

August Šenoa and the Historical Novel in Croatia

by Ellen Elias-Bursać

Literary historicism and 19th century empire share an intersection of the global and the local. Austro-Hungary, in particular, with the tension between the shared global culture of the empire and the jostling languages and cultures of the emerging nations before World War I, has something in common with the genre of the historical novel, begun by Sir Walter Scott, embraced by writers in England (Dickens and Thackeray), France (Balzac and Dumas), and America (James Fennimore Cooper), and then, once established, becoming one of the popular writing forms of the 19th century. While the historical novel is busily plucking events from the past to elevate them to the status of nation-forming events, thereby essentially local in its focus, it is, at the same time, a quintessentially, international genre.



August Šenoa

In an article on literary historicism, Joep Leerssen of the Huizinga Institute in Amsterdam suggests that the pan-European 19th century search for medieval documents such as statutes and charters to substantiate claims of statehood for emerging European nations and subsequent discovery in the early and mid-19th century and publication or re-publication of forgotten literary manuscripts and books from the medieval period with the emergence of historical novels. He gives the example of Jacob Grimm who, in his search for medieval charters and statutes, stumbled upon the *Nibelungenlied* and goes on to explain that the authorship or semi-au-

thorship of *Ossian* and the *Nibelungenlied* paved the way for fully fictional literary treatment of historical subjects.

"The early medieval vernacular texts that figure, obviously and unquestioned, in the first chapters of our literary handbooks (*Beowulf*, the *Eddas*, the *Nibelungenlied*, the *Chanson de Roland*, etc.) were recuperated, canonized, and given literary currency and national status, mostly after centuries of comparative oblivion or total neglect."

He then suggests that publication of these earlier works caught the imagination of

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Association for Croatian Studies

The ACS is a professional organization dedicated to the advancement of scholarship related to Croatia and the Croats. The ACS was founded in 1977 and it is an affiliate of the American Association for the Advancement of Slavic Studies.

American Association for the Advancement of Slavic Studies

The AAASS represents scholarship in the field of Russian, Central Eurasian, Central and East European studies. The association has twenty-eight affiliates that are concerned with particular topics, areas, or peoples within the field. The AAASS publishes the quarterly journal *Slavic Review*.

romantic writers, who began producing historical novels, plucking events out of the past. August Šenoa, one such romantic writer, was born in Zagreb in 1838, but he is described by a biographer as the “...denatured son of a germanized Czech father and a Hungarized Slovakian mother.” The Šenoa family record states that their predecessors were from Časlav in Bohemia, and had lived in Vienna, and then Budapest, before they came to Croatia. The family name had been spelled: Scheynoch, Schönau, Schöynoh, Schenoh, Schönoa, though never Senoha, which would have been the Hungarian spelling. August Šenoa had relatives living in Budapest and an aunt who was an opera singer in Bucharest.

His father had come to Zagreb from Budapest before August was born to work as a pastry chef for the Zagreb bishop. The family spoke German at home as did he throughout his Zagreb schooling; he grew up during the Absolutist period when use of the Croatian language was proscribed. By the time he reached secondary school age he was conversant in German, English, Hungarian, French and Czech. He spent the first year of his secondary school education in Pecs, Hungary and then the rest in Zagreb, where, in his reminiscences, he describes the beginnings of his feeling of allegiance to things Croatian.

Starting in 1858 he moved back and forth between Prague and Vienna as he studied first medicine and then law, meanwhile writing in Czech on events in Croatia and other South Slavic lands for *Zlata Praha*, writing in German for *Slavisches Blätter*, where he broadened his focus and appeared with a series of biographies, obituaries, and essays pertaining to Czech, Croatian, Polish, Ser-

bian, and Slovenian cultures. Throughout this period he also sent articles and essays, in Croatian, to *Pozor* and *Glasonoša* in Zagreb. When his studies were over he returned to Zagreb in 1866. In the context of this markedly Austro-Hungarian life, his identification with Croatian culture and identity is all the more remarkable.

He recalls needing a dictionary to read his first book in Croatian, Gundulić's *Osman*, when he was a teenager. *Osman* was the only major work from the Golden Age of Dubrovnik that had survived in subsequent editions to Šenoa's day. Thrilled by the romantic notion of championing the proscribed Croatian

a plaster bust of Gaj. Everything was quiet, mysterious, and the air itself was somehow strange, as it often is libraries. A man entered the room, not too tall, plump, dressed in black. I should add that this was the first time I saw Gaj.”

He is being welcomed here by the whole of cultural history, symbolized by Zrinjski (the Croatian warring, literate, aristocratic past), Karađorđe, the symbol of South Slavic sovereignty, and Kraljević Marko, and with him the oral epic tradition (with all its implications, through Vuk Karadžić, Goethe, Herder, and Jacob Grimm, of cultural continuity), all of them next to the bust of Gaj, who had laid the groundwork for a standardization of the language some thirty years earlier.

What happens next in Šenoa's reminiscences fixes him in the narration, as the man who personally ties the Renaissance to his century.

“Then he took me by the hand and took me to

the large cupboard. There he stopped and started to speak to me about the history of our literature, about its precious fruits. Mysteriously he opened the cupboard and took out a large, old book. It was the first edition of Lucić's “Skladanja” (Compositions). “Read,” he said to me, pointing to the year of publication, I believe it was 1520. “Three hundred years!” he continued, “and now listen,” he opened to a bookmarked page and started with the greatest fervor to recite the marvelous poem “Jur nijedna na svit vila ljepotom sve već ne slavi” by that venerable fellow from Hvar. Gaj seemed to grow taller, his voice rang out stronger and stronger, his eye flashed fiercely, and his hand swung as if beating out the rhythm of the verses.”



