



**Fall 2001 ISSUE No. 37**

## **AMERICA UNDER ATTACK**

On September 11, 2001, two commercial planes piloted by suicide hijackers slammed into the twin towers of the World Trade Center in New York City and a third plane into the Pentagon, resulting in the deaths of thousands of innocent people. Both 110-story landmarks collapsed, the Pentagon was badly damaged, and a new type of war was launched against America and the western world. We express our sincere sympathy to all those who lost their relatives and friends in this great tragedy. A number of Americans of Croatian heritage are among those murdered senselessly on that Bloody Tuesday. Our condolences to their loved ones and to the Croatian community in New York.

The outcome of these suicide hijackings is overwhelming; however, the events have united the American people as seldom before in a resolve to stand up to the evil that threatens the free world. Although shaken, saddened, and angered, we must move on, heal our wounds, and build a better and more secure future for ourselves and our children. We urge, therefore, all of the 33<sup>rd</sup> AAASS Convention scheduled participants to be in Washington, D. C. from 15<sup>th</sup> to 18<sup>th</sup> of November, 2001 and be witness to the resolve that fanatical terrorists cannot take hold of our lives and our liberty.

During these hard days, Croatians and all freedom loving people throughout the world should also remember the savage bombardment of the Croatian city of Vukovar ten years ago. On November 18, 1991, it fell to the Serb hordes and was pulverized. A number of cities, including the historic city of Dubrovnik, and other towns were also under heavy bombardment. Thousands of people were killed, massacred, and many others taken to concentration camps. All this was done in the name of an ideology and Serb national vision known as “greater Serbianism.”

We felt the pains of evil ten years ago and we feel the pains of similar evil forces today. The suffering was very personal to us back then as it is to most Americans today because our innocent friends and relatives became victims to an abhorrent ideology mixed with perverted religious teachings. Unfortunately, the world did not mobilize ten years ago to stop those who were on the way to commit genocide. This time, and in the future, evil has to be stopped from the onset regardless of the source; otherwise, it will come to haunt us sooner or later. Thus, we salute the resolve of the American leaders and people to bravely face and neutralize this new threat looming over America and the world.



## **AAASS 33<sup>rd</sup> NATIONAL CONVENTION NOVEMBER 15 - 18, 2001 CRYSTAL CITY (ARLINGTON), VIRGINIA**

The 33<sup>rd</sup> National Convention of the American Association for the Advancement of Slavic Studies (AAASS) will take place November 15-18, 2001 at the HYATT REGENCY Crystal City and the WASHINGTON NATIONAL AIRPORT HILTON in Crystal City, Virginia.

### **Hotels**

The **Hyatt** is located at 2799 Jefferson Davis Highway, Arlington, Virginia. Telephone numbers: (703) 418-1234 or (800) 233-1234. The **Hilton** is located at 2399 Jefferson Davis Highway, Arlington, Virginia. Telephone numbers: (703) 418-6800 or (800) 445-8667. Please, indicate that you are with Slavic Studies in order to get the special rate of \$120.00 per night.

### **Travel**

**US Airways** has been designated as the official carrier for the attendees of the AAASS Convention in Washington, D.C. (National and Dulles airports) with alternative air service into Baltimore, MD. Discounts are available between November 11-21, 2001. If you are going to use US Airways services, please call US Airways 's Group and Meeting Reservation Office toll free at 877-874-7687. You must refer to Gold File No. 55161973.

### **Latest messages from the Convention Organizers**

Since National Airport is closed, Arlington County has decided to operate high frequency bus service between Arlington and Dulles International Airport. Service will be provided on a 15 to 30 minute basis between the hours of 5:30 a.m. and 12 midnight on weekdays, and 8 a.m. to 12 midnight on weekends.

This new service will stop at the Rosslyn Metro, Crystal City Metro, and Pentagon City Metro. Pick-up and drop-off at Dulles door #7 near the United Terminal. A fare of \$5 per one-way trip will be charged.

AAASS attendees should be advised that the Hyatt Shuttle from the Crystal City Metro Station will coincide with that of the Arlington-Dulles Express, which will be every 15 minutes on weekdays from 8 am to 9 pm and 30 minutes all other time.

For further information call the Arlington Dulles Express directly at (703) 228-7433.

Tickets for the return trip to the airport will be available at the Front Desk at the Hyatt. Tickets cost \$5 each.

Please note that this information is for the Hyatt - we will post information from the Hilton as soon as it is available.

### **From the Executive Director**

Dear Prof. Cuvalo,

We at the AAASS offer heartfelt condolences to any of our members who may have suffered losses in the tragic events of September 11. Our thoughts and prayers are with you, as they are with all the victims and their families.

After careful consideration, we have decided to proceed with the convention as planned.

Although National Airport remains closed, Both Dulles and Baltimore airports are open. We are working with the hotels regarding transportation from Dulles and there is public transportation from BWI. We understand that travel may be more difficult and that some of you may choose not to travel in the wake of recent events. We hope, however, that most of you will attend—in part to demonstrate that we will go on and resume business as usual.

Respectfully yours,  
Carol R. Saivetz  
Executive Director, AAASS

### **Convention registration fees**

AAASS Members \$65.00, Students \$25.00; Non-Members \$75.00, Students \$30.00; On-site registration is \$15.00 higher (for students \$5.00). Reception tickets are \$30.00 (students \$10.00).

For more information concerning the Convention you may access AAASS website at: <http://www.fas.harvard.edu/~aaass>

### **PANELS**

**The following panels are sponsored by the ACS and its members.**

#### **THURSDAY, NOVEMBER 15**

**2:00 - 4:00 P. M.**

##### **Session 1, Panel 35**

Cultural and Political Life in Renaissance Dubrovnik. **Room:** *Monticello (Hilton)*

**Chair:** *Tatjana Bujas Lorkovic, Yale U*

**Papers:** *Vesna Miovic-Peric, Croatian Academy of Sciences and Arts (Croatia): "Diplomacy of the Dubrovnik Republic towards the Ottoman Empire."*

*Slobodan Prosperov Novak, U of Zagreb: "Images of the Americas in Renaissance Dubrovnik."*

*Stanislav Tuksar, Academy of Music, U of Zagreb: "Music and Education in Renaissance Dubrovnik."*

**Disc.:** *Zdenka Gredel-Manuele, Niagara U*

**4:15 P. M. - 6:10 P. M.**

##### **Session 2, Panel 34**

*The Structure of Croatian Conversational Storytelling, Croatian Poetry, and Croatian Film.*

**Room:** *Jamestown (Hilton)*

**Chair:** *Michael Louis Vezelich*

**Papers:** *Nick S. Ceh, U Wisconsin, Oshkosh: "A Historical Analysis of Croatian Films."*

*Ellen Elias-Bursac, Harvard U "Elements of Spoken Rhythm in the Croatian Poetry of A. B. Simic."*

*Jasna Meyer, Western Maryland College: "A Microanalysis of the Structure of Croatian and Euro-American Conversational Storytelling."*

**Disc.:** *Mato Meyer, Yale U*

**FRIDAY, NOVEMBER 16**

**10:15 A. M. - 12:05 P. M.**

**Session 4, Panel 40**

*Sponsored by the Association for  
Croatian Studies*

*Croatian Language and Holy Books of the Sixteenth and Seventeenth Centuries. Room:  
Williamsburg (Hilton)*

**Chair: Jerome Jareb, St. Francis College**

**Papers: Christian Hannick, Wurzburg U (Germany)** “Presentation of Bartol Kasic’s  
Translation of the Bible (1622) into Croatian Language.”

**Elizabeth von Erdmann Pandzic, Erlangen U (Germany):** “Holy Books of the Seventeenth  
Century in the Vernacular and Standardization of the Croatian Language.”

**Ivo Soljan, Grand Valley State U** “The Re-Birth of the Croatian Language: Croatian in the  
Linguistic Revolutions of Renaissance Europe.”

**Disc.: Ellen Ellias-Bursac, Harvard U**

**SATURDAY, NOVEMBER 17**

**10:15 A. M. - 12:05 P. M.**

**Session 8, Panel 32**

*From Papal Bulls to the “Pax Americana”: Bosnia and Herzegovina in the Making. Room:  
Farragut (Hilton)*

**Chair: Ante Cuvalo, Joliet**

**Papers: Anita Mikulic-Kovacevic, U of Toronto:** “Western Roots of Croatian Culture in Bosnia  
and Herzegovina.”

**Ivo Soljan, Grand Valley State U** “Dayton Accords (1955) - The Genesis, the Present, and the  
Future.”

**Franjo Topic, Theological Faculty (Sarajevo):** “Croatian Presence in the Cultural History of  
Bosnia and Herzegovina.”

