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GEORGIA IN FOREIGN EDITIONS

Sandra Roelofs

ANOTHER NEW MAGAZINE *GEORGICA*

The magazine *Georgica* is published in the Netherlands and deals with the history, literature and art of Georgia.

Since 1994 the Amsterdam-based *Bagratioti Foundation* has been organising a *Day of Georgia*. The Foundation aims at stimulating scholarly and cultural relations between Georgia and the Netherlands. Lectures of the *Day of Georgia* are published in the magazine *Georgica* as well as new material.

Georgica is an annual magazine. The editors are: Alexandra Gabrielli, Joke Passchier and Wim J. M. Lucassen. The first issue was published in June 1996, and the second appeared after a year, in June 1997. We are in possession of these first two numbers of *Georgica*.

The magazine opens with the article *Statue of Alexander Bagrationi in Zaandam*, which tells about the short life of this close friend and military advisor to Tsar Peter the Great. The reader can also see the photo of this statue (sculptor - Avtandil Mchedlishvili).

The question of Georgian-European relations is discussed by the Georgian scholar Prof. Juansher Vateishvili. The author concludes that for Georgia it was always a disadvantage that it was so far away from the Western Christian world, but it anyway felt support in those difficult years and managed to maintain its independence, religion and statehood. This article is in Dutch and the title is *Georgia and European Countries: mutual relations in a nutshell*.

The next article is about the tragic fortune of George Fles. A Dutch journalist went to Georgia in 1991 to look for an uncle who died in 1939 in the Soviet Union. His search in KGB archives was fruitful: his uncle, a Dutch socialist who translated scientific articles in Abastumani, got arrested for Trotskyist conspiracy. He died two years later in Smolensk prison. The Dutch journalist wrote his report in a book: *Op zoek naar George Fles: the end of a Dutch revolutionary in the Soviet Union / Amsterdam, 1993/*.

On the *Georgian Day* 1995 Rosa Banduri gave a talk about the artist Alexander Bandzeladze, which appears in the first issue of *Georgica*. The back of the magazine is illustrated with Alex. Bandzeladze's paintings.

Another article from *Georgian Day* 1995 is Wim Lucassen's *The Knight in the Panther's Skin - translation into Dutch of a Georgian epic poem*. In 1990 Lucassen translated Rustaveli's epic. In this article he discusses the background of the epic: the Georgian golden age, the manuscript, Rustaveli in Iqalto and Jerusalem. The personal opinion of the author is that Tinatin's image stands for Queen Tamar and Avtandil is Shota Rustaveli.

Joke Passchier tells about the folk music ensemble *Kereoni* in the Netherlands.

The magazine informs the reader about the tourist guide for Georgia.

An article in Dutch is printed in the magazine about a trip with the purpose of making acquaintance with Svaneti. A German camera crew made a film on Svaneti, following the 1891 track of the mountain-climber Merzbacher. Svaneti is not only loved by mountain-climbers, but was famous as a safe haven for treasures, because this isolated area was hardly ever conquered by foreign troops. The camera crew also tries to trace Jason and the Golden Fleece.

There is a special section in the magazine giving the reader information about Georgians in the Netherlands and Dutchmen in Georgia.

The second issue of the magazine is very important because of an article printed in it. On the *Georgian Day* in Amsterdam in 1996, Donald Rayfield gave a lecture *What is remarkable about Georgian literature?* He showed the strengths and weaknesses of Georgian literature and tried to find historical and political reasons for these strengths and weaknesses. Donald Rayfield is Professor of Russian and Georgian at the University of London and the author of *The Literature of Georgia - A History* (Oxford, 1994).

The main idea of the article is that 1500-year old Georgian literature, which survived in spite of regular cataclysms through the ages, is special in its kind because it is a hyperbolic literature tending to exaggerate and go beyond the expressible, the intelligible. The Georgian language's richness of sounds and sonorous morphology makes it easy to write poetry. The author concludes that Georgian poets are often identified with power. Poets that achieve supreme power like Stalin and Z. Gamsakhurdia, are a disaster for the nation. Kings turned poets are quite harmless.

What can be remarked by the foreign scholar is that the worse the present, the more glorious appears the past in Georgian poetry. The author considers in detail the history of Georgian-Russian contacts and shows both positive and negative sides of it. The last conclusion is that nowadays, Georgian writers are still easily influenced by the Russians, but seek links with Christendom directly, not via Russia.

The second issue of the magazine prints the lecture read at Utrecht Conservatory by H. Berkenkamp, on music and composition. The topic of the lecture is *Traditional music of Georgia*.

Do the menaced languages and cultures of Georgia still have a future? - this is the title of the article by Wolfgang Feurstein. The linguist Feurstein travelled in the 1960s to Turkey where Laz is still spoken by 250000 people. He designed an alphabet and wrote school text-books and dictionaries in order to prevent this language from disappearing. In the article the author tries to give more information about this language. Mingrelian and Svan are theoretically considered to be languages, but practically as Georgian dialects. In Turkey, between 1938 and 1991, use of the Laz language was forbidden, except in the scholarly (linguistic) sphere. The author adds that the Western scholarly world - through denying or concealing linguistic South-Caucasian scale - has also part in the resulting linguistic misery.

In the same issue Peter van Nunen presents an account of an international conference (October 1996) on Training of School Teachers in the context of multi-ethnic society.

Book news are also published in the magazine.

