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Life and work of Arsen Bulmaisimisdze

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Abstract of Dissertation

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Introduction

Arsen Bulmaisimisdze is a prominent representative of old Georgian literature. His works has repeatedly been the subject of literary critics, but up to date no monographic study has been written on the life and creativity of this author.

This dissertation is the first attempt to fill this gap.

Arsen Bulmasimisdze lived and worked in the first half of the XIII century and his main field of interest was hymnography.

Arsen Bulmaisimisdze's hymnographic heritige is distinguished by a national spirit. It is mainly based on biblical-Christian motives, which include liturgical thinking, temporal consciousness, and cognition by faith.

Arsen Bulmaisimisdze worked during the reign of Queen Rusudan. This is the period when Georgia was facing the most difficult historical cataclysms, Georgia was hit by the crushing invasions of the Mongols and Khvarazmians, which put an end to the golden age of Georgian culture.

Despite the difficult historical situation, the epicenter of which was mainly in eastern Georgia, it was still possible to develop the literary process in western Georgia, as evidenced by the creative legacy of Arsen Bulmaisimidze, Saba Svingelozi and Tbel Abuseridze, who belong to this period.

Hymns full of sacred, theological-philosophical ideals were written by Arsen Bulmaisimidze during this period.

It is true that due to the specifics of hymnographic poetry, Arsen Bulmaisimisdze's work does not describe historical processes. However, all his works have signs of the historical epoch, especially the cycle of hymns of the gloved icon, which aims to encourage the Georgian people in the most difficult situation.

relevance of the topic

The relevance of the present dissertation research is determined by the fact that the biography and work of Arsen Bulmaisimisdze have not been studied in monographic completeness. There are only a handful of important studies that shed light on this or that aspect of Arsen's biography or work, but monographic research confirms that many problems required in-depth analysis.

Goals and Objectives

Main purpose of this work is to monographic studies and search of Arsen Bulmaisimisdze's life and works.

Our ultimate task is to publish a complete collection of works by Arsen Bulmasismisdze, which will include our historical-philological research and academically established texts of Arsen's works, with appropriate comments.

Research method

Mainly will be used Sinthetic philology-hystoric research methods, because of target of our research is represents Study of biography and philological analysis of Arsen Bulmaisimisdze;s works.

In the artistic analysis of Arsen's works, we use the method of intertextual research to clearly draw the line between tradition and novelty that we encounter in the writer's work.

We use the method of hemeenetics in the study of the theological and artistic aspects of Arsen Bulmaisismisdze's work.

Scientific news

The dissertation is the first monographic study dedicated to the life and creators of Arsen Bulmasimisdze, which in itself creates a scientific novelty of the paper.

Practical significance

The work will be useful for philologists, researchers of ancient Georgian literature, students and historians who are interested in the history of Georgia during the Khvarazm invasions and the Mongol domination.

Structure of the abstract:

In addition to the introduction, main conclusions and bibliography , the paper includes a main part consisting of six chapters.

Chapter I. Biography of Arsen Bulmaisimisdze

Chapter II. The hymnographic cycle of the uncreated icon – [vernicle]

Chapter III. Epistle to Abuser Abuserisdze

Chapter IV. The hymns of St. apostle Nino

Chapter V. The heortalogical circle of Shio Mghvimeli

Chapter VI. Iambic Synaxary

In the appendix we present the academically established texts of Arsen Bulmaisimisdze's works.

Chapter I. Biography of Arsen Bulmaismisdze

Arsen Bulmaismisdze was a modern-day famous historical figure of Queen Rusudan. He was Ecclesiastical and public figure, Royal chancellor/vizier-Chkondideli and Catholicos-Patriarch of Georgia, hymnographic and writer. From the sources we have received, it is clear that his public and literary activities are connected with prominent Eristavt-Eristavs Vardan, Tbel and Abuser Abuserisdze, whose hymns belong to a high level of philosophical-theological thought. Who creatively conveyed to us his intellectual, spiritual, moral, national self-consciousness by substantiating the peculiarity of the Georgian nation and its distinctiveness. His hymns demonstrate the author's writing and eloquent talent which are characterized by ascending, praiseworthy style of nation and faith.

The main part of Arsen's work-heritage is preserved in the manuscript of Tbel Abuserisdze, (A-85,1233), where are presented his two hymns dedicated to the gloved icon - written at the request of Abuser and Vardan Abuserisdze, Epistle to Tbel Abuserisdze and Iambic Synaxary.

According to manuscript A 85, "This Lord's cry was uttered by Arsen the Catholicos" (284r). A note of similar content is preserved in the second place of the manuscript. "The self-proclaimed icon of the handmaid is also a catholic from Arsen" (284r).

The certified comment belongs to Tbel Abuseridze - the editor-compiler of the A-85 manuscript - made using the calligrapher Basl and included in the text. Therefore, he will not receive any Ekov and he is the Catholicos of Georgia of Arsen Bulmaismidze in 1233 is not disputed.

In the A-85 manuscript, Arsen is twice mentioned as the Catholicos of Kartli. However this did not turn out to be enough. Recognized could not gain universal recognition, and this significant attention around the diversity of opinions still manifests itself today.

N. Berdzenishvili concludes that this information is written on Ashia. It is performed in Singular. The hand is like the hand of the text. The same is not said. But the most important according to the researcher, is that this whole inscription is placed in the place of some scratch. That is why the reference of this inscription is doubtful despite its convincing

content and, first of all, it is doubtful that it belongs to 1233 ” (Berdzenishvili, 1940, 401). In fact, there is no reason to doubt the authenticity of the certified certificate. Recent research has shown that the A-85 manuscript, though not copied by Tbel Abuseridze, controls the calligrapher from beginning to end and often makes changes to the manuscript. This comment was included in the footnote by Tbel Abuserisdze (Abuserisdze, 1998: 319). Therefore, the old manuscript in the A-85 manuscript was not deleted (scratched) and replaced with a new one without the reference of Tbel Abuseridze (it is not excluded that Tbel Abuseridze himself wrote a short comment in the manuscript), which makes the manuscript inscriptions and comments more convincing.

In the first half of the 13th century, the quiet life of the Georgian people and the revival of Georgian culture abruptly stopped due to the invasions of the Tatar-Mongols and Khvarazmians. The Mongols were first brought to Georgia by the Khvarazmians. Muhammad Khwarazmshah, who had fled without a trace, was chased by a large army of Genghis Khan. In 1220, this army reached the borders of Georgia, raided the country and retreated. A few years later, in 1225, the invading army of Jalal-ed-Din, the Sultan of the Khvarazmians, invaded Georgia and spread like fleas throughout eastern Georgia. Georgia, which had been besieged by Jalal-ed-Din for five years, had not been held for a year before the Tatar-Mongol hordes reappeared in 1235. The enemy was advancing with all its might and was destroying the country. He conquered Georgian castles, cities, towns and strategic points many times. In 1240, the enemy occupied the whole eastern part of Georgia. The conquest was always accompanied by unbearable persecution of the population and terrible destruction of cultural centers.

