

s'attachait à ce que soient conservées sur place les richesses des bibliothèques orientales" (p. 369 texte russe, 256 texte français). Pourtant, "En août-septembre 1870, Antonin classait la bibliothèque du monastère de Sainte-Catherine au Mont Sinaï et effectuait les descriptions de tous les manuscrits grecs, slaves et orientaux. Un catalogue comprenant 1310 manuscrits grecs, 38 manuscrits slaves et 500 manuscrits arabes fut le résultat de ce travail. C'est, semble-t-il, en remerciement que furent promis à Antonin certains livres et des feuillets séparés provenant de *codices* anciens, dont il avait étudié le plus grand nombre en décrivant la bibliothèque, et que les moines ne jugeaient pas utile de conserver plus longtemps. Le jour de son départ du monastère, le 18 septembre, Antonin reçut du skévophylax les fragments de manuscrits promis et les livres mis de côté à son intention" (pp. 373 texte russe, 362-363 texte français). Pour plus de détails cf. B. L. Fonkič, "O sudbe Kievskih glagoličeskikh listov", *Sovetskoe Slavjanovedenie* 1972, fasc. 2, pp. 82-83.

Institut for Balkan Studies
Thessaloniki

CONSTANTIN PAPOULIDIS

B. L. Fonkič, "Grečeskie rukopisi A. N. Murav'eva" (= Les manuscrits grecs d'A. N. Murav'ev), *Arheografičeskij Ežegodnik za 1984 god*, Moscou (Nauka) 1986, pp. 235-248 (Akademija Nauk SSSR, Otdelenie Istorii, Arheografičeskaja Komissija).

Les manuscrits grecs d'Andrej Nikolaevič Murav'ev (1806-1874), qui sont actuellement à l'U.R.S.S. et à la R.F.A., se présentent dans cette étude minutieuse de B. L. Fonkič.

Nous connaissons bien que Murav'ev pris part à la guerre russo-turque de 1828-1829 et qu'ensuite, soit comme employé de la Sainte Synodé de l'Église Russe où du Département Asiatique du Ministère des Affaires Étrangères Russe, a entrepris des longs voyages (comme A. S. Norov, Porfirij Uspenskij, V. I. Grigorovič, Antonin Kapustin, P. I. Sevastianov, A. A. Dmitrievskij et autres) à l'Orient Chrétien, parmi les années 1830 où 1838-1874. Comme c'était évident, Murav'ev a visité le Mont Athos en 1849 et en 1874.

Les fruits des longs voyages de Murav'ev sont, entre autres, et les 27 manuscrits grecs, qui se trouvent actuellement à Moscou, Kiev, Zagorsk et Recklinghausen (R.F.A.).

Il faut avouer qu'il s'agit d'une étude consciencieuse de B. L. Fonkič, qui témoigne d'une minutie exemplaire.

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CONSTANTIN PAPOULIDIS

Zbigniew Podgórzec, *Wokół ikony. Rozmowy z Jerzym Nowosielskim* (About the Icon: Conversations with Jerzy Nowosielski), Instytut Wydawniczy PAN, Warsaw 1985, pp. 197.

This slim volume of conversations which journalist and experienced translator of Russian literature, Zbigniew Podgórzec held over several years with Jerzy Nowosielski is a rare feat. This without doubt is due to the powerful personality of Podgórzec's interlocutor. Jerzy Nowosielski, who is professor at the Academy of Fine Arts in Cracow, is also a renowned artist and author on the art of the icon. Both his creative evolution and his concepts

regarding the icon as an artistic creation inextricable from its theological content make him a contemporary εικονοποιός freely employing the modern means of artistic expression though he does not limit himself to painting icons only.

Jerzy Nowosielski was born in Cracow on January 7, 1923. He made his artistic debut in 1945 and has since had many individual exhibitions and also showed his works on collective presentations. Since 1962, he has been professor at the Academy of Fine Arts in Cracow where he has taught many students. His icons and polychromous works decorate a number of Roman Catholic and Orthodox churches in Poland.

Influenced by orthodox theology, Nowosielski's outspoken views on the icon and theology have been applauded and criticized.

The book contains thirteen separate conversations devoted to icons, orthodox theology and art. In one of them, 'A Journey to the Icon', Nowosielski recollects how he first met with the icons: "I began to understand the icon only after the experience of modern art. First, as a small boy I was initiated to modern art and its problems, and this in turn provided me with a key to the entire territory of the earlier art forms. In the process, I have learnt its language and therefore my encounter with the icon took such form as it did" (p. 9). This confession is highly symptomatic of Nowosielski's approach to the icon and icon-painting. But one would be misled to think that Nowosielski is denying the role of tradition or the theological foundations of art. Modern art provides the artist with noetic groundwork. This must be further strengthened by theological reasoning. Nowosielski admits that the first book in his life was the Bible. "I also read (...) works on the history of the Orthodox Church, and quite a lot on ascetism, which I read in Old Slavic, such as "The Spiritual Ladder" by Saint John Klimak, and I also read the Fathers of the Church" (p. 21). These were the influences that have moulded Nowosielski's creative personality.

