According to the excavations on the Tower #4 and its adjacent territory in 2010, it became clear that here we have to deal with two construction periods. It is especially well seen in the inner and front parts of the tower #3. As it was partially stated above, the original walls of the inner main part of the tower #3 are destroyed to the foundation level on three sides. Only a small part of the side walls directed to the inner territory has been preserved on the tower. The excavation of this section confirmed that some new walls had been erected here in place of the older ones. However, they had not been built on the ruined parts of the old walls of the tower but slightly turned inside so that the remains of the old walls are left in the original position. Between the foundations of the old, ruined and the newly built walls there lies a rather sterile layer. Moreover, the foundations of the newly built northern wall of the tower are built onto the wine pitchers of the ancient wine cellar excavated exactly on this place (pl. 5.2). The remains of the newly excavated northern building also belong to the second construction level. This construction (5, 7X6, 50 m) is not of a big size. The maximum height of its remaining walls reaches 1, 70 m and thickness is 70-80 cm. There are three rows of small size standard shelves along the entire length within the walls on the floor level in three directions (east, south and west). Part of them is destroyed. It should be noted that in the extreme northern part of the eastern wall as well as the extreme southern part of the western wall, on the level of the shelves, small wine pitchers are inserted. Most part of them is damaged. It is well seen from this picture as well that here again the foundation of the southern wall of this building is erected directly onto the wine pitchers of the ancient wine cellar that originally existed there. It is not excluded that this building might have been of medical purpose initially (pl. 5.1). On 2010 the Turkish archaeologists expanded the excavation works towards the south-east of the fortress. It has not been completed yet. Here again we notice the remains of architectural buildings contemporary to the fortress construction period as well as the later period too. So far, until the end of the excavations it is difficult to say anything about their plan and purpose.

Among the materials found during the excavations for the last period, the wine cellar attracts special attention. It is located in the layer contemporary to the fortress. As it was stated above, the foundations of the later period buildings were built on the part of the wine pitchers. Only a small part of pitchers is seen in the excavated territory. There are only 4 pitchers found so far (pl. 5.2). Supposedly there might be others too. They are placed next to one another in the ground. All of them are damaged. Only the parts of their bottoms, bodies and necks have been preserved. The pitchers are of different size. They are surrounded with horizontal ridges round the body. Fragments of pitchers are found in great numbers in the pit for waste materials that has

been recently found. After the observation of the pitchers it became clear that the ones found on the fortress territory were distinguished with great number and diversity. It has been confirmed that these wine pitchers had wide neck, not so tall body and massive bottom. Among the thrown pitchers we can distinguish the ones with plain surface and decorated with relief ribs. Various types of ornamentations were also used, mostly on necks and sides. Among the ornaments we can single out the following types: succession of circle stamps, relief ribs, shallow ribs, etc. Their color is yellowish or brownish. The firing quality is satisfactory. According to the number of finds it can be stated that quite a big number of pitchers for water or wine might have been buried in the ground in the inner territory of the fortress.

Near the wine cellar, to its south-western direction, a *thone* – Georgian bakery – was discovered. Part of it appeared to be under the medical building foundations. It is closed type of bakery of middle size. The upper part is destroyed; has not so thick wall surrounded with middle sized stones and a thick layer of earth. In 2010 the Turkish archaeologists excavated another bakery in the south-eastern section of the fortress. It is of relatively bigger size but the upper part is destroyed. Here again the walls are surrounded with a thick layer of stones and earth. As it was noted above, two bakeries were discovered in the inner territory of the tower #1. All of them are the closed type of bakeries. It might have been caused by the fact that the vicinities of the fortress comprised the territory rich in forests. Wind bakeries were spread in the regions where there is the lack of forests and *tsiva* is used as a fuel material (Khakhutaishvili 1965:25). As the academician G. Chitatia stated, the utilization of *thones* – bakeries – was connected with preparation of various shapes of bread: *gomiji*, *shoti*, *lavashi*, etc. (Chitaiia 1951:380). At the same time, these Georgian bakeries accompanied certain varieties of bread and were characteristic to a certain type of farming zones (Chitaiia: 1951:376, 380). It is noteworthy that baking bread in *thone* was considered a sacred job.

Similar *thones* seem to be vastly spread in Georgia as well, especially in eastern Georgia (Japaridze, Artilakva 1971:64; Japaridze 1971:76-77; Muskhelishvili 1954:403-413; Lomtadze 1968:8). In western Georgia they have been found only in the monuments of developed Middle Ages of the Adjara gorge (Mamuladze 1993:62-63). There are numerous earthenware pans found on the territory of the Sattleli fortress archaeological materials. According to the bottoms of the pans two types can be singled out: the pans of the first type have sprout-like figures on the bottom while the second type pans are plain. They are of different sizes and have short, slightly flared sides, roundish edges and flat bottom. Both types of earthenware pans are still preserved in the ethnographic lifestyle of the local population. There have been no changes so far in the production technology and shape development of these pans so far.

In the waste pits of the inner territory of the Sateleli fortress there has been found a great number of kitchenware fragments. First and foremost we should mention the pots in this context (pl. 6.1-2). They are of blackish-grayish color. The materials are fragmentary but still we can imagine their probable shapes of mouth, shoulder, body and bottoms. Among them the sprout-handled pots can be distinguished. The handles are mostly modeled to the neck of the vessel, sometimes close to the mouth. Majority of this type of pots have flared mouth-edges but some have straight ones. There are quite a number of handled pots. They are mostly characterized with round or oval-crossed handles modeled to the mouth or shoulder or near the mouth. According to the fragments we can judge that they had rather wide mouth, not so tall neck, slightly roundish body and flat massive bottom.

In the waste-pits we also find fragments of handle-less pots. Some of them had flared mouth, others – straight and plain. They had short neck and wide sloped shoulders, roundish body and flat bottom.

The majority of these vessels were made on logs but a small part of them were hand-modeled. Most of them are flat-bottomed though the tendency of heel separation is also noticed.

The waste material pits also contain great number of jugs. According to the fragments it is clear that we have the beaked as well as round-mouth jugs. Some of them are relatively big sized vessels; others are small-sized jugs with thin walls. It is well seen that the jugs excavated here used to have tallish necks, roundish or slightly prolonged body, flat bottom and handles that were mostly modeled to the necks or shoulders. In the materials of this types the handle fragments prevail the majority of which are massive and flat, sometimes oval or rectangular. There are deep ribs at the ends of some handles and some of them have got finger prints too. The waste materials also contain fragments of necks, shoulders, bodies and handles of painted jugs which are so fragmentary that it is difficult to discern the contents of décor. This rule seems to be vastly spread in Transcaucasia from ancient times, especially in the Middle Ages (Japaridze 1956:19-20,42; Archvadze 1974:174-188; Mamuladze 1993:67-68). The above enumerated excavated materials of the Sateleli fortress (pots, pitchers, earthenware, jugs, etc.) have many analogies among the materials found in the ancient sites of Georgia of the developed medieval period (Mamuladze 1993:68).

In the thrown away waste materials of the Sateleli fortress we can also find drinking vessels, especially bowls in great number. The drinking vessels are so fragmentary that it is impossible to make impression on their shapes and forms. As for the bowls they are represented in relatively full shapes so that it becomes possible to distinguish between several variants among them (pls 6.2; 7.1-2).

The undamaged full shape bowls and other materials that are transferred to the Turkish museums or depositories are naturally unavailable for us.

The clay of the bowls is mostly brownish, sometimes – grayish and pinkish too. Most of them seem to undergo fire.

The above described bowls have a number of analogies in almost every contemporary monument in Georgia. They can mostly be dated to 11th-13th centuries though some later period samples can also be found.

During the stay in the Sateleli fortress in 2009 we had a chance to see the specimens of colored vessels as well. The majority of them are bowls (there are one or two fragments of bigger vessels). The bowls are almost similar in shape – deep, straight, mouth sometimes convex, sometimes – concave. They have elegant heel, not very high and the bottom slightly curved inside. The bowls are mostly of middle and small sizes. Besides multi-colored vessels we can also see a great number of uni-colored ceramics – mostly green and yellow). In most cases they are green that means that the local craftsmen used yellow as a supplementary color with green and white, like the eastern craftsmen. Such type of pottery is vastly found in different monuments of eastern Georgia and they can be dated to 11th-12th centuries (Mitsishvili 1969:23-28; Mitsishvili 1979:29-30; Japaridze 1956:24-28; Maisuradze 1953:27-37). The white pottery found in Sateleli fortress territory may be included into the common Caucasian, especially eastern Georgian painted pottery traditions and they should be dated to the same period as well.

Among the materials found on the Sateleli fortress territory a great number of colored pottery is found (pls 8-9). We had an opportunity to take photos of only several fragments. They are mostly represented with the fragments of mouths, bodies or bottoms. Squares or oval can be discerned scratches within the inner surface of the bowls. They are interchangeable and cover the entire surface territory. Sometimes the inner surface is separated from the body by double circular stripes and the space between is covered with scratched ovals. The inner surface or the line separating the ornament motifs is filled with green, yellow or brown paint.

The bottom of some vessels is covered with spiral circles and the separating space is filled with green, yellow and brown paints.

There are also some samples where the leading role is given to the ornament of oval and circle interchange. Here again the green, yellow and brown colors are used.

The bottoms of some bowls attract special attention. Here the bowl bottoms have threefold scratched lines with rectangles which further turn into triangles. Inside the triangles there is an ornament of circular and spiral shape. The space within rectangles is filled with yellow paint, triangles – with green yellow and brown colors.

Among the glazed pottery fragments we meet one or two fragments of Byzantine glazed pottery too. Due to their small number we are not discussing them now.

The multi-colored glazed pottery found on the territory of Sateleli

fortress finds its analogies mostly with the materials found in the contemporary monuments of Georgia. They are of comparatively less amount in western Georgia whereas in eastern Georgia they represent the majority (Mitsishvili 1969:33-52; Maisuradze 1953:27-37; Japaridze 1965:28-35). They are scarce in northern Black Sea littoral as well while not at all represented in Byzantium (Mitsishvili 1976:30-41). Such type of ceramics is almost everywhere dated to 12th-13th centuries. The multi-colored ceramic ware found in Sateleli fortress seems of the same period as well.

Thus, on the territory of the fortress there is no cultural layer of archaeological material confirmed that belongs to the periods earlier than 11th century. This situation once more makes us believe that the Svetis Tsikhe (Pillar Fortress) confirmed in *Kartlis Tskhovreba* (Chronicles of Kartli) and built by Stephane Mtbevari, Bishop of Tbeti, before the coming war with Byzantium in 1028, is the same fortress as the Sateleli Fortress.

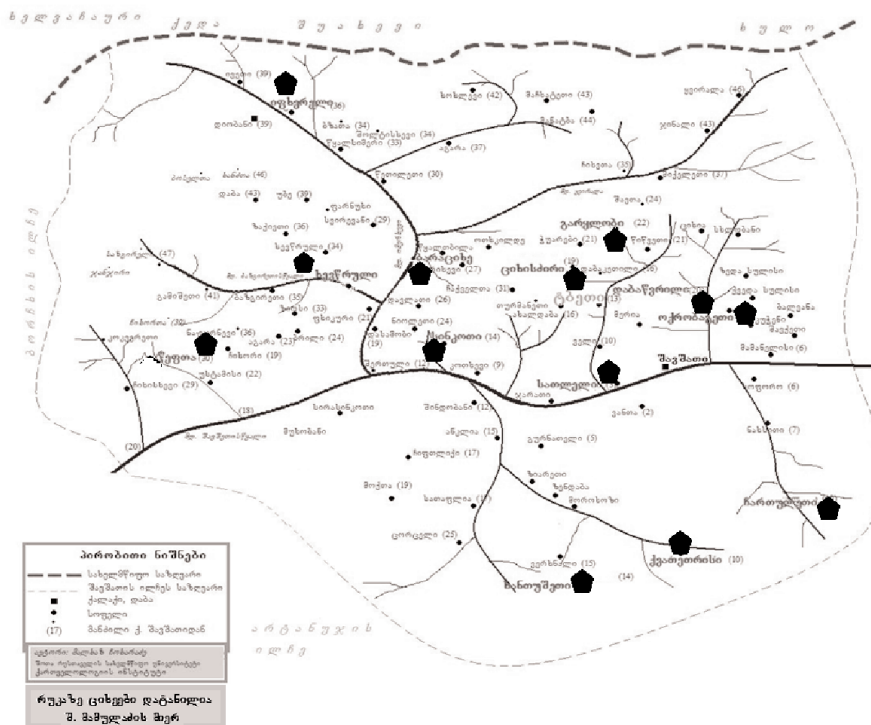
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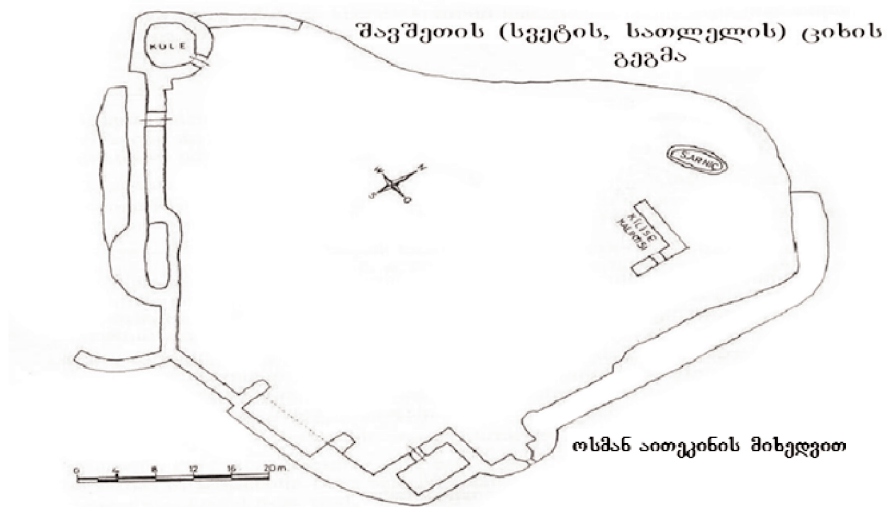
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Pl.1



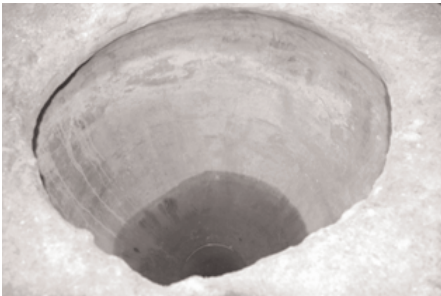
Pl.2



Pl.3



Pl.4



Pl.5





Pl.6





Pl.7



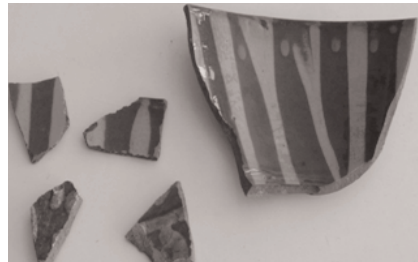
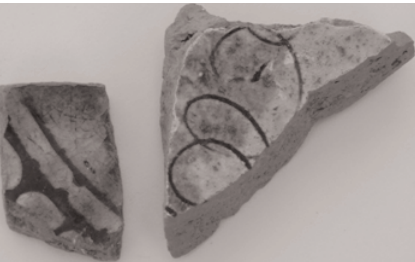


Pl.8





Pl.9





Pl.10



**კულტურული მემკვიდრეობის მენეჯმენტი ყაზახეთში
(„კულტურული მემკვიდრეობის“ პროგრამის მუშაობის
გამოცდილება)**

მარმონტოვა ტაისია

ლ. ნ. გუმილოვის ევრაზიის ეროვნული უნივერსიტეტი

თანამედროვე რეალობამ გარკვეული ცვლილებები შეიტანა კულტურული მემკვიდრეობის გაგებაში, რომელშიც იგულისხმება არა მხოლოდ კულტურული და ისტორიული ძეგლები, არამედ ბუნებრივ/ტერიტორიული ზონებიც, რის შედეგადაც კულტურულ მემკვიდრეობაში მოიაზრება როგორც მატერიალური(ფიზიკური) ასევე არამატერიალური(სულიერი) კომპონენტები. ყაზახეთის რესპუბლიკას მდიდარი კულტურული და ისტორიული წარსული გააჩნია. მას როგორც ახალგაზრდა სახელმწიფოს აუცილებლად ჭირდება აღიარებული სულიერი ღირებულებები, რომლებიც გაამყარებენ მის საფუძველს. „კულტურული მემკვიდრეობის“ სახელმწიფო პროგრამა შემუშავებულია ყაზახეთის პრეზიდენტის ნ. ნაზარბაევის ინიციატივით კულტურული მემკვიდრეობის შესანარჩუნებელი სამუშაოების გასაძლიერებლად. პროგრამის პირველი ეტაპი მიმდინარეობდა 2004–6 წლებში და მისი რეალიზებისთვის სახელმწიფო ბიუჯეტიდან გამოიყო 2,7 მილიარდი ტენგე. შედეგად ჩატარდა პრაქტიკულად ყოვლისმომცველი აღდგენითი სამუშაოები. პროგრამის მუშაობის უკვე შვიდწლიანი გამოცდილება ადასტურებს, რომ ამას მიყვავართ ქვეყნის ახალი კულტურულ–ისტორიული ლანდშაფტის შექმნისკენ.

Management of the Cultural Inheritance in Kazakhstan (Experience of the “Cultural inheritance” program’s work)

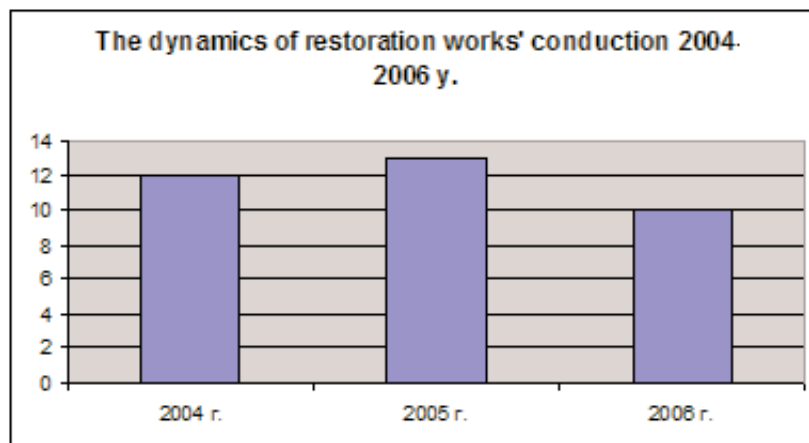
Marmontova Taisia

L. N. Gumilyov Eurasian National University

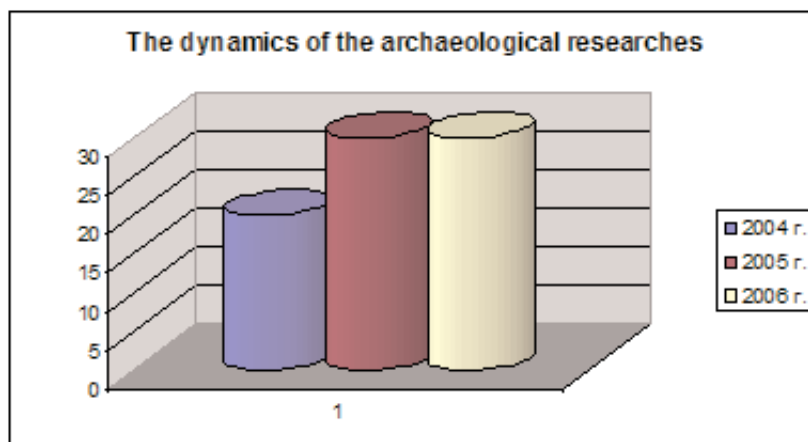
Today’s realities provided definite changes in the cultural inheritance’s comprehension. This day comprehension of the cultural inheritance includes not only cultural and historical memorials, but also natural and territorial areas surrounding them, unique historical landscape territories, engineering constructions, moral and aesthetic ideals, norms and models of the behavior, languages, dialects and patois, national traditions and customs, historical toponyms, folklore, artistic trades and crafts; and as the result it includes both material (physical) and immaterial (spiritual) components. Significance of the cultural inheritance provides necessity of threats and challenges’ analysis, which are brought to the cultural inheritance by the modern world, when it isn’t included in the process of the stable development. Coming from the mentioned facts, it is clear that “cultural inheritance” is an important resource, which defines stable development of today’s society¹. The Republic of Kazakhstan has rich historical and cultural past. Being a young country, it is necessarily for Kazakhstan to have spiritual bases legitimating foundations of the young state. Preservation of the cultural inheritance is quite logical way. “Cultural inheritance” State program was elaborated on the initiative of Nazarbaev N.A., Kazakhstan’s President, to strengthen works on the preservation of cultural inheritance. Appearance of such program is dictated by the necessity of more active, constructive interference in the organizing situation formed in the sphere of cultural inheritance with the systematic financing of the activity on preservation and rational use of the current cultural values. Today historical cultural inheritance of Kazakhstan includes more than 35000 immovable monuments of the history, archaeology, monumental art and architecture. Two of them – mausoleum of Khodga Ahmed Yassavi and archaeological complex Tamgaly – are included in the List of the UNESCO World inheritance. The next memorial nominated in this list is an ancient city Otrar². During more than 6 years works on insurance copying and restoration of archives’ documents, reconstruction and transfer of the musical records, applied scientific investigations, which have special significance for national culture, are carried out on the modern audio sources.³

The first stage of the program’s work had been being from 2004 to 2006. Since 2004 approximately 2,7 milliard tenge have been allocated on its realization from national budget. State program had big resonance not only in the CIS countries, but also far abroad⁴. In April 2006 its presentation was

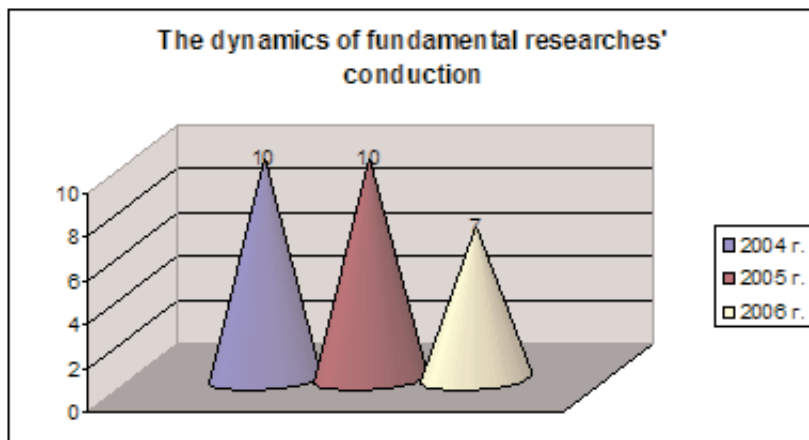
successfully conducted in the UNESCO head quarters in Paris. The result of the first stage has been the conduction of the comprehensive restoration works. Their dynamics is reflected on the chart 1.