Dubrovnik, late 19th century

language and its mysterious, lost literature, Šenoa sought out the library in Zagreb that had the largest supply of Croatian books and manuscripts, the library of Ljudevit Gaj. His recollections show his own (later) perception of this induction into the mysteries of Croatian literature:

“I went to the door on the left hand side and into the library. It was morning. The sun was shining through the windows, and a whole army of booklets and books gleamed behind glass in tall cupboards. On the ceiling flashed a Croatian coat of arms and the Illyrian half-moon with star, I saw paintings on the walls of Zrinjski, Karađorđe, Kraljević Marko, and on the table was

When Gaj and his generation conceived of the Illyrian movement, the term they preferred was the 'Preporod' or Revival. By choosing that name, they were underlining their perception of the continuity within Croatian literature, and the use of štokavian, to the Renaissance and baroque writers, to Kašić's translation of the bible, and to the tradition of literacy in *Bosna srebrena*. But, in fact, as the vignette about Šenoa's visit to Gaj's library clearly illustrates, little of the literature of the Dubrovnik period existed in accessible editions in the mid-19th century – so though the Illyrians maintained the sense of continuity, in fact they were unfamiliar with the larger corpus of writings from the Renaissance and baroque.

In a sketch of the life of Petar Preradović, Šenoa gives his view of 19th century Croatian culture, and Dubrovnik as cultural symbol:

"How was it with Croats at the beginning of the century? Sad, very sad. The Dubrovnik star, which shone for centuries over the South Slavic lands, had faded, the immortal poems ended in a boring clutter of rhymes which finally fell altogether mute. Dalmatia, which had been cut off from its mother land by the terrorism of the Venetian oligarchs was barely vegetating under the influence of an Italicized bureaucracy, the horizons of thinking of the Military Frontier were reduced to the rules of military service, the province of Croatia and Slavonia had prospered materially in the garb of Latin feudalism, but was spiritually enmired... And the muse, whose voice must come first from the heart, from the people, moved in its Latin garb to a meter of dactyls and spondees. Is it possible to wear a mask like that, yet to touch the heart, to bring higher ideas to a burning point among the people?

No.."

Around the time Šenoa wrote these words, just before his return to Zagreb, the city had been shifting from its earlier identity of a minor bishopric and regional capital to become Croatia's capital city. It has been described, in this period, as one large construction site. Zagreb's main institutions were established mid-century: the National Museum in 1846, the archbishopric in 1852, the Zagreb railway in 1862, the gas works in 1863, the Yugoslav Academy of Science and Art in 1866, the Matica Hrvatska publishing house in 1874, also in 1874 the faculties of philosophy, law and theology of the University, the waterworks in 1878, etc.



Zagreb, Jelačić Square, 1880

Three years after its founding, in 1869, the Academy began publishing the works of the poets and playwrights of the Renaissance and baroque in a series called *Stari pisci Hrvatski* (Old Croatian Writers). They first came out with a volume of the writings of Marko Marulić, following almost yearly with volumes assembled from earlier published versions and handwritten manuscripts of the writing of Gjore Držić, Šiško Menčetić, Mavro Vetranović Čavčić, Nikola Naljesković, Nikola Dimitrović, Petar Hektorović, Hanibal Lucić, Marin Držić, etc. These manuscripts and publications had been sequestered in monasteries or select private collections such as Gaj's, for centuries. Just as Zagreb was raising its capital buildings,

the cultural world was embarking on its capital projects.

Leerssen makes the point that the 19th century rediscovery of the literature of earlier periods, also defines, even for us today, the reading of those earlier works:

"Therefore the accustomed view of literary history as chronologically forward-facing is only part of the story. Alongside this *genetic* literary history, concerned primarily with the genesis of events and texts, there is a *hermeneutic* literary history, involving the reception and reading not just (as Hans Robert Jauss would have it) of newly emergent texts but of older ones, too –

a history, then, of literary memory, of literary anamnesis, of rereading, of how readers' eyes changed as they looked at the available inheritance of a literary canon."

In other words our reading of the works of the Renaissance and baroque has been

changed by the nation-building and language-building projects of the 19th century.

Just as Leerssen initially posits, it is precisely as this work on historical institutionalization is going on that Šenoa begins to dip into the past, search the archives being assembled by colleagues such as Ivan Kukuljević Sakcinski and Vatroslav Jagić, and pull up names, dates, events from the past on which he wrote his first novel, *Zlatarovo zlato* (The Goldsmith's Gold), first published in serialized form in *Vienac* in 1871, and then in book form a year later.

Note the irony that Šenoa writes his historical novels about Zagreb. Zagreb was where the future, not the past, of Croatia lay. We have seen from the earlier quote that in Šenoa's day, Dalmatia

was a backwater. Not only was he reformulating a history for his nation, he was actually plucking events out of the past to furnish Zagreb with a brand-new history, a Zagreb of hundreds of years before, to breathe importance into what had been a tiny hilltop town next door to the bishopric.