As a painter of icons, he is seeking to reconcile the modern forms of artistic expression with the spiritual content focussing on the dimension of reality, which is out of this world. He says, "I do not want to paint icons that tell some story, or illustrate saints' lives, or simply icons as decoration. What I want to do is to restrict myself to a depiction of the charismatic vision of the human body. Just as we share it in the persons of Christ and the Mother of God. This is the essence. Another option is the icon about crucifixion. The icon today may little depart from that. This is the paramount subject" (p. 58).

It is clear that for Nowosielski the theological groundwork carries the greatest weight as the underpinning for his artistic vision. Nowosielski understands Orthodox thinking very flexibly nor does he feel bound by static or dogmatic approach. He is striving to see the reality in theological categories and give it an artistic expression. Such an approach lies at the core of his very own comprehension of the role of the artist in our contemporary world. One could even say that they lend uniqueness to his creative posture.

In the book under review, Nowosielski concentrates mainly on the icon, but he quite often uses it as a springboard to discuss related matters, or even things farther removed from his main subject. Podgórzec steers the conversation very gently leaving a wide margin of freedom for his interlocutor, and effectively unravelling to the reader the inner layers of Nowosielski's thoughts and artistic intuitions.

Nowosielski tells also about such interesting subjects as: the mutual relations between Byzantium and the West, woman in the art of the icon, Dostoyevsky and the icon, theatre, church architecture. Yet, he never loses sight of his central metaphysical problem associated in one way or another with the theology of the icon. What clearly underpins his remarks is an eschatological perspective in which he sees man and the world. Without it we would not

be able to find a place for ourselves in the present-day world. Without it the perception of the world around us becomes senseless and one-dimensional. For all this Nowosielski claims that the eschatological perception of a contemporary Christian has shrunk considerably compared to for example, the ideas in the 5th century. Today our attitudes to death and passing of things in our culture is encasing us in "a perceptive void as regards life vs. eternity, or life after the empirical experience of existing in time and space ends" (p. 144).

The mystery of the icon lies in its potential to transcend beyond the time-space order. That is what an icon-artist learns through direct experience. Therefore Nowosielski's confessions are not mere speculations but stem from praxis, which to him is the ultimate touchstone of his own emotions. This probably gives additional value to the book under review. One may accept or disagree with some of Nowosielski's words, one may even try to verify his approach to the Orthodox icon, but it is not at all possible to deny the forceful truthfulness of his feelings. It is every artist's right to express himself freely in the language of his art, but his declarations seem all the more interesting when they are compounded by verbal commentary. This is precisely the case of Jerzy Nowosielski. The publication of his reflections offers the reading public a chance to savour the originality and vividness of the artist's views. It is not too often that an artist would communicate so frankly and pointedly his very own intimate feelings that are at the root of his creation.

We should also bear in mind that the conversations with Jerzy Nowosielski have been published in Poland, a country closely linked with the Latin cultural tradition. The times are long gone when Poland's territories stretched to the East and used to be directly exposed to the culture and values inspired by Orthodox background. To many readers in Poland, and especially to the younger readers, an encounter with Nowosielski is at the same time their first closer contact with the Orthodox icon. It is a pity that the book was not distributed outside Poland. The views of the icon artist from Cracow would surely be a good invitation to many interesting discussions.

FRANCISZEK GOŁEMBSKI

A. G. Garrone, *Philippe Buonarrotti et les révolutionnaires du XIXe siècle*, Paris 1975, pp. 396.

Quand on étudie l'histoire de la première moitié du XIXe siècle en Europe Occidentale on a la tendance d'oublier l'activité révolutionnaire qui s'y est déroulée avec une intensité particulière autour de 1830 et ensuite autour de 1848. La tendance prévaut d'attribuer une plus grande importance aux troubles qui ont été particulièrement intenses autour de 1848 parce que ces derniers ont eu des complications internationales avec les anomalies notées dans les différents états italiens qui selon la déclaration bien connue du Prince de Metternich ne constituaient ensemble qu'un terme géographique, la nécessité des Russes d'intervenir en Hongrie pour y maîtriser le soulèvement de ses habitants contre l'Empereur François Joseph, les troubles en Pologne qui devaient néanmoins atteindre leur point culminant en 1863 etc. Dans le livre revu ici l'auteur a été attiré par l'activité des différents révolutionnaires e.a. Italiens, Français, Belges, Polonais et Allemands, surtout en France, par leurs préparations sur le plan militaire et sur le plan constitutionnel, l'idée d'amener un échange entre la France et le Piémont, d'une part de la Savoie qui jusqu'en 1959 devait appartenir