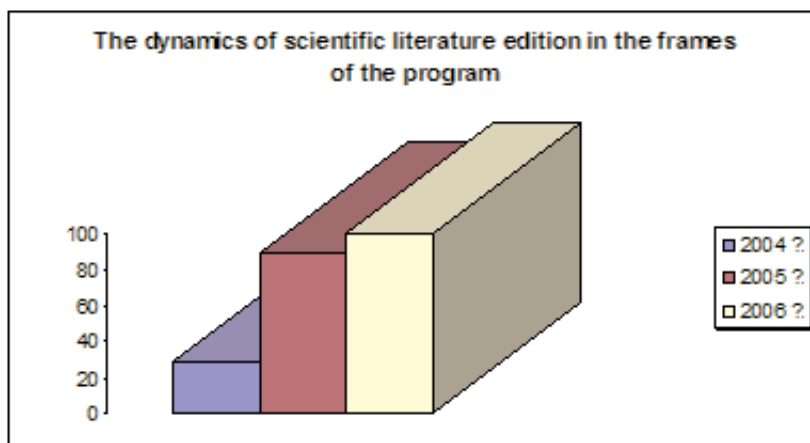
Archaeological researches were conducted on a large scale. Their dynamics is reflected on the chart 2.



Applied scientific researches of the unique historical-cultural, architectural and archaeological monuments were led. Their dynamics is reflected in the following chart.



Also one of the systematic directions was work on the elaboration of the series of the national and world scientific thought, culture and literature's editions. Results are reflected in the following chart.



The first three years of the program's work showed its success. Work of the program was kept on. Program "Cultural inheritance" (2007-2009) was worked out in accordance with the plan of the actions on fulfillment of the National proposal of the basic directions (measures) on the realization of the annual messages of the Head of the State to people of Kazakhstan (2005-2007) and Program of the Government of the RK on 2007-2009. In accordance with the Proposal of the measures of the Present Program (2007) restoration works on 9 memorials of the history and culture were finished and archaeological researches of 33 ancient cities and barrows are led in Kazakhstan. Works on restoration and conservation of the historical-cultural inheritance's objects were conducted in the program. Also steps on study and

recreation of the history and culture's monuments were undertaken in the near and far foreign states, which are bound with history of Kazakhstan; also copies of the ancient tirkic stone memorials with runical writings, which were found in Mongolia and other countries, were done. Realization of the projects of the Al-Farabi's ethnocultural center and mausoleum's construction, restoration of Sultan Beibars mausoleum in Damask (Syria) and Sultan Beibars mosque in Cairo (Egypt) became one of the great projects exercised in that period. Referring to evidence of the Ministry of culture and information of Kazakhstan, since 2004 restoration works have been finished on 51 memorials of history and culture, 39 ancient cities and barrows' archaeological researches have been conducted. Kazakhstan's history and culture's memorials' state list, in which 218 objects were included, has been done. 30 applied scientific researches of architectural and archaeological memorials of special significance for national culture have been conducted. More than 350 books have been edited; unique series on history, archaeology, ethnography, new encyclopedic dictionaries are among them. Also it is important that during realization of program integral system of the national cultural inheritance's study was created. For the first time after the obtaining of the independence steps on the creation of full foundation of the liberal education were undertaken on the state language. Appearance of "Cultural inheritance" program was not only dictated by utilitarian aims bound with restoration of historical- cultural inheritance. The most superior prescription of program is to seek change in the structure of the public consciousness, namely this context creates its state significance. Program is directed on the enlargement of the limits of the nation's historical consciousness, this fact is important in formulation of the spiritual bases of state. "Cultural inheritance" program became specific respond on the inquiries of the state on formulation and strengthening of the national self-consciousness and identity. 7 years of the program show that it leads to construction of the new cultural-historical landscape of the country. Analysing experience of the program's work it is necessarily to notice that it had big significance for the growing of kazakhstanian people's interest in their history and culture. State program "Cultural inheritance" has big potential to develop and increasing of the interethnic comprehension and harmonization of international relations in country. "Cultural inheritance" has very weight results and was highly appreciated by the intellectuals of the state and abroad.⁵

Endnotes:

¹ Лисицкий Андрей Викторович. Культурное наследие как ресурс устойчивого развития : Дис. ... канд. культурологических наук : 24.00.01 : Москва, 2004 151 с. РГБ ОД, 61:04-24/154// <http://www.dslib.ru/teorja-kultury/lisitzkij.html>

² Мажитов С.Ф. Национальный стратегический проект «культурное наследие» в контексте современной истории Казахстана// <http://www.iie.kz/pages/134.jsp>

³ Кузнецова Е. Извлечь из глубины веков великих предков достоянье// <http://www.kazpravda.kz/print/1198789377>

⁴ Концепция стратегического национального проекта «Культурное наследие» на 2009 – 2011 годы// <http://www.aimak-ainasy.kz/kz/2010-07-01-08-39-58/317-6468778>

⁵ Концепция стратегического национального проекта «Культурное наследие» на 2009 – 2011 годы// <http://www.aimak-ainasy.kz/kz/2010-07-01-08-39-58/317-6468778>

ღია ცის ქვეშ მუზეუმები საქართველოს კულტურულ ტურიზმში (პერსპექტივები საქართველოს შავიზღვისპირეთში)

მგელაძე ნუგზარ

შოთა რუსთაველის სახელმწიფო უნივერსიტეტი

ბოლო პერიოდში კულტურის მრავალგვარ ვექტორთა შორის განსაკუთრებულ ინტერესს იწვევს ტურიზმთან დაკავშირებული საკითხები, უმეტესად, პოსტსაბჭოთა რეგიონებში, სადაც ცდილობენ ეკონომიკური და სოციალური ბალანსის შენარჩუნებით თავიანთი ქვეყნები გარე სამყაროსათვის მიმზიდველი გახადონ. მიმზიდველობისა და ეგზოტიკურობის დემონსტრირების ერთ-ერთ ეფექტურ საშუალებად კულტურული ტურიზმი და კულტურულ ტურიზმთან დაკავშირებული ინფრასტრუქტურის განვითარება წარმოადგენს. ამ მხრივ გამონაკლისს არც საქართველო წარმოადგენს და ეს, ბუნებრივიცაა, რადგან მთისა და ბარის პირობებში, ახლო მანძილების არეალში, როგორც ჰორიზონტალურ, ისე ვერტიკალურ განზომილებებში, ჩვენ ერთროულად შეიძლება მოვხვდეთ ზომიერი ჰავის პირობებში სუბტროპიკულ ზღვისპირა პარკებში და მაღალმთიან ადგილებში, მათ შორის, ალპებში და დავისგენოთ ადეკვატურ კლიმატურ გარემოში.

სამუზეუმო სისტემაში არსებობს ინტელექტუალური დასვენების არაერთი ფორმა, რომლის რეალიზაცია ხორციელდება, მაგალითად, მიზანმიმართულად, წინასწარ მოწყობილ ღია ცის ქვეშ მუზეუმში. ღია ცის ქვეშ მუზეუმი გაშენებული უნდა იყოს საკმაოდ ვრცელ ტერიტორიაზე იმდაგვარი ლანდშაფტის იმიტაციით, როგორც, ზოგადად, დამახასიათებელია რეგიონისათვის. საქართველოს ფიზიკურ-გეოგრაფიულ საკლასიფიკაციო სისტემაში გამოიყოფა მაღალმთიანეთი, მთისწინა ზოლი და ბარი. შესაბამისად, ღია ცის ქვეშ მუზეუმებისათვის განკუთვნილი ფიზიკური გარემო მეტნაკლებად უნდა აკმაყოფილებდეს გეოგრაფიულ კრიტერიუმებს. ქალაქების მიმდებარე სანახებში, წინასწარ განსაზღვრულ ტერიტორიაზე, მისაღები გეოგრაფიული პორტრეტი დასაშვებია წარმოიქმნას ხელოვნური ჩარევის - ლანდშაფტის რეკონსტრუქციის, მაგალითად, მოზინვის გზით. საქართველოში - თბილისში უკვე არსებობს ამ ტიპის მუზეუმი, რომელსაც ეწოდება „გიორგი ჩიტაიას სახელობის ეთნოგრაფიული მუზეუმი ღია ცის ქვეშ“. მას შემოკლებით, ხშირად, „ეთნოგრაფიულ მუზეუმსაც“ უწოდებენ. ამდაგვარი მუზეუმების მშენებლობა, ვფიქრობთ, სასურველია განხორციელდეს საქართველოს შავიზღვისპირეთშიც. მაგალითად, სამხრეთ-აღმოსავლეთ შავიზღვისპირეთი წარმოადგენს მონათესავე კულტურათა მეხვედრის ადგილს, ქართველი ხალხის ისტორიულ-ეთნოგრაფიული ჯგუფების საცხოვრის შესაბამისი არქაული და ტრადიციული კულტურული პლასტებით.

ბათუმი ზღვისპირა ქალაქია, სადაც ყველა პირობაა წარმატებული ტურიზმისათვის. ადრე იგი წარმოადგენდა ქალაქს, რომელიც შეიქმნა ქართველური მოდგმის ტომების - ქართველთა (ისტორიულ-ეთნოგრაფიული ჯგუფები: აჭარლები და გურულები) და კოლხების (ლაზები)

მიერ შორეული წარსულის წიაღში. რეალურად ბათუმმა ქალაქად ჩამოყალიბება დაიწყო XIX საუკუნის მეორე ნახევრიდან, განსაკუთრებით იმდროიდან, როცა ბაქო ნავთობითა და რკინიგზით დაუკავშირდა ბათუმს და ბათუმი სამხრეთ კავკასიაში ერთ-ერთ უმნიშვნელოვანეს სატრანზიტო ქალაქად გადაიქცა. ბათუმში, ქართველების - ავტოქტონური მოსახლეობის გვერდით, დროთა განმავლობაში, გაჩნდა გაფანტულად თუ კომპაქტურად დასახლებული დიასპორები სომხების, პონტოელი ბერძნების, ებრაელების, რუსების, თურქების და სხვათა სახით, რამაც ბათუმი პოლიეთნიკურ და პოლიკონფესიურ ქალაქად გადააქცია. სწორედ ამიტომ საქართველოს შვიზღვისპირეთის ეს ქალაქი ეთნოგრაფიული თვალსაზრისითაც ერთობ მიმზიდველია ძველი უბნებით, საკულტო ნაგებობებით - ქრისტიანული ტაძრებით (მართლმადიდებლური, გრიგორიანული, კათოლიკური), მუსლიმანური ორნამენტირებული მეჩეთებით, სინაგოგებით. ყველაფერი ეს კი ტურისტული ინფრასტრუქტურისათვის სერიოზულ ბაზას წარმოადგენს.

ბათუმისა და მიმდებარე ტერიტორიების ამდაგვარი ეთნოგრაფიული პანორამა, ბუნებრივია, ბადებს აზრს ტურისტული ინფრასტრუქტურის განვითარების მიზნით ქალაქის მიმდებარე მიდამოებში დაარსდეს ღია ცის ქვეშ მუზეუმის კომპლესი, სადაც კულტურული მემკვიდრეობიდან წარმოდგენილი იქნება რეგიონის ძირითადი ღირებულებები მატერიალური, სულიერი, სოციალური კულტურისა და ტრადიციული სამეურნეო ყოფის სფეროში.

რუმბიკა "ქართველები შავ ზღვაზე" წარმოგვიდგენს შავი ზღვის აუზში სამხრეთ-აღმოსავლეთ შავიზღვისპირეთის მონათესავე ქართველური ტომების - ქართველთა და კოლხების, განსაკუთრებით, ლაზების ცხოვრების წესს ისტორიულ დინამიკაში, ნაოსნობასა და მეთევზეობასთან დაკავშირებულ კულტურულ ფასეულობებს და სხვა მრავალ ექსპონატში გამოხატულ რეპორტაჟს, ხოლო რუმბიკა - "აჭარა", მთისა და ბარის იმიტაციის ფონზე წარმოგვიჩენს საქართველოს ამ უძველესი ისტორიულ-ეთნოგრაფიული პროვინციის მიკროსამყაროს საცხოვრებელი ნაგებობების სხვადასხვა ტიპით, რომლებიც, ერთი მხრივ, ერთროულად დაგვისურათებს მესაქონლეობის, მიწათმოქმედებისა და მეურნეობის დამხმარე დარგთა სიმბიოზურ სახეს, ხოლო, მეორე მხრივ, დიფერენცირებულად გადმოგვცემს მთისა და საზღვაო დასახლებებისათვის დამახასიათებელ კულტურის ელემენტებს - ტრადიციულ სამზარეულოს, ტანსაცმელს, საბრძოლო და სამეურნეო იარაღს, საოჯახო ინვენტარს, მათ შორის, დგამ-ჭურჭელს.

ღია ცის ქვეშ მუზეუმში განლაგდება ისეთი ტრადიციული საცხოვრებლები, სადაც შესაძლებელი იქნება ტურისტებმა გაეცნოს და დააგეოვნოს ტრადიციული აჭარული და ლაზური სამზარეულოს საუკეთესო კერძები, დაისვენოს ეგზოტიკურ გარემოში, რაც, თავისთავად, სვამს საკითხს ღია ცის ქვეშ მუზეუმის ვრცელ ტერიტორიაზე ეთნოგრაფიული სასტუმრო კომპლექსების ადგილისა და როლის განსაზღვრის შესახებ. პრინციპში, თავად სხვადასხვა ტიპის ტრადიციული საცხოვრებლები შეიძლება გადავაქციოთ სასტუმროებად, სადაც ეგზოტიკური ტურიზმის მოყვარულს საშუალება მიეცემა იცხოვროს კომფორტულად და დაისვენოს ტრადიციულ სამყაროთი გარემოცულ პირობებში.

ღია ცის ქვეშ მუზეუმში ცალკე თემას წარმოადგენს ტრადიციული რეწვისა და ხალხური ხელოვნების ნიმუშების დასამზადებელი სახელსწო ქსელის ორგანიზაცია, შესაბამისად, ექსპონანტთა მაკეტებისა და რეპროდუქციების რეალიზაციასთან, ტრადიციული ნაწარმის, როგორც კულტურული მემკვიდრეობის ორგანული ნაწილის, პოპულარიზაციასთან დაკავშირებული პრობლემების ანალიზი.

ღია ცის ქვეშ მუზეუმში მნიშვნელოვანია საბავშვო სექტორის სტრუქტურირება ბავშვობის ეთნოგრაფიასთან დაკავშირებული კომპონენტების მონაწილეობით: საყმაწვილი სამზარეულოთი, ფოლკლორული - ზღაპრებისა და მითოლოგიური პერსონაჟების გარემოცვაში ტრადიციულ სათამაშოებზე ორიენტირებული საბავშვო გასართობებით.

ღია ცის ქვეშ მუზეუმში, ასევე, არის აკადემიური საქმიანობისა და დასვენების ადგილი. სამუზეუმო სივრცეში წარმატებით შეიძლება მიიწვიონ აკადემიური და სასწავლო-საგანმანათლებლო წრის წარმომადგენლები სხვადასხვა ამოცანის გადაჭრის მიზნით, დასაშვებია განხორციელდეს საინტერესო პროექტებთან დაკავშირებული პრეზენტაციები და ჩატარდეს ფესტივალები, სემინარები და კონფერენციები.

ამრიგად, დასკვნის სახით შეიძლება ითქვას: ბათუმის ღია ცის ქვეშ მუზეუმში უნდა დაიყოს ოთხ ეთნოგრაფიულ ზონად. ეს ზონებია: 1. აჭარის მთიანეთი; 2. ლაზეთი და შავიზღვისპირეთი; 3. აჭარის მთისწინეთი: კინტრიშისა და ჩაქვის ხეობები; 4. ბათუმი. საექსპოზიციო ზონები ისტორიულ-ეთნოგრაფიული არელებისათვის დამახასიათებელი სამეურნეო ნაგებობებითა და შესატყვისი ტრადიციული ინვენტარით უნდა წარმოიჩინდეს. ხუროთმოძღვრების ნიმუშებთან ერთად მუზეუმში განლაგდება მატერიალურ კულტურის ამსახველი ექსპონანტები: საბრძოლო და შრომის იარაღები, ტექსტილური და კერამიკული მასალა. დასაშვებია, ღია ცის ქვეშ მუზეუმის ერთ-ერთი დამატებითი ზონა დაეთმოს ისტორიულ და არქეოლოგიურ ძეგლებს, განსაკუთრებით, წარმართობის დროინდელ კულტურულ ღირებულებებს, საფლავის ქვის კოლექციებს, აკლდამებსა და სხვადასხვა, მათ შორის, ბაზილიკის ტიპის ქრისტიანულ სალოცავებს, ქვისა და ხისგან ნაგებ ორნამენტირებულ მუსლიმანურ მეჩეთებს.

The Museums under Open Sky in Cultural Tourism of Georgia (Prospects on the Black Sea of Georgia)

Mgeladze Nugzar

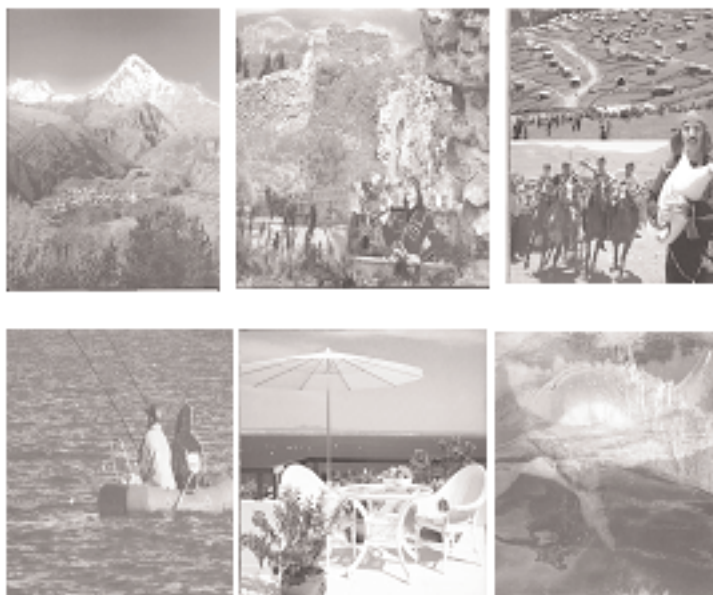
Shota Rustaveli State University

Culture is the system created by material, social and spiritual values made by human mind and hand. That is the reason why the culture has got supreme importance for society. The mentioned postulate widely spread in society can be expressed with figurative expression: "The death of culture can be resulted in human extinction" The humanity knows this and it all the time tries to find innovations in culture, the ways of keeping national cultures in universal, regional, national and specific ethnic conditions. Supposedly the increasing interest of cultural sciences is stipulated by the abovementioned. The researches about culture consist of various inter-related directions and as it shown it is not accidental that in the literature from antic period up to now there were established various definitions of "culture".

In recent period among various vectors of culture the great interest is attracted by the questions connected to the tourism. During discussing cultural tourism at first the attention is paid to the meaning of this concept. What does the concept "Cultural Tourism" stands for? Very often it means touristic infrastructure realized in local and universal cultures. In this case tourism is based on culture. In the conditions of such kind of connection the both culture and tourism are organic cells of infrastructural architectonics. Cultural inheritance is the significant constitutive part of cultural tourism. Cultural inheritance is represented in three dimensions: learning-educational, scientific and touristic. It contains material cultural historical monuments, architectural samples, material things representing life style, public art, public creation: folk-lore, graphics and paintings, visual ethnographic environment.

Nowadays interest towards cultural tourism is also great in post-soviet countries, where countries are trying to make their own countries interesting for outside world by maintaining economic and social balance. One of the effective possibilities to demonstrate attractiveness and exoticism is cultural tourism and infrastructural development connecting to cultural tourism. Towards this direction Georgia is not an exception and it is natural as in the conditions of mountain and valleys, in the area of close territories, in horizontal and vertical dimensions, we may happen in moderate air conditions in subtropical seaside parks and mountainous parts including Alps and we can have a rest at adequate climate environment. For touristic travel in space area of cultural tourism the nature, flora and fauna, settlement and historical places of the region has got exotic importance¹.

For the development of cultural tourism one the necessary pre-condition is providing the best environment for the service of visitors on the basis of correspondent infrastructure and modern methods. Satisfying the above-



Mountain and Sea Alliance in the Vertical Dimension

mentioned requirements is much more difficult when touristic infrastructure needs imitative constructing of traditional cultural conditions. Where cultural tourism is developed highly and somehow it is the basis of economical well-being of the country, the great attention is paid to imitation of traditional life style at places for resting for the aim of creating exotic environment. Such environment can be established at museum complexes for the aim of introducing historical and modern displays at the level of community when a village represents itself museum and tourist during specific time with the members of community lives and works in it. This is community-based museum settlement and participating in settlement of tourists for the aim of resting.

While talking about museum activity first of all the attention is paid to determination of country-study level in the country². If there is no level then there cannot be talk about museum living quality as in cultural tourism the both factors are very important by the aspect of management. Country-study was established in antic period as public knowledge about native region. In country-study themes we are interested in the following questions: how should the regional tourism realized to make museum complex implement multi-vectorial function as a cultural space: attract tourists, satisfy intellectual requirements, contribute dynamics of educational life and develop economy.

In museum system there are various forms of intellectual resting which are realized at the museums under open sky³. For such kind of museums there should be provided wide territories with the imitation of landscape which is typical for the region. In physical-geographic classification system



Open Museum in Tbilisi

of Georgia there are given three parts: mountainous part, the line before mountainous part and valleys. Accordingly the physical environment for the museums under open sky should satisfy geographical criteria. At nearby territories of countries at the territory determined in advance, the accepted geographical portrait can be made with man-made way – landscape reconstruction for example by piling. In Georgia - in Tbilisi there is the museum like this which is called “Ethnographic museum under Open Sky named after Giorgi Chitaia”, frequently it is called “ethnographic museum”. On April 27, 1966 on the Territory of Vake Park museum of life style of Georgians and Georgian architecture under open sky was established. The initiator of creating the museum was famous ethnographer Giorgi Chitaia. The mentioned museum at northern part Turtle Lake and it occupies 52 hectares. In the aforesaid museum there are 70 dwelling houses and other buildings taken from various regions. In ethnographical museum there are 14 ethnographic zones: Kartli, Kakheti, Khevsureti, Svaneti, Racha, Lechkhumi, Imereti, Samegrelo, Guria, Adjara, Samtskhe, Javakheti and Abkhazia. The expositional zones are represented by buildings for economic dimensions and correspondent environment which are typical for historical-ethnographical areas. With architectural samples in the museum there are the displays of traditional material culture: arm and instruments, textile and ceramic material. In the eleventh zone of the museum under open sky there are placed historical archeological monuments. There is also Sioni basilica and crypt of V-VI centuries and rich collection of relief grave stones. Totally in the museum there are more than 8 thousand displays.

Such kind of museums should be constructed at The Black Sea Coast of Georgia. For example south-eastern The Black Sea Coast is the place of meeting for relative cultures, the dwelling place of historical-ethnographical groups of Georgian people with archaic and traditional cultural importance. Accordingly it is fact that in museum presentations, in cultural environment next to cultural values the important place should be given to history and es-



Laz House and Homestead in an Adjarian Village

pecially national history. The representatives of ancient historical-ethnographical provinces live at The Black Sea Coast territories, at 1000-2000 m above the seal level, at the territory of Caucasus Mountains which gets higher and higher and the majority of the mentioned people save attractive layers, the history of the past of civilizations as a cultural inheritance created by ancient Georgian tribes in mountainous parts in the conditions of healthy climate. Towards this direction Batumi is distinguished The Black Sea Coast of Georgia.

