



# Croatia

the land and its people









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# **Croatia**

## the land and its people

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## FOREWORD

In the first half of 2020, the Republic of Croatia will hold the presidency of the Council of the European Union. This is an important task and a maturity test of sorts for any Member State, but particularly so for Croatia which, having been an EU member for barely seven years now, will find itself in that role for the first time.

To mark the occasion, we have decided to publish a new, updated and enlarged, edition of *CROATIA: LAND AND PEOPLE*, first published ahead of the country's entry into the European Union on 1 July 2013.

In order to acquaint the wider public with Croatia, the youngest European Union member, the publication has been updated and enhanced with new information and illustrations. This edition, like the first one, is available in several languages and in a digital format.

The second edition of the publication (*CROATIA: THE LAND AND ITS PEOPLE*) contains useful information on the country: its geography, history, political organisation, population, economy, culture and society. One chapter is dedicated to relations between Croatia and the other European countries with which it has had ties for centuries.

This second edition was also produced at the Miroslav Krleža Institute of Lexicography, a national institution founded in 1950 in Zagreb, which specialises in publishing encyclopaedias, lexicons, dictionaries and atlases. In compiling texts and selecting illustrations, the authors and editors have relied primarily on previous Institute publications, seeking to make Croatia better known to the general public abroad.







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<b>OFFICIAL NAME:</b>	Republic of Croatia (Republika Hrvatska)
<b>CAPITAL CITY:</b>	Zagreb
<b>SURFACE AREA:</b>	land 56,594 km <sup>2</sup> coastal waters 31,067 km <sup>2</sup> (inland and territorial waters)
<b>NEIGHBOURING COUNTRIES AND LENGTH OF BORDERS:</b>	Slovenia (668 km) Hungary (355 km) Serbia (318 km) Bosnia and Herzegovina (1,011 km) Montenegro (23 km)
<b>LENGTH OF COASTLINE:</b>	mainland 1,777 km, islands 4,058 km
<b>OFFICIAL LANGUAGE:</b>	Croatian
<b>POPULATION (2011 CENSUS):</b>	4,284,889
<b>LARGEST CITIES (2011 CENSUS):</b>	Zagreb 688,163 Split 167,121 Rijeka 128,384 Osijek 84,104 Zadar 71,471 Pula 57,460 Slavonski Brod 53,531 Karlovac 46,833 Varaždin 38,839 Šibenik 34,302
<b>POLITICAL SYSTEM:</b>	unitary democratic parliamentary republic
<b>HEAD OF STATE:</b>	President of the Republic
<b>MEMBERSHIP OF INTERNATIONAL ORGANISATIONS:</b>	United Nations (since 1992) NATO (since 2009) European Union (since 2013)
<b>GROSS DOMESTIC PRODUCT (2017):</b>	HRK 365 billion (EUR 49.2 billion)
<b>GROSS DOMESTIC PRODUCT PER CAPITA:</b>	EUR 11,880
<b>EXPORT (2018):</b>	EUR 14.5 billion
<b>IMPORT (2018):</b>	EUR 23.6 billion





CROATIA IN THE EUROPEAN UNION

## Position

Croatia has been present on the contemporary international political stage since its independence from the Yugoslav Federation, i.e. for a little less than three decades, but is one of the oldest European countries in terms of history and culture. The present-day territory of Croatia and its borders were formed through a long period of history, during which the Croatian nation, whether independent or incorporated in various state communities, constantly displayed national and political subjectivity.

The geopolitical situation of Croatia is determined, therefore, by the convergence and influence of different ethnic, religious, economic and political factors. With respect to the complex position of the country, Croatian authors usually define it as Central European and Mediterranean.

According to the predominant historical orientation of most of the present-day territory, which gravitated towards Vienna and Budapest, and according to the geographical characteristics of its continental interior, Croatia is a Central European country. On the other hand, its exceptionally long sea front which, with the immediate inland region, fell under the historical influence of Venice, make it a Mediterranean country. In the Adriatic hinterland, in a triangle formed by the towns of Nin, Knin and Šibenik, the seeds of the first medieval Croatian state were sown. The general shift of economic centres of gravity to the north in Europe, and Croatia's entry into a state union with Hungary, moved the centre of gravity of the Croatian state towards Zagreb.

In the wider context of the Croatian region, several powerful political, economic and civilisational centres developed through the ages (the Ancient Greeks, the



Romans, the Byzantines, the Franks, the Hungarians, the Ottomans, and the Venetians). Their influences permeated the region of Croatia, and were often in conflict with each other. In the division caused by the schism in Christianity, Croatia leaned towards the Western faction, at the same time forming the far eastern border of Western Christianity. Long periods of conflict between great powers, punctuated by occasional times of peace, meant that the survival of Croatia was constantly jeopardised and national development hindered. Several times, foreign powers organised their military defence systems on Croatian land (e.g. the Frankish Eastern Line and the Austrian Military Border). Croatia was also on the route of the deepest incursions made by the Ottoman Empire into Central Europe, which led to the contraction of the Croatian state and the shrinking of the Croatian ethnic area towards the west. The final consequence of this situation was that Croatia was shaped along the unusual contours of its modern state territory, arching widely around neighbouring Bosnia and Herzegovina. The location of the country has brought it into contact with different cultures, traces of which can be found in various kinds of tangible and spiritual heritage, which today, alongside the original Croatian tradition, have been incorporated into the national identity and recognised in the European community of nations.

The direct consequence of belonging to different political centres throughout history was the long and drawn-out period during which the Croatian lands, today's historical regions, were not united. Under these circumstances, the political genesis of Croatia was slow and protracted. After several centuries of political links with the Central European countries of Austria and Hungary, in 1918 Croatia became part of the Yugoslav state, whose centre of gravity was further



**CROATIAN TOWNS** on the UNESCO  
World Cultural Heritage List



*Lijepa naša domovino,  
Oj junačka zemljo mila,  
Stare slave djedovino,  
da bi vazda sretna bila!*

*Mila, kano si nam slavna,  
Mila si nam ti jedina.  
Mila, kuda si nam ravna,  
Mila, kuda si planina!*

*Teci Dravo, Savo teci,  
Niš ti Dunav silu gubi,  
Sinje more svijetu reci,  
Da svoj narod Hrvat ljubi.*

*Dok mu njive sunce grije,  
Dok mu brašće bura vije,  
Dok mu mrtve grobak krije,  
Dok mu živo srce bije!*

## CROATIAN NATIONAL ANTHEM

*Our beautiful homeland,  
O so fearless and gracious.  
Our fathers' ancient glory,  
May you be blessed forever.*

*Dear, you are our only glory,  
Dear, you are our only one,  
Dear, we love your plains,  
Dear, we love your mountains.*

*Sava, Drava, keep on flowing,  
Danube, do not lose your vigour,  
Deep blue sea, tell the world,  
That a Croat loves his homeland.*

*Whilst his fields are kissed by sunshine,  
Whilst his oaks are whipped by wild winds,  
Whilst his dear ones go to heaven,  
Whilst his live heart beats.*

east, so that through most of the 20<sup>th</sup> century, Croatian interests were subordinated to Yugoslav ones. Nonetheless, within the framework of Yugoslavia, Croatia continued to develop its own potential and, occasionally, to express its own political goals. In this situation of limited independence, Croatia succeeded after the Second World War in integrating most of its ethnic regions, then, during the disintegration of Yugoslavia, to mount a military defence and, after the collapse of the Eastern Bloc, to win the struggle for international recognition. Croatia's sovereignty and western orientation have been affirmed by entry into the European Union, and, once again, the country is in the position of being a border, which places it in a unique position to participate in the process of extending the European Union to non-member countries, by showing its special interest in them, and also its understanding of them.

## National symbols

**ANTHEM.** The national anthem is *Lijepa naša domovino* (Our Beautiful Homeland). It first appeared during the period of national revival in the early 19<sup>th</sup> century. The words were written by the poet Antun Mihanović and set to music by Josip Runjanin. From 1891 onwards, it was the unofficial national anthem, and a monument to it was erected by the River Sutla in Hrvatsko Zagorje in 1935. It was declared the official anthem of the Socialist Republic of Croatia in 1972, and confirmed by the Constitution in 1990.

**FLAG.** The official Croatian flag has three colours, red, white and blue, with the state coat of arms in the centre, and has been in use since 1990. The tricolour dates back to 1848, under the influence of the French Revolution, and was adopted as a means of linking the traditional heraldic colours of the historical Croatian lands. The Croato-Hungarian Settlement of 1868 prescribed the use of the tricolour, and





it continued to be prominent in the 20<sup>th</sup> century, right up to the declaration of state independence.

**COAT OF ARMS.** The coat of arms has also been in use since 1990. It is a historical Croatian coat of arms in the shape of an escutcheon divided into 25 red and white (silver) fields. Five smaller escutcheons in the crown above have historical roots and are (from the left) the oldest known Croatian coat of arms, then the coats of arms of the Dubrovnik Republic, Dalmatia, Istria and Slavonia.

The historical Croatian coat of arms has appeared on different occasions from the 15<sup>th</sup> century on. An example of it with 8 rows of 8 fields is found in the 1527 document which ratified the election by the Croatian Sabor (Diet) of Ferdinand I of the Habsburgs as King of Croatia. It later formed the basis for later Croatian coats of arms within the Habsburg Monarchy. It was a component of the official coat of arms of the Socialist Republic of Croatia up to 1990.

**NATIONAL HOLIDAYS.** Statehood Day is celebrated on 30 May, the date on which the first democratically elected Croatian Parliament (*Sabor*) was established in 1990. Other official national holidays are New Year's Day (1 January), Epiphany (6 January), Easter Day and Easter Monday (variable date), International Workers' Day (1 May), Corpus Christi (variable date), Anti-Fascist Struggle Day (22 June), Victory and Homeland Thanksgiving Day and Day of Homeland Defenders (5 August), the Assumption (15 August), All Saints' Day (1 November), Victims of the Homeland War Remembrance Day and Victims of Vukovar and Škabrnja Remembrance Day (18 November), Christmas Day (25 December) and St. Stephen's Day (Boxing Day). Christmas Day according to the Julian Calendar is a non-working day for those of the Orthodox faith, Ramadan Bayram and Kurban Bayram for those of the Moslem faith, and Rosh Hashanah and Yom Kippur for those of the Jewish faith.



An aerial photograph of a small, circular island with a white stone wall and a small building, surrounded by deep blue water. The island is covered in green vegetation and has a white stone wall running along its perimeter. A small, rectangular building is visible on the island. The water around the island is a deep blue, with some lighter blue areas near the shore. The island is located in the lower right quadrant of the image.

## DID YOU KNOW?

Mt Velebit and the area along the Mura and Drava rivers are included in the world network of biosphere reserves (UNESCO's scientific programme *Man and the Biosphere*), while five areas are on the list of wetlands of international importance, particularly as ornithological habitats: Kopački Rit, Lonjsko Polje, the Neretva Delta, Crna Mlaka and Lake Vransko.



An aerial photograph of a coastal area in Croatia. The water is a vibrant turquoise color, transitioning to a deeper blue further out. A narrow, light-colored sandy beach curves along the shoreline, bordered by a strip of green and brown vegetation. The coastline is irregular, with small inlets and peninsulas. The overall scene is bright and clear, suggesting a sunny day.

## 2 Geography

Croatia is shaped like a horseshoe, stretching from Vukovar in the northeast, past Zagreb in the west, and to Dubrovnik in the far south. It gained most of its present-day contours at the end of the 17<sup>th</sup> century. With a surface area of 56,594 km<sup>2</sup>, it is 19<sup>th</sup> among the European Union countries according to size. In terms of relief and climate, it is extremely diverse. The territory includes extensive plains in the continental region between the Rivers Drava and Sava (Slavonia), mountainous areas in the centre (Lika and Gorski Kotar), and in the west and south, a long, indented, sunny coastline with over a thousand islands (Istria, Kvarner and Dalmatia). Croatia belongs to the Danube Basin and the Adriatic Sea and forms the Mediterranean front of Central Europe, positioned favourably in terms of geography and communications at the meeting point of important European corridors, while its harbours are used as sea exits by the neighbouring countries to the north. Croatia is the third richest country in Europe in terms of natural water resources, and boasts a particularly well-preserved ecological environment, with hundreds of endemic plant and animal species. Almost 10% of the country is protected within 11 nature parks, 8 national parks and two strict nature reserves.



The **SLAVONIAN PLAINS**, a lowland Pannonian landscape in the northwest of the country.



**PLEŠIVICA HEIGHTS**, hills south of Zagreb, which belong to the hilly peri-Pannonian border.

## Relief

Although the land area of Croatia is not large (56,594 km<sup>2</sup>, 19<sup>th</sup> in size among the countries of the European Union), it has an extremely varied relief, as it adjoins several large European relief forms. There are three main types of relief in Croatia: lowland Pannonian, mountainous Dinaric and coastal Adriatic.

The lowlands occupy the largest area, with 53% of the territory under 200 m, while 26% of the country is hilly, with peaks between 200 and 500 m, and 21% lies over 500 m above sea level. The lowest areas are in the northeast region, which forms part of the Pannonian Plain, where the alluvial plains of the Sava, Drava and Danube alternate with the cinder plains of Baranja and Srijem. Further west, isolated, wooded peaks rise up from the plains to a maximum of 1,000 m (Psunj, Papuk and Krndija). Along the edge of the Pannonian Plain is the hilly peri-Pannonian area with a large proportion of highland, sometimes exceeding 1,000 m absolute height (Medvednica, Ivančica, Žumberačka Gora). The transition to the mountainous region is formed by the hills and limestone plateaus of Pokuplje and Kordun. The mountainous region proper includes Gorski Kotar and Lika, with part of the Dinaric highland, basically lying NW-SE, with the highest mountains along the edges (Risnjak, Mala and Velika Kapela, Plješevica, Velebit and Dinara). In Gorski Kotar there is a sharp contrast between the highland area and the deeply hewn river valleys of the Čabranka, Kupa and Dobra.



**GORSKI KOTAR**, Lokvarsko Lake

**MIJET NATIONAL PARK**  
on the southern Adriatic coast.







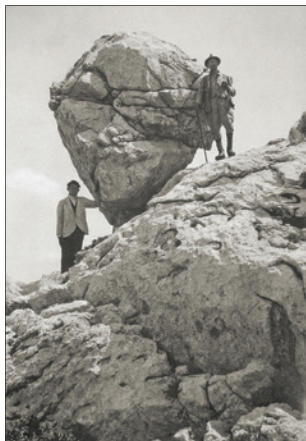
**DINARA**, a mountainous karst formation, whose highest peak is also called Dinara and is the highest in the country (1,831 m), on the border with Bosnia and Herzegovina.



The **RIVER NERETVA DELTA** in the southern part of the coastal region, between Split and Dubrovnik.

**RELIEF MAP** (names in Croatian)





**KAMEN ČUČAVAC** (Squatting Rock) on the south side of Velebit, the most picturesque, though not the highest, mountain in Croatia.

In inland Lika there are extensive karst fields (Plašćansko, Gacko, Ličko and Krbavsko Polje). The coastal region extends from the mountains. In the north, it includes the Istrian peninsula, while south of Rijeka the coastal belt is narrow, bordered by high mountains (Velebit) on one side and islands on the other. The southern stretch of coastline mostly corresponds to the historically established region of Dalmatia. The main feature of this area is the dominant karst relief. It is characterised by lengthwise zonality and the division into islands, the coastal belt and the hilly hinterland. The coastal zone is proportionally narrow, bordered inland by steep mountain slopes. It is widest and lowest in the flysch zones of Ravni Kotari in the north, in the central Kaštel region, and in the Neretva Delta in the south. In the hinterland is Dalmatinska Zagora, a hilly region with several broad karst fields (Sinjsko and Imotsko).

## Karst

About half the territory of Croatia is karst land. It is part of a wider region composed of the same material – known as Dinaric karst, named after a Croatian mountain – which continues into Slovenia in the northwest and Bosnia and Herzegovina and Montenegro in the east and southeast. Karst land is characterised by the predominantly underground circulation of water through porous carbonate rock (limestone, dolomite). As the water dissolves calcium carbonate, it creates characteristic surface formations

**BIJELE STIJENE** (White Rocks), an area in Gorski Kotar with well developed karst formations; along with neighbouring Samarske Stijene, it has been protected as a strict nature reserve since 1985.



**SAMOGRAD CAVE** near Perušić in Lika.







KARST REGION

(sinkholes, clefts, valleys, fields) and underground formations (chasms, caves, grottos). About 50 caves deeper than 250 metres have been discovered. Lukina Jama in the Hajdučki Kukovi region, in the Northern Velebit National Park, is among the 20 deepest caves in the world (explored to a depth of 1,431 m). Rivers arise from powerful sources, and may flow over- or underground before emerging again at ground level in lower lying areas. Submarine fresh water springs known as *vrulje* are common. The karst land may be forested or completely bare. Within Europe, Croatia is considered to be one of the classic karst countries. Almost all formations have developed, so some Croatian names for particular karst shapes have been adopted in international scientific terminology. The karst region includes the largest reserves of underground drinking water, which require special protection from the dangers of pollution. Since the level of preservation is high, the Croatian karst region is of exceptional natural value on a European level.



SINK-HOLE on Biokovo, a coastal mountain which has been protected as a nature park since 1981.

**MODRO JEZERO** (Blue Lake) near Imotski, filling a deep sink-hole, and protected as a geomorphological natural monument. Neighbouring Crveno Jezero (Red Lake) is one of the deepest in Europe.





**THE MOUTH OF THE RIVER CETINA**, near Omiš. Several hydroelectric plants have been built on the Cetina, and one of these, Zakučac, not far from Omiš, has the highest production capacity in the country.

**BAČINA LAKES**, near Ploče in Dalmatia.



**MAJER'S SPRING**, one of several sources of the River Gacka, an underground river in Lika, famous for its trout farms.



**THE DANUBE NEAR VUKOVAR**, one of the main inland waterways of Europe.

## Rivers and lakes

About 62% of the territory covered by the branching river network belongs to the Black Sea catchment basin. The longest Croatian rivers, the River Sava (562 km) and River Drava (505 km) also belong to this catchment basin, as does the Danube, into which they both flow. These three rivers to a large extent form natural borders. The main tributaries of the Sava are the Sutla, Krapina, Kupa (the longest river whose entire course is inside Croatia), Lonja and Una. The main tributaries of the Drava are the Mura, Bednja and Karašica, while the River Vuka flows into the Danube. Most rivers have a high water table in winter and a low one in summer, with the exceptions of the Drava and Mura. The main navigable waterway is the Danube. The Drava is





**LAKE VRANSKO**, between Zadar and Šibenik, the lake with the largest surface area in the country; it forms a rich ornithological habitat and is home to fish (eels); since 1999 it has been a nature park.

navigable by larger vessels as far as Osijek, and the Sava as far as Sisak.

In the Adriatic catchment basin region, which covers 38% of the territory, due to the predominant limestone formations, the hydrographic network is less diversified,

#### HYDROGRAPHIC MAP



The **RIVER KORANA**, a tributary of the Kupa, south of Karlovac, one of the rivers belonging to the Black Sea confluence which flow through the karst region of the country.

**ZRMANJA**, carved into the karst plateau in the hinterland behind Zadar.



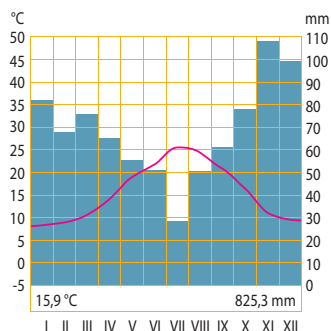




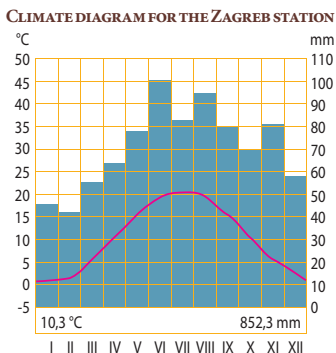
The **JUGO**, a warm wind which carries moisture and causes high waves.



The **BURA**, a dry, cold wind which blows from the mainland out to sea, whose gusts can reach hurricane strength, particularly in the channel below Velebit, for example near the town of Senj.



CLIMATE DIAGRAM FOR THE SPLIT STATION



CLIMATE DIAGRAM FOR THE ZAGREB STATION

and rivers spring from copious sources, run more steeply downstream and have shorter courses. The larger among them are the Mirna, Zrmanja, Krka and Cetina, while the largest is the Neretva, although it flows for only 20 km through Croatia, and is navigable at that point. The karst underground streams of the Lika and Gacka also belong to the Adriatic catchment basin.

There are lakes in all parts of the country, but most of them have small surface areas. The largest is Lake Vransko (30.7 km<sup>2</sup>), a natural lake near Biograd. The world famous, picturesque Plitvice Lakes are in Lika. Artificial lakes built for hydroelectric plants include Lake Dubrava (17.1 km<sup>2</sup>) and Lake Varaždin (10.1 km<sup>2</sup>) on the River Drava, and Lake Peruća (13 km<sup>2</sup>) on the River Cetina.

In terms of the proportion of surface and underground water reserves in the country, Croatia ranks near the top globally, while in terms of the size of its per capita water reserves, it is the third in Europe, behind Iceland and Norway.

## Climate

Thanks to its position in the moderate climate belt along the 45<sup>th</sup> parallel, Croatia enjoys a predominantly moderate climate, with four clearly marked seasons. Local climate differences are determined primarily by the diversity of the relief and proximity to the Adriatic Sea. The range of the main climate types on the whole corresponds to the three main relief types.



BRINJE, in Lika, under a blanket of snow.