This is how the chronology of Arsen Bulmaisimidze's life and work is presented. Arsen was lived for about 1185-1250 years, while he was the Catholicos of Georgia and Chkondideli-Mtsignobartukhutsesi (Ministry of Education) in 1224-1247. During the invasion of the Khvarazmians, Arsen moved to western Georgia with the royal court and spent 1226-1233 in the Gelati savannah. At that time his swingelos (advisor and assistant) was acting by Bishop Saba of the Royal Court. Around 1230, David VII (son of Rusudan, later

David Narin) was consecrated in Kutaisi as co-regent of Queen Rusudan and "perfected ... the rule of blessing". During his stay in Gelati, Arsen had close relations with the famous representatives of the Khikhata (Adjara) Eristav-Eristavs - Abuser, Vardan and Tbel Abuserisdze, as evidenced by the manuscript A-85 (1233). Tbel Abuserisdze included 4 texts by Arsen Bulmaisimisdze in this manuscript: 1. "Lord of the Icon (the Plea) of the Invisible and the Fourth Guerdani Galobani Icon" (written at the request of Vardan Abuserisdze); 2. "Self-mighty Hymns of Gerdisni of the hand-painted icon" (written at the request of Abuser Abuserisdze); 3. „Epistle to the Abuser Abuserisdze“. 4. „February-May Iambic Synaxary“ - Continuation of the works of Ioane Petritsi written by Arsen at the request of Tbel Abuserisdze. Arsen has been in Mtskheta again since 1233. At the request of Queen Rusudan, in 1240, in order to be confirmed as the king of David VII, he was an ambassador with the Georgian nobles in Karakorum with Bato Kaen, which tells us about his "writing" to Mgela Abulakhtarisdze.

In 1247, Guyuk-Kaen approved both David (VII - son of Rusudan and VIII - son of George) on the royal throne of Georgia. From this period, Arsen Bulmaisimidze was replaced by a relatively neutral candidate for the Catholicos' throne, while the former scribe Bartukhutse himself went to the Shio-Mghvime Monastery, about which he informs us about the "written Grigol Surameli Cave". During his scarcity in the Shio Mghvime, Arsen wrote to Sts. The Svynaxary life of Shio Mgvimeli and "Galobani of St. Shio Mghvimeli", the acrostic of which contains a bibliographic reference: "Arsen, the Catholicos of Kartli, sings Shio" (Kekelidze 1980: 328).

Thus, although we have little information about the life and work of Arsen Bulmaisimisdze, based on the manuscripts we can confidently say that Arsen was the greatest hymnographer of the XIII century, whose hymns belong to a high level of philosophical-theological thought. Who creatively conveyed to us his intellectual, spiritual, moral, national self-consciousness by substantiating the uniqueness of the Georgian nation, its uniqueness. His hymns reveal the author's literary and eloquent talents, which are characterized by an uplifting, glorifying style of nation and faith.

Arsen Bulmaisimisdze As mentioned above, he is a prominent ecclesiastical figure of the first half of the 13th century, who left us a rich creative heritage. The following texts have reached us from his works:

1. A cycle of hymns dedicated to the gloved icon;
2. Epistle to Abuser Abuseridze;
3. Hymns dedicated to Shio Mghvimeli;
4. Hymnographic law dedicated to St. Nino;
5. The Svynaxary of the World Saints;

Each text is discussed separately bellow:

Chapter II. The hymnographic cycle of the unvreated icon – [vernicle]

Savior's uncreated icon (vernicle) is connected with names of Savior and Edesi's avgaroz. The icon is interesting in many ways even because it is the first pattern of the icon and this is where the iconography originates. An icon is not a mere piece of art, it has a great divine meaning that directs us, points us to the Supreme, to the primordial.

Interesting is the story of the Apocrypha, which tells how the sick king of Edessa, Avgaroz, sent an epistle to the Savior. He turned to Christ, expressed his faith in him, asked him to heal him, and healed him of his sickness. In his reply epistle, Christ promised Avgaroz that after his ascension he would send his disciple to heal him and convert him to Eden. On the way, the runner-up and artist spent the night in the holy city of Hierapolis, at Meketsi's house. Mandilion was placed between two plates of clay, between two frying pan. At midnight the pillar of baptism stood in the place where the icon of the Lord was. The inhabitants of the city rushed to see the miracle, they wanted to take the icon of the Savior, but it turned out that the icon was printed on one of the folds. The inhabitants of Hierapolis fell silent and left an icon imprinted on the cat, known as the Ceramidion of Hierapolis, while Mandilion was taken to Edessa by a runner. At the outskirts of the city, a "broken man –ganrghveuli someone" touched the icon and was hastily healed. Avgaroz was also healed by touching the icon. After his ascension, Christ sent Aggar to the apostle Thaddeus,

who enlightened him and healed his household from leprosy. This apocryphal was attributed to the miraculous power of opening and protecting believers from diseases (Gigineishvili, 1977, 42).

As for the very existence of the icon of the Savior, the written sources and the inscriptions of the icon unanimously state that the icon of the Savior is an "icon" icon called "Icon of Passion", "Person of God", "Icon of Edessa". "Hand-painted" icon, a type of icon transferred to the canvas or mandil, which was called "canvas icon" (mandilion) (Amiranashvili, 1956, 7).

It is noteworthy that three of the greatest Georgian hymnographers sang a hymn to the gloved icon of the Savior, which reflected the versions of bringing the icon to Georgia, In particular, Ioanne Ancheli's "Galobani Anchiskhatiani" informs us that the icon of Anchi the Savior will be brought from Hierapolis to Klarjeti by Andrew the First-Called: „Andrew Senior apostles, First called, pupil of the great Lord, They came to Hierapolis to glorify the ungodly Ghadots (for praying), and gave us the icon of this terrible harvest ”(Sulava, 2003, 232).

The encaustic icon of Anchi is one of the greatest relics of the Georgian Church, which was specially studied by Sh. Amiranashvili and dates back to the sixth-fourth centuries. The investigation revealed that the image of the Savior belongs to the iconographic type of the glove icon, which originated in Syria-Palestine in the fourth-fifth centuries. Hence the revelation of the city of Hierapolis in Syria as the original location of the icon of Anchi in the hymn of Ioanne Ancheli must reflect a definite tradition. (Khalvashi 2011, 44).

The connection with the apostolic preaching of the icon of the Savior of Anchi and the inheritance with the Hierapolis ceramidion also provided the basis for Ioanne Ancheli to link the political achievements of Georgia in the time of Tamar to this sanctuary. The purpose of Ioanne Ancheli was quite clear, he paid homage to the ancient icon of the Savior in Georgia, after which the Cathedral of Anchi was built.

Considering the era of creating hymns, the purposefulness of Arsen Bulmaisimisdze and Saba Svingeloz is also clear. This is the time when Muslim tribes from the east appeared in Georgia to conquer the country and fight against Christianity. Arsen Bulmaisimisdze reminded the Georgian nation of its duty, function that it is a chosen, sacred nation.

The idea of the nation's choice was revealed in Georgia in the IX-XII centuries. Examples include the production of Giorgi Merchuli, Leonti Mroveli, Giorgi Mtsiri, Nikoloz Gulaberidze, Tamar's stories, Chakhrukhadze and Shavteli. In the 20s and 30s of the 13th century, still in one of the strongest states in the East, Arsen Bulmaisimisdze continued the tradition established in the Georgian state.

The hymns of the gloved icon of the Savior were written in Gelati, the creation of which belongs to the brothers of Tbel Abuseridze. The author of the idea is Tbeli himself, whose goal was to encourage compatriots with a new messianic idea during difficult time.

The story of the creation of hymns about the gloved icon is interesting. According to the wills, Arsen Bulmaisimisdze, through the "coercion" and "intercourse" of Vardan and Abuser Abuserisdzes, with the care and initiative of Tbeli, created hymns dedicated to the gloved icon of the Savior, which are placed in the form (278v-284v and 285r-293r) - Celebrations composed in the XVIII centuries.