Batumi is a seaside city where there are all conditions for successful tourism. At earlier times it was city which was created by tribes of Georgian origin Karts (historical-ethnographical groups: Adjarians and Gurians) and Kolkhs (Lazian, Megrelians) at ancient times. In reality Batumi began to become city from the second half of XIX century especially by the time when Baku was connected to Batumi by oil and railway and by the abovementioned Batumi became one of the most important transit cities in south Caucasus. The population of various regions of Georgia was attracted by the city itself and the works created in it especially the population of West Georgia. In Batumi came and lived the representatives of various regions the migrations at various times was at various directions and of various content it was individual and group as well. This is how various diasporas created in Batumi in a correct or incorrect ways next to Georgian-autochthon population these diasporas were: Armenians, Greeks, Jews, Russians, Turks etc. as it was resulted in the fact that Batumi became poly-ethnic and poly-confessional city. That is why this city is very attractive in ethnographic aspect with its old regions, establishments of worship – Christian cathedrals (orthodox, Gregorian, catholic) Muslim mosques and synagogues. All the above-mentioned is serious basis for touristic infrastructure.

Such ethnographic panorama of Batumi and its nearby territory creates an idea to arrange open air museum complex in nearby territories of the city

for development of tourist infrastructure, where general value of the region will be presented from cultural heritage in material, social, social culture and traditional agricultural fields. This idea also was suggested by scientists earlier. Even in 70s of the past century question of arranging such museums in Batumi was settled. Museum should be arranged on such hilly area of Batumi or nearby territories which fully met requirements and principals of open air museums⁴. This idea was not implemented which is natural because tourists infrastructure was developing based on different principals from now and accordingly need for such museum was not high.

Rubric "Georgians on the Black Sea" represents ways of life in dynamical history of kindred Georgian tribes living in north east of the Black Sea – Karts, Colchians, and especially Laz people. Describes cultural values of sailing and fishing and reportage expressed by all other displays where also in miniatures are described cultural layers of Georgian tribes and generally culture of Georgian people connected with the sea. And rubric "Adjara" describes different types of living buildings of micro world of this ancient historical and ethnographic province of Georgia on the background of imitation of mountains and plane places, which at the same time describes latent way of livestock, agriculture and farming and from the other hand shows differences of cultural elements of costal and mountainous settlements – traditional cuisine clothes, agricultural tools and arms, household equipments, including tableware, sightseeing of flora and fauna². Finally by visiting open air museums introduction with culture of land will be possible.

It should be noted that a number of directions in the relaxation cycle taxonomy of the spatial area of the Open Museum contains the elements of exotic tourism. And, as it is well-known, exotic holiday is an especially attractive sphere for tourists. There are several types of exotic holiday among which hiking, travelling and expedition to exotic places can be singled out. They may include attributes of Georgian cuisine and traditional table etiquette - tamada, toasts, rules of table manners and behavior as well as feast – wine-drinking rules, poetry, songs, choreography with relevant dances and a number of other components characteristic to ethno-tourism. It is the direct involvement of tourists into the exotic processes and personified experience of local spirituality. Presumably, it is reasonable to pay more attention to exotic entertainment types of recreation as it seems the best successful niche at this stage. However, many still think today that the weighty place in Georgian cultural tourism at present are taken by such projects as, for instance, the development of museum complexes, rehabilitation of historical-architectural monuments in accordance with international standards, integration into the common information system and other programs of such type⁵. [N. Maziashvili. Tourism Development Problems and Perspectives. – "Tourism: Economics and Business" (Proceedings of 11th International Scientific-Practical Conference), Batumi, 2011].

open air museums there will be located such traditional dwellings with function of café-restaurants where tourists can taste best dishes of traditional Adjarian and Lazian cuisine, rest in exotic environment which settles a question about arranging complex of ethnographic hotels on extended area of open air museums. Traditional dwellings itself can be arranges like hotels,

where people who like exotic tourism can have a rest in comfort and in the world of traditional conditions. Arrangement of hotels or caf  restaurants of this type is already defined by the specialists. For example interior will include traditional adjarian wooden tables and wicker chairs. In the yard of the museum traditional wooden and stone wine cellars and winepresses will be placed with archeological wine pitchers and necessary equipment, closed fountain, traditional bread bakery. Another thing is organization of workshop for traditional art products; craft and national art on the territory of open air museum with realization of reproduction souvenirs of exponent models, and analyses of problem connected with popularization of traditional wooden and weave products.

Structuring children sector in open air museum is very important with components of children ethnography: children cuisine, folklore – fairytales and mythological characters, children entertainment oriented on traditional toys.

Open air museum is also place of academic activities and rest. Representatives of education and academic fields can be invited for solving different issues. Arrangement of presentation of different projects, conferences, seminars and festivals is also very important. Different types of cultural educational, scientific and sport events, folklore ethnographic festivals, improvised national birthdaysholidays, scientific sessions and symposiums, national art, masters and homemade product exhibition and sale, will obviously increase function of the museum.

Therefore it can be concluded that: open air museum of Batumi, with consideration of naturalvertical zone of the region, should be divided in four ethnographic sectors. These are: 1. MAountains of Adjara; 2. Lazeti and Black Sea side; 3. Foothill of Adjara: Kintrishi and Chakvi gorges; 4. Batumi. Historical ethnographic zones of exposition should be promoted by corresponding agriculture buildings and traditional inventory. Together with architectural models there will be placed material cultural exponents: work tools and weapons, textile and ceramic materials. One part of the museum can be used for historical and archeological monuments, especially cultural values of pagan period, tombstone collections, vaults and etc including Basilica type of Christian chapels, Muslim mosques with wooden and stone ornaments.

Endnotes:

¹ Photos are taken from the albums: "Discover – Adjara (Georgia).

² For example, about study of local lore, see: «Краеведение», Москва, 1987; «Методика историкокраеведческой работы в школе», Москва, 1982; В. Н. Ашурков, Д. В. Нацуба, Г. Н. Матюшин. Историческое краеведение, Москва, 1980.

³ Photo is taken from the albums: "State Museum of National Architecture and Lifestyle in Georgia".

⁴ See paper article: – "Advantages of arrangement of open air museums in surroundings of Batumi" – newspaper "Adjara", 27/11.2008 (in georgian language); newspaper "Adjara", 5/8, 2000; 27/11, 2008 Photos are taken from the albums: "State Museum of National Architecture and Lifestyle in Georgia" and "Discover – Adjara (Georgia)" (in georgian language).

⁵ N. Maziashvili. Tourism Development Problems and Perspectives. – "Tourism: Economics and Business" (Proceedings of 11th International ScientificPractical Conference), Batumi, 2011 (in georgian language).

კულტურული მემკვიდრეობა და ღირებულებათა ფორმირება

მინდიაშვილი ნინო

სოხუმის სახელმწიფო უნივერსიტეტი

დღევანდელ ახალგაზრდობას, სამწუხაროდ, ნებისთ თუ უნებლიეთ, ცხოვრება უხდება არათანაბარ გარემოში. ბუნებრივი, ადამიანური ურთიერთობების ნაკლებობა, მძიმე სოციალური გარემო და ა.შ. ახალი თაობის აღზრდის პრობლემა ყოველთვის ერთ-ერთი საჭირობო საკითხი იყო ქართული საზოგადოებისთვის. პიროვნების აღზრდის პროცესი სხვადასხვა დროს განსხვავებულ მიზნებს ემსახურებოდა. ვფიქრობთ, შეუძლებელია ამ თემის განხილვა სულიერებისა და რწმენის განვითარების გარეშე. როდესაც ახალგაზრდა რამისკენ ისწრაფვის, მას ბუნებრივად უგროვდება ბევრი კითხვა. ფსიქოლოგების აზრით, რწმენის ჩამოყალიბებას განწყობა სჭირდება, ხოლო ამ განწყობის ფორმირება ადრეული ასაკიდან იწყება, რასაც ორი ფაქტორი განაპირობებს – შინაგანი მოთხოვნილება და სიტუაციის შექმნა. სკოლისა და უმაღლეს საგანმანათლებლო დაწესებულებებს ნამდვილად შეუძლია განსაზღვრელი როლი შეასრულოს პიროვნების სრულყოფის საქმეში. სწორედ შერჩეული საგანმანათლებლო პროგრამა, მისი შინაარსი მნიშვნელოვნად განსაზღვრავს ახალგაზრდის ფორმირების პროცესს. ლიტერატურა, სულიერების ისტორია, სასწავლო მოგზაურობები და თემატურ-შემეცნებითი ექსკურსიები ქმნიან იმ სოციალურ-ფსიქოლოგიურ ფონს, რომელიც ხელს უწყობს შემეცნებითი ძალების განვითარებას. ლიტერატურის დიდაქტიურ ფუნქციას ემატება ემოციური ფონი და განწყობა, რომელიც საფუძველია შემეცნებითი აქტივობის განვითარებისა. ამდენად, სწორედ გეგმაზომიერად მოწოდებული სულიერი საზრდო აყალიბებს და ძერწავს ადამიანის შეგნებას, მსოფლმხედველობასა და ხასიათს. ბუნებრივია, რომ ეროვნული ცნობიერების ფორმირების სხვადასხვა ეფექტური და აპრობირებული მეთოდი არსებობს: სასწავლო პროცესი, ქვეყნის ისტორიის, ლიტერატურისა და კულტურის შეცნობა და ისტორიულ-შემეცნებითი ადგილების მონახულება. ვფიქრობთ, პატრიოტული გრძნობების სრულყოფასა და განვითარებას უნდა ემსახურებოდეს სხვადასხვა სწორედ დაგეგმილი კულტურული ღონისძიება, ექსკურსია თუ ექსპედიცია, რადგან ეროვნული კულტურის საგანძურთან მიახლოებამ, შეიძლება განსაზღვრული როლი ითამაშოს ახალგაზრდის ცნობიერებაზე.

Cultural Inheritance and Forming Values

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Unfortunately, nowadays youth has to live in unequal environment, lack of human, natural relations, heavy environment, etc. The problem of new generation upbringing always have been one of the important issues for Georgian society. Person upbringing process served different goals in various periods of time. It is impossible to discuss this issue without development of spirituality and faith. When a young person strives for something a lot of questions arise in him/her.

According psychologists formation of faith needs sense and forming sense starts from an early age which is conditioned by two factors – internal desire and creating a situation. Schools and higher education institutes truly can take a definitive part in person perfection process. Correctly chosen educational program, its content significantly define young person's forming process. Literature, history of spirituality, educational tours and thematic cognitive excursions create the socialpsychological background which helps development of cognitive powers. To didactic function of literature emotional background and sense are added which represent a base for development of cognitive activity. Thus, exactly regularly delivered spiritual repast forms and models human consciousness, ideology and character.

Also schools and higher educational institutes have special function in formation of teenagers and young people's national consciousness. It is not controversial that loving homeland and patriotic feelings determine happiness of the country and its development. Correctly led formation of patriotic feelings in young people is a general concern for modern society.

It is natural that there are various effective and approved methods in formation of national consciousness: education process, knowledge of country history, literature and culture and visiting historicalinformative places.

Various correctly arranged cultural events, excursions or expeditions must serve perfection and development of patriotic feelings because approaching national cultural treasury can definitely influence youth consciousness.

As it is known, internal tourist tours are mainly conditioned by cultural motivations, such as tours in educational and scientific purposes, learning art to get acquainted better with own country national culture, historical cities, cultural sights, museums or writers and public figures' house museums, various cities of Georgia, theatres, monuments of architecture, etc.

Organizer of concrete cultural event must preliminarily determine levels to be implemented which can be formed as follows:

- 1) Main subject planning ;
- 2) Cultural events theoretic and practical preparing ;
- 3) Event process;
- 4) Event analysis.

It is well-known that non-audience working helps person development and formation process. Correctly organized extracurricular work can be made as a source for teaching quality perfection.

Let us discuss one example:

2008 Russian-Georgian war attracted attention of the whole world and Gori became an epicenter of events. Houses were bombed, peaceful population died. This bloody unequal tragedy rose many foreigners' interest to Gori what is proved by many projects executed by them listing of which is not needed here.

Unfortunately, most of the Georgian youth have never even been in this city and they have no information that there are many monuments of cultural importance kept there. Due to famous Georgian-Osset conflict, which has been prolonged because of the third force intervention, conditions of very important some historical-cultural monuments are unknown. For example: Achabeti castle (XVI c.), St. George's temple (X c.) village Eredvi, St. George's church (late Middle Ages) Tskhinvali, St. George's church of Kavti (IX-X cc.) Tskhinvali.

In our opinion visiting Gori region and its historical-cultural monuments is very important for intensification of patriotic striving in student-youth and pupils:

Cultural Immovable Monuments of National Significance category. Gori Municipality:

(7 November 2006 #665 order of Georgian president)

# Title of the monument	Date of construction	Place of the monument
1.Gori castle 1.Castle 2. Small church 3.Tower 4.Tsxrakara 5. Prison church	Middle Ages	Gori
2. Monastery, semi-cave 1.Single-nave church 2.Fraternity 3.Towers 4.Caves	IX-XI c	Surroundings of the village Bieti
3. Virgine Mary's church in Vere	X-XI c.	Village Gardateni, ravine of river Vere
4. Vere castle	IX-XI c.	Village Gardateni, ravine of river Tanna

5. Sioni of Ateni	VI c.	Surroundings of village Didi Ateni
6. Orbeliani's church	VI IX c.	Village Didi Ateni
7. St. George's temple	906	Village Eredvi
8. Achabeti castle	XVI c.	Village Upper Achabeti
9. Archangel's church	X c.	Village Upper Niqozi

[illegible]

16. Tiri monastery 1. Godmother's basilica XI c. 2. Bell-tower 3. Fraternity 4. Fence 5. Cave	XI c.	Village lower monastery
17. St. Saba's Monastery 1. Basilica church 2. Tower 3. Cave 4. Fence 5. Other constructions	Middle Ages Middle Ages Middle Ages Middle Ages	Surroundings of village Kheiti
18. St. George's church	Late Middle Ages	Somekhi str. #16 Tskhinvali
19. St. Gerge's church of Kavti	IX-X c.	Telmani str. #85 Tskhinvali

In our opinion it is not controversial that Shida Qartli (Central Qartli) is rich of historical monuments of national significance and visiting them is very important and necessary for young people.

Georgia has lost its most important regions south Osset and Abkhazia for about 20 years. At different times, at significant levels, particular positives were noted in the region, however, August war proved that those encouraging events went back to their original state, if we do not consider the fact that the number of refugees and homeless people increased very much in their homeland.

Observation students-young people trough recent years let's make a conclusion:

- 1) The problem of Abkhazia and South-Osset is not as painful for students anymore as it was before;
- 2) Students can not realize entirely their responsibility according this issue;
- 3) They are indifferent due to the situation in the country.

Schools, high schools and higher educational establishments assume special responsibility in formation of young people's patriotic striving, it was mentioned above as well. All professors, lecturers or teachers must assume responsibility for working in this direction with young people using various methods and scales.

Students, as a citizens with full rights, must realize:

- 1) who they are;
- 2) where they come from;
- 3) where they are going;
- 4) what they fight for;
- 5) what they want.

As it was abovementioned, the best form of educational-cognitive working in this direction is excursion. In particular: after the tragedy in Gori meeting students of different universities with Gori university students was necessary. Sharing ex-

perience, listening terrifying stories of the war personally from young people of the same age. Meeting professors, teachers, inhabitants and refugees of that region. Thus perception of the tragedy personally.

Visiting historical places and cultural monuments, recognizing own past mistakes and stressing that Tskhinvali region existing in several kilometers, where Georgians and Ossetes lived friendly, does not belong to us anymore, is necessary.

In addition, one condition must be considered: for Georgian youth Ossete is absolutely strange concept. This estrangement was naturally caused by the existing situation. They can not live together anymore, particular forces from Osset could manage to create an image of enemy. Of course, Osset youth has the same attitude, for them Georgian is a potential enemy.

We must carefully explain to young people that Ossetes do not represent an enemy. We must pay attention to the fact that creating an image of the enemy represents a part of policy of both sides for what the third force Russia constantly strives.

Fortunately, several famous inhabitants of Tskhinvali and Sokhumi are still alive and continue productive working. Professors and teachers of that region work in Sokhumi and Gori universities.

During this excursion meeting students with these people will be very good and paying attention not to conflict but what existed before: love, warmth, mutual understanding and respect. Implementing such cultural educational arrangements lets make a conclusion: after this excursion significant skills are formed in students young people.

- 1) Make contact with society;
- 2) Impress positively;
- 3) Deserve and keep authority;
- 4) Make relationships with different type of people;
- 5) Influence intellectual and emotional state of friends;
- 6) Express deep internal culture in all situations;
- 7) Perception and cognition;
- 8) Sharing impressions.

In our opinion leadership of schools and higher educational institutes must be included in development of this field of cultural tourism more actively because various educational or thematic excursions give only positive results for young people. Educational, upbringing process is led better. Young person observes subjects or events unknown before in the result of which receives new knowledge.

Implementing educational excursions at such places as: museums, historical monuments historical city, housemuseum, always have didactic function. This form of cultural tourism must be brought into the educational program periodically and in particular doses, as a particular part of teaching system.

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ლიტერატურული ტური-მეთოდოლოგიური ინოვაციებისთვის

პაიჭაძე თამარ

ივანე ჯავახიშვილის თბილისის სახელმწიფო
უნივერსიტეტი

დღესდღეობით, ქართულ ეკონომიკურ და ყოფით სივრცეში კულტურული ტურიზმის, როგორც ცნებისა და ამავდროულად, როგორც მეთოდის საზღვრების გაფართოების ტენდენციის პირობებში, ის უკვე აღარ წარმოადგენს ე.წ. „ტრენდ“ პოზიციას გარკვეული მიმართულებით ელიტარული თუ პროფესიული ინფორმირებისათვის, არამედ ის გახდა „მასკულტურის“ ნაწილი და საზოგადოებაც ტურისტული ვოიაჟის დაგეგმვის შემთხვევაში ძირითადად, მოცემული რეგიონის კულტურული კომპონენტების გაცნობას ისახავს მიზნად, ამგვარი ფორმით დაგეგმილი ტური მოტივირებულია არა მხოლოდ ინფორმაციული, არამედ შემეცნებითი და საგანმანათლებლო თვალსაზრისით. კულტურული ტურიზმის სამი ძირითადი კომპონენტი, შესაძლებელია ამგვარი სქემით წარმოვადგინოთ: ინფორმაცია, შემეცნება, განათლება.

უკანასკნელი კომპონენტი, არის რა პირველი ორიდან გამომდინარე მოიაზრება, როგორც შედეგი პირველი ორისა და წარმოადგენს მნიშვნელოვან ბინარს საგანმანათლებლო პროცესის პოსპულატიის სახით.

ისმის კითხვა: საქმე გვაქვს საგანმანათლებლო მეთოდიკასთან, თუ მისი, როგორც ბაზისის ერთგვარ ზედნადებთან როგორც სიღრმისეულ, თვალსაჩინო გამოწვევასთან დასაკვირვებელი ობიექტის სრულყოფილი შესწავლისათვის?! აქვე ისმის მეორე კითხვაც: დღესდღეობით თეორიული ბაზისის სხვადასხვა მრავალფეროვანი რესურსით კონკრეტიზაციის პირობებში (მხედველობაში გვაქვს ინტერნეტ ბაზები, კლასიკური ბაზები – ლიტერატურა და ბიბლიოთეკები, ინტერკულტურული კომუნიკაციები და სხვა.) რამდენად რეალურია (ადეკვატურიც) კულტურული ტურიზმის და აქედან გამომდინარე ტურისტული ბიზნესის ჩართვა ერუდიციისა და პროფესიული ფორმირების პროცესში?!. ამ კითხვაზე პასუხი ვფიქრობთ, კიდევაც განაპირობებს კულტურული ტურიზმისა და განათლების უცილო ურთიერთკავშირის საჭიროების არგუმენტაციას. ზოგადი პასუხი ერთმნიშვნელოვნად დადებითია – დიახ, სასურველია საგანმანათლებლო პროგრამებში, განსაკუთრებული როლი და ადგილი ჰქონდეს „ტურ-ოპერაციებს“, რაც ჩვენს მიერ წამოჭრილი ყოველი პარამეტრიდან განსაკუთრებით მნიშვნელოვანია. ფაქტია, სწორედ კულტურული ტურიზმია ის გზა, თუ მნიშვნელოვანი კომპონენტი, რომელიც განაპირობებს თანამედროვე პროფესიული თაობის ფორმირებას, ყველა დონის სასწავლო პროცესის სრულ-

ყოფილებას, ამასთან ერთად, პიროვნების, რეციპენტის, სტუდენტისათვისა, მკვლევარისათვის არა მხოლოდ კონკრეტული მიმართულებით ინფორმაციის მიღებას, არამედ ზოგადად, საკვლევი თვალსაწიერის გაფართოებას და გარკვეულ პროფესიულ და ფსიქოლოგიურ სრულყოფილებასაც, რაც ვფიქრობთ, განსაკუთრებით მნიშვნელოვანია. ჩნდება განცდა, სხვა კულტურათა დაფასებისა, მორალური ფასეულობებისა და დიდაქტიკური ღირებულებების შეცნობისა. დაბოლოს ცნობიერდება ნაციონალური თვითმყობადობის, ეროვნული ღირსების, მოქალაქეობისა და დემოკრატიზმის საფუძვლებით ცალსახა აღქმა, რაც ერთ-ერთი მნიშვნელოვანი მხარეა, როგორც საგანმანათლებლო ასევე აღმზრდელობით პროცესში, პროფესიონალი კადრის და სწორი მოქალაქეობრივი პოზიციის მექანი პიროვნების ჩამოყალიბებისათვის.

Literary Tour for Methodological Innovation

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In modern educational space which is under permanent systematization and modulation regimen for elite or professional informing it does not represent so called “trend” position in distinct direction, but it became the part of “mass culture”. In similar reality special part in educational plural methods is given to the tendency of boarder expansion and new forms.

Nowadays, in conditions of either broadening tendency of method borders or concept, for elite or professional informing, in the case of arranging touring voyage, society mainly is planning to acquaint with components of the culture of given region. Coming out of this, tours arranged in this manner are motivated not only in purpose of informing but also for cognitive and educational goals.

These realities we will discuss for Caucasus region, particularly for Georgian republic.

Development of tourism, - especially its cultural directions in Caucasian economical and life space can be considered as “hit” for compensation of current developing economical systems and tense political reality. In this point of view, special meaning is inflicted to tourism – as concept and method basing and starting at different levels of educational industry. Using this method will cause wide propaganda and informativeness of country internal and external resources of our cultural monuments and artifacts. And this will be one of the base sources in conduction of educational processes.

Furthermore, it is unquestionable guarantee for increasing popularity of Georgian culture and reminding its significance to international society, for deepening dialogue between cultures either in historical (past and future) or inter-space foreshortening.

In this purpose we can use resolution of 2000 year of UNESCO and World Committee of Legacy defense: "Significant Universal Values ", according which districts of old Tbilisi and some monuments of Georgian culture were included into the list of significant vestries of the world according recommendation: "let it be discussed according legal frames adequate for governing structures and state principles, for executing defending and restoring works"(WHC – 01/CONF.207/INF.3).