The Goldsmith's Gold is the first modern novel of Croatian letters. A few predecessors exist, but their narrative voices are uniformly awkward and their works have not withstood the test of time. Ironically, it took Šenoa, who hardly spoke Croatian until he was a young man, to find the right storytelling voice for Croatian and write stories that galvanized his readers enough to get them reading, and using the newly forged Croatian language. It was also the first novel to be situated in a city and to have a female protagonist since the plays of Marin Držić in the 1550s. The Držić volume of *Stari pisci hrvatski* came out in 1875, but apparently some of Držić's work had appeared in 1867 in *Dubrovački zabavnik* just before Šenoa wrote *Goldsmith's Gold*. It is less likely that he was directly influenced by Držić's writing, and more likely that there was a coincidence of social conditions with a focus on urban life and a female readership that prompted both writers to write as they did.

We know that *Goldsmith's Gold* was so popular that it was quickly translated into several of the languages of Austro-Hungary, bringing us back to the irony of the interaction between empire and literary historicism. The first mention of this appears in Šenoa's foreword to his novella "Čuvaj se senjske ruke" which appeared in 1876. He says:

"A few years have passed since I began to try my hand at writing Croatian fiction. The fruits of this labor have been published in one place or another in various Croatian periodicals, and some of them are not yet published. I have therefore decided to pull them into

one, correct them, wherever needed, expunge everything that doesn't work well or is immature, and thus corrected, my works will come out in a collection of volumes. I wouldn't have done it if my friends hadn't urged me to, if I hadn't seen that the Croatian readers appreciate my fruits; I have been encouraged in that enterprise by the fact that some of my works have been translated into other languages (for example: *Goldsmith's Gold*, into German, Czech, Polish and Hungarian; *Prijan Lovro* into Czech and Slovenian)."

He makes similar assertions in a letter dated May, 1879:

"I received your kind letter and thank you warmly for the encouragement you express in it. I hasten to respond to your kind request. To date I have written a mere handful of short stories. *Goldsmith's Gold* has been published (a novel translated into German, Polish, Hungarian, and now also into French. I know that Mrs. Fabković has translated it into Czech, but it has not yet been published). The novel first appeared in *Vienac* in 1872 and twice since in book form."

The Fabković translation, *Zlatnikův zlatoušek*, appeared in Prague in 1879, the first German translation, *Das Goldkind*, by R. Podermanski, appeared in a Zagreb periodical, *Agramer Zeitung* in 1874, and then with Druck Carl Albrecht, a German-language Zagreb publisher. The Polish translation *Złota Dzieweczka* by Bronisław Grabowski was published in 1880 in Warsaw. We know that other works of Šenoa's were translated into Czech in the 1880s by Josef Kouble, Ján Hudec and František Pohunek. While I have seen all of these early Šenoa translations or have evidence of them, there is no trace of a published Hungarian or French translation despite his assertion that they existed. It may be that these existed in manuscript form but were never published (he does speak of having heard

of the Czech translation before it was published, the same may be true of a Hungarian translation). It is, in fact, surprising how little presence Šenoa seems to have had in Hungary, since he spoke Hungarian fluently, lived in Pecs for a year, and had family in Budapest. What is very telling in light of his earlier writings for Czech and Austrian periodicals is that he did not write for Hungarian periodicals nor did his work as editor of *Vienac* demonstrate an interest in Hungarian culture, yet he does show an interest in German culture, and this may reflect a general preference in Zagreb for Austria over Hungary. In Andraš David's book on Yugoslav-Hungarian cultural ties there is mention of a Hungarian translation of *Goldsmith's Gold* from a later period by Gizella Pappné-Tarczay, but I have found no evidence in Hungarian bibliographies or libraries of that translation. There is a brief autobiographical sketch among her papers kept at the HAZU (Croatian Academy of Science and Art) archive of her work as a translator which makes no mention of a translation of one of Šenoa's novels, though she does refer to translations of works from Bulgarian and Russian, and to her own poetry. There is no mention of Šenoa in the Hungarian literary and cultural journals of the period either in the form of a review or of a serialized translation. The only place it could have appeared would have been in serialized form in the daily press, either in Zagreb or in Hungary.

Marija Fabković, Josef Kouble and Ján Hudec, Czech translators, and Bronisław Grabowski, his Polish translator, contributed articles to the Zagreb literary gazette *Vienac*, for which August Šenoa began working as editor-in-chief in 1874; furthermore Kouble wrote for *Kvety* on Matica hrvatska and mentions Šenoa, and apparently Bronisław Grabowski wrote about Šenoa in Poland, and therefore they were part of his larger Austro-Hungar-

ian network. There are many interesting aspects to the role *Vienac* played in Croatia's cultural maturation. Šenoa employed the empire-wide network he had built while living abroad to use it as a mechanism for appropriating cultural advances and thinking in other parts of the empire, making them a tool of his enlightenment goals.

Šenoa died of rheumatic fever at 43, in 1881, just after an earthquake badly damaged much of Zagreb. As well as writing three novels, six novellas, seventeen short stories, countless newspaper articles, essays and feuilletons and raising a new generation of writers and readers through his seven years as editor at *Vienac*, Šenoa was also employed by the city of Zagreb as a magistrate, and ultimately, a senator. The earthquake and resulting work the city had to undertake to repair the damage is seen by his biographers as what killed him. Even to his last breath he was legendarily at work on his last novel, *Kletva* (The Curse), which he did not finish. When he was too weak to write, he had someone taking down dictation. Franjo Marković, an earlier editor of *Vienac* and close friend, described the writer's last moments: "Late in the afternoon of the 12th of December, as he was dictating a passage from *The Curse*, he suddenly sank: the last word they noted down from his lips, for his novel, was: *Croat*."