In the Pannonian area, the climate is predominantly warm and humid. Mean January temperatures are between  $0^{\circ}\text{C}$  and  $-2^{\circ}\text{C}$ , while mean July temperatures are around  $22^{\circ}\text{C}$ . Mean annual temperatures and temperature amplitudes rise from west to east. Precipitation levels fall from west to east, mostly between 800–1000 mm. The areas north of the River Sava have most precipitation in May and June, with a secondary high in autumn, while south of the Sava, the maximum precipitation occurs in autumn. Snow stays on the ground for 25–40 days of the year. The highlands also have a continental climate, but with a significantly modified relief: temperatures are lower (in winter from  $-2^{\circ}\text{C}$  to  $-4^{\circ}\text{C}$  and in summer under  $20^{\circ}\text{C}$ ). Precipitation levels are higher, and can be as high as 3000 mm in Gorski Kotar, while snow stays on the ground for 50–60 days of the year.

The coastal area has a Mediterranean climate. The mean January temperature is  $6^{\circ}\text{C}$  in the north and  $8^{\circ}\text{C}$  in the south, while in the hinterland it is  $4^{\circ}\text{C}$ . Summer temperatures are over  $22^{\circ}\text{C}$  in all parts. Precipitation is from 800–1000 mm, lower on the islands, and higher on the approaches to the coastal mountain ranges. Most precipitation occurs during the cold part of the year, and the driest months are July and August. Throughout the year, but particularly in winter, weather conditions on the coast are determined by winds, among which the best known are the *jugo* (south wind) and the *bura* (north wind).



**KORNATI NATIONAL PARK**, south of Šibenik and Zadar, established in 1980, includes hundreds of islands, islets and rocks.

ISLAND	SURFACE AREA km <sup>2</sup>
Krk	405.8
Cres	405.8
Brač	394.6
Hvar	299.7
Pag	284.6
Korčula	276.0
Dugi otok	114.4
Mljet	100.4
Rab	90.8
Vis	90.3
Lošinj	74.7
Pašman	63.3
Šolta	59.0
Ugljan	50.2
Lastovo	46.9
Kornat	32.3
Čiovo	28.8
Olib	26.1
Vir	22.4
Murter	18.6

## The Adriatic Sea and islands

The Adriatic Sea is the most indented section of the Mediterranean Sea on the continent of Europe. In its present shape, it was formed by the rising of the sea level

Panoramic photograph of part of the **NORTHERN DALMATIAN ISLANDS** which extend parallel to the shore, typical of the Dalmatian coastline.





by 96 metres following the last ice age in the Pleistocene period, when valleys and basins were submerged, and the dry land emerged as elongated islands, separated by sea channels. The Croatian Adriatic coastline is 1,777 km long and occupies most of the eastern Adriatic shoreline. It is only 526 km from the most northerly to the most southerly point as the crow flies, but due to many bays and coves, it is among the three most indented shorelines in Europe. The elongated islands extend parallel to the shore, separated by channels, and counting the island shorelines as well, the total is 5,835 km, which is almost three-quarters of the total Adriatic shoreline. In terms of its length, the Croatian shoreline is the third longest in Mediterranean, after Greece and Italy. Due to its indentation and geological structural characteristics, this type of shoreline is known in professional literature as Dalmatian.

The Adriatic Sea is relatively shallow, with an average depth of about 173 metres. The north part is shallower than 100 metres, and the deepest part (1,228 m) is in the south (known as the South Adriatic basin). Average sea temperatures in the summer months are between 22 °C and 27 °C, and the lowest temperature is in winter, by the shore (about 7 °C). Salinity in the south is 38‰, which is higher than the world average, though this decreases towards the north. Tides are higher in the north (up to about 0.8 m) than in the south. The sea current enters the Adriatic along the Albanian coastline, and flows along the Croatian coastline, restricted by the islands, in a northwesterly direction.

The clarity of the seawater rises from around 20 metres in the north to a maximum of 56 metres in the south, and is greater in the open sea than by the shore. The seawater reflects different shades of blue, depending on position. In general, the Adriatic Sea along the Croatian coastline is characterised by a particular clarity and intense colour, which contributes to the uniqueness of the landscape, along with the picturesque shoreline. There are fishing grounds (white and oily fish) offshore and off the outer islands, while the water is rich in different types of crustaceans. Red coral can be found in habitats at greater depths.

The natural beauty and picturesqueness of the Croatian coastline is accentuated by the mild Mediterranean climate,



**BRIJUNI NATIONAL PARK**, established in 1983, one of three island national parts.

A special feature of the island of Pag is the **SALTWORKS** near the town of Pag, in use since the 13<sup>th</sup> century.





The **ISLAND OF SUSAK**, unique in its sandy composition.



The **ISLAND OF JABUKA**, formed from volcanic rock and protected as a geological natural monument.

with between 2,400 and 2,800 hours of sunshine per year, which makes it one of the sunniest coastlines in Europe.

There are 718 islands and islets, 289 rocks and 78 reefs along the coastline, so Croatia may justly be called the 'land of a thousand islands'. Although the islands amount to only 5.8% of the total surface area of the country, their importance for the geographical identity of the country is much greater. Most are limestone, like the coast. The exceptions are the outer islands of Jabuka and Brusnik, which are volcanic in origin, and the sandy island of Susak. About fifty islands are inhabited (most have several settlements), and according to the population census of 2011, 132,443 people live on them. Although island life is traditionally linked to the sea (fishing, sailing, boatbuilding), each inhabited island is a miniature cosmos in itself.

Its position on the long, indented Adriatic coast, with its unique archipelago, has enabled Croatia to engage in maritime travel and trade since ancient times. Among the Slavic countries, Croatia is the only one whose maritime and Mediterranean orientation has become deeply rooted in the traditions and daily lives of its people.

In accordance with the UN Convention on Law of the Sea, Croatia holds sovereignty over the part of the Adriatic Sea which belongs to its coastline, internal sea waters and territorial waters (about 31,000 km<sup>2</sup>), and in 2003, declared an Ecological and Fisheries Protection Zone, which covers a further 23,870 km<sup>2</sup>.

## PAN-EUROPEAN TRAFFIC CORRIDORS



### Geo-Communication position

As an Adriatic, Central European country, and part of the Danube valley, Croatia enjoys a favourable geo-communication position. Thus, several pan-European transport corridors and their branches pass through Croatia, as defined at a ministerial conference in 1997 in Helsinki: Corridor X links Central Europe and the Near East, while branches of Corridor V link northern and southern Europe with final destinations in Croatian ports. Croatian sea ports have traditionally been points of exit for several Central European land-locked countries (Austria, Hungary, Slovakia, Czech Republic) and for neighbouring Bosnia and Herzegovina. Due to the shape and indentation of its territory, good transport communications are important for Croatia too, particularly in linking the interior with the coast, and the Pannonian region with the Adriatic front. In terms of transport communications, optimum solutions direct Croatia to Bosnia and Herzegovina and vice versa. In addition, the narrow B&H exit to the sea near Neum divides the territory of Croatia into two sections. The Dubrovnik coastal region will be fully connected to the rest of Croatia

**CARSKO VRILo** by the road from Karlovac to Senj (known as the Jozefina Road), built in the 18<sup>th</sup> century.





TRANSPORT MAP

through the construction of a bridge and a road across the Pelješac peninsula. Following several years of preparations, construction began in 2018 with the use of EU-approved funds.

There is a long tradition of building transport communications in Croatia. The modern roads were built as early as the 18<sup>th</sup> century, leading from the interior to the northern Adriatic ports, while in 1862 the branch railway line was constructed and linked Zagreb and Sisak to the Vienna–Trieste line.



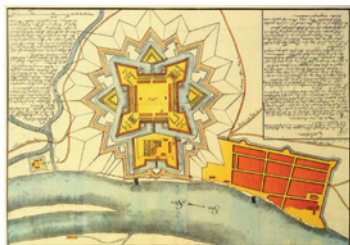
Road transport is the most developed, most important form of land communication, and transports the greatest amount of passenger and goods traffic. The existing highway network is well developed and enables good connections within the country and with foreign countries. About 1,000 km of modern highways have been built since 2000 in international corridors. Croatia has nine airports. Sea ports are of particular significance in the transport network. The largest, most important Croatian port is Rijeka, followed by Ploče, which handles all the traffic of Bosnia and Herzegovina. The other Croatian ports are primarily important as passenger terminals and provide communication between the mainland and islands. The total length of inland waterways is 804 km, and international traffic primarily uses the Danube (for which the main port is Vukovar) and, to a lesser extent, the Drava and Sava. The Danube waterway, in which Croatia participates, is one of the pan-European transport corridors (VII). Plans have been drawn up for a Danube–Sava canal to link the waterways.

The current state of transport communications is satisfactory in terms of road traffic, particularly the extent of highway connections. Particular deficiencies exist in the renovation and modernisation of the railway infrastructure and inland waterways.

## Historical regions

The region of modern Croatia covers a large number of historical and geographical regions of different origins and size. These reflect the political fragmentation of the Croatian lands in the past, and partly also the position of Croatia at the meeting-point of several large, geographical, European components. The best known historical regions are Dalmatia, Slavonia and Istria.

The original Roman province of Dalmatia extended along the east coast of the Adriatic Sea, but also included a significant part of the hinterland, which today belongs to Bosnia and Herzegovina. Byzantine Dalmatia, on the other hand, included only a few coastal towns and neighbouring islands. The region which is considered to be Dalmatia today coincides with the former Venetian territory on the eastern Adriatic in the late 17<sup>th</sup> and early 18 century.



**SLAVONSKI BROD**, the ground plan of an 18<sup>th</sup> century Baroque border fort on the River Sava.

18<sup>th</sup> century map of **OSIJEK**, the largest city in Slavonia, on the River Drava.



**THE COAT OF ARMS OF THE TRIUNE KINGDOM** after 1868. In political historical terms, particularly in the 18<sup>th</sup> century, the term Triune Kingdom, i.e. the Kingdom of Croatia, Dalmatia and Slavonia, was also used. It arose as an expression of desires and efforts to unite the Croatian lands politically.

This territory, enlarged by the addition of the Dubrovnik Republic in the 19<sup>th</sup> century, formed a separate province within the Habsburg Monarchy.

The peninsula in the north of the eastern Adriatic has been called Istria since Roman times. In the 19<sup>th</sup> century, it formed a separate unit within the Habsburg Monarchy. Although its population was predominantly Croatian, it was only formally annexed to Croatia after the Second World War.

The name Slavonia used to refer to a larger area than today – it covered the entire region north of the Velika and Mala Kapela mountain range. From the 18<sup>th</sup> century onwards, the name came to be used for the eastern, lowland area of modern-day Croatia, and formed part of the title of the Croatian political core area within the Habsburg Monarchy – the Kingdom of Croatia and Slavonia.

Other historical and geographical names relate to smaller regions, whose borders are sometimes not clearly defined. The northeast region of Baranja was once part of a Hungarian county of the same name, but has been part of Croatia since 1945. The most eastern part of Slavonia is known as Srijem, and is the relic of a once much larger



**HISTORICAL REGIONS**



**DUBROVNIK**, an independent republic (city state) from the 14<sup>th</sup> to the 19<sup>th</sup> century, and later part of the Austrian province of Dalmatia.

region, most of which belongs to Serbia today. Lika, Banovina, Kordun and Žumberak are smaller regions, which were wholly or partially under the separately administrated Military Frontier set up by the Habsburg Monarchy on what is Croatian soil today. The Military Frontier was re-integrated with the main Croatian territories in 1881.

Some of these names and other names of regions appear in the names of modern counties, the basic units of the administrative division of the country, but they have exclusively geographical significance and do not denote any particular political status.



**STON**, built in the 14<sup>th</sup> century, as part of the Dubrovnik Republic. It is famous for its city walls (5.5 km long), which are among the longest and best preserved in Europe, and for its saltworks, among the oldest in Europe, which were an important source of revenue for the Dubrovnik Republic.

## CONTEMPORARY REGIONS



VARAŽDIN



SISAK, a 16<sup>th</sup> century fortress

**BELA II,**  
17<sup>th</sup> century castle  
in the Hrvatsko Zagorje region.



## Contemporary regions

Contemporary regional divisions basically follow the relief division of the country.

The northern, predominantly lowland part of the country is divided into Eastern and Central Croatia. Eastern Croatia includes the traditional regions of Slavonia, Baranja and the western part of Srijem, i.e. the actual lowland area of the Pannonian Plain, bordered by the largest rivers, the Sava, Drava and Danube. This area boasts the optimal conditions for agricultural production. The main regional capital is Osijek, a port on the Drava. Other large towns include Vinkovci, a transport hub, Vukovar, the largest river port and the only Danube port in the country, Slavonski Brod, Požega and Đakovo.

Central Croatia includes the border areas of the Pannonian Plain and the peri-Pannonian regions of Hrvatsko Zagorje, Međimurje, Pokuplje and Banovina. It is the centre of gravity in terms of population and the



economy, with the country's capital, Zagreb. Other large towns and regional centres are Varaždin, Čakovec and Krapina in the north part of the region, Karlovac and Sisak in the south and Bjelovar and Koprivnica in the east.

Highland Croatia is the smallest, least populated region, and includes the country's mountainous area. It is composed of smaller units, particularly the forested Gorski Kotar, the Ogulin–Plaški depression and Lika. Due to the relief and climate, there is little arable land, and only cultures which can withstand severe winter conditions are grown there.

Forestry based on local resources is the dominant branch of the economy. The towns are smaller than in other parts of the country, and the regional centres are Delnice, Ogulin and Gospić.

The coastal part of the country is usually divided into north and south. The Hrvatsko primorje (Croatian littoral) area includes Istria, the most developed tourist region, and the long, narrow Kvarner region below Velebit, together with the nearby islands. The largest city and regional centre is Rijeka, the largest Croatian port. Other towns and cities include Pula and Poreč in Istria, and Senj in the coastal belt below Velebit, while Rovinj and Opatija as well as the islands of Krk, Rab and Mali Lošinj are the local tourist centres.

The southern littoral mostly forms the historical region of Dalmatia. In terms of climate, landscape and culture, it is a specifically Mediterranean region, within which three parallel belts can be distinguished: the islands, the coast and the hinterland. The regional centre is Split, the second largest city in Croatia and the largest on the coast. Other important regional and economic centres include the coastal cities of Zadar, Šibenik and Dubrovnik, and the inland towns of Knin and Sinj.



ĐAKOVO CATHEDRAL, 19<sup>th</sup> century



The town of HVAR on the island of the same name.

ŠIBENIK



## SITES AND MONUMENTS ON THE UNESCO LIST OF WORLD NATURAL AND CULTURAL HERITAGE:

- ◆ Split, the historical nucleus with Diocletian's Palace (1979)
- ◆ Dubrovnik (1979; 1994)
- ◆ Plitvice Lakes National Park (1979; 2000)
- ◆ Poreč, the Euphrasian Basilica (1997)
- ◆ Trogir (1997)
- ◆ Šibenik, the Cathedral of St James (2000) and St Nicholas Fortress (2017)
- ◆ Stari Grad on the island of Hvar, Stari Grad Plain (2008)
- ◆ Cista Provo and Konavle, stećci medieval tombstone graveyards (2016)
- ◆ Zadar, city defensive walls (2017)
- ◆ Northern Velebit National Park and Paklenica National Park, ancient and primeval beech forests (2017)

## Nature protection

A large number of protected natural areas and features show that Croatia is a country of exceptional, diverse, and comparatively well-preserved natural beauty, of which some examples, such as the Plitvice Lakes, are famous throughout the world.

The first legal norms in Croatia by which natural goods were protected date back to the 13<sup>th</sup> century, when deforestation in the area of Trogir, Korčula and Dubrovnik was restricted. The movement to protect nature, founded by experts, began in the 19<sup>th</sup> century.

The Nature Protection Act defines 9 categories of spatial protection, and the most beautiful, most valuable protected areas comprise two strict reserves, eight national parks and eleven nature parks.

Bijele Stijene and Samarske Stijene in Gorski Kotar and Hajdučki Kukovi and Rožanski Kukovi, in the area of North Velebit National Park, areas with irreplaceable natural features, are strict reserves.

National parks cover extensive, unique areas with one or more preserved ecosystems. The Plitvice Lakes National Park and the Krka National Park boast unique karst morphology and hydrology, with magnificent travertine waterfalls and lakes. Kornati and Mljet are island national parks with unique landscapes and abundant underwater worlds. The Brijuni islands include cultivated parks and valuable cultural and historical heritage from antiquity. Risnjak, Paklenica and North Velebit are mountainous areas with characteristic relief



NATURE PROTECTION SIGN

ROŽANSKI AND HAJDUČKI  
KUKOVI Strict Reserve, part of  
North Velebit National Park.





**PLITVICE LAKES NATIONAL PARK**, the oldest national park, declared in 1949, and inscribed in the UNESCO World Natural Heritage List in 1979.

features, such as many limestone rocks and deep canyons, with high meadows and extensive woods, home to many endemic species.

A nature park is a partially cultivated area with important ecological features, in which certain economic activities are permitted. Of the 11 nature parks in Croatia, 6 are in the mountains (Velebit, Biokovo, Medvednica, Papuk, Učka and Žumberak–Samobor Heights). Telašćica and Lastovo islands



**MIJET NATIONAL PARK**

**SKRADINSKI BUK**, a waterfall in Krka National Park. This is where the first hydroelectric plant in Europe was built, thanks to the inventions of Nikola Tesla.



**BRIJUNI NATIONAL PARK**, established in 1983, one of three island national parks.







**NATURE PROTECTION AREAS**  
(names in Croatian)

are island parks whose qualities include a wide range of land and marine biodiversity. Kopački Rit and Lonjsko Polje are low-lying wetlands, habitats for rare animal species and home to original folk architecture. Vransko Lake is an especially important ornithological site for nesting and overwintering.

National and nature parks cover a total surface area of 5,300 km<sup>2</sup>, which is 9.4% of the country. Other protected nature categories are special reserves, regional parks, natural monuments, important landscapes, forest parks and monumental park architecture. All nature protection activities are managed by the State Institute for Nature Protection.



RISNJAK NATIONAL PARK

PAKLENICA NATIONAL PARK



Certain protected areas have been included in the international system for nature protection. The Plitvice Lakes and, since 2017, two primeval beech forests on Mount Velebit are on the World Natural Heritage List; Mount Velebit and the Mura–Drava regional park (part of the cross–border Mura–Drava–Danube biosphere reserve) belong to an international network of biosphere reserves (Man and the Biosphere – MAB), while Kopački Rit, Lonjsko Polje, the Neretva Delta, Crna Mlaka and Vransko Lake (since 2013) are on the international list of valuable wetlands (Ramsar Convention). Papuk Nature Park is part of the European network of geoparks.

With Croatia's entry into the EU, all protected areas, along with those which had been recognised as valuable, became part of the Nature 2000 ecological network of land and marine sites.

CRNA MLAKA near Zagreb,  
an ornithological reserve.



## Endemic flora and fauna

The flora of Croatia is characterised by biological diversity (biodiversity) and has its own peculiar quality.

In terms of the number of plant species found, Croatia is ahead of most European countries. Due to climate



KOPAČKI RIT in Baranja, declared a  
nature park in 1967.





OPEKA, not far from Varaždin, the most famous arboretum, along with Trsteno near Dubrovnik.

differences and the position of coastal areas, which are in the Mediterranean region, the vegetation in such areas is quite different in composition and appearance from the lowland and mountainous areas inland, which belong to the Euro-Siberian region. This is particular evident in forest vegetation, but can also be seen in other types of ground cover.

Apart from biological diversity, peculiarity is also important, as reflected in the large number of endemic species, mostly on the Adriatic islands and mountain ranges of Biokovo and Velebit. There are 8,871 species and subspecies of Croatian flora (according to some estimates,

The **WOLF** (*Canis lupus*) is one of three strictly protected large beasts in Croatia.



The **GRIFFON VULTURE** (*Gyps fulvus*) is another endangered species. There are over 110 nesting pairs, mostly in two ornithological reserves on the island of Cres.



The **WHITE STORK** (*Ciconia ciconia*), a protected species with about 1,300 nesting pairs in Croatia.

**BATS** (*Chiroptera*) are regular inhabitants of underground caves.





The **BROWN BEAR** (*Ursus arctos*). In Kuterevo on Mount Velebit there is a bear sanctuary for cubs orphaned as a result of accidents or poaching.



The **OTTER** (*Lutra lutra*), a protected species.



The **CAVE SALAMANDER** (*Proteus anguinus*) is endemic to the Dinaric karst region.

The **BOTTLENOSE DOLPHIN** (*Tursiops truncatus*) lives mostly in the waters around the island of Lošinj.



The **LYNX** (*Lynx lynx*), a strictly protected species, is a permanent inhabitant of Gorski Kotar and Lika.

over 10,000), of which 526 (about 6%) are endemic, and 1,088 (about 12%) protected.

Croatian fauna consists of all animal species which live permanently or occasionally in the country. In Croatia, there is an overlap of a range of animal species characteristic of northern Europe and those which mostly live in the western or eastern Mediterranean.

According to current knowledge, there are 23,876 species and subspecies of Croatian fauna, of which 565 (2.4%) are endemic and 1,624 (6.8%) protected.

The **MEDITERRANEAN MONK SEAL** (*Monachus monachus*), known locally as the merman, is one of the most endangered mammals in the world. It spends part of its life on land, in caves or other inaccessible places.







**VELEBIT DEGENIA** (*Degenia velebitica*), the best known endemic species, also grows on Mount Velebit.

Endemic species are found in almost all animal groups, but most are found among species which live in the karst region and the rivers which flow into the Adriatic, and on the islands. There are 88 species of fish in the karst rivers of the Adriatic confluence, of which 41 are endemic, while over 50% of reptiles are endemic. The underground karst world is even more diverse: the Dinaric karst has the highest density of troglobite species in the world (80).