Multidiscipline strategy analogous for international organizations and societies became a massage of cultural tourism for representing new initiatives. On the base of mentioned information its widened integration into Georgian educational sphere is well-timed.

During organization of educational programs three main components must be considered, which can be represented as following scheme: *information, cognition, education*.

The last component, coming out of first two is interpreted as a result of first two and represents an important binary as a postulate of educational process.

Coming out of this theory, in conditions of perfecting educational quality and distinct regulation special mission have planned cultural-cognitive tours, which are motivated not only by informative but also cognitive and educational standpoint.

The question rose: we have deal with an educational method or its, as some kind of overhead of basis as deep, blockbuster challenge for absolute learning of an object to be observed?! Another question is, that: in conditions of concretization of different various resources of theoretic basis (internet bases, classical bases – literature and library, intercultural communications and etc. are meant) how real (adequate too) is inclusion of cultural-cognitive tour and coming out of this touring business in the process of erudition and forming professionals..

We think that the answer of this question gives arguments for necessity of irrefutable interconnection of cultural tourism and education.

General answer is positive – yes, it is desirable, "tour-operations" to have special role and place in educational programs, which is especially important of all parameters risen by us.

For concretization, according professional experience, we can discuss already approved or potential realees of existing methods of working in scientific direction according university educational programs in Georgia. On I-bachelor's, II-master's and III-doctor's levels of programs of highest schools.

First of all, we must speak about cultural tourism, as model inculcating practice in educational programs, concrete definition will make everything clear. For interpretation, it must be denoted here, that our conclusions are mainly spread on scientists of humanitarian field according professional experience. but we do not deny the idea that such conclusions – methodologically will not be unacceptable for educational process of natural sciences, social and economical directions. Such conclusions are based on the experience, observation and most importantly recall from students, pupils, recipients.

In conditions of audit learning inclusion of tourism as a method will especially influence listeners. Tour can be given specific form in lecture-hall in case of internet resource, slideshow, audio-technique use or use of the materials found or existed in private property. In this case we are speaking about un-perceptive (imaginary) tour. However organizing "Internal tour" is not less significant than auditory showing of "Passive tour", which conditions more effectively program participants' ideology forming and education, issue perception, fixing impression.

For confirming high quality of impressing recipient's (student, pupil) psychology we can give example from our practice: about two years ago internal tour "On the trace of Georgian writers", arranged by students, was conducted, it was so called mixed tour by biographic, historical and artistic load. – This arrangement left peculiar cognitive and emotional track on students. In the result most of the participants represented works on mentioned topics at conferences and presentations.

For fixing these points of view and results we recorded comments, impressions and emotions of participants of this tour, which are quite impressive.

Not only one such examples for scientific-legal perfection can be named, however we think that cultural-cognitive tourism is not over-passed only by this way. It is especially important in the working process of specific scientific direction. There exists so called "converse facts" of realizing cultural tour significance, when student or scientist working in research field is going to the defined region by special tourist's visit.

Thus it is the fact that, exactly tourism is the way or important component which determines formation of modern professional generation, perfection of learning process of all levels, furthermore, receiving information by person, recipient, student, researcher not only in concrete direction, but in general, expansion of ideology and professional and psychological perfection which is especially important in our point of view. Feeling of cognition of appreciation of other cultures, moral and didactic values. And at last, perception of national identity, citizenship and democracy is acknowledged, which is one of the important sides, either in educational or educational work process, for formation of professional personal and people having right civil positions.

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ქართველი ემიგრანტი მეცნიერები და ევროპის გაერთიანების იდეა

სარალიძე ლელა

ივანე ჯავახიშვილის ისტორიის და

ეთნოლოგიის ინსტიტუტის ახალი და უახლესი ისტორიის

დეპარტამენტი

1921 წლის თებერვალ-მარტში, საბჭოთა რუსეთის მიერ საქართველოს ოკუპაციის შემდეგ, მრავალი ქართველი მეცნიერი საზღვარგარეთ გაემგზავრა. მათ მდიდარი მეცნიერული მემკვიდრეობა დაგვიტოვეს. ბევრი მათგანი გაერთიანებული ევროპის შექმნის იდეების სათავესთან იდგა. ქართველი ემიგრანტი მეცნიერები იმედოვნებდნენ, რომ გაერთიანებულ ევროპაში დამოუკიდებელი საქართველო თავის კუთვნილ ადგილს დაიჭერდა. მათი ნაშრომები ემიგრაციაში, საბჭოთა საქართველოსგან შორს იქმნებოდა და ყოველგვარი კომუნისტური დოგმებისგან თავისუფალი იყო. კომუნისტური იდეოლოგიის წნეხის ქვეშ მყოფი ქართველი საზოგადოებრივ-პოლიტიკური დარგის სპეციალისტები (ისტორიკოსები, იურისტები, ეკონომისტები და სხვები) ვერ ახერხებდნენ უცხოეთში მყოფი ქართველი მეცნიერების ნაშრომების გაცნობას და მათ ობიექტურ შეფასებას, რადგან მათ ხელს უშლიდა კომუნისტური ცენზურა.

ევროპის გაერთიანების იდეა მეორე მსოფლიო ომის შემდეგ შექმნილ პოლიტიკურ სიტუაციაში წარმოიშვა. 1952 წლის ნოემბერში, ემიგრაციაში მოღვაწე ქართველმა მეცნიერებმა და პოლიტიკოსებმა, პარიზში „ქართულ-ევროპული მოძრაობა“ ჩამოაყალიბეს, რომლის საქმიანობას საფუძვლად დაედო 1953 წლის 7 აპრილს, ქ. მიუნხენში, შეკრებილი ორგანიზაციის დამფუძნებელი კრების მიერ შემუშავებული და დამტკიცებული წესდება. ევროპის ერთიანობის იდეის დასაბუთების საქმეში მნიშვნელოვანი წვლილი შეიტანეს ემიგრაციაში მოღვაწე ქართველმა მეცნიერებმა – მიხეილ მუსხელიშვილმა და ალექსანდრე ნიკურაძემ. 1952 წელს, როდესაც „ევროპული ნახშირისა და ფოლადის გაერთიანების“ შექმნით, სათავე დაედო ევროკავშირს, ევროპაში მოღვაწე ქართველი მეცნიერი მიხეილ მუსხელიშვილი ევროპის ერთიანობის იდეას ქადაგებდა. მან ერთ-ერთმა პირველმა წამოაყენა და დაასაბუთა ევროპის გაერთიანების, ევროპის ფედერაციის შექმნის იდეა, ადამიანისა და ერის უფლებათა გაძლიერებული დაცვის აუცილებლობა.

მ. მუსხელიშვილმა უმაღლესი იურიდიული განათლება ჯერ გეტინგენის და მიუნხენის, ხოლო შემდეგ ლიონისა და პარიზის უნივერსიტეტებში მიიღო. 1932–1933 წლებში იგი ლექციებს კითხუ-

ლობდა პარიზის უნივერსიტეტის საერთაშორისო გამოკვლევათა უმაღლეს ინსტიტუტში. 1935–1948 წლებში გაიროს სამართლის ფრანგული სკოლის და ქაიროს უნივერსიტეტის პროფესორი იყო, ხოლო 1948–1964 წლებში სტრასბურგის უნივერსიტეტის იურიდიულ და პოლიტიკურ მეცნიერებათა ფაკულტეტის პროფესორი გახდა, სადაც გარდაცვალებამდე მუშაობდა. მისი აზრით, რუსეთის ხელისუფლებას დასავლეთის მხოლოდ ტექნიკური მიღწევები აინტერესებს, შემდეგ კი იგი მზადაა ზურგი შეაქციოს ევროპას. რაც შეეხება საქართველოს, რუსეთის ანექსიამდე მას მუდამ დასავლეთისკენ ჰქონდა მზერა მიპყრობილი. ქართველ ერი მხოლოდ ერთიანი ევროპის პირობებში მოიაზრებდა საკუთარი ფიზიკური არსებობის, კულტურული განვითარებისა და ეკონომიკური კეთილდღეობის უზრუნველყოფის შესაძლებლობას. მ. მუსხელიშვილმა სტრასბურგში სსრ კავშირის და აღმოსავლეთ ევროპის ქვეყნების კვლევის ცენტრი – „მუსხელის ცენტრი“ დააარსა, რომელიც დღესაც მის სახელს ატარებს.

მ. მუსხელიშვილი გატაცებული იყო ალპინიზმით. 1964 წლის 16 ივლისს, 61 წლის ასაკში, იგი იტალიის ალპების ერთ-ერთი მწვერვალიდან დაშვებისას გადაიჩეხა და ტრაგიკულად დაიღუპა. მ. მუსხელიშვილი დაკრძალულია სტრასბურგში.

მ. მუსხელიშვილის მოღვაწეობას მაღალი შეფასება მისცა სტრასბურგის უნივერსიტეტის სამართალმცოდნეობის, პოლიტიკურ და ეკონომიკურ მეცნიერებათა ფაკულტეტის დეკანმა ალექს ვეილმა.

მ. მუსხელიშვილის მეცნიერული მემკვიდრეობის სრულყოფილი შესწავლა შესაძლებელი გახდება, ევროპის, კერძოდ, სტრასბურგის არქივებში დაცული დოკუმენტების ანალიზის საფუძველზე, რითაც კიდევ უფრო ცხადი გახდება მისი ძალისხმევა ევროპული იდეების დამკვიდრებისთვის ბრძოლაში. გერმანიაში მოღვაწეობდა, ასევე, ქართველი მეცნიერი ალექსანდრე ნიკურაძე. იგი კონტინენტალური ევროპის კვლევა-ძიების ინსტიტუტის დირექტორი იყო. მან გერმანულ ენაზე ხუთი წიგნი გამოსცა, მათ შორის: „აღმოსავლეთ ევროპა“ და „კავკასია“, რომლებშიც დიდი ადგილი აქვს დათმობილი საქართველოს ისტორიას. ნაშრომში, „ოცნებიდან ვიდრე საქმემდე“ გადმოცემულია ცალკეული დებულებები ევროპის ერთიანობის იდეისთვის. 1952 წლის 22–24 სექტემბერს, საფრანგეთში, ქ. კომპიენთან, „ლა ბრევიერის“ სასახლეში შედგა ევროპელ მეცნიერთა ყრილობა, რომლის მუშაობაშიც მონაწილეობდნენ მეცნიერები საფრანგეთიდან, გერმანიიდან, იტალიიდან, ინგლისიდან, შვეიცარიიდან, ნორვეგიიდან და სხვა ქვეყნებიდან. კონგრესის მიზანი იყო ევროპული საკითხების მეცნიერული კვლევა-ძიება. სხვა წინადადებათა შორის, ყრილობამ მოიწონა პროფესორ ალექსანდრე ნიკურაძის აზრი „ევროპოლოგიის“ ცნების

შემოღების შესახებ. ქართველი მეცნიერის აზრით, აღნიშნული ტერმინი ევროპის სხვადასხვა მეცნიერული დარგების თავმოყრას და ერთ სწავლებად ჩამოყალიბებას ითვალისწინებდა.

ემიგრაციაში მოღვაწე ქართველი მეცნიერები ფეხდაფეხ მიჰყვებოდნენ ევროპაში მიმდინარე დემოკრატიულ პროცესებს. ისინი მხარს უჭერდნენ ევროპის გაერთიანების იდეას და იმედით შეჰყურებდნენ იმ დროს, როცა საქართველო კვლავ დამოუკიდებელი გახდებოდა. ქართველმა მეცნიერები სამართლიანად მიიჩნევდნენ, რომ ერთიანი ევროპის ოჯახის წევრობა საქართველოს დამსახურებული ჰქონდა. მას შემდეგ, რაც საქართველომ 1990 წელს კვლავ მოიპოვა დამოუკიდებლობა იმ ობიექტური ვითარების შედეგად რამაც გამოიწვია საბჭოთა იმპერიის დაშლა, საქართველოში კვლავ აქტუალური გახდა დასავლური, დემოკრატიული ღირებულებების დამკვიდრების ისტორიის შესწავლა. საქართველოს შესვლამ ევროსაბჭოში და ევროპულ ოჯახში დაბრუნების სურვილმა განაპირობა დასავლურ ღირებულებათა პრობლემების კვლევის აუცილებლობა. ეს პროცესი განსაკუთრებით დაჩქარდა მას შემდეგ, რაც საქართველომ პირდაპირ აიღო გეზი ევროპისა და ნატოსაკენ, ევროპულ სტრუქტურებში ინტეგრაციისაკენ.

ქართველ მოღვაწეთა ნაშრომების მეცნიერული ანალიზი, უცხოელების მხრიდან მათი ღვაწლის აღიარება, მნიშვნელოვანია საქართველოსთვის, რომელიც ისწრაფვის გახდეს ევროკავშირის სრულუფლებიანი წევრი. ევროინტეგრაციის საკითხებში ქართულთა როლის შესწავლა სასიკეთოდ წაადგება ქვეყანას, რადგან ევროკავშირი დღესაც აქტიურად არის ჩართული საქართველოში არსებული კონფლიქტების მშვიდობიანი გზით გადაჭრის საქმეში.

Georgian Emigrant Scientists and the Idea of the European Union

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In February-March, 1921 after the occupation of Georgia by Russia many Georgian scientists left Georgia. They left rich scientific heritage. Many of them were standing at the starting point of the idea of uniting Europe. They believed that in the united Europe Georgia should have gain place due to it. Their works in emigration were written far from Soviet Georgia and were completely free from the Communist dogmas.

Georgian specialists (historians, lawyers, economists etc.) found it impossible to study and make objective comments on the issue under the Communist censorship. Since the 1990s when Georgia regained its independence as a result of the fall of the Soviet Empire, Georgia has again returned to the history of establishing democratic values motivated by the wish to regain its place in the European. Georgia is revealed in the integration with the European Union and NATO.

A group of the 20th century Georgian scholars, artists and politicians who worked in Georgia after receiving their education in Europe contributed a great deal in establishing European values in Georgia. Some of them had to leave Georgia in the course of time and emigrate to Europe, and not to Russia, Iran or Ottoman Countries as it used to be formerly, and familiarized themselves with European values. There were some Georgians who made a hefty impetus in popularization of the idea of Europe, establishing the idea of united Europe and its final victory.

The importance of the problem at present is manifested in the intensive integration links with Europe in all fields. What can we the Georgians contribute to this huge commonwealth? This question becomes more and more acute at present.

The idea of uniting Europe arose after the World War II. In November 1952 scientists who were working in emigration and emigrant politicians in Paris founded „Georgian-European Movement“. Plural regulations that were received in Munich by the Constituent Assembly of „Georgian-European Movement“ in April 7, 1953 became the starting point of its activity. These regulations were: 1. the importance of spreading among Georgians an idea of the European countries union and inevitability of Georgia's joining this union; 2. to prove that Georgia spiritually and culturally always was a part of Europe and wanted to become its member again. To reach these goals the organization established close links and relations with the Caucasian and other European countries movements. It was underscored in the regulations that all Georgians, in spite of their faith and political orientation, who acknowledged the independence of Georgia and shared the idea of the European union could participate in the work of the „Georgian-European Movement“ (Salia, K. 1952).

Mikheil Muskhelishvili and Aleksandre Nikuradze, Georgian scientists who were working in emigration, contributed greatly to prove the idea of European Union (Saralidze, L. 2008). In 1952, when the European Union originated from „The European Coal and Steel Community“, Mikheil Muskhelishvili, scientist working in Europe, propagated the idea of the European Union. He was one of the first who put forward and proved the idea of uniting Europe, the idea of forming European Federation, the inevitability of strengthening the defense of the personal and national rites.

Mikheil Muskhelishvili was born in 1908 8 July in a family of a famous eye doctor Vakhtang Muskhelishvili. Vakhtang Muskhelishvili it's a doctor which

was helping sick Akaki Tsereteli when old poet said his last words on the Sasaxle street to Ilia Chavchavadze's funeral. Vakhtang Musxelishvili and Natalia Mirzashvili had three more sons: Levan – famous Georgian historian and archeologist (1900-1942), George (1901-1936 passed away in south Africa during working in the shaft) and Solomon (1905-1940, he was a doctor, he worked in Paris, in 1934 he returned to Tbilisi and here he passed away). All four of these brothers graduated Tbilisi Levandovski gymnasium and after they got their higher education abroad (Sharadze, G. 1991).

Mikhail Musxelishvili from 1921 october went to Germany, where he was studding in Getingene and Miunkhen university, and then in France – Lion and Paris universities, where he got higher juridical education.

M. Muskhelishvili was educated as a lawyer at the universities of Göttingen, Munich, London and Paris. In 1932-1933 he was giving lectures in High School of International Studies at the University of Paris. In 1935-1948 he was a professor of Cairo French School of Law and Cairo University, in 1948-1964 became a Professor of International Law and of Political and Economic Sciences at the University of Strasbourg where he worked till the end of his life. In 1948-1951 he was a founder and a president of the Federation of Universities Relations and from 1954 founder and general secretary of the Association of the European Universities. Mikheil Muskhelishvili founded, organized and directed in Strasburg Centre for Soviet and Oriental Studies, which was known as the „Centre of Mouskhely“. He was the award holder of „Academic palm“. He founded big collection with famous scientists which are George Kedel, Rober Mosse, Gui Ero, Henry Shambir and others. In his center Mikhail Musxelishvili published two large volume, these volume's have Mikhail's introduction. Both of these volumes gained recognition, as in international juridical science world as in press.

Mikheil Musxelishvili published many scientific works in Georgian and French languages. In his scientific articles: „Georgia and its International Situation“, „Georgia and Europe“, „Russia is Not an Europe“, „Nations and Linguistics in Soviet Union“, „About the Famous Treaty in the History of Georgia“ etc. Mikheil Muskhelishvili underscores that Soviet Union, as well as the Tsar's Russia, did not belong to the west neither politically nor spiritually. He gave a legal evaluation to the July 24, 1783 Treaty of Georgievsk and called it the end of the independence of Georgia (Mouskhéli, M. 1959). According to him Russian government is only interested in achievements of European technology and then it is ready to show its back and left its partners. As for Georgia, before the Russian occupation, it always was looking towards Europe. Georgian nation comprehended its physical existence, cultural development and the possibility of economical welfare only within the frames of united Europe Mouskhéli, M. 1953). M. Muskhelishvili was often invited in different universities for giving lectures. The main themes of his lectures were: conflict between the east and the west; political system of the Soviet Union; the federation of the European countries etc. A lot of people were al-

ways attending his lectures; the interest towards them was always big in the circles of politicians and diplomats.

In 1950 6 august in Strasburg , before the day of opening Euroconferation the 300 students from Europe's different countries asked Mikhail Musxeli and 3 other professors to cancel the France-German border infrastructure and raise the united Europe flag there. Mikhail Musxeli then said: „We made only a small fire. Large fire must continue its way to Strasburg, for making European hearts light“ (Mouskhéli, M. 1953).

M. Muskhelishvili liked alpinism. In July 16, 1964 when he was 61 years old, fell over and tragically died when he was climbing down from one of the summits of the Italian Alps. M. Muskhelishvili is buried in Strasburg.

Alex Weill, dean of the faculty of law, political and economic sciences gave him a high evaluation. At the funeral in his speech Alex Weill (1964) said:

Our friend Mikheil Muskhelishvili was a person full of responsibility. He was one of the pioneers of establishing European ideas. He was enthusiastically working for establishing these ideas when he was in Strasburg. His sincerity, as well as his elegance, honesty at the court trails, impressed everybody greatly; even those, who did not appreciate his political course. Enthusiasm, delicate elegance, perfect taste were characteristic features of the professor. These features were emphasized in his relations with young people and with this features he draw their attention (pp. 184-185).

At the anniversary of the Mikhail Musxeli, in memory of their lovely professor's respect from Strasburg, two roman students raised united European flag .

Thorough study of M. Muskhelishvili's scientific heritage will be possible after the analysis of the documents preserved in European, mainly Strasburg archives. The study will show much obviously his efforts to carry on and establish European ideas.

There was an active scientist in Germany, also Georgian, Aleksandre Nikuradze (1901-1981). With his brother (Ivan Nukuradze) he has his place in science world. Their father Ilia son of Pavle Nikuradze who was the engineer lived in Samtredia and worked as a chief in railway depot. after his wife's sudden death, he was left with his six little orphan. After finishing Qutaisi gymnasium, brothers went to Tbilisi university, soon in 1919 with the recommendation of P. Meliqishvili and I. Javakhishvili few gifted students were sent abroad, between them was Ivan Nikuradze. At start Alexander Nikuradze failed to get among them. That's why his father came to Tbilisi and asked rector that he was going to cover all the taxes of Alexander. That's how brothers went to Germany. Beside his main specialty (he was working in solid state physics and energy, at the end he had his own university in Miuhén) Alexander Nikuradze, unlike his elder brother, was interested in politics and humanitarian sciences, but mostly in Georgian history, archeology and literature (Sharadze, G. 1991).

Alexsandre Nikuradze was a director of the Institute of Continental European Studies (Nikuradze, A. 1952). He published five books in German language. Among them were: „The Eastern Europe“ and „The Caucasus“, where the history of Georgia has a significant part. In the work „From Dream Till the Activity“ some theses about the idea of European union are given. In September 22-24, 1952 there was a congress in France near the town les-Compiègne where scientists from France, Germany, Italy, England, Norway etc. were participated. The aim of the congress was the scientific study of the European problems. Among other ideas put forward at the congress Alexsandre Nikuradze's proposal to establish the notion „Europology“ was appreciated. According to Georgian scientist the mentioned term meant to unite all scientific disciplines about Europe in one study (Salia, K. 1952). In the work of congress Georgian scientist Mikheil Muskhelishvili was active as well. He also was known with his researches on the problems of euro integration.

Alexander Nikuradze was against soviet regime in Georgia. He was actively involved in the work of Georgian community and had close connection to Germany's social-national party. He had close friendship to Alfred Rozenberg. Rozenberg's thoughts were based on Alexander Nikuradze's influence. Rozenberg was lobbying restoration of Georgia's independence and he was promising German support to emigrants with anti-soviet thoughts. During second world war A. Nikuradze was fighting for Georgians which were repressed by German social-national party.

Georgian scientists in emigration with full step were following the democratic processes taking place in Europe. They were supporting the idea of the European integration and with hope were waiting when Georgia would have become independent again (Saralidze, L. 2009). Georgian scientists justly believed that Georgia had served a membership of the united European family.

The aim of our research is to show the input of Georgian scholars in investigating the European values. Since the 1990s when Georgia regained its independence as a result of the fall of the Soviet Empire, Georgia has again returned to the history of establishing democratic values motivated by the wish to regain its place in the European family (Saralidze, L. 2009).

The scientific analyses of the works of Georgian figures by foreigners and acknowledgment of their merit is important for Georgia which strives to become plenipotentiary member of the European Union. The study of the role of Georgians in solving the problems of euro integration will do a lot of good for the country as European Union is actively involved today in peaceful settlement of conflicts in Georgia.