**Disc.: Norman Cigar, Marine Corps Command & Staff College**

**2:00 P. M. - 3:50 P. M.**

**Session 9, Panel 03**

*Southeast Europe and the West - Roundtable. Room: Conference Theater (Hyatt)*

**Chair: Joseph Bombelles, John Carroll U**

**Part.: Norman Cigar, Marine Corps Command & Staff College**

**James Hooper, International Crisis Group**

**Jacques Paul Klein, United Nations**

**Ivan Simonovic, U of Zagreb**

**SUNDAY, NOVEMBER 18**

**Session 11, Panel 25**

*Croatian Modernism*

**Room: Charleston (Hilton)**

**Chair: Tatjana Bujas Lorkovic, Yale U**

**Papers: Marijan Despalatovic, Connecticut College:** “Croatian Modernism: ‘Modernity’  
Discovered?”

*Sarah Anne Kent, U of Wisconsin, Stevens Point: "Croatian Modernism on Stage."*  
*Dunja Tot, Vienna Film School (Austria): "Croatian Modernism: Window on the West."*  
*Disc.: Gordana Crnkovic, U of Washington.*

**AND...**

***The following panels deal with themes that might be of interest to the Croatians attending the Convention and/or ACS members are participating in them.***

***Thursday, November 15; 4:15 P. M. - 6:10 P. M.; Session 2, Panel 26. Room: Charleston II (Hilton)***

***Panel: Women and War in the Balkans. Carol S. Lilly, U of Nebraska: "Women and War in Serbia and Croatia, 1941-1945 and 1991-1996."***

***Friday, November 16; 8:00 A. M. - 9:50 A. M.; Session 3. Panel 06. Room: Kennedy (Hyatt).***

***Panel: Identity and Security in Central and Southeastern Europe in the New Millennium. Francine Friedman, Ball State U: "Reinventing Yugoslavia: The Lessons of Bosnia."***

***Friday, November 16; 10:15 A. M. - 12:05 P. M.; Session 4, Panel 03:***

***Room: Conference Theater (Hyatt).***

***New Borders, New Europe. Post-Communist Transition Ten Years Later - Roundtable.***

***Friday, November 16; 10:15 A. M. - 12:05 P. M.; Session 4, Panel 03:***

***Room: Dewey I (Hilton)***

***Nationalizing Post-Socialist Space: Sites of Memory in Russia and Croatia - Roundtable.***

***Friday, November 16; 4:15 P. M. - 6:10 P. M.; Session 6, Panel 12***

***Room: Potomac 5 (Hyatt).***

***Panel: Polish, Hungarian, and Czech Political Emigration and the Origins of the Cold War.***

***Disc. Ivo Banac, Yale U***

***Friday, November 16; 4:15 P. M. - 6:10 P. M.; Session 6, Panel 13***

***Room: Potomac 6 (Hyatt).***

***Panel: Hero Models in the World War II Axis-Countries under Post-Communism: Slovakia, Croatia, Hungary and Romania.***

***Vjeran Pavlakovic, U of Washington: "A Return of Hatred?: Ustasha Symbols and Hero Revival in Post- Communist Croatia."***

***Saturday, November 17; 2:00 P. M. - 3:50 P. M.; Session 9, Panel 03. Room: Potomac 2 (Hyatt).***

***Panel: Challenges to Democracy in East Central Europe.***

***Jennifer Skulte-Ouais, U of Maryland: "Nationalism and Diaspora Politics in Post-Communist Croatia and Latvia."***

***Sunday, November 18; 8:00 A. M. - 9:50 A. M.; Session 10, Panel 24. Room Board Room 110 (Hilton)***

***Panel: Sounds as Identity Symbols: Musical Nationalism in Central and Eastern Europe.***

**(Roundtable).**

**Sara Anne Kent**, U of Wisconsin, Stevens Point one of the participants.

**Sunday, November 18; 10:15 A. M. - 12:05 P. M.; Session 11, Panel 12. Room: Potomac 5 (Hyatt).**

**Panel: Making Trouble for Joe Stalin in His Own Backyard: East European Emigres and U. S. Intelligence Activities.**

**John R. Schindler**, U. S. Dept of Defense: "Overturning Tito: Yugoslav Exiles and Western Intelligence, 1945-1950.

### **ACS ANNUAL MEETING AND ELECTIONS**

*The ACS annual meeting has been scheduled by the Program Committee for **Saturday, November 17, 2001 at 8:00 A. M.; Room Washington B (Hyatt).** We ask all ACS members and friends to come to this important meeting.*

**Bi-annual elections of the ACS Executive Officers will take place at the end of this year's annual meeting in Washington.** *If you are not going to be present at the meeting, you may vote by proxy. Please, fill out the form on the back page of the Bulletin and mail it to the person who will vote in your name.*

### **RECEPTION EMBASSY OF THE REP. OF CROATIA**

*The ACS' already traditional "Croatian Dinner" will not take place this year. Because this year's Convention is taking place near Washington D.C., the ACS members and friends that will participate at the AAASS Convention are invited by **dr. Ivan Grdesic**, Croatia's Ambassador to the USA, to a reception at the Embassy of the Republic of Croatia on **Friday, November 16, 2001 from 7:00 P.m to 9:00 P. M.** The Embassy is located at 2343 Massachusetts Ave., NW, Washington, D.C. 20008.*

*Please, let us know by November 10, 2001 if you are coming to the reception.*

### **AAASS CONVENTION 2002**

*The AAASS 34<sup>th</sup> National Convention will be in **Pittsburgh, Pennsylvania, November 21-24, 2002.***

*Those who are interested in organizing a panel and/or presenting a paper dealing with Croatia and the Croatians at the next AAASS convention, please let us know **before November 15, 2001.** Panel proposals for next year's AAASS Convention have to be submitted by **December 1, 2001.***

### **NEW MEMBERS**

*We are pleased to welcome the ACS' following new members:*

**Catherine Baskovich**  
Duluth, MN

**Helen Ramirez**  
Ann Arbor, MI

## **ACS MEMBERS AND FRIENDS**

### **MIRA RADIELOVIC**

*Mira Radielovic Baratta assumed duties as deputy assistant secretary of Defense for Eurasia on Aug. 20, 2001, under the direction of the assistant secretary of Defense for International Security Policy. She is responsible for the development of Defense policy and security relationships with all of the independent states of Eurasia (the former Soviet Union).*

*She brings to her position fifteen years of experience on national security matters both within the executive branch, as well as the Congress. From 1989-1996, she was U. S. Senate Republican Leader Bob Dole's adviser on arms control and foreign policy and continued in that capacity during his presidential campaign. Baratta also served as senior adviser to the chairman of the International Commission on Missing Persons in the former Yugoslavia and vice president for programs at Freedom House.*

*Mira received her foreign service bachelor of science degree magna cum laude from Georgetown University in 1982. She completed doctoral course-work at the Fletcher School of Law and Diplomacy at Tufts University.*

### **MIRJANA N. DEDAIC**

*Mirjana N. Dedaic's (Georgetown University, Washington, D.C.) article "Stepmother as electron: Positioning the stepmother in a family dinner conversation" was published in Journal of Sociolinguistics, Volume 5: Issue 3, pp, 372 - 400.*

#### **Abstract:**

*This article proposes a discourse analysis of a family dinner conversation in which the participants are a father, a stepmother and a teenage daughter. Such analysis has social relevance insofar as roles within the stepfamily have not been either socially reshuffled or academically defined. The age-old myth about the wicked stepmother has provided the symbolic and discursive placement of stepmothers in contemporary American society in lieu of societal efforts to realistically define such a role. Thus, each case must define itself. My research examines a stepfamily's discourse about food as a window through which to view discursive strategies of inclusion and exclusion. I find that, in a situation where the child is a female teenager, a stepmother's identity is defined by positioning actively undertaken through the stepdaughter's discourse. Integrating a new parent into an existing unit is made far more difficult if the stepmother is seen as an outsider, who may be admitted to membership of the household, but not necessarily to the family.*

### **MICHAEL MILKOVICH**

*Gloria, a popular magazine in Croatia, has published (June 29, 2001) an article about Michael (Mile) Milkovich, director of the Museum of Fine Arts in St. Petersburg, Florida, and ACS member.*

*Under his guidance and through his efforts, the St. Petersburg art museum hosted an exhibit entitled "The Fantastic World of Croatia" at the beginning of 2000. (See ACS Bulletin No. 34, Spring 2000.) In the article, we read that this was the best art exhibit in that state in the year 2000 and that Mr. Milkovich was awarded by the State of Florida for organizing the exhibit.*

*We also learn that Mr. Milkovich is working on a permanent exhibit of Croatian modern art at the Museum of Fine Arts in St. Petersburg and that he is planing to retire in not so far future. That doesn't mean, however, that he will slow down in his many activities. He plans to spend more time in Croatia, sharing his knowledge and expertise with his colleagues in Croatia. Furthermore, Mr. Milkovich will be an active participant in the First Congress of the Croatian Art Historians, to be held November 14-17, 2001 in Zagreb.*

**NASJA B. MEYER AND JASNA MEYER**

*Nasja Boskovic Meyer (St. Louis Community College) and her daughter Dr. Jasna Meyer (Western Maryland College) have published a two volume Croatian language textbook: Croatia/Hrvatska: The Country and the Language/Zemlja i jezik.*

*"This book is for a language beginner, but it is written for anyone wishing to learn something about Croatia, its history, and culture in an easy and informal way." Nasja has taught Croatian language at the St. Louis Community College for more than twenty years and this book, therefore, is based not so much on theories as on concrete experience in teaching American students and her children Croatian language and culture.*

*To order the book, please contact the authors.*

**ANTHONY MLIKOTIN**

*Anthony Mlikotin's (University of Southern California) new book: Lone Journeys of Solitary Minds. Chicago, Los Angeles, New York: New Dimensions Press, 2001 is about to be published. You will find more about this and his other books in this issue of the Bulletin.*

**ELINOR MURRAY DESPALATOVIC**

*Elinor Murray Despalatovic's (Connecticut College) review of Mark Biondich's book Stjepan Radic, the Croat Peasant Party, and the Politics of Mass Mobilization, 1904-1928 was published in Slavic Review Vol. 60, No. 3, 2001, pp. 628-629. The entire review article is published in this issue of the Bulletin.*