The **CROATIAN CARNATION** (*Dianthus croaticus*) is an endemic species which grows in Gorski Kotar and Lika.



The **CROATIAN IRIS** (*Iris croatica*) is an endemic species which grows in the northern part of the country.

**SIBIRAEA CROATICA** (*Sibiraea altaiensis* subsp. *croatica*), a relic of the Tertiary period, grows on Mount Velebit.







### DID YOU KNOW?

Croatia was first acknowledged on 7 June 879, when Pope John VIII granted Duke Branimir the title *dux Croatorum*.



### 3 History

Contemporary Croatia, which gained independence in 1991, is the successor of the 9<sup>th</sup> century Croatian medieval principalities established in the marches of the Carolingian Empire, followed by the Kingdom of Croatia, founded in 925 by King Tomislav. Soon after the death of the last great Croatian king, Dmitar Zvonimir, Croatia entered into a personal union with Hungary, while the French Anjou dynasty acceded to the throne in the 14<sup>th</sup> century. After the Ottoman invasions in the 16<sup>th</sup> century and the loss of much territory, Croatian dignitaries elected Ferdinand Habsburg as monarch in 1527, and the country remained within the Habsburg Monarchy until 1918. The first half of this period was marked by constant wars with the Ottomans and Venetian encroachment upon territories along the coast (Istria and Dalmatia), apart from the far south, where the independent Dubrovnik Republic developed trade in the Mediterranean between 1358 and 1808. After the defeat of Venice and a short period in which southern Croatia was incorporated in Napoleon's Illyrian Provinces (1809–13), all the Croatian lands were brought together within the Habsburg Monarchy, though they were still separate entities. After the First World War, Croatia became part of the Kingdom of Yugoslavia, which was transformed after 1945 into a Communist federation, in which Croatia was one of six republics until 1991. Although recognised as an independent state by the international community on 15 January 1992, Croatia was forced to defend its independence through armed struggle until 1995, when the occupied territories were liberated. In 1992, Croatia became a member of the United Nations, in 2009, of NATO, and on 1 July 2013, of the European Union. Croatia will preside over the Council of the EU in the first half of 2020.



Palaeolithic site on **HUŠNJAKOVO** near Krapina, counted among the largest, richest sites in the world where Neanderthal remains have been found. During excavations from 1899–1905, led by the palaeontologist and geologist Dragutin Gorjanović-Kramberger, abundant remains of Palaeolithic items and the bones of extinct prehistoric animals were discovered. The Krapina finds are estimated to be 130,000 years old.

*The site during investigations ▶*



**SKULL OF A NEANDERTHAL MAN** (Skull 'C'), Croatian Natural History Museum, Zagreb

**SMILČIĆ**, near Zadar, one of the richest Neolithic sites on open ground. The settlement was surrounded by a defensive moat and the dwellings were huts built above ground from interwoven branches. It has been established that the settlement developed in two stages: the earlier stage, with finds from the Impresso culture, and the later stage, characterised by the Danilo culture. Among the finds, some ceramic, richly decorated cultic vessels with four feet (rhytons) stand out, as do various vessels decorated with paintings and engravings.



Round vessel,  
**DANILO CULTURE**,  
Archaeological  
Museum in Zadar

Cultic vessel  
(rhyton) from the  
**DANILO CULTURE**,  
Archaeological  
Museum in  
Zadar



## The Prehistoric period

The earliest traces of human presence on Croatian soil date back to the Palaeolithic Age. In Šandalja Cave near Pula, and in Punikve near Ivanec, flints made by pre-Neanderthal people have been found, while the remains of Neanderthal prehistoric humans have been discovered on Hušnjakovo near Krapina. Archaeological finds from the Palaeolithic Age have been discovered in other places throughout Croatia (Vindija, Veternica, etc.). The Neolithic period (c. 6000 BC – c. 3000 BC) was characterised by the emergence of permanent, organised settlements, and by the production of earthenware and



Ceramic vessel showing a  
calendar, **VUČEDOL CULTURE**,  
Vinkovci Municipal Museum

Cultic vessel in the shape of a  
bird (a pigeon or partridge),  
**VUČEDOL CULTURE**,  
Archaeological Museum  
in Zagreb. Today it is the  
symbol of the town  
of Vukovar.



other items. In the Adriatic area, the most significant Neolithic cultures are the Impresso, Danilo and Hvar cultures, and, in the interior, the Sopot and Korenovo cultures, while the major sites where finds have been recovered are Smilčić near Zadar, Danilo near Šibenik, Markova and Grapčeva Caves on Hvar, and others. As the Stone Age gave way to the Bronze Age, known as the Eneolithic period, in which the first metal – copper – began to be used, the Vučedol culture arose (c. 3000 BC – c. 2200 BC), named after the locality of Vučedol, on the bank of the Danube near Vukovar. In the Bronze Age (c. 2500 BC – c. 800 BC), a period of great ethnic strife and migration, metalwork and techniques for producing bronze items continued to develop. Several cultural groups can be singled out (the Gradina (hillfort) culture in Istria, the Urnfield culture in northern Croatia, the Cetina culture in Dalmatia, etc.), which arose through the symbiosis of earlier cultural traditions and the various influences of strong neighbouring cultures. The arrival of the systematic production and use of iron tools marked the beginning of the Iron Age (c. 800 BC – early 1<sup>st</sup> century), during which the first ethnic communities, mostly Illyrian, appeared in the area which is present-day Croatia. Their names were recorded by Greek and Roman writers. They belonged to the Histrians, Iapodes, Liburnians, Delmati, Ardieans, etc., and came under the pronounced influence of Greek and Italic culture, and from the 4<sup>th</sup> century BC, under the influence of Celtic spiritual and material culture.

**VUČEDOL**, near Vukovar, an important prehistoric site ('The Troy of the Danube'), after which the Vučedol culture was named, and which embraced a wider cultural complex from the Carpathians to the eastern Alps and the Dinaric Alps. It is presumed to have emerged after the arrival of Indo-European settlers around 3000 BC and lasted until about 2000 BC. Its characteristics include new metalwork procedures, extremely skilled ceramics, and, according to some researchers, the people of this culture used a calendar marked on ceramic vessels.



**HISTRIAN JUG** from the 9<sup>th</sup>/8<sup>th</sup> century BC. Archaeological Museum of Istria, Pula



**GLASS PASTE NECKLACE**, late Iron Age, Archaeological Museum in Zagreb

**IAPODE CAP**, a headdress made from a sheet of bronze, early Iron Age, Archaeological Museum in Zagreb



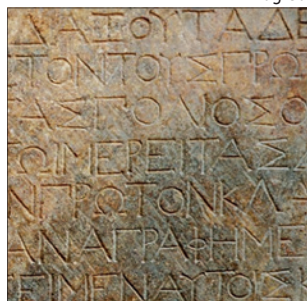
In the village of Prozor near Otočac, the remains of a settlement and necropolis belonging to the **IAPODES** (first millennium BC) have been discovered. The people lived there during the Roman age. They had a high level of artistic craftwork, represented by bronze ornaments with specific shapes, such as ornaments for the head (circlets), pendants, links for belts, buckles, clasps, and so on, and their jewellery was distinct for its use of amber and glass paste.

**NESACTIUM** (Vizače), northeast of Pula, was a prominent centre for the Histrians in the first millennium BC. They continued to live there right up to late antiquity, i.e. the early Christian era. In Nesactium, bronze pails decorated with figures, fragments of jewellery, weapons and ceramics have been found, along with examples of monumental stonework, representing the greatest achievements of prehistoric artistic creativity on Croatian soil.



**APOXYMENOS**, a bronze statue of an athlete, from the studio of Lysippos (2<sup>nd</sup> or 1<sup>st</sup> century BC), found in the sea around the island of Lošinj, is a superb example of an underwater archaeological find. It is kept in the Apoxyomenos Museum in Mali Lošinj.

The **LUMBARDA PSEPHISMA**, a fragment of Greek inscription (4<sup>th</sup> or 3<sup>rd</sup> century BC), found in Lumbarda on the island of Korčula, is one of the oldest written monuments in Croatia. It contains a conclusion of the assembly which defines the proprietary rights of the Greek colonists on Korčula and their relations with the Illyrian inhabitants. It is kept in the Archaeological Museum in Zagreb.



**STARI GRAD PLAIN**, on the island of Hvar, showing the still visible division of land dating back to the period of Greek colonisation. It was inscribed in the UNESCO World Heritage List in 2008. ▶

## Ancient times and the early Christian period

Thanks to trade routes and communications, the ancient peoples of the Bronze and Iron Ages living in the land which is present-day Croatia were in touch with the artistic output of the Greeks and Etruscans from as early as the 8<sup>th</sup> century BC, but it was only with the arrival of the Greek colonists in the 4<sup>th</sup> century BC that conditions were established for the wider spread of Classical civilisation on the eastern Adriatic coast. Through the Greek colonies, such as Issa (Vis) and Pharos (Stari Grad, on the island of Hvar), Greek influence spread, as evidenced in the script, coinage, trade, parcelisation of land and building of city walls.

From the 2<sup>nd</sup> century BC onwards, Rome gradually established power and created administrative regions – the provinces of Dalmatia and Pannonia. Cultural and economic development with the characteristics of Roman civilisation (urbanism, architecture, sculpture, cults, coinage and trade) first arose on the Adriatic coast, then further in the deep hinterland. Many settlements took on the characteristics of Roman towns (*Parentium*/Poreč, *Salona*/Solín, *Iadera*/Zadar, *Narona*/Vid, near Metković, *Aenona*/Nin, *Varvaria*/Bribir) and forum complexes were built with basilicas, curias, thermal spas, etc. There were also grand public buildings, particularly theatres (*Pola*/Pula, *Salona*/Solín) and amphitheatres (*Pola*, *Salona*, *Burnum*/Ivoševci,





◀ The **AMPHITHEATRE IN PULA**, known as the Arena, built in the 1<sup>st</sup> century, the sixth largest in the Roman Empire, could host 25,000 spectators. Today it is used for large cultural and sporting spectacles.

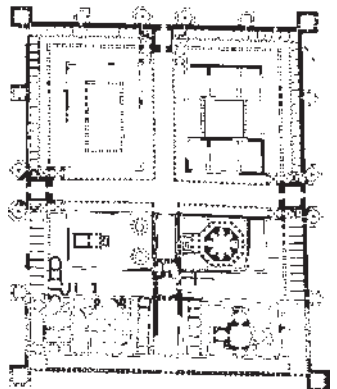
**BRONZE HEAD OF THE GODDESS ARTEMIS** (4<sup>th</sup> century BC), an example of the high quality of Hellenistic art, and one of only a few original Greek works from that period. It is kept in the Issa Archaeological Collection in Vis.



near Kistanje). In the Pannonian area thermal spa towns sprang up (*Aquae Iasae*/Varaždinske Toplice); as did other important towns, of which only a little of the architecture has been preserved (*Siscia*/Sisak, *Marsonia*/Slavonski Brod, *Mursa*/Osijek, *Cibalae*/Vinkovci). A special place among all these was held by Diocletian's Palace in Split. Marked achievements of Roman and Hellenistic building were the country estates of Brijuni and also Polače on the island of Mljet, roads (*Salona-Sirmium*, *Emona-Sirmium*), bridges and aqueducts (Diocletian's Aqueduct).



**DIOCLETIAN'S PALACE** in Split is a prime example of a well preserved Roman palace. It is a fortified palace (a combination of a town, military camp, elite residence and economic complex). It was built by the Emperor Diocletian in the early 4<sup>th</sup> century close to Salona. The Palace and the historical heart of the city of Split were inscribed in the UNESCO World Heritage List in 1979.







Statue of the **EMPEROR AUGUSTUS** wearing armour (late 1<sup>st</sup> century BC), one of 17 marble statues of the emperor and empress found on the site of Roman Narona (Vid, near Metković). It is kept in the Narona Archaeological Museum in Vid.



**ALABASTER URN** (1<sup>st</sup> century), Archaeological Museum of Istria, Pula

**BRONZE STATUE OF EROS** (2<sup>nd</sup> century), Museum of Slavonia, Osijek

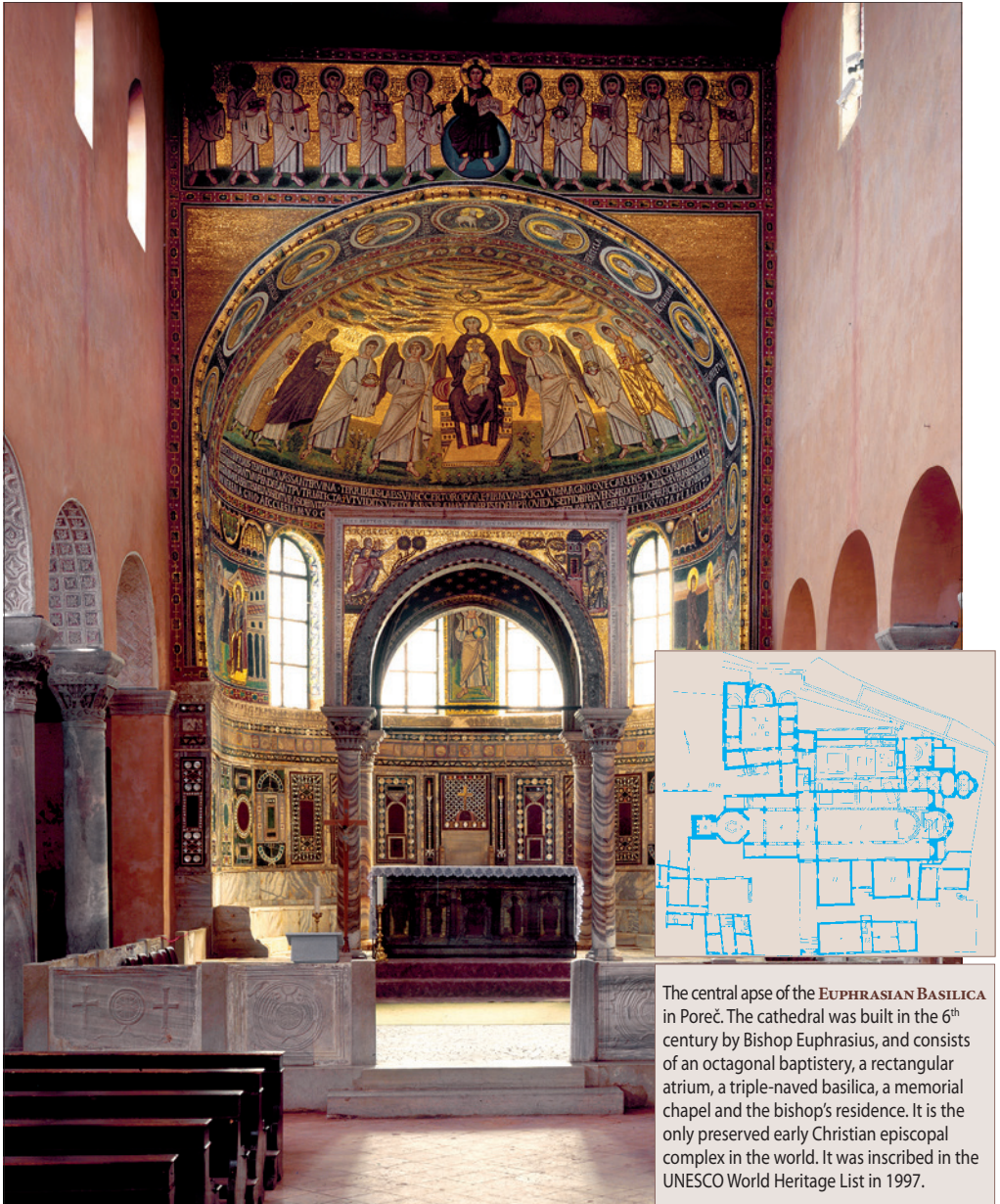


After Constantine's edict on tolerance issued in 313, early Christian art began to flourish in a natural symbiosis with Classical culture. The most important monuments of early Christian sacred architecture are found in Salona, and there are particularly important early Christian graveyards north of the town (Marusinac, Manastirine, Kapljuč). After the Byzantine Empire, the eastern heir of the Roman Empire, became the main political force in Italy and on the eastern Adriatic in the mid-6<sup>th</sup> century, a series of forts were built to defend and control the shipping route, of which the Byzantine *castrum* on Veli Brijun is a fine example. The Euphrasian Basilica complex in Poreč is another magnificent architectural monument from that period.

At the end of the 6<sup>th</sup> century, Classical civilisation began to wane in Croatia. The reason for this was the economic disintegration of the towns due to increasingly frequent raids by 'barbarian' tribes.

The baptistry and baptismal font in the episcopal complex in **SALONA**, built in the late 4<sup>th</sup> and early 5<sup>th</sup> century. It has been almost fully preserved, and includes a dual basilica and the bishop's palace, with outbuildings. Frane Bulić (1846–1934) made the greatest contribution to the recognition and preservation of Salona, and to early Croatian history in Dalmatia in general.





The central apse of the EUPHRASIAN BASILICA in Poreč. The cathedral was built in the 6<sup>th</sup> century by Bishop Euphrasius, and consists of an octagonal baptistery, a rectangular atrium, a triple-naved basilica, a memorial chapel and the bishop's residence. It is the only preserved early Christian episcopal complex in the world. It was inscribed in the UNESCO World Heritage List in 1997.



## The MIGRATION LEGEND

Legend has it that the Croats migrated under the leadership of five brothers (Klukas, Lobel, Muhlo, Kosjenc and Hrvat) and two sisters (Tuga and Buga), from White Croatia, north of the Carpathians (Oton Iveković: *Dolazak Hrvata/The Arrival of the Croats*, 1905). ▶



## The KRAPINA LEGEND

The brothers Čeh, Leh and Meh and their sister Vilina are said to have lived in three fortresses above Krapina. The brothers wanted to liberate themselves from foreign rule, but their sister betrayed them, so they fled north, where they founded the Slavic Czech, Polish and Russian states (Lovro Simrik: *Krapinski grad*, 1907).

## The BAN

This was the traditional title of the high-ranking state official whose main function was to act as regent for the monarch. From the late 12<sup>th</sup> century, two *bans* are mentioned; one for Croatia and Dalmatia, and the other for Slavonia.

The ŠOPOT INSCRIPTION, near Benkovac, mentioning Duke Branimir, who was recognised by Pope John VIII as the ruler of Croatia, while Croatia was recognised as an independent state.



## The Emergence of Croatia (c. 700–1102)

The first Slavic tribes arrived in the area which is modern-day Croatia in the 6<sup>th</sup> and 7<sup>th</sup> centuries, during great tribal migrations. Among them were the Croats, who are mentioned in sources in connection with a wider area, but were ethnically most concentrated and historically the strongest in the hinterland of the Adriatic coastline. In the late 8<sup>th</sup> and early 9<sup>th</sup> centuries, they came under Frankish rule (Charlemagne), and were organised in two adjoining duchies (marches or marks) governed by local dukes. The Duchy of Croatia, with its seat in the Knin area, was established in what is today the coastal, mountainous area of southern Croatia, while the Duchy of Lower Pannonia (later Slavonia) was established in the lowlands of northern Croatia, with its seat in Sisak.

In the late 9<sup>th</sup> century, the Duchy of Lower Pannonia fell under the rule of the Hungarians, while power in the south was assumed by the Trpimirović dynasty. This dynasty



**JELENA** (?–976). Jelena was a Croatian queen and wife of King Mihajlo Krešimir II (ruled 950–969) and the mother of King Držislav Stjepan (ruled 969–997). On her headstone, which was discovered in 1898, the royal title *rex* and genealogical details regarding the Trpimirović dynasty are recorded.





**KNIN.** From the time of the reign of the Trpimirović dynasty, Knin was the occasional seat of the Croatian rulers and, from the time of Dmitar Zvonimir, the permanent seat of the Croatian Kingdom, where, from the 12<sup>th</sup> to 14<sup>th</sup> centuries, the *herceg* (duke) and the *ban* (governor) ruled alternately, and the *sabor* (diet) held sessions.

began to ascend during the time of Tomislav (914–928), who expanded Croatia in the area of the Duchy of Lower Pannonia as well, and who in 925 was crowned as the first Croatian king. The Trpimirović dynasty reached its zenith with Kings Petar Krešimir IV (1054–78) and Dmitar Zvonimir (1078–89), when the Byzantine Dalmatia and Neretva Duchy were annexed to Croatia. Their reigns were characterised by a blossoming of culture, particularly in architecture and sculpture. The first written monuments in the Croatian language date back to this period (the Baška Tablet).

**ST BLAISE** was Bishop of the City of Sebastea, a Christian martyr (mid-3<sup>rd</sup> century to c. 316), and patron saint of the city of Dubrovnik since 1190. Dubrovnik developed from a fishing village in the early 7<sup>th</sup> century. It belonged at different times to the Byzantines, Normans, Venetians and the Croato-Hungarian Kingdom, while from 1358 to 1808 it was an independent aristocratic republic. It traded in the Mediterranean, Levant and Balkans.



CROATIAN DUCHIES IN THE 9<sup>TH</sup> CENTURY



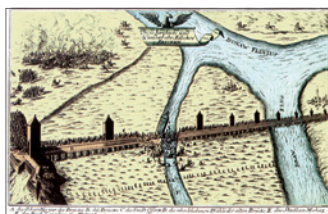
THE CROATIAN KINGDOM IN THE 11<sup>TH</sup> CENTURY

**THE CASKET OF ST SIMEON.** The casket containing the relics of St Simeon, on the main altar of the church of the same name in Zadar, was made in 1380 by the master goldsmith Francis of Milan. It is a masterpiece of Gothic goldsmithery and depicts the main historical events and personages of the 14<sup>th</sup> century, everyday scenes of life in Zadar and views of certain parts of the city.