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ლიტერატურული ტურების დანერგვის აუცილებლობა საგანმანათლებლო სისტემაში

შარაბიძე თამარ

ივანე ჯავახიშვილის თბილისის სახელმწიფო უნივერსიტეტი

დოლიძე ანა

ივანე ჯავახიშვილის თბილისის სახელმწიფო უნივერსიტეტი

საქართველოში, და არა მარტო საქართველოში, გავრცელებულია ლიტერატურული ტურები. მათ ძირითადად ექსკურსიის სახე აქვს და შემოიფარგლება რომელიმე მწერლის მუზეუმის დათვალიერებით. ეს ძალზე მისასალმებელია, მაგრამ არ არის საკმარისი ექსკურსანტთა ინტელექტუალური დონის ასამაღლებლად. არადა, ლიტერატურულ ტურებს სწორედ ეს დანიშნულება უნდა ჰქონდეს – განათლების ამაღლება. მეცნიერთა მიერ უკვე დადგენილია, რომ “თხრობითი განათლების” კონცეფცია მრავალმხრივ ვერ ავითარებს ადამიანს, რადგან მხოლოდ ინფორმაციის მიღებასა და შენახვას ისახავს მიზნად. პრაქტიკის გარეშე კი ინდივიდი სრულყოფილი პიროვნება ვერ გახდება. ინფორმაციის შენახვა, ერთი მხრივ, იწვევს კრიტიკული აზროვნების შეფერხებასაც, რომელიც მხოლოდ მაშინ ყალიბდება, თუ ადამიანი სამყაროსთან ურთიერთობას იწყებს მისი გარდაქმნის, გაუჯოგების მიზნით, რაც მხოლოდ წიგნით ვერ მიიღწევა. “პრობლემების წამომჭრელი” განათლების განვითარებას ხელს უწყობს ტურები, ხოლო ზოგადსაკაცობრიო, ეროვნული და ლიტერატურული აზროვნების განვითარებას – ლიტერატურული ტურები.

ლიტერატურული ტურები მხოლოდ “კომუნიკებად”, ინფორმაციის მიღების საშუალებად, რომ არ დარჩეს და გარე სამყაროსთან “კომუნიკაციად” გადაიქცეს, საჭიროა ზრუნვა, რომ მათში გარკვეული ღონისძიებები აისახოს ორგანიზატორთა მხრიდან (სულ ერთია, ვინ იქნება ორგანიზატორი – სკოლა, უმაღლესი სასწავლებელი თუ შრომითი დაწესებულება, რომელიც აწყობს ტურს). ლიტერატურული ტურის მიზანი უნდა იყოს რაც შეიძლება მეტად სრულყოფილი ინფორმაციის მიღება მწერალზე, იმ გარემოს აღქმა, სადაც ის ცხოვრობდა და მოღვაწეობდა, იმ ნივთების დათვალიერება, რომელთაც იყენებდა და ხმარობდა, მისი და მის ახლობელთა წრის ფოტოების ნახვა, ხელნაწერების გაცნობა (რამდენიმესი მაინც) და საბოლოოდ დაფიქრება იმაზე, რამ ჩამოაყალიბა, რამ შეუწყო ხელი ადამიანის განვითარების გზას – “საწყთროს კაცობიდან” საზოგადო მოღვაწეობამდე. ლიტერატურულმა ტურებმა მწერალი რეალურ ადამიანად უნდა წარმოაჩინოს. უფრო სწორად, მისცეს ტურისტებს მისი აღქმის (დადებითი და

უარყოფითი თვისებების დანახვის) საშუალება; იმის დანახვის საშუალება, რომ ნაწარმოებში წარმოდგენილი მასალა თავად მწერლისეული ცხოვრებიდან იქმნება და შემდეგ დამოუკიდებელ რეალობად ყალიბდება ნაწარმოებში.

ნაშრომის კონკრეტული მიზანია ცნობილი ქართველი მწერლისადმი – ვაჟა-ფშაველასადმი – მიძღვნილი ლიტერატურული ტურის დაგეგმვა და გაანალიზება.

Inevitability of Literature Tours Inculcation in Educational System

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In Georgia and not only in Georgia literature tours are widespread. They have mainly the form of excursions and only imply visiting writer's museum. It has to be the most welcomed but is not enough for advancing intellectual levels of sightseers. Literature tours must have exactly this destination – advancing education. Scientists have already ascertained that the conception of “narrative education” can not develop a person in many ways because its purpose is only receiving and keeping information. And without practice individual can not become a perfect person. On one hand, keeping information also causes interfering critical thinking which is formed only when human starts communication with the world in purpose of its perfection what can not be reached only with books. Development of education “rising problems” is supported by tours and advancing universal, national and literature thinking – literature tours.

Literature tours not to be left only as “communiques” , remedy for receiving an information and to become a “communication” with external world care is required to express particular arrangements from organizers (nevertheless who is an organizer – a school, high education institution or labor establishment arranging a tour).

The goal of literature tour must be receiving a complete information about the writer, perception of the environment he lived and worked in, seeing things he used, the photos of him and his close people, introducing the manuscripts (at list some) and finally thinking about what made it, what helped human development – from “transient world person” to public person. Literature tours must represent the writer as a real person. They must let tourists perceive him (see his positive and negative properties); possibility to see that the material represented in composition is taken from writer's life and then formed as independent reality.

More frequently museum workers represent writer's life ideally. They do not hide details of biography, those difficulties and hardship through which the writer underwent but never pay attention to natural mistakes made in life by all people including the writer. They consider it as dishonoring the writer and the question – what meaning does the tour or book have if it does not develop critical thinking? And critical thinking does not develop only by imitation: it must be an example for showing negative sides and overcoming them by the writer.

Literature tour must be planning rising similar issues, preliminarily preparing a group in order all members have considered what questions they can have. It is true, he/she will not be able to read scientific literature preliminarily but he/she must have read the main line of writer's life and one or two of his/her compositions. Otherwise excursion will be left as excursion and not – as a literature tour.

2011 is Vazha-Pshavela's jubilee year denoting 150 years from his birth. This year especially many people will be in Chargali, in writer's house-museum. And we are planning the tour organized by us as following: group members will be given a task. This means learning Vazha-Pshavela's biography from any kind of book, reading "my autobiography" from Vazha's academic editions; and from writer's publicist works we demand reading at least one publication. From poetry works we suggest those lyrics reading of which will make reader to think about Vazha's ideology and different questions will arise. After reviewing these lyrics it is natural that controversial questions arise; this dispute lets to think, "Arise problems", develop thinking.

Interesting questions can arise even from Vazha-Pshavela's life, that is why we will not start tour from Chargali but from Gori where affable hosts of Vazha-Pshavela's works worshippers live - Vazha-Pshavela's grandchildren, his son's, Levan Razikashvili's (shot up in 1924), children (nowadays only one of them is alive, Ms Pepela) and their family. Either Ms Pepela or her daughter-in-law and grandson Luka remember with pleasure narrative by mother and grandmother – Levan's spouse – about great writer: especially episodes of Vazha-pshavela's visit in Gori, they introduce each member of the Razikashvilis family to you. They have much to speak about Levan razikashvili's tragic fate (their archive is interesting too).

Group loaded with different information goes to Pshavi next day to the village of Chargali, where they will directly understand Vazha-pshavela's living conditions, that fantastic environment in which he was grown up and formed as a poet, will see and touch Vazha's things, his wick-lamp and will imagine the working process under the light of this lamp which can bear only the creator.

Independent to each other group members will have an opportunity to review wondered museum materials – photo-materials, Vazha'a manuscripts or epistolary heredity of Vazha's brothers. Questions for analytic thinking must accumulate after this.

Literature tour demands staying in Magaroskari at least for 2 days, where comfortable hotel with its conference rooms or other rooms of another destination (this infrastructure is essential for conducting literature tour in Pshavi) is already functioning currently. Several days spent in Pshavi will let

us to learn samples of oral poetry, memories about Vazha, his lifestyle, for-line racy folk rhymes of Pshavi inhabitants. All of this will make possible to represent that mythos-poetic world on the base of which Vazha-Pshavela appeared, to make difference between individual creative works and oral poetry, also the genius talent and deepness of ideology and talent and ideology of narrator of folk tales.

On last day of tour summary lecture about Vazha-Pshavela's life and creative works will be given by some researcher of Vazha-Pshavela's creative works and together with another specialists (it is desired if several literati, researchers of Vazha-Pshavela's creative works will attend the tour) will answer tour members' questions.

In our opinion such literature tour will help to perceive Vazha-Pshavela's creative works deeply and poet's name will be left not only as a glorious name for tour members but each of them will comprehend what a big talent and specific person, individual is standing behind this name, for whom folk and mythos is only a material, but Christianity is ideology and synthesis of everything in the work of art and expressing via dialect of Pshavi – poetic style of genius writer.

ჩაქვისწყლის ხეობის მატერიალური კულტურის ძეგლები ტურიზმის განვითარებისათვის

სურმანიძე ნარგიზ

ბათუმის არქეოლოგიური მუზეუმი

მტირალას ეროვნული ტყე-პარკი წარმოადგენს ერთ-ერთ დაცულ ზონას, რომლის ბაზაზეც 2006 წლიდან სამთო და ეკოტურიზმის საზღვაო ტურიზმთან შეხამების მოდელი ამოქმედდა. სანაპირო ზოლიდან მტირალას ეროვნულ ტყე-პარკში მოხვედრა ჩაქვისწყლის ხეობით, კერძოდ, მდ. ჩაქვისწყლის ნაპირის გასწვრივ არსებული გზის საშუალებითაა შესაძლებელი. პარკის შემადგენლობაში ექცევა ჩაქვისწყლის ხეობის უკიდურესი აღმოსავლეთი მონაკვეთი – სოფელი ჩაქვისთავი.

ხეობა მდიდარია მატერიალური კულტურის ძეგლებით. ტურისტული ნაკადის ზრდის თვალსაზრისით მნიშვნელოვანია ძეგლების შესწავლა და მათი ჩართვა ეკოტურიზმის მარშრუტების ფართო ქსელში.

წერილობითი წყაროებისა და არქეოლოგიური მონაცემების მიხედვით დასტურდება, რომ ჩაქვისწყლის ხეობა წარმოადგენდა ტრანსკავკასიური მაგისტრალის შემადგენელ ნაწილს, რომელიც ზღვისპირა ზოლისა და მთის გადასასვლელებით ჩართული იყო როგორც სამხრეთ-დასავლეთ საქართველოს რაიონებთან, ასევე ანტიკურ სამყაროსთან ურთიერთობის სფეროში. ხეობის მდებარეობა თავიდანვე განსაზღვრავდა მის სტრატეგიულ მნიშვნელობას, ამიტომაც საგანგებო ყურადღება ექცეოდა გზების გამართვას, მათ მოვლა-პატრონობასა და დაცვას.

ჩაქვისწყლის ხეობაში საგზაო ნაგებობებიდან აღსანიშნავია ქვის თალიანი ხიდეები, რომლებიც საარქივო მასალების მიხედვით გამართული ყოფილა სოფლებში: გორგაძეები, ჩაისუბანი, ხალა და ჩაქვისთავი. ადრე აღწერილი ხიდეებიდან ამ ეტაპზე შემორჩენილია რამდენიმე მათგანის ფრაგმენტები (4 სოფ. ჩაქვისთავში, 1 სოფ. გორგაძეებში).

არანაკლები მნიშვნელობა აქვს ამ მარშრუტზე განლაგებული ძეგლების, კერძოდ კი, ჩამკეტ-თავდაცვითი ნაგებობების შესწავლას. ხეობის თავდაცვის საკითხი მჭიდროდ იყო დაკავშირებული სამხრეთ-დასავლეთ საქართველოს როგორც შავი ზღვისპირა ზოლში (ციხისძირი, ბათუმი), ასევე შიგა რაიონებში (აჭარისწყლის ხეობაში – ცივასულა, წონიარისი, ზესოფელი) სასიმაგრო ნაგებობათა სისტემასთან. XVIII საუკუნის პირველი ნახევრის წერილობითი წყაროები ადასტურებენ, რომ ჩაქვისთავის სიმაგრე ერთ-ერთი მნიშვნელოვანი რგოლი იყო.

Monuments of Material Culture of Chakvistskhali Gorge in the Light of Tourism Development

Surmanidze Nargiz

Batumi Archeological Museum

The Mtirala National Park is situated on the Kobuleti-Chakvi Ridge in the westernmost part of the Adjara-Imereti Range of the Smaller Caucasus Mountains. Territory of the park is one of the protected areas, where unique and rare species of Colchian flora and fauna have found their shelter. Almost intact wild nature attracts thousands of tourists here. Since 2006 has been developed eco-tourism and mountainous tourism routs. To get into the National Park from the Black Sea littoral is possible passing through Chakvistskhali gorge, particularly along the river Chakvistskhali, crossing the village of Chakvistavi in the easternmost part of the gorge.

From archaeological point of view Chakvistskhali gorge represents one of the interesting regions. Ancient settlements of the Neolithic (8-7 millennia BC), the Eneolithic-Early Bronze ages (5-4 millennia BC) and the Classical period (2-1 cc. BC) as well as centres of bronze and iron metallurgy (late 2-early 1 millennia BC) have been traced here. Besides, the region is rich in cult and road buildings of the Middle Ages (See Surmanidze, N. 2008). It would be interesting for foreign tourists to visit such kind of monuments in the open air. That's why considerable attention should be paid to their studying and making them a part of eco-tourism broad network. One of the directions of this work could be creation of the correspondent data-base and publications (guidebooks, booklets, etc), which will facilitate getting and using of information.

According to written sources and archaeological material occurred, Chakvistskhali gorge was a part of the Transcaucasian main road, that by its coastal line and mountainous passes was involved in relationships both with south-western regions of Georgia and Classical world. These contacts seem to be much closer in the Middle ages. 17-18 cc. AD are distinguished by political, cultural and economic relations with Jerusalem (See Katamedze, 2002, pp. 19-24). That was a period of construction of churches, road buildings, fortification systems, etc.

As far back as Antiquity Chakvistskhali gorge had well-formed transportation system of roads and passes, with the main road leading to the Black Sea littoral. There existed a pass from the village of Chakvistavi along mountainous paths to Kintrishi and Acharistskhali gorges, then following along the rivers Chakvistskhali and Heknara to the village of Khino, and through Bethlemi pass (which lies between Morvili and Chakvi ridges) connected with Zeraboseli-Tsoniarisi road and Acharistskhali gorge. Following Makhindjauri hills' road it was possible to get to Korolistkhali gorge.

Chakvistskhali gorge's location from the earliest times has determined its strategic role and influenced the process of construction, maintenance and defence of roads in the region.

To date among the road constructions have survived noteworthy are stone arch bridges. Their building took place in 8-12 cc.AD. According to archival data stone arch bridges of that time were built in the following villages: Gorgadzebi, Chaisubani, Khala, Chakvistavi (See Katamadze, 1961, pp.1-3). Nowadays have survived just fragments of some of them (4 in the village of Chakvistavi, 1 in the village of Gorgadzebi). They were thrown over the river Chakvistskhali. In Antiquity they used to follow the existent road system and were connected with the arch bridges of Acharistskhali and Kintishi gorges. After the bridges and roads have been reconstructed they might be mapped as tourist routes.

Naturally, complex historical processes gave rise to development of residential buildings of two types: one of them were of defensive character; another one served as dwelling buildings. This can be illustrated by a 2005 accidental discovery of the Classical period settlement from so-called Jvari mountain. After the monument had been studied, the researchers supposed it to be one of the important part of Georgian littoral zone defence system. It's evident that in the Hellenistic period the settlement due to its signaling and observation advantages used to hold control over the wide territory. Its dwellers made their choice in favour of that place keeping in mind these very geographic position. Against the background of Colchian kingdom formation the integrated fortification dwelling system was created in both littoral zone and some gorges. Each settlement warned the other one of a danger by setting fire (See Kakhidze, 2005, pp.117-118).

It's noteworthy that beginning from the Middle ages an individual gorges of south-western Georgia were covered by wide interconnected network of forts and fortification buildings. As regards Chakvistskhali gorge, it was not an exception. The matter of the gorge's defence was closely connected with fortification system of south-western Georgia, both on the Black Sea littoral (Tsikhisdziri, Batumi) and in the inland (Acharistskhali gorge's Tsivassula, Tsoniarisi, Zesopeli, etc). Written sources of the first half of 18c. attest the importance of Chakvistavi fort as one of the essential section of above mentioned system.

To date Chakvistavi fort has not been studied. It is mentioned along with Batumi, Gonio and Hertvisi forts in 1718 document issued by sultan Mahmud to be given in to Akhmed and Mustafa Sanjak-Begi (See Bakradze, 1889, pp.13-14; Sikharulidze, 1959, p.96). It should be noted that it's not a mere coincidence the very fact of existence of both the fort and the village of the same name. Not far from this place passed the shortest way to Kintishi and Acharistskhali gorges with its fortification buildings. Research in the issues of the present region will make easier reconstruction of its history. Besides, this region monuments' study will attract visitors not only to the village of Chakvistavi, but to the Mtskheta National Park.

**ძალადობის კულტურის მენეჯმენტი არაძალადობრივი
მეთოდებით: ხუდაი ხიდმატგარის მოძრაობის ნიმუში
ხიბერ–პახტუნხვაში, პაკისტანი**

საიდ მინჰაჯ ულ ჰასანი

ჰონგ კონგის ბაპტისტური უნივერსიტეტი

ხიბერ–პახტუნხვას პროვინცია დასახლებულია კარგად ცნობილი პუშტუნი/პახტუნი/ავღანელებით. პუშტუნები ცნობილი არიან თავიანთი ბრძოლისუნარიანობით და განიხილებიან როგორც დაბადებიდან მეზობლები. მიუხედავად მათი ასეთი რეპუტაციისა პახტუნთა ეროვნული ლიდერის ხან აბდულ გაფარ ხანის ინიციატივით XX საუკუნისმიწურულს სწორედ მათთან ჩაისახა არაძალადობრივი მოძრაობა, რომელმაც ეს მოძალადე ერი მშვიდობისა და არაძალადობრივი მეთოდების მომხრეებად გარდაქმნა. კარგადაა ცნობილი მისი ისეთი წამოწყებები, როგორებიცაა: აზად მედრესეების(დამოუკიდებელი სკოლების) შექმნა ტომის ბავშვებისთვის უფასო განათლების მისაცემად; მან ასევე გააცნობიერა პახტუნთა ცრურწმენები და ექსპლოატატორული ტრადიციები და საზოგადოების მათგან გასათავისუფლებლად საფუძველი ჩაუყარა მოძრაობას “Anjuman Islah e Afaghina”(ავღანელთა რეფორმაციის ორგანიზაცია). თუმცა ყველაზე ცნობილი და მნიშვნელოვანი მოძრაობა, რომელიც გაფარ ხანმა წამოიწყო იყო Khudai Khidmatgars ანუ ღვთის მსახური. ამ მოძრაობამ დიდ წარმატებას მიაღწია ძალადობით გაჯერებული კულტურის არაძალადობრივად გარდაქმნის საქმეში.

Managing Violent culture through non-Violent methods: A Case Study of *Khudai Khidmatgar* Movement in Khyber-Pakhtunkhwa, Pakistan

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The Province of Khyber-Pakhtunkhwa is inhabited by the well-known Pakhtoons/Pashtoons/Afghans. Pakhtoons are known for their fighting skills and are considered as born-fighters. The British have acknowledged them as people of the 'Marshal Race'. If we look at the history and culture of the Pakhtoons it is full of fighting, skirmishes and tribal wars. The Pakhtoons' savagery and barbarity have been made the topics of their writings by Tagore and Rudyard Kipling, the well-known 20th Century writers.

The British officials and historians have also widely written about the campaigns and wars on the territory of Khyber-Pakhtunkhwa. They were the one who have termed the Pakhtoons violent and wild. Actually these tendencies in the nature of Pakhtoons are due to environment and culture. The majority of Pakhtoons' lands are arid, semi-arid and mountainous; and not suitable for agricultural purposes. Due to harsh environment they developed aggressive nature and culture. Amongst many traditions of the Pakhtoons, *Badal* (revenge) has contributed more than anything else in the incessant wars, fighting and tribal feuds. Under the tradition of *Badal* if any injustice, damage, injury or fatality is incurred upon a Pakhtoon, then he, his family, or even tribe are bound by traditions to take revenge. Once this happens then it becomes a continuous phenomenon and feuds run in generations.

In spite of this reputation a non-violent movement was initiated amongst them during the closing of the 2nd decade of 20th century by a well-known Pakhtoon Nationalist leader, Khan Abdul Ghaffar Khan (1890-1988), which transformed this violent nation into a nation of non-violence and followers of peace. Before launching this movement Ghaffar Khan had to his credit many other initiatives/organizations for the reformation of his Pakhtoon brethrens' culture. The well-known such endeavors were the establishment of *Azad Madrassas* (Independent Schools), in order to impart free education to the children of the tribesmen. He also started a business in order to encourage his co-tribesmen to do the same in order to help them in removing their poverty and exploitation at the hands of non-Muslim businessmen (It is worth mentioning that in the Pakhtoons' culture business was looked down upon and was not considered worthy of a true Pakhtoon). Ghaffar Khan was also conscious of the superstitious and exploitative traditions of the Pakhtoons. To rid the society of such traditions he launched a move-

ment by the name of "*Anjuman Islah e Afaghina*" (Organization for the reformation of Afghans). This organization tried to encourage the tribesmen to abandon non-sense and illogical traditions. Under this Organization Ghaffar Khan also tried to peacefully settle the tribal feuds.

But the most well-known and famous movement which Ghaffar Khan launched is known as *Khudai Khidmatgars* or the Servants of God. It was launched in 1929 as a socio-cultural movement, which was aimed at serving the Pakhtoons without any greed or prejudice. This movement proved a great success in transforming the violence ridden culture into a non-violent one. This movement later on also took the political shape due to the atrocities of the British and played a very important role in the socio-political awakening of the Pakhtoons. The movement helped the people of Indian sub-continent in general and the Pakhtoons in particular in the liberation of their territories from the yoke of the British imperialism. During this struggle for independence Ghaffar Khan, his family and followers suffered tremendously. The British used every kind of violence against them but Ghaffar Khan and his followers never reacted in violence. This was unthinkable and unbelievable of the Pakhtoons because they are considered as the most violent, emotional and warlike people. But in spite of these characteristics Ghaffar Khan was able to convince them to shun violence from their culture and adopt non-violent and peaceful means for the betterment of their society and future.

გლობალიზაცია და განათლების მენეჯმენტი (დისტანციური სწავლების მაგალითზე)

ჭანტურია გვანცა

ივანე ჯავახიშვილის თბილისის სახელმწიფო უნივერსიტეტი

ხატიაშვილი ხატია

ივანე ჯავახიშვილის თბილისის სახელმწიფო უნივერსიტეტი

გლობალიზაციის პირობებში, ფუნდამენტური კავშირი ბიზნესს, გარემოსა და საზოგადოებას შორის გახდა ამ სამყაროს განუყოფელი ნაწილი. შესაბამისად, ბიზნესის როლი მნიშვნელოვანია ის ცნებები, რომლებიც დაკავშირებულია სოციალურ პასუხისმგებლობასთან და მდგრადობასთან და აღიარებას პოულობს ბიზნესის მართვის ძირითად ელემენტებში. ასეთი მზარდი სირთულე და ურთიერთდამოკიდებულება ითხოვს ახალ მიდგომებს. გარკვეულ კომპანიებს ესაჭიროება მართვის კომპლექსური საშუალებები, რომლებიც ეხმარებიან ეკოლოგიური, სოციალური და მართვის პრობლემების სტრატეგიულ აზროვნებასა და ყოველდღიურ საქმიანობაში ჩართვისათვის. ისინი საჭიროებენ მხარდაჭერას და დაინტერესებულ მხარეთა შორის დიალოგის წამოწყებას. ეს კი საჭიროებს ნიჭიერი ლიდერების არსებობას, რომლებიც შეძლებენ წინასწარ განჭვრიტონ პრობლემები, დასახონ მიზნები და ადასრულონ თავიანთი პასუხისმგებლობები.