Thus in the A-85 manuscript (1233). The cycle of gloved icon chants is included, as the authors are: Arsen Bulmaisimisdze and Saba Svingeloz.

According to Arsen Bulmaisimisdze's hymn, the "gloved and invisible icon" (meaning the gloved icon of the Savior of Martkopi) was brought to us by Anton Martkopel from Edessa. According to the hymnographer, Anton missed the fact that the incorruptible icon was in the hands of the sons of Nestor, the warrior of God, and with our great love he brought it to Kartli, Mtskheta. According to Arsen, bringing this icon to Georgia and establishing it will mean that the Georgians are a "savage nation" and the "kingdom" of the Georgians was never believed by God. With this second provision, Arsen equates the great Christian nations of Georgia (first of all, the Greeks).

It is known in the scientific literature as "The Life of Anton Martkopel", which tells the story of the gloved icon of the Savior, which has survived to the present day and is also preserved in the Svinaxar edition. According to Gabidzashvili's research, it was composed after Arsen Bulmaisimisdze composed the hymns, because the influence of the mentioned hymns is obvious. In addition, we must confirm that it was not created by the Vakhtang Commission of Educated Men, as it was established earlier (Monuments, 1968: 218-225).

Anton Martkopel belongs to the team of Assyrian fathers. Anthony is mentioned only once in the old books of the life of the Assyrian fathers. In the Life of Shio and Evagre, it is written: , Abibo, John. And this is why Blessed John was, so that they might have love for their brethren with their own eyes, and that they might not be bothered by the teacher "(Essays, 1998: 88).

It was mentioned above that the uncreated (vernicle) icon of the Savior, engraved on the "pan", was brought to Georgia by Anton Martkopel, Arsen Bulmaisimisdze distinguishes Anton with the characteristics of a saint. He is the God-fearing Father, the Sun of the Fathers, the worthy, the star of the Mediterranean, the wise, the great and the longed-for, the God-taught. He is compared to the prophets Moses, Elijah, and Jonah, John the Baptist, and Anthony the Great.

The comparison of the symbolic Anton Martkopeli with Anton the Great, on the opening day today, January 17 (30), several tropes were performed in Arsen's hymn. Arsen Bulmaisimisdze considered as Anton Great, who was the founder of the desert, as the predecessor of Anton Martkopeli.

Georgian Church celebrated the feast of the uncreated icon (vernicle) on August 6. But on August 16, the World Church celebrated the transfer of the same hand-painted icon from Edessa to Constantinople. Georgians could not lag behind the World Church. Arsen Bulmaisimidze wrote an anthem for this holiday as well, clarifying the essence of icon worship. Asks the question: How did the same icon hit two different places? And concludes that the "Icon of the Canvas" or Mandyliion was taken to Constantinople, while Kartli, by the

hand of Anton Martkopeli, the Keramidion of Edessa, or "the goat was enthroned as a treasure trove" and repeats the story told in the Apocrypha.

The choice of the Georgian nation is also reflected in the fact that it has become worthy of the uncreated icon of the Savior (vernicle): „The people of Georgia, rejoice and raise your hands and give thanks to the icon of this most incorruptible and uncreated, (vernicle), for this is the strength, power and glory of this kingdom, and you sing out: Give us the oath of our victory, the image of the God of Christ" (283r) Arsen Bulmaisimisdze mentions the Georgian people as a new Israel, a new nation, a fasting nation, which means God's choice of a nation. (Sulava, 1997, 128-130).

According to Arsen Bulmaisimisdze, the "new nation" is a definition of a spiritually renewed Georgian nation, and the hymnographer called it the "new Israel", which implies a symbolic meaning of the new. It is mentioned in the scientific literature that the "new" can be used in different meanings of the context (Kiknadze, 1985: 141-150; Gamsakhurdia, 1991: 39). According to Arsen Bumaisimisdze's hymn, it should mean spiritual renewal, The reference to the "New Israel" and the "New Nation" is directly related to the Messianic idea, the idea of the nation's choice, which is clearly revealed in Arsen Bulmaisimisdze's uncreated icon of the Savior and the hymns of St. Nino.

The hymnography compares the arrival of the uncreated icon of the Savior in Georgia to the first entry of the Lord into Jerusalem, when everyone was saying to Hosanna, the hymnographic Georgian nation is represented by the parallelism of houses constantly in the new year: "Jerusalem at the first entry called you Hosanna, and here a new nation, like the children of their innocence, unhesitatingly, Christ, at the entrance of the sign at your entrance they greeted you, vernicle icon (uncreated icon)" (287v).

Abuser Abuserisdze instructed Arsen Bulmaisimisdze to write phrases substituting for the person (meaning of an icon) from the psalms according to the relevant data from the master books, to pass them, to connect them with each other and to form the corresponding hymns of the idea. (Abuserisdze, 1998: 93). The hymn uses several "personal behaviors":

1. "God, have mercy on us and bless us; Show your face above us and have mercy on us " (Psalms. 66, 2). (Sing ye to the Lord, I, 2).

2. "Let us lift up our face to him with the voice of a psalm, and with a psalm shout for him" . (Psalms. 94, 2). (Sing ye to the Lord, I, 4).

Important in the hymn is the polemical flow in which it occupies a large place, namely the condemnation and denial of heresies. The hymnographer counts them as a curse. One who does not recognize the firstborn icon and does not worship them; He reads them in psalm phraseology.

Arsen Bulmaisimidze pointed out and cursed Eutychus and Dioscorus, who were the inspirers of the Monophysite movement and direction. "Let the dioceses of Dioscorus Eutychus be broken, whose confession to God was made by the orthodox of the icons, which is not to be divided, & Christ, except with us the icon of the goddess of your faith" (286r).

The hymnographer also condemns the most prominent iconoclast, the Byzantine emperor Constantine V, son of Leonasavriel, known as Copronymus, which means the population of Score: "Constantine was crucified at the shrine, and with the filthy camp, who took up the mouth of hell to curse himself, with the incorruptible icon of Christ the Most High, and with the Holy Mother of God, for the doctrine of Christ was suppressed." (Tvitdzilispirni, Ghamitagansa, 290).

Thus the hymnographer in the hymns dedicated to the uncreated icon of the Savior portrayed the orthodox Christian struggle for self-determination. Who condemned all heresies, namely Monophysitism and iconoclasm. It is noteworthy that this problem was posed in the hymns dedicated to the icon.

Arsen Bulmaisimisdze's hymns, dedicated to the uncreated icon of the Savior (vernicle), are distinguished from an artistic point of view. It is true that they use the artistic-expressive means and techniques characteristic of hymnography, symbols, allegories, however, both the hymnographic law and the small form of hymns represent a high level of artistic analysis. We can not share g. Mikadze's assessment that "the writer did not think

much about the artistic garment, mainly" the works are not only a description and transmission of past, historically happened or heard stories, but they are also a lively echo of the Mongol-Khvarazm invasion. Because of the story. That is why the hymnographer did not think about the artistic side "(Mikadze, 1963, 126) Most scholars confirm that the hymns, along with theological wisdom, show a high level of rare aesthetic and literary taste.

Arsenic hymns consist of stanzas of symmetrical structure, the number of which may be different. These stanzas are built from an equal number of stanzas and have one common melody. The number of tape grains in the stanzas themselves is not always equal. There are tapes of different sizes. It is this inequality of grains that gives the chant its peculiar beauty, and this rhythm of grains manifests itself in the rhythmic variety of the hymn.

Chapter III. Epistle to Abuser Abuserisdze

In manuscript No. 85 of the collection of the former Church Museum, edited by 13th century writer TbelAbuserisdze, the Epistle of Catholicos-Patriarch of Georgia ArsenBulmaisimisdze to the Eristavt-Eristavi Abuser (to the Duke of Dukes) is protected A-85, 293r-294v).

K. Kekelidze explains the reason for writing the Epistle as follows: "When Abuserisdze asked Arsen on August 16 to write the chants, in response, Arsen sent him this letter, which testifies to his Hellenic education and eloquence" (Kekelidze, 1960: 328). TbelAbuserisdze himself reports the following: "Our brother Abuseri had conceived to ask Arsen to writhe the chant to the ecclesiastical, sacred person; Arsen answered this request by writing this Epistle to Abuseri, which he wrote while in Gelati. (Khalvashi, 1996, 38). Therefore, it is obvious that Arsen wrote the Epistle while in Gelati.

The Epistle attracted the special attention of researchers, which is connected, on the one hand, with an interest in the work of ArsenBulmaisimisdze, and on the other hand, with a desire to understand the nature of the relationship between Abuser Abuserisdze and TbelAbuserisdze.

The above Epistle has been published six times:

1. For the first time, it has been published by T. Zhordania (Zhordania, 897: 108-110)
2. The second time it was published by T. Bregadze, A-85 with a description of the manuscript (Bregadze, 1973: 289-290)
3. The third publication belongs to R. Khalvashi (Khalvashi, 1996: 38-42)
4. The fourth publication was implemented in the edition of works of St. TbelAbuserisdze (Abuserisdze, 1998: 101)
5. The fifth publication belongs to N. Sulava (Sulava, 2003: 172-176)
6. And final edition was made by Maia Raphava (Raphava, 2012: 56-64).

The Epistle has been written at the time when ArsenBulmaisimisdze served in the Gelati Monastery, probably between 1225 -1230 years (Mikadze, 1964: 126).

There are many noteworthy points of view expressed by researchers regarding the essence and significance of the Epistle. According to the publishers of the complete collection of TbelAbuserisdze's works, the Epistle of ArsenBulmaisimisdze should be discussed in the context of the general political and public life of Georgia at that time. This is proof of how respectful and modest the Patriarch of the Georgian Church is to the Abuseridze family. Secondly, it testifies to great creative contacts and, most importantly, the holder of the wheels of the church of Georgia actively supports the propaganda of the messianic idea, the reform of the church calendar and the national spirit (Abuserisdze, 1998: 101).

In the Epistle, that passage is full of Christian-theological content, where John Chrysostom is attested regarding the rhetorical and religious speech: "Avoid such wording of my faith in words that I have not spoken, commanded you to spread." The following is declared here: the Lord warns everyone to avoid the words of the preachers of false faith. The same thought is already paraphrased in the words of John Chrysostom: "Those who had not received from the Holy Spirit and is speechifying are like the blind man, who beat against the wall". In other words, if each of the creators, the rhetorician is not inspired by the Holy Spirit, is like a blind man, who beat against the wall. The meaning of this implies that every true word is granted to the creator by the Holy Spirit (Raphava, 2012: 60).

N. Sulava in her monograph points to literary and aesthetic values of the epistle and notes that "The Epistle written by Arsen to Abuser Abuserisdze is of great importance, on the one hand, for the history of the epistolary genre in Georgian writing, on the other hand, to satisfy the literary requirements of the era, to study the literary-aesthetic views of the author and his method of writing " (Sulava 2003: 172).

The Epistle of ArsenBulmaisimisdze, which does not even contain three pages in the manuscript, is one of the best examples of Georgian oratory, which portrays ArsenBulmaisimisdze as a theologian, one of the best representatives of the artistic word and literature evaluator. It undoubtedly reminds the famous Epistles of Ioane Sabanisdze and Giorgi the small. Like them, ArsenBulmaisimisdze shows amazing humility. When Arsen writes that he is not worthy of expressing the chant of the Icon that was not created by a human hand, this primarily means that a person should not cling to work that exceeds his / her abilities, but the power of love for God is great, which subjugates the mind and makes it possible to create that which is beyond its capabilities. ArsenBulmaisimisdze found himself in such a situation after the request and coercion of Abuser, a man of all sciences.

The concept expressed in the Epistle is noteworthy about the need for unity of faith and work and their equal value: "May zeal give you faith, and faith - work." As M. Raphava has noted, these words of ArsenBulmaisimisdze are a paraphrase of the Apostle James's well-known saying: "Faith without deeds is dead" (James Epistle 2,26). This is an exceptionally humane idea of Christian doctrine, which preaches the necessity of knowledge, action, and activity along with the faith (Raphava, 2012: 60).

The Epistle is very scarce in terms of information but instead distinguished by its abundance of expressive forms.

In addition to artistic and aesthetic stylization, a passion for antiquity is also expressed in the dictionary of the Epistle of ArsenBulmaisimisdze. The Greek words are confirmed in the Epistle: Amartoli (sinful), rhetor, Chrysostom (gold-nectar), repast, pilgrim, phrea, orghano, and bowl. Of these, rhetor, bowl, repast, Chrysostom (gold-nectar) were naturally rooted in the literary Georgian language. "Amartoli" is a word that has been adopted without

translation. In Greek, it has the meaning of "sinner," "unreliable." It is noteworthy that at the beginning of the Epistle Arsen also mentions himself with the following words: "Obedient ArseniAmartoli", which, according to the fair remark of R. Khalvashi, represents the imitation of the sobriquet of Giorgi Amartoli, author of the "Chronography" translated by ArsenIkaltoeli. The word "rhetor" is used in the sense of the silver-tongued, orate. Pilgrim is also a Greek word and means "foreigner", "exiled". The word adopted without translation - "Phrea" is used in the Epistle, which in Greek means "well". "Phrea", according to Sulkhan-Saba Orbeliani is the "Source of the well". This word has not yet been confirmed elsewhere in Georgian sources.

ArsenBulmaisimisdze declares with simplicity and humility characteristic of hagiographers and hymnographers that he had overcome and forgotten the words of the prophets: "Avoid saying such words about our faith that I did not instruct you to speak". As a sign of humility, he also mentions the words of John Chrysostom: "Those who have not received from the Holy Spirit and orates, are like the blind man, who beat against the wall". The hymnographer follows the view according to which without the inspiration of the Holy Spirit, without divine grace, no theological fiction can be created.

Arsen Bulmaisimisdze modestly and at the same time eloquently expresses in his Epistle attitude towards the creative process, according to which everything that was created by his hand is bestowed from heaven. "Great is the mind that forever considers God to be the creator of its wisdom, which is given only to those whose mind and soul are pure" i.e. the creation of his chants was possible only with the inspiration of the Holy Spirit. The inspiration comes only from the Holy Spirit, and "immortal sources flow from the Holy Spirit", only God's chosen one can be worthy of it (Sulava, 2003. 173).