**STJEPAN MESTROVIC**

*Stjepan Mestorivc (Texas A&M University) has published a review of Protest in Belgrade: Winter of Discontent. Ed. Mladen Lazic. Budapest: Central European University Press, 1999 in Slavic Review, Vol. 60, No. 1, 2001, pp. 170-172.*

**SARAH KENT**

*Sarah A. Kent's (University of Wisconsin) review of Peasants and Communists: Politics and Ideology in the Yugoslav Countryside, 1941-1953 by Melissa K. Bokovoy, Pittsburgh: University of Pittsburgh Press, 1998, was published in The Journal of Modern History, Vol. 72, No. 3, September 2000, pp. 844-846.*

**ELISABETH VON ERDMANN PANDZIC**

**Winner of INA's Annual Award**

*INA, Croatian oil company, one of the largest industrial enterprises in Croatia, and its Croatian Cultural Club have chosen Dr. Elisabeth von Erdmann - Pandzic as the winner of INA's annual award for the promotion of Croatian culture outside the country. This prestigious award was established in 1994 and Prof. Erdmann is its seventh winner.*

*Dr. Erdmann is a distinguished scholar and a professor of Slavic languages and literatures at Erlangen University in Germany. She has published extensively in various fields of Slavic studies, especially on the formation of Slavic vernacular languages. Through her efforts a series "Sources and Contributions to the Croatian Cultural History" was founded and ten volumes were published since its beginnings in 1988. Prof. Erdmann is also recipient of the "Rudjer Boskovic" award (1997) and she became a member of the Croatian Academy of Sciences and Arts in 1998. Dr. Erdmann will present a paper on Bartol Kasic at the 33<sup>rd</sup> AAASS convention in Washington D.C. this year.*

### **JEROME JAREB**

*In April of this year, Dr. Jerome Jareb, ACS member and one of its founders, was asked by the police in Zagreb to come to an office of the Ministry of Interior for an "informative talk." While in the police office, he learned that a well-known former UDBA (secret police in the communist Yugoslavia) high official, Zvonko Ivankovic, has accused Dr. Jareb of forgery.*

*Namely, in his book "Zlato i novac NDH izneseni u inozemstvo 1944. i 1945." (Zagreb: Hrvatski institut za povijest, 1997) Dr. Jareb has published UDBA documents from 1948. One of the documents is the minutes of an investigation of three prisoners: Bozidar Kavran, Mime Rosandic, and Ivica Grzetic that were relevant to his research. The investigating officer of the three prisoners (that were executed in 1948) was Zvonko Ivankovic, and he signed each of the three investigation minutes. The documents are deposited in the Croatian state archives. Three years after Dr. Jareb's book was published, Mr. Ivankovic accused the author and the publisher (Croatian Institute for History) of forging his signature.*

*Since Dr. Jareb was examined by police in Zagreb, official experts in Zagreb have studied the relevant documents and have found that the signatures of Mr. Ivankovic on them were authentic. Obviously, Mr. Ivankovic does not like to see his name associated with the organization that for fifty years was a symbol of Communist terror in Croatia.*

*What is intriguing, however, is the fact that the Ministry of the Interior of the Republic of Croatia did order Dr. Jareb and Dr. Mirko Valentic, director of the Croatian Institute for History, to come to the police office for questioning because they published authentic historical documents. Is this a sign that the old mentality in the Ministry is alive and that the presence of the "old ghosts" like Mr. Ivankovic (and the like) is still felt in the Croatian state institutions?*

***Dr. Jareb's has published a new book, Drzavno Gospodarstveno Povjerenstvo Nezavisne Drzave Hrvatske. Zagreb: Hrvatski institut za povijest, 2001. pp. 774.***

*US\$ 36.30.*

### **YASNA SIKIC HOOD**

*Yasna Sikic Hood published Goodbye Dear Old Homeland. The true story of a young refugee couple's flight from Croatia and their journey to freedom. Cincinnati, Ohio, 2000. pp. 181.*

### **LEIGH CLEMONS**

*Leigh Clemons (Louisiana State University) was the recipient of an LSU Council on Research Summer Stipend for her continuing work on an anthology of twentieth-century Croatian drama. She spent the summer in several countries of the former Yugoslavia, including Croatia, seeing theatre and working on translations.*

## **ANTE CUVALO**

*Ante Cuvalo's article "The Croatian Catholic Union, 1921-2001 - Back to the Roots" was published in Croatian Catholic Union 80<sup>th</sup> Anniversary Souvenir Book, May 2001.*

## **OTHER**

### **SERRA INTERNATIONAL AWARDS**

#### **ZELJKO IVANKOVIC**

*The Fifth Serra International Congress was held in Zadar May 18-20, 2001. More than 400 delegates from various countries were present. Among other activities, the Serra International selects and awards bi-annually the best short stories inspired by Christian and humanist ideals. Each member country is allowed to submit one such literary work. This year's First Place winner was Zeljko Ivankovic, a Croatian writer from Bosnia-Herzegovina. The awarded short story is entitled "Jelenina dva braka" (Helen's Two Marriages). The second place winner was Tihomir Horvat from Zagreb.*

*The story was originally published in the Sarajevo Croatian monthly Stecak, February 2001.*

### **ZAGREB UNIVERSITY**

#### **NEW RECTOR**

*The Rector-elect of the Zagreb University is **Dr. Tomislav Ivancic**. He is a Catholic priest and a distinguished theology professor at the Faculty of Theology of the University of Zagreb.*

*While during the communist regime, the Faculty of Theology was removed from the University, the new rector is a theologian and a priest. Things do change!*

*This indicates that the Faculty of Theology has regained its pre-communist rule standing and it has reasserted the significance in the life of the University that it had since its founding 332 years ago. Our congratulations to Dr. Ivancic! We wish him and the entire community of the University of Zagreb the best in the future.*

### **CROATIAN PHILATELIC SOCIETY**

#### **NEW OFFICERS**

*Robert Tomlinson (Durham, NC) - President*

*Matt Bilic (St. Louis, MO) - Vice President*

*Kenneth May (Reno, TX) - Corresponding Secretary*

*Eck Spahich (Fritch, TX) - Executive Director*

*Beatrice Reid (Borger, TX) - Treasurer*

#### **Regional Directors**

*Tomislav Mikulic (North Brighton, Australia) - Eastern Hemisphere*

*Dr. Martin Hrgovcic (Houston, TX) - Western Hemisphere*

*John Rumora (Calgary, Alberta) - Canada*

*Scott Reckmo (Minneapolis, MN) - Central USA*

*Fred Buza (Ocala, FL) - Eastern USA*

*Prof. C. Michael McAdams (Sacramento, CA) - Western USA*

### **Directors-at-large**

*Francis X. R. Delzer (Hager Hill, KT)*

*Henry Laessig (Westfield, NJ)*

*Brian Sikorski (Slacks Creek, Brisbane, Australia)*

*Vladimir Novak (Zagreb, Croatia)*

*CPS is a non-profit, educational organization, devoted to the study of, and to the exchange of information of Croatian, Slovenian, Bosnian, Central European and Balkan postal issues, postal history, and numismatics. Mr. Spahich founded the specialty group in the spring of 1972 in Borger, Tex. Its members' interests cover all of the stamps, post cards, coins, currency, maps, autographs and military decorations.*

*The society publishes an award-winning journal, *The Trumpeter*, edited by Mr. Spahich, for its members scattered in 35 different countries. Membership information is available from Kenneth May, corresponding Secretary, 900 Post Oak, Reno, Texas 75462, or from the society's official website: [www.daimatia.net/cps](http://www.daimatia.net/cps)*

### **JAKOV MIKALJA LEXICOGRAPHER 400<sup>TH</sup> ANNIVERSARY**

*Jakov Mikalja is the author of the first printed Croatian dictionary, which has 926 pages and contains grammar, orthography, and words in Croatian, Italian and Latin languages.*

*Mikalja's family, along with many other Croats, escaped from Croatia to Italy because of the Turkish onslaught at the time. He was born in the village of Pjestici (Peschici) on the peninsula Gargano on March 31, 1600. (Up to recently, it was wrongly believed that he was born in 1601.) Because the last names were not commonly used in those times, his baptism record simply indicates that he was son of "Mikalja" (genitive case of his fathers name, Mikalj). Thus, we know him under that surname.*

*In 1628, Jakov joined the Society of Jesus (the Jesuits). Two years later he was sent to Dubrovnik. There he taught grammar in the Jesuit gymnasium, under the supervision of another Jesuit, Bartol Kasic, the well known scholar, linguist, and first translator of the Bible into the Croatian vernacular. While in Dubrovnik, the young Jakov copied the manuscript of Kasic's Croatian-Italian dictionary and, later, expanded it.*

*In 1633 Mikalja returned to Rome and was ordained to the priesthood two years later. While in Rome, together with Kasic, he prepared an edition of Alvarezo's grammar of the Latin language for the Croatian students (EMMANUELIS ALVARI E SOCIETATE IESU DE INSTITUTIONE GRAMMATICA PRO ILLYRICIS ACCOMODATA A PATRIBUS EIUSDEM SOCEIETATIS - The Grammar of Emanuel Alvarezo, Member of the Society of Jesus, Prepared for the Croatians by the Father of the Same Society).*

*From 1637 to 1645, Mikalja worked as a missionary in, at the time, Ottoman Timisoara, Hungary. Besides the religious activities, he ran a school for the children of Croatian merchants from Dubrovnik and Bosnia. In 1642, Mikalja published (in Bratislava, Slovakia) a prayer book (RAZMISLJANJE BOGOLJUBNO OD OCENASA). This was an adapted and expanded version of Bartol Kasic's ascetic book, NACIN OD MEDITATCIONI, published in Rome 1613. After living for a while in Slovakia (1645), Mikalja returned to Italy. For the rest of his life he lived in Loreto and was a confessor to the Croatians residing there. He died on December 1, 1654.*