CROATIA IN THE MID-14<sup>TH</sup> CENTURY



**SULEIMAN'S BRIDGE IN OSIJEK.** The most famous Ottoman construction in Croatia. It was built in 1566 according to the designs of Kodža Mimar Sinan and was nicknamed 'the eighth wonder of the world'. It was burned down by the Croatian *ban* Nikola VII Zrinski in a conflict with the Ottomans.



The **CETINGRAD SABOR.** At the Cetinograd Sabor in 1527, the Croatian nobles elected Ferdinand I of the Habsburg dynasty, independently of Hungary, as their king, thus affirming Croatian statehood.

## Croatia in union with Hungary (1102-1527)

After the death of the last member of the Trpimirović dynasty, King Stjepan II, there was a battle for the throne in Croatia, which ended with the election of the Hungarian king, Koloman Arpadovič, and the contracting of a personal union with Hungary, which lasted until 1918. Within the new state union, Croatia retained territorial integrity until the reign of Bela IV (1235–79), who founded Slavonia as a new unit of the Croato-Hungarian Kingdom, in the area which was formerly the Duchy of Lower Pannonia. Its clerical seat was Zagreb. At the same time, the Venetians conquered much of Dalmatia, while the regions by the central courses of the River Vrbas and River Sana belonged to Bosnia. After the death of the last Arpadovič, a war of succession ensued. The Venetians took the remaining Croatian towns in Dalmatia, while the Bosnian rulers took southern Croatia from the River Cetina to the River Neretva.

In 1309, Croatia came under the rule of Charles I Robert, from the Naples branch of the Anjou dynasty. His son, Louis I (Louis the Great) again united Croatia and Slavonia, seized back the territories occupied by Bosnia (1357) and the Venetians (the eastern shore of the Adriatic from Istria to the Bay of Kotor, in 1358), and enabled economic development and integration processes to take place from the River Drava to the Adriatic Sea.

The **BATTLE OF SISAK.** The battle for the fortress of Sisak was fought between the Croato-Austrian and Ottoman armies from 15 to 22 June 1593. The victory at Sisak brought a permanent halt to the advances of the Ottomans to the west and their occupation of Croatian lands, and created military equilibrium on the border with the Ottoman Empire.

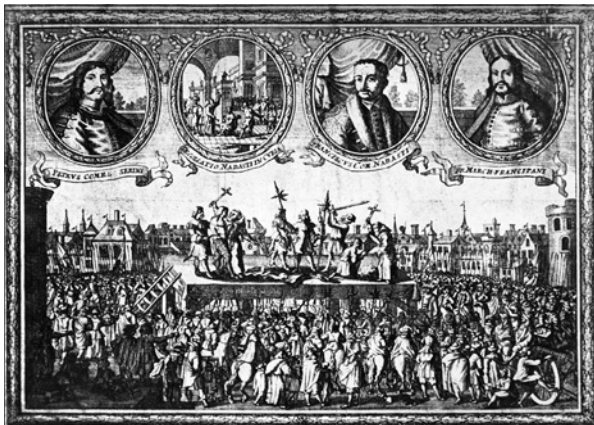




During the reign of Louis' heir, in the late 14<sup>th</sup> and early 15<sup>th</sup> centuries, a dynastic war developed, of which the Venetian Republic and Bosnia took advantage, again extending their territories into Croatian land.

It was during this period that Dubrovnik began to arise in the far south of Croatia, built on the foundations of strong maritime, trade and crafts traditions, developing a rich culture, diplomacy, pharmacies and social institutions,

The deaths of the Croatian nobles **PETAR ZRINSKI** and **FRAN KRSTO FRANKAPAN**, the bearers of the tradition of the Croatian state and the proponents of greater independence, took place in 1671 in Wiener Neustadt near Vienna.



CROATIA retained self-identity and statehood even in the personal union with Hungary, and later within the Habsburg Monarchy system, as can be seen from old maps on which the country is usually depicted as a separate political entity, including this map by the Dutch cartographer Gerard de Jode (Antwerp, 1593).



The **BIRIBIR DUKES**. This noble family from the Šubić line was named after the town of Bribir near Šibenik. They were the strongest feudal family in Croatia at the turn of the 14<sup>th</sup> century, and ruled most of the Croatian Kingdom, Dalmatia, Bosnia, Hum and part of the Neretva Duchy. Pavao I, a Croatian *ban* and 'Lord of Bosnia', was preeminent among them. The Šubić Zrinski clan descended from the Bribir dukes and became the most powerful, richest Croatian nobles of the 16<sup>th</sup> and 17<sup>th</sup> centuries.





CROATIA IN THE EARLY 17<sup>TH</sup> CENTURY

## ‘THE BULWARK OF CHRISTIANITY’

*Antemurale christianitatis* was the Latin expression used in diplomatic correspondence to describe Croatia (a letter from Pope Leo X sent in 1519 to the Croatian *ban* Petar Berislavić). Simultaneously, the phrase ‘remnants of the remnants’ (*reliquiae reliquiarum*) was also used, an abbreviation for the ‘remnants of the remnants of the once great and celebrated Kingdom of Croatia’ (*reliquiae reliquiarum olim magni et inclyti regni Croatiae*).

and introducing mains water and a sewer system, among other things.

## ‘The bulwark of Christianity’ (1527–1683)

In the mid-15<sup>th</sup> century, the Ottomans began to press forward into the Croatian lands, particularly after Bosnia fell under their rule in 1463. Their advance was halted by King Matthias Corvinus (ruled from 1458 to 1490), who built a strong fortification system on the eastern borders of Croatia and Slavonia. However, defences were weakened after a victory by the Ottomans at the Battle of Krbava Field in 1493, in which the Croatian nobility was decimated.

Following the death of the last Croato-Hungarian king, Louis II of Jagiellon at Mohács, the Croatian nobles elected Ferdinand I of the Habsburg dynasty as ruler in 1527. He opposed the pretender Ivan Zapolja (John Zápolya) and fought against the Ottomans.

In order to strengthen the defences of Zagreb, the first joint Sabor (Diet) of the Croatian and Slavonian nobility was held in 1558, at which the Croatian lands were politically united.

The Ottoman occupation of Croatian lands was halted in 1593 at the Battle of Sisak, and the Habsburgs established the Military Border for defence purposes in the areas bordering the Ottoman Empire. The Military Border (*Vojna krajina*) was not under Croatian control until 1881.

The dissatisfaction of the Croatian nobility with the commandeering of Croatian land, the inconsistency of the Habsburgs in terms of mounting a defence against the Ottomans, and their interference in the authority of the Croatian *ban* and the Sabor resulted in a failed anti-Habsburg plot in 1671, led by the *bans* Petar Zrinski and Fran Krsto Frankapan. The Habsburgs used the opportunity of crushing the plot to introduce absolute power over Croatia and Hungary.

## Between Venice, Vienna and Pest (1699–1918)

In the Great (Viennese) War (1683–99), large parts of Croatia and Slavonia were liberated from Ottoman rule and the border of the Dubrovnik Republic finally determined. The Venetian Republic, which had established itself in Dalmatia, also participated in this war.

During the 18<sup>th</sup> century, Croatia was divided between the Habsburg Monarchy and the Venetian Republic. In addition, Croatia with Slavonia, which was part of the Habsburg lands, was divided into the part governed by the *ban*, which belonged to the Hungarian part of the monarchy administratively, and the Military Border (*Vojna Krajina*), which was administered from Vienna. The area under Venetian rule was divided into the provinces of Dalmatia and Istria.

For a short time, during Napoleon's conquests in the early 19<sup>th</sup> century, parts of the Croatian lands were united within the Illyrian Provinces, when the Venetian and Dubrovnik Republics ceased to exist. Under French rule, economic and cultural circumstances continued to improve, and administration and education began to be modernised, so that, to a certain extent, revolutionary ideas filtered down to Croatia.

The fact that Croatia still lacked territorial integrity remained a source of ongoing dissatisfaction. As a result, in the early 19<sup>th</sup> century, a national, political and cultural movement emerged, known as the Croatian National Revival or the Illyrian Movement. Its chief bearers were members of the new intellectual class, and its most eminent representative was Ljudevit Gaj (1809–72). In cultural terms, their programme involved the creation of a unified orthography and the introduction of a common literary language. In political terms, they sought the unification of

**SESSION OF THE CROATIAN SABOR, 1848** (by Dragutin Weingartner), the first Croatian civil parliament. It decided on the abolition of serfdom and the organisation of relations with Hungary and Austria.



**PRAGMATIC SANCTIONS.** The legal act of the Croatian Sabor of 1712, by which it was accepted that the right to rule the Habsburg dynasty could pass to the female line (Maria Theresa). It is singled out as an element of Croatian state law that belongs among the most important acts of the institutions of Croatian governments from the 19<sup>th</sup> century onwards.

**JOSIP JELAČIĆ** (1801–59). This Croatian *ban* abolished serfdom, founded the Ban's Council as a sort of independent Croatian government, introduced the Croatian language in schools and offices, helped elevate the Zagreb diocese to the status of an archdiocese, and shortly united Croatia, Slavonia, the Military Border, Rijeka and Međimurje during his tenure. He has become a symbol of the defence of Croatian statehood and national interests.





**ANTE STARČEVIĆ** (1823–96) was a politician and founder and leader of the Party of the Right. He advocated the policy of full national freedom and independence under the motto 'Not under Vienna, not under Pest, but for a free, independent Croatia'.

Croatia, Slavonia, Dalmatia, Rijeka, the Military Border, Bosnia and the Slovene lands in one state, which would form a unit with Hungary and be part of the Habsburg Monarchy.

The politics of Revival in Croatia reached full revolutionary expression in 1848–49. Josip Jelačić was installed as the *ban* and also appointed commander of the Military Border and regent of Rijeka and Dalmatia. During his tenure, most of the Croatian lands were united, after centuries of division.

The unification was short-lasting, however, as Vienna introduced a regime of absolutism in 1849, restricting Croatian autonomy. Although absolutism was abolished in 1866, instead of returning autonomy to Croatia, the Viennese concluded the Austro-Hungarian Settlement with Pest. Against Croatian interests, Istria and Dalmatia were annexed to Austria, while Croatia was attached to the Hungarian part of the newly established Austro-Hungarian Monarchy. In these circumstances, the Croato-Hungarian Settlement was also concluded which, though in fact affirming the autonomy of the Croatian lands, did not allow for their unification within the framework of the Dual Monarchy. Thus, other solutions were sought, particularly after Austro-Hungary occupied Bosnia and Herzegovina in 1878. The case for the unification of the South Slavic lands was pressed by Bishop Josip Juraj Strossmayer and the historian Franjo Rački, while Ante Starčević and Eugen



**JOSIP JURAJ STROSSMAYER** (1815–1905) was Bishop of Đakovo. He was politically active in regard to the unification of the South Slavs. He founded the Academy of Sciences and Arts and was a patron of cultural institutions.



**IVAN MAŽURANIĆ** (1814–90) was a politician and writer; the first Croatian *ban* (1873–80) who was not a member of the aristocracy. His reforms (the separation of the judiciary and administration, the independence of the judiciary, freedom of the press, the right to hold public gatherings, the foundation of the University of Zagreb, etc.), in terms of their intensity and significance, were unparalleled in the period up to 1918. He embellished Ivan Gundulić's *Osman* (XIV and XV cantos) and wrote the epic *Smrt Smail-age Čengića*.



**THE CROATO-HUNGARIAN SETTLEMENT.** The act by which Croatia and Hungary regulated their mutual public law relations. The Settlement acknowledged the Croatian nation politically, and in addition to the in principle recognition of territories (with the exception of Rijeka), allowed internal administration, education, religious affairs and the judiciary to be managed autonomously, and the official language to be Croatian. However, Croatia was deprived of financial independence and the *ban* was dependent on the president of the joint government.

Kvaternik advocated Croatian independence, and in 1871 attempted to incite an uprising in favour of secession from Austro-Hungary. At this time, the first Serb parties emerged, initially as allies of the ruling Hungarians, then of the Kingdom of Serbia. On the eve of the First World War, two differing concepts regarding unification and a Yugoslav state were extant. Croatian politicians, particularly Frano Supilo and Ante Trumbić, who were active as émigrés, sought a federation of equal nations within which Croatian statehood would be preserved. The Serbian political elite attempted to take advantage of the war to either create a Greater Serbia, which would incorporate sizeable parts of Croatia and the whole of Bosnia and Herzegovina, or favoured the creation of a joint state with Serbian hegemony.

While Croatian territories were mostly spared from the actual fighting during the war (1914–1918), soldiers from the Croatian lands fought in large numbers in Austro-Hungarian units in the Balkans and on the eastern and Italian fronts (it is estimated that about 140,000 of them perished), so that at the end of the war, Croatia found itself on the side of the vanquished powers, confronting the territorial ambitions of Italy and Serbia, who had been on the side of the victorious Entente during the war. The Croatian Sabor severed the state bond with Austria and Hungary on 29 October 1918, declared Croatian independence and decided to join the State of the Slovenes, Croats and Serbs. This new state, however, did not gain

**MATICA HRVATSKA**, a society for the promotion of Croatian culture, was founded in 1842 in Zagreb as the Matica Ilirska (it has had its present title since 1874). Similar institutions were founded by other Slav nations (the Czechs, Slovaks, Poles, Serbs and Slovenians) within the Habsburg Monarchy. It has been and still is involved in the development of important cultural and publishing activities. It operates through a network of branches in Croatia, Bosnia and Herzegovina and abroad.



CROATIA IN THE 18<sup>TH</sup> CENTURY

CROATIA AT THE END OF THE 19<sup>TH</sup> CENTURY





**ANTE TRUMBIĆ** (1864–1938) was a politician. With Frano Supilo, he was the main bearer of 'New Course' policies from 1903 onwards. From 1915–18 he was the President of the émigré Yugoslav Committee, which negotiated with the Serbian government on the unification of the South Slavs. After the war, he was appointed Minister of Foreign Affairs of the Kingdom of Yugoslavia and continued to be active in the opposition from 1920 onwards.

international recognition, and on 1 December 1918, in unfavourable circumstances, entered into a bond with the Kingdom of Serbia and the Kingdom of Montenegro.



**FRANO SUPILO** (1870–1917) was a politician and publicist. He left the Yugoslav Committee after conflicts regarding the centralist concept of South Slav unification in 1916.

## The Kingdom of Yugoslavia (1918–91)

The unification of the Kingdom of Serbia, Croatia and Slovenia (known from 1929 on as the Kingdom of Yugoslavia) was implemented in opposition to the federal concept advocated by the Croatian elite, and was never ratified by the Croatian Sabor. In addition, it was implemented by means of political and military repression. Protests broke out on 5 December 1918 in Zagreb, there was much bloodshed (the so-called December Victims).

After the Constitution was imposed (1921), adopted by an unqualified majority, followed by an open monarchical dictatorship (1929), and the so-called Granted Constitution (1931), the Kingdom of Yugoslavia found itself in an ongoing political crisis. Due to unresolved national, economic and social issues, political dissatisfaction and tension reigned. The peak of the crisis was reached with the assassination of the Croatian representatives at the National Assembly in 1928, when the Croatian opposition leader, Stjepan Radić, was murdered. This crisis entrenched more deeply the divisions between Croats and Serbs.

After the assassination of King Alexander I in Marseilles in 1934, Prince Paul took power. On his initiative, an



**SVETOZAR BOROJEVIĆ** was a Austro-Hungarian field marshal and military leader (1856–1920). As commander of the 5<sup>th</sup> Army, he organised a defence front on the Soča (Isonzo) and repelled several Italian offensives thus preventing the fall of large parts of Croatia and Slovenia to Italy.



**STJEPAN RADIĆ** (1871–1928) was a politician and founder of the Croatian People's Peasant Party (later the Croatian Peasant Party), and the political leader of the Croats after the First World War. He stood against centralisation and Greater Serbian hegemony, and sought the federal organisation of Yugoslavia. He died in 1928 as the result of an assassination which was committed during a session of the National Assembly in Belgrade.



**MILAN ŠUFFLAY** (1879–1931), was a Croatian historian. He was murdered for his criticism of the ruling Yugoslav regime, which provoked Albert Einstein and Heinrich Mann to stage a public protest, calling the worldwide public to protect the Croatian nation from the Yugoslav regime.

agreement was reached between the President of the Yugoslav Government, Dragiša Cvetković, and the political leader of the Croatian people, Vladko Maček. This agreement established the Banovina of Croatia as a unit with a significant degree of autonomy within the Kingdom; however, this only lasted until April 1941.

### The Second World War (1941–45)

After the military collapse of the Kingdom of Yugoslavia, following its conquest by the Axis powers in April 1941, Croatia found itself, along with Bosnia and Herzegovina, within the newly-established Independent State of Croatia (Nezavisna Država Hrvatske – NDH), declared by the nationalistic group called Ustasha, led by Ante Pavelić, under German and Italian protection. Prior to this, Maček had refused to declare Croatian independence under the auspices of Germany. The other parts of Yugoslavia were annexed to the Axis powers, or quisling regimes were established in them.

Apart from the Ustasas, who introduced racial laws and began to persecute Serbs, Jews, Roma and political dissidents, under German orders, the Chetniks, paramilitary



**BANOVINA OF CROATIA 1939**

The **CROATIAN QUESTION**. This was the name given to describe the struggle of the Croatian nation for the recognition of national distinction during the inter-war period (1918–41).





**JOSIP BROZ TITO** (1892–1980), was a Yugoslav politician and statesman, a Croat by nationality. As General Secretary of the Communist Party during the Second World War, he was the initiator and organiser of the Anti-Fascist struggle in Yugoslavia, and its supreme military commander. After the war, he became the undisputed leader of the state and Party, established a dictatorial government system, and ruled Federal Yugoslavia until his death.

*All in the fight for a free Croatia*  
(Partisan poster)

By the end of 1942, there were about 25,000 members of the **RESISTANCE MOVEMENT** in Croatia. In the autumn of 1943, there were 100,000, while by the end of 1944, the number had risen to 150,000. Of the 26 Partisan divisions under the command of the Supreme Staff, 11 were Croatian, 7 Bosnian-Herzegovinian, 5 Slovenian, 2 Serbian and 1 Montenegrin. Croatia was among the few countries in Europe to be liberated by its own forces, without the armed assistance of the Allies. The preamble to the modern Croatian Constitution invokes the fact that the modern Republic of Croatia is the heir of the free Croatia which came into being after resisting the Axis powers.

Serbian units and members of the defeated army of the Kingdom of Yugoslavia, also cooperated with the occupiers. The Chetniks were active in certain parts of Croatia, and their goal was to build a Greater Serbia on the ruins of the former Yugoslavia, which, along with Serbia, would include the whole of Bosnia and Herzegovina and half of Croatia.

Although the NDH attempted to satisfy the age-old yearning of the Croatian nation for an independent state, it was not long before a large number of its citizens, appalled by the German-Italian occupation, by which part of Dalmatia had been ceded to the Italians, and by the Ustasha reign of terror and Chetnik atrocities against Croats, Bosnian Muslims and Partisans, joined the Anti-Fascist movement led by the Communist Party of Yugoslavia and Josip Broz Tito. The first Croatian Partisan unit was formed near Sisak on 22 June 1941, and was soon followed by the formation of Partisan units in other parts of the country. The Croatian Partisans then established a Croatian General Staff under the command of Andrija Hebrang.

After the unsuccessful Partisan uprising in Serbia in 1941, the centre of gravity for the opposition moved to Bosnia and Herzegovina and Croatia. Major Partisan operations were carried out, in which the majority of participants were



soldiers from Croatian territories. For example, during the German-Italian offensive on the Neretva and Sutjeska in Bosnia and Herzegovina in 1943, more than half of the Partisan soldiers were from Croatia (of the 7,300 who died, 4,246 were from Croatia). From 1943 onwards, the Partisan movement was supported by the main Allied forces, who established a military mission at the Supreme Staff of the National Liberation Army, commanded by Tito. Apart from drawing upon themselves significant forces of the Axis powers, united in combat, and ultimately in defeat, the Croatian and other Yugoslav Partisans made a great contribution to the struggle against Fascism by constantly sabotaging railway lines used by the Axis powers to transport the Romanian oil supply. A total of 1,800 trains were sabotaged, prompting Hitler to assign tens of thousands of soldiers to guard the lines, though with no great success.

Thanks to their significant strength, the Croatian Partisans managed to maintain control of most of their homeland during the war, and constituted bodies of government on the liberated territory. In June 1943, at sessions of representatives of the Croatian Partisans held in Otočac and Plitvice Lakes, the ZAVNOH (State Anti-Fascist Council for the National Liberation of Croatia), headed by the famous poet Vladimir Nazor, was founded as the highest political representative body of the Anti-Fascist movement in Croatia. In the autumn of 1943, a similar body was established in neighbouring Bosnia and Herzegovina (ZAVNOBiH). Representatives of both bodies participated in the revival of the Yugoslav state as a democratic federation at the 2<sup>nd</sup> Session of the Anti-Fascist Council for the People's Liberation of Yugoslavia

#### The SISAK PARTISAN DETACHMENT

The first detachment of the People's Liberation Army of Croatia and one of the first organised anti-fascist formation in occupied Europe was created on 22 June 1941 near Sisak. Its members were Croatian nationals, which led to the spread of the Partisan movement among the Serb population. One of the members of the detachment was Janko Bobetko, who later became a Croatian general and Head of the General Staff of the Croatian Army during the Homeland War (1991–95). The date on which this detachment was created is marked in Croatia today as Anti-Fascist Struggle Day, in memory of the contribution to the liberation of Europe.



