

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).

Why bother to reprint a study that is now over 80 years old, the editor asks? There are several reasons for this, including expanding the access of historians to a book that had an unfortunately limited distribution, the bringing back into contemporary historiography some of Iorga's original insights, and the restoration of an important part of Romania's cultural legacy. Pippidi also notes that the book's tripartite approach to the Romanian past provides an introduction to a key element of Iorga's thought which emphasized the land (geography), people (nationality), and civilization (the "idea", "life"). These were among what Iorga called in his 1938 paper at the Zurich International Congress of the Historical Sciences "the permanences of history".

The editor points out that while nine decades of study have added significantly to our knowledge of these subjects, in most respects these are details rather than a wholesale reevaluation of art and literary history. This edition skillfully augments the original text by adding over 100 footnotes, but does this in a way that does not swamp the 1929 text.

The parallel treatment begins with the days of the wooden churches and popular song and in less than 100 pages brings the story down to the 19th century in six succinct chapters. The South East European specialist will welcome the chapters dealing with architectural borrowings from the Byzantines and the Serbs and the remarkable flowering of Romanian culture under Ștefan cel Mare, while the student of Romanian history will appreciate the insights into Romanian culture provided by this survey. The instructive introduction helps place Iorga's life and work in context and the notes provide for further exploration of an exploration of Romanian art and literature that demonstrates the continuing usefulness of Iorga's scholarly instincts.

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N. Iorga, *Opinii sincere și pernicioase ale unui rău patriot*, translated and edited by Andrei Pippidi, Ed. Humanitas, București, 2008, 266 pp.

More than a century ago, N. Iorga was not only a prodigy of Romanian culture, (publishing more than 60 books and pamphlets by the time he was 30); he was also the *enfant terrible* of the Romanian historical profession. Perhaps none of his early publications made such a sensational splash as two collections of articles that had appeared in the French-language Romanian newspaper, *L'Indépendance Roumaine*. The books, *Opinions sincères. La vie intellectuelle des Roumains en 1899* (1899) and *Opinions pernicieuses d'un mauvais patriote* (1900) indicted by name many of the leading Romanian cultural figures (Hasdeu, Urechia, Tocilescu) and institutions (the archives, the universities, the Romanian Academy, the press), home truths that led to attempts oust him from his university post and closed the doors for a time to resources controlled by these affronted cultural figures. The books became bibliographical rarities. Now Humanitas has done us the service of publishing a translation into Romanian, interestingly with – according to the back cover – an eye toward analogies between Romania in 1899 and Romania in 2009 and the need for forthright discussion today of weaknesses of the same Romanian cultural institutions and their leaders that Iorga took on in 1899–1900.

The books were important in two respects. The first was that they represented the "going public" of the coming historiographical generation, which also signaled the growing professionalization of Romanian historical scholarship. The second was that their publication marked a major turn in Iorga's own evolution. Up to this point, he had shunned politics and at the outset had no intention of becoming involved with politics (a stance similar to the anti-politics movements of the 1980s and 1990s). It had seemed to him that 1899 was the start of a moment of "regeneration" for Romanian culture and that a no-holds barred cultural critique could help Romania "create a civilization, a true and unique one corresponding to our real nature and our best and noblest inheritance". (See Iorga's autobiography, *O viață de om așa cum a fost*, Vol. I, p. 318). This almost inevitably led him into political journalism and political life; the second volume of his autobiography was not so incidentally subtitled "Luptă".