

Zakaria Paliashvili in the Service of the Church:

One Unknown Correspondence and an Address of the Catholicos Council

The 150th birth anniversary Zakaria Paliashvili (1871-1933) was marked internationally in August 2021. We took part in solemn ceremonies and scientific activities; we dedicated a bilingual (Georgian and English) publication to the anniversary “The Catholic Church and the Georgian Culture (Pivotal Issues) (Papuashvili 2020: 115-151; 155-181) and a paper “Zakaria Paliashvili and the Georgian Orthodox Church” which was presented at the 4th International Scientific Symposium – Catholic Heritage in Georgia (8-9 June 2021, Sulkhani-Saba Orbeliani University). In both presentations, we stated that the merits of the small family of Catholic Georgians are so big that it needs a long-standing and ardent research to fully search for, register, examine and evaluate the whole material. The practice has revealed that in spite of the fact that a large amount of work has already been done and the materials are many as well, we still need to wait for innovations. The same is true with the life and art one of the conspicuous representatives of the family - Zakaria Paliashvili.

Before we present two written material about the deeds and name of the prominent composer, we consider it important to say that Zakaria Paliashvili was Catholic and it is a well-known fact. Accordingly, it is not a surprise that he, as a dedicated artist, he started his career in the Catholic Church and over many years he served as an organist, a choirmaster and a conductor at Catholic churches in Kutaisi and Tbilisi. His cooperation with the Orthodox Church is noteworthy and valuable which must have been conditioned by his own ecclesiastical and theological stance.

As is known, Zakaria Paliashvili and his comrades established a music school and a philharmonic society whose main objective was to study and work on Georgian folk and canonical chants (Gvakharia 1971: 12-13; Papuashvili 2014: 205-206); Paliashvili contributed to the hymns and liturgy of the Georgian Orthodox Church, namely to take down and publish the music-book of John Chrysostom's divine service (Chkhikvadze 19566: 11-13, 36); he formed a mixed choir with four voices which attracted the attention of the educated society and was met with acclaim (Jorjadze 1911: 34-35); he was involved in scientific and research activities and he played a leading role in the establishment and development of Georgian musicology as a discipline; Paliashvili performed fruitful field work in different parts of Georgia and saved a number of folk, canonical and secular chants; he carried out a fruitful pedagogical activity (Kekelidze 1955:350:352) and served to musical education and upbringing of new generations.

Correspondingly, Zakaria Paliashvili's cooperation with the Georgian Orthodox Church is well known, but in the literature, depicting his life and art, there is no information about when this cooperation started, who contributed to its development, what was the motivation and aim of the cooperation, and whether it had or not any ideological foundation. Thus, any new material that can be uncovered and brought in the research would be a desirable and salient phenomenon. In this case, we can observe two materials that we present chronologically and describe.

1. One unknown correspondence: Marie Brosset's commemorative service and "Mitskale"

It was said and written that periodicals are a mirror of life and a chronographer. The same can be said about Georgian journalism. Hence, it is not surprising that Georgian newspapers and journals have preserved several high-grade notes about political, religious and cultural life. Such kind of notes cannot be traced in any other genre of literature. These notes enrich a number of areas of Kartvelian studies.

A correspondence given in the newspaper *Tsnobis Purtseli*, the issue of 3 May 1902, column "Akhali Ambebi" (news), can belong to this type of material. The correspondence has no title and it is anonymous. Apparently, the author of the correspondence (as it usually happens in such cases) must have been an editor and publisher of the time, revolutionary and federalist, public figure and translation Aleksandre Jabadari (1851-1933) (compare: Bakradze 1947:15; Sakhokia 1984:152-153). This is a description of the commemorative

and clerical duty in Tbilisi Catholic Church of the Repose of the Virgin devoted to Marie-Félicité Brosset's (1802-1880) 100th birth anniversary, a brilliant scholar and a senior figure of Kartvelian studies.

The correspondence is the following:

“Yesterday, on 2 March, in the Georgian Catholic Church of the Repose of the Virgin, at the initiative of the Society for the Spreading of Literacy among Georgians served a requiem and a funeral service dedicated Marie-Félicité Brosset, a historian and archeologist. Many people, man and women, attended the ceremony, namely Right Reverend Kirion, the Consul of France, Chief Executive Sultan Krym-Girey, our public figures – Iliia Chavchavadze, Niko Nikoladze, representatives of local newspapers and many others. Father Pavle and Father Dominic conducted the service both in Latin and Georgian society; a choir of chanters spearheaded by the choirmaster Mr. Paliashvili was beautifully singing who chanted with a sweet tune in Georgian, among them “Mitskale” (grant me fiefs). Father Dominic gave a speech on Brosset” (Tsnobis Purtseli, 1902, 3. III, No 1741, p. 2).

First, “Mr. Paliashvili” stirs interest here. There is no doubt that the abbreviation ბ. (letter be in English) expresses reverence and denoted „ბატონო“ (Mister). Consequently, one episode of Mr. Paliashvili's church activities: on 2 March 1902, under his supervision a choir of chanters “beautifully sang” a chant with “a sweet tune in Georgian”, and “Mitskale” was outstanding among others.

We can pose a question: who is meant under the name Paliashvili – Ivane or Zakaria?

The activities at different Catholic churches of Petre Paliashvili's sons, a bellringer of Kutaisi Catholic Church (“the haven of immaculate conception”), is widely known. It is noted in relevant materials that Alfonso Khitarishvili, the rector of the Catholic Church of the Repose of the Virgin, brought Zakaria and his elder brother Ivane from Kutaisi to Tbilisi in 1887. After that, Ivane worked as an organist at the church, while Zakaria served as his assistant and chanted. Moreover, Ivane left his job at the church and moved to the Opera. He hand over to his brother Zakaria the position of choirmaster and organist (Kashmadze 1948:10-11; Gvakharia 1971:4-5).