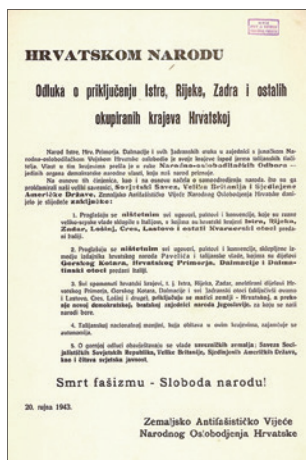
**THE VILLEFRANCHE-DE-ROUERGUE UPRISING.** This rebellion in the French town of Villefranche-de-Rouergue was incited by forcibly conscripted Croatian and Bosnian members of the German 13<sup>th</sup> Waffen-SS Mountain Division in September 1943, with the aim of joining the French Resistance. Although the Nazis brutally crushed the rebellion, Radio London declared Villefranche-de-Rouergue the first town in western Europe to be liberated from Nazi occupation. In memory of the uprising, there is a memorial park in the town, and a road named *Avenue des Croates*.

**JASENOVAC.** During the Second World War, the Ustashes opened concentration and labour camps in the territory of the NDH. The largest among them was Jasenovac, in which according to some estimates died about 80,000 prisoners, most of them Serbs, followed by Roma, Jews and Croatian Anti-Fascists. In 1966 a memorial site was created with a memorial erected in memory of all the victims.





CROATIA IN 1943



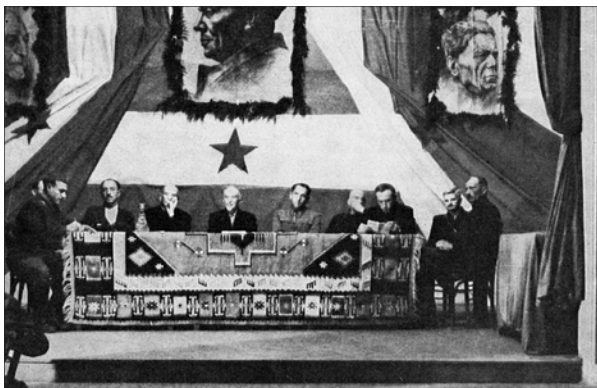
THE DECISION TO INCORPORATE ISTRIA, RIJEKA, ZADAR AND OTHER OCCUPIED AREAS INTO CROATIA

(AVNOJ) on 29 November 1943 in Jajce. The rulings of that session are considered the foundation act of post-war Yugoslavia. Pursuant to a ruling by the 2<sup>nd</sup> session of the AVNOJ, representatives of the ZAVNOH constituted the Federal State of Croatia at the 3<sup>rd</sup> Session in Topusko in May 1944, as one of six Yugoslav federal states, thus reviving the Croatian Sabor, which had not been in session since 1918.

Towards the end of 1944, after the liberation of Belgrade and defeat of the Chetniks in Serbia, and the amnesty for deserters from quisling units (up to 15 January 1945), the Partisan movement spread further, but under Tito's leadership became openly centralised and ideologically exclusive, while its Croatian component became marginalised. In this context, the war in the area of Croatia ended in May 1945, with the military defeat of the NDH, the establishment of a centralised Communist regime in Belgrade, and summary justice for the defeated forces, civilians suspected of having collaborated with the Ustasha regime, and all 'class' enemies and dissidents, along with members of the German and Austrian minorities. It is within this context that tens of thousands of people were summarily executed in the Bleiburg massacre at the Yugoslav–Austrian border or during the 'death marches' following the end of the war.

### The Yugoslav Federation (1945–90)

Within the Federal People's Republic of Yugoslavia (renamed in 1963 the Socialist Federal Republic of

3<sup>RD</sup> ZAVNOH SESSION IN TOPUSKO, 1944



Josip Broz Tito, Gamal Abdel Nasser and Jawaharlal Nehru, the founders of the **NON-ALIGNED MOVEMENT**, on Brijuni Islands in 1956. Tito's residence on Brijuni was his favourite, where he received many guests. Apart from its political alignment, Yugoslavia differed from the other countries of Eastern Europe by implementing a open border policy, which favoured the development of tourism in Croatia, and allowed its citizens relative freedom of movement and travel.

Yugoslavia) Croatia's present-day borders were set, although its military leadership was partly marginalised (Andrija Hebrang), while the Bolshevik tendency was prevalent, particularly after Tito's break with Stalin.

Despite declaring the federal nature of the state's organisation, the principles of republican statehood and national rights, the Communist powers systematically denied Croatian state individuality, which led in the 1960s to the Croatian Spring, a cultural and political movement led partly by the Croatian League of Communists and partly by cultural and academic activists gathered around Zagreb University and Matica Hrvatska. This reformist movement demanded recognition and protection of Croatian as a literary language, the strengthening of the position of the republic towards the federation, the democratisation of society through self-management and the introduction of some forms of market economy.

Although the Yugoslav president, Josip Broz Tito, crushed the movement in 1971, and politically and judicially marginalised those who had participated in it, in the Constitution of 1974 the Yugoslav republics were



**GOLI OTOK.** The islands of Goli and Sveti Grgur were the site of a Yugoslav labour camp and prison for political dissidents (from 1949), which was turned into a reform home for juvenile delinquents in 1956. It was closed in 1988. It remains a symbol of the repression of the Communist regime towards political dissidents.

**CROATIAN SPRING.** Political meeting in Zagreb, 1971. The most prominent leaders of the movement were Savka Dabčević-Kučar (1923–2009) and Miko Tripalo (1926–95). After 1971, more than 2,000 people were sentenced for participating in the Croatian Spring, and tens of thousands were dismissed from their jobs or demoted. The work of Matica Hrvatska was proscribed and many newspapers and journals extinguished. A period known as the 'Croatian silence' ensued, which lasted until 1989.



acknowledged as the bearers of sovereignty of individual nations and gained greater rights. This policy of Tito's was an expression of the need to maintain equilibrium between the federalist (Croatia and Slovenia) and centralist (Belgrade) powers.

After Tito's death, some individuals in the leadership of the republics, particularly in Serbia and Montenegro, expressed dissatisfaction with these changes, and openly advocated the reorganisation of Yugoslavia, initially on the basis of a unitarian, centralist Yugoslav state, then in the late 1980s on the basis of the formation of a Greater Serbia. This provoked resistance in Croatia and Slovenia, which were seeking the reformation of the state along confederal lines. The conflict between these two concepts came to a head in the first half of 1990 with open aggression on the part of Serbia, Montenegro and the federal army (JNA) against Slovenia (1991), Croatia (1991–95) and Bosnia and Herzegovina (1992–95).



**ALPE-ADRIA.** As one of the Yugoslav republics, in 1978 Croatia was one of the founder members of the Alpe-Adria Working Community, along with Slovenia, the Italian regions of Friuli-Venezia Giulia and Veneto, and the Austrian federal states of Carinthia, Styria and Upper Austria. During the 1980s, this organisation gradually widened its membership and created projects in the areas of economy, spatial planning, promoting the position of minorities and environmental protection, thus setting up a common historical heritage and good neighbourly relations.

## Contemporary Croatia

**THE STRUGGLE FOR INDEPENDENCE.** The process of the emergence of the contemporary Croatian state began with the crisis in Communism in Eastern Europe in the late 1980s, the strengthening of democratic movements and the restoration of multi-party systems. Such movements, from the Baltic Sea to the Adriatic, proved to be aligned on the side of national demands for self-determination, which in turn led to the collapse of multi-national socialist states and the independence of their federal components. In



AREAS UNDER UN PROTECTION  
(UNPA), 1992–95

Croatia, this process had many specific aspects and was not accomplished by peaceful means, much against the will of the Croatian people. For them, the struggle for democracy also meant the struggle for a Croatian state.

After the death of President Josip Broz Tito in 1980, Yugoslavia descended into an economic and social crisis; political confrontations between the leaders of the republics were renewed regarding the issue of ordering the state, political pluralism, the republic's economy and other matters. Different national demands were expressed more strongly, as was unitarian Yugoslavism, particularly in Serbia, some federal institutions and the top ranks of the Yugoslav People's Army (JNA).

At the end of 1989, the reformist tendency in the leadership of the Croatian League of Communists (SKH) prevailed, which led to calling the first free, multi-party elections. These were held in April and May 1990, and the winning party was the Croatian Democratic Union (HDZ), which guaranteed the protection of national interests. The leader of the HDZ, Franjo Tuđman, was elected and was elected as President of Croatia by the Parliament.





JNA tanks in **SLAVONIA**, 1991

The evacuation of the Croatian population from **ERDUT** and **DALJ** in eastern Slavonia, August 1991.



JNA air attack on **ZAGREB**, 7 October 1991. President Tudman was attacked in his office with Stjepan Mesić, the Croatian member of the Yugoslav Presidency, and Ante Marković, the Yugoslav Prime Minister.



This was followed by the adoption of a new Constitution (22 December 1990) and, following a referendum (19 May 1991), the Declaration on the Proclamation of the Sovereign, Independent Republic of Croatia was adopted (25 June 1991). There followed the adoption of the Ruling on the abrogation of public law relations with the remaining republics and provinces of the Socialist Federal Republic of Yugoslavia (SFRJ), i.e. Yugoslavia as an entity (8 October 1991).

Through the disintegration of the SFRJ, which it had incited, the political leadership of Serbia, headed by Slobodan Milošević, implemented Greater Serbian policies, calling for all Serbs to unite in battle. By manipulating the position of the Serbian population of Croatia, in late July and early August 1990 Milošević incited and supported a rebellion by Serbian extremists, who declared an 'autonomous Serbian nation' on 30 September 1990, and then the autonomous region of Krajina on 21 December, which on 1 April 1991 declared its secession from Croatia and annexation to Serbia. Ethnic tensions led to the rise of national intolerance on the Croatian side.

Armed conflict broke out in April 1991, as the JNA gradually joined the Serb rebels. On 26 June 1991, the Parliament adopted the Defence Act, by which the Croatian armed forces were organised. They were considerably weaker than the JNA, which had confiscated arms meant for territorial defence in Croatia in 1990. From August 1991 onwards, initial skirmishes grew into direct aggression by the JNA, Serbia and Montenegro, so that Croatia was forced to fight a defensive war, known as the Homeland War, in which over 14,000 people were to die on the Croatian side by the time it ended in 1995.

From the end of 1991, about 26.5% of Croatia (an area of some 15,000 km<sup>2</sup>) was controlled by Serb rebel forces; the 'Republic of Serbian Krajina' was declared in part of that territory (19 December 1991). The Croatian population was terrorised and driven out; by the end of 1991 there were about 550,000 displaced persons fleeing armed conflict, joined later by a further 200,000 refugees from Bosnia and Herzegovina.

During the autumn of 1991, many Croatian towns were exposed to artillery and mortar attacks (Vinkovci, Osijek,

Karlovac, Sisak, Gospić, Zadar, Šibenik, Dubrovnik and others). Vukovar was particularly severely damaged, where about 2,000 people, including around 1,100 civilians, were killed in attacks by the JNA and Serbian paramilitary forces between the end of August and the middle of November. Although the Serbian forces eventually captured Vukovar, it became a symbol of the Croatian struggle for independence through the heroic defence mounted by its people.

In order to resolve the Yugoslav crisis, the European Community (EC) initiated a peace conference in September 1991, and its Arbitration Commission concluded on 7 December 1991 that the SFRJ was 'in the process of disintegration'. Therefore, the EC members decided on 16 December 1991 to acknowledge the independence of the Yugoslav republics within existing borders, on condition that they fulfilled certain democratic principles. Thus, on 15 January 1992, the independence of Croatia and Slovenia was recognised, and on 22 May 1992 they were admitted to the United Nations (UN).

After about fifteen failed attempts, a truce between the Croatian forces and the JNA was achieved on 2 January 1992. This enabled the UN to set up peace operations in Croatia. UN protection areas (UNPA) under the auspices of the UN peacekeeping force (UNPROFOR) were established in the area with a majority Serb population and in neighbouring areas that were also occupied. The JNA withdrew from Croatia and provided strategic support for Serbian forces in Bosnia and Herzegovina (B&H), where war broke out in early April 1992. This war produced added complications for the geopolitical and strategic circumstances in which Croatia was defending her independence, since the rebel Serbs in Croatia had aligned their war operations with Serbian forces in B&H and, in the political sense, with the self-proclaimed Republika Srpska.

The winner of the parliamentary and presidential elections in August 1992 was the HDZ and its presidential candidate, Franjo Tuđman (he was re-elected in 1997). From May 1990 to his death in late 1999, President Tuđman was the key player in Croatian internal and foreign policy.

Military and political events in Croatia in the first half of the 1990s were mostly linked to what was happening in B&H. The joint resistance of Croats and Bosniacs was



Attack on DUBROVNIK, 6 December 1991



War-torn VUKOVAR in November 1991, following a three-month siege by the JNA. Vukovar was the most severely damaged town in Europe since the Second World War.

A column of displaced persons after the fall of VUKOVAR.





Headquarters of the  
UN PEACEKEEPING FORCES in Slunj.



President Tudman with Yasushi Akashi,  
UN SPECIAL ENVOY for the former Yugoslavia.

Celebrating CROATIA'S ADMISSION INTO THE  
UN on the main square in Zagreb,  
22 May 1992.



accompanied by differences and disagreements which grew into armed conflict in 1993–94. Influenced by the United States of America (the signing of the Washington Agreement on 18 March 1994), a strategic alliance of Croatian and Bosniac leadership in B&H was established. Croatia also signed a Memorandum on cooperation in defence and military relations with the USA. Successful military operations by Croatian forces in western B&H followed, which also weakened the position of the Serb rebels in Croatia.

The rebel leadership rejected Croatian and international initiatives to end the war in Croatia by reaching a settlement (a plan for wide autonomy for the areas with majority Serb populations was rejected in January 1995). After a series of unsuccessful attempts at negotiation, in 1995 Croatia took back most of the occupied areas by military means – in the limited operation known as Flash (1 and 2 May) and the wider-ranging operation known as Storm (4–7 August), in which the Serbian rebel forces were definitively defeated. As they retreated towards B&H, the Serbian population began to flee en masse – it is estimated that more than 150,000 Serbs left Croatia during Operation Storm. Operation Storm was also prompted by events in B&H: genocide committed against Bosniacs in Srebrenica, in spite of UN



surveillance, and the threat of renewed crimes in Bihać near the border with Croatia.

After these operations, the only part of Croatia still under occupation was the wider Danube region along the border with Serbia (about 4.5% of the territory). A process of peaceful integration was agreed in November 1995, during negotiations between the Croatian, Bosnian and Serbian sides in Dayton (mediated by the USA and the international Contact Group); the agreement was signed on 12 October 1995 in Zagreb and Erdut (Basic Agreement on Eastern Slavonia, Baranja and Western Srijem, known as the Erdut Agreement). Then the UN Transitional Administration in Eastern Slavonia (UNTAES) was established and, in cooperation with the Croatian authorities and local Serb population, allowed the area to be re-integrated into the Croatian state and legal system. This was the first UN mission in the former Yugoslavia to be completed within the given deadlines.

Thus, a difficult period of military and political trials came to an end for Croatia (1991–98), during which country had defended state independence and territorial integrity. Disputes remained with her neighbours, countries which came into being as a result of the collapse of Yugoslavia (Slovenia, B&H, Montenegro and Serbia), regarding individual border issues, which however did not seriously disrupt the establishment of interstate and regional cooperation. The most complex issue proved to be the maritime border between Croatia and Slovenia.

**THE ROAD TO THE EUROPEAN UNION.** Since declaring independence in 1991, the key goal of Croatian foreign policy has been rapprochement to the EC and inclusion in the processes of European integration. As a central European and Mediterranean country, in the transitional area towards the Balkans, and given its historical experiences, Croatia maintained that gravitating to the West was the most natural geopolitical choice. On the eve of the collapse of Yugoslavia and during the Homeland War, EC member states at first encouraged regional negotiating processes, then organised humanitarian and financial aid for Croatia, and supported her independence (in January 1992). However, relations between Croatia and the EC (from 1993 the European Union – EU) during the next few



Croatian soldiers during **OPERATION FLASH**, 1–2 May 1995, during which western Slavonia was liberated.



Croatian soldiers at the Plitvice Lakes, which were liberated during **OPERATION STORM**, 4–7 May 1995, when most of the occupied territory was liberated and the foundations laid for bringing an end to the war and concluding the Dayton Agreement.



A Serbian corps commander signing the surrender document after **OPERATION STORM**, 1995.



Peace negotiations in **DAYTON** (USA) in November 1995, through which the war in Croatia and Bosnia and Herzegovina was brought to an end.



**SIGNING THE STABILISATION AND ASSOCIATION AGREEMENT** in Brussels in 2001, the first formal step towards EU membership: Ivica Račan (Prime Minister) and Tonino Picula (Minister for Foreign Affairs) with Romano Prodi (EC President).



Submitting the **APPLICATION FOR MEMBERSHIP** in the European Union in Athens in 2003 (Prime Minister Ivica Račan with Greek Prime Minister Costas Simitis).

years were at a low level. Croatia was viewed in the context of the general instability in the post-Yugoslav region: it was criticised for a lack of progress in the development of human and minority rights, and accused of violating the law of war. There was also criticism because of insufficient cooperation with the International Criminal Tribunal for the Former Yugoslavia (established in 1993 at Croatia's initiative; it finished its work in 2017 with the remaining cases being taken over by the Mechanism for International Criminal Tribunals). Consequently, the process of acceding to the EU was drawn out.

The political influence of the HDZ weakened after the death of Franjo Tuđman (1999). At presidential elections held in 2000, the victor was Stjepan Mesić, who was re-elected in 2005 and remained in office until 2010. A coalition of democratic parties came to power following the 2000 elections. Their government held a left-of-centre position until the end of 2003, during which time the Prime Minister was Ivica Račan, president of the Social Democratic Party of Croatia (SDP; in the early 1990s, Račan had spearheaded the reformation of the Croatian League of Communists as the SDP). Constitutional amendments adopted in 2001 abandoned the semi-presidential system; the powers of the President were reduced and the role of the Parliament and Government strengthened.

The early years of the new millennium were a period of post-war democratisation and more intense activity directed towards accession to the European Union and the North Atlantic Treaty Organisation (NATO). Croatia strengthened strategic cooperation with the USA and NATO in May 2000, by entering the Partnership for Peace programme.

Progress in Croatian relations with the EU was marked by the signing of the Agreement on Stabilisation and Association on 29 October 2001 (entered into force on 1 February 2005). After the Croatian Parliament unanimously called for the government to submit Croatia's request for EU accession, the application for membership was submitted on 21 February 2003.

The continuity of integrated efforts was maintained after a change in government. In 2003 and 2007, the HDZ again won parliamentary elections, and the prime ministers from their ranks were Ivo Sanader (2003–09) and Jadranka Kosor (2009–11). Ivo Josipović, the SDP candidate, won the presidential election in 2010. At parliamentary elections in December 2011, a coalition of four left-of-centre parties won, and the president of the SDP, Zoran Milanović, became prime minister.

Croatia was given the status of candidate country for EU membership on 18 June 2004, and accession negotiations began on 3 October 2005. Croatia achieved an important foreign policy goal on 1 April 2009, by becoming a member of NATO. At the end of June 2011, the accession negotiations were formally completed and, on 9 December 2011, the Agreement on the Accession of Croatia to the European Union was signed (entry into force on 1 July 2013). A referendum held on 22 January 2012 showed that two-thirds of those who voted (66.27%) were in favour of accession. At the end of 2011, the fifteen-year work of the Organisation for European Security and Cooperation (OESC), which had been initiated in order to process war crimes committed in Croatia between 1991 and 1995 and supervise the return of refugees and the exercise of their rights, came to an end. EU membership places responsibility on the Croatian government to accept the values and principles as well as to apply the laws and procedures on which the political and economic stability of the EU is based. Kolinda Grabar-Kitarović, a candidate of the centre-right HDZ, became President of Croatia in 2015. The HDZ has been in power since 2016, forming coalition governments after the parliamentary elections in 2015 and 2016, where it won the majority in Parliament. Andrej Plenković (HDZ leader since July 2016) has been the Prime Minister since October 2016. His current goals include Croatia's joining of the Schengen Area (the European Commission confirmed it had met the technical conditions in 2019) and adopt the euro (the letter of intent for joining the European exchange-rate mechanism in 2020 has been accepted). Structural and fiscal reforms, the lowering of the public debt and a budgetary surplus have helped the economic recovery of Croatia and led to increased



**SIGNING OF THE ACCESSION TREATY** of Croatia to the European Union in 2011 (Prime Minister Jadranka Kosor and President Ivo Josipović, with EU leaders in Brussels).



**UNANIMOUS RATIFICATION OF THE EU ACCESSION TREATY** in the Croatian Parliament, 9 March 2012.



Croatian Prime Minister Andrej Plenković speaking at the **EUROPEAN PARLIAMENT**, Strasbourg in February 2018.





Joining NATO in Washington, with the ceremonious raising of the flag in Zagreb, 2009. Croatia became a member of the largest military alliance in the world only 11 years after the withdrawal of UN peacekeeping troops from the country.



investments, higher employment rates and salaries as well as the improvement of credit rating.

## Foreign policy

International recognition and membership in the UN in 1992 enabled Croatia to adopt an independent approach to foreign policy, which until the mid-1990s was overshadowed by the events of war. Only post-war circumstances have allowed the stronger international affirmation of Croatia, as confirmed by membership in NATO (2009) and the European Union (2013).

Participation in Euro-Atlantic security and economic integration has been the most momentous goal of Croatian foreign policy. In this context, bilateral relations have been developed with the countries of the European Union and the USA. At the same time, Croatian foreign policy has included other aspects of bilateral and multilateral activities, and many interstate relations have been established throughout the world. Membership in all important international organisations and institutions has been achieved (OSCE, WTO, etc). As a country with a dramatic experience of war, Croatia has continued to contribute within the framework of the UN to peaceful conflict resolution in the world – in 2008–09, Croatia was a non-permanent member of the Security Council.