This is in brief the contents of the first two issues of *Georgica*.

Elguja Khintibidze

GENERAL FEATURES OF GEORGIAN LITERATURE IN THE EYES OF A FOREIGN KARTVELOLOGIST

Foreigners began to take interest in individual specimens of Georgian literature at the end of the first half of the 17th century (Italy). Georgian literature became the subject of more or less consistent research abroad from the early 19th century (the *Société asiatique*, Paris). Since then some works of Georgian literature as well as this literature as a whole have often been the object of both appreciation and occasionally rather harsh criticism. A foreigner's view on the Georgian national phenomenon should always be taken into consideration. The Georgian public has never been indifferent to the attitude of foreigners to Georgian literature, occasionally developing into a polemic.

In the last decade an attempt has been made in European Kartvelology at assessing Georgian literature as an integral phenomenon. Noteworthy in this respect is the work of Professor Donald Rayfield, our English colleague and alumnus of Tbilisi State University, at present Professor of Russian and Georgian at the University of London. In 1994 he published a monograph at Oxford, entitled: *The Literature of Georgia - A History*. In June 1997 his extensive paper, "Strengths and Weaknesses of Georgian Literature" appeared in Number Two of the journal *Georgica*, in Amsterdam. Prof. Rayfield devotes enthusiastic lines to the strength and splendour of Georgian literature: "Nobody would deny the strength or the splendour of Georgian literature. The very fact that it has survived, and sometimes flourished, for some fifteen hundred years is extraordinary. Still more extraordinary has been its capacity to resurrect after regular cataclysms - the annihilation of the State and the massacres of the population that resulted from invasions by the Arabs (8th century), Mongols (13th and 14th centuries), the Russians (1801) and then Soviet forces (1921, 1934), not to mention the destruction wrought by civil wars and anarchy. One cannot deny the vitality of a culture and a language that can keep in touch with its past, nor its richness in language and in genre, or above all, its idiosyncrasy, however much it may borrow from neighbouring cultures". Rayfield looks for common features in the diversity of the rich factual material reflecting the literary life of Georgia that could be raised to the rank of peculiarities of the entire literary process. The author's statement to the effect that 'A culture, however, has the defects of its virtues', and as seen from the title of the paper, he feels it 'necessary to talk of the weaknesses and the miseries as well as the wealth and splendour, to understand a phenomenon as strange as Georgian literature'.

Among such features the English Kartvelologist singles out one, viz. that 'it is a hyperbolic literature, which tends to exaggerate, to go beyond the limits of the expressible, of the intelligible, of genres, even sometimes of good taste'. The researcher considers the high musicality of the Georgian language as the basis of this manifestation. According to him, the rich morphology of the Georgian language, its polysyllabic flow almost automatically gives rise to rhyme. 'The dangers lie in the fact that such a language allows a poet to stop thinking - a dangerous temptation, since the language can take a writer further than he can see'. He calls this 'hyperbolic in sounds and words', which in his words, 'is the dowry which any Georgian poet enjoys'. On the

other hand, in his view, 'The wealth and anarchy in the lexicon is tempting for a writer: he (rarely she) can improvise. There are many lines even in Rustaveli... or in the poems of King Teimuraz I which, one feels, are inspired not by a thought but by an attractive word or rhyme, even though the thread of the poet's thought is broken, seems to leave a poet free from responsibility for his utterance'.

The sacredness of language - contemplation of the mystic in it - is, in the researcher's view, a characteristic of Georgian literary thinking. To demonstrate this, he refers to a well-known hymn of Ioane Zosime, commenting it thus: '...it seems to dispense with human intelligence and even printing. This is linked to the lack of interest that Georgian writers have had in precision or control, and their tendency to say things whose consequences they do not foresee. In the twentieth century, when the futurist poets take on the same automatic view of poets and of language, we get unexpected glory. The futurist Simon Chikovani wrote *Orchestrated Poetry* with words that no dictionary contains, but which have a fantastic, feverish effect on the reader's unconscious.'

The foreign Kartvelologist does not see hyperbolism as a characteristic phenomenon of Georgian literature only in the absolutization of the language factor. It is significant in this respect that, in his view, Old Georgian secular literature differs from its Persian counterpart by its own specific hyperbolic character. The researcher is aware that Georgian literature displayed the ability of adopting the influences of great empires that sought to engulf it. In his view, owing to its subjection to Byzantine culture, the 5th-11th centuries Georgian literature forgot and rejected its Caucasian environment. To prove this view the researcher refers to the fact that very little is said in Georgian literary pieces of this period about Georgian landscapes (the *Lives* of Serapion Zarzveli and Grigol Khandteli being exceptions). The situation changed from the second half of the eleventh century, when Georgian culture was free from pressure, but, in the researcher's words, 'the self-representation remains the same: it takes on only superficially different forms. The landscapes and hunting and battle scenes which we find so enthusiastically described in *Amirandarejaniani* or *The Knight in the Panther's Skin* are now Iranian, instead of Greek. If it were not for the peculiarly Georgian hyperbole in the emotions of the heroes or the strangeness of the narrative, so careless of time and plausibility, we might even suppose these epic narratives to be translations from some lost Persian manuscripts'.

The reader will find many enthusiastic passages with regard to Georgian literature in this highly important essay by Donald Rayfield, as well as some very interesting observations regarding literary facts or individual authors. Here I shall limit myself to this general feature of Georgian literature, seen by the foreign Kartvelologist.