Thus, Zakaria had served as a choirmaster at the church since 1889. We can assume that he participated in the mass and the service conducted on 2 March 1902. This assumption is logical; however, it contradicts the episode of Zakaria Paliashvili's biography, according to which he lived in Moscow in 1900-1903 and studies at the famous Conservatoire. That is why we can doubt

that the person at the church was Ivane Paliashvili. Obviously, we cannot exclude this doubt, but there is no evidence for the assumption: there is no proof that could confirm that Ivane got back to church service (however, we cannot exclude this fact). We should remember one detail in Paliashvili's biography. According to this detail, Paliashvili still managed to arrive in his homeland and pursue the art; he travels around different parts of Georgia, records folk melodies on a phonograph and performs the activity important for future generations.¹ Despite studying in Moscow, Paliashvili keeps contact with Tbilisi. This fact minimizes the doubt that him serving as a conductor on 2 March 1902.

Unfortunately, Zakaria Paliashvili's biography has not been examined well in order to say where he was on 2 March 1902. We can suppose that there is such material and it still needs to be uncovered. Up until then, we can say that the abbreviation „ზ“ is addressed to Zakaria Paliashvili who was already a professional conductor at the time.

If we will not doubt the assumption, the above-mentioned correspondence, first, is noteworthy taking into account the fact that it enriches and tops up his biography with one more detail; it will prove that Zakaria Paliashvili arrived in Georgia on 1-2 March 1902 to participate in the requiem dedicated to Marie Brosset's birth anniversary. He could use this visit to carry out scientific fieldwork.

We should take into consideration that Tbilisi Catholic Church of the Repose of the Virgin is one of the vital and picturesque page in the life of the Paliashvili brothers. Researchers pay attention to it and make allowance for the date provided by the press. In fact, the literature depicting his life and art is not aware about this correspondence, neither the bibliographies nor the monographs.² That is why professional interests towards this material grow.

The correspondence is worthy of attention from another perspective. It reflects the spirit of that ecclesiastical and public movement activating at the end of the 19th century and during the 1920s and aiming to get the Georgian Catholic and Orthodox Churches on close terms (Bubulashvili 2007:159; Bubulashvili 2022:658-666; Papatashvili 2021: 196-222). Marie Brosset's life

¹ The newspaper *Iveria* says: "the Society for the Spreading of Literacy among Georgians bought a gramophone (a machine for recording songs) and entrusted the recording of Georgian folk songs to Mr. Z.P. Paliashvili. Mr. Paliashvili will leave for Kakheti at the end of this month; and then he will travel around Guria and take down and record local folk songs (1901, 24. VI, No136, p. 1). Compare Umikashvili 1901:3; Zambakhidze 1966:53; Paliashvili 2017:22.

² Compare the references on Zakaria Paliashvili's life and art: Zambakhidze 1966; Kashmadze 1971:14-15.

and career apparently embodied this idea. He was a pious Latin Catholic who gained theological education in a theological seminary (Khantadze 1988:9). Furthermore, he chose as his profession the study of Eastern Christianity and mainly the old Georgian Christian literature and tradition devoting his life to this pursuit; Brosset traveled in Georgia (1847-1848), became acquainted with its regions, historical Samtskhe-Saatabago in particular. He left behind important reports on the antiquities of the region, namely, reports on Catholic churches (Papuashvili 2021: 163-166, 196-198).

Marie Brosset's firm ties with Georgia coincided with the time when the following question was posed internationally: did Georgian Catholics exist in the Middle Ages, and if it is true, is their spiritual and material heritage a valuable part of the Georgian Christian culture?

Marie Brosset's interest was to receive an objective answer to this question. This interest can be proved by Dimitri Bakradze's (1826-1890) personal letter, one of his Georgian correspondents and a distinguished scholar, which he sent to an older colleague in 1877. The document says: "it is noteworthy that the absolute majority of so-called Armenian Catholics in Artanuji and Artvin is presumably a Georgian element. Through the religious worship, Catholic Armenians lost their native language. Their Armenian language is so loaded with the Georgian lexis that it can be coined only as Armenian-Georgian. The Armenians from Tbilisi who work there say that they could never understand the language of the Catholics if they themselves did not speak Georgian" (Brosset 2016:191). Taking into account the above-mentioned, I think that the following topic needs to be investigated thoroughly: *Marie Brosset and Georgian Catholics*. However, before we move to this topic we can presume Marie Brosset to be a devoted friend of the Georgian Catholics who were supporters of the Greek-Byzantine rule. Therefore, it is natural that Father Dominic, that is, Priest Dominike Mughashashvili-Patsadze (18??-1911), an adept of the mentioned rule, a famous publicist and editor and publisher of the journal *Jvari Vazisa*, gave a speech at Brosset's commemorative service. Those who are acquainted with the materials of this journal may know that it ardently supported and served the idea of uniting the Georgian Orthodox Church and the Roman Church through the principle of union.

In addition, it is not surprising but worthwhile to note that Bishop Kirion Sadzaglishvili (1855-1918), who was later Catholicos-Patriarch in 1917-1918 and then canonized by the Georgian Orthodox Church, attended the mass. This is the reason to suppose that among other public and religious figure of the time also Kirion Sadzaglishvili supported the idea of drawing the Orthodox and the

Catholics closer. We can recollect his words from the letter sent to Pope Benedict XV. Its French version is dated 25 September 1917. The author, after several days from his enthronization, addresses to the leader of the Catholic Church: “Envoys and preachers of the Roman Temple... loyally served under the protection of the kings of Georgia as the good shepherds... They built your churches in the country and converted many Georgians to your Temple. They glorify God until today according to the rule of the Roman Temple and honor your holiness. Today... I give my compliments to your beatitude and vow never to oppress your parish in my heart and in the Georgian nation. I hope that your holiness will not neglect Georgian Catholics and their religious and national values”.¹