ნებისმიერი მნიშვნელოვანი ცვლილება საჭიროებს დაწესებულებების ჩართულობას, რომლებიც პირდაპირ აყალიბებენ საქმიან ქმედებას, განსაკუთრებით კი აკადემიურ წრეებში. აკადემიური დაწესებულებები ეხმარებიან ბიზნესის ლიდერთა ფორმირებაში, მათი ქცევის ჩამოყალიბებაში, ბიზნეს განათლებაში, სამეცნიერო კვლევებში, მენეჯმენტის განვითარების პროგრამებში და კადრების მომზადებაში. ამგვარად, ინსტიტუტებს თუ კვლევით დაწესებულებებს გააჩნიათ იმის პოტენციალი, რომ პოზიტიური ცვლილებები ჩაატარონ და ჩამოაყალიბონ აყვავებული და წარმატებული საზოგადოება.

ამისათვის კი მნიშვნელოვანია, რომ აკადემიურმა დაწესებულებებმა ხელი შეუწყონ სტუდენტებს:

1. უნდა ჩამოაყალიბდეს სტუდენტებისათვის ისეთი პირობები, რათა მათ განავითარონ ბიზნესი და საზოგადოება;

2. უნდა დაიწეროს და ჩამოაყალიბდეს სოციალური პასუხისმგებლობის მექანე გლობალური მნიშვნელობის პროგრამები საერთაშორისო ინიციატივების ჩართვით;

3. უნდა შეიქმნას საგანმანათლებლო ბაზა, გარკვეული მასალები, განვითარდეს შესაბამისი პროცესები და მუშაობის პირობები, რომლებიც ეფექტური განათლების მიღების საშუალებას მისცემს მათ;

4. უმაღლესმა საგანმანათლებლო დაწესებულებებმა უნდა მიიღონ მონაწილეობა კონცეპტუალურ და ემპირიულ კვლევებში, რათა განათლებას მიეცეს მდგრადი სოციალური და ეკონომიკური მნიშვნელობა.

5. პარტნიორობას ექცევა უდიდესი მნიშვნელობა. ძალიან საინტერესოა სხვადასხვა საგანმანათლებლო დაწესებულებების პასუხისმგებელი პირების ურთიერთობას, რათა გაფართოვდეს განათლების სისტემა და ფართო ასპარეზი მიეცეს სტუდენტებს. ასევე ხელი უნდა შეეწყოს დიალოგს და დისკუსიებს მასწავლებლებს, ბიზნეს პარტნიორებს, მოსწავლეებსა და სხვადასხვა დაწესებულებებს შორის.

ჩვენს ქვეყანაში განათლებას ყოველთვის დიდი ყურადღება ექცეოდა, თუმცა განათლების სისტემა უფრო ორიენტირებული იყო ზოგადი განათლების მიღებაზე; დღევანდელ დღეს მას ასევე ძალიან მნიშვნელოვანი როლი აკისრია, თუმცა დღეს უფრო ვიწრო განათლებას ენიჭება პრიორიტეტი. საგანმანათლებლო სფეროში ჩატარებული რეფორმა ფეხდაფეხ მიყვება თანამედროვეობას.

აქედან გამომდინარე დღევანდელ დღეს ახალი საინფორმაციო და საკომუნიკაციო ტექნოლოგიები იკავებს მნიშვნელოვან როლს ინფორმაციის ცირკულაციასა და ცოდნის სისტემაში. XXI საუკუნეში, გლობალიზაციისა და ახალი ტექნოლოგიების ეპოქაში ინტერნეტი იქცა ტექნიკურად ადექვატურ ხელსაწყოდ, რომელმაც წამალა საზღვრების იდეა.

აღსანიშნავია, რომ მედია საშუალებები უფრო აქტუალურია ვიდრე სიტყვა, კალამი და ცარცი. მედიის საშუალებით შესაძლებელია ინტერაქტიული ურთიერთობა სტუდენტებსა და მასწავლებლებს შორის. ინფორმაციის გაცვლის მიზნით დისტანციური სწავლებისათვის იყენებენ ელექტრონულ მედიას; მისი საშუალებით შესაძლებელია სტუდენტების ცოდნის კონტროლირება. რამდენადაც დღეს თითქმის ყველას შეუძლია მუშაობა კომპიუტერთან, ამდენად სტუდენტებს სრულიად თავისუფლად შეუძლიათ მიიღონ განათლება მისი საშუალებით. ანგლოფონურ სამყაროში ამას ეწოდება e-learning – თანამედროვე ტექნოლოგიების გამოყენება – მულტიმედია და ინტერნეტი – სწავლების ხარისხის გასაუმჯობესებლად. ცნობილია, რომ ცოდნის შესაძენად საჭიროა სწავლა, ამისათვის კი - დრო. დღევანდელ საზოგადოებაში დროის სიმცირის გამო დისტანციური სწავლება არის საუკეთესო საშუალება დაუსწრებლად განათლების მისაღებად.

ასევე ასეთი განათლება უადვილებს განათლების მიღებას იმ სტუდენტებს, რომლებიც დისტანციურად დაშორებულ ადგილებში ცხოვრობენ ან რომლებსაც არ გააჩნიათ ნორმალური განათლების მიღების პირობები. ამ ტიპის განათლება თავის თავზე იღებს ყველა ორგანიზაციულ საკითხს კურსებზე ჩაწერიდან სწავლის დასრულებამდე.

ეს სისტემა ფართოდ გამოიყენება დასავლეთის უნივერსიტეტებში. წარმატებული სწავლებისათვის დიდი ყურადღება უნდა მიექცეს მეთოდებს, პროცედურებს, პროგრამულ საშუალებებსა და მათ უზრუნველყოფას.

დღეს ცოდნის გადაცემა აღარ არის განათლების უპირველესი მიზანი, მთავარია მოსწავლემ ისწავლოს სათანადო ინფორმაციის მოძიება, მისი შეფასება და ცოდნად გარდაქმნა.

ამ სისტემაში ერთიანდება სხვადასხვა სახის ფაქტორი: ფსიქოლოგიური - აღსაქმელი საგნის მიმართ, დიდაქტიკური - სწავლების, მასწავლებლის დამრიგებლური როლის გამო მატერიალური - მოსწავლისა და მასწავლებლის დროულ-სივრცობრივი დაშორების გამო.

ამრიგად, ახალი ტექნიკური საშუალებები მნიშვნელოვნად აადვილებს სასწავლო პროცესს სტუდენტებისა და მასწავლებლებისათვის და მათი განვითარების ხელშეწყობა პრიორიტეტული უნდა იყოს ჩვენი განათლების სისტემისათვის.

დისტანციური სწავლების გამოყენება შესაძლებელია ფსიქოლოგიაში, სოციოლოგიაში, ლინგვისტიკაში და ნებისმიერ სხვა სფეროში.

ამისათვის არსებობს ვირტუალური უნივერსიტეტები, რომლებსაც გააჩნიათ შესაბამისი ტექნოლოგიებით აღჭურვილი ციფრული ბანაკები (*campus numerique*).

საკომუნიკაციო და საინფორმაციო ტექნოლოგიები ხსნის საოცრად მრავალფეროვან და მდიდარ პერსპექტივებს სტუდენტებისა და მასწავლებლებისათვის. მიუხედავად დამახასიათებელი სირთულეებისა, მათი გამოყენება აადვილებს სწავლას. ამ ტექნოლოგიებს გააჩნია დიდი პოტენციალი. მათი გამოყენება და წარმატება გარანტირებულია სტუდენტისათვის, რაც აძლევს მათ საშუალებას, ავტონომიურად მართონ თავიანთი სწავლა. დღეს ეს სისტემა ფართოდ გამოიყენება დასავლეთის მრავალ უნივერსიტეტში, რაც ძალზე უადვილებს სტუდენტებს სწავლას.

აღსანიშნავია, რომ ამგვარი ტექნოლოგიური წინსვლა ვითარდება სამი მიმართულებით: აუცილებელი პედაგოგიური ცვლილება, რომელიც გულისხმობს ურთიერთობას სტუდენტსა და მასწავლებელს და სტუდენტსა და სტუდენტს შორის. პედაგოგიური ცვლილებისთვის აუცილებელი წინაპირობაა ინტერაქტიულობა და ჯგუფის პროაქტიულობა (თანამშრომლობა); ასევე ტექნოლოგიური

საშუალებების პროპორციების საღად და სწორად განსაზღვრა. დისტანციური სწავლება ფეხდაფეხ მიყვება თანამედროვე მოთხოვნებს უმაღლესი განათლების სფეროში, რაც ესადაგება საქართველოში მიმდინარე სასწავლო რეფორმას; წარმატებული მუშაობის შედეგად შეიძლება მივიღოთ ახალი თეორიული მოდელები და დავნერგოთ ახალი სისტემები, ასევე პედაგოგიური პლატფორმის ტექნიკა. სავსებით შესაძლებელია შევქმნათ ახალი ქართული ტიპის პლატფორმა. დღეს დისტანციური სწავლება მნიშვნელოვან კონკურენციას უწევს ტრადიციულ სწავლებას, რამდენადაც იგი ძალიან საასრებლო, ნაყოფიერი და მრავლისმომცველია.

Education Management and Globalization (Distance Learning Example)

Tchanturia Gvantsa

Ivane Javakhishvili Tbilisi State University

Khatiashvili Khatia

Ivane Javakhishvili Tbilisi State University

In a global marketplace, understanding the fundamental connections between business, environment, and society has become essential. The roles and responsibilities of business as a global force are becoming more urgent and complex. Concepts related to social responsibility and sustainability are gaining recognition as essential elements of business management.

Increasing complexity and interdependence require new approaches. Companies need integrative management tools that help embed environmental, social, and governantal concerns into their strategic thinking and daily operations. They require talented leaders who can not only advance organizational goals, but also fulfill their obligations.

Any institutions of higher learning involved in the education of current and future managers are voluntarily committed to engaging in a continuous process of improvement of some principles and their application, reporting on progress to all stakeholders and exchanging effective practices with other academic institutions:

1. We must develop the capabilities of students to be future generators of sustainable value for business and society.
2. We must incorporate into our academic activities and curricula the values of global social responsibility as portrayed in international initiatives.

We will create educational frameworks, materials, processes and environments that enable effective learning experiences for responsible leadership.

3. We must engage in conceptual and empirical research that advances our understanding about the role, dynamics, and impact of corporations in the creation of sustainable social, environmental and economic value.

4. The higher education institutions should take part in conceptual and empirical researchers in order to implement the social and economical meaning to education.

5. Relationship between different educational institutions are deemed to be significant. This helps widespread student education and outlook. We must facilitate and support dialogue and debate among educators, business, government, consumers, media, civil society organizations and other interested groups.

In our country a great attention was always played to didactics. Nevertheless the educational system institutions provided more common education. Nowadays we are still extremely serious about this question, but narrow field of instruction is believed to be more sufficient. Educational reforms are in compliance with the modern world.

So the new informational and communicational technologies play a great role in the informational circulation and in the educational system. In the XXI century in an area of globalization and new technologies internet has become a technically adequate tool, which erased the idea of borders.

We should admit that media is more actual tool than „word“, „pencil“ and „chalk“. Media lets students and lecturers to interact. Electronic media is used for informational exchange and distance learning. Thus we can control student knowledge. As long as almost everyone has access to the internet, students can easily learn with its help - e-learning.

The use of modern technologies - multimedia and internet - will improve the quality of their education. In general knowledge means learning and the later means time.

In modern society distance learning means we save time and this obviously is the most important thing in our lives.

This type of education makes learning more convivial for those who live in distinct places and have not got decent educational conditions. With e-learning there are no organizational problems anymore. It is widely used in Western Universities. For successful learning great attention is paid to the methods, procedures and software.

There are some virtual universities, which have the digital campus armed with new and suitable technologies.

This type of technological progress is developed in these directions: obligatory pedagogical change, which means relationship between students and professors and between students. The pedagogical change requires Interaction and group's proactivity (collaboration), clearly and correctly de-

finishes the technological methods' proportion. Distance learning goes with modern exigencies in Georgia's supreme education's sphere, which corresponds to the education's reform in Georgia. After the successful work we could receive the new theoretical models and create new systems. The pedagogical platform's technics is the new possibility and experience and we could create the Georgian platform. Today the distance learning competes with the traditional learning system as it is very useful, productive, favorable and multiple-valued.

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ქართული ავანგარდული მხატვრობა ევროპულ კონტექსტში (1910-1930)

ციციშვილი მაია

ივანე ჯავახიშვილის თბილისის სახელმწიფო უნივერსიტეტი

ქართული ავანგარდული მხატვრობა უაღრესად საინტერესო მოვლენაა, ევროპის უკიდურეს საზღვარზე მყოფი, უძველესი კულტურის მქონე პატარა ქვეყნისა, რომელიც ცნობილი ისტორიულ-პოლიტიკური მიზეზების გამო დღემდე ნაკლებად ცნობილია დასავლური სამყაროსათვის.

XX საუკუნის 10-20-იან წლებში, შემოქმედებით ძალთა სიჭარბემ და ცოცხალმა, დატვირთულმა სახელოვნებო სივრცემ თბილისი თანადროული ევროპული ავანგარდული ხელოვნების შესატყვისს, თავისებურ კულტურულ ცენტრად აქცია. ქართული კულტურული გარემო მზად იყო თანამედროვე ევროპული ხელოვნების სიახლეთა მისაღებად და გასაზიარებლად. საუკუნეთა მიჯნის კავკასიის დედაქალაქი, წარმოუდგენლად თავისებური იყო, სადაც ერთმანეთის გვერდით, ერთმანეთის საწინააღმდეგო, თითქოსდა შეუთავსებადი დასავლეთი და აღმოსავლეთი თანაარსებობდა, არსებობდა თავისი ხალხითა და კულტურით, ყოფით, ადამ-ჩვევებითა თუ ენით.

ახალგაზრდა ქართველ ავანგარდისტ მხატვრებს საერთო და უაღრესად მნიშვნელოვანი მიზანსწრაფვა აერთიანებდათ: ინტერესი ქვეყნის უძველესი კულტურისადმი, შუა საუკუნეების კედლის მოხატულობათა გადმოღება, რაც არათუ წარმოუდგენელი იქნებოდა ევროპელი ავანგარდისტებისათვის, არამედ პროგრამულად უარყოფილიც. სწორედ ამ თვისებამ თავიდანვე განაპირობა ევროპული და ქართული ავანგარდული მხატვრობის ერთგვარი სხვაობა. ქართველ მხატვრებს მიაჩნდათ, რომ თანადროული ქართული ხელოვნება უნდა ყოფილიყო „თანამედროვე და ეროვნული“ და მათ „უხილავი ძაფები უნდა გაეხათ“ საქართველოსა და ევროპას შორის. თბილისის კაფეებისა და სალონების კედლებზე ერთმანეთს ენაცვლებოდა ადგილობრივი და ჩამოსული მხატვრების: ს. სუდეიკინის, ლ. გუდიაშვილის, კ. ზდანევიჩის, დ. კაკაბაძის, ს. ვალიშევსკის, ს. სორინის, ი. ზდანევიჩის, ი. ნიკოლაძის, ა. პეტრაკოვსკის, მ. თოიძის, ი. დეგენის, სერ-გეის, ი. თოიძის და სხვათა ერთმანეთისაგან საკმაოდ განსხვავებული სურათები თუ მოხატულობები.

Georgian Modernist Painting in the European Context (1910-1930)

Tsitsishvili Maya

Ivane Javakhishvili Tbilisi State University

Avant-garde art, Georgia - this small country of ancient culture, located at the extreme border of Europe - developed in the 20th century is a highly interesting cultural phenomenon, which, for various historical and political reasons, remains largely unknown and unappreciated by the western world.

The abundance of creative forces and bustling artistic life in the 1910s and 1920s turned Tbilisi into a distinct cultural centre, congruent with contemporary European avant-garde art. The Georgian cultural space was ready to share and adopt the novelties of the contemporary European art. The Caucasian capital at the turn of the century was amazingly original, combining orient and occident, this seemingly mutually exclusive phenomenon, with their peoples and cultures, ways of life, customs and languages.

After the end of World War I and the fall of Tsarism, and before the announcement of the independence of Georgia, Tbilisi became a refuge for many Russian poets, artists, actors and musicians who had fled Russia. Tbilisi was not a random choice: apart from the better political environment and economic situation, it could offer intellectually a more vibrant live. Also, most of the members of the *Tsisperi Qantsebi* (Blue Horns), a group of poets founded in 1915, had been educated in Russia and Europe. Grounded in the national poetic tradition, they became infatuated by Russian and French Symbolist and Futurist poets. This group of highly gifted poets further enhanced the avant-garde cultural life in Tbilisi.

Together with them were Georgian artists, almost of the same age, who had studied in Russia and Germany. There was a common ambition almost all of them cherished, unpronounced by some but deliberated and theoretically justified by others, which implied taking an interest in ancient culture and the copying of medieval wall-paintings. This would be inconceivable to and moreover, conceptually unacceptable for the European avant-garde. This was the feature that from the outset determined the difference between Georgian and European avant-garde movements. They believed that contemporary Georgian art should be "modern and national" and that they should establish "invisible ties between Georgia and Europe". The issues related to avant-garde art were discussed in literary circles, salons and artists' cafés, among which the most popular were *Fantasticheski kabachok* (*Fantastic tavern*), *Kimerioni*, *Ladja argonavtov* (*The Argonauts' Boat*), *Pavlini khvost* (*Peacock's Tail*) and *Imedi* (*Hope*). The creative atmosphere in the cafés created by poets and artists reciting poems and rendering speeches and debating on

the extreme movements of Modernist art in those years became an important part of the everyday life of the artistic intelligentsia. Pictures and paintings of the local and immigrant artists L. Gudiashvili, K. Zdanevich, D. Kakabadze, S. Waliszewski, S. Sorin, I. Zdanevich, I. Nikoladze, A. Petrakovsky, M. Toidze, I. Degen, Sergey and I. Toidze, substantially differing from each other, adorned the walls of the cafés and salons. The most heated debates were held at the soirées of *Sindikát futuristov* (*Futurists' Syndicate*).

The Futurist and Dadaist poet, playwright and book designer, Ilia Zdanevich, was the most radical of Tbilisian Futurists. When studying in Russia, he was a member of *Oslini Khvost* (*Donkey's Tail*), a group established by Larionov, and founder of the *Vsechestvo* movement. Zdanevich, together with Kruchonykh, initiated the Tbilisi Futurist groups *Sindikát futuristov* and *41⁰*. Together with the work of Tbilisi Futurists, he printed his dramas, the sketches and texts for which were offset by himself, in the *41⁰* publishing house established by himself. For printing books, he used "phonetic spelling" which he himself invented; he gave preference to rough materials and random binding to emphasize the simplicity of the book. Experiments in the area of *Zaum* and in primitive painting affiliated him with the most radical and gifted of the Russian Futurists - Aleksey Kruchonykh. Iliazd, having moved to Paris in 1921, drew the attention of the most prominent representatives of European avant-garde. He acquainted Pablo Picasso with Pirosmanni's works, and the former painted a portrait of Pirosmanni for Iliazd's book entitled *Niko Pirosmannishvili. 1914*. From 1940, Iliazd published works in *Afet*. He collaborated with P. Picasso, G. Braque, A. Giacometti, F. Léger, M. Chagall, H. Matisse and others. It should be noted that Ilia Zdanevich, who considered himself Georgian, cared for the fate of Georgian culture all his life.

An exhibition of Kirill Zdanveich's works, arranged in November 1917 in Tbilisi, was the first presentation of leftist art in Georgia, and it received a positive feedback. His art was dubbed as "orchestrated" by his contemporaries. The artist was a member of *Sindikát futuristov* (*Futurists' Syndicate*) and of *41⁰*. At different times, his art was influenced by Cubo-futurism, Futurism, Dada and Neo-primitivism. This explains the interest shown by the Zdanevich brothers in the art of Niko Pirosmannishvili.

The book illustrations, stage designs and paintings created in the 1920-30s are characterised by "energetic" Futuristic compositions, filled with figures articulated into fragments with sharp corners intersecting them, as well as with rotating, zigzag, spiral, elliptical and overturned cone forms. Some of them reveal one of the most essential principles of Futuristic picture – simultaneism.

Irakli Gamrekeli, one of the founders of Georgian stage design, joined the artistic life of Tbilisi slightly later. His early works are characterised by expressiveness and colourful treatment of extremely exaggerated and simplified figures. Beginning from the 1920s his art revealed the influence of various avant-garde movements, such as Cubism, Futurism and Dadaism. He

was the first artist to make use of constructive-spatial forms and cinematographic decoration. Protecting the theory of "industrial art" he was against easel painting. In 1924, he decorated the only issue of the Georgian Futurist's journal *H₂SO₄. Georgian Circus*, composed of ten paper leaves, executed the same year was meant for the second issue of *H₂SO₄*. Characterised by the plasticity of dynamic, rapid movements, accents created by simplified geometric figures and highlighted eroticism, these works display the mixture of the elements of Futurism and Constructivism. His decorative sketches and model stage designs were exhibited in Paris in 1929 and later, in 1938, in New York.

Valerian Sidamon-Eristavi, one of the most remarkable artists with a wide array of interests, was, together with Irakli Gamrekeli, an art director of the avant-garde film by Kote Mikaberidze, *My Grandmother*, shot in 1929. It is to be noted that V. Sidamon-Eristavi was among the artists whose works most sharply reflect the Sovietisation of Georgia.

Petre Otskheli is the artist whose original and surprisingly authentic art is almost unparalleled in European avant-garde. He was the youngest of his companions, but established himself as an artist at an early age. It was not given to him to become mature as he fell victim to the repressions in 1937. P. Otskheli worked only at the theatre, though each of his sketches represents an independent easel work. After Sovietisation, the theatre was the place where artists were given the most creative freedom in Georgia. Each of the plays decorated by the artist reveals the spirit, freedom, intuitive solutions, and play-like, limitless fantasy with which this artist of an extremely original outlook, equipped with information inadequate to his age, created artistic images. Otskheli did not reject real forms, but his deformed, strongly mannered, elongated, small-headed insect-like unreal figures reminding one of grasshoppers may have originated as a consequence of observations of live organisms. Almost all works, whether in Constructivist, Surrealistic or Art Nouveau style, reveal the refined taste and innovative creative thinking of the artist. With its aesthetic sense and vision, his art can be said to be avant-garde even today.

Shalva Kikodze created most of his paintings during his one and a half year stay in Paris, at a very young age. He was twenty-six in the beginning of 1920 when he found himself in the centre of European culture. The expressionist world outlook of Shalva Kikodze found its strongest reflection in the works dedicated to the everyday life of Paris and its bohemia. To him, like to European Expressionist artists, a large city with its way of life appeared hard to accept. It can be said that Shalva Kikodze, with his refined, decent nature was most, among all Georgian artists, sincerely and strongly concerned with the spiritual crisis of his epoch, the main reason of the alienation of an individual from the outside world in his contemporary European culture. The environment, so vulnerable and unacceptable to Shalva Kikodze, represents mixture of images loaded with mystical, fantastic, symbolic and allegorical features and simplified, often hastily depicted realistic forms. He sometimes lends the appearance of masks to the grotesque faces, lacking individuality, making up the scenes displaying the sense of hopelessness and sarcasm. These images create contrast with the self-portraits revealing a tragic presentiment, showing the artist either in the role of a participant or an observer.