No matter how peculiar the above-cited view may seem to us, it is doubtless noteworthy - in the first place because it is a feature seen by a foreigner. Furthermore, it is a foreign historian of literature who has good knowledge of Georgian literature and has a very favourable attitude to it. It should be assumed a priori that we, Georgians, view our national literature with a different eye that has a deep insight into some of its details but is so accustomed to others as to overlook them. Hence an outside eye often sees better.

of Christian and Classical writings, not know that the Trinity cannot have a fourth person? perhaps we should concentrate on the fact that medieval literature, and thinking in general, is highly symbolic, that the words and phrases of medieval authors are not always to be taken in their straightforward, simple meaning. And when it is difficult to give a detailed explanation of this phenomenon, would it not be better to make a mere statement of the fact that this is a period characterized by the assertion and rise of Georgian national self-consciousness. It should also be borne in mind that this is the spirit of a definite epoch rather than a general characteristic of Georgian poets or Georgian thinking. Another period was soon to arrive that would revise this trend of thought. Already in the last quarter of the 10th century Ioane the Athonite noted that 'There was a great dearth of books in the land of Kartli', and he set his son a lifetime task of translating books from the Greek. In the mid-11th century, in his work, Giorgi Mtsire has the Patriarch of Antioch address Giorgi the Athonite in the following words: 'Though you are a Georgian by descent, with all other knowledge you are a Greek'. Thus, Georgian writers were well aware of the erudition of the Byzantines and of the greatness of Greek culture and literature, and called on their own people to imitate and adopt it. The conclusion is that periods alternate in Georgian literature that differ in the style of thinking, attitude to national phenomena, and so on.

Is it justified to proclaim the Georgian futurist poets to have been continuators of the tendency of Georgian writers, noticed with Ioane Zosime, 'to say things whose consequences they do not foresee'? Shouldn't we rather focus on the fact that Futurism, with its specific conception, was a modernistic trend of the 20th century. Is this futuristic specificity a general characteristic of Georgian literature?

I find the foreign Kartvelologist's reasoning, proceeding from the musical nature of the language, on Georgian poets making a fetish of rhymed poetry, or '...hyperbole in sounds and words...' highly interesting. I wish the researcher had indicated, in Rustaveli, in particular, the lines that '... are inspired not by a thought but by an attractive word or rhyme, and the ambiguous result, even though the thread of the poet's thought is broken...'. In discussing Rustaveli's poetry it would seem better to indicate the specific line whose meaning is unclear to the particular researcher (and maybe to other scholars too) rather than to say it lacks sense, for Rustaveli is a poet, many shades of whose vocabulary, tropes, and outlook are so far unknown. There seems to be a more important point. With its sound, rhyme, rhythm, trope speech poetry occasionally does go beyond the natural, established meaning. The literary-expressive devices of verse and musicalness occasionally carry a different meaning and mood and, hence in a broad sense, a different idea, not contained in the ordinary meaning of the words of the relevant line. It should also be noted that there are poets, literary critics, and readers, who prefer such poetry to that of reason, viz. narrative, sententious, philosophical, etc. poetry. But the existence of such poetry is also a fact and raising the question of which is better is unacceptable to genuine literary criticism.

More challenging is the researcher's view with regard to the *Amirandarejaniani* and *The Knight in the Panther's Skin*, viz. 'If it were not for the peculiarly Georgian hyperbole in the emotions of the heroes or the strangeness of the narrative... we might even suppose these epic narratives to be translations from some lost Persian manuscripts'. One proposition in this statement stands out with its positive and

affirmative form: hyperbolization is the specific feature of classical Georgian secular epic poetry that distinguishes it from Persian poetry.