*Besides his religious and priestly duties, Mikalja was constantly working on his Croatian-Italian-Latin dictionary - BLAGO JEZIKA SLOVINSKOGA ILI SLOVNIK. Its publication began in 1649 and it was finished in 1651. The dictionary has about 25.000 Croatian words and entries in shtokavian and chakavian dialects, and it also includes a Croatian orthography in Latin and Croatian, and the Italian language grammar in Croatian. The entire work has 926 pages. This year, 350 years after the publication of the BLAGO JEZIKA SLOVINSKOGA ILI SLOVNIK, a reprint of this monumental work is expected to be published in Croatia. This first printed Croatian dictionary should be of great interests not only to the Croatian scholars but to the Slavists around the world. We will let you know when the reprint comes out that you may order a copy for your personal and/or institutional library.*

*Information taken and adopted from: Vladimir Horvat, "Jubileji Isusovca Leksikografa Jakova Mikalje." Marulic, Vol. 34, No. 3, 2001, pp*

## **ART TREASURES IN CROATIA**

### **"A Croatian Chapel Full of Sculpture" - By Wendy Moonan**

*Now that peace has been restored in Croatia, the world is rediscovering the architectural gems in the towns on Croatia's Istrian and Dalmatian coasts on the Adriatic Sea. The British architect Robert Adam awakened interest in the area in 1764, when he collaborated on a book about the ruins of the fourth-century palace of the Roman Emperor Diocletian in Split. That classical complex has inspired Western architects ever since, from Palladio to Thomas Jefferson.*

*This summer another masterpiece on Croatia's Adriatic coast is being celebrated: the Renaissance Chapel of the Blessed Giovanni Orsini in the Cathedral of Trogir, a small city a few miles north of Split. The Orsini Chapel is widely considered the most beautiful and sumptuous Renaissance monument in Dalmatia.*

*The chapel is being restored by Sansovino Restorers of Venice with a \$500,000 grant from Venetian Heritage Inc., a New York-based, nonprofit foundation that finances restoration projects in Venice and elsewhere in the former empire. Lawrence Lovett, the current chairman, and Khalil Rizk, the late director of the Chinese Porcelain Company, created the foundation in New York in 1999. "The chapel is an example par excellence of the cooperation between the two peoples of the two Adriatic shores," Mr. Lovett said. "The stone from which Venice is largely built, for example, came largely from Istria. Dalmatian artists studied and worked in Venice; Venetian artists made careers in Dalmatia."*

*The chapel's designer and chief architect and sculptor was Niccolo di Giovanni, a Florentine active in Venice in the middle of the 15th century, who lived in Dalmatia from 1467 until his death about 1507.*

*Anne Markham Schulz, a visiting scholar at Brown University, who wrote a 1978 book on Niccolo, considers him one of the great geniuses of Italian Renaissance sculpture. "In the late 1450's and 1460's, before he went to Trogir, he was the chief sculptor of Venice, so it was logical that the community who commissioned the chapel would have looked to Venice to find someone for such an important project," she said. "He spent the rest of his life working on the chapel."*

*Niccolo's barrel-vaulted limestone chapel is packed with sculpture. It has niches for life-size freestanding statues of the 12 Apostles as well as Christ, the Virgin and St. John the Baptist. More than 100 angels adorn the columns and the vault. The lunette has a stone relief of the*

*Coronation of the Virgin. A 14th-century shrine at the altar contains the bones of Orsini, a Roman bishop sent to Trogir, who died in 1111. After his death many miracles were attributed to him; he was beatified at the end of the 12th century and became the patron saint of Trogir. During the restoration work on the chapel, Venetian Heritage organized a show of the Trogir Cathedral's treasures in Venice at the Church of San Barnaba near the Accademia museum (until Nov. 4). Titled "Treasures of Croatia," the show documents the artistic links between Venice and the eastern Adriatic, with medieval reliquaries and liturgical vessels in gold and silver, Renaissance paintings, sculptures, vestments and manuscripts from the 12th through the 16th century. Most of the works come from Trogir and its environs.*

*Some Italian artworks have been included for comparative purposes.*

*Peter Lauritzen, an American expert on Venetian history, said the show was one of the most important ever mounted there in his experience. "It opens our eyes to the influence of Venetian art overseas, but also documents important, little-studied links between ancient Dalmatia and 15th-century papal patronage involving the sculpture and architecture of the Florentine Renaissance," he said. "The catalog will prove a point of reference for generations of scholarship to come."*

*Toto Bergamo Rossi, the head of Sansovino Restorers, was in charge of the restoration. "I worked like a dog for eight months," he said. "I took architecture students to work with the superintendent of monuments of Split on the conservation of the stone in the Orsini Chapel, which involved painstakingly removing centuries of soot and candle grease."*

*He then addressed the chapel's treasures. "The objects are of the first quality, so we had to find appropriate restorers," he said. "A 15th-century polychrome sculpture of the Virgin and Child, for example, was laboriously cleaned in Florence. The reliquaries were sent to Vienna because the Viennese are so good working with silver gilt and gold objects."*

*There were some amazing discoveries. A 15th-century painting of St. Jerome, the hermit scholar, on the Trogir Cathedral's organ has now been attributed to the workshop of Jacopo Bellini, the father of Giovanni Bellini, the most revered painter of 15th-century Venice. In style, it is very close to the paintings of the saints on the organ of St. Mark's Basilica in Venice by Gentile Bellini, Giovanni's brother, which are now in the Museo Marciano in Venice. Gentile went to Istanbul to work in the Ottoman court of Muhammad II. Did he paint the Trogir organ door? A polychrome stone statue of the archangel Gabriel, circa 1330, from Trogir Cathedral, signed by Maestro Mauro, is uncannily similar in pose, facial modeling, carved drapery and silhouette to a marble angel made for an Annunciation in St. Mark's in Venice about 1335. It is attributed to a Venetian follower of Marco Romano. Did Mauro do both sculptures?*

*"The work was very achieved, not rustic at all," said Ariane Dandois, a Paris antiques dealer who saw the exhibition in Venice. "The show made me decide to visit Croatia next year."*

*She has a point. In 1997 Trogir was designated a Unesco World Heritage site. "Trogir is a Gothic and Renaissance island city that is virtually untouched," Mr. Lovett said.*

*Because of its strategic location, it has been occupied, on and off, since at least the fourth century B.C. Venice's turn came in 1000. By then Venice had become such a powerful city-state and trading power on the western side of the Adriatic that it took control of the Dalmatian coast to protect its traders from pirates and keep open the shipping lanes in the eastern Adriatic. By 1420, Venetian domination of the Croatian coast was complete. Venice largely controlled the Adriatic until the empire fell in 1797.*

*Much of Renaissance Venice was built with Istrian and Dalmatian stone, whose quality had been praised since Roman times. "It was plentiful, cheap and easily transportable by ship," Mr. Rossi*

said. "Istrian stone was ideal for Venice: unlike marble, it resists humidity and salt." The eastern Adriatic cities, in turn, became repositories of late medieval, Renaissance and Baroque art. "The exchange went in both directions," Ms. Schulz said. "Istrian sculptors came to Venice, and starting in the 14<sup>th</sup> century, Venetians went to Istria and the Dalmatian coast." The exchange continues.  
(New York Times, September 7, 2001)

## **CROATIAN PIANIST NATASHA DUKAN ENCHANTS WASHINGTON, D.C.**

By Frank Mustac

Anyone in attendance, even if only vaguely familiar with the music of the Rachmaninoff, Scriabin and Papandopulo, had no choice but delight in pianist Natasha Dukan's magnificent performance of some of their works.

Dukan, a native of Split, a city on Croatia's Adriatic coast, brought many in the audience of more than 200 to their feet in rousing applause on Thursday evening, Aug. 23, in Washington, D.C.

The Inter-American Development Bank (IDB) invited the award-winning musician to perform on the stage at Andres Bello Auditorium inside the bank's headquarters on New York Avenue. The concert was part of a series of lectures and concerts organized by the IDB Cultural Center. With great skill, and, at times, with commanding authority and, in other moments, with only gentle touches upon the piano keys, Dukan took on the selected works of the three composers and truly made them her own.

"She was fastastic," said Anne Vena, concert and lecture coordinator for the Cultural Center at the IDB. "We don't often get to present Rachmaninoff and Scriabin."

"Over the nine years that we've been presenting concerts, lectures and art exhibits, Croatia has never been represented, because it's not easy to find a Croatian artist in the United States," Vena said.

The series, she explained, represents the nations, which are members of the IDB.

"There are 46 countries and Croatia is one of them," Vena said.

Croatia became a member around 1993.

Although the concert series features primarily Latin American and Caribbean performers, Vena said, "The European countries do come occasionally and we get to hear all these new things including a Croatian composer (Papandopulo)."

Vena said she was lucky enough to talk to some music colleagues who knew of Dukan as a student at Johns Hopkins University's Peabody Institute in Baltimore.

"When I talked to her a few months ago, she said she'd be delighted to come," Vena said.

In 1996, Dukan left her post as an assistant professor of piano at the Art Academy in Novi Sad in Vojvodina to study in the United States. She came to Peabody to study under a full scholarship with faculty member Julian Martin.

During her university years in Novi Sad, Dukan appeared with national orchestras and in recitals.