It is not unexpected to name Ilia Chavchavadze (1837-1907) within the context who was regarded as the “Father of the Nation” and canonized. A number of materials confirm that he shared merriment and woe of his Catholic compatriots (Bubulashvili 2003: 55-59). He was taking into consideration their national and church problem in his writing: “There was a time when people were thinking that when people worship God in different ways within one country the unity of the state will not success and it will be ruined. The Reformation proved that this opinion is the result of ignorance; it proved that different religions could be perfectly accommodated in one country without taking out even one brick from the foundation of the unity (Chavchavadze 1955:81). *Zakaria Paliashvili* and *Ilia Chavchavadze* can be a subject of a separate discussion. If we glance at the analytical bibliography of Georgian journals and newspapers, we will make sure that Ilia’s *Iveria* paid much attention to the young professional (compare the above paragraph, footnote 1). The cooperation between these patriots is generally cited in the special literature; namely, they state the following: “The Georgian literature will always remember that if Georgia has its prominent figures in the sphere of music, the Father of the Nation, Ilia Chavchavadze greatly contributed to it. He treated the your musician with care and kindness and paved the way for his success... prominent Georgian Zakaria Paliashvili owes much to Ilia Chavchavadze and to the entire nation” (Avaliani 1982:144). The correspondence under discussion specifies and fill up the story of their relationship giving us an opportunity to think that their meeting at Tbilisi Catholic Church of the Repose of the Virgin on 2 March 1902 laid the foundation for their relationship.

¹ The latest publication of the original and translation of this document with bibliographical references: Papuashvili 2012: 127-130.

According to the correspondence, not only officials – diplomats, Bishop Kirion and Ilia Chavchavadze - attended the divine mass but also representatives of civil society: “Niko Nikoladze, a representative of a local newspaper and many others”. It is also natural that Niko Nikoladze (1843-1928), who was a public figure, politician and a popularizer of democracy and liberalism, attended the ceremony. Niko Nikoladze got to know about the Catholic Church in his childhood; he has Catholic friends and he cooperated with them. It was a tradition for his family to give a prayer together with Catholics”.¹ This tradition accompanied him for the whole life and he presumably might be one of those who wanted to unite the Orthodox Church with the Roman Church on the basis of the principle of union.

In addition, the above-mentioned information about “representatives of local newspapers” speaks of the good attitude of Georgia’s press (Georgian and Russian) towards the Catholics. The author of the correspondence under discussion together with his newspaper had certainly the same attitude. The words “and many others” implies mostly the Orthodox including the clergy because Kirion who was the chief Orthodox priest could not attend the mass without other priests.

Thus, we can observe a step forward for the unity of the Churches. It is not accidental that this happened at the anniversary of the person whose of life’s and career’s main direction embodies some kind of synthesis of eastern and western traditions of Christianity.

One component of this synthesis is seemingly the chant “Mitskale”. This is a chord for the Psalm 50 and a chant of chants of repentance which is the basis for the idea of recovery of unity between different confessions. The issue of the chant’s version sang on 2 March 1902 needs to be examined separately. I hope that this issue will be of interest to specialists of the Latin and Greek-Byzantine liturgy. We think that under the chant that chant of the Lent is meant which starts with the words „მსწრაფლ განუხუენ სინანულისა ზჳენი“. Orthodox Georgians call it “Sinanuli” (repentance). As Zakaria Palishvili worked on the chants of the new Georgian Orthodox liturgy, we can pose the

¹ We can read in his memoirs: “During that time (in the 1950s), only three people were traveling from Kutaisi to Russia for trade: Petre Mghebrov who moved from Gori to Kutaisi, also Gabriel Endronikashvili from Gori and my father. In spring, they would saddle up their horses and say at home: Mghebrov, Endronikashvili and my father would make an Armenian priest, patre and archpriest respectively to perform services of intercession in front of all the relatives, they would tearfully kiss their wife and children and go to Russia via Tbilisi and the Caucasus (Nikoladze 1984:25).

following question: does the music-book of “Sinanuli” which is used even today belong to the same composer? If it is proved that “Mitskale” performed at Marie Brosset’s funeral and “Sinanuli” are the same, the theory of associating “Mr. Paliashvili” with Zakaria Paliashvili, the patron of the Georgian Orthodox hymnography, will be strengthened. As a result, we can state that “Sinanuli” which is imbued with ardor and expressiveness was first sang to a wide public at Brosset’s anniversary at Tbilisi Church of the Repose of the Virgin. The conductor was the author (or editor) of the chant Zakaria Paliashvili.

We will not be mistaken if we say that only a person inspired by the spirit of the church of Christ could create the hymn “Sinanuli”. This kind of a person was Zakaria Paliashvili confirmed by the following words: “... the siblings in our large family were naturally gifted with music talent from our childhood. To my mind, this could be explained by the fact that we as Catholics would often go to the church where tender voices of the organ delights and develops your ear. We but mostly I and my elder brother Ivane who instilled in us a love for music were continuously at the church and gradually our ear for music was developing” (Kashmadze 1948:5). It is evident that “the voice of the church” was indelibly printed on the perception of the professional, on every single segment of “Paliashvili music”. That is why the influence of Paliashvili’s church music on his secular music is discernable. Servants and ideologists of the Soviet Union did not lose track of it and they blamed Zakaria Paliashvili for being religious. Professor Akaki Gatsserelia put it: “We heard much about the third of the play “Abesalom and Eter” – it is music relevant to the clergy” (Gatsserelia 1978:164). Of course, atheists and yet more Bolshevik atheists had the reason to claim that; it is enough to listen to “Paliashvili’s music” only once and to feel and experience the spirit of church.

All in all, the novelty of the discussed correspondence for the modern study is the following: Zakaria Paliashvili started his career at church from his student years and Orthodox citizens of Georgia had the opportunity to listen to his spiritual music from the very outset.