I personally would find it difficult to share this thesis. Although hyperbolization is indeed an essential feature of Rustaveli's literary style, it is hard to say that in *The Man in the Panther's Skin* it qualitatively or quantitatively exceeds the Persian literary tradition. True, Tariel's bodily strength and military art is hyperbolized in the poem, yet there is nothing unusual here against the background of the Persian epic. Suffice it to recall Rostom in Firdousi's *Shah-Nameh*. The hyperbolization of the single combats of the *Amirandarejaniani* are not astonishing or unexpected against the background of Rostom's combat prowess. The emotional world of the characters of Rustaveli's poem is also hyperbolized: Tariel's love starts with his fainting, the knights separated from their loved ones shed streams of blood-mingled tears. Many analogues can be found in the medieval oriental epic. Suffice it to recall the emotions of the lovers in *Vis o Ramin* by Fakhrud-Din Gurgani, an 11th-century Iranian poet. Ramin, too, faints at the sight of Vis. The 12th-century Georgian translation of Gurgani's epic, entitled *Visramiani*, which - as shown by a special study (A. Gvakharia, M. Todua) - is close to the Persian original. It reads: 'When Ramin saw Vis's face, ...from his horse he dropped, light as a leaf, the fire of love enflamed his heart, burned his brain, and carried away his mind... When he fell from his horse he fainted, and for a long time lay unconscious' (*Visramiani*, Translated by Oliver Wardrop, London, 1914, p. 47). Here are the hyperbolic images with which Vis conveys the flow of tears from her eyes in her letter to Ramin: 'O tearful clouds of spring come and learn from me to weep. But if but once ye rain like my tears the earth will be laid waste. Such a stream of tears ever pours from me, and yet I am ashamed that I have not so many as I would... When sometimes I pour forth blood and sometimes water, when I have no longer these two, with what else can I afflict myself save plucking out mine eyes, for mine eyes themselves desire a sight of thee...' (p. 275). Nestan too writes letters to Tariel. The rich literary images of these missives are inspired by hyperbolic speech: 'For pen I have my form, a pen steeped in gall; for paper I glue thy heart even to my heart' (quatrain 1270- Wardrop's trans.). But is the hyperbolization in these words of a level alien to Persian literature? Note the level of hyperbolization of the relevant idea in Ramin's second letter to Vis: 'If I had the seven heavens for paper, if I had all the stars as scribes, if the air of night were ink, if the letters (of the alphabet) were as numerous as leaves, sands, and fishes... by thy sun, not even then could I write half I desire' (p. 257). The feast and joys of the characters of *The Man in the Panther's Skin* and of the entire Oriental epic are hyperbolized. In this respect, the hyperbolization of Avtandil's song, I believe, reaches the climax: 'When the knight's song was heard, the beasts came to listen; by reason of the sweetness of his voice even the stones came forth from the water' (947- Wardrop's trans.). Ramin's song, too, is presented by Gurgani in hyperbolic images. However, at first sight, the hyperbole would seem to be more moderate: 'Ramin himself was such a good harper that when he took his harp and played even the birds were hushed for pleasure' (p. 146). But this is only at first sight, for this would-be moderation is due to the Georgian translator's originality. As ascertained by N.Marr, the respective passage in the Persian original is conveyed in the same hyperbolic form as resorted to by Rustaveli: 'When ever and anon Ramin played the harp, stones would have come to the

surface of water in very joy!' (*Vis and Ramin*. Translated from the Persian of Fakhr ud-Din Gurgani by George Morrison. 1972, New York and London, p. 146).

In Rustaveli's poem, hyperbole is not only a trope image or a literary device used in describing individual scenes. It is in general Rustaveli's poetic speech style. The images of the ideal personages of the poem are hyperbolized. Particularly noteworthy in this respect is the literary description of the love of the characters or their derangement or madness on account of love. By hyperbolizing love in this manner *The Man in the Panther's Skin* does not differ from Persian poetry but, on the contrary, resembles it. The mad and ranging Tariel is a traditional personage characteristic of oriental poetry. However, there is a peculiarity in the madness of Tariel as one in love, lying primarily in the choice of a relatively moderate, reasonable, best middle course on the path of hyperbolizing love as madness, characteristic of oriental poetry. Unlike Majnun in Nizami Ganjevi's *Leyle wa Majnun*, Tariel's mind or intelligence leads him only to the boundary of madness. Rustaveli depicts a ranging lover traditional to the aesthetic principles of oriental lyrics of Rustaveli's epoch. The poet applies to him traditional epithets of oriental poetry: mad, deranged... but, unlike Nizami's Majnun, he is not mad. No one considers Tariel mad (unless we take in the literal sense the cries of the Khatavians astonished at Tariel's entry into an unequal battle). He invariably acts as a highly intelligent knight in love, while Majnun's madness is not questioned not only by Leyle's father but by the host of Nofal engaged in a death-and-life war on behalf of Majnun. Neither is Nofal sure of Majnun's sanity and he deserts him. Majnun himself views his own human face with suspicion. According to Teimuraz I's version, *Leilmajnuniani*, once, when Leyle was being led to the mountains by her parents, her camel, falling behind the caravan, came across wild beasts, with Majnun among them. Embracing him, Leyle implored him that they hide themselves so that no one could separate them. Majnun was inactive. Ultimately he said to his love: 'While I was alive, I was not allowed to be with you. Now it is late: I do not exist any longer'. Like Majnun, Tariel, too, seeks friendship with wild beasts but they fail to understand him. Tariel failed to pacify the tiger whom he likened to his love, and he killed her. Majnun lives in the environment of beasts, all of them serving him: 'All who saw this picture were astounded - heaven had turned a beast into a man, and a man into a beast' (quoted from M. Todua's Georgian translation). Rustaveli created new-type personages of the traditional lover of the oriental epic. Innovation in casting the images of lovers in Rustaveli's poem lies primarily in the priority of the intellectual principle, which is accounted for by the Renaissance impulses of Rustaveli's outlook.

Thus, hyperbolization is one characteristic feature of *The Knight in the Panther's Skin*, as well as of Georgian secular literature of the classical period (and not in general of the entire Georgian literature). However, I do not think one should look in it for the specificity that distinguishes Georgian literature from its other counterparts, in particular, Persian. And Donald Rayfield is well aware of this, as he notes elsewhere: 'the noble knights of *Amirandarejaniani* or of Rustaveli's *Knight in a Panther's Skin* are imbued with an implausibly hyperbolic spirit of medieval chivalry - very similar to the sentiments of courtly poetry in France, Germany or Iran at that period'.