After performing at the Tchaikowsky Competition in Moscow in 1986, she went on to win first prize in Stresa, Italy, and her appearance at the 1995 Chopin Competition in Warsaw led to numerous subsequent concert engagements throughout Poland.

Her festival appearances include the Split, Ohrid, Skopje and Hvar summer festivals, and she has traveled to Germany, Spain, Poland and Russia to give concerts in those countries. She has

*recorded for radio and television in her native country and in Italy.*

*Asked what she misses about Split and Croatia, Dukan said, "Seafood, my parents, great weather and summers."*

*She did not recall anything in particular that inspired her to become a pianist.*

*"I don't know," she said after the concert. "I remember I was in high school [in Split] and I already knew I was going to do this work for the rest of my life."*

*"My ex-teacher was just great!" Dukan said. "She taught me everything about music. She said it was the best thing you can do in life. 'Don't quit' [she said] ... I never had a thought about quitting."*

*After earning a Graduate Performance Diploma in 1998 at Peabody, Dukan was admitted (on full scholarship) to the prestigious Artist Diploma Program there.*

*Her North American appearances include the 1998 American Liszt Society Festival in Hamilton, Canada, and the Texas Festival of Young Artists. After her first appearance there in 1997, the organizers invited her to return in 1998.*

*In and around the U. S. capital, Dukan recently appeared in the Church of the Epiphany's Tuesday Concert Series in Washington, D.C., and the Fairfax Concert Series in Virginia.*

*Currently, in addition to her studies, Dukan teaches piano at the Academy of Music in Gaithersburg, Md.*

## **JOURNAL OF CROATIAN STUDIES**

### ***The Croatian Academy of America***

#### ***Volume 40 of the Journal of Croatian Studies***

*The Croatian Academy of America issued volume 40 of its annual interdisciplinary review, the Journal of Croatian Studies. The 162-page issue contains scholarly articles and reviews in English on a wide range of topics.*

*The issue includes contributions from scholars in Croatia and contains several papers presented at two 1999 symposiums held in Chicago and Toronto.*

*The opening piece, "Another Copy of the Dubrovnik Prayer Book" is a translation of an article by Anica Nazor, director of the Old Slavonic Institute in Zagreb, that appeared in the Zagreb daily Vjesnik. It discusses the discovery of a third copy of the 1512 Dubrovnik Prayer Book (Ofi je svete dieve Marie) in Washington by Norman Cigar, a member of the Croatian Academy of America. The second essay is a translation of Alojz Štokovic's "The 100th Anniversary of the Croatian Secondary School in Pazin, 1899-1999: A Striking Example of Croatian Solidarity."*

*Several papers presented during the symposium "The Croatian Diaspora in the U.S.A. on the Eve of the Third Millennium," hosted by the Association for Croatian Studies (ACS) at Saint Xavier University, Chicago, on 17 April 1999 are included. ACS President Ante Cuvalo was not only the main organizer of this conference, but through his paper "Triangular Relations: The Croatian Diaspora, the United States and the Homeland," provided an overall critical assessment of the challenges facing the Croatian diaspora in the 3rd millennium. The remaining papers dealt with specific themes: Mira Radielovic Baratta ("The American Croats: How to be More Effective in Washington"); Tomislav Sunic ("Great Expectations and Small Returns: Immigration and Emigration of Croats over the Last Ten Years"); Michael Vezelich ("Surfing the Net for Croatian Language Courses in North America: A Status Report"); Ljubo Krasic*



(*"Croatian Schools in America and Canada"*); Luka Misetic (*"The Future of America's Croatian Youth: The Need for the Modernization of the National Grassroots Infrastructure of the Croatian-American Community"*); and Michael J. Colarusso (*"The Challenges to Church-building in Pennsylvania's Croatian Communities, 1894 to 1924"*).

From the symposium *"The Croatians in Bosnia and Herzegovina,"* organized by the Toronto Chapter of the Croatian Academy of America on 4 December 1999 at the University of Toronto, two papers are included: Anita Mikulic-Kovacevic's *"Croatian Cultural Life in Bosnia and Herzegovina During the Ottoman Era"* and Ivo Soljan's *"The Voices of Lament and Hope: Croatian Poetry in Bosnia and Herzegovina (A Historical Sketch)."*

Additional contributions include Karlo Mirth's review essay *"Reference Sources to Croatian Émigré Serials: Milan Blazekovic's Lexicon to Hrvatska revija."* The reviewer also includes a discussion of the index to the periodical *Studia Croatica* and other Croatian diaspora publications. Several book reviews are featured including: Ozren Zunec's *War and Society: Essays from the Sociology of the Military and War*, Quintin Hoare and Noel Malcolm's *Books on Bosnia: A Critical Bibliography of Works Relating to Bosnia-Herzegovina Published Since 1990 in West European Languages*, Smail Cekic's *The Aggression on Bosnia and Genocide Against Bosniacs 1991-1993* and Danielle S. Sremac's *War of Words: Washington Tackles the Yugoslav Conflict*, all by Norman Cigar; Wolfgang Bierman and Martin Vedset's *UN Peacekeeping in Trouble: Lessons Learned from the Former Yugoslavia* by Warren Switzer; Ivo Tasovac's *American Foreign Policy and Yugoslavia, 1939-1941* by Marko Attila Hoare; Rudi Tomic's *The View from the Toronto Tower of Events in the Homeland* by Ljerka Susanna Lukic; and *Croatian Studies Review: Journal and Bulletin of the Croatian Studies Centre* by Stan Granic.

The issue also includes reports on the General Assembly, other activities and obituaries.

The *Journal of Croatian Studies* is the only English language scholarly periodical dedicated entirely to Croatian history and culture.

The Croatian Academy of America was established in 1953 and has published the *Journal of Croatian Studies* since 1960. Managing editors of the *Journal* are Karlo Mirth and Jerome Jareb.

Single issues of the *Journal* may be ordered at a price of US \$20 for individuals and US \$30 for institutions.

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## **BOOK REVIEWS**

***Stjepan Radic, the Croat Peasant Party, and the Politics of Mass Mobilization, 1904-1928.*** By **Mark Biondich.** Toronto: University of Toronto Press, 2000. xiii, 344 pp. Notes. Bibliography. Index. Tables. \$60.00, hard bound. \$24.95, paper.

This is the first monograph in a major western European language on Stjepan Radic and the Croat Peasant Party (CPP), the party he led from its founding in 1904 to his assassination in 1928. As such, it fills a large hole in the English-language literature on Croatian nationalism, Croat-Serb relations, and the first Yugoslavia. The CPP was the only Croat party with mass support in the interwar period and was one of the most important parties in the Kingdom of

*Serbs, Croats, and Slovenes (later the Kingdom of Yugoslavia).*

*Mark Biondich argues that the process of Croat nation building begun during the Illyrian Movement of the 1830s and 1840s was completed under Stjepan Radic and the CPP. Before World War I a large gap existed between the vast majority of the population, peasants still living in traditional peasant culture, and the small modernizing urban-based intelligentsia. The intelligentsia was the carrier of the national idea and dominated political life, since few peasants could vote, and it was the Yugoslav-oriented intelligentsia who pushed the Croats precipitously into union with Serbia after the collapse of the Austro-Hungarian empire. Stjepan Radic and the CPP opposed this union. The Croat peasants disliked their new Serbian masters, and, since they now had the vote, supported the CPP, the party that defended their interests and those of Croatia. Soon the party spoke for Croats of all classes. Stjepan Radic first demanded that Croatia be made an independent peasant republic, but by 1921 he and the CPP began to work for an autonomous Croatian state within the borders of Yugoslavia.*

*Biondich gives a most useful analysis of the CPP ideology. He finds that despite radical changes of the political framework in which Stjepan Radic and his party operated, the ideology of the CPP remained consistent. It was a peasant party that claimed to speak for the Croat nation, a party of the oppressed that demanded equal rights, social justice and respect, and a party that sought to improve economic and educational conditions in the village and to involve peasants directly in local self-government. He saw no reason why Croats and the Serbs of former Austria-Hungary could not live and work together peacefully, though they were of two nationalities. His party was open to other classes and nationalities.*

*Stjepan Radic's speeches and actions, on the other hand, may appear contradictory, as he tacked from left to right to center in day-to-day politics. Biondich provides a detailed analysis of Radic's political actions and does not try to whitewash Radic's flaws. It is evident, for example, that a cult of personality was beginning to form around Stjepan Radic in his final years and that democracy within the CPP was faltering.*

*This monograph focuses on politics and ideology rather than on the life of Stjepan Radic. Most of the personal data on Stjepan Radic comes in the sections about his early years and education; in the final chapters, he disappears as an individual. Nor do we learn very much about the CPP's nonpolitical work, such as the activities of its cultural organization Seljacka sloga. Biondich focuses on vertical national integration, but national integration occurred in a horizontal way as well, as the CPP spread beyond Croatia-Slavonia to Dalmatia, Bosnia-Herzegovina, and other parts of the Kingdom of Serbs, Croats, and Slovenes.*

*The research involved in this work is impressive. Biondich has made use of the relevant archival collections in Zagreb, the publications of Ante and Stjepan Radic, the CPP and contemporary Croatian press, and a rich collection of published primary sources and secondary material. This is an important book that should spark other basic research on the CPP.*

**Elinor Murray Despalatovic**

*Connecticut College*

*(Taken from Slavic Review, Vol. 60, No. 3, pp. 628-629)*

***The Golden Apple: War and Democracy in Croatia and Bosnia. Ceh, Nick, and Jeff Harder, eds. New York: Columbia UP, 1996. ISBN 0-880-33347-2***