2. An address of the Catholicos Council and Zakaria Paliashvili’s faith

According to the faith of the Christians, the spirit of the Catholic and Apostolic Churches embraces equally both parts of his earthy body – the East and the West and impregnates them with equal fullness. Here we mean Catholic and Orthodox traditions in terms of understanding and terminology. Obviously, we do not imply radical and ultra-religious views. With regard to Paliashvili’s

chant “Mitskale”, we can say that an array of his music, like Marie Brosset’s scholarly horizon, gathers and unifies both Christian wings of the Georgian cultural backbone. We can pose a question: did the educated and magnificent children of the Georgian Orthodox Church think the same? We find the answer to this question in one document – an address of the Catholicos Council.

Before we touch upon the issues of creation, revealing and the content the document, we return to the above question: when was the foundation of the cooperation between Zakaria Paliashvili and the Orthodox Church laid and did this cooperation have religious grounds?

We have already remarked that none of the studies was dedicated to Zakaria Paliashvili’s life and career mention the person whose inspiration and support put the young faithful Catholic in the service of the Orthodox Church substantially contributing to this field. This person was the greatest ecclesiastical and public figure, *Kulturträger*, scholar and pedagogue, the Catholicos-Patriarch of All Georgia Kalistrate Tsintsadze (1866-1952). A memoir called “The Memoirs of Zakaria Petres Dze (Son of Petre) Paliashvili” has an important place in his rich written heritage. The memoir answers the given question and proposes the origin of the mentioned document (address).

The written original of the memoir is protected in the author’s personal archival fund¹ and is published four times.² The autograph is enriched by a signature - “K.-P.K. Tsintsadze 1930. March 8, Tbilisi” and a postscript under the title - (Written by Mrs. Buzogli’s request”). Hence, the Catholicos Patriarch finished this piece of writing in Tbilisi, March 8, 1938. Its initiator was a famous vocalist and a pedagogue Dadzezhda (Natalia) Abashidze-Buzogli (1888-1976). The date prompts us to think that the author intentionally synchronized “The Memoir” with the International Women’s Day, March 8. Presumably, the author of the writing cheered up the author of the idea by the implementation of her wish and request and congratulated her on the festival in this way. Perhaps Kalistrate Tsintsadze gave Buzogli the copy of “The Memoir” with verbal or written good wishes. Thus, the study has address the following question: is this document still embellishes (if it is still preserved) the archives of the addressee (the author of the idea)?

¹ Korneli Kekelidze Georgian National Centre of Manuscripts (NCM): Tsintsadze 109, 85r.-95v. (See below additional information on this archival document, footnote 7).

² Mikheil Kavtaria published it twice; and we published it also two times (references: Papuashvili 2014:279). First publication was issued under the title “About the Great Composer” (Tsintsadze 1971: 18-22). Mikheil Kavtaria prepared the publication and dedicated it to the 100th anniversary of Zakaria Paliashvili. None of the publications is a diplomatic copy. The passages given below are perfect copies.

The memoir begins with as the following:

“I met Zakaria Petres Dze (Shakro among his friends) Paliashvili in the Georgian Gymnasium at the beginning of 1903: a neatly dressed, tall, slim, and pale young man with big black and ignivomous eyes entered the teachers’ room with one of the teachers and was speaking with him nervously. I asked Aristo Kutateladze sitting next to me and being “adolescent” even in old age who that young man was and what he was doing there. He replied: he is a music teacher Shakro Paliashvili. I told him he must have been “French”. Aristo asked me with amazement: how can you notice? I said I saw such bright eyes only among Catholics and just among faithful Catholics. Aristo burst into laughter and called out for Shakro: come here, meet our Father. I think he liked you. Shakro came up to us and we got acquainted with each other” (NCM: Tsintsadze 109, 85r.; Tsintsadze 2010:207).

Hence, the friendship and cooperation of two patriots started, and the memoir conveys vividly and strikingly. The following stories are emphasized: the Chief Executive Golitsin was visiting the gymnasium whose director was Ekvtime Takaishvili; Shakro Paliashvili was the conductor when the Golitsin entered the hall of the gymnasium and the choir of pupils brilliantly sang the hymn of Russia “God, Save the King” and Andria Qarashvili’s “Homeland, Homeland”; the Chief Executive was delighted; Zakaria’s “only son Irakli” was baptized by Kalistrate Tsintsadze. Zakaria was enchanted by the hymn accompanying the baptism at the Orthodox church – „რაოდენთა ქრისტეს მიერ ნათელ გვიღებოეს“; Zakaria Paliashvili started to write down the musical notes of liturgical chants and the whole service; He established a philharmonic society and take its first steps forward; Paliashvili formed a mixed choir with four voices the Kvashveti Church, and the author underlined the worshipers’ attitude towards this fact; he also served outside this Church “through thick and weak” and wrote down the musical notes of chants sang during private services (wedding, burial service, funeral); Paliashvili invited Catholicos Kirion, Metropolitan Bishop Leonide and other clergy to the “first performance” (1917) of “Abesalom and Eter”, they blessed the first steps of the Georgian opera.

However, the last episode is of our special interest:

“On April 12, 1925 Georgian society had to celebrate Shakro’s 30th anniversary of his career. As soon as I heard about it, I applied to the Catholicos Council with a statement to participate in the celebration. The Catholicos Council accepted the statement with enthusiasm and ordered Ivane Ratishvili to ask the celebration commission for relevant permission and represent the

Council at the ceremony. We address to the commission in written form. They promised us, but on the celebration day they refused to give us permission...It is clear how pleasant that refusal would be for the Council. I and also Vano Ratischvili were very upset: Shakro's talent was growing and developing in front of us. We were necessitated to write an address (its copy is given below)¹ and present Shakro with a music case at home. Shakro and his wife, brother Vano and sisters were at home at a fixed time. We read the address to them, Shakro's eyes filled with tears. He said that he did not hear this kind of evaluation about his career even at the ceremony. The sincerity and simplicity of the address will be explained by the fact that it has been written by those in whose circle he spent the conscious and best part of his life. Shakro was moved. He recollected many details from his past life...We were about to get up and leave several times, but Shakro did not let us go. He told us to stay a little bit because he would not be able see us, his two older friends again. He said that he wanted to "get full" by and take pressure in the conversation with us. I hardly got read of cheered up Shakro.