After the end of the Homeland War, Croatian involvement in the processes of regional cooperation and stabilisation has been through the Central European Free Trade Agreement, the Central European Initiative (Croatia presided over in 2018), the Stability Pact for Southeastern Europe, separate initiatives of the countries



CROATIAN PRESIDENT Franjo Tuđman and Madeleine Albright, US SECRETARY OF STATE, in Zagreb 1998.

CROATIAN PRIME MINISTER Andrej Plenković and GERMAN CHANCELLOR Angela Merkel in Zagreb in May 2019.



of the Danube Region (Croatia has been presiding over the European Strategy for the Danube Region since November 2019, and the Danube Commission in 2020) and of the Mediterranean, etc. Croatia developed diplomatic relations with most neighbouring countries immediately after international recognition (Italy, Hungary, Slovenia and B&H). In 1996 diplomatic relations were also established with the Federal Republic of Yugoslavia, and after its collapse, with Serbia and Montenegro.

The participation of Croatia and other post-Yugoslav countries in the processes of regional political stabilisation make the historical burdens of the past, including war, more complex. This has been particularly expressed in the relations between Croatia and Serbia, while on the other hand there has been greater success in restoring relations with Montenegro. The legacy of the Yugoslav period includes issues such as individual border disputes, complex proprietorial relations between the newly-formed states, the problems of missing persons and returnee refugees, etc. Croatia is attempting to address these issues in accordance with international law and on the basis of mutual inter-state agreements. This approach has facilitated Croatia's membership in the European Union, among other things.

Since 1999, Croatia participated with 6,000 troops in around forty UN, NATO and EU peacekeeping operations and missions throughout the world. From 2005 to 2007, Croatian General Dragutin Repinc was the commander of an observer mission (UNMOGIP) on the disputed border between India and Pakistan in Kashmir. In 2018, about 70 members of the Croatian armed forces participated in three UN missions (the majority in Lebanon, while the others were deployed in Kashmir and in Western Sahara). Since 2003, Croatian soldiers have been deployed, under NATO command, in Afghanistan, at first as part of the International Security Assistance Force (ISAF) and then in the Resolute Support Mission. In late 2018, there were 106 Croatian soldiers in Afghanistan. Since 2009, Croatia has contributed to the international Kosovo Force (KFOR), also under NATO command (in late 2018, there were 44 Croatian members there).



Croatian Prime Minister **ANDREJ PLENKOVIĆ** and Chinese Premier **LI KEQIANG** in Zagreb in April 2019, just before the summit of China and countries of Central and Eastern Europe in Dubrovnik.



Croatian President **KOLINDA GRABAR-KITAROVIĆ** with NATO secretary General **JENS STOLTENBERG** at NATO Headquarters, Brussels in June 2018.



Croatian soldiers participating in NATO operations in **AFGHANISTAN** in 2009.

Croatian president Kolinda Grabar-Kitarović with Croatian soldiers on a mission in **AFGHANISTAN** in 2009.



## 4 Political organisation

Croatia is a parliamentary democracy and is organised as a unitary republic. The welfare state, freedom, equality, equal rights and the rule of law are among the highest values of the constitutional order. The political system is based on the principle of the division of power into three branches: the legislative, the executive and the judiciary. The Croatian Parliament, or Sabor has a single house and has inherited many centuries of parliamentary tradition; its members are elected for four years. The President of the Republic, who is elected by general, direct election for a period of five years, represents the country abroad, cooperates with the Government in shaping and implementing foreign policy and commands the armed forces. The Government proposes laws and the State Budget, leads foreign and internal policy, and directs and monitors the work of the state administration. Croatia is divided administratively into 20 counties and the City of Zagreb. Alongside the judiciary, the institute of the Ombudsman promotes and protects the legal rights of citizens. There are also Ombudsmen for Children, Gender Equality, and Persons with Disabilities.



### DID YOU KNOW?

The oldest surviving record of a session of the Sabor dates back to 1273. Until the 16<sup>th</sup> century, the Slavonian and Croatian Sabors sat separately and, from 1681, the Sabor of the Kingdom of Croatia, Dalmatia and Slavonia held sessions. The official language was Latin, but was replaced with Croatian in 1847.





The **CROATIAN PARLIAMENT**, proclaiming the Constitution of the Republic of Croatia, 22 December 1990, which replaced the previous Constitution of the Socialist Republic of Croatia.



## The Constitution

The Croatian Parliament adopted the Constitution of the Republic of Croatia on 22 December 1990, so it is popularly known as the 'Christmas Constitution'. The Constitution was amended in 1997, 2000, 2001 and 2010.

The Constitution of the Republic of Croatia comprises several types of legal norms which determine the historical foundation of the state and prescribe and protect the basic rights and duties of its citizens and governmental institutions in accordance with liberal, democratic and social values. In terms of the range and number of its articles, it is one of the shortest European constitutions.

The original grounds of the Constitution cite documents regarding the historical foundations and continuity of the statehood and sovereignty of the Croatian state since the early medieval Croatian duchies, to the decision of the State Anti-Fascist Council for the National Liberation of Croatia in 1943, then the Constitution of the People's Republic of Croatia in 1947, to the constitutions of the Socialist Republic of Croatia (1963–90).

The basic provisions determine Croatia to be a unitary, democratic and social state. The sovereignty of the Republic of Croatia is inalienable, indivisible and non-transferable. Freedom, equal rights, national equality and gender equality, love of peace, social justice, respect for human rights, the inviolability of ownership, conservation of nature and the environment, the rule of law and a democratic, multiparty system are the highest values of the constitutional order.

According to norms which regulate the protection of human rights and fundamental freedoms, everyone enjoys

all rights and freedoms, regardless of race, colour, gender, language, religion, political or other belief, national or social origin, property, birth, education, social status or other characteristics. All are equal before the law, while members of national minorities are guaranteed the freedom to express their nationality, the freedom to use their language and script, and cultural autonomy. Furthermore, freedom of thought and expression, the freedom of conscience and religion, and the freedom to manifest religion or other convictions are all guaranteed, while all religious communities are equal before the law and separate from the state. Croatian citizens have universal and equal suffrage when they reach 18 years of age. The right of ownership is guaranteed and free enterprise and free markets form the basis of the economic system. Everyone has the right to work and freedom of work and the right to health care.

According to the norms which regulate the organisation of state powers, the sphere of the Croatian Parliament is determined as the legislative power; the Government and the President of the Republic as the executive power; also present are the judicial power and the scope of work of the State Attorney's Office. The Constitution also determines the position of the Constitutional Court, the administrative division of the state into regional (counties) and local (towns and municipalities) self-government and determines relations with other states.

## Electoral system

The political system of Croatia is based on the principle of the division of power between the legislative, executive and judicial branches. The Constitution confirms that the people have the power to elect their own representatives by direct election, and the guaranteed right to local and



**PARLIAMENTARY ELECTIONS** in 2007, citizens voting. Croatia is divided into 10 electoral constituencies, in each of which up to 14 representatives are chosen. In addition, representatives of national minorities and the Croatian diaspora are also elected.





**PARLIAMENTARY ELECTIONS** in 2000,  
counting the votes.

regional self-government. Croatia is one of the rare states which have, in only two decades, implemented the majority model and the proportional representation model as well as combinations of these.

The first multiparty elections, held in 1990, had two rounds, where representatives were elected by majority vote. Early elections in 1992 were held according to the combined electoral model. The early elections of 1995 were also held according to the combined system, but the proportion of majorities and party seats was changed. In those elections, non-resident Croatian citizens (the diaspora) were allowed to participate for the first time in a separate constituency, which elected 12 representatives. National minority representatives were elected by a relative majority of votes from among individual candidates. In the year 2000, elections were held according to the proportional representation system in 10 constituencies. From 1990 to 2000, two rounds of elections were held for the Chamber of Counties (1993 and 1997) according to the system of proportional representation, in which each county formed an electoral constituency with three mandates, and seats were distributed according to the d'Hondt formula.

According to the current law, representatives are elected to a single chamber of Parliament (Sabor), according to the proportional representation system, in 12 constituencies. In 10 constituencies, 14 representatives are elected, while the diaspora constituency elects up to 3 representatives, and the national minorities constituency elects 8. Seats are distributed according to the d'Hondt method and the electoral threshold is 5%.

In the Republic of Croatia, direct presidential elections are held in two rounds of voting; if no candidate secures a simple majority of votes in the first round, the two candidates who secured the highest number of votes go into the second round (run-off election). Direct elections are also held for municipal and city mayors and county prefects. Elections to the European Parliament were held for the first time in April 2013.

## Political parties

The first political parties in Croatia emerged in the second half of the 19<sup>th</sup> century, during the Habsburg Monarchy.

The **CROATIAN PARLIAMENT** building  
on St Mark's Square in Zagreb, opposite  
the seat of the Government.



They were elite parties, such as the National Party, the Unionist Party, the Party of the Right and others, and were primarily concerned with matters of the statehood and political status of Croatia within the Monarchy. The first modern mass political party was the Croatian Peasant Party (HSS), which grew out of the Croatian People's Peasant Party (HPSS), founded by the brothers Antun and Stjepan Radić. The HSS was the largest Croatian party in the first half of the 20<sup>th</sup> century, particularly between the two World Wars. Under the Socialist regime (1945–90), the only party operating was the Croatian Communist Party (later the Croatian League of Communists), which was part of the Yugoslav Communist Party. In the atmosphere of democratisation in the late 1980s, the League of Communists was reformed into the Democratic Change Party, then into the Social Democrat Party of Croatia (SDP). The first political opposition parties also emerged at this time, among whom were the Croatian Democratic Union (HDZ) and the Croatian Social Liberal Alliance (HSLs), who fought the first free elections held in 1990 as part of the multiparty Coalition of National Agreement. At those elections, the HDZ won, becoming the dominant party in the period of the establishment of an independent Croatian state and the democratic political order in the 1990s. The number of parties grew in the 1990s and the 2000s; at the beginning of 2019, there were 164 political parties registered in Croatia, of which 21 are parliamentary.

The Croatian party system is also characterised by parties representing national minorities, and regional parties representing the interests of particular regions of the country.

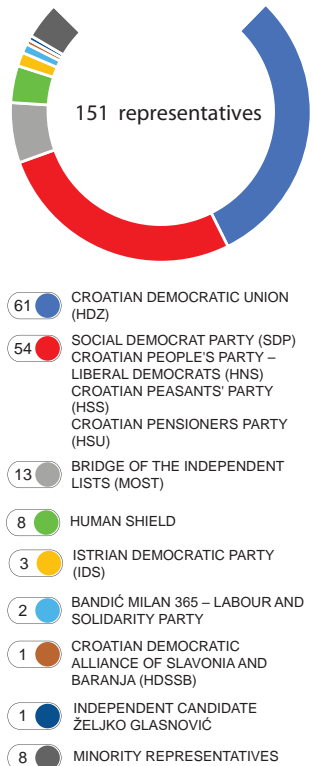
### Legislative power: the Parliament (Sabor)

In accordance with legal tradition, the Croatian Parliament is called the Sabor. The oldest preserved records of sessions of the Sabor date back to 1273. Until the 16<sup>th</sup> century, the Slavonian and Croatian Sabors sat separately, but from 1681 they were united in the Sabor of the Kingdom of Croatia, Dalmatia and Slavonia (*Congregatio Regnorum Croatiae, Dalmatiae et Slavoniae*). Until 1848, representatives came mostly from the ranks of church dignitaries and the nobility, before the period when ordinary citizens were included (until 1916 together with virilists). Until 1847, the official



The PARLIAMENT in session, 2012

Composition of the CROATIAN PARLIAMENT following the 2016 elections.





**ANDREJ PLENKOVIĆ,**  
Prime Minister and leader of the  
Croatian Democratic Union since 2016.



**GORDAN GRLIĆ RADMAN,**  
Minister of Foreign and European Affairs  
since 2019.

**MARIJA PEJČINOVIĆ BURIĆ,**  
former Minister of Foreign and European  
Affairs, was elected as Secretary General  
of the Council of Europe in 2019. She  
is the second woman to hold that post  
since 1949.



language was Latin, and from then on, Croatian. During the Second World War, the tradition of the Sabor was taken over by the ZAVNOH (State Anti-Fascist Council for the National Liberation of Croatia), which declared the National Sabor of Croatia in 1945. A single-party Sabor was formed during the time of Yugoslavia, but real power was concentrated in the Communist League. The first multiparty Sabor was constituted on 30 May 1990, and this day is celebrated as Croatian Parliament Day. Since then, nine Parliaments have been constituted.

The Croatian Parliament is the representative body of its citizens and is vested with legislative power. It has a minimum of 100, and a maximum of 160, members. Members of Parliament have no imperative mandate and enjoy immunity. The Croatian Parliament has a Speaker and one or more Deputy Speakers.

The Croatian Parliament decides on the adoption of or amendments to the Constitution, passes laws, adopts the State Budget, declares war or peace, adopts documents through which the policies of the Croatian Parliament are expressed, adopts strategies of national security and defence, carries out civil supervision of the armed forces and security services, decides on border changes, holds referenda, conducts elections, appointments and dismissals, supervises the work of the Government and other holders of public authority answerable to the Croatian Parliament, grants amnesty for criminal offences, and performs other work laid down in the Constitution. The Parliament may establish investigative commissions for matters in the public interest.

## **Executive power: the President of the Republic and the Government**

The President of the Republic represents and acts for the Republic of Croatia at home and abroad. The President is elected pursuant to universal and equal suffrage by direct election for a period of five years.

The President of the Republic provides for the regular, balanced operation and stability of state authorities, is responsible for defending the state's independence and territorial integrity, is the commander-in-chief of the armed forces, calls elections to the Croatian Parliament



## PRESIDENTS TO THE PRESENT DAY:



**FRANJO TUĐMAN** (1922–99) was a member of the Partisan movement during the Second World War. After the war he served in the military, then became a historian, a participant in the Croatian Spring and dissident. He was the founder and chief ideologue of the Croatian Democratic Union. He was elected president in 1990 at the Parliament, and at elections in 1992 and 1997. He led the defence of Croatia and achieved territorial integrity.



**STJEPAN MEŠIĆ** (1934), a lawyer and politician, participated in the Croatian Spring. He was an associate of Franjo Tuđman, but parted ways with him in 1994. He was the Croatian representative in the Yugoslav Presidency, and its last president in 1991. He was elected President of Croatia in 2000 as the Croatian People's Party candidate and was re-elected in 2005.



**IVO JOSIPOVIĆ** (1957), a university law professor and composer, was a member of parliament from 2004 to 2008. He was elected president in 2010 as the Social Democrat Party candidate.



**KOLINDA GRABAR-KITAROVIĆ** (1968), diplomat and politician. Minister of European Integration, 2003–05; Minister of Foreign Affairs and European Integration, 2005–08; Ambassador to the United States of America, 2008–11; NATO Assistant Secretary General for Public Diplomacy, 2011–14. She was elected president in 2015 as the candidate of the Croatian Democratic Union.

and convenes its first sitting, calls referenda, confides the mandate to form the Government, grants pardons, confers decorations and awards, and cooperates with the Government in forming and implementing foreign policy.

The Government of the Republic of Croatia exercises executive power. It consists of the Prime Minister, one or more Deputy Prime Ministers and other ministers. It is responsible to the Croatian Parliament. The Prime Minister presents the Government to the Croatian Parliament and seeks a vote of confidence. If a majority of members of parliament return a vote of confidence, the Government assumes office.

The Government proposes laws and other acts to the Croatian Parliament, proposes the State Budget and annual accounts, executes laws and other decisions by the Parliament, adopts decrees to implement the law, conducts

## PRIME MINISTERS TO THE PRESENT DAY:

Stjepan Mešić (1990)  
 Josip Manolić (1990–91)  
 Franjo Gregurić (1991–92)  
 Hrvoje Šarinić (1992–93)  
 Nikica Valentić (1993–95)  
 Zlatko Mateša (1995–2000)  
 Ivica Račan (2000–03)  
 Ivo Sanader (2003–09)  
 Jadranka Kosor (2009–11)  
 Zoran Milanović (2011–16)  
 Tihomir Orešković (2016)  
 Andrej Plenković (since 2016).

THE GOVERNMENT OF THE REPUBLIC OF CROATIA CONSISTS OF 20 MINISTRIES:	
Ministry of Finance	mfin.hr
Ministry of Defence	morh.gov.hr
Ministry of Foreign and European Affairs	mvep.hr
Ministry of the Interior	mup.gov.hr
Ministry of Justice	pravosudje.gov.hr
Ministry of Public Administration	uprava.gov.hr
Ministry of the Economy, Entrepreneurship and Crafts	gospodarstvo.gov.hr
Ministry of Regional Development and EU Funds	razvoj.gov.hr
Ministry of Maritime Affairs, Transport and Infrastructure	mppi.gov.hr
Ministry of Labour and the Pension System	mrms.gov.hr
Ministry of Culture	min-kulture.hr
Ministry of Agriculture	poljoprivreda.gov.hr
Ministry of Tourism	mint.gov.hr
Ministry of Environmental Protection and Energy	mzoe.gov.hr
Ministry of Construction and Physical Planning	mgipu.gov.hr
Ministry of Veterans' Affairs	branielji.gov.hr
Ministry of Demographics, Family, Youth and Social Policy	mdomsp.gov.hr
Ministry of Health	zdravstvo.gov.hr
Ministry of Science and Education	mzo.gov.hr
Ministry of State Property	imovina.gov.hr

internal and foreign policy, directs and supervises the work of the state administration, takes care of the economic development of the country, and directs the performance and development of public services.

## Judicial power

Judicial power is exercised by the courts, which are autonomous and independent. According to the law, bodies of state authority are obliged to protect the Constitution and laws confirmed by the legal order of the Republic of Croatia and to guarantee the uniform application of the law and equal rights and privileges of all before the law. The courts decide on disputes concerning basic human and civil rights and obligations, the rights and obligations of the state and units of local self-government, and impose criminal and other measures upon perpetrators of criminal offences established by law.

Judges are appointed and relieved of duty, and their disciplinary responsibilities are decided on by the National Judiciary Council, elected by the Parliament from the ranks of eminent judges, lawyers and university legal science professors.

The judicial system comprises the Supreme Court, county, municipal, misdemeanour, commercial and administrative courts, the High Misdemeanour Court, the High Commercial Court and the High Administrative Court.

The Supreme Court is the highest court in the Republic of Croatia and ensures the uniform application of the law and the equality of all citizens. The President of the Supreme Court is elected (for a period of 4 years) and relieved of duty by the Croatian Parliament at the proposal of the President of the Republic, with the prior opinion of the General Session of the Supreme Court and the competent committee of the Croatian Parliament.

The State Attorney's Office plays a special role in the judicial system of Croatia as an autonomous, independent judicial body authorised and obliged to proceed against perpetrators of criminal offences and other punishable offences, to undertake legal actions to protect the property of the Republic of Croatia, and apply legal remedies to protect the Constitution and the law. The State Attorney

General is appointed by the Croatian Parliament for a period of 4 years at the proposal of the Government of the Republic of Croatia.

The Croatian legislative system, in accordance with the legal tradition of continental Europe, also recognises the institution of the Constitutional Court, which is separate from the judicial pyramid. The Constitutional Court decides on the conformity of law with the Constitution, on the conformity of other regulations with the Constitution and law, and on constitutional claims against individual rulings of state bodies, bodies of units of local and regional self-government and legal persons vested with public authority. The Constitutional Court monitors constitutionality and legality, resolves jurisdictional disputes between the legislative, executive and judicial branches, decides on the impeachment of the President of the Republic, supervises the constitutionality of the programmes and activities of political parties and supervises the constitutionality and legality of elections, state referenda, etc.

The Constitutional Court of the Republic of Croatia is composed of 13 judges who are elected by the Croatian Parliament for a period of 8 years.

## Ombudsman

The Ombudsman is a commissioner of the Croatian Parliament who promotes and protects the constitutional and legal rights of citizens. Any person who claims that their constitutional or legal rights and freedoms have been infringed or threatened by the unlawful or irregular work of state bodies, bodies of local and regional self-government and legal persons vested with public authority, may lodge a complaint with the Ombudsman in order for proceedings to be launched. The Ombudsman is elected by the Croatian Parliament for a period of 8 years.

The Republic of Croatia has a special Ombudsman for Children, an Ombudsman for Gender Equality and an Ombudsman for Persons with Disabilities.

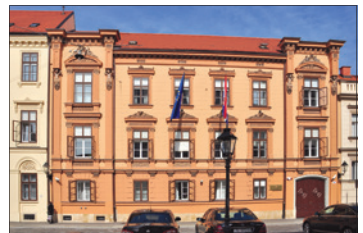


**BANSKI DVORI**, seat of the Government, on St Mark's Square in Zagreb; this historical building was the residence of the Croatian *bans* (governors) until 1918.



Seat of the **SUPREME COURT**, the highest judicial body in the country.

Session of the **CONSTITUTIONAL COURT**, the special judicial body which monitors the conformity of laws with the Constitution.







COUNTIES

## Counties

The basic units of regional self-government are the counties (*županija* in Croatian). The present administrative territorial division of the country was introduced in 1997, when the 1992 division was changed. Smaller administrative territorial units within counties are cities/towns in urban areas, and municipalities in other areas. According to the 2006 Act, Croatia has 127 towns/cities and 428 municipalities.