In the view of the English Kartvelologist, it is hyperbolization that must be considered the feature responsible for the weaknesses and miseries of such an astonishing phenomenon as Georgian literature, for '...it is a hyperbolic literature, which tends to exaggerate, to go beyond the limits of the expressible, of the intelligible, of genres, even sometimes of good taste'. At the same time, what we today may call 'going beyond the limits... of good taste' was the soul and heart of medieval oriental literature. The aesthetic style of the time, and the author's as well as the reader's taste viewed hyperbolization as the cornerstone of the art of the beautiful. It does not seem justified to criticize the aesthetic style of past epochs from the standpoint of the modern reader's taste. Moreover, this attitude should not turn into a principle of literary criticism. Literary taste or aesthetic style is changeable, developing variously in different geographical or political areas and complex shades of different religious or national literatures. From a single vantage point the aesthetic style of a different period, setting, religious or national unity is often incomprehensible and at times even unacceptable. Suffice it to recall the age-related variability of literary taste within European civilization alone. The Sentimental literary trend prevailing some two centuries ago is unacceptable to a part of modern Western readers.

Each literary work should, I believe, be evaluated according to the principle of historicism - in the spirit of the period it was created, analysing it in terms of how it accords with the traditional position of its age and what novelty, if any, it contributes to the same traditional style of thought.

MODERN KARTVELOLOGISTS

MICHEL VAN ESBROECK

The well-known Kartvelologist Michel Van Esbroeck is our contemporary. The following material on his life and activity is based on the biobibliography written by the scholar at our request.

Esbroeck was born into a Flemish family on 17 June 1934 in Malines, Belgium. Their family name stemmed from a Walloon environment, while their native language was French. In 1951 Esbroeck graduated from the Saint Michel College in Brussels, with a diploma. One year later he decided to become a novice at the Society of Jesus of the Meridional Province of Belgium.

After completing the noviciate in 1955, at the request of the chiefs who were looking for a lawful acting professor, he first graduated from the faculty of Classical philology in 1959, receiving a licence in Classical philology; simultaneously he won a diploma in philosophy at Saint-Albert Pontifical School of Louvain. After serving in the Belgian Army, he started teaching. In 1962 he joined the work of the Bollandists. In the library of the Bollandists he had the opportunity of familiarizing himself with the books on which Paul Peeters had worked earlier. Here there were numerous and important Georgian publications. He received permission from the Bollandists to attend Gérard Garritte's Georgian and Armenian courses at the University of Louvain as a free student. The following is the story of the publication of the Sin. 34 Palestinian-Georgian Calendar. One year later Esbroeck noticed that the majority of the Eastern manuscripts in hagiography were closely interrelated.

In the 1960s the Bollandist François Halkin returned to Paris to compile hagiographic catalogues of the Parisian Greek *fonds*. He made copies of 11 Georgian MSS of the Iviron Lavra on Mount Athos. Abbot Marcel Richard of the Paris Institute for Research into Texts and History found the opening part of Méliton of Sardis' paschal homily under the name of Meles. This prompted him to make a photocopy of the entire MS and hand it to Halkin for transfer to Esbroeck. The latter had already started to study Georgian with Garrite. The student copied the entire MS and found that 6 belonged to an interrelated group of MSS and that 4 of them had been known since the turn of the present century through Zhordania's catalogue. These are the *mravaltavis* of Udabno, Klarjeti, Tbeti and Parkhali. Acquainting himself with the hypotheses on the composition of these MSS, producing only a vague impression on him, Esbroeck began to study the Sinai *mravaltavi*, together with A. Shanidze's parallel edition of the Mt. Athos and four other, incompletely described MSS. When he submitted this text to Prof. Garrite in September 1972, the latter said to him: 'You can advance your own hypothesis but you must be able to say that you had done everything to see those four MSS from Tbilisi but failed in that'. At the time Garrite and Esbroeck had scholarly contacts with E. Metreveli - largely during her scholarly missions to Paris. In autumn 1972 Esbroeck was afforded the opportunity to arrive in Tbilisi on a 15-day visit to familiarize himself with the originals of the four *mravaltavis*. At the end

of 1972 he submitted a new redaction to Garitte who told him that he could defend his Doctoral thesis in Louvain in February 1973. Unfortunately, on 3 January 1973 Garitte suffered thrombosis, forcing him to suspend his scholarly activity. Esbroeck defended his doctoral thesis only in June 1975. Then he decided to apply for an exchange visit to the libraries of Moscow, Leningrad, Tbilisi and Yerevan with the object of studying hagiographic sources. During this time Esbroeck continued to publish papers on Eastern Christian languages. In 1982 he moved to Rome, where he took seriously to teaching Georgian and Armenian. In 1986 the Ludwig-Maximilian University of Munich offered him to apply for membership of the Chair of philology of the Christian East. This offered him a brilliant opportunity of maintaining contacts with the Christian East and with the six languages of the latter region. Since 1987 Esbroeck has been teaching the six languages at the University of Munich, being actively engaged in the philology of the Christian East. Chronologically, Georgian has always held a major place in his studies.