When Lado Gudiashvili arrived in Paris in 1919, he had already developed a highly original and individual style. He led a very busy life taking part in the exhibitions arranged by *Salon d'Automne* and *Les indépendents*. His paintings were also displayed at exhibitions in Rome, Brussels, Amsterdam and New York, and in 1922 and in 1925, *Galerie La Licorne* and *Galerie Joseph Billiet* presented solo exhibitions of the artist. André Salmon and Maurice Raynal wrote about his art. Before that, between 1916 and 1919, he had been most actively engaged in the intensive cultural life in Tbilisi. L. Gudiashvili was a member of the *Sindikats futuristov* (Futurists Syndicate) and an active participant of soirées arranged by them. He created some of the wall paintings in *Fantasticheski kabachok* (Fantastic tavern) and *Kimerioni*.

One of the original features of Gudiashvili's paintings is an individual, witty interpretation of the theme of Tbilisian bohemia. His dreamy, fantastic characters and settings are rooted in Georgian folklore, fairy tales and freely revealed intuition and surrealistic visions of the artist himself. Some of his works characterised by local planes, ornamental lines, strongly pronounced interest in Persian miniatures, overall decorative treatment of the composition, exaggeration of forms, love of arabesques and poetisation of the erotic reflects the spirit and taste of avant-garde art.

Davit Kakabadze was the only theoretician among the Georgian artists. Further development of contemporary Georgian art, to his mind, was possible only through the adoption and acceptance of formal achievements of advanced European art. This experimental artist employed a wide array of artistic means in his series and individual works.

Decorative Motifs by Davit Kakabadze stir an association of space, cells and embryos seen through a microscope. These seemingly dispersed, calligraphic, tenderly marked forms are fixed in the centre and balanced with conventional frames. Constructive-decorative compositions created by Davit Kakabadze from 1924 to 1925 relate the artist to representatives of the avant-garde trends, such as Dada and Surrealism. In these compositions Davit Kakabadze employed details of stereofilm facility, invented by him, such as lenses and mirrors. Like Cubists and Dadaists, apart from traditional materials, he made use of new materials, such as cardboard, wood, metal, glass, etc. Each of the compositions is analytically premeditated and the location of each detail is predetermined. Some of the samples include the images of reduced plants of organic form. Spectators seen in the mirrors add an effect of movement and dynamism to these balanced, static compositions. It is no mere coincidence that Davit Kakabadze's sculpture *Z* was selected by the collector Katherine Dreier, together with the avant-garde works of Man Ray, Naum Gabo, Constantine Brancusi, Jean Arp and other avant-garde artists. Beginning from the year 1921, Davit Kakabadze took part in the exhibitions of independent artists in Paris, rendered lectures and published articles. He also issued the books *Paris, 1920, 1921, 1922, 1923, Art and Space* (Paris, 1924-1925), *Concerning Constructive Pictures*. Although he escaped physical repressions upon his return to Georgia, his art failed to develop freely under the new Soviet regime.

ბათუმის ტექნოლოგიური მუზეუმი და ქალაქის კულტურული მემკვიდრეობა

ტუნაძე თემურ

ძმები ნობელების ბათუმის ტექნოლოგიური მუზეუმი

სტამბოლიშვილი ნანა

შოთა რუსთაველის სახელმწიფო უნივერსიტეტი

ძმები ნობელების სახელობის ბათუმის ტექნოლოგიური მუზეუმი საქართველოს სამუზეუმო ცხოვრებას 2007 წლის 17 მაისს შეემატა. იგი სწორედ იმ შენობაშია განთავსებული, სადაც 1917 წლამდე ძმები ნობელების ნავთობსამრეწველო ამხანაგობის „ბათუმის კანტორა“ მდებარეობდა.

ბათუმის საზღვაო სავაჭრო-სატრანზიტო ფუნქცია და, შესაბამისად, ქალაქად ჩამოყალიბება უპირველესად მისმა გეოპოლიტიკურმა მდგომარეობამ განსაზღვრა. ამ ფონზე ვთვლით, რომ ბათუმის, როგორც ქალაქის კულტურული მემკვიდრეობა, სხვა კულტურულ ფასეულობებთან ერთად, მჭიდროდაა დაკავშირებული ქალაქის სავაჭრო-სატრანზიტო ინფრასტრუქტურის განვითარებასთან. მიგვაჩნია, რომ ამ მიდგომით ქალაქის, კულტურული მემკვიდრეობა უფრო მრავალფეროვანი და საინტერესო ხდება.

ბათუმის კულტურული მემკვიდრეობა, მისი დიდი ისტორიული წარსულიდან გამომდინარე, ფართო და მრავლისმომცველი თემატიკაა. სტატიამი ყურადღება გამახვილებულია ქალაქის მხოლოდ იმ კულტურულ ფასეულობებზე, რომლებიც ასახულია ბათუმის ტექნოლოგიურ მუზეუმში.

ძმები ნობელების სახელობის ბათუმის ტექნოლოგიური მუზეუმის ერთ-ერთ ძირითად მიზანს წარმოადგენს ბათუმის მრავალფეროვანი კულტურული მემკვიდრეობის კვლევა და პოპულარიზაცია. მუზეუმი დაახლოებით სამი წელია ამ ტიპის საქმიანობას ეწევა. ბუნებრივია, ამ თვალსაზრისით ინტერესშემცველია მუზეუმში დაცული მასალები, რომლებიც საინტერესოა ბათუმის კულტურული მემკვიდრეობის თვალსაზრისით. მათი დაცვა-პოპულარიზაცია მუზეუმის ღირსებას წარმოადგენს და აქედან გამომდინარე, იგი უაღრესად ფასეულია კულტურული ტურიზმის განვითარების თვალსაზრისითაც ბათუმში.

მუზეუმი განთავსებულია იმ შენობაში, რომელშიც, როგორც აღინიშნა, მდებარეობდა ძმები ნობელების ნავთობსამრეწველო ამხანაგობის „ბათუმის კანტორა“. შავი ზღვის აუზში ამხანაგობას

ორი „კანტორა“ ჰქონდა, რომელთაგან ერთი, გარდა ბათუმისა, მდებარეობდა ნოვოროსიისკში. მუზეუმის შენობა ორსართულიანია. მეორე სართულის იატაკი მიწის ზედაპირიდან დაახლოებით ერთი მეტრით მაღლაა, რაც მიუთითებს, რომ იგი ბათუმის კლიმატური პირობების გათვალისწინებით იყო დაპროექტებული. ფასადის მხრიდან ახასიათებს ფართო, რიკულებიანი აივანი. სარკმლების კონტურები კედლის სიბრტყიდან დეკორატიული არმითაა გამოყოფილი. შენობის მარჯვენა კუთხეში მიშენებულია ერთგვარი კოშკი, რომლის შიგნით ხვეული კებები სართულებსა და სხვენს შორის კომუნიკაციის ფუნქციას ასრულებს. ამგვარი დაგეგმარების უნდა ყოფილიყო შენობა თავდაპირველად. მის ექსტერიერს არსებითი ცვლილება არ განუცდია, მუზეუმის ექსპოზიციების მოწყობის დროს დაილუქა მხოლოდ სარკმლები. სამწუხაროდ შენობის ინტერიერის თავდაპირველი დაგეგმარების შესახებ არაფერი ვიცით. ადგილობრივი ხანდაზმული მოსახლეობის მეხსიერებაში შემორჩა მხოლოდ შენობის ხალხური სახელწოდებები: „მდიდრის სახლი“, „გუბერნატორის სახლი“. ასე მოგვითხრობენ ადგილობრივი ხანდაზმულები შენობის ისტორიასთან დაკავშირებულ ეპიზოდებს, თუმცა თანამედროვეობაში ვეღარ აკონკრეტებენ ეს „მდიდარი“ თუ „გუბერნატორი“ ვინ იყო. მოცემულ შემთხვევაში ჩვენი ყურადღება მიიპყრო სიტყვების „მდიდარი“, „გუბერნატორი“ ზოგადმა მნიშვნელობებმა, როგორც ეკონომიკურად და სოციალურად დაწინაურებული პირის აღმნიშვნელმა ტერმინებმა და ეპითეტებმა ძმებ ნობელებთან მიმართებაში. 1910-1915 წლებში იმპერატორ ნიკოლოზ II საგანგებო ნებართვითა და დავალებით, რუსეთის იმპერიის რეგიონებში, მათ შორის საქართველოში მოგზაურობდა ფერადი ფოტოს შემქმნელი, ფოტორგაფიის დიდოსტატი პროკუდინ გორსკი. ფოტოხელოვანის საინტერესო ფოტოებს შორის არის ერთი ფოტო, რომელიც თავად ავტორმა დაასათაურა შემდეგნაირად «нобелевский городок» („ნობელის ქალაქი“). მასზე ასახულია ძველი ბათუმი, კერძოდ, ნავსადგური, რეზერვუარები და მიმდებარე ტერიტორია. მიგვაჩნია, რომ აღნიშნული ფოტო და მისი სახელწოდება ზუსტად ასახავს ნობელების როლსა და მასშტაბებს, რომელთა გათვალისწინებით შეარქვა პროკუდინ გორსკიმ თავის ერთ-ერთ ფოტოს „ნობელის ქალაქი“. ჩვენს ხელთ არსებული მასალებით, ამგვარი სახელწოდებით ისტორიაში არც ერთი ქალაქი არაა ცნობილი. გორსკის ფოტოთი თანამედროვეობას შემოენახა ფასდაუდებელი კულტურულ-ისტორიული და გეოპოლიტიკური მნიშვნელობის მქონე ისტორიის ვიზუალური ფაქტი, რომელშიც მკაფიოდ ჩანს ბათუმის მნიშვნელობა XX საუკუნის მსოფლიო ეკონომიკაში, კერძოდ ნავთობის საერთაშორისო ბაზარზე.

ბათუმის თანამედროვე ნავთობტერმინალი არაერთ ნავთობ-რეზერვუარს ითვლის, მათ შორისაა ძმები ნობელების კუთვნილი ერთადერთი ძველი რეზერვუარი. იგი ბათუმის ნავთობ-ტერმინალის ტერიტორიაზე მდებარეობს და მას სიამაყით უჩვენებენ ვინც საპატიო სტუმრის სტატუსით ათვალიერებს ტერმინალს და ეცნობა მის ისტორიას. ბათუმის ნავთობტერმინალი 1883 წელს გაიხსნა და შესაბამისად, აღნიშნული რეზერვუარის ასაკი საუკუნეზე მეტს ითვლის. XIX საუკუნის 80-იანი წლები ბათუმისათვის განსაკუთრებული მნიშვნელობისა იყო არა მხოლოდ ნავთობის ტრანზიტსა და ნავთობგაჭრობაში, არამედ, ზოგადად, ქალაქის ისტორიაში, მისი შემდგომი ეკონომიკური განვითარების თვალსაზრისით. 1883 წელს უკავშირდება, ასევე, ბაქო-ბათუმის სარკინიგზო ხაზის ამოქმედება, რამაც ახალი ბიძგი მისცა ნავთობის ვაჭრობას და შესაბამისად, ბათუმის საქალაქო ინფრასტრუქტურას. 1883 წლიდან ბათუმის პორტის საქონელბრუნვაში ნავთობ-პროდუქტების წილი სწრაფად გაიზარდა და ნავთობის საერთაშორისო ვაჭრობაშიც აშკარა გახდა ქალაქის მიმზიდველი პერსპექტივები.

ნავთობთან დაკავშირებით მუზეუმში გამოფენილია ნედლი ნავთობითა და ნავთით შევსებული ეტალონური ბოთლები, რომლებიც 1896 წლებით თარიღდება¹. ესაა გადაუმუშავებელი ნავთობისა და გასანათებელი საშუალების - ნავთის, 1882-1896 წლების პირველი სინჯები. რაც ადასტურებს, რომ ამ სახის ნავთობპროდუქტი გაჰქონდათ ბათუმიდან. ბოთლები მართკუთხა ფორმისაა, დამზადებულია სპეციალური შეკვეთით. ბოთლის გვერდზე, ზედა და ქვედა მხარეს, გამოსახულია რუსეთის იმპერიის გერბები, რომელთა გასწვრივ მოცემულია, ასევე რელიეფურად გამოყვანილი თარიღები „1882“ და „1896“. მათ შორის ერთ ხაზზე მოცემულია, ასევე, რელიეფური წარწერა რუსულ ენაზე «ТОВ.БР.НОБЕЛЪ». მსგავსი ეტალონური ბოთლები საქართველოში, გარდა ბათუმისა, სხვაგან არსად არ დასტურდება. უტყუარია ეს ბოთლები ძმები ნობელების საქმიანობასთანაა დაკავშირებული ბათუმში და ამ ნიშნით ისინი მუზეუმისათვის მნიშვნელოვანი ექსპონატებია. რამდენადაც 1896 წელი ზედა ქრონოლოგიური თარიღია, ამდენად ლოგიკურია მივიჩნიოთ, რომ ბოთლებიც ამ წელსაა დამზადებული. ეს თარიღი შესაძლოა უკავშირდებოდეს „ძმები ნობელების ნავთობსამრეწველო ამხანაგობის“ დაარსების 20 წლისთავს, რომელიც ძმებმა სხვა კომპანიონებთან ერთად 1876 წელს დაარსეს. ბოთლები, როგორც აღინიშნა, შექმნილია ნავთობ-პროდუქტების სინჯებისათვის, როგორც ეტალონური ნიმუშები, დაღუჭული და შენახული სპეციალურად ისტორიისათვის. ისინი იმთავითვე გათვლილი იყო, როგორც ტიპური სამუზეუმო ექსპონატები, რომლებზეც მარკირებული მისი მწარმოებელი და მესაკუთრე - ძმები ნობელების ამხანაგობა.

ჩვენს ამოცანას არ წარმოადგენს მხოლოდ მუზეუმის ექსპონატების ერთი, მცირე ნაწილის პრეზენტაცია. აღნიშნულთან ერთად გვსურს წარმოვაჩინოთ მუზეუმის როლი, როგორც ქალაქ ბათუმის კულტურული ღირებულებების საცავი. ბათუმის ტექნოლოგიურ მუზეუმში წარმოდგენილია სხვადასხვა ქვეყნის სამრეწველო კომპანიები, პიროვნებები და, საერთოდ, ქალაქის ეკონომიკური და კულტურული ცხოვრება. მუზეუმში დაცული ექსპონატები, მათი თანმხლები ინფორმაცია ასახავს ბათუმის ისტორიის მნიშვნელოვან პერიოდს, როცა 1878 წელს ოსმალთაგან გათავისუფლებული ქალაქი სწრაფად განვითარდა და გადაიქცა საერთაშორისო მნიშვნელობის სავაჭრო-სატრანზიტო ქალაქად. ესაა ბათუმის ისტორიისა და საქალაქო კულტურის ამსახველი მუზეუმი, რომელიც მრავალვექტორულ განზომილებაში იკვლევს და ახორციელებს კულტურულ ღირებულებათა პოპულარიზაციას.

¹ ბოთლები წარმოადგენს ხარიტონ ახვლედიანის სახელობის აჭარის მუზეუმის საკუთრებას. გამოფენილია და დაცული ბათუმის ტექნოლოგიურ მუზეუმში.

Batumi Technological Museum and Town's Cultural Heritage

Tunadze Temur

Nobel Brothers Batumi Technological Museum

Stambolishvili Nana

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The Nobel Brothers Batumi Technological Museum was added to the Georgian museums' life on 17th of May, 2007. This museum is located in the same building, where the Nobels had their oil company's "Batumi office" until 1917.

The Sea Trading transit function of Batumi and its development as the city was caused by its geopolitical situation. Against this background, we believe that the city of Batumi as a cultural heritage with other cultural values are closely connected with the city's transit infrastructure and trade development. We think that with this approach the town's cultural heritage is becoming more diverse and interesting.

Batumi cultural heritage, according to its great historical past, is wide and comprehensive issue. The article highlights the town's cultural values only reflected in the technical museum of Batumi.

One of the most important and basic goal of the Nobel brothers Batumi Technological Museum is Batumi diverse cultural heritage research and promotion. The museum has been engaged in this type of activity for three years. In terms of cultural heritage, materials kept in the museum are very interesting. Their promotion and defense is the dignity of the museum. By the way it is extremely valuable in terms of cultural tourism development in Batumi as well.

The museum is located in the building, as it was mentioned already, where the Nobels had their oil company's Batumi department "office". The company "Branobel" owned two "offices" in the Black Sea basin. One of them was in Novorosisk. The museum is two storied building. The second floor is approximately one meter high from the land surface, which indicates that it was designed and built up by taking into consideration the climatic conditions of Batumi. There is the wide balcony with balusters. There is decorative separation of the window shapes are from the wall.

There is the tower on the right corner of the building. There is the wriggle stairs inside the tower. It has the function of communication between two floors. The design of the building is not changed at all. There were only windows sealed while arrangement of the museum. Unfortunately we do not have information about the original interior planning and building. Local old population remembers only the folk names of this building, like: "House of

rich", "Governor's house", but they can not say exactly who was this "rich" or "governor". In this case we paid attention to the words "rich" and "governor", their general meanings as the terms denoting economically and socially elevated people in connection with the Nobel brothers. In 1910-1915 years, by the King Nikolas the 2nd wish and special instruction, in the regions of Russian empire and on Georgia among them, traveled the master of colorful photos, master of photography – Progudin Gorsky. There is a photo among the very interesting photos, which is named by himself as a "Nobel's City" and which represents the old part of Batumi and generally port, reservoirs and surrounding areas. We thin that this photo and its name exactly represents the territory owned by the Nobels company. That is why it is named as "The Nobel's City". There is no other town known with such name in the materials available to us. This photo by Gorsky gave modernity the visual fact of an invaluable historical and cultural importance of geopolitical history, which clearly shows the importance of Batumi in XX century in the world economy, in particular, international oil business.

Batumi modern oil terminal counts several oil reservoirs and there is one of the oldest reservoir owned by the Nobels among them. It is located on the territory of Batumi oil terminal and is proudly shown to any honored guest browsing terminal. Batumi oil terminal was opened in 1883, so that reservoir counts more than hundred years of its existence. This fact had the great importance for Batumi for the future economy development of Batumi. In 1883, Baku-Batumi was also connected with the railway line, which activated a new impetus to trade and the oil city of Batumi. Since 1883 turnover of the port of Batumi Oil's share has increased rapidly and the International Oil trading it became clear that the city was very attractive.

There are exhibited two reference bottles of crude oil and kerosene in the museum. They are dated 1896 years². These are the first samples (1882-1896) of crude oil. This confirms that such oil products were transported from Batumi. Bottles have Rectangular shape, they are made of a special order. On the page of the bottle, upper and down side, there are images of the Russian Imperial Coat of Arms and dates: "1882" and "1896". There is one Russian inscription between them: «ТОВАРНОЕ БРАТСТВО НОБЕЛЬ». There are not any similar reference bottles except of Batumi. These two bottles are connected to the Nobel brothers' activities in Batumi, because of this they are very important exhibits for the museum. As far as 1896 year is the upper chronological date, therefore it is logical to consider, that these bottles has been made in this year. This date may be related to the 20th anniversary of the establishment of the "Nobel Brothers oil company" which they established with other companies in 1876. These Bottles were created as the reference samples and specially sealed for history. At the very beginning they were designed as the typical museum exhibits which were marked by its manufacturer and the owner of the Nobel brothers company.

კულტურული მემკვიდრეობის ექსპოზიციის მნიშვნელობა და თავისებურება (თეატრალური კოსტიუმი)

ურუშაძე თეა
უნივერსიტეტი „ლიტერა“

თანამედროვე ეტაპზე კულტურულ მემკვიდრეობასთან დაკავშირებით მრავალ თეორიულ და პრაქტიკულ პრობლემებთან ერთად არა ნაკლებ მნიშვნელოვან საკითხად დგება მისი საფუძვლიანი წარდგენის-ექსპოზიციის სისტემის ან სტრუქტურის ჩამოყალიბების პროცესი.

ქართული კულტურული მემკვიდრეობა დღეს საკმაოდ ფართო დიაპაზონითაა გაშლილი და თითოეული მიმართულების, როგორც დაცვის სისტემა, მისი მართვა, ასევე საზოგადოებისათვის წარდგენა-გაცნობა განსხვავებული სახითაა შემუშავებული.

ხელოვნების განვითარების თანამედროვე ეტაპზე სხვადასხვა სახეობაში მისი ექსპონირების თანამედროვე სისტემები მოითხოვს. ამას ნაყოფიერად ხელი ახალმა ტექნოლოგიურმა საშუალებებმა შეუწყო, რომლებმაც ძირფესვიანად მხატვრული საგნობრივი სამყაროს და შემოქმედთა მემკვიდრეობის ჩვენების პრინციპები შეცვალა, გაამდიდრა ექსპოზიციების სტრუქტურის შინაარსი, ხასიათი და მიზანი. ეს პროცესი ასევე უშუალოდ უკავშირდება იმ გარემოებას, რომ ამ ეტაპზე ხელოვნების სხვადასხვა სახეობის საგნობრივი სამყარო მზარდ მრავალფეროვნებას განიცდის. მიმდინარეობს ისეთი კატეგორიების, როგორც „გარემო“, „ისტორია“, „სტილი“ და სხვა არსენალის გაფართოება, რომელიც ამ მრავალფეროვნების ერთგვარ მთლიანობაში ინტეგრაციას ემსახურება.

ხელოვნებათა შორის თეატრალური დადგმა ბუნებით-სინთეზური ხელოვნებაა და სცენაზე არსებობის გარკვეული დროით შემოიფარგლება. არც ერთ ხელოვნების სახეობაში მხატვრული მიდგომები ასე სწრაფად არ კარგავენ თავის აქტუალობას, როგორც თეატრში.

ეს პროცესი დადგმის მხატვრულ გაფორმებასაც ეხება, რომელიც მუდმივ განახლებას, განვითარებას მოითხოვს.

თეატრალური მხატვრის შემოქმედებაში გამორჩეული როლი ყოველთვის კოსტიუმის

შექმნის პროცესს ენიჭებოდა. კოსტიუმი სცენოგრაფიული გადაწყვეტილების კომპოზიციურ ბირთვს წარმოადგენდა, სადაც დრამატურგის, რეჟისორის და თვით მსახიობის სახიერება

გაერთიანებული. ამისათვის მხატვარი ჩაკეტილ სივრცეში, კინცენტრირებული სამყაროს სცენურ მოდელს ქმნიდა, რომლის კომპოზიციურ ცენტრად ყოველთვის ადამიანი-სპექტაკლის გმირი ხდებოდა.

სცენაზე გმირებს მსახიობები ქმნიდნენ.