The county, as a unit of territorial division in Croatia, has a long history. Counties are mentioned as early as the 10<sup>th</sup> century, first in the southern part of the country, and later in the north. They continued to exist up to the 20<sup>th</sup> century, in different numbers and with changing territorial ranges, means of organisation and powers. After the demilitarisation of the Military Border in 1881, there were 8 counties in the Kingdom of Croatia and Slavonia: Modruš-Rijeka, Lika-Krbava, Zagreb, Varaždin, Bjelovar-Križevci, Požega, Virovitica and Srijem.



### I. Zagreb County

Administrative centre: **Zagreb**  
Number of inhabitants (2011): 317,606  
Surface area in km<sup>2</sup>: 3,060  
[www.zagrebacka-zupanija.hr](http://www.zagrebacka-zupanija.hr)



### II. Krapina-Zagorje County

Administrative centre: **Krapina**  
Number of inhabitants (2011): 132,892  
Surface area in km<sup>2</sup>: 1,229  
[www.kzz.hr](http://www.kzz.hr)



### III. Sisak-Moslavina County

Administrative centre: **Sisak**  
Number of inhabitants (2011): 172,439  
Surface area in km<sup>2</sup>: 4,468  
[www.smz.hr](http://www.smz.hr)



### IV. Karlovac County

Administrative centre: **Karlovac**  
Number of inhabitants (2011): 128,899  
Surface area in km<sup>2</sup>: 3,626  
[www.kazup.hr](http://www.kazup.hr)



### V. Varaždin County

Administrative centre: **Varaždin**  
Number of inhabitants (2011): 175,951  
Surface area in km<sup>2</sup>: 1,262  
[www.varazdinska-zupanija.hr](http://www.varazdinska-zupanija.hr)



### VI. Koprivnica-Križevci County

Administrative centre: **Koprivnica**  
Number of inhabitants (2011): 115,584  
Surface area in km<sup>2</sup>: 1,748  
[www.kckzz.hr](http://www.kckzz.hr)



### VII. Bjelovar-Bilogora County

Administrative centre: **Bjelovar**  
Number of inhabitants (2011): 119,764  
Surface area in km<sup>2</sup>: 2,640  
[www.bbz.hr](http://www.bbz.hr)



**VIII. Primorje-Gorski Kotar County**  
 Administrative centre: **Rijeka**  
 Number of inhabitants (2011): 296 195  
 Surface area in km<sup>2</sup>: 5,358  
[www.pgzh.hr](http://www.pgzh.hr)



**IX. Lika-Senj County**  
 Administrative centre: **Gospić**  
 Number of inhabitants (2011): 50,927  
 Surface area in km<sup>2</sup>: 3,353  
[www.licko-senjska.hr](http://www.licko-senjska.hr)



**X. Virovitica-Podravina County**  
 Administrative centre: **Virovitica**  
 Number of inhabitants (2011): 84,836  
 Surface area in km<sup>2</sup>: 2,024  
[www.vpz.com.hr](http://www.vpz.com.hr)



**XI. Požega-Slavonia County**  
 Administrative centre: **Požega**  
 Number of inhabitants (2011): 78,034  
 Surface area in km<sup>2</sup>: 1,823  
[www.pszupanija.hr](http://www.pszupanija.hr)



**XII. Brod-Posavina County**  
 Administrative centre: **Slavonski Brod**  
 Number of inhabitants (2011): 158,575  
 Surface area in km<sup>2</sup>: 2,030  
[www.bpz.hr](http://www.bpz.hr)



**XIII. Zadar County**  
 Administrative centre: **Zadar**  
 Number of inhabitants (2011): 170,017  
 Surface area in km<sup>2</sup>: 3,646  
[www.zadarska-zupanija.hr](http://www.zadarska-zupanija.hr)



**XIV. Osijek-Baranja County**  
 Administrative centre: **Osijek**  
 Number of inhabitants (2011): 305,032  
 Surface area in km<sup>2</sup>: 4,155  
[www.obz.hr](http://www.obz.hr)



**XV. Šibenik-Knin County**  
 Administrative centre: **Šibenik**  
 Number of inhabitants (2011): 109,375  
 Surface area in km<sup>2</sup>: 2,984  
[www.sibensko-kninska-zupanija.hr](http://www.sibensko-kninska-zupanija.hr)



**XVI. Vukovar-Srijem County**  
 Administrative centre: **Vukovar**  
 Number of inhabitants (2011): 179,521  
 Surface area in km<sup>2</sup>: 2,454  
[www.vusz.hr](http://www.vusz.hr)



**XVII. Split-Dalmatia County**  
 Administrative centre: **Split**  
 Number of inhabitants (2011): 454,798  
 Surface area in km<sup>2</sup>: 4,540  
[www.dalmacija.hr](http://www.dalmacija.hr)



**XVIII. Istra County**  
 Administrative centre: **Pazin**  
 Number of inhabitants (2011): 208,055  
 Surface area in km<sup>2</sup>: 2,813  
[www.istra-istria.hr](http://www.istra-istria.hr)



**XIX. Dubrovnik-Neretva County**  
 Administrative centre: **Dubrovnik**  
 Number of inhabitants (2011): 122,568  
 Surface area in km<sup>2</sup>: 1,781  
[www.edubrovnik.org](http://www.edubrovnik.org)



**XX. Međimurje County**  
 Administrative centre: **Čakovec**  
 Number of inhabitants (2011): 113,804  
 Surface area in km<sup>2</sup>: 729  
[www.medjimurska-zupanija.hr](http://www.medjimurska-zupanija.hr)



**The City of Zagreb**  
 Number of inhabitants (2011): 790,017  
 Surface area in km<sup>2</sup>: 641  
[www.zagreb.hr](http://www.zagreb.hr)



## DID YOU KNOW?

Some of the most recent archaeological finds, which date back to approximately 6300 BC, indicate that Vinkovci (Slavonia) is the oldest European town, with an urban continuity of over 8,000 years.





## 5 Population

With a population of 4.3 million, Croatia ranks 21<sup>st</sup> in the European Union. About 60% of the population lives in urban centres occupying less than 15% of the territory of the country, and of these, one in four lives in the capital, Zagreb. As life expectancy has risen, almost a quarter of the population of Croatia is over 60 years of age, while about 15% is under 15. In terms of nationality, Croats comprise 90% of the population. The Roman Catholic Church is the largest religious confession (86%), followed by the Orthodox (4.4%; mostly Serbs, who also form the largest national minority), Muslims (1.5%) and Protestants (0.3%). Croats also live in neighbouring countries as indigenous inhabitants, mostly in Bosnia and Herzegovina. The Croatian diaspora worldwide, from Australia to North and South America and Western Europe, comprises over two and a half million people.



With about **4.3 MILLION INHABITANTS**, Croatia is 21<sup>st</sup> among the members of the European Union.

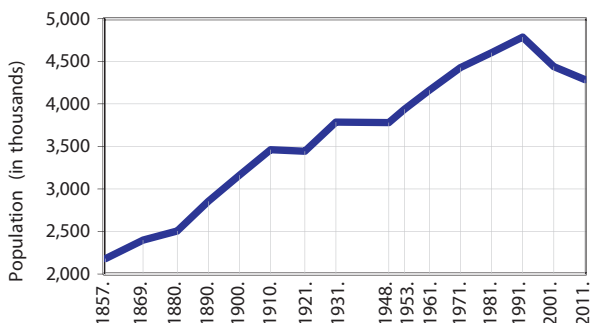
In this respect, Croatia is comparable to Ireland, Slovakia and Denmark, and is more populous than the Baltic countries and Slovenia. For the past twenty years, the population has been decreasing. Croatia has this in common with Bulgaria, Latvia, Romania, Estonia, Hungary, Poland, Germany and the Czech Republic.

## Demographics

With a population density of 76 per km<sup>2</sup>, Croatia is one of the more sparsely populated European countries, along with Norway, Finland, Sweden, Estonia, Latvia, Lithuania, Ireland and Bulgaria.

In the last 150 years, several factors have influenced population development, the most important of which important are continual, sometimes intensive, emigration to European and more distant destinations, two world wars and the Homeland War.

Although the population of Croatia has doubled in the last 150 years, this is low in comparison to other countries (for example, the population of the Netherlands increased three and a half times in the same period). The population has on the whole increased, with a particularly high rate at the end of the 19<sup>th</sup> century, when it entered the first phase of demographic transition, marked by high rates of natural increase. However, in the early 20<sup>th</sup> century emigration increased, and the rate of population growth fell, while the outbreak of the First World War and the Spanish Flu epidemic led to the first actual decrease in the population. After recovering slightly in the 1920s, and there was a second fall in population levels due to the Second World War. The growth of the population from the 1960s to the 1980s was slowed by a falling natural increase rate, directly linked to a decrease in the birth rate, accompanied by marked emigration for 'temporary work' abroad. In these circumstances, the population of Croatia went through an accelerated demographic transition. By the end of the



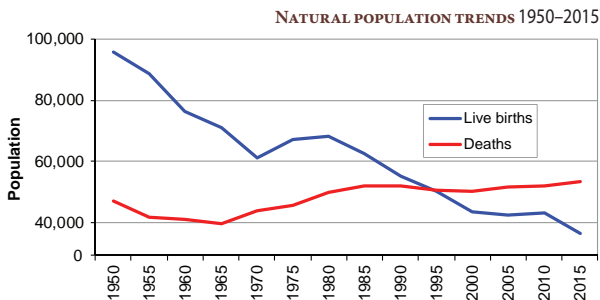
POPULATION TRENDS, 1857–2011

1980s, a low rate of natural increase was noted, which was not at all in line with the rate of economic development. With such a weakened population base (particularly reproductive), Croatia faced yet another war in the 1990s, followed by an insecure post-war period, the consequence of which was a third drop in population at the turn of the 21<sup>st</sup> century. This decline has further been intensified by emigration, mostly to Germany, Ireland and Austria, after Croatia became a member of the European Union. According to official estimates, a total of 4.1 million people lived in the country in 2017.

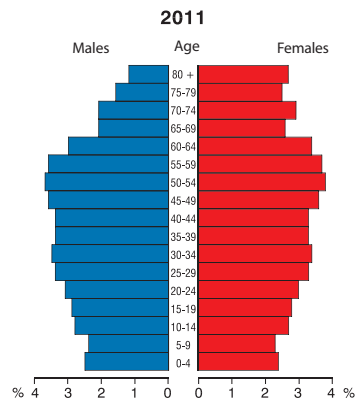
A long period of depopulation has resulted in many negative consequences, such as the reduction of the core population producing new generations, the reduction of the active working population, and the increasing care needs of the older population; in other words, increased economic and social burdens placed on the State Budget in the areas of pension insurance, social and health care of the elderly, etc.

Apart from the decreasing population, the contemporary demographic picture of Croatia is much like those of the other members of the EU. It is characterised by three processes: ageing, natural depopulation, and spatial polarisation of the population.

Life expectancy has risen to 80 for women and 73 for men, leading to the more rapid ageing of the population. The average age, which was 30.7 sixty years ago, has risen to 41.7. Almost one quarter of the population of Croatia today is over 60 years old (24%), while fifty years ago, it was 12%. In addition, only 15% of the population today is of elementary school age, while in the early 1960s it was 27%.



On Croatian initiative, the question of **DEMOGRAPHIC REVITALISATION** has been inserted into the European Union's strategic agenda until 2024. In addition, Croatian europarlamentarian Dubravka Šuica began her five-year mandate as Vice-President of the European Commission for Democracy and Demography in 2019.



The **AGE-GENDER COMPOSITION** of the population to a great extent reflects a typical European process – demographic ageing. A particular concern is the ageing of the actively working, fertile population.



Croatia is a moderately urbanised country. Almost 60% of the population lives in towns, and 25% of the population lives in the four largest cities (Zagreb, Split, Rijeka and Osijek). After the Second World War, intensive industrialisation led to a mass exodus from the villages to the towns, which have developed rapidly, while the villages have lagged behind.



The **POSITION OF NATIONAL MINORITIES** in Croatia is regulated by the Constitutional Act on Human Rights and Freedoms and on the Rights of Ethnic and National Communities or Minorities (2000) and by the Constitutional Act on the Rights of National Minorities (2002). Among other things, this Act grants national minorities the right to use their own language and script, the right to education in their own languages and script, the right to use their own insignia and emblems, the right to cultural autonomy, the right to practise their own religion, the right to access public media, the right to self-organisation, the right to be represented in representative bodies at national and local levels, and in administrative and judicial bodies, and the right to protection from activities which threaten or may threaten their survival. The same Act also established the Council for National Minorities and the Advisory Council for National Minorities, the members of which represent national minorities in the Croatian Parliament.

Natural depopulation is closely related to the process of population ageing, or rather the decrease in the population due to the death rate being higher than the birth rate, and the fall in the average number of children per woman of fertile age (1.4), which puts Croatia side by side with other European countries.

This natural increase rate of  $-4.1\%$ , like other demographic processes in Croatia, goes back several decades. The birth rate has been falling constantly since the 1950s, the death rate has been rising since the 1970s, while in the 1990s, when the death rate increased due to war losses, the figures for natural increase were also negative.

## Spatial distribution

Unequal distribution of the population is another important demographic characteristic. Almost two thirds of the population today live in a little more than one third of the territory of Croatia. The greatest population concentration is in the City of Zagreb, where 18% of the population of Croatia lives today, and which has exhibited increasing population density for several decades. The smallest concentration is in the Lika-Senj County, where only 1% of the population lives, and where the population density has been falling for over 30 years. In general, population density is lowest, and decrease highest, in rural areas and parts of the country with poor transport communications, such as highland areas (Lika, Gorski Kotar), the islands, the Dalmatian hinterland, distant and inaccessible parts of central Croatia and, more recently, Slavonia, particularly

after the Homeland War. Therefore, population density in Croatia today is uneven and patchy. A relative increase in the population, and thus population density, has been noted around the largest cities, Zagreb, Split and Rijeka, primarily thanks to population growth in their satellite towns, and also in some medium-sized coastal towns in Istria, Kvarner and Dalmatia. A trend towards seasonal or permanent relocation, particularly by the retired population, from large cities to second homes, particularly on the coast, has also been observed.

### Population composition

According to ethnic composition, Croatia is a particularly homogenous country; today, Croats make up 90.4% of the population.

The largest national minority is the Serbian minority, representing 4.4% of the population. The other 21 national minorities have far fewer members.

Serbs have been immigrating to Croatia for a fairly long time, beginning in the 16<sup>th</sup> century. They settled in the area of the former Military Border (Lika, Banova, Kordun, parts of northern Dalmatia, eastern and western Slavonia), and later also came to larger towns. The proportion of Serbs has fallen sharply due to emigration caused by the events of war in the 1990s. After the Homeland War, a portion of them returned to Croatia.

The Bosniacs (formerly known as Muslims) are the third largest ethnic group and constitute 0.7% of the population. They have mostly settled in towns. After the Austro-Hungarian occupation of Bosnia and Herzegovina in 1878, they came in greater numbers, and also after the Second World War (particularly during the 1960s and 1970s, for economic reasons). The Italian minority (0.4%) mostly lives in Istria and Rijeka, with some in western Slavonia. Hungarians make up 0.3% of the population, and live in the villages of eastern Slavonia and Baranja, along the border with Hungary. Slovenes (0.3%) live throughout Croatia, though their numbers are somewhat higher along the Croatian-Slovenian border, in Istria, Rijeka, Opatija, Gorski Kotar, Zagreb and other large towns. Albanians, who account for 0.4% of the population, settled in the area around Zadar in the 18<sup>th</sup> century, and after 1945, Albanians

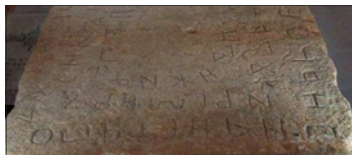


MOTOVUN, in Istria, an example of a hilltop village.



ZMAJEVAC, village strings out along the road in Baranja.

The coastal area is characterised by compact settlements all along the shoreline, while in the higher parts, such as Istria, there are hilltop settlements with a long urban tradition. In the plain areas of Pannonia, villages tend to string out along the road, while in the hilly interior, such as Hrvatsko Zagorje, straggling villages are predominant.



The **HUMAČKA PLOČA** (Humac Tablet), one of the oldest (probably 12<sup>th</sup> century) written monuments in Bosnia and Herzegovina. It is written in Croatian, using the Croatian Cyrillic script (*Bosančica*) and contains some Glagolitic letters. It is kept in the Franciscan monastery of Humac in Herzegovina.



**GRADIŠĆE** (Burgenland), memorial to Croatian mothers in Veliki Borištof (Grosswarasdorf).



**SUBOTICA**, the demographic and cultural centre for Croats in Vojvodina and Serbia. In the early 20<sup>th</sup> century, Subotica had about the same number of citizens as today, and more Croats than Zagreb.

also immigrated from Kosovo. In Croatia today, there are also Roma (0.4%), Czechs (0.2%), Macedonians (0.1%), Montenegrins (0.1%), Slovaks (0.1%) and other minorities.

The spatial distribution of Croats by county shows that Croats form a significant majority of the population in all the counties. In 12 counties, they account for over 90% of the population, and only in two counties does this proportion fall under 80% – in Istria (which with a 68.3% Croatian population is the most heterogeneous in the country), and Vukovar-Srijem County, which has the largest proportion of Serb inhabitants in Croatia (15.5%). Serbs also make up more than 10% of the population in Sisak-Moslavina, Karlovac, Lika-Senj and Šibenik-Knin Counties. The only county with a significant proportion of those with a declared regional identity is Istria County (12.1%).

In Croatia, as in some other countries, the religious and ethnic compositions of the population match almost completely. Roman Catholics make up 86.3% of the population, and are mostly Croatian by nationality. There are far fewer adherents of other religions. The Orthodox account for 4.4%, mostly Serbs. There are 1.5% Muslims, mostly Bosniacs, and 0.6% members of other Christian denominations. Members of other religions, agnostics, atheists or those who have not declared their religious affiliation amount to 7.2% of the population of Croatia.

## Croats in neighbouring countries

Other than in the Republic of Croatia, Croats also live as native inhabitants in neighbouring and other geographically proximate countries.

The largest number (approximately 550,000; 760,000, according to the 1991 census) lives in Bosnia and Herzegovina, where they are one of the three constituent peoples, alongside the Bosniacs and the Serbs. They form the majority in parts of northern, southwestern and central Bosnia, while western Herzegovina is one of the most homogenous Croatian regions anywhere outside Croatia.

The second largest Croatian ethnic community is in the Serbian province of Vojvodina. Croats are particularly numerous in Subotica and the surrounding area, and in Sombor and Novi Sad. According to the population census of 2011, there were 58,000 Croatians living in Serbia, but



since some inhabitants declared themselves to be members of a regional, subethnic group (for example Bunjevci or Šokci), the number of Croats may be as high as 100,000. In Montenegro, the Croatian ethnic community is centred in the Bay of Kotor. There are Croatian ethnic communities in the villages of Janjevo and Letnica. There are about 40,000 Croats living in Slovenia, mostly in the larger towns and along the border with Croatia.

In other countries close to Croatia, the best known Croatian community is in the Austrian Federal State of Burgenland (Gradišće, where about 50,000 Croats live). They are the descendants of 16<sup>th</sup> century Croatian émigrés. The Burgenland Croats were granted special rights by Austria in a state agreement in 1955. Croats in the neighbouring parts of Slovakia (4,000) and Hungary (50,000) belong to the same ethnic subgroup. In Hungary, Croats have settled along the Hungarian-Croatian border and in the towns of Pečuh, Mohač and Baja. In Italy there is a small Croatian enclave (3,000) in the province of Molisa, while there are 7,000 Croats inhabiting several villages in Banat. All these Croatian minorities are relics of larger communities, which have today to a great extent been assimilated, so that figures regarding the numbers of Croats and their descendants can only be approximated.

## The Diaspora

Among European countries, Croatia has one of the most marked and longest traditions of emigration. The first great waves of emigration began as far back as the 15<sup>th</sup> century, due to the Ottoman threat from the southeast. The results of such emigrations are the present-day Croatian national minorities in Austria, Hungary, Slovakia and Italy. The next major trends were European overseas migrations in



The CHURCH OF ST NICHOLAS in Pittsburgh, the oldest Croatian Catholic Mission (1894). It was demolished in 2013, and a memorial was erected in its place in 2015.



**HRVATSKA BRATSKA ZAJEDNICA** /Croatian Fraternal Union/ is an organisation of Croatian émigrés in the USA and Canada, founded in 1894 in Allegheny City (Pittsburgh) as the Croatian union for the USA. Its current name dates back to 1926. It organises cultural, educational and support activities and contributes to maintaining links between Croatian émigrés and their homeland. Its newsletter, *Zajedničar*, has been published since 1907.





**BRUNO BUŠIĆ** (1899–78), publicist, critic of Tito's regime and advocate of Croatian political independence. He was sentenced to prison in 1972, then became a political émigré. He was assassinated in Paris in one of several attacks by the Yugoslav secret police on leading Croatian émigrés.

the second half of the 19<sup>th</sup> century and particularly at the turn of the 20<sup>th</sup> century. Croats migrated in large numbers to North and South America, Australia, New Zealand and the Republic of South Africa. Most of them were young people with no expert qualifications, and on arrival in their host countries, they mostly took labouring jobs. The first generation of émigrés sent regular assistance home to their families. They only succeeded in moving up the social ladder in the second generation, i.e. those born abroad.

Since emigration was organised in large numbers, Croatian émigrés began to form strong émigré groups, linked by employment, in their host countries, which facilitated the formation of émigré organisations. The first Croatian émigré societies were founded in San Francisco (1857), Callao (Peru, 1871), New Orleans (1874), Iquique (Chile, 1874) and Buenos Aires (1876). They were mostly support (fraternal), cultural and sports associations. In addition to providing help in resolving everyday émigré problems, these societies played a crucial role in preserving national awareness, and in critical moments, provided material and political assistance for their homeland. The best known, largest Croatian émigré organisation is the Hrvatska Bratska Zajednica (Croatian Fraternal Union) in North America. Catholic parishes have also been traditionally important in preserving national identity, of which the oldest was St Nicholas' in Pittsburgh, founded in 1894.