*A fascinating book on the subject of the Balkans, this book originated from the documentary film, The Golden Apple: War and Democracy in the Former Yugoslavia, 1992-1993. The book follows*

*the film in its interview format; it brings to paper everything that was said by those experiencing the events in the area. As Ceh and Harder note, "The main purpose of the interviews was to provide a forum for non-official spokespeople of Croatia and Bosnia to share their experiences and thoughts about the war in former Yugoslavia." And the purpose was accomplished. You hear from authors, journalists, professors, land surveyors, and actual prisoners of war, who each relate to you their own personal experiences on the terror and heartache of war in the region. They each have stories to share and it is in this that book achieves a personal tone with the reader, presenting many different ideologies and viewpoints across many ages.*

*Prophetic and deeply moving, The Golden Apple: War and Democracy in Croatia and Bosnia creates a highly personal tone and one that is ever so intimate on the war, and the catalysts surrounding its development: "Facts and the truth are left to the official sources; the 'common' folk are only allowed in the arena of decontextualized emotion."*

*It is in the absence of statistics that make this book so special. It doesn't generalize terror or wartime atrocities on a wide scale but rather, presents to us individual lives. The entire book is a personal memoir from over twenty different people. It is truly this medium of uninterrupted colloquy that is so effective in bringing these people to life.*

*What is perhaps the most poignant part of the book is the attention brought to war prisoners and refugees. Many pages of narrative are spent on the story of a man named Izet, who was a prisoner of war in several Serbian concentration camps. Izet tells of torture, hunger, and death. What's most distressing for this man is the fact that his own neighbor turned him in. He says, "If I ever find my neighbor, the one who turned me in, I know what I would do to him, because it was the slaughter of us all." He describes how the Serbian guards would make him lie face down, tease him with a knife, and threaten to cut his ear. He shares how the Serbs would light a big bon fire and start throwing women and children into the flames. Mustafa, also a fellow sufferer in the concentration camp recalls, "They would kill twenty to thirty people a day. They stacked the bodies in one big pile then a fork lift would come and pick up the dead bodies like they were sand or rock..." It is this sort of dialogue related to you intimately that captures the essence of the suffering in the region.*

*Not only do you hear from prisoners of war but from people in different vocations: a land surveyor, a general, a mayor, a geography professor, and a group of university students. Each of them relates their stories, pain, and heartache of living and trying to stay alive in the region. A man named Kazimir talks about his birth, about his growing up in "Yugoslavia" and the state of politics and ideology of Croatians. But most importantly he states his pride for his country and how he desires peace. A Bosnian railroad worker and refugee named Hussein talks about the destruction of his home and his slaughtered livestock. A psychologist named Miroslav tells of his dealings with rehabilitating victims of the war. All of these accounts are emotionally touching because they've come from the mouths of real people: people who have experienced first hand the effects of war.*

*According to one individual, "You start to wonder what your purpose on this earth is and are you really worth anything. . . You just keep seeing that many people are dying from sickness, hunger, cold, bullets, shells -*

*from everything. You think to yourself that this could happen to me at any moment, how long will I be able to withstand this, what could I do if anything, is there anything good in this world?" Indeed you do wonder how these people manage to survive. Especially those who have nothing to go home to, their house and land plundered down by an army on the move.*

*Perhaps the true question put down by all in the book is one of coexistence. Can Croatia, Bosnia,*

*Serbia, and Macedonia live side by side? The answer from the interviews points in only one direction as of yet: the hurt and distress that was caused was too great. Any peace that will come will be laborious and involved, and if one thing is clear from the book, healing and reconciliation will follow a long and winding road.*

**Kreshimir Rogina**

*The book review came from the Center for Holocaust, Genocide and Peace Studies.*

***Blueprints for a House Divided. The Constitutional Logic of the Yugoslav Conflicts. By Robert M. Hayden. Ann Arbor: University of Michigan Press, 1999. xvi, 208 pp. Notes. Bibliography. Index. \$39.50, hard bound.***

*In this book, Robert M. Hayden, a professor of anthropology and law, explores the constitutional dynamics of the seceding republics of the former Yugoslavia. He presents the concept of "constitutional nationalism," which worked according to a "logic that mandated that no polity was acceptable unless all power within it rested within a sovereign state, ethnically defined" (17). According to Hayden, this logic was responsible for the destruction of Yugoslavia and the ensuing "civil war" (his preferred term) in the former Yugoslavia. The author begins with a preface and an introduction in which he touts his own credentials and expertise and angrily disparages existing work on the conflict, even though he does not provide much specific reference to such work. The author claims that his analysis is "contrary to the orthodoxy that governs most other works on the demise of the former Yugoslavia and especially those that focus on the war in Bosnia" (19). Examples of such "orthodoxies" include: that Serbian nationalists, and Slobodan Milosevic in particular, were primarily responsible for the breakup of Yugoslavia and the subsequent violence and genocidal campaigns in Yugoslavia; that Serbian forces committed genocide in this region; and that western intervention could have prevented the Balkan wars. Those who make such arguments he accuses of being "partisan" and their accounts are arrogantly derided as "pseudoscholarship."*

*Chapters 2 through 8 explore the various legal means the seceding republics used to distance themselves from the Federal Republic of Yugoslavia. In these chapters, we also find a shrill critique of western influence in the region which, in the author's view, gave succor to secessionary movements and constitutional nationalism (the two principal cases being the Badinter Committee and the Dayton Peace Accords). The analysis in these chapters ranges from the initiation of the breakup of Yugoslavia in 1988 through the Dayton treaty, which ended the wars of secession in 1995. In chapters 2 and 3, Hayden discusses the Slovenian and Croatian attempts to confederalize the Yugoslav federation. He dismisses these views as illegitimate, alternately referring to them in politicized terms as a chimera" (52), a "constitutional and political fraud" (64), and intellectual and political "nonsense" (64). In chapters 4 through 6, which discuss Bosnia and Herzegovina, similar negative assessments are made in regard to the Referendum on Independence of February-March 1992 (which "was of extremely dubious legality," 94), the subsequent secession of the republic, and the constitutional formations of the new country. Such negative views are predicated on a tacit acceptance of the legitimacy of the federal constitution, which was the primary instrument that justified Milosevic's aggression against seceding republics. Indeed, the book lacks any serious discussion of how Serbian nationalists mobilized against such nationalism - in this case through blatant military aggression and genocide - and thus provides a distorted and irresponsible interpretation that elides some of the most important facts of the case.*

*While Hayden purports to offer an anthropological analysis of the conflict, he fails to offer an*

even basic ethnographic understanding from the point of view of the actors involved of secessionary moves and nationalism in Slovenia, Croatia, or Bosnia-Herzegovina. Rather, he blames the latter for the whole debacle and privileges Serbian legal interpretations of the causes and consequences of the breakup of the country. The book is marred as well by faulty theoretical logic in which causal responsibility and agency disappear into a vortex of moral relativism from which it becomes impossible to see any side as being more at fault than another, in which those who seek liberation from tyranny are viewed as aggressors, and in which victims come to be held responsible for their own victimization.

The book ends with a hastily constructed and argued epilogue that is a political diatribe against the North Atlantic Treaty Organization's involvement in Kosovo. The chapter is a perfect example of the politicized scholarship that Hayden decries in the introduction: it repeats the pro-Serbian biases that run throughout the book and makes virtually no attempt to offer even a basic anthropological understanding of the Kosovar rebellion as a response to Milosevic's tyrannical regime. In sum, this book is an unsophisticated attempt to historicize the basic tenets of Serbian nationalist propaganda and, as such, presents a highly tendentious and distorted account of the Yugoslav tragedy.

Thomas Cushman

Wellesley College

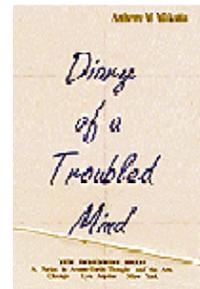
Taken from *Slavic Review* Vol. 60, No. 1, Spring 2001, pp. 172-173.

## **PUBLICATIONS**

### **ANTHONY MLIKOTIN'S PREVIOUS, NEW AND UPCOMING BOOKS**

Mlikotin, Anthony M.. **Diary of a Troubled Mind**. Chicago, Los Angeles, New York: New Dimensions Press, 1999. ISBN 0-9629448-2-3, 153 pages. Film Laminated cover, \$12.00

The diary is the chronicle of the author's spirit not his whereabouts. The diary is a record of the author's mental and emotional collisions with the "real" world. His conversations are with his intimate self and his companions in spirit, whom he never chanced to meet but who all reflected on the same themes. Publisher



Mlikotin, Anthony M.. **Friedrich Nietzsche: The Mind's Greatest Storyteller**.

Chicago, Los Angeles, New York: New Dimensions Press, 1992 1992. ISBN 0-9629448-0-7. 303 pages. Film laminated cover, \$18.00.

The author takes Nietzsche in a spontaneous totality, i.e. he keeps all aspects of Nietzsche's thoughts open and at all times. Emphasis on one part only, the author thinks, would make Nietzsche's opus meaningless. It is the most comprehensive book on Nietzsche written in the last twenty years. The author's conclusion is that Nietzsche was a great and powerful enlightener of the dark corner of the human mind.

Mlikotin, Anthony M.. **Journey of a soul: A Solitary Search for Meaning**

Chicago, Los Angeles, New York: New Dimensions Press, 1996. ISBN 0-9629448-1-5. 213 pages. Film laminated cover, \$16.00.

The author aligns himself with the great solitary thinkers of Western civilization. By distancing himself from actuality he made his own wisdom deeper and more comprehensive. In the realm of his soul he travels through the topics of universal concerns.

*Mlikotin, Anthony M. **Lone Journeys of Solitary Minds** Chicago, Los Angeles, New York: New Dimensions Press, to publish in 2001. Circa 400 pages. I converse with 5 thinkers who greatly influenced my philosophy of life: Thoreau, Kierkegaard, Schopenhauer, Nietzsche and Thomas Merton.*

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*Anthony M. Mlikotin is Professor of Comparative and Slavic Literature at the University of Southern California in Los Angeles. His other books include: **Genre of the International Novel in the Works of Henry James and Turgenev**; **A Dictionary of Russian Literary Terminology**; **Western Philosophical Systems in Russian Literature and As Literature Speaks: Solitary Search for Meaning**. Prof. Mlikotin is a member of the Association for Croatian Studies.*

***Malovic, Stjepan and Gary W. Selnow. **The People, Press, and Politics of Croatia**. Westport, Connecticut, London: Praeger, 2001. xi 245 p. \$62.95***  
*Malovic and Selnow examine the evolution of the press-government relationship in Croatia from the Tito era to the present. Their story is one of the interacting players: the Croatian government which until recently has sat firmly in control, the compliant press which seemed little motivated to change, and the largely quiescent public which demanded little from its press or its government. A provocative, often first-hand account that will be of interest to scholars and researchers involved with Balkan current affairs, journalism, and politics.*

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**Maras, Mate. *Beowulf. Croatian translation.*** *The original Old English and Croatian translation side by side. Introduction, glossary of names, genealogy, notes, and maps. Zagreb: ArTresor, 2001. 280 p. Dr. Maras has translated major works from English, Italian, French, Romanian, and Macedonian languages. Presently, he is a Minister Counsellor at the Croatian Embassy in Washington, D.C.*

**Vukic, Ina. *Thorn Lace: Mojmir - a Migrant's Lot.*** *Paperback. 552 pages Amazon.com. \$29.50 Thorn lace enriches world's literature about the hard destiny of migrants. A gripping story, seizing reader's curiosity. Hrvatsko Slovo, May 11, 2001*

### **Description**

*Thorn lace: Mojmir - a Migrant's Lot is a non-fiction book of moving memoirs and intimate reminiscences recounted by a Croatian migrant living in Australia, Mojmir Damjanovic, to the author and written with the vivaciousness and vigour of a work of fiction. It is a story of courage, dreams, hopes, tragedies, suffering, loyalties, love, joy, despair, infidelities, agony, loneliness... and vitriolic candor of battling for ones identity and bi-national pride. It is a story that symbolizes the joys as well as agonies of migrants forging a new life away from their homelands. To arrive at this point in life, Mojmir Damjanovic recounts in "Thorn lace" the path: From painful poverty of 1920's Croatia, to the despair of his father's untimely death, through the hardships of surviving World War II in Nazi occupied Austria, across the horror and suffering inflicted by Communists in post-War-Yugoslavia and the tragedy of Croatian Holocaust, with the driving urge to beat poverty and escape deadly persecution - came his migration to Australia in 1951. He recounts the path of forging a new life in a strange country (Australia) whose language and culture were completely alien to him. His story of success is paved with sweat and tears, joy and tragedy. His story is a story of all migrants: a story of destiny where in migration one is forced to live simultaneously two parallel lives. One of these is the life that is lived through the heart and mind, memories and nostalgia for the "old country" and the other, the life of everyday living and struggles in the process of creating a new life in a strange land that beckons a migrant to acquire a new identity as a social and cultural human being.*

*"Thorn lace" is a book that is particularly appealing to children of migrants born outside their parent's first homeland. It gives a potent insight into the human paths one is forced to take in life once one is torn from ones homeland and forced to live and create or bring up his family in a foreign land.*

*Specifically, Thorn lace is a book which familiarizes millions of second and third generation children born to Croatian migrants throughout the Western World with the long history and the soul of Croatian nation.*

**Robert Cooper, *Croatia.*** *Cultures of the World series. New York, London, Sydney: Marshall Cavendish Corporation, 2000. 128 pp. Illustrated. Juvenile literature.*

*The book gives a good summary of Croatian past and present. It is unfortunate, however, that a full page color picture of a boy (about 10 years old) with a cartridge-belt around his neck and a cetnik hat (sajkaca) on his head was published in the book (p.18) with a caption: "Croatsians of all ages were involved in their country's fight for independence." Actually, we have not seen anywhere a picture of young Croatian boys parading in military uniforms or military hardware during the war of liberation. Just the opposite: the picture symbolizes the determination of the Serbs of all ages to fight Croatian independence. Furthermore, along side the text on Croatian*

history a picture of the “skull tower” in Nis, Serbia, is displayed(p. 23). There are numerous symbols of the Croatian struggle against the Turkish invasions that could be depicted in the book instead the picture from Serbia.

**Sikic Hood, Yasna. Goodbye Dear Old Homeland.** The true story of a young refugee couple’s flight from Croatia and their journey to freedom. Cincinnati, Ohio, 2000.

For the past two years, I have enjoyed researching and writing *Goodbye Dear Old Homeland*, the true story of my parents’ flight from Communist Croatia after World War II, and their journey to freedom.

After discovering the existence of original diaries, letters, and other documents, I traced my parents’ steps as they separately escaped from Croatia in 1945. While apart, they endured many hardships, but were finally reunited in Italy after my father secretly hiked in the dark across the Alps to marry my mother. Their struggles as refugees continued (including spending a few days of their honeymoon in jail) and culminated in a month long voyage to Australia.

Love of country, family, and an overwhelming desire for freedom, resonate throughout this uplifting saga.

Yasna S. Hood

**Goodbye Dear Old Homeland**

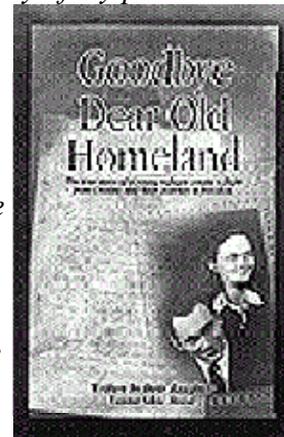
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**De Diversis, Filip. Dubrovacki govori u slavu ugraskih kraljeva Sigismunda i Alberta.**

Translators: Zrinka Blazevic, Zdenka Janekovic-Roemer, Boris Niksic, Vladimir Rezar. Zagreb-Dubrovnik: HAZU Zavod za povijesne znanosti u Dubrovniku, 2001. p. 168

**ORATIONIS IN HONOR OF THE HUNGARIAN KINGS SIGISMUND AND ALBERT, DELIVERED IN DUBROVNIK**

**Summary**

The death of King Sigismund of Luxemburg in 1437 and the coronation and sudden death of King Albert of Habsburg both occasioned memorial gatherings of the Ragusan nobility and commoners in the cathedral of St. Mary. In addition to the commemorative service, the congregation witnessed a number of speeches delivered by Philippus de Diversis, a humanist of Lucca, who spent ten years in Dubrovnik (1434-1444). His aim was to eulogize the achievements of the two kings, confining himself to those which determined the fate of Dubrovnik, the Kingdom of Hungary, and Christendom. The main focus of his attention was the city of Dubrovnik: its nobility and citizens, political organization, social habits, and values. The humanist of Lucca discoursed on the exceptionally benevolent attitude of the Hungarian kings towards the traditionally loyal city, on the fame of the Ragusan councillors and senators, on the territorial expansion of the Republic of Dubrovnik and on its notable role as the protector of Christendom,

*but also on funeral practice, the celebration of the coronation, and the social significance of these events. Diversis' undisputable advocacy of the political exclusiveness of the Ragusan patriciate and the established social hierarchy reveals his restricted personal position, shared by scores of European humanists in the service of the government. Thus, his orations cannot be considered a reliable source about the political activities of the aforementioned sovereigns, but they do provide meticulous data on the then qualities of life, style, literary production, and manners. Nevertheless, they shed welcome light upon the nature of social relations, attitudes, values, interests, and the cultural and social environment of the time.*

*Humanistic orators focused their concerns on language as a medium through which human scholarship in its entirety is expressed. Primary importance was attached to both oratorical and literary skill, the mastery of which was considered the basis of every education, a medium for attaining the full excellence of humanity and harmonious individuality, the very goal of the humanists. Though far from the highest literary and rhetorical embodiments of his day, Diversis' contribution still deserves a touch of scholarly consideration. It is true that several foremost figures gave the greatest impetus to the humanistic movement, yet an army of devotees, less talented but just as passionate, like Philippus de Diversis, helped propagate the humanist point of view. His orations in honor of the Hungarian kings are a classical example of the humanistic genre, featuring all the patterns, general points, and the common formulas. Humanistic communication, whether private or public, was rendered through books, epistles, epigrams, and orations. Through these media, closely linked with reality and the humanistic concept of fame, they deliberated on subjects of interest, thus influencing public opinion. Their principal value will lie in what they tell us about the social and cultural circumstances of Dubrovnik at that time.*