Apparently, this was my last conversation with Shakro; after that, I seldom met him (in the street) and changed a couple of words..." (NCM: Tsintsadze 109, 95r.-v.; Tsintsadze 2010: 214-215).

The cited text is valuable in terms of information and content, as well as in terms of documentation. It fills up and enriches not only the life of the Catholicos Council but also Zakaria Paliashvili's biography and spiritual portrait. Therefore, every aspect of the memoir attracts our attention.

The working of environment of the Church ruling body in the first decade of April 1925 is reproduced in front of us. Archpriest Kalistrate Tsintsadze, the author of the memoir, is the moving spirit one of its prestigious activities. He was released from prison on March 8 (Papuashvili 1914:225). Shortly after that, he renewed his service for the Catholicos Council² and put forward a timely and urgent idea for discussion. His colleagues were equal to the occasion and they (in their shape the Georgian Orthodox Church) gave way to his initiative

¹ The phrase given in the brackets is on the written original. We do not meet this phrase in the publications (see above, footnote 6). Its reason for this is that the mentions "person" is not present in the collection (an notebook that contains sheets of paper) to which the text of the memoir, on the pages of the classroom notebook, is added and attached (see above footnote 5): it was not considered appropriate to include this phrase in non-diplomatic (popular) publications.

² The addressed to the Catholicos Council with the respective request ("application") on 25 March of that year. He received a positive reply on 27 March (NCM: Tsintsadze 14). Accordingly, the status of the Catholicos Council was restored in 19 days after his release from prison.

(“application”) expressed in a April 8 “decision”. By the “decision”, according to the memoir, a layman Ivane Ratishvili was ordered to cooperate with the author of the idea. He was instructed to manifest the Catholicos Council, that is to say, the Mother Church at that great national forum.

The mentioned layman is a representative of the intelligentsia of the time, pedagogues and public figure Ivane (Vano) Giorgis Dze (son of Giorgi) Ratishvili (1862-1933). He actively participated in ecclesiastical and cultural life; he was a member of the Catholicos Council and a delegate of the 2nd and 3rd Councils of All Georgia; Ratishvili supported national and political views of the Catholics Patriarch Ambrosi Khelaia and the idea of reforms in church service (Talakvadze 2013:113, 129, 363, 492, 982; Vardosanidze 2000: 46); He served as a bellringer at Tbilisi Kvashveti Church from 20 May 1924 to 13 February 1925 წლის 12 (Tsintsadze 1994: 96). Moreover, the memoir contains unique information according to which he took on the role of godfather to Zakaria Paliashvili’s only son Irakli (1904) and during the baptism he contributed to the harmony of the chant „რაოდენთა ქრისტეს მიერ ნათელგვიღებოეს“ so that the composer started to sing himself. Paliashvili became interesting in writing down the tune in the musical notes and deepening the cooperation with the Orthodox Church (NCM: Tsintsadze 109, 88v.; Tsintsadze 2010: 210). Therefore, the Catholicos Council did not accidentally fix on that condition on 8 April 1925.

“The anniversary commission” that united representatives of the Georgian elite¹, unlike the Catholicos Council, did not come up to expectations and could not live up to under the Bolshevik-antireligious regime, under the conditions when it put the whole Catholicos Council on trial one year earlier. The regime declared the Council as an anti-Soviet and counterrevolutionary organization and arrested its personnel (Papuashvili 2014L220-225).

The scholarly importance of the “The Memoir” will increase if we take into account the fact that nothing is said about the mentioned initiative of “the anniversary commission” (see above footnote 9). Consequently, the memoir enables up to penetrate into the working environment of the commission and specify some details. The phrase – “we addressed to the commission in writing for permission. They promised us, although on the day of celebration they declared that they would not give us permission...”- assures us that the commission met the “written application” with a good disposition. It is not difficult to assume what happened afterwards. The subtext says that the higher

¹ About this commission and the anniversary see: Zambakhidze 1966: 223; Gvakharia 1971: 32; Khuchua 1974: 120-122.

authority was always interfering and it interfered also in this case in the activity of the “anniversary commission”. It neglected the commission’s benevolence and forced it to prepare a negative answer. That force was the censorship of the time and the Communist party upper stratum. Thus, the refusal adorned not only the story of Zakaria Paliashvili’s anniversary but also the history of the Soviet repressive machine as an example of its ruthlessness. Through this way, we observe the frightened and subdued commission, the repressed Catholicos Council and two of their representatives, the priest and the layman, who stood in front of the Opera waiting for the permission to the anniversary of their friend and colleague. We can see that the hero of the anniversary is also repressed and humiliated, as the high and mighties disregarded and neglected his wish. Expectations were not answered!

The scene of giving the “Address” (written address) to the addressee is described in the memoir expressively and spectacularly. The visit had to be paid within the following days after 12 April. We see the family prepared to receive the guests in the house where Zakaria Paliashvili lived since 16 August 1915 and it has been the composer’s house-museum since 1959 (Tbilisi, 10 Dimitri Bakradze Street).¹ Beside the family head Zakaria stands his wife Yulia Mikheilis Asuli (daughter of Mikheil) Utkina. In addition, there are Zakaria’s brother Vano and sisters. Apparently, they are specially invited there. Vano (Ivane) and Kalistrate knew each other. The Paliashvili brothers sympathized with him during the discussion on the revival and modernization of the church life which were taking place in 1922 (Talakvadze 2013:484). Ivane Paliashvili and Ivane Ratishvili surely knew each other. The guests were acquainted with Zakaria’s and Ivane’s sisters Tekle and Nino. Apparently, they knew each other from the Kvashveti Church where the sisters chanted in the professional choir (Tsintsadze 2010:213). Hence, we are witnesses to a pleasant meeting of acquaintances and friends.