**CROATIAN ÉMIGRÉS** on board a ship heading for Canada, 1923.

Emigration continued after the First World War, to a lesser degree, then increased again after the Second World War, when it was prompted by political reasons, whether the desire of Croatian members of the political forces defeated in the war to emigrate, fear of the Communist regime, or the relocation of ethnic groups due to border changes (Italians who opted to leave Istria, Rijeka and Zadar, and the forced exile of Germans from Slavonia). Politically motivated emigration continued in the post-war decades, while, during the 1960s, many Croats went to work in Australia, Canada and Western European countries, particularly Germany, Austria, France, Switzerland and Sweden (they were known as *Gastarbeiter*, or guest workers). After the Croatian Spring and the repression that followed it in 1972, a new wave of political emigration occurred. Emigration has not halted, even since the establishment of the modern Croatian state. Émigrés today are mostly young, educated people, and emigration has taken on the characteristics of a 'brain drain'. During the Homeland War, the Serbs who fled to Serbia and Bosnia and Herzegovina were a specific category of émigrés; a portion of them have since returned to Croatia.

According to estimates, there are more than two and half million people in the Croatian diaspora worldwide, counting original émigrés and their descendants, of whom it can be assumed that they have retained a feeling of connection with Croatia. When compared with the population of Croatia, this is an exceptionally large number. Over one million Croats and their descendants live in the USA and Canada. There are about 400,000 in South America, mostly in Argentina and Chile. In Australia, there are about 250,000, and about 40,000 in New Zealand. In Europe, the largest number is in Germany (more than 350,000), followed by Austria (90,000), Switzerland (65,000–75,000), Italy (60,000), France (40,000) and Sweden (35,000–40,000). All periods of emigration have been marked by a desire on the part of most émigrés to maintain their links with their homeland, and a small portion of them have returned to Croatia. The skills and working habits they have acquired, and the capital they bring with them, mean that Croatian émigrés play an important role in the overall life of the country.



The CROATIAN CENTRE in New York, USA



The CROATIAN CENTRE in Geelong, Victoria, Australia



The CROATIAN CENTRE in Auckland, New Zealand





## DID YOU KNOW?

Taking the surface area of the country and the number of inhabitants into account, Croatia leads the countries of Southeast Europe in terms of highways, and is ahead of many other members of the European Union.





## 6 Economy

Since service industries comprise about two-thirds of Gross Domestic Product (GDP) and agriculture accounts for less than 5%, the structure of the Croatian economy is similar to that of the countries of the European Union. The main economic branches in the country are determined by natural resources, but also by technology and industry (shipbuilding, construction, petrochemicals, the food industry). The most important branch of the economy is tourism, with 20 million foreign guests per year, contributing 20% to GDP. The largest decrease in unemployment since independence as well as a reduction in macroeconomic inequality have been recorded in 2019. Croatia has a developed infrastructure, and in the last 20 years, 1,000 km of modern highways have been built, which has contributed significantly to linking the countries of the European Union. In fact, Croatia conducts almost two-thirds of foreign trade with these countries, primarily Italy, Germany, Slovenia and Austria, while Bosnia and Herzegovina and Serbia are also important trading partners.

The AGRICULTURE AND FORESTRY EXHIBITION held in 1891 in Zagreb, a significant exhibition of the Croatian economy at the end of the 19<sup>th</sup> century.

ADVERTISEMENTS OF CROATIAN FACTORIES before the Second World War.



The Croatian economy is one of the strongest in Southeast Europe, and in terms of its GDP (\$1.5 billion euros in 2018) is even stronger than the economies of some members of the European Union. After the collapse of the socialist system, it underwent transition to an open market economy, which especially related to industrial production.

## Economic transition

During the Austro-Hungarian Empire, the economy of the area of Croatia was mainly agricultural, although that period was marked by the beginning of the industrial age. Domestic capital was limited, so Austrian and Hungarian capital dominated, and production mainly made use of natural resources (forests) and agricultural products. With the simultaneous development of transport, primarily the railways, the development of the first significant industrial centres became possible (Rijeka, Zagreb, Osijek, Karlovac and Sisak). The conditions for the development of industry became more favourable after Croatia became part of the state of Yugoslavia, within which Croatia, alongside Slovenia, was the most developed region, with a wider market, protected by customs duties.

After the Second World War, under the socialist economy, there was rapid industrialisation and the development of the economically backward, previously agricultural areas. The Yugoslav self-management socialist system was specific, different and more dynamic than the centralised, planned economies of the other Eastern European states. Property,



which became state-owned through nationalisation, was transferred into social ownership according to that model. The main management body in enterprises was the workers' council, through which the workers decided, at least formally, on production and distribution. The highest growth rate was recorded from 1953 to 1963, when the Yugoslav, and so also the Croatian, economy was one of the most dynamic in Europe. But already in the 1970s, growth began to slow and in the 1980s the economy showed signs of crisis, including high inflation. Croatia, however, along with Slovenia, was still the most economically developed republic in Yugoslavia, especially in the areas of agriculture, industrial production, construction, the oil industry, ship building and tourism.

After the break-up of Yugoslavia, the Croatian socialist and semi-market economy was transformed into a system based on private ownership and an open market economy. This transition, however, was delayed and hindered by the aggression against Croatia and the adjustment of economic policies to the needs of defence. Economic development was burdened by a large amount of war damage, estimated in 1999 to amount to USD 37.1 billion (160% of its GDP), which also made transformation and privatisation more difficult. In addition, the transformation process by which the former public (social) ownership became state owned and then privately owned, was undertaken in agreement between the political and business elite, frequently without the actual purchase of enterprises or investment in them. The transition therefore had many negative social and economic effects: the impoverishment of the population, a rise in corruption and economic crime, and the devastation of industry.

The Croatian dinar was introduced as a temporary currency at the end of December 1991, and the Croatian kuna (HRK) was launched as the new national currency in 1994. From October 1993, Croatia began to conclude stand-by agreements with the International Monetary Fund and it received its first loan from the World Bank and the European Bank for Reconstruction and Development in 1994, which eased the economic situation, but led to the country's growing debt. After the immediate difficulties of the war had been overcome, Croatia moved into a phase of increasing Gross Domestic Product (GDP). The highest

The **CROATIAN KUNA** is the national currency. The fur of the marten (*kuna* in Croatian) was a form of currency in the Middle Ages, and in the 13<sup>th</sup> century the image of a marten began to be seen on coins. Today the kuna is a stable, convertible currency (ISO code – HRK).





The **CROATIAN NATIONAL BANK** is the central national bank responsible for establishing and implementing monetary and exchange policies, issuing bank notes, and supervising the commercial banks and the entire system of financial transactions.

## Economy

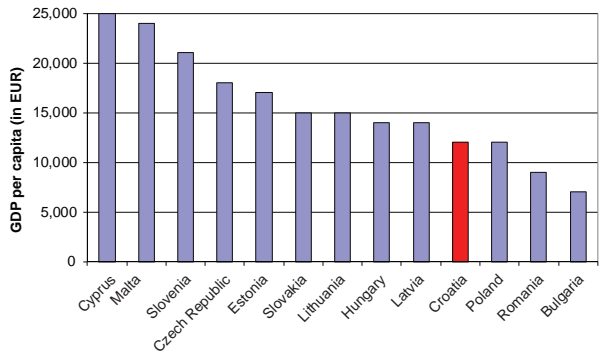
growth rate of 5.2% was recorded in 2002, and in 2003 GDP reached its level before the war (USD 24.8 billion, 1990). The rising trend of GDP continued until 2008, when a fall and then stagnation occurred, caused primarily by the worldwide recession. The Croatian economy began to recover from recession in 2015 and, ever since then, there has again been economic growth and a constant rise in GDP.

At the end of the 1990s, the largest proportion of GDP was accounted for by the service sector (59%) followed by

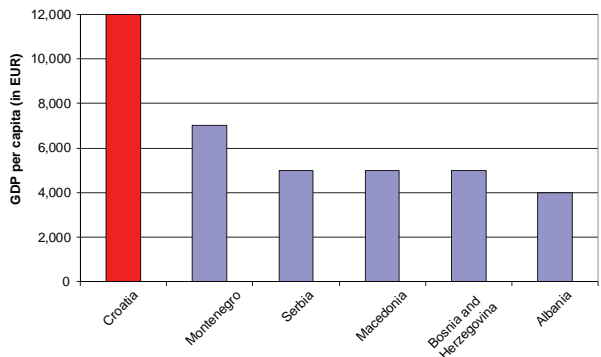
Trends in **GROSS DOMESTIC PRODUCT** since 2000



**GROSS DOMESTIC PRODUCT PER CAPITA** in Croatia and some other EU countries in 2018



**GROSS DOMESTIC PRODUCT PER CAPITA** in the countries of SE Europe 2018



industry (32%) and agriculture (9%), which was similar to most developed countries. Over the last couple of years, due to the cycles of recession in the global economy, there have been negative trends in all branches of the economy, except in tourism.

In 2017, of the total number of employed, 62.8% were employed in privately owned enterprises and institutions, 33.2% in state owned companies, 3.9% in mixed companies and 0.1% in cooperatives. The largest number of workers is employed in the manufacturing industry, public administration and education, commerce, health care and tourism. In May 2019, the unemployment rate stood at 7%.

### Natural resources

Croatia does not have large quantities of mineral resources. Coal and other mines (bauxite) were closed in the 1970s and 1980s. It does have significant sources of non-metal minerals, which are used as raw materials in construction (gravel, sand, marl, construction rocks). Croatia has its own natural energy resources, including oil and gas, and most of all renewable energy sources, such as wind, hydroenergy and solar energy. It also extracts and processes large quantities of salt from the sea (salt works in Pag and Ston).

### Agriculture and fisheries

In Croatia there is a total of 3.15 million hectares of agricultural land, of which about 2 million is arable land, whilst the remainder consists of pastures, ponds and fish ponds. The different types of climate, relief and soil make it possible to produce a wide range of agricultural products, from arable and industrial crops, to vineyards and continental and Mediterranean fruits and vegetables. Arable farming covers domestic need for cereals and sugar, and most of the demand for industrial crops. Croatia is a wine-growing country, and both continental and Mediterranean grapes are grown here, some of which are indigenous. Vineyards cover 58,000 hectares of land, and in 2017, 760,000 hectolitres of wine were produced.

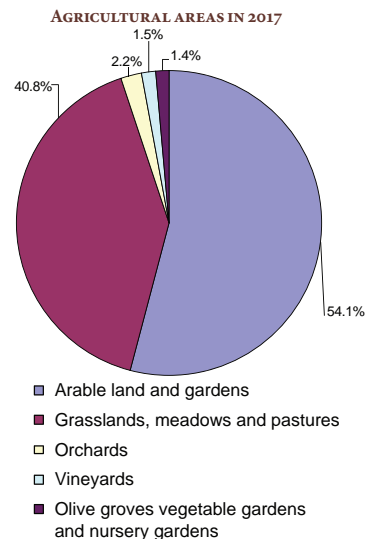
Istrian olive oils are some of the best and most award-winning oils in the world. Croatia produces about 40,000 hectolitres of olive oil every year.



The **WIND TURBINES** on Trtar Hill are significant sources of wind energy, which supply the city of Šibenik with electricity.



Due to its geographical position, soil and climate, Lika abounds in **PASTURELAND**, mainly for raising sheep, as shown in the picture of the valley of the River Lika. Pastureland in Croatia comprises 26% of the total agricultural land.



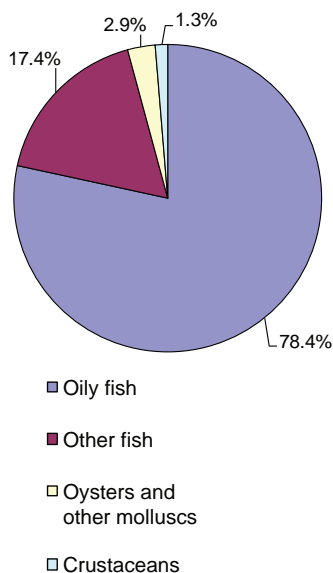




OYSTERS OF THE BAY OF MALI STON are amongst the best and most prized in Europe.

Livestock is traditionally of lesser importance, but raising cattle, pigs, poultry and sheep is well developed. Slavonian *kulen*, Dalmatian and Istrian *pršut* (smoked ham) are world famous and their geographical origin is protected.

Fishing and fish processing are mostly linked to the coastal and island areas of the country. In 2017, about 83,000 tons of sea fish and about 3,300 tons of freshwater fish were caught or farmed. Oily fish (sardines, mackerel) are dominant in sea fishing, and about one fifth are white fish and shellfish and other molluscs. In freshwater fishing, the most common fish are carp, silver carp and trout.



FISHING – STRUCTURE OF CATCHES 2017

## Industry, energy and construction

Industrial production in Croatia has an important place in total production. The most prominent forms are manufacturing and the petrochemical industry, and shipbuilding. Some companies were closed down in the process of transition, or were damaged in the war. This mostly applies to the textile, leather, metal and timber industries. There is also significant production in the construction and energy sectors. Some industries, however, continue to achieve positive results and are active in foreign trade. The value of the sales of industrial products in 2017 was 134.8 billion kunas (EUR 18.7 billion), of which 59 billion kunas was in exports (EUR 7.9 billion). According to their total revenues, the leading industrial branches

are the production of food, drinks and tobacco, and these are followed by the chemical and oil industries. In terms of exports, the most prominent is the manufacturing industry, which accounts for 97.8% of all exports. In 2017, the largest export activities were related to coke and oil products (10.9%), finished metal products (9.3%), food products (7.6%), pharmaceutical products (7.2%), electrical equipment (7%), machines and devices (6.8%), mineral products (5.9%), timber and wood products (4.9%), chemical products (4.8%), furniture (4.1%), rubber and plastic products (3.9%), clothing (3.2%), leather (3%), paper (2.5%), computers and computer equipment (1.9%), recorded and printed materials (1.7%), beverages (1.5%) and textile (1.3%).

The energy sector is mainly based on electricity, gas and oil. In 2017, a total of 11,800 GWh of electricity was produced. Almost half of this production came from hydro-electrical power stations, and the remainder from fossil fuel power stations. Some of the production is occasionally exported. Production of natural gas and oil is not sufficient for domestic needs. The oil fields in Slavonia and Podravina meet 20–25% of the needs, whilst the production of natural gas covers about 65% of what is required.

Until the 2009 recession, construction had been one of the most propulsive sectors, especially in road building, housing and commercial construction. The number of construction projects then decreased significantly, but began to increase again after the end of the recession.

## Services, trade and transport

Croatia's road network consists of 29,333 km of categorised roads, of which 1,254 km are motorways. In view of the size of the country and its population, Croatia is first in Southeast Europe in terms of the length of its motorways. The first motorway, from Zagreb to Karlovac, was opened in 1972, but the motorway network was greatly expanded at the end of the 1990s and the beginning of the 2000s. The international system of so-called E-roads includes more than 2,300 km of Croatian roads. Most passenger and goods transport is done by road.

The total length of the railway lines is 2,726 km (36.2% electrified and 9.3% with double tracks). The most important railway hubs are Zagreb and Vinkovci.



The **FRANJO TUĐMAN BRIDGE** IN DUBROVNIK, built in 2002, is a great achievement of Croatian civil engineering.



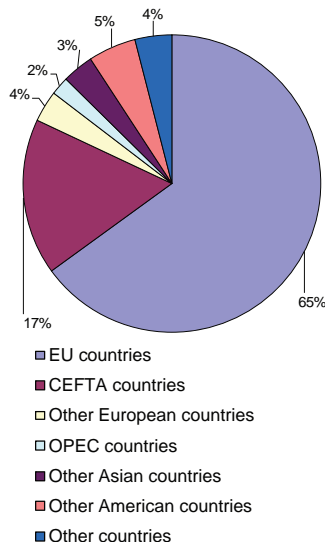
A scale model of the **PELJEŠAC BRIDGE** (under construction).



**TERMOMONT D.O.O.** in Pula, one of the shipyards where small-size ships are built.

Croatia has a long tradition of **SHIPBUILDING**. In the 1960s and 1970s, the large shipyards in Split, Rijeka and Pula were among the leading ones in the world in terms of tonnage of exported ships. In recent times, small shipyards on the Adriatic (such as, for instance, those in Betina on the island of Murter, in Vela Luka on the island of Korčula, in Solin, Kaštel Sućurac, Rab and Šibenik) and inland (such as those in Čakovec and Zagreb) – where vessels for nautical tourism and coastal navigation are built – have achieved comparatively better results.

EXPORT STRUCTURE BY COUNTRY (in %)



There are around 350 ports and docks along the Croatian Coast. The ports of Pula, Rijeka, Zadar, Šibenik, Split, Ploče and Dubrovnik are involved in international trade. In terms of strategic position and harbour traffic, the Port of Rijeka stands out. Links between the islands and the coast are maintained by ferries and shipping lines, which also partially link the Croatian coast with Italy. The most important port in the internal waterways is Vukovar on the River Danube.

There are international airports in Zagreb, Pula, Zadar, Split, Dubrovnik, Osijek, and those on the islands of Brač and Krk (Rijeka).

The Adriatic Oil Line system (JANAF) was built to transport oil; it links the oil terminal in Omišalj on the island of Krk with the Croatian refineries in Rijeka and Sisak, and also has branches towards neighbouring countries. The total length of the oil pipelines is 759 km, of which 610 km is in Croatia.

**RIJEKA**, the largest Croatian port. It developed into a strong port and industrial centre at the end of the 19<sup>th</sup> century, due to its natural conditions (depth of the sea) and transport links with the hinterland.







**ZAGREB TRADE FAIR**, a traditional international exhibition of economic achievements has been held since 1909 at its current location since 1956. Specialised fairs and exhibitions are held throughout the year.

The telecommunications network is completely digital and the most modern in Southeast Europe. The telecommunications market is liberalised, with several operators in landline and mobile telephony. A total of 76% of households had internet access in 2017, which is below the EU average, but above the level of some members.

In foreign trade, Croatia imports more products than it exports, but the gap between exports and imports has recently been gradually shrinking. In 2018, products valued at EUR 14.5 billion were exported, whilst EUR 23.6 billion worth of products were imported. Croatia exports most products to Bosnia and Herzegovina, Austria, Italy, Germany, Slovenia, the United Kingdom, Serbia, Hungary and Russia, and imports most from Italy, Germany, China, Russia, Austria, Azerbaijan and Bosnia and Herzegovina.

In the service industries, the greatest share is held by tourism, which is recording record results, and related services. In this sector, the highest turnover is achieved by small and medium sized enterprises, but large enterprises still have the most employees.

## European funds

Through membership in the European Union, Croatia became a beneficiary of the European structural and investment funds (ESIF) which offer financial support to



The **ZAGREB-SPLIT MOTORWAY (A1)**



The revitalisation of **ST MICHAEL'S FORTRESS** in Šibenik is one of the projects supported by funds from the EU's Competitiveness and Cohesion Operational Programme. The Barone Fortress and the shores of St Anthony's Channel have also been renovated using Programme funds, while preparations are currently underway for the renovation of St John's Fortress.

Member States in their economic and social development. The implementation of the Europe 2020 strategy for the 2014–20 budget period is supported through the European Regional Development Fund (ERDF), the Cohesion Fund (CF), the European Social Fund (ESF), the European Agricultural Fund for Rural Development (EAFRD) and the European Maritime and Fisheries Fund (EMFF). The main EU investment policy is regional and urban development, and its aim is to achieve economic, social and territorial cohesion ('cohesion policy'), job creation, competitiveness, sustainable development and the improvement of the quality of life of citizens.

In accordance with the Partnership Agreement between the European Commission and the Republic of Croatia (2014), Croatia will be allocated a total of 10.727 billion euros for the following operational programmes in the said period: Competitiveness and Cohesion – 6.831 billion euros (ERDF and CF); Efficient Human Resources – 1.617 billion euros (ESF and Youth Employment Initiative); Rural Development Programme – 2.026 billion euros (EAFRD); and Fisheries – 253 million euros (EMFF). Croatia is to invest 80% of the allocated funds – that is, 8.44 billion euros – to achieve the following cohesion-policy objectives: the development of economic, social and communal infrastructure, the strengthening of urban areas and transport interconnections, and the harmonisation of the conditions and quality of life in less developed areas. The applications receiving grants for the allocation of non-repayable funds from the ESIF for projects are given, in principle, a maximum of 85% by the European funds, while 15% comes from national sources. The aim of investing in projects through the use of the ESIF is to promote a comprehensive, sustainable and balanced development of Croatian regions, municipalities and cities; it is expected that two budget periods will be needed to achieve this objective.

From July 2013 to 2019, Croatia paid 2.6 billion euros to the EU budget and received 4.5 billion euros from it, i.e. it was a net recipient of almost 1.9 billion euros. Of the 10.7 billion euros allocated for the 2014–20 budget period, Croatia had signed contracts to the amount of 7.1 billion euros, that is, 66% by the end of the first quarter of 2019.



The **ZABOK GENERAL HOSPITAL AND HOSPITAL OF CROATIAN VETERANS** equipped its outpatient clinics through a project funded by the EU's Competitiveness and Cohesion Operational Programme.

European funds account for 80% of public investments in Croatia. In the 2021–27 Multiannual Financial Framework (MFF), proposed by the European Commission, Croatia is projected to receive 9.89 billion euros.

### Major companies

There are several large companies under private ownership in Croatia, which play a significant role in foreign trade. Some of them are significant technological innovators.

The **FORTENOVA GROUