

compris celui ottoman, dans la formation des civilisations nationales et, par extension, de la civilisation du Sud-Est européen. Le concept de Iorga, *Byzance après Byzance*, si apprécié par l'historiographie grecque et non seulement, n'avait pas été élaboré par des considérations «postnationaux», c'est-à-dire pour mettre en évidence le «multiculturalisme» et l'unité spirituelle du monde postbyzantin, mais il était né de la nécessité de l'historiographie roumaine d'opposer le modèle byzantin à l'influence slave. Pourtant, l'auteur ne remarque pas que dans la vision de l'historien roumain le monde postbyzantin est plutôt l'expression de l'interférence de l'esprit roumain avec la Byzance, dans sa forme romaine et orthodoxe, et moins avec l'hellénisme.

Sans doute, le volume de D.Stamatopoulos est une contribution importante à l'approche comparative des historiographies nationales dans une époque de grandes transformations structurelles dans les plans mental et institutionnel. L'étude a un mérite indiscutable, surtout parce qu'il porte sur le cas trop peu connu des érudits de la capitale de l'Empire ottoman pendant les années précédant sa disparition. Les intellectuels provenus des rangs des chrétiens orthodoxes de l'Empire cherchaient à tempérer le zèle nationaliste et séparatiste de leurs co-nationaux en invoquant l'oecuménisme byzantin, c'est-à-dire l'unité spirituelle de l'orthodoxie. Sur le plan des narrations historiographiques nationales, la Byzance «barbare» devient «civilisatrice», constituant par conséquent un anneau important du schéma de la continuité historique, depuis une Antiquité glorieuse à un Moyen Âge tout aussi glorieux, dont les traces se retrouvent dans le présent et l'avenir des nations. Les musulmans n'ont pas absente de cette combinaison intellectuelle surtout les Turcs nationalistes de l'époque qui a suivi la seconde guerre mondiale et qui ont trouvé dans l'évocation de Byzance un moyen efficace de mettre en évidence la supériorité culturelle de l'époque ottomane.

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Jules Michelet, *Les Principautés danubiennes*, with an introductory study by Nicolae Iorga and a forward by Matei Cazacu, Éditions Kryos, Paris, 2008, 125 pp. and Edgar Quinet, *Les Roumains*, with an introductory study by Nicolae Iorga, Éditions Kryos, Paris, 2008, 173 pp.

These two graphically excellent republications of classic works dealing with Romania are part of a series being put forth by Éditions Kryos under the general title of "Domaine Roumain". Jules Michelet (1798–1874) and Edgar Quinet (1803–1875) are usually, but only faintly, remembered in Romania and in France as friends of the Romanian national cause in the 19th century. Michelet's work was published in 1853 as a response to the events of 1848, and Quinet's appeared in 1856 in anticipation of the close of the Crimean War (and inspired in part by his 1852 marriage to the daughter of Gheorghe Asachi, Hermione Asachi). Both deserve renewed circulation because of the role that the two played in the Romanian national renaissance.

Michelet was the fountainhead of French Romantic historical nationalism, an unreconciled prophet of revolution, and a matinee idol of revolutionary-minded students while serving as professor of history at the Collège de France from 1838 to 1851 when he was dismissed by Napoléon III in the aftermath of the French 1848. His near mystical espousal of nationalism won him a vast following among students in Paris, and Romanians were no exception.

*Les Principautés danubiennes* was part of a longer work entitled *Légendes démocratique du Nord*, which Michelet saw as a kind of manual for oppressed nationalities across Europe, and presented a highly poetic and romanticized (even mythical) view of the Romanians ("la nation sacrifiée") in the middle of the 19th century. The work confirmed his reputation as a tribune of nationalism, and legitimized the Romanian national cause while presenting an appeal to the consciences of democratically minded people everywhere. He continued to mobilize the "sacred spirit" of nationality after 1848, at the same time calling for the brotherhood of peoples across Europe.

The portrait Michelet drew of Maria Rosetti here was typical of his work, matched by Constantin Daniel Rosenthal's symbolic painting of "Revolutionary Romania" which used the wife of

C. A. Rosetti as a model. In return, many aspects of the Romanian mythos can be found affirmed or identified in Michelet's powerful sketch.

Quinet played a similar role at the Collège de France as professor of literature from 1842 until he was dismissed in 1846 for his attacks on the Catholic Church and too open support for revolutionary activities. He served ably as Michelet's sidekick in nurturing Romanian students in Paris who later became leaders in the Romanian 1848 and in the subsequent emergence of an independent Romanian national state. This was affirmed in a letter that Ion C. Brătianu and C. A. Rosetti wrote to Quinet in 1848 "France raised us and taught us. The spark which warms our country we took from the French hearth".

Quinet's work was the more systematic and informed, in part because he had travelled widely in South Eastern Europe and was not his first book dealing with the region. It appeared initially in the *Revue des Deux Mondes* in 1856 on the eve of the Congress of Paris and then in book form in 1857. It likely contributed to the success of the Romanians in getting the European powers in Paris to recognize that there was a "Romanian Problem" and, as Matei Cazacu notes, the Romanians were perhaps the principal beneficiary of the treaty which ended the Crimean War. Quinet's work was both informative and a significant plea for the rights of the Romanian nation. Along with Michelet's work, Quinet's provided Western audiences, particularly in France, with insights into a hitherto obscure and exotic land and people. In 1869 he became the first honorary foreign member of the Romanian Academy, while both he and Michelet were almost immediately named honorary citizens of the newly independent Romanian state.

Both replications are, thus, highly welcome. A further attraction is the inclusion as introductions of the lectures given by N. Iorga at the Romanian Academy commemorating Michelet and Quinet respectively in 1924–1925.

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N. Iorga, *Art et littérature des Roumains. Synthèses parallèles. Arta și literatura Românilor. Sinteză paralelă*, second edition, edited by Andrei Pippidi, translated by Lidia Simion and Andrei Pippidi, Editura Academiei, București, 2008), XXIV + 213 pp.

In 1929, N. Iorga published in Paris a work designed to introduce the Western reading public to Romanian art and literature. What is not always appreciated is that Iorga was not only a historian as such, but was also a pioneer in Romanian literary history, art and architectural history, and church history. He was, thus, well-placed to synthesize Romanian art and literature. In fact, Iorga was once more way ahead of his time in thinking outside of the traditional compartments of study, while uniquely possessing both the requisite knowledge of Romanian art and literature and a vision of how they related to each other and to the Romanian past.

The immediate roots of the present work can be found in two earlier books by Iorga, one begun during World War I, *Romania în chipuri și vederi. La Roumanie en images. Showing Roumania* (București, 1926), whose preface stressed the unity of Romanian art and popular culture which Iorga saw as the product of "successive phases of a synthesis" that produced Romanian civilization as it emerged in the 19th century (p. 15); and the other an imposing, profusely illustrated scholarly *Histoire de l'art Roumain ancien* (Paris, 1922), written jointly by Iorga and Gh. Balș.

Unfortunately, though it was translated into Italian (1931) and Dutch (1932), this particular synthesis of art and literature did not appear in Romanian until 1999, when the first edition of this translation was published in a combined edition with Iorga's 1929 *Istoria literaturii românești. Introducere sintetică*. It was also unfortunate that the translation was not accompanied by any of the 72 illustrations in the original.

*Arta și literatura Românilor* now appears in a revised edition, combined this time with the original text in a dual-language version along with a selection of twenty illustrations (though this reader would have liked to see even more of them included).