So this man who had carried in him all the complexity of Bohemia, Hungary and Austria, having embraced the mystery of Croatia's forbidden language and forgotten literature, breathed life into the adopted language and revived the literature, and died with the word *Croat* on his lips, having himself helped to define what that meant.

This essay was read at the annual AAASS convention in Washington, D.C., 2006.

Washington D.C. Convention

38th Annual National Convention of the AAASS

The 2006 annual convention of the AAASS was held at the Omni Shoreham Hotel in Washington, D.C., November 16-19. Many of the panels at the convention addressed issues relevant to Croatian studies.

ACS President Ante Čuvalo chaired a panel on teaching Croatian at the university level. Lidija Cvikić of the University of Zagreb, Vinko Grubišić of the University of Waterloo, and Anita Mikulić-Kovačević of the University of Toronto contributed papers to the panel, while Anita Šikić from Hrvatska sveučilišna naklada offered her comments and led discussion after the presentations. Also dealing with teaching the Croatian language, but in the context of her linguistic kin, Bosnian and Serbian, was a roundtable discussion chaired by ACS member and former Treasurer Ellen Elias-Bursać.

Other ACS members and friends attended and participated in the activities of the convention. Marijan Despalatović chaired a panel entitled, "Southeastern Europe: Women (in) Writing," which featured a paper by current ACS Treasurer Aida Vidan of Harvard University. The panel's discussant was Connecticut College's Elinor Murray Despalatović, a distinguished scholar of 19th and 20th century Croatian politics and culture.

Ludwig Steindorff of the University of Kiel, a historian of medieval Dalmatia and modern Croatia, joined Jure Krišto of Hrvatski institut za povijest, and chief editor of the *Review of Croatian History*, in a panel that covered the relationship between the Catholic Church and the socialist Yugoslav state. Ivan Runac chaired the panel and Slavica Jakelić of the University of Virginia served as the discussant.

Vjeran Pavlaković of the University of Washington expanded on his doctoral research with a paper entitled, "Remembering Our Spaniards: Constructing the Spanish Civil War Narratives in Communist Yugoslavia." And Dean Vuletić of Columbia University also attended the convention and presented a paper on the intersection of popular music and politics in 1950s Yugoslavia.

Ante Čuvalo also chaired a panel entitled, "Croats in Post-Dayton Bosnia-Herzegovina." Slavica Jakelić presented a paper on Bosnian Catholicism. Stephen Swartz from the Center for Islamic Pluralism discussed the current political situation of Croats in Bosnia, as well as their cultural legacy in the country. And Gerard Toal of Virginia Tech presented his results from a survey regarding public opinion about the causes of the war in Bosnia and Herzegovina. Zdenka Gredel-Manuele of Niagara University was the panel's discussant.



Omni Shoreham, Hotel

Croatian Book Exhibit

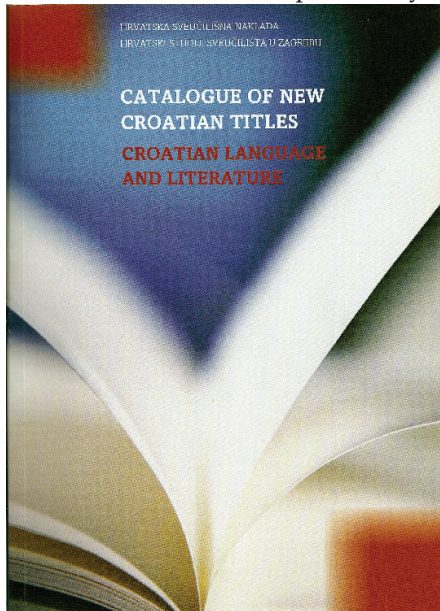
presented by

*University of Zagreb
Centre for Croatian Studies*

& Croatian University Press

In the Regency Ballroom of the Omni Shoreham Hotel, during the 2006 AAASS convention, representatives from the University of Zagreb, Centre for Croatian Studies, and the Croatian University Press exhibited recently published works in the fields history, literature, linguistics, politics, and culture. This was the first time in the convention's 38 year history that an institution from Croatia displayed domestically published scholarly titles.

The exhibit was accompanied by a



catalogue published exclusively for the AAASS convention. Special thanks to the organizers of the exhibit: Lidija Cvikić, Anita Šikić, Vinko Grubišić, Ante Stamać, Marinko Sisak, and Srećko Lipovčan.

From Ante Stamać, *Catalogue of New Croatian Titles: Croatian Language and Literature*, Zagreb, 2006.

"The variety of books and other recently printed publications from a wide variety of fields in the social sciences and

humanities that we are presenting to the American academic public on this occasion is a selection of contemporary intellectual works printed in the Republic of Croatia. The keen observer will immediately notice that they were not published exclusively in Zagreb, the Croatian capital, but also in other historic Croatian towns: Dubrovnik, Split, Zadar, Rijeka, Pula, Varaždin, Vinkovci, and Osijek. Just a passing glance at these exhibited books gives an idea about contemporary book production and the state of affairs in the modern philological disciplines in Croatia, but it also gives us a comprehensive overview of Croatian culture, from its ancient foundations to the broadly elaborated panorama of today's developments in science and thought in general."

From *Study of Croatology (Croatian Culture): Programme of Undergraduate, Graduate and Doctoral Studies*, Zagreb, 2006.

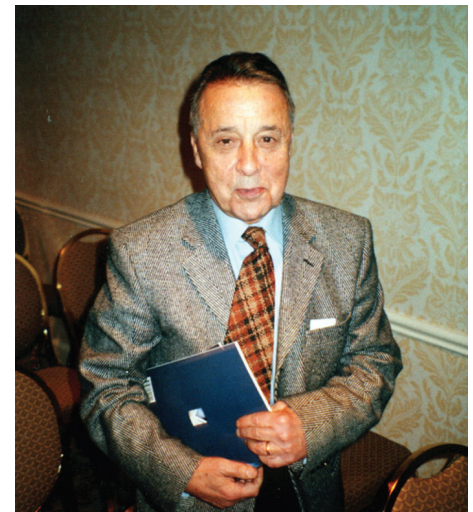
"The University of Zagreb (1699) is the oldest and largest university in South-Eastern Europe. Ever since its foundation, the University has been continually growing and developing, and now consists of 29 faculties, three art academies and the Centre for Croatian Studies. With its comprehensive programmes and over 50,000 full-time undergraduate and postgraduate students, the university is the strongest teaching institution in Croatia. It offers a wide range of academic degree courses leading to Bachelor's, Master's, and Doctoral degrees in the following



Exhibit booth



Lidija Cvikić, Vinko Grubišić, Anita Šikić



Ante Stamać

fields: Arts, Biomedicine, Biotechnology, Engineering, Humanities, Natural and Social Sciences. It is also a strongly research-orientated institution, contributing with over 50 percent to the total research output of the country."

Annual ACS Meeting

Held at the 2006 AAASS Convention

The annual ACS meeting was held at the convention on Friday afternoon, November 16. At the meeting members and friends discussed ideas for upcoming convention panels, specifically for the 2008 convention in New Orleans, as well ways in which the association might increase its presence and influence in the digital world, such as developing a web site that would serve as a portal for Croatian Studies and introduce internet users to the scholarly contributions of ACS members and friends. Officer elections were also held at the meeting. Ante Čuvalo was re-elected as President, Jasna Meyer as Vice President, Ivan Ante Runac as Secretary, and Aida Vidan as Treasurer.



Meeting attendees



Group photo

A Night at the Croatian Embassy

Guest Lectures and Croatian Cuisine



Reneo Lukić



Ante Stamać

The ACS held its annual Croatian Dinner at the Embassy of the Republic of Croatia on Friday, November 14. The National Federation of Croatian Americans hosted the occasion. Prior the dinner, Ante Stamać gave a presentation on the Croatian language and Reneo Lukić introduced his most recent work, *La politique étrangère de la Croatie, de son indépendance à nos jours, 1991-2006* (Croatian Foreign Policy from Independence to Today, 1991-2006).



Lidija Cvikić and Vjeran Pavlaković



Mirjana Dedaić-Nelson and Tatjana Lorković



Dean Vuletic and Radovan Matanić



John Kraljić and Mirjana Morosini

MEMBERS

Mirjana Dedaić-Nelson

Mirjana Dedaić-Nelson and her husband Dan are proud to announce that in October 2006 they became parents. They traveled to China and adopted an 11 month-old girl by the name of Nina Hao, now Nina Nelson. The Nelson family is very happy and now busier than ever.

Norman Cigar

Dr. Norman Cigar and Ms. Nidhal Sulaiman married on February 18, 2007.

Elsie Ivancich Dunin

At the November 2006 Congress on Research in Dance (CORD), Elsie Ivancich Dunin, Professor Emerita at UCLA and Dance Research Advisor at the Institute of Ethnology and Folklore Research in Zagreb, Croatia, was recognized for her professional contributions and awarded "Outstanding Leadership in Dance Research." Elsie continues to publish on dance ethnology and participate in the field's scholarly gatherings.

Mirjana Morosini

Mirjana Morosini was awarded in 2006 a year-long fellowship from the American Council of Learned Societies. She is currently in the final stages of writing her dissertation at Georgetown University.

Tatjana Lorković

The Sterling Memorial Library of Yale University hosted in August and September of 2006 an exhibit by Tatjana Lorković entitled "Croatia: Themes, Authors, Books." The Yale Bulletin described the exhibition as follows. "The exhibition spans seven centuries (13th – 20th) and brings together a wealth of

materials in a variety of formats (maps, manuscript and printed books, photographs) and disciplines (history and geography, linguistics and literature, religion, travel, astronomy, chemistry, medicine, neurophysiology, etc.), from a number of Yale repositories, including the Arts Library, the Beinecke Library of Rare Book and Manuscript, the Maps Collection, the Medical Historical Library, and the Slavic and East European Collections.

Among the items on view are 16th century portolans (containing navigational charts and sailing directions); manuscript samples of Glagolitic, the oldest known Slavic alphabet, developed in the 9th century by brothers St. Cyril and St. Methodius; grammars and dictionaries documenting a national revival based on the Croatian language at a time (16th-18th centuries) when the country was simultaneously under the rule of Austrian (Habsburg), Turkish, and Venetian powers; literary and historical works by such authors as Marko Marulić (1450-1524), Vinko Pribojević (d. after 1532), Mavro Orbin (Mauro Orbini, d. 1611), Ivan Lučić (Giovanni Lucio, 1604–79), Tin Ujević (1891-1955), Miroslav Krleža (1893-1981), and Nobel Prize winner Ivo Andrić (1892-1975).

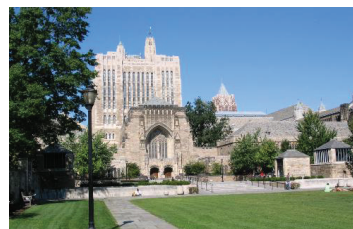
Croatian contributions to science and technology date from the 15th century and include works by Beno Kotruljević from Dubrovnik, whose manuscript from 1464 "De navigatione," exhibited at the Beinecke Library, describes the art of navigation and mentions the land which could be possibly found sailing west from Europe. There is the inventor, linguist, and historian Faust Vrančić (lat. Fausto Veranzio, 1551-1617), whose *Machinae novae* describes various inventions including the parachute; Đuro (ital. Giorgio)

Baglivi (1668-1707), a native of Dubrovnik who was appointed professor of anatomy and theoretical medicine at the Sapienza University in Rome when still in his twenties, and later became the Pope's physician; Ruđer Bošković (ital. Ruggero Boscovich, 1711-1787), also of Dubrovnik, whose research and publications in astronomy, mathematics, physics and natural philosophy gained him professorships in various European universities and memberships in the Royal Society of London, the St. Petersburg Academy, the French Académie Royale des Sciences, and the Italian Accademia dell'Arcadia; Nikola Tesla (1856-1943), the Croatian-born, Serbian-American inventor whose discovery of the rotating magnetic field was the basis of most alternating-current machinery; and chemists Lavoislav Ruzicka (1887-1976), who was the first Croatian to be

awarded the Nobel Prize in 1939, and Vladimir Prelog, winner of the Nobel Prize for Chemistry in 1975.

Travel literature is represented by works about Croatia as well as by Croatian authors. To the former category belongs *Viaggio in Dalmazia* (Venice, 1774), by the Paduan monk and philosopher Alberto Fortis, while Bošković's *Giornale di un viaggio da Costantinopoli in Polonia* (Bassano, 1784), which documents an (aborted) astronomical mission to Constantinople and back, is an illustrious example of the latter.

The exhibition also features a selection of books on archeology, art, and architecture, including Robert Adam's *Ruins of the Palace of the Emperor Diocletian at Spalato in Dalmatia* (London 1764), and works by renowned miniaturist Julije Klović (Giulio Clovio) and sculptor Ivan Mestrovic."



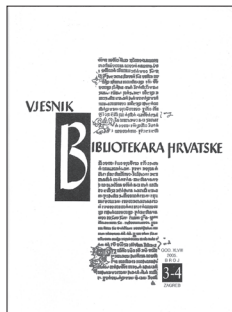
Sterling Memorial Library

Recent Publications

from ACS members and friends

Vjesnik bibliotekara hrvatske

Print Culture in Croatia: the Canon and the Borderlands



Edited by Marija Dalbello and Tinka Katić. *Vjesnik bibliotekara hrvatske*. 2005 no. 3-4. Zagreb: Hrvatsko knjižničarsko društvo, 2006.

"The articles collected in this volume reflect how the notion of borderlands provides an analytical framework for the study of cultural expressions of

Croatian book culture in terms of dualities and multidimensionality - of language, political frameworks, and cultures. Several contributors explore the borderlands perspective explicitly (Milan Pelc, Jelena Lakuš). Others do so implicitly by focusing upon niche publishing or by discussing the historical continuity of the Croatian book trade as a history that integrates discontinuities (such as multilingual production) within the framework of Croatian national culture."

- From the Marija Dalbello's introduction

Povijest Hrvatske od srednje vijeka do danas



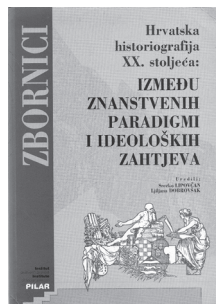
Ludwig Steindorff. *Povijest Hrvatske od srednje vijeka do danas*. Zagreb: Naklada Jesenski Turk, Institut društvenih znanosti Ivo Pilar, 2006.

"This survey of Croatian history from the Middle Ages to today is the first such work from the pen of a foreign historian. The survey is objectively written.

It offers interesting evaluations and the author's distinct view of Croatian history, which is based on an excellent knowledge of Croatian and foreign historiography, as well as the source documents. His knowledge was attained while working for thirty years on various aspects of Croatian history from the Middle Ages to the Croatian Spring."

- Neven Budak

Hrvatska historiografija XX. stoljeća: između znanstvenih paradigmi i ideoloških zahtjeva

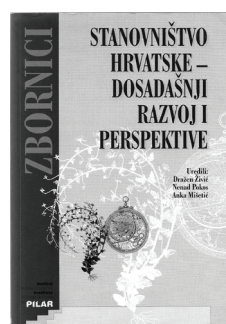


Edited by Srećko Lipovčan and Ljiljana Dobrovšak. *Hrvatska historiografija XX. stoljeća: između znanstvenih paradigmi i ideoloških zahtjeva*. Biblioteka zbornici, knjiga 22. Zagreb: Institut društvenih znanosti Ivo Pilar, 2005.

"This collection of papers documents the scholarly meeting of *Annales Pilar* 2002, which was held under the same name. The collection shows how the theme interested a large number of historians, independent of the institutions to which they belong, their fields of interest, generational belonging, or any other difference that may exist between them. Historians who investigate all ages and problems participated and contributed their respective views, judgements, and experiences. In the end we wish to point out that the danger of ideological historiography always exists, in all political and societal systems. Only an unbiased, free thinking approach and a search for a more accurate picture of past events is able to enrich historical science. Towards that value this book hopes to be a modest contribution."

- From the preface

Stanovništvo Hrvatske: dosadašnji razvoj i perspektive



Edited by Dražen Živić, Nenad Pokos and Anka Mišetić. *Stanovništvo Hrvatske dosadašnji razvoj i perspektive*. Biblioteka zbornici, knjiga 28. Zagreb: Institut društvenih znanosti Ivo Pilar, 2005.

"Through the 20th century the population of Croatia has developed under the influence of wide societal, political, and economic factors, which have in the main prevented a stable and balanced demographic development. Because of these factors, in the 21st century, Croatia entered three long term, global, demographic processes: a drop in general population, a decrease in domestic agriculture, and a polarization of urban and rural lifestyles."

- From the introduction

Časopis Pilar
Časopis za društvene i humanističke studije



Edited by Srećko Lipovčan and Zlatko Matijević. *Časopis Pilar Časopis za društvene i humanističke studije*. 2006 no. 1-2. Zagreb: Institut društvenih znanosti Ivo Pilar, 2006.

The journal concerns itself with themes that occupied the Croatian scientist, politician, and publicist, Dr. Ivo Pilar (1874-1933), as well as the debates

his work has inspired through the century. The journal's approach is interdisciplinary, combining the methods and findings of sociological, legal, linguistic, demographic, historical, and philosophical research. The first issue of the journal contains a series of papers on the life and work of the publication's namesake, including reprints of Dr. Pilar's original writings. The second issue, intended for an international audience, reproduces these same essays in western languages. The journal is printed twice a year.

Most / The Bridge
The Croatian Journal of International Literary Relation

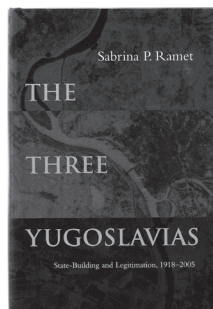


Edited by Srećko Lipovčan and Davor Šalat. *Most / The Bridge: The Croatian Journal of International Literary Relation*. June 2006 no. 1-2 and December 2006 no. 3-4. Zagreb: Društvo hrvatskih književnika, 2006.

2006 marked the 40th anniversary of one of Croatia's oldest and most influential literary magazines. *Most / The Bridge*,

more than any other publication, has introduced to the world the richness and expanse of Croatian literary expression and book production. The journal publishes interviews with contemporary novelists, poets, and dramatists. It includes book reviews and critical essays. And most importantly, the journal features translations of canonical writers like Tin Ujević and contemporary masters like Miro Gavran. The journal is available in major North American and European research libraries.

The Three Yugoslavias:
State-Building and Legitimation, 1918-2005



Sabrina P. Ramet. *The Three Yugoslavias: State-Building and Legitimation, 1918-2005*. Washington D.C.: Woodrow Wilson Press, 2006.

"This is an elegantly written, theoretically coherent, and empirically well documented book that will be required reading in the field of Balkan Studies.

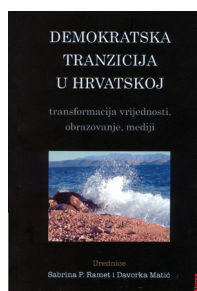
Rooted in an impressive understanding of Yugoslav history and making extensive use of archival sources, Ramet's book provides a gripping narrative about the rise and fall of the three Yugoslavias."

- Reneo Lukić

"Sabrina Ramet's *The Three Yugoslavias* represents the culmination of a lifetime of research into the South Slavs by one of the great historians of the subject. Ramet has distilled a tremendous amount of knowledge and insight into a concise and accessible form. This will be required reading on Yugoslavia, its breakup, and the wars that followed—for the layman, undergraduate, and expert alike."

- Marko Attila Hoare

Demokratska tranzicija u Hrvatskoj:
Transformacija vrijednosti, obrazovanje, mediji

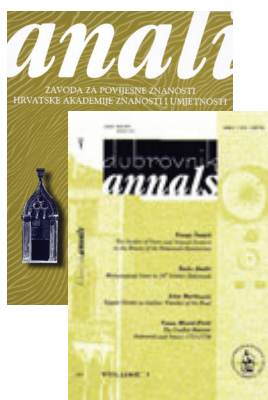


Sabrina P. Ramet and Davorka Matić. *Demokratska tranzicija u Hrvatskoj: Transformacija vrijednosti, obrazovanje, mediji*. Zagreb: Alinea, 2006.

Croatia, which became independent only in 1991, began its post-communist transition in conditions of war and in

the context of nationalist passions inflamed by loss of life and the temporary loss of 30% of Croatian territory. Yet, to achieve a specifically liberal democracy, it is necessary to combat some of the passions associated with the more rabid forms of nationalism, and to build a culture based on notions of human rights, equality, and tolerance. In this undertaking, the media, the schools, and the churches all have roles to play. For this volume, the editors have assembled a team of renowned specialists, who have set Croatian values and political culture in a comparative context. The contributors note remarkable progress in Croatia's development of liberal values, highlighting especially the changes which have taken place in that country since the death of Franjo Tudjman at the end of 1999.

Anali Dubrovnik
Zavoda za povijesne znanosti
HAZU u Dubrovniku

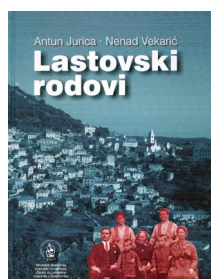


Edited by Vladimir Stipetić. *Anali Dubrovnik*. Vol. 44, 2006. Zagreb-Dubrovnik: HAZU, Zavod za povijesne znanosti u Dubrovniku, 2006.