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LITERARY RESEARCH

Maka Elbakidze

TOWARDS THE INTERRELATIONSHIP OF LOVE AND POETRY IN
THE MAN IN THE PANTHER'S SKIN AND MEDIEVAL EUROPEAN
LITERATURE

It is common knowledge that love holds priority among the motifs of medieval secular literature, particularly in one of its brilliant manifestations - the West European chivalry romance. It has been noted in the specialist literature that whereas in earlier works love had the function of a schematic literary image, at the turn of the 13th century it acquired the significance of one of basic, leading motifs. This is largely attributed to the changes that had occurred in the socio-political life of the period, confronting literature with fresh demands. The rise of chivalrous ideology, and hence the establishment of norms and rules characteristic of vassal institutions in all spheres of life brought about specific inter-human relations. Love relations between man and woman assumed the sense form as the interrelationship of vassal and suzerain. The lady, with whom a knight had fallen in love and whose heart she had captured, turned at the same time into a signioress of the enamoured person or his master, obedience to whose will was prescribed from the knight by the so-called 'code of nobleness'. The lover was obliged to fulfil any wish of his lady without demur - even capricious and absurd, put up silently with her unjust reproaches, and ask only for her favour as the price for his self-sacrifice or 'modesty'. The service done to the beloved resembled very much the obligation assumed by the vassal before his suzerain. Thus, the loved one was not only the 'lady' of her lover but a sovereign (*midons*) as well. Such relationship or, in other words, feudalization of love, was considered an inalienable attribute of the royal court (4, 2).

Along with 'modesty', 'silence' and 'patience' were one of the most basic condition and means of winning the beloved's favour. The enamoured knight was obliged to treat his lady with awe and deference and, even in the hardest situations, suppress in himself the feeling of pride. Besides, silence was one of the conditions of preserving love, for the latter belonged to such secrets that should be kept from envious and evil eyes (3, 195). It may be said that the terms *domnei - donnei* express most clearly such deferential attitude of the knight to the beloved, this meaning service done to the lady in the feudal sense of the word. The *cortesie* carries the same (feudal) meaning, which, along with 'humility' and 'patience', constitutes one of the principal elements of the new convention of love. Furthermore, all the points of the code of courtly nobleness according to which the true knight must be not only brave, loyal and generous but courteous, gallant, sensitive, of refined manners.

Besides, the lover is required to praise his beloved in poetic speech. It is impossible to be a poet and not love', declares the 12th-century Provençal poet Bernart de Ventadorn, 'but it is impossible to be genuinely in love without this sentiment giving rise to a fine song in your heart' (3, 196). This point of view, taking shape in the poetry of the early troubadours and trouvères, was handed down to the later generations as well - love and poetry turned into an indispensable condition of a courtly society. Major importance was attached to these two factors in the process of the formation of man's spiritual world. In the first place, love was considered a phenomenon that ennobles man and elevates him spiritually, poetry being an excellent medium for the expression of spiritual attitude. It is into the lines of his poem that the poet weaves his feelings and sentiments, exalts and adorns his ideal, the object of his love, asking from her nothing in return but favourable disposition. If, fortunately, the lady views the man with favour the latter's life turns into a festival, his heart filling with joy and happiness, while his soul is transformed so much as to come close to moral ideal (3, 205).

The traditional model of courtly love, as well as of the courtly lover - laid down by the theorists of love: Andreas Capellanus, Matfvé Ermengaud, and in other theoretical works, as well as in the works of the early troubadours and trouvères was taken over almost unchanged by the chivalrous romance of Western Europe, assuming the form of a kind of theoretical doctrine as a result of literary treatment.

What is the situation in this respect in Georgian literature? It should be noted that, like the West-European romance of chivalry, love in Georgian classical period literature 'was a cultural-historical phenomenon - a social institution - with its socially established rules and, probably with more-or-less conventional forms of expression (1,3).

Although no theoretical work on love has survived in Georgian, Rustaveli's *The Man in the Panther's Skin* helps form a full idea on the subject of our present interest. The Prologue of the poem may be said to play the role of a theoretical treatise shedding light on the essence of the love presented in the poem. The more so that the articles of this 'Treatise' are ordered according to a definite principle, much resembling the above-discussed theoretical works on love.

First Rustaveli describes the variety of love celebrated in his poem ('of lower frenzies' - 28) separating it from other types of love, he at the same time draws the reader's attention to the common points that the love 'praised' in the poem has with heavenly love and carnal love.

Further, Rustaveli lists the characteristics of a true lover, using it as a scheme or model to create the literary images of the characters. In Rustaveli's 'code' the knight's physical perfection, wisdom and intelligence are combined with his generosity, eloquence, leisure, patience and prowess. Thus, the so-called 'Code' given in the Prologue of *The Man in the Panther's Skin* evinces great affinity with the qualities considered to be indispensable to the courtly knight. (However, it should be noted here that individual details of Rustaveli's conception bear a clear imprint of oriental culture - the reference to the main characters as *mijnur*, an Arabic word denoting one maddened by love, motifs of 'shedding tears of blood', 'ranging', etc.).

The Prologue also contains the principal features characteristic of the conception of love or *mijnuroba* of *The Knight in the Panther's Skin*, serving as images in the development of the plot of the poem. These are loyalty, self-sacrifice, patience and non-manifestation in love, fainting, dying, burning, flaming - all from afar, suffering for love, ranging.

The principle of the close relationship of poetry and love - laid down in medieval literature - is strictly adhered to in Rustaveli's poem. Moreover, the quatrain dealing with this problem functions as a link between two theoretical questions of poetry and love, set out in the Prologue. The part of the Prologue which deals with three types of poesy is directly followed by quatrain 18 in the Georgian edition, and 25 in Wardrop's translation: 'The poet must not spend his toil in vain. One should seem to him worthy of love; he must be devoted to one, he must employ all his art for her, he must praise her, he must set forth the glory of his beloved; he must wish for nought else, for her alone must his tongue be tuneful'.