ArsenBulmaisimisdze showed a sense of modesty and awareness of self-esteem, when he declared that he would consider himself fortunate if he will receive even a drop from this immortal source: "If I had got even one drop from Him, I would write for you the word of praise, for you, who have brightened your mind with an ever-unfading vision, oh, divine, noble and highly respectful Abuser." – It is clear from these words that ArsenBulmaisimisdze

attaches great importance to the merit of Abuser Abuserisdze because of the initiative to create chants for the icon of the Savior that is not made by human hand. The noble, the glorious, and the devout guardian - Abuser could do this with his "enlightened" mind, with which blessed man encouraged the Catholicos of Georgia himself to write the chants. All the same, all this was the intention of the Lord that was embodied in the word.

The words attested by Arsen also include characterization of Abuser, he is presented to us as a deeply religious person and patriot, who has enlightened his "mind with an eternal meta-vision", which means that the Abuser is gifted with a superhuman mind, i.e. endowed with the divine vision ability (Sulava, 2003: 174).

Arsen is surprised how Abuser Abuserisdze found in him a magnificent river, similar to the Nile, because he imagines himself as the barren ravine located on crisscrossed terrain. "What do you think of the river in a barren place? ... And the abundance of the Nile filled all the deep gorges? Where, according to legend, they rested i. e. sat down at a repast and expressed joy to fill the poor with hope and make them grateful for the abundance of nature". Despite everything that accompanies the creative process, Arsen overcame and agreed. His fears faded with joy because his work will remain for future generations, offspring. ArsenBulmaisimisdze fought with himself with the thoughts and words of theologians, which distinguishes the Epistle with a psychological character.

Like Ioane Sabanisdze, ArsenBulmaisimisdze expresses a significant and thought-provoking view of the truth: "Truth is more than made-up, composed words"

Rightly indicates N. Sulava that Arsen's successor in the matter of truth is a chronicler who writes: "Keeping chronicle is the truth-talking and not misleading of anyone" (Sulava, 2003: 175). The second part of Arsen's expression is a paraphrase of King Solomon's parables: "The lips of wisdom are virtuous before the Lord, and he loves the righteous" (Proverbs 16.13).

In the epistle, Arsen Bulmaisimisdze expressed a profound and very important understanding of the pros and cons of the author's work and revealed his literary-aesthetic beliefs: Since each letter is a monument that speaks for itself, revealing its author for the

centuries: some receive praise, while others deserve condemnation, as I see mine too". It is no coincidence that these words are used by Iv. Javakhishvili as an epigraph of his book - "Ancient Georgian Historical Writing" (1945).

In our opinion, these words of ArsenBulmaisimisdze are inspired by Giorgi Amartoli's "Chronography", namely: the place where the author gives us a paraphrase of words of Maxime Aghmsarebeli and writes: "The Great Maxime says that the described word / work of a person is intended for future generations so that they mention / recall the author, i. e. it is written to benefit others, i.e. for the benefit of both, i. e. as the description of the existence (Chronography, 1920: 239).

Thus, the epistle to Abuser Abuseridze manifests ArsenBulmaisimidze in many ways as a church figure, writer, hymnographer, theologian and public figure. Each edition of the epistle is saturated with in-depth knowledge of ecclesiastical, theological, and rhetorical literature, confirming the researchers' view that ArsenBulmaisimidze is an important representative of the Gelati Theological-Literary School.

Chapter IV. The hymns of St. apostle Nino

Among Arsen Bulmaisimisdze's hymns, the hymnographic canon dedicated to St. Nino is noteworthy, which is preserved in several manuscripts. The oldest of them are H-1349, and the later - A-160, A-425 and A-1401. The hymn was published by N. Sulava et al. Mikadze. (Sulava, 2003: 326-328). The text of the hymnographic law is acrostic: „I am sing with prise to my St. Nino – Arseni, with prise”.

St. Nino's hymn, like David Agmashenebeli's "Galobani Sinanulisani" consists of 33 stanzas, is divided into 8 chants (traditionally, the second chant is missing – „Moikhilesa“), Each of them ends with a troparion dedicated to the Virgin Mary. (Mather of God).

The content and structure of an interesting hymn, which begins with an appeal to Christ asking the hymnographer to make the hymns possible and writes to present St. Nino with dignity: "Christ, the beggars of my virgin mother, the apostle and preacher of Nino, are

crying out for joy!" Enlighten the mind, that you may dedicate to it the flower of worthy words "(I, 3). Arsen Bulmaisimisdze praises Nino in the hymn as the spiritual renewal of the Georgian nation and the breaker of the idols of Armazi. "The gates of the underworld were opened, the dead, the captives of Satan within him, we were set free by your entry, Armazes was thrown into the abyss of thunder, and the heavens were made useless" (III, 4).

It is interesting that Arsen mentions St. Nino as a evangelist, he equated not only the apostles of Christ, but also the evangelists, the authors of the Gospel, so that, in Nestan Sulava's opinion, the work dedicated to St. Nino is clearly different from Arsen Bulmaisimisdze's hymn² (Sulava, 2003).

Arsen Bulmaisimisdze is a continuation of the thought of his predecessor Nikoloz Gulaberidze, as he praises the robe, cross and animal pillar of Christ: in the fifth hymn of the hymnographic law "Ghamitagansa" (V,1), The hymnographer notes: "Instead of Armaz Biltsi, the son of Zion, sings the cross of Christ, the quartet and the suet." Here are three sanctuaries at once: In the hymn performed in an exalted and eloquent style, the Mother of God, the robe of the Lord, the animal pillar are praised together with God. The hymn presents the missionary work of the Georgian educator, St. Nino. The hymn is based on hymnographic traditions and the main meaning of the genre is expressed in it, laconic style, theological character, usual artistic means of expression.

The merit and face of the Enlightener are one link in the chain that leads the chanter to its final conclusion. This is the glory of the Lord, the merit and devotion of the Mother of God, the three great miracles of the Georgian Church: the suite-animal, the robe of the Lord and the cross of the honest.

Before bringing the Lord's robe to Georgia, before the arrival of St. Andrew the First-Called and then St. Nino, the Georgian nation „Sitting inside the dark“. Georgia was in the hands of barbarians and pagans, "For the sun will come to disperse the darkness" .. According to the hymn, Arsen Bulmaisimisdze thinks that St. Nino is the savior of the Georgians in the dark. Nikoloz Gulaberidze also called the arrival of St. Nino (in Hymns "Galobani"):

"Mtskheta has ever been a mourning city." The above line confirms that the country left iniquity and shared eternity through Nino.

According to Nino's Life, the „Holy Pillar“ rested on the Lord's robe, and a temple known as Svetitskhoveli was erected here. R. Siradze notes that "understanding the pillar on the robe of the Lord gives Svetitskhoveli the idea of the resurrection of the Lord" (Siradze, 1992: 114).

The history of the robe and the erection of the pillar in "Nino's Life" are directly connected with the cycle of the cross of the honest. The cross is a symbol of man's spiritual salvation and aspiration to God.

Every version of Nino's life informs us that Nino is a captive and a savior of other captives. This view is shared by Arsene's hymn: "Nestus uttered the word to you, warned Ernie like the sound of the trumpets of kingdoms, and shaken the king with the kingdom, shouting, liar and savior of lies, blessed is your entry" (VII, 2).

The specifics of hymnography are mainly based on evangelical and hagiographic narratives and trust the knowledge and education of the listener or reader. Arsen's hymn recognizes Nino as a captive, a stranger, a savior of captives, and the reason why he is referred to in this way is possible by considering the data of the hagiographic works: "The captive and the savior of captives" (Shatberd Collection, 1979: 123).

In the hymn of Arsen, St. Nino is the "Apostle and Preacher of the Virgin Mother", or the Apostle and Preacher of the Mother of God, because the educator of the Georgians fulfilled the great mission of Christianization of Georgia, which was given to the Virgin Mary.

One of the signs of Messianism is logical and natural - the devotion to the Mother of God of Georgia was especially emphasized by Arsen in the hymns dedicated to St. Nino. For St. Nino was sent by the Virgin Mary as her successor to her allotted land. "For your part, Khudomilni, we invite you to the sermon of the Georgian Erni Nino with a sermon"; "Nino, your educator with a share" (I, 4).

Arsen Bulmaisimisdze calls St. Nino the Apostle:

"Saint Nino, Apostle Christ" (III, 2)

Traditionally, the Georgian Church correctly referred to St. Nino's Apostles. Ivane Javakhishvili pointed out that the apostle directly called him Nikoloz Gulaberidze for the first time, before that he only mentioned him correctly as an apostle. Arsen Bulmaisimisdze, St. In the title of Nino, he called her "Apostle", who directly called the hymn dedicated to Nino "Galobani of the Holy Apostle Nino".

Although the hymn was distinguished by an inner rhythm, in terms of artistic-expressive methods it is slightly different from the hymnography of the classical period. This fact may be the result of the historical development of the genre. However, here and there we still find some artistic methods, for example we can name the phone and bring one article from the hymn as a sample of lexical anaphora:

Thus, "Galobani St. Apostle Ninosni" is a hymnographic variation on the theme of the conversion of Kartli, in which Arsen Bulmaisimisdze praises the merits of the Georgian enlightener.

Chapter V. The heortalogical circle of Shio Mghvimeli

Arsen Bulmaisimisdze's name is associated with hymns dedicated to Shio Mgvimeli, which are included in several later manuscripts, mainly in the 17th-18th century manuscripts. Shio Cave Remembrance Day is celebrated several times according to the Georgian ecclesiastical calendar: February 9 (22), May 9 (22) - the day of Shio's death and every Thursday, January 4 (17) is the day of commemoration of the Shio Mghvime Monastery figure and martyr, the Holy Fathers. The founder of the monastery is mentioned.

Arsen Bulmaisidze to St. Several hymns have been written in Shio's name, which are in several manuscripts of the XVII-XVIII centuries (A-160, A-176, A-409, A-425) and N. Sulava issued. These are small hymns: „გუზრდი მჯდომარე“, „დ გუზდი ედემი“ (აქლავს მინაწერი „არსენი ქუზი“), „სტიქარონი ნათელი ნათლისა“, „წარდგომად ჳმაჲ“, „სხუად

დ“, „სხუად დ გუზრდი“, „გამოავლინე ჳმად ბ“, „სხუანი დ გალობად“, Also, two hymnographic laws, one of which is acrostic and contains a bibliographic reference: "Galobani of St. Shios, whose heads say: Arsen, the Catholicos of Kartli, sing Shios"

The hymnograph begins with small hymns. Addressing Shio and talking about the merits that the saint shed in the desert: "You know the collection of nuns of tears of remorse, the root of love", "Shio Netaro" also sings the hymn in Stikaron: " And to the great teacher John the Blessed "(299v). Here is named after Sts. Shio Teacher - John the Baptist. Under his leadership, 12 Assyrian fathers came to Kartli-Kakheti, started agriculture and founded the first monasteries on the territory of Georgia.

In the small-form hymns dedicated to Shio Cave, the greatest artistic function in the hymnographic laws rests with the means of expressing the anaphora, when perfection is achieved by the repetition of the word, with the finished religious formulas expressing the main message. for example:

"The arrangement of the fathers rejoices today,
Today the team of nuns will be very happy "

The first law is written with hints and succinctly conveys the life of Shio, which is based on a hagiographic work: „Aghatkine fire of love“, "Jewelry figure", "Wreath figure of Shio".

Arsen Bulmaisimisdze calls Shio "the beauty of the rural desert", who led his life in worship and left everything to follow in the footsteps of Christ. The meaning of "desert" is multifaceted. As is well known, the biblical symbolism of the desert cannot be confused with any mysticism of loneliness or escape from civilization; Where it is meant not to return to the ideal solitude of the desert, but to temporarily move elsewhere through the desert (Dictionary, 1967: 952).

We can imagine the face of Shio Mighvimeli according to the following symbolic signs: "Road", "Desert", "Teacher" and "Cave", who left his homeland and went to the place of spiritual test - in the cave. That is why he is a "star in the desert", which is drenched in tears, it is this desert that prays to revive its established flock and strive to have spiritual children.

The scientific literature indicates that the desert is a place of testing. First of all, we need to remember Abraham's journey through the wilderness to the Promised Land, where the way of the Jewish people led by Moses also runs through the wilderness.

The desert reveals both strengths and weaknesses. However, in the case of Shio, his spiritual desert strength is confirmed, which has found the dream truth (similar to Galaktion's "Desert", "My soul mourns - like a bell tower in the desert of heaven." Baratashvili's "I found a temple") (Siradze, 1987: 149).

After the wilderness, another place awaits the saint to present himself spiritually before God. Such a place is a cave where he has successfully arrived. We mean the development of monastic life in the desert and the proliferation of nuns.

The cave in which Shio was established is the place from which his deification is to take place. In Psalm we read: "Lord, cast out my soul from hell, and deliver me from them that dwell in the cave" (29: 4).

Shio's merit is immense in the beginning and development of the monk-nun life. In the hymn, Arsen tells us, "Without humility, without love and without Nile ..." Shio, like the streams of the Nile, filled the desert with his teachings thus earning the love, patience of a wise and eloquent teacher. **As we have seen, Arsen also uses the metaphor of the Nile in his epistle.**

A very interesting troparion describes the hymnographer Shio and Evagre in the hymn, where he uses many biblical motifs: For example, it is interesting to compare Shio and Evagre with the prophet Moses and Joshua, Elijah and Elisha. "The other Assyrian is Moses, the other is Elijah." "Elisebri Evagri is a truffle of the soul, not a water-drinker with a tongue, except the soul of a priest with a stick worthy of the niches he had with him."

It is no coincidence, then, that Shio and Evagre are compared to biblical characters, since Evagre was the first disciple who, inspired by the Holy Fathers, chose a difficult path full of obstacles to God.

Shio Mgvmele worked in this country in such a way that it has a deep imprint on Georgian culture. The monastery founded by him was named after him. Shio Mghvime

Monastery occupies a special and distinguished place in the history of Georgian culture. The documents of the monastery prove that it was the subject of constant care of Georgian kings and nobles. For example, the order to King George's Cave, written to Grigol Surameli Cave, written to Grigol Surameli Cave Collection, written to Dzagan Abuletisdze Cave and will to King David Cave (Corpus, 1984: 418).

Thus, in the heortalogic cycle dedicated to Shio, an elevated and theological content style is expressed, intellectual sophistication, hints, allusions, biblical parallelism, the use of hagiographic data, high artistic level, as well as the author's taste and spirituality. Creating hymns that are easy for the reader and the listener to understand, which nourishes and spiritually encourages any listener, so these hymns take on a practical purpose. It should be noted here that it is a continuation of the culture characteristic of Georgian hymnography.