Zdenka Janeković – Roemer, “On the Influence of Byzantine Culture on Renaissance Dubrovnik and Dalmatia.” Nella Lonza, “OBLITI PRIVATORUM PUBLICA CURATE: A Ragusan Political Epi-

graph and Its Historical Background.” Nenad Vekarić, “The Population of Lastovo in the Lastovo Statute.” Relja Seferović and Mara Stojan, “The Miracle of Water: Prolegomena to the Renaissance Water Supply of Dubrovnik.” Relja Seferović, “Theologians of Dubrovnik on the Jewish Community in the First Half of the Eighteenth Century.” Katarine Horvat-Levaj, “Ilija Katičić in the Baroque Reconstruction of Dubrovnik and Perast: Most Recent Findings on the Life and Work of the Ragusan Architect and Stonemason.” Lovorka Čoralić, “Ecclesiastical Institutions of the Town of Bar in the Wills of Croatian Immigrants in Venice.” Tado Orsolić, “Brigandage and Contraband in Dalmatia, 1813-1850.”

Lastovski rodovi



Edited by Antun Jurica and Nenad Vekarić. *Lastovski rodovi*. Zagreb-Dubrovnik: HAZU, Zavod za povijesne znanosti u Dubrovniku, 2006.

This book is a compendium of the major families of the island of Lastovo. It is heavily annotated with photographs of the people and the houses in the town of

Lastovo. Some of the families can be dated back to 1329 A.D. A small summary (pages 13-19) is provided in English. Lastovo has had a long history connecting it with Dubrovnik, which administered the island from the Middle Ages. The various noble families, which ruled the island, are also listed. Along with this data are colored charts showing the evolution of family surnames and lineage names over the centuries and a listing of the heads of families from 1673 to 1918, including the present day (2006) occupants of the family home.

Kad bismo bili dosljedni...



Frano Prcela. *Kad bismo bili dosljedni...* Zagreb: Glas Koncila, 2006.

Dr. Frano Prcela encourages readers to meditate on many problems that effect our individual lives, society, and the Church. His open, clear and concise, and critical comments regarding classical questions but rendered in the dictionary of contemporary existentialism, are divided into ten illuminating chapters. This collection of writings deal with how we interpret Christmas, Easter, and other holy days. Among the many topics Dr. Prcela touches on, he looks at spirituality in everyday life and searches for theological ground to a dialogue in society.

Bosnian, Croatian, Serbian:
A Textbook with Exercises and Basic Grammar



By Ellen Elias-Bursac and Ronelle Alexander. *Bosnian, Croatian, Serbian: A Textbook with Exercises and Basic Grammar*. Madison: University of Wisconsin Press, 2006.

These are the first comprehensive learning materials after the breakup of the former Yugoslavia and the emergence of three component languages, Bosnian, Croatian, and Serbian. The textbook and the grammar can be used separately or together, while the audio materials are designed to supplement the textbook. Each of the three items is sold separately.

With the disintegration of Yugoslavia has come a shifting of linguistic boundaries, chiefly along political lines. Out of this complex situation three official languages have emerged: Croatian in Croatia, Serbian in Serbia, and both these languages plus Bosnian in Bosnia-Herzegovina. *Bosnian, Croatian, Serbian, a Textbook* introduces the student to all three. Dialogues and exercises appear in each language, presented side by side for easy comparison; in addition, Serbian is rendered in both its Latin and its Cyrillic spellings. Teachers may choose a single language to use in the classroom, or they may want to familiarize students with all three.

IN MEMORIAM

Jerome Alexis Brentar

Jerome Alexis Brentar died unexpectedly on December 1, 2006 in Cleveland. He was a well respected humanitarian known for his good deeds in Croatian communities throughout the world.

He was born on July 17, 1922 in Cleveland to Croatian parents who came to the United States in 1899 from Klana, Istria. During WW II he served with the 93rd Armored Cavalry under the command of General William Patton. After the war ended the young man of 24 years criss-crossed Europe and what he saw made a deep and lasting impression on him. Destroyed cities, columns of refugees and homeless people, refugee camps full of hunger and hopelessness caused him to decide to study

sociology and to spend his life as social worker.

It is a well known fact that Jerry emptied Austrian refugee camps of Croatian widows with their young children, whom no country was willing to accept. Not only did he bring them to the U.S. but he also found organizations and individuals who were ready to help them. Later on when I received political asylum and moved to Munich to work for the NCWC. There I had ample opportunities to observe Jerry's work on the entire territory of West Germany and Austria, including all the refugee camps. He helped thousands of Croats, Muslims, Slovenians and others. His name became legendary. Not only did he help those who wanted to emigrate, but he also helped those who stayed in Europe. Jerry's home was always open to immigrants who came to the U.S. He helped them find jobs,

apartments, or even temporary overnight stay. After returning from Europe Brentar founded The Europa Travel Service, which it made possible for him to continue his humanitarian work in Croatian communities in Ohio and the rest of the country. He was a member of countless Croatian organizations, among them the American Croatian Academic Society, for which he also served as president.

Brentar is survived by his spouse Dora, his three daughters Carolyn, Mary Ann and Dora, his son John, four grandchildren and three brothers. Jerome Brentar, a deeply religious man, leaves a legacy of compassion for his fellow man. And will always be remembered for his strong commitment to a free Croatia. His friends and Croatian communities throughout the U.S. will dearly miss him.

- J. Bombelles

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- If you would like to support ACS activities, especially in helping scholars from Croatia to participate in the annual AAASS convention, please feel free to donate financially to the ACS. Keep in mind that the ACS is a non-profit educational association; dues and donations are tax-deductible.

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