This quatrain in the Prologue is followed by another praise of the object of his love, and then a discourse of love. Notably enough, no matter how the various editions of the poem may differ in their composition of quatrains, the quatrain just quoted is preserved invariably in all of them and, which is most important, it links Rustaveli's theoretical views on poetry and love.

As is clear from first sight, the cited quatrain of Rustaveli's poem evinces rather close affinity with the view of the early troubadours and trouvères. This affinity may be set down in three points:

1. Love imparts poetic creativity to man, which should be directed at praising the beloved (Bernart de Ventadorn, 3, 196)

'he must employ all his art for her,
he must praise, he must set forth
the glory of his beloved' (6,25)

2. One in love must have only one object - faithfulness is one of the unshakable principles of the courtly conception of love (Rambald de Orange, Bernart de Ventadorn, 3, 196).

'he must be devoted to one, he must employ all his art for her' (6,25)

3. The one in love must tire in the service of his beloved, without asking anything in return (Bernart de Ventadorn, G. de Borneilh, Rambald de Orange, 3, 198).

'he must wish for nought else, for her
alone must his tongue be tuneful' (6,25).

The similarity of the above viewpoints should be accounted for not so much by literary influence as by the wind of 'new' times - an epoch that set new demands to art and literature, subjecting the latter two to knightly ideology and moral. This was an epoch unfolding to the 'new' man unexpected and unusual prospects and, finally, an epoch that gave birth to Renaissance thought - a highly progressive unique phenomenon of major importance in the history of world civilization.

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OBITUARY

DAVID BARRETT

David Barrett, a Georgian scholar and a great friend of the Georgian people died in Oxfordshire on April 30, 1998. His field of interests were very wide. He was an expert of ancient and medieval literature, English language and literature, Finnish language and literature, Georgian language and literature. David Barrett was born in London on the 9th of May, 1914. He was educated in 1924-32 at the City of London School, and in 1932-35 at Petershouse, Cambridge, where he studied Classics. In 1936-1939 David Barrett was an assistant cataloguer in the British Museum Library (now the British Library). From 1940 to 1946 he had a General Staff job in the War Office in London. Since 1937 he had been studying Finnish and in 1946 was lucky to be invited to apply for the post of lecturer in English at the University of Helsinki. From 1946 until 1965 (with a two-year break at the American University of Beirut, in Lebanon) he taught the English language at the University of Helsinki. In 1948 He married Marjorie McPhee, who was born in Sydney, Australia, in 1912. They have three sons. In one of his letters to me he recollected his Finnish years with great pleasure. "I had greatly enjoyed teaching both English Grammar and English Literature, and loved my Finnish students." During that time David Barrett translated three Greek comedies from Greek into English. They were published in 1964 and two more in 1978.

In 1965 David Barrett was contacted by Norman Sainsbury, keeper of Oriental Books at the Bodleian Library, Oxford, who remembered that David had special interest in Caucasian Languages and particularly Georgian. So he was invited to the post of librarian to specialize in Georgian and Armenian. In July 1965 David Barrett left Helsinki for Oxford. That was at the starting point of his Kartvelological activities. David found himself responsible for the custody of the magnificent Georgian collection amassed by Marjory and Oliver Wardrop, which he catalogued - "A Catalogue of the Wardrop Collection and Other Georgian Books and Manuscripts in the Bodleian Library" was published by the Oxford University Press in 1973. His contributions in the field of Georgian scholarship are:

The Man in the Panther skin : Trying to Make Sense of the prologue (May, 1989, Georgian Studies Day, School of Oriental and African Studies, University of London).

Rustaveli and the Non-Georgian Reader (April, 1991. Rustaveli Symposium, University of Turku, Finland).

Vepkhistqaosani: some notes and queries (based on notes written for Ollavi Linnus in connection with his Finnish translation of Rustaveli, which was published in 1991). Of course we have to mention the great help David rendered to his friend Olavi Linnus, a Finnish translator, in the process of translation, greatly contributing to the Finnish translation of the poem.

David Barrett had his own views on some problems of Georgian Grammar. In another letter addressed to me he wrote: "I've produced an English version of the "verb" section of Akaki Shanidze's Grammar of Old Georgian, but part of this has been

"adapted" so much that I doubt whether it could be published as Shanidze's work. I can't agree with his presentation of the "categories" or of the "versions". David wrote this study specially for foreign students.

To complete David Barrett's portrait I would like to remember Adrian Roberts' words from his obituary " David Barrett was a skilled amateur pianist with a wide-ranging knowledge of music, his composers being Bach, Mozart and Haydn. A companionable man, he loved to invite his friends to the family home in Wembley, where they would be hospitably entertained by his mother, a lady with a comprehensive knowledge of the history of London, in particular, of its Wren churches."

David Barrett retired from full-time work at the Bodleian in 1981, but continued as a part-time consultant to the Oriental Department. For some years David taught a nice young fellow but in 1992 he wrote to me: "You have probably heard about the sudden death of my dear colleague Michael Daly. He was a very gifted linguist and bibliographer and had nearly completed a catalogue of the Turkish manuscripts in the Bodleian. In addition he had taken over the Georgian and Armenian work when I retired and had made great strides in learning the Georgian language. Now it has been decided that the Library cannot afford to appoint a replacement for him, which is very bad news. For the time being, I am continuing to work at the Bodleian as a "consultant", but this can't go on for ever: I shall be 78 years old next month!" And indeed it didn't go on for ever. Bodleian Library lost a brilliant librarian, British and Finnish educational systems - a wonderful teacher, Greek literature - a nice translator, Kartvelology - a good scholar, Georgian scholars - a real friend. With deep pain in the heart we say to him Goodbye David for ever.