Chapter VI. Iambic Synaxary

The commentary on the A-85 manuscript reads: ესე იამბიკონნი ხუთთა თუჭთა მეტნი არ იყუნეს ენასა ზედა ქართლისა და ოთხთა თუჭთანი არსენი ბულმაისიმისძემან თქუად, ქართლისა კათალიკოზმან, ჩემითა შეხუჭწითა“ (148 r). The word "Chemita – meaning by me" in the manuscript is represented by the letter "ჩ" and it can be read as "ours", but in this case we prefer the first reading, which means that the client of the hymn is Tbel Abuseridze, to whom the certified comment belongs. In the case of "chuenita – meaning by our", his brothers - Abuser and Vardan are cherished among the customers along with Tbel, which, in our opinion, is excluded, because, as a rule, Tbel Abuseridze is not characterized by writing pronouns on the Eristavt-Eristav brothers, the writer always mentions them by name.

Thus, according to the commentary, the Iambicon of February-May belongs to Arsen Bulmaisimidze and was written at the initiative of Tbel Abuseridze.

„Iambic Synaxary“ Is an adapted Georgian version of a Greek text with similar content. It is the basis „Atormetta Months Prologue“, or „Hymns of all Saints“ – The ecclesiastical

calendar in verse, which belongs to the Byzantine poet Christopher Mytilinelian. The names of three great representatives of Georgian literature - Ioane Petritsi, Arsen Bulmaisimisdze and Anton Chatalicos - are connected with "Iambic Synaxary". The translation of Synaxary into a poem was started by Ioane Petritsi and he translated it into a poem in the calendar only September-January. The translation for the next four months belongs to Arsen Bulmaisimisdze. Both parts of the Iambic Synaxary were included in the A-85 manuscript by Tbel Abuserisdze. The remaining months of Synaxary were recited by Anton the Catholicos in the second half of the XVIII century as a poem.

Although the text was worked on by three great figures of different eras, the monument researches is not enough on it. Synaxary of Arsen Bulmaisimisdze and Anton Chatalicos is not published at all, and the text of Ioane Petritsi was published in 1978 by T. Kukava according to two late (eighteenth century) manuscripts. It is noteworthy that all three parts of the "Prologhiisa – meaning Prologue" were combined and included in one collection in two manuscripts of the XVIII century (H-3731, H-2185).

Work of Christopher Mytilinelian (Hymns of all Saints) was a first temple of the calendar conveyed in verse, and had its purpose – Make it easy to memorize difficult-to-understand material. Hymns of all Saints written by Christopher Mytilinelian is conducted with an Iambic measurement. It was the form of the Iambic calendar that became interesting to Ioane Petritsi when he created a similar original work. However, it is also interesting to note that Petritsi shortened the work of Mytilinely, removed the epithets, his own names, and translated it into a liturgical law.

Arsen's Iambico St. Tryphon provides the following biographical information: St. Tryphon was born in the village of Kampsada, the Lord gave him the gift of casting out devils even in his youth. During the reign of the cruel persecutor of Christians, Decius (249-251), the saint fearlessly preached Christianity and converted many to his law, which led to his arrest and severe torture. He was eventually sentenced to be beheaded. Before the execution of the death sentence, St. Tryphon asked the Lord to grant special grace to those who called

on his name as a helper. The tarig of Christ met the spirit of the Lord before the butcher struck the erected sword.

The hymnographer succinctly conveys this or that extensive episode of the saint's life. In some cases, one or two words point to it.

The text reveals that the number of Taeps is different and the reason for this is, first of all, the non-Georgian origin of the text, as well as 1) the number of saints mentioned on this or that day; 2) the scope of the Synaxary life of the saints; 3) The author's decision to write more about one saint than about another (Makaradze, 2010).

Iambic taeps is rarely at rhythm. These are rhythmically organized prose forms (Sulava, 2006: 83-84). Nevertheless, Arsen Bulmaisimisdze often manages to effectively combine the iambic measure with the Georgian verse, which often gives us rhythmically organized, artistically perfected stanzas.

The reason for such an irregular prose narrative is considered to be complex and extensive material, which the author does not always perform perfectly. However, next to such heavy poems we find pleasantly audible lines.

Such attitude of Arsen Bulmaisimisdze towards the text helps to remember the hymn easily, to impregnate the listener with an elevated mood.

It is important to note once again that the peculiarities of "prologue" are reflected in the above texts, where the author tries to convey material that is difficult for the reader to understand and written in a difficult form for Georgian verse.

Due to the fact that Iambic is generally very difficult to understand and comprehend, it is mainly intended for hymnography. In the text we find such words imbued with simplicity, which is pleasantly comprehensible to the reader.

Thus, Arsen Bulaisimisdze declares his double loyalty to Gelati Literary School during the adaptation of Iambic Synaxary. On the one hand, he continues the work started by the father of Gelati Literary School - Ioane Petritsi and writes the February-May Iambicon, and

on the other hand, he defends the principles of Gelati Literary School with a linguistic position.

Main Conclusions

I. Arsen Bulmaisimisdze is a famous Georgian ecclesiastical figure and writer of the first half of the 13th century. During the reign of Queen Rusudan, she held the position of Catholicos of Georgia (Kartli) and Mtsignobartukhutse-Chkondideli, (Ministry of Education). In 1226-1233, after the invasion of the Khvarazmians, when the Georgian royal gates were refined in western Georgia, Arsen worked in Gelati. Around 1230, he, as the Catholicos of Kartli, consecrated David VII (son of Rusudan, later David Narin) as co-regent of Queen Rusudan in Kutaisi and "perfected ... the rule of blessing" (Life of Kartli 1959: 180). In Gelati, Arsen had close relations with the famous representatives of the feudal house of the Khikhata (Adjara) Eristav-Eristav Abuseridzes, brothers - Abuser, Vardan and Tbel Abuseridzes, as evidenced by the manuscript A-85. Tbel Abuserisdze included 3 hymns and one epistle of Arsen Bulmaisimisdze in this manuscript:

1. "Lord Gheghadkavsa Icon of the Invisible and the Fourth Guerdisi Galobani" - the client of the hymn is Vardan Abuserisdze;

2. "Tvddzlispirni Galobani želtukmneli Khatiani II Guerdisni" - written at the request of Abuser Abuseridze;

3. Epistle to Abuser Abuserisdze

4. Iambic Synaxary

In 1240, Arsen Bulmaisimisdze, as the Catholicos of Georgia and Mtsignobartukhutsesi-Chkondideli, (Ministry of Education) at the request of Queen Rusudan, went to Karakorum with Ambassador Batu Kaen to be confirmed as King David VII, as reported by his "Written" My king of king sent me from Rusudan to Batoissa for service". (Corpus, 1984: 118-119).

In the decision of the ecclesiastical assembly held in the 1940s, Arsen Bulmaisimisdze, as the Catholicos of Kartli, together with Saba Svingeloz (now the Archbishop of Kartli), signed

the inviolability of the Shio-Mghvime Monastery: "I, beggar [Glakhaki] (meaning of humility) Arsen, the Catholicos of Kartli, am their executor" (Kartuli 1970: 161).

During this period Arsen's chair is already Svetitskhoveli in Mtskheta. During his being as Catholic of Georgia, in Mtskheta, he wrote "Galobani of the Holy hymns to Apostle Nino", the acrostic of which reads: "You praise my Nino with praise. Arsen "(Mikadze, 1946: 388-390).

In 1247, Guyuk-Kaen approved both David (VII - son of Rusudan and VIII - son of George) on the royal throne of Georgia. Arsen Bulmaisimisdze has been replaced by a relatively neutral candidate for the Catholicos' throne, while Mtsignobartukhutse himself, a former member, goes to the Shio Cave Monastery, about which Grigol Surameli writes about the cave.