The audience started obviously with reading out of the “Address”. This mission was certainly taken on by the Archpriest. We can see the listeners who listen to the address with breathless attention and with content “The Memoir” revealed not only the features of the great composer’s spiritual and emotional character, his sensitive heart and tear-stained eyes, but also it preserved the words pronounced during the meeting: “I have not heard this kind of evaluation about my career even at the ceremony. The sincerity and simplicity of the address will be explained by the fact that it has been written by those in whose circle I spent the conscious and best part of my life”. We can already imagine

¹ See about the Museum in the Georgian and Russian languages: Paliashvili 1966: 4-33.

easily how tenderly he kept his memories from the gymnasium and how frankly he was addressing his gymnasium friends and coworkers: “Please stay a little bit. When can I see you again, my older friends and the two together. I would like to get full by and take the pleasure in the conversation with you!”

The passage provides important information in terms of archaeography. The passage mentions four documents: the application written to the Catholicos Council, the 8 April 1925 decision of the Catholicos Council, the “written application” to the anniversary commission, the genuine text of “Address” and its “copy”. We mentioned the fifth (the copy) of the document above (footnote 7): we do not meet it there where it has to be found according to the author. It is that part of the notebook (96r.-144v.) which unites the documents of different forms and content. We can assume that the documents are selected and arranged by the author himself – Kalistrate. The material was adorned by the copy of the address, but it disappeared later. It is obscure who, why and when committed it. The fate of the first, second and third documents is also unknown. This fact dictates us to move forward to the way of finding them. Fortunately, we know the place of document in question, that is, the “address” and the focal point of our research. That is why we can deal with its text.

We, the publishers of the memoir, did not know where the document had been preserved since the composer’s death (6 October 1933) (see above, footnote 6). This issue was decided in 2011 when an interview of a journalist Tamuna Lolua with a research assistant of Zakaria Paliashvili’s House-Museum, Tamar Chinchaladze-Marr, was published. The respondent replied to the question – when and how did Zakaria Paliashvili become Catholic – in the following way: “Recently, his Catholicism has been emphasized. For this reason, we consider it necessary to make the public familiar with a document preserved in the funds of the Museum. This museum-piece of a historical importance reflects the attitude of the Georgian Church to Zakaria Paliashvili’s art... This is an anniversary material dedicated to Zakaria Paliashvili’s 30th years of career in 1925...” (Lolua 211:90). The interview is noteworthy from different perspectives. The interview informed a wide public about the story of saving and preserving the document. In addition, we are surprised about the following circumstances: 1) what is the reason that the correspondent associates Zakaria Paliashvili as a Christian who was converted from Orthodoxy to Catholicism, i.e. a proselyte? and 2) why does the respondent is obliged to avoid direct answers? We do not understand the subtext of the sentence: “Lately, his Catholicism is emphasized (Zakaria Paliashvili’s, N.P.)”. Naturally, the following question can be posed: when was not Catholicism of Zakaria

Paliashvili's and his family's tradition "empathized"?! It can seem to the reader that the museum-piece ("the anniversary material") in question speaks of the groundlessness of the mentioned accent. However, the information which is conveyed though the interview does not contain anything that could deflate the "recent accent". The respondent pays attention to that part of the address which touches upon the music-book of John Chrysostom's service and his merits for the Georgian hymnography. Obviously, this is his monumental contribution; however, his eminence is not related to his faith. We should take into consideration that John Chrysostom's liturgy as well as the Georgian hymnography belongs to the unified Church, created during the union of the Churches whose inheritors both Orthodox Christians and Catholics. As for the correspondent's view, it comes under influence of Orthodox nationalism, that is to say, heresy, phyletism¹ and corresponding anti-Catholic hysteria.

Thus, the respondent informs us about a pleasant and delightful story: the document in question – the Address of the Catholic Council – is not lost and it is kept in the archival repository of the addressee which is important and pivotal in this case.

Readers interested in this topic had the opportunity to get acquainted with this document in 2017 when Tbilisi Museum Union published a Georgian-English album „ზაკარია ფალოაშვილი - Zakaria Paliashvili“. We come across among the materials reflecting the composer's life and art a photo of the address of the Catholicos Council, a long passage of the text and its English translation. Moreover, we can find a photocopy of the last paragraphs from the genuine manuscript of the "memoir" (about the address) (Address 2017: 260-261). This time, our objective is describe this museum-piece, prepare for publication the full text of the address and discuss its content.

The museum-piece, i.e. the "memoir" with the name of the author on it, "the address and the music case", "the Address of the Catholicos Council" in general, is given in the main inventory book by number 365.² According to the same book, the composer's younger brother Nikoloz Paliashvili gave this piece to the Museum in 1961. The stamp is put on the sheet of the address in which the date is fixed: "5 April 1961". Accordingly, the Museum received the piece on 5 April 1961. Apparently, Nikoloz Paliashvili once possessed this piece.

¹ See more about this phenomenon: Papuashvili 2008: 430-437, Papuaschwili 2008: 121-126.

² I would like to express my sincere gratitude to my honorable colleagues for giving me an opportunity to become acquainted with and work on the museum-piece: Nino Sanadiradze, General Director of Tbilisi Museum Union, Tamar Marr, Curator of Zakaria Paliashvili's House-Museum and Tea Dumbadze, Curator of Funds.

“The Catholicos Council’s Address” has is a complex structure and a form of an album. It consists of three parts: 1. a leather-bound wooden cover (26X38); upper and lower parts are interconnected by a hard backbone; 2. a thick and hard leather folder which is stuck on the first page of the lower cover and looks like a music case (now the contents are empty); and 3. the address itself for which a printing house paper folded in two is used for its genuine text (36X38). The leatherette functions as leather in the album.

The first page of the album cover also consists of three elements: 1) a frame made of light-colored narrow wooden bars are stuck on it; 2) this frame surrounds the second metal and ornate frame which is relatively wide; it is attached to the board by purple gemstone beads in all four corners. There is a musical instrument lyre in the center of its upper parts, while in the centre of the lower part there is a note-like figure; 3) there is a painting within the frame conveying a hunting scene in the dense wood: a woman with a flamboyant crown is sitting on a steed and looking at a knight hopefully who is sitting on a wolf-like animal and taming it manually.