Marika Odzeli

CHRONICLE OF EVENTS

THE FIFTH SUMMER SCHOOL IN KARTVELIAN STUDIES

This year the Centre for Kartvelian Studies held the fifth summer school-seminar for foreigners. Owing to difficult economic conditions the school had only eight attendants. These eight arrived in Georgia from different countries with different interests, but all of them had a great wish to learn the Georgian language, culture and history.

Tamra Wysocki is a student of Chicago University. Her professor is a well-known American linguist, Howard Aronson. Tamra works on phonology, particularly on consonant clusters in Georgian.

The Japanese Junji Ito, as well as American Tamra Wysocki, attended the summer school last year too. This year he came to obtain materials for his dissertation theme which touches upon the peasants' movement in 1905-1907.

Yasuhiro Kojima is a post-graduate student at Tokyo University. He wants to study Caucasian languages and to work in comparative linguistics.

Frederique Ingignoli graduated from the philological faculty at Geneva University. her speciality is Russian literature, culture and language. The topic of her graduation work was: "The image of Georgia in the works of Russian writers". Now she is interested in Georgian romantic poets.

Susan Bercaw is an environmental psychologist from New York. She is interested in Georgian society and the Georgian language.

Bothild Nordsletten is Norwegian. She is a student of the philological-historical faculty at Oslo University. She wants to study history and present-day politics in Georgia.

Xenia Commandeur from the Netherlands is interested in political sciences, sociology and economics. Her university aims to study the economic and cultural conditions in developing countries.

Alois Heubock, a fourth-year student at Vienna University, is interested in the Georgian language as a linguistic instrument.

The Summer School working program involved everyday practical work in Georgian, done by Tbilisi University readers: Tsira Chikvaidze, Nana Saganelidze and Bela Tsipuria. The foreign students attended also lectures in the main fields of Kartvelology, delivered by eminent Georgian scholars: Thomas Gamkrelidze, Mzekala Shanidze, Roin Metreveli, Mariam Lordkipanidze, Aleksandre Gvakharia, Zurab Kiknadze, Elguja Khintibidze, Rismag Gordeziani, Vakhtang Imnaishvili, Aleksandre Rondeli, Tamar Meskhi, and Amiran Gomarteli.

Theoretical studies were followed up by visiting the cultural and scientific centres of Tbilisi: S. Janashia State Museum, The Ethnographical Museum, the Institute of Manuscripts, the Georgian National Library, Georgian Art Museum,

Georgian Film Studio. The Summer School attendants visited also the house-museum of Elene Akhvlediani and Titsian Tabidze.

Every weekend the School arranged excursions to show the foreign students historical monuments of Georgia. They visited Kakheti, Meskheta, Kartli. The students liked best the excursion to Qazbegi where they saw the Aragvi and Darial gorges, Sameba, Mount Qazbegi.

The school-seminar lasted five weeks, from 13 July to 15 August. It appeared to be really fruitful for participants. And it was pleasant that in September Prof. E. Khintibidze received a grateful letter in Georgian from Yasuhiro Kojima, an attendant of the past Summer School. Here follows the original letter, with an English translation.

23. სექტემბერი, 1998

ბატონ ელგუჯას ხინტიბიძეს
და ქართველოლოგიური სკოლის ცენტრის
თანამშრომლებს .

მინდა ვაღივიხებოთ, ძალიან დიდი მადლობა.
თქვენი წყალობით მე გავატარე საყვარელი
ორი თვე საქართველოში. ნამდვილად
არ ვიცი, როგორ გამოვთქვა ჩემი მადლობა.
თქვენი სიკეთე არასოდეს არ დამავიწყდება.

ჩა ვარგი საზაფხულო სკოლა იყო! მასში
ჩვენ შევიძინეთ დაუფასებელი გამოცდილება.
არ მქონია ისეთი ხუთი კვირა, რომელიც
ამდენი ვაკუცანი, განვიცადე და განვივითარო.
და თანაც, შევიძინე მეგობრები სხვადასხვა
ქვეყნიდან, რომლებსაც აქვთ უხინტიბიძის
ინტერესი.

ესლა ძალიან შენატრება საქართველო.
მოუთმენარ ველოდები თქვენთან შეხვედრას.

კოჯიმა იასუჰირო

To Mr. Elguja Khintibidze and collaborators of the Summer School in Kartvelian Studies,

23 September, 1998

I want to express my great thanks to you. Thanks to you I spent my best two months in Georgia. Really I Don't know how to express my gratitude. I will never forget your kindness.

Really it was a great Summer School! We gained invaluable experience. I've never had such five weeks during which I met people, felt and developed so much. And besides I made friends from different countries with shared interests.

I miss Georgia very much. With expectations of meeting you again.

Kojima Yasuhiro

Eka Kutateladze

EDITORIAL

The centre for Kartvelian Studies humbly asks you to become the reader of our journal, KARTVELOLOGIST.

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

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

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

Thank you in advance.

Editorial Staff.

Editorial Staff: ELGUJA KHINTIBIDZE (*Editor*)
ARRIAN TCHANTURIA
MARIKA ODZELI