

Bdinski Zbornik, Ghent Slavonic Ms 408, a.d. 1360. Fascimile edition, with a presentation by Ivan Dujčev, London, Variorum Reprints, 1972.

The *Bdinski Zbornik* has been published for the first time in the Editions «Variorum Reprints» in a photo-fascimile edition of the manuscript.

It is only a few years since a contemporary literary historian of the Balkan countries wrote «Une édition complète du recueil serait bien venue» (E. Turdeanu, *La Littérature Bulgare du XIV^e siècle et sa diffusion dans les Pays Roumains*, Paris 1947—Travaux publiés par l'Institut d'Études Slaves, XXII, p. 40, s. 3): he was referring to ms no. 408 of the University library of the city of Ghent, which bears the date 1360. The prologue to the photo-fascimile edition of the manuscript is by the learned Bulgarian medievalist Ivan Dujčev, who is perhaps the most qualified scholar to introduce the reader to the problems of the history of fourteenth-century Southern Slav renaissance literature (cf. pp. I-XI) and in particular to the contribution, especially between the years 1348-1360, of the city of Vidin, as a center of letters dominated by the figure of Joasaph, metropolitan of the city.

Although the first to report the existence of the manuscript was Baron Jules de Saint-Genois (*Catalogue méthodique et raisonné des manuscrits de la bibliothèque de la ville et de l'Université de Gand*, Gand 1849-1852, No. 171), the name of the Russian Jesuit Ivan Martinov (1821-1894) is indelibly associated with its first description. Since then many scholars have studied the manuscript, leading to the critical edition by J. L. Scharpé, F. Vyncke and E. Voordeckers, of the University of Ghent. While the critical and the photo-fascimile editions form an essential complement to each other, each is especially valuable to the student researching the Greek sources of the *Bdinski Zbornik* and problems of its translation, as well as the variations in the Slavonic version.

Following Dujčev's prologue is a description of the manuscript, in two unnumbered pages: then comes the photo-fascimile text, which is composed of ff. 241^r + f. 242^r (f. 21 is inverted).

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CONSTANTINE PAPOULIDIS

Abbott Gleason, *European and Muscovite, Ivan Kireevsky and the Origins of Slavophilism*, Harvard University Press, 1972.

Each major and not-so-major Russian intellectual in the 19th century, it seems, is entitled to an American dissertation expanded into a scholarly book. The present work is a worthy specimen in that tradition. Its chief merit is a common-sense attention to the details of life in the career of one of the better-known philosophical and historical mythmakers in the age of Nicholas I, which gives this volume, with all its careful research, a certain pedestrian lustre.

The ideological and philosophical context set here for Kireevsky is the anti-industrialism later exemplified by Tönnies, Durkheim, Marx, and Max Weber; yet it is but briefly treated. What emerges most strongly is Kireevsky as a human being, aristocratic, indolent yet sensitive and intelligent, a family-centered homebody, a true Oblomov. When he studied in Germany, for instance, he never tried to explore or understand German society; he rather talked about Schelling than attended his lectures. As Gleason observed, during his entire