The triangle areas of the four corner of the second page of the album cover are embellished with old Georgian ornaments. The triangle areas are made up with a diagonally laid leather cover. In the window between these corners, there is a sheet of paper for the address folded in two. The following title is imprinted on the upper page leather of the folder: “To Zakaria Paliashvili, the Adorner of the Georgian Divine Service and the Author of “Abesalom and Eter” from the Catholicos Council 19^{12/IV} 25 year“. This means that the inner space of this part of the album is for music-books.

The four sides of the first page of the Address’s four-page paper are ornamented. The Cross of Golgotha is written in the middle of the upper band, while the date “1925” is written in the middle of the lower band. Under the ornament, below the right edge we come across an autographic postscript: “P. Romanishvili’s Painting”. It means that the design, that is, the entire present (the album) of the “Catholicos Councils’ Address” apparently belongs to P. Romanishvili. We have not known the painter with this initial and the surname so far; however, his qualification, according to the craft, does not elicit any doubt. First of all, this assumption can be proved by the above described scene of the painting which is original and it is apparently nourished by the Georgian folklore; it symbolizes fight against evil; as if it deplores violent sovietization of Georgia which was executed during that time and therefore the present takes on political loading. The paper and metal ornaments are impressive. Nevertheless,

the museum-piece requires more specific investigation which is beyond our objectives.

The text of the address starts with the first page of the paper and ends with on the second page with a signature, the date and place. The main text is followed by an annex (P.S.) which is on the second and third pages. The annex expresses grief over the fact that the address was not given to the addresses as it was intended to be done according to rule (see the text below).

In short: the Catholicos Council presented the composer, whose anniversary was being celebrated, with the decorated album, the music case and the address.

According to the above-mentioned, it is evident that love and devotion are put in the present. It is adorned with old Georgian coloring and it represents a work of art owing to the authors of the text and the painters. We can observe that the printing house-lithography is also involved in this matter in order to make the craft of the painter on the cover, the folder and the first page of the paper look firm and attractive. The address was created hastily but carefully which was accommodated on two pages of a four-page sheet. All of these were performed within three days, from the Catholicos Council's permission to the anniversary, from 8 April to 12 April. This demonstrates that the organization oppressed by the officials from all sides requires tenfold effort.

The heart and soul of the present is yet the address which starts with P.S. as the following:

Adorner of the Georgian Divine Service and Arch-Father of the Georgian
Opera!

Among those sensible Georgian who celebrate the 30th anniversary of your career and with it the unconditional accomplishment of Georgian musical art, the supreme institution of All Georgia Church takes part in it: by our words, the Catholicos Council declares its deepest respect to you and offers sincere compliments!...

Today, the Georgian Church rejoices that you did not bury your talent gifted from God but have mercy upon him and you entrusted it already multiplied to you mother nation: you traveled around highland and lowlands of Georgia, even Svaneti, and collected local accents and music with astonishing zeal dispersed among the Georgian people. You were the first who cultivated this lonely pearl, aligned it four voices and boldly presented to the educated human race in the form of "St. John Chrysostom's Service". This service

enchanted not only eastern but also western Catholic Church, Roman Catholics...

It was enough for you: you increased your labour tenfold and in a short time, you completely possessed a wider circle of society by giving us the first Georgian opera "Abesalom and Eter". This opera spread and perpetuated the Georgian professional - Zakaria Paliashvili's name in Georgia as well as beyond its borders...

You should remember how the Georgian Church met your work with compassion and excitement: Catholicos Patriarchs Kirion and Leonide blessed your opera together with the members of the Catholicos Council who personally attended the first performance, although such high-ranking clergymen never had passed the gate of the theatre!...

Current Catholicos Council and its Chair feel even more happiness and pleasure: your adamant ardor and ever-living art give to Georgian art "Daisi" (dusk) inspirational for soul, soothing and enjoyable for heart!...

The Catholicos Council taking into consideration the aforementioned hopes that you will enrich musical art with not only one and two compositions relevant to your talent and zeal. Through this way, you will contribute to the Georgian people to be given the place of honor in the family of advanced and education nations...

To conclude, we consider ourselves happy that the Catholicos Council was honored to take part in today's commemoration, we who worked with you over the course of many years for the well-known Georgian gymnasium and who are witnesses to your everyday selfless work. Long live, our precious friend, have a good health and a calm soul, to the glory of God and for the benefit of the art refining and purifying humans!...

„12“ April

1925

City of Tbilisi.

Authorized Representatives of the Catholicos Council:

Archpriest K. Tsintsadze

Iv. Ratishvili

Most honorable Zakaria Petres Dze (son of Petre)! The authorized Representatives of the Catholicos Council express deep concern about not giving an opportunity to completely carry out the duty assigned by the Catholicos Council and give you this address during the ceremony itself.

Authorized Representatives of the Catholicos Council,

Archpriest K. Tsintsadze
Ivane Ratishvili
12 April 1925.

Naturally, we can pose a question: who is the leading author among those two? It is enough to just look through Kalistrate Tsintsadze's written heritage to read his style and taste through the text. We meet the phrases such as "inspirational for soul, soothing and enjoyable for heart" and "for the benefit of the art refining and purifying humans" in his preaching dedicated to the blessing of the music school of the Philharmonic Society and to the renovation of the building of the Georgian Theatre (Tsintsadze 2014: 103-104). We may say that the spirit of the address is not different from the spirit of those writings by His Holiness which belong to the field of culture and art. The participation of both signatories, both friends and both writers, in compiling the address is not doubtful; however, Archpriest Kalistrate Tsintsadze's, the initiator's, predominance cannot be arguable.