*It is a challenging experience to be able to understand the esthetic and communicational codes of a materially and spiritually turbulent and eventful age, particularly in terms of the humanistic questions of the relatedness of content and form, the central issue of today's re-thinking of the humanistic disciplines. A number of lasting views and values were to emerge in humanism, setting the basis of the mainstreams of modern society. Therefore, in our re-thinking of language, history, and the possibilities of understanding, we inevitably turn to the humanistic source. The contemporary assessment of the humanistic discourse is part of an indispensable search for the new framework of humanistic discourses of our own day. Setting aside the modernistic idea of discontinuous progress, our age again is in pursuit of memory and awareness of continuity. It is this need that gives rise to the reconsideration of the humanistic and modernistic heritage with an aim to incorporate it into the new mental pattern. Contrary to the modernistic credo of "getting free from the past and looking towards the bright future," the Renaissance was capable of grasping its reality, having built it on the past. That is why the Renaissance feels close to our age in its endeavor to establish a new past-present relationship, observing that the future cannot be without history. Post-modern issues on the interrelatedness of rhetoric, linguistics, literature, history, and other disciplines have brought Renaissance thought to the fore. Accordingly, a step forward has been made in the re-thinking of humanity and speech. In antiquity and humanism alike, the human ideal was epitomized in an orator, while in the post-modern age, we shift our focus to dialogue. Ideal is no longer restricted to scholarship and the pleasure it brings, but to the process of communication as well. A person cannot be complete without the voice of the other. It is a voice from the past in this case, the voice of Philippus de Diversis speaking about his own time, providing answers to some of our questions. Rhetoric and discourse, in an evernew*

*dialogue with the past, promote themselves as genuine historical sources, the evidence being hidden in both the contents and the guise.*

## **ANALI**

**Zavod za povijesne znanosti HAZU in Dubrovnik, Vol. XXXIX, 2001, pp.531.**

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English, German, French or Russian. Published 5 times/yr. Annual foreign

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10 000 Zagreb, Croatia. Tel. 385-1- 234-7229. Subscription address:



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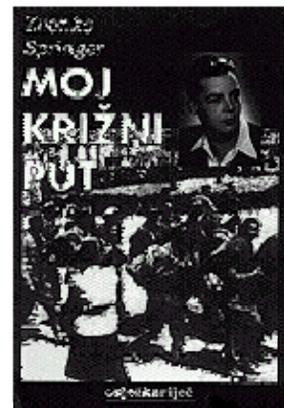
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Tel. 440-354-4128.

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## **FORTHCOMING**

*Fourth edition of Sabrina Ramet's book Balkan Babel: The Disintegration of Yugoslavia from the Death of Tito to the Fall of Milosevic will be published by Westview Press early next year. The new edition will include a new chapter on the fall of Milosevic and post-Milosevic issues, a new epilogue discussing the insurrection in Macedonia, Croatia's (politically) hot summer of 2001, and the arrest and transferring to the Hague of Milosevic, and an overhauled and extended chapter on post-Dayton Bosnia.*

## **FILM**

### **CROATIAN FILMS PLAYING IN CHICAGO**

#### **WHEN THE DEAD START SINGING**

*An award-winning Croatian film "When the Dead Start Singing" played in Chicago's 3 Penny Cinema from September 21-27, 2001. On the opening day, both major Chicago daily papers (Chicago Tribune and Sun Times) had praising reviews of the film giving it a three out of four stars rating. We bring here the review from the Chicago Tribune:*

*'Singing' Takes on Croatia's Lot*  
By Patrick Z. McGavin

*Making light films about hard subjects requires subtlety and restraint, and those qualities allow veteran Croatian director Krsto Papic to jauntily balance the absurd and the inexplicable in his 1999 feature, "When the Dead Start Singing," a buoyant social satire about war, death, and social displacement.*

*Save the prologue and coda, the narrative of "When the Dead Start Singing" unfolds in the benchmark year 1991, the height of the devastating ethnic conflict involving Croatian, Serbian and Muslim factions. The movie is a rumination on friendship and family torn apart by fear, ignorance and hate. The story centers on two Croatian refugees living in Berlin. Marinko (Ivica Vidovic) escaped for political reasons, and his best friend, Cinco (Ivo Gregurevic), sought greater economic opportunities.*

*Cinco has conceived an elaborate plan, staging his own death to enable his wife to collect his pension. The dark, sleek coffin is turned into an absurd symbol of freedom and escape, with Cinco being repatriated to his Croatian village to be reunited with his wife, Maca (Mirjana Majurec).*

*Screenwriter Mate Maticic, adapting his own play, builds into his primary story a series of reversals and unexpected actions involving the Mafia, who are trying to kill Cinco to harvest his organs and transplant them in the body of a powerful, dying industrialist. Targeted for his past political actions, Marinko must elude a tenacious, squat, unremarkable*

*contract*

*killer. The separate plot strands merge in a sustained act of slapstick farce, a ballet of confusion, disruption and collapse that finds Cinco and Marinko fleeing their would-be killers and embarking on a return home, where the dynamics of friendship, love and national identity have been ripped apart.*

*Against a dark and violent backdrop, Papic brilliantly interpolates humor, observation and detail to make palpable the sense of rage and disbelief at what has befallen the former Yugoslavia. If anything, the story has too much plot - a dominant story involving a mistaken corpse is misshapen and too protracted, upsetting the movie's peculiar rhythm and comic bounce. Fortunately, Papic has a graceful and lyrical touch; the title becomes a haunting reminder of loss and regret, supplied by Marinko's hallucinations of a quartet of dead men arranged against the searing landscape, singing songs about memory and collapse. It ends in a moment of bleak and cruel irony, an exact and fitting conclusion.*

*Thanks to Tony Mandich, Los Angeles, CA, who made the necessary arrangements for the film to be shown in Chicago.*

### **CROATIAN FILM FESTIVAL**

*From September 22 to October 4, 2001, a Croatian Film Festival was held at the Gene Siskel Film Center downtown Chicago.*

*The Republic of Croatia has a rich cinematic heritage (centered around the internationally famous film school of Zagreb) that is now being enthusiastically rediscovered as the new nation emerges from the shadow of communist hegemony. In collaboration with the Consulate General of the Republic of Croatia in Chicago, the Siskel Film Center presented eight rarley shown films (plus a program of animated shorts), ranging from sexy psychological comedy to surreal satire to political allegory to folk tragedy, that provided a fascinating introduction to a distinctive and tenacious national Croatian cinema.*

*The following films were shown:*

*The Birch Tree (Breza) 1967, Ante Babaja.*

*Hamlet, a Little Village Show (Predstava Hamleta u Mrdusi Donjoj) 1973, Krsto Papic.*

*Handcuffs (Lisice) 1969, Krsto Papic.*

*Kaja, I'll Kill You (Kaja, Ubit cu te) 1967, Vatroslav Mimica.*

*Marshal (Marsal) 1999, Vinko Bresan.*

*Mondo Bobo (1997), Goran Rusinovic.*

*Rondo 1966, Zvonimir Berkovic*

*See You (Vidimo se) 1993, Ivan Salaj.*

*Zagreb School of Animation Program 1958-1980, Various Directors*

*Thanks to Domagoj Sola, Consul General of the R. of Croatia, Ivica Peh, Marijana Vucic, and to all who made this event possible.*

### **CROATIAN DIASPORA**

*The film "Croatian Diaspora" - Documentary in English and Croatian (48 minutes) DVC Pro System, written, directed, filmed and produced by a Croatian film maker from Chicago, Zvonimir B. Ranogajec (Branko Rano), premiered on Sunday, November 26, 2000 in Chicago. Mr. Ranogajec has also completed the film "Croatian American Youth." For further information about these documentaries and other productions of Mr. Ranogajec, contact him personally: Zvonimir B. Ranogajec, 2537 Eastwood Ave. Apt. 20, Evanston, IL 60201. Tel. 847-328-6413.*

### **WILD ON THE ADRIATIC**

*Thursday, August 23, 2001, at 10 P. M., TV film "Wild On the Adriatic" premiered on Entertainment TV cable channel in the USA. It was broadcasted several times after on the same channel. A great promo for Croatian tourism*

### **PULA FILM FESTIVAL**

*"Polagana predaja" (Slow Surrender, Bruno Gamulin, 2001) was chosen as the most successful Croatian film of the year during the 48<sup>th</sup> annual Pula Film festival during this summer. It received five "Golden Arenas."*

### **CHICO**

*So far, the best film about the Croatian war of independence is a Hungarian film CHICO (Iboly Feket). The film's main character is Eduardo Rosz Flores, a Bolivian newsman of Hungarian descent, who came to Croatia in 1991 as a war correspondent. After witnessing to the tragic events in Vukovar, Osijek, and other parts of Croatia, he threw down the pen and photo equipment and took up the gun to fight for victims of the Serb aggression. Although seriously wounded, Flores survived the war and plays the main role in the film about him.*

### **LUKETIC'S SUCCESS**

*"Legally Blond" is a big hit among American movie goers this summer. It leaped to the very front among this summer's new movie releases, grossing over 20 million dollars during the first weekend of the showing. Its director is a young Australian of Croatian heritage, Robert Luketic.*

### **THESES AND DISSERTATIONS**

*Ahern, James Chapin McLaughlin*

*Late Pleistocene Frontals of the Hrvatsko Zagorje: An Analysis of Intrapopulation Variation in South Central European Neanderthals. (Dissertation) Michigan, 1998.*

*Bass, Gary Jonathan*

*Judging War: The Politics of International War Crimes Tribunals. (Dissertation) Harvard, 1998.*

*Begovic-Lapic, Ana*

*The effects of war and exile stressors and coping on the manifestation of PTSD and other psychological symptoms among Croatian and Bosnian refugees living in Croatia, Germany, and the United States.*

*1999 Thesis (M.A.)–Cleveland State University, 1999.*

*Bose, Sumantra*

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*Ceh, Nick S.*

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