While living in Shio-Mghvime Monastery, Arsen wrote the Synaxary to St. Shio Mgvimeli (Monuments 1968: 366-368) and "Hymns of St. Shio Mgvimelisani", the acrostic of which contains a bibliographic reference: „Me, Arsen Chatalicos song to Shio“. Arsen also belongs to the Virgin - Mother of God, St. Stikarons dedicated to Gobron and St. Eustatius (Kekelidze 1980: 328).

Arsen's hymnographic works are distinguished by high national self-awareness and emphasis on patriotic theme, which is due to the difficult historical situation in Georgia in the first half of the XIII century, but the author at the same time reveals a deep theological-philosophical education and high level of artistic thinking.

II. Arsen Bulmaisimisdze's hymn about the uncreated icon of the Savior (vernicle) was based on a well-known apocryphal narrative in Georgian literature about the correspondence between the Savior and King Avgaroz of Edessa.

In general, it should be said that the Georgian theological writing of the XII-XIII centuries and even the monumental painting show an animal interest in the theme of the vernicle icon. The vernicle icon became a special relic for the Georgian Church, it was worshiped as a form of passion and as a miracle-filled sanctuary. The history of the official

cult of the uncreated (vernicle) icon of the Savior in Byzantium dates back to 944. This year they brought from Edessa to Constantinople the famous Mandyllion with the imprint of the Savior. In 945, the Byzantine Emperor Constantine VII dedicated a sermon to the icon, after which the feast of the icon was established in the ecclesiastical calendar on August 16 (29) and other readings dedicated to it were created. On the same day, the day of commemoration of Father Anton was established in the Georgian church calendar. According to the scientific literature, the setting of this date in the liturgical practice of the Georgian Church is attributed to Giorgi Mtatsmindeli.

In Arsen Bulmaisimisdze's hymn, the idea of the Georgian nation choosing the uncreated icon of the Savior is expressed as a sign of equality with Byzantium:

The arrival and establishment of the uncreated icon of the Savior (vernicle) in Georgia by Anton Martkopeli, who was a pupil of Ioane Zedazneli, in particular, in the Martkopi Shrine of God, is a confirmation of Arsen Bulmaisimisdze's choice of the God of the Georgian nation. The author declares the Georgian nation as a new Israel, a "sacred nation".

III. The noble brothers Abuserisdze asked Arsen Bulmaisimidze to create a cycle of hymns of the uncreated (vernicle) icon. In his reply epistle to Abuser Abuseridze, with great Christian humility and human modesty, he expresses his view of the creative process as the inspiration of the Holy Spirit - he writes.

The same epistle expresses Arsen's views on literature, which unequivocally echoes the literary-aesthetic principles of the epoch: Therefore, telling the truth is also better than telling a fictional story as telling the truth before lying to a judge. The source of truth is God, so he is always greater than the fiction. Arsen believes that human work, including literature, should be dedicated to God, it should be returned to him, because God himself is the source of these good deeds, and faith in God to do them is driven by human goodness. Clearly, such views, based on biblical knowledge, patriarchal literature, would not be rightly attributed to the Arsene era alone. A strong flow of such views in Georgian literature can be seen from the VIII century, the works of Ioane Sabanisdze, which more or less intensively nourishes the Georgian literature of the Middle Ages.

IV. The pen of Arsen Bulmaisimisdze also belongs to "Galobani of the Holy Apostle Ninosni" (consists of 33 stanzas and is divided into eight chants). Attached are tropes dedicated to the Virgin - The Mother of God. " The author calls St. Nino an apostle in the title. According to the opinion held in the hymn, St. Nino is also an apostle of Christ and the All-Holy Mother of God, because at the time of the casting of the apostles, it was the Mother of God who had a share in preaching in Georgia. Nino enforced. In Arsen's hymn, Nikoloz Gulaberidze's narration following the hagiographic and hymnographic cycle is concentrated around three saints - the robe of Christ, the cross of honesty and the animal pillar. According to tradition, St. Nino is referred to as a savior and captive, apostle, preacher and educator. In addition, other epithets dedicated to Nino repeat the epithets of the Mother of God ("Suetinatli", "Tsuarigrubli", "Zion"). With this, the hymnographer continues the idea established in the metaphorical life of Nino, the Catholicos of Arsenal (XI century), that Nino is an imitator of the Mother of God, St. Nino is a mediator between Christ and the Georgians, as the Mother of God was a mediator between Christ and people. The communion of the Mother of God of Georgia was announced by God with the coming of St. Nino.

V. St. The hymn dedicated to Shio Mghvimeli is a hymnographic material and is based almost entirely on a hagiographic narrative. St. The writer of Shio calls it the light of the desert, the sound of the fathers, the indescribable star of the desert, etc. Biblical motifs and paradigms abound in showing Shio's merit and spiritual ascension.

VI. „Iambic Synaxary“ Is an adapted Georgian version of a Greek text with similar content. „Hymns of all Saints“ – The ecclesiastical calendar in verse, which belongs to the Byzantine poet Christopher Mytilinelian. The translation of Synaxsary into a poem was started by Ioane Petritsi and he translated it into a poem in the calendar only September-January. The translation for the next four months belongs to Arsen Bulmaisimisdze. Both parts of the Iambic Synaxary were included in the A-85 manuscript by Tbel Abuserisdze. The remaining months of Synaxary were recited by Anton the Catholicos in the second half of the XVIII century as a poem The calendars of both Petritsi and Bulmaisimidze reflect the Greek ecclesiastical practice and do not contain the mention of Georgian saints. In doing so,

Arsen emphasized the idea of the supremacy of the Christian Church, and all his other texts are imbued with the national idea.

Iambic Synaxay is written in accordance with the principles of Gelati Literary School.

The specifics of a hymnographic work require a combination of theological thought, literary text, and melody. That is why a hymnographer is both a theologian, a poet and a musician. The literary creativity of the Catholicos Arsen Bulmaisimisdze stands at the height of such demands.

Specifying time and space is foreign to hymnography. The historical moment, the real political events, no matter how acute they are, are not reflected in the hymnography. Arsen Bulmaisimisdze, of course, witnessed the worst events in Georgia (Khvarazm invasion, Mongol domination), but the writer, who was thinking about eternity, obviously could not write about such subjects. The uplifting mood of his hymns, the preaching of the Georgian nation's preference, combined with the subtle religious sentiments, in itself took on an ideological load, which unabashedly affected the church parish during the time of ordeal.

The compositional and structural arrangement of Arsen Bulmaisimisdze's hymns, intellectual-thematic load, divine names, attributes of the Virgin and saints, epithets, paradigmatic figures taken from biblical books fully reflect the Georgian theological development of that time and the development of theological thought of that time.

Articles published under the main provisions of the work:

1. D. Zoidze, Tryptich - Biographical information of Arsen Bulmaisimisdze, Chorokhi N5, 2019, ISSN 0134-3459. pp. 77-81.
2. D. Zoidze, Tryptich - The hymns of St. apostle Nino, Chorokhi N5, 2019, ISSN 0134-3459. pp. 82-85.
3. D. Zoidze, Tryptich - The hymns of St. Shio Mghvimeli, Chorokhi N5, 2019, ISSN 0134-3459. pp. 85-88.
4. D. Zoidze, Tryptich - The Epistle of Arsen Bulmaisimisdze, Literary Journal Gantiadi N3-4, 2020, UDC 821.353.1_82. ISSN 1987-9830. pp. 172-176.

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