The handwriting of the Archpriest, the candidate of Theology and preacher, is especially felt in the episode that aims at evaluating the addressee's achievement: "you did not bury your talent gifted from God but have mercy upon him and you entrusted it already multiplied to you mother nation". The source of the words is the parable of Jesus Christ of the Talents (Bags of Gold) entrusted from the Lord which is metaphorically about the ability (Matthew 25:14:30; Luke 19:11-26). The hero of the anniversary is compared to a faithful and clever man to whom the master entrusted certain amount of money. Nevertheless, in reality the master entrusted him with a creative ability (talent). He did not dig in the ground and hid the money, the talent entrusted from God, like some lazy and idle people do, but to put it in another way, he invested funds, added one profit to another and thus returned it to his merciful master, as a virtuous debtor to a kind lander.

Zakaria Paliashvili not only served the Church but also his talent, according to the address, "served a wider circle of society, that is to say, his service encompassed secular culture and he popularized his nation internationally. Through the lines, we easily grasp an opinion that there is no high wall between secular and church domains. The first Georgian opera "Abesalom and Eter" and its heir "Daisi" being that work of art which, according to the address, is "inspirational for soul, soothing and enjoyable for heart", prove this idea.

In addition, the address functions as a historical source, as it fills up the portrait of political and cultural life of Georgia. We have already known about the attitude of the Catholicos Council and its chair Catholicos-Patriarch Ambrosi Khelasia towards Zakaria Paliashvili's services. He believed that these services "will contribute to the Georgian people to be given the place of honor in the family of advanced and education nations". This stance is not unexpected if we make allowance for the Georgian Orthodox Church having ecumenical objectives and tasks, manifesting tolerance, respecting science, culture and art (Papuashvili 2012: 45-90; Papuashvili 2021: 199-205). The one who researches of the relationship between theatre and church cannot evade the following phrase: "such high-ranking clergymen never had passed the gate of the theatre". It is obscure whether the author means only the named clergymen or high-ranking clergymen in general. However, vividly expressed liberalism is essential within this context characteristic of the Georgian Orthodox Christians willing to get closer to Europe proved by the address of the Catholicos Council.

This document provides new information to the history of Georgian opera music. Only the address and the memoirs scrutinized above convey the notice that Catholicos-Patriarch Kirion and Metropolitan Bishop Leonide (later Patriarch) and other members of the Catholicos Council attended the "first performance" of "Abesalom and Eter". When was that work of art "first performed"? The opening night of "Abesalom and Eter" was held on 21 February 1919 (Zambakhidze 1966: 34, 37-38). His Holiness Kirion could not attend it because he departed on 27 June 1918.¹ Therefore, the "first performance" implies a showcase rehearsal. If it were so, the rehearsal ("first performance") would take place from the enthronization of Archbishop Kirion, 1 October 1917 to his death, 27 June 1918. It is well-known that the composer finished "Abesalom and Eter" in 1917 and "in the same year ... he presented it to the art council of the Opera which decided to produce an opera (Gvakharia 1971:23). The "presentation" was followed by a showcase rehearsal among other procedures. We think that the address and the memoir mention not the first performance but the rehearsal. The exact date of "presenting" the opera is not indicated in the relevant literature. Nothing is said also about how and under which circumstances the rehearsal was held, whether the representatives of the

¹ The cause of death of Catholicos Patriarch Kirion remains shrouded in secrecy. Was it an assassination or suicide? We deal with this question in the following writings: in the remarks on the article by Archimandrite Serefim Verbin, *Russian Martyred Priest and Martyrs in Georgia* (Verbin 2017: 212-223), and in the reviews on Sergo Vardosanidze's and Philipp Ammon's monographs (Papuashvili 2013: 283-285; Papuashvili 2020: 266-267).

Orthodox Church attended the performance or not, what kind of impressions they had. For this reason, the notice acquires very uniqueness and importance.

Furthermore, the address is important for the history of theological thought. The phrase “the musical version of “St. John Chrysostom’s Service” enchanted not only eastern Church but also western Catholic Church, Roman Catholics” attracts attention first of all from the ecclesiastical and theological viewpoint. In Georgian reality the unique notion “Georgia’s catholic church” unifies within itself “eastern worshippers” and “western worshippers”, Roman followers”. To put it in another way, the Orthodox Christians and Catholics of Georgia are children of one Church. We have not seen this kind of definition of “Georgia’s catholic church” anywhere else. That is why it needs more investigation. This formula, in case of generalization, tells us that the Roman Catholic Church and the Eastern Orthodox Church are two wings and two lungs of one Church each having equal significance for perfecting the entire body. This is a creed that aims at restoring the unity of churches.

The mentioned creed accompanies Christian virtue. This ideal is sharpening or weakening depending on the circumstances. The faith and hope activated in the religious field during the epic of the authors’ address and that of the addressee. After that, a public movement was established which is known under the name of union that aim to unite the Georgian Orthodox Church and the Catholic Church under the protection of the Roman Pope. The formula in question is part of the way going towards this aim. The special literature says that this idea had most of the supporters of were in Kutaisi (Bubulashvili 2022: 660-666). That is why it is not surprising this idea appeared in the document created about Zakaria Paliashvili’s life and career. We should take into account that the address is written in the name of the Catholicos Council chaired by Catholicos-Patriarch Ambrosi Khelaia, St. Ambrosi the Confessor. The text echoes his stance which means that the Georgian Orthodox Church sympathized with the principle of union and it was popular at that time.

The address helps us to examine Zakaria Paliashvili’s creed. It indicates that the composer belong to those Roman Catholics for whom the Greek-Byzantine rule is equally valuable and important. Furthermore, we have at hand a document dated 17 December 1918, an invitation card of Leonide, Metropolitan Bishop of Tbilisi, according to which “Dear Patriot” is considered as “a supporter of the society to help the Sioni Church choir” (Paliashvili 2017:179). No one could be aware of Zakaria Paliashvili’s creed better than “Archpriest K. Tsintsadze, his friend and Father, the first signatory to the anniversary address.

To conclude, Zakaria Paliashvili sympathizes with the idea of uniting the Georgian Orthodox Church with the Roman Church. Furthermore, the document not only enriches the great composer's biography but also proposes salient pages to the history of the Georgian Church.

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