ქართველი თეატრალური მხატვრების მრავალსახოვან, მრავალფეროვან სცენოგრაფიულ მიდგომებს შორის, განსაკუთრებული ადგილი თეატრალურ კოსტიუმს ენიჭებოდა, მისი როლი სპექტაკლში სახეობრივ-პლასტიკური გადაწყვეტილებების მნიშვნელოვან ნაწილს წარმოადგენდა, რომელიც ასოციატიური ინფორმაციების და აქტიური ფორმადწარმოქმნის ელემენტების მატარებელი ხდებოდა.

დროთა განმავლობაში თეატრალური კოსტიუმი თავისი გმირის-მსახიობის სახელს იმკვიდრებდა, შემდგომში დადგმასთან ერთად ქართული კულტურის მატრიანეში თავის ადგილს იკავებდა და თეატრის საცავებში ინახებოდა. მათი ხელახლა წარმოჩენა, გახსენება და საზოგადოებისათვის წარდგენა, ხელოვნების საერთაშორისო ცენტრის "ისტორიალის"

დამსახურებაა, რომელმაც ათი წლის ინტერვალით ორი შთამბეჭდავი ექსპოზიცია მოაწყო. შინაარსობრივად ორივე ისტორიით გამორჩეული და დროით შეფასებული შედეგების კოლექციას წარმოადგენდა.

ექსპოზიციების ერთერთი მთავარი ამოცანა იყო, ისეთი მხატვრულ-კომპოზიციური გარემოს შექმნა, სადაც თითოეული მათგანის ფუნქციონალური დატვირთვა, მნიშვნელობა აისახებოდა. თუმცა ეს პროცესი მაინც სირთულეს წარმოადგენდა, ვინაიდან თეატრალური კოსტიუმის ქმედითობა ყოველთვის მჭიდრო კავშირში იყო დადგმის დროულ-სივრცობრივ

აქტთან. ორივე ექსპოზიციამ შეძლო დავიწყებული თეატრალური კოსტიუმების სახის გახსნა და მათი შეპირისპირება დრამატურგთან, დროსთან, მსახიობთან.

2001 წელს "ისტორიალის" მიერ მოწყობილი გამოფენა ქართული საზოგადოებისათვის მნიშვნელოვან მოვლენად იქცა. აქტიური სცენოგრაფიული სახეები, მკვეთრი სახასიათო კოსტიუმები, რომლებიც სცენაზე გმირის ფსიქოლოგიურ ხასიათს, სულისკვეთებას, შინაგანი სამყაროს მთელი სიმდიდრით გამოვლენას ხელს უწყობდნენ, ჩვენი მდიდარი თეატრალური კულტურის ისტორიის და ასევე მომავლის საწინდრად გადაიქცა. გამოფენაზე წარმოდგენილი გმირები-კოსტიუმები, სტილით, ფერწყობით, ისტორიზმით, განსხვავებული დრამატურგიული ჟანრით, საინტერესო გარემოს ქმნიდნენ.

„ისტორიალის“ მიერ შემუშავებული ექსპოზიციის კონცეფცია ისეთი კატეგორიების როგორც „ისტორია“, „სტილი“,

„კოსტიუმი“-ს ინტეგრირების პრინციპს ემყარებოდა და ერთ სივრცეში სხვადასხვა ათწლეულების ძირითადი სტილური და ჟანრული ტენდენციების გაერთიანებას ითვალისწინებდა. კულტურული მემკვიდრეობის ასეთი სისტემით წარდგენა, ჩვენი საზოგადოებისათვის ნოვაციური იყო და ექსპოზიციების დონე ახალ საფეხურზე გადაიყვანა.

2010 წლის ოქტომბერში მოწყობილი გამოფენისათვის შერჩეული ჯ. კახიძის სახელობის მუსიკალური თეატრის ახლადრესტავრირებული ფოე-ერთმანეთთან ორგანულად კავშირში იყო. კედლების და ჭერის მოხატულობის ორნამენტული ფორმები, მთლიანი ფერადოვანი გამა, ფაქტურა, ისტორიის საფეხურების სახეებს ინარჩუნებდა და უზილავი იდუმალეობით სრულად პასუხობდა გამოფენის მრავალსახეობის ინტერგრაციის პრინციპებს, რომელიც შექმნილ მხატვრულ მიკროსამყაროსთან იყო შესისხლხორცებული. ექსპოზიციის ძირითად თემასთან ერთად თითოეულ მიკროსამყაროში იგრძნობოდა სწრაფვა სანახაობისაკენ, თეატრალურობისაკენ, მეტაფორისაკენ, ყოველივე მათგანი ერთმანეთს ამდიდრებდა და საბოლოო ჯამში მხატვრული ინდივიდუალობის ხასიათს იღებდა, სივრცე დაყოფილი რამოდენიმე მიკრო მხატვრულ სამყაროზე, სადაც თითოეული კოსტიუმისათვის მისი ცხოვრებისეული პრინციპები და გარემო შეძლებისგვარად იყო აღდგენილი და ქართული სცენის კორიფეების სახელით გამდიდრებული.

ექსპოზიციების ახალი სისტემით დამკვიდრების პროცესში „ისტორიალმა“ საინტერესოდ ერთი მნიშვნელოვანი საკითხიც გადაჭრა, რომელიც სტილის ისტორიულობას და გარემოს ისტორიულობას ეხება. სტილის ისტორიულობა და გარემოს ისტორიულობა წარსულს განსხვავებულად ეფარდებიან. თუ სტილი წარსულს ეწინააღმდეგება, გარემო მას ადვილად ისრუტავს და აწყმოსათვის სიცოცხლისუნარიანობას უნარჩუნებს. ამ შემთხვევაში მიმდინარეობს ისტორიული რეალობის შეთავსება განზოგადოებულ გარემოსთან, როდესაც ანსამბლი, ან კომპოზიციური ერთიანობა ახალ შინაარსს იძენს და სრულიად ახალი შინაარსით ახალ სახეს იღებს. „სტორიალმა“ ორივე ექსპოზიცია ამ მნიშვნელოვანი ამოცანების გათვალისწინებით გადაჭრა.

წარმოდგენილი კოსტიუმები ძლიერი ინდივიდუალური იერით იყო აღჭურვილი, მათ გარშემო შექმნილი სამყარო და გამოყენებული თანამედროვე ტექნოლოგიური საშუალებები, ვიდეო-ინსტალაციები, სპექტაკლების მიზანსცენების ბანერები, მხატვრების ესკიზების გადიდებული ფოტოები, მსახიობების ფოტოები, გახმოვანებული მონოლოგები, მუსიკალური ჩართვები, დამახასიათებელი აქსესუარები, სხვადასხვა ტიპის განათება ამდიდრებდა მათ სულისკვეთებას, აძლიერებდა მათ ქმედითობას

და გმირთან შესატყვისობას. თითოეული გმირის მხატვრული სახე, გარდასახვა საკმაოდ რთულ პროცესს უკავშირდება და მისი ჩაცმულობა-მორგება ანუ კოსტიუმი ყოველთვის გადამწყვეტ როლს თამაშობდა. ვინაიდან ამ პროცესში ჩაცმულობა თითქოს ოდნავ ფარდასხდის მისი გარდასახვის საიდუმლოებაში, ეხმარება ღმად ჩაწვდეს გმირის ფსიქოლოგიურ სამყაროში.

გამოფენაზე ერთერთ უძველეს ნიმუშს წარმოადგენენ ა.სუმბათაშვილი-იუჟინის ნაქონი თეატრალური კოსტიუმები. ძნელია, დღეს დავადგინოთ, თუ რომელ პერსონაჟებს ეკუთვნოდათ ისინი, მაგრამ, ცხადია, მათ უკან ცნობილი მხატვრების ხელწერაა და გამოჩენილი მსახიობის სული. ირაკლი გამრეკელის და პეტრე ოცხელის მიერ შექმნილი თეატრალურ კოსტიუმებს ახასიათებს მკვეთრი ინდივიდუალობა, რომელიც როგორც ხაზოვან, ასევე ფერადოვან გადაწყვეტილებებში ვლინდება, რაც სასცენო სივრცეს ჰარმონიულად ერწყმოდა და აძლიერებდა მათ განზოგადოებულ ხასიათს. თითოეული მხატვრის თეატრალური კოსტიუმი, ერთგვარად დეკორაციული ფორმების გამოძახილია და იმ მთლიანობის განუყოფილი ცოცხალი ნაწილი. გამოფენაზე გამოყოფილი თითოეული მიკრო-სამყაროს გარემო, თავისი კოსტიუმებით და უმნიშვნელო მიმოფანტული საგნებით და დანარჩენი აღჭურვილობით წუთიერად აცოცხლებდა წარსულ სპექტაკლს.

გამოფენაზე წარმოდგენილი თეატრალური კოსტიუმების ფერადოვანი გამმა, აგებულება, მათი ემოციონალური იერსაზე მხატვრების მიერ იქმნებოდა დადგმის ძირითადი იდეის გამოსავლენად და კოსტიუმების-დეკორაციების ფერწერული გამის ორგანულ შერწყმაზე, რაც ნათლად ესკიზებზე ვლინდება. მხატვრების მიერ ჩაფიქრებული იდეები სცენაზე სხვადასხვა თაობის მსახიობებმა ამოქმედეს, რომელთა სახელები სამუდამოდ მაყურებელთა მეხსიერებაში დარჩა.

ექსპოზიციაზე წარმოდგენილი სხვადასხვა თაობის თეატრალური მხატვრები და მსახიობები გარკვეული ნიშნებით ერთმანეთისაგან განსხვავდებოდნენ, მაგრამ საოცარი, უხილავი ძალით იყვნენ შეკავშირებულნი, რითაც კიდევ ერთხელ ქართული თეატრალური კულტურის მატიანეს მაღალ პროფესიონალურ დონეს დღეს ხაზს უსვამდნენ.

”ისტორიალის” მიერ მოწყობილმა ორივე ექსპოზიციამ კულტურული მემკვიდრეობის ერთერთი დავიწყებული სახის - თეატრალური კოსტიუმების ჩვენების საინტერესო სისტემა შეიმუშავა-დაამკვიდრა, რომელიც მაღალი მხატვრული დამაჯერებლობის ხარისხით გამოირჩეოდა და ასეთი სისტემით წარმოდგენილ თითოეულ კოსტიუმს, მოთავსებულს თავის მიკროსამყაროში, ჩვენ დროში ”ახალი სახიერება” შესძინა.

Significance and Particularity of Cultural Heritage Exposition

(Theatrical Costume)

Urushadze Tea
University "Litera"

At modern stage, in connection with the cultural heritage, together with many theoretical and practical problems – it's basic study and analyze is quite enough an important question in the first place, and only afterwards a process of its representation and exposition or working-out of structure.

At present the Georgian cultural heritage is revealed with sufficiently wide range and control of each direction as a defense system, so its representation and exposition to the society is passing with a different shape.

At modern stage of art development various aspects required modern systems of its exposition.

New technological means promoted to it fruitfully, which changed the principles of art material world and heritage demonstration of creators thoroughly, enriched substance of structure, character and aim of the exposition. This process was also connected ingeniously with the matter, that various kind of substance world undergone growing diversity on this stage.

In nature the theatrical staging is a composed art among the arts and is limited by a definite time of existence on the stage. Artistic approaches do not lose so rapidly its actuality in any kind of art, so as in the theatre. This process concerns to the artistic decoration and requires renovation and development. In the works of theatrical artists a notable role always is conferred to the process of a costume formation. The costume is a composition core of the staging decision, where an aspect of a dramatist, a director and an actor itself is combined. For abovementioned the actor was making the stage model of the concentrated world in the closed space, the composition center of which was a man, who was becoming a hero of the play. The actors were making the heroes on the stage.

Among the multi-facial, varied staging approaches of the Georgian theatre artists an important place was conferred to the theatrical cos-

tume, its role represented an important part of facial and plastic decision, which was becoming a carrier of asocial information and in active forms transformed elements. In the course of time the theatrical costume was inheriting the name of its hero-actor, afterwards it was taking its proper place in Georgia culture annals and was kept in the theatre store-houses. Their anew presentation, recollection and introduction to the society are the merit of the Art International Center "Historial".

In October, 2010 the Art International Center "Historial" presented two impressive expositions to Georgian society at ten years interval. The expositions represented the world of theatrical costumes of the actors, who acted in the past performances, cinema and various branches of art.

From the point of view of comparison the difference between these expositions is only on a scale, by context both expositions were exclusive by history and the collection of a masterpiece estimated by time.

One of the main tasks of both expositions was to make such artistic and compositional environment, where the functional affect and meaning of each one would be reflected, though this process nevertheless was a matter of some difficulty, as an activity of the theatrical costume always was in close connection to time-spacious act. In spite of the definite obstacles, both expositions were able to open the face of the forgotten theatrical costumes and their confrontation with a dramatist, time and an actor.

The exhibition, which was carried out ten years ago by the Art International Center "Historial" had become the distinguished phenomenon for the Georgian society. Active staging faces, acute picturesque costumes, which promoted revealing of the hero's psychological character, his passion, internal world with a whole wealth had become a pledge of our rich theatrical history and our future also. Natela Urushadze, the famous critic of the theatre gave the following estimation to the first exhibition: "The present youth have to know, that an army of clever, unique persons stands behind these exhibited clothes, which all the painted sketches transformed into the clothes on the stage." (1). The hero's costumes, which were presented at the exhibition, were making very interesting environment by their style, color-construction, historicism and their different drama ability.

Conception of the exposition, which was worked-out by the Art International Center "Historial" was established by the integration

principle of such categories as following: "History", "Style" and "Costume" and envisaged an union of basic style and genre tendencies of various decennials. The exposition was transformed to a new level by representing the cultural heritage with such a system.

The creative group of the Art International Center "Historial" (the curators: Maka Dvalishvili, Maka Bakhtadze, Thea Gotsiridze, Nino Kurashvili, Eka Dvalishvili) professionally established novelties in modern exposition business by the exposition conception and creative innovation approached to the form, they made correlation of Georgian culture original character to it and in both cases to achieve right definition of their aim, they made the costumes and artistic forms interesting integration in the material world and provided their unity with fully solid loading.

The first exhibition got a lot of higher appreciations, among which the famous designer– Viacheslav Zaitsev left the following inscription: "I'm enchanted and delighted! I admire these brave professional women, who make happy the human beings, especially the youth – as to achieve and feel richness of the theatre culture and in the first the artistic art of theatre and opera. Thank you very much, that you make me to be a witness of your triumphs!"

The first exhibition was left in memory of the society for a long time. It's quite right, that the presented artists and actors of various generations were different from each other with efficient marks directly, but they were united with magnificent and invisible power line and at present higher professional level of the Georgian theatrical culture annals is underlined once more.

In October, 2010 newly restored foyer of J.Kakhidze Musicasl Theatre selected for the exhibition was in organic union with each other. Ornamental forms of painting of walls and ceiling, whole coloring range, texture preserved the invisible mystery of visages of history stages and fully answered the principles of varied integration of the exhibition, which was intermingled with the artistic micro-world.

The exposition -"History", "Style", "Costume" - was skillfully installed in this space. The exhibition space was divided in some micro-artistic world, where its vital principles and environment were restored for each costume as far as possible, and enriched by the names of Georgian stage leading figures (coryphaeus). In each micro-world there was an aspiration for a performance, the theatricality, a metaphor with basic theme of the exposition. They were enriching each other and got a character of the artistic individuality totally. "His-

torial” solved one important theme interestingly, which concerned to style of historicity and environment historicity. The style historicity and the environment historicity bear a relation to the past differently. If the style resists the past the environment easily absorbs it and maintains vitality for the present. In this case there is going a conjunction of the historical reality with the generalized environment, when the ensemble, or the composed unity is obtaining a new content and is getting a new visage of entirely new context. “Historial” solved both expositions considering these significant tasks.

The presented costumes were provided with a powerful individual color, the created world around them and the used modern technological means, video-installations, banners of the staging performances, enlarged photos of the artists’ sketches, the actors photos, sound-tracked monologues, characterized properties, various type illuminations enriched their gust, strengthened their activity and compliance to their heroes. Artistic visage of each hero, their transformation coordinated to rather difficult process sufficiently, when their dressing and fitting always played a solving role. In this process it seems, that the dressing lightly opens the curtain of its secret of transformation and helps to achieve the hero’s psychological world profoundly.

A.Sumbatashvili – Yoozhin’s theatrical costumes are of the oldest specimen of the exposition.

Her theatrical activity started in 1876; she performed many heroic and romantic roles. From 1882 she acted as a manager of the Maly Theatre of Moscow, afterwards she acted as a deputy director. D Chkhikvishvili, the researcher of her creative work’s activity mentioned: “The contemporaries considered her as the first tragic actor, the first actor of the romantic plan and the first actor of the comedian genre, her theatrical effectiveness revealed not only on the stage, but in life too... She consolidated Shakespearian, Schiller, Hugo’s heroic and romantic drama together with Ermolova and Lensky. (2). In spite of, that A. Sumbatashvili was a representative of the Russian theatre, she had always a close contact with Georgian colleagues and their professional skill was greatly respected by her. She loved her country too. During her last years of life she watched current processes of Georgian theatre with great attention. Therefore, when her testament was opened, it was not a surprise for anybody, that she transferred her much loved theatrical costumes and accessories to Shota Rustaveli Theatre. The exposed specimen was a part of above mentioned collec-

tion. At present it is very difficult to perceive to which personage belonged the clothes, but behind them there is a sign-manual of the famous artist and the spirit of the famous actors.

Irakli Gamrekeli and Peter Otskheli had an eligible place in Georgian staging history. Their novitiate staging decisions and new ways of stage space interpretation established very solid support not only for artistic face of Georgian staging, but for the principle of making of theatrical costumes too. "Hamlet" of W. Shakespeare performed in 1925 at Shota Rustaveli Theatre had become a great phenomenon. Akaki Phagava mentioned: "Hamlet" was performed many times, but the present performance is very great and magnificent.. I consider it for one of the great achievement for our theatre, which had grown up very much in last years, The artist – Irakli Gamrekeli strengthened it with the costumes color range against a background of laconic, composition tied scenery. Opheli – Veriko Anjaparidze's costume and the costumes of the actors taking part in the mass scenes, instead of the actors displacement, regarded harmoniously to the scene space with its elegance. Individuality of color nature of the presented expositions is very reserved, successive is a part of the decorative system, as of linear, so the color structure Historical method of the costume silhouette is underlined by the characterized details. Veriko Anjaparidze in her memories mentioned: "Kote's (Marjanishvili) eye, the teacher's glowing eye, was looking to the birth of an artist with delight.

"Uriel Achosta", which was performed in 1929 by K. Gutskov revealed another clever artist of theatre – Peter Otskheli to Georgia society. Ushangi Chkheidze mentioned: "The sketch was really magnificent, starting from the face up to the fingers, but Marjanishvili was astonished, and everybody was surprised too by the clothes: - acute and strict, straight lines fulfilled only by black and gray tones". () Main hero's costumes, presented in various fore-shortening at the exhibition, confronting with black and white, were strengthening their generalized character. Their silhouettes carried an echo of the decorative forms. The system of illumination of each micro-world and the actors photo-gallery with insignificant scattered objects carried-out at the exhibition, were transiently reviving the performance.

In W. Shakespeare's "Othello" – Akaki Khorava's costume is determined with modern plastic ways, and has very strong individual view. It makes us think, that the object of our attention is not a style or a costume of the epoch, but the hero, it's character, its hero's – actor's motivation.

The famous actor Vasil Kachalov mentioned: "It's ages as I've not a sense of such great spirit and renovated joy, as your Othello granted to me". () The famous theatrical artist Soliko Visaladze made Akaki Khorava's interesting, distinguished historical image by means of a costume in V. Soloviov's performance "The Great King", "Ivan the Terrible" - his role was comprehended in Akaki Khorava's creative work with different interpretation. Akaki Vasadze mentioned: "In the King Ivan's image Akaki Khorava presented himself before the spectators with scenic expressiveness and fully new appliances" - he forced his way with the crooked shoulders, bended head, sedated steps and without the eyes"... Akaki Khorava remained in the spectators memories with such artistic image.

We may talk about uncommon harmony of painting decisions on sketches of costumes for V.Hugo's "Rui-Blaz", carried out by Helen Akhvlediani. The duchess- Dalbukerg - presented at The exhibition by Sesilia Takaishvili's image is a clear example. "I'd like to live in all places, Which are made by her. I'm admired by the colors of this world, and I believe in her achievement.. She is a very rare artist, she'll be able to help an actor in selecting and fitting of a Costume exactly and efficiently",- writes Sesilia Takaishvili. Helen Akhvlediani paid a great attention to process of costumes making in every staging work. In her linear structure all part were played with individual, expressed color. The costumes of famous actors of Z.Phaliashvili Opera and Ballet Theatre were exposed at the exhibition. The costumes of a singer - Merry Nakashidze were among them, who occupied very distinguished place in Georgia Opera history.

"Merry Nakashidze reminded representatives of Italian School's bell-canto with her singing...Especially, when I listened her in Violertta's party of J.Werdy's Opera "Traviatta".... Medea Amiranashvili was writing. The costume's color successive course, delicacy and construction of the singer reproduced the spiritual world of the hero and actor wholly.

Impressive world is opening with the costumes of Vakhtang Chabukiani. R.Glier's - 'Red Poppy' - the Phoenix. Typical, independent visage in L.Minkcus's "Bayadera" - Solor. The

Famous "Othello" by W. Shakespeare as well. Development, style, volume of color and form are basic means of expression of stage time. Evolution of spiritual world, their feelings and emotional experiences are reflected in variability of representative visages. A spirit of magnificent performance and a visage of the legendary dancer were revived

in micro, spacious environment at the same time. Maya Plyetskaya wrote: "Deep idea, rich fantasy of the authors (Othello) are mingled with clear staging. The performance is perfect emotionally and artistically. The producer, composer and artist decided successfully not only the theme of W. Shakespeare, but the ballet they raised to the tragedy of Shakespeare.

The separate micro-world had a mantlet of Ameia of F. Schiller's "Robbers" at the exhibition.

It was wearing by Tamaz Tsulukidze. Michael Tumanishvili wrote: "The artist - Irakli

Gamrekeli's decoration was extremely laconic. It was an unusual world... The exposed mantlet was one of the important part of the performance general visage.

In 1950-1960 Joseph Sumbatashvili and Pharnaoz Lapiashvili made costumes on various dramatic composition material – "The King Edip" – Edip – Akaki Khorava, "DonCarlos" –

Marlen Egutia (Pharnaoz Lapiashvili), "Romeo and Juliet" – Lady Capulet – Marine Tbileli, Romeo – Shota Khintibidze, Mercutio – Edisher Maghalashvili, Tibalti – Jacob Tripolski,

"Richard the Third" – Lady Anna – Medea Japaridze (Joseph Sumbatashvili). They reflected the current research process of the theatrical stage. Each theme dictated special stylistic decision. Both artists are characterized by painting artistic visage generalization and individual plasticity. Their research process reveals in coloring of the costumes, preserving a style of the epoch. The exhibited costumes coloring, their emotional visage were worked out to reveal the basic idea of the performance, as to mingle painting gamma of the costumes and decoration fundamentally.

The artists ideas were set in motion by the actors of various generation, whose names are left in the spectators memories forever.

The expositions, which were carried out by "Historial" worked-out an interesting system of theatrical costumes showing, which was one of the forgotten visage of cultural heritage. It was estimated by higher artistic convincing degree, and each costume, placed in its micro-environment was obtained "a new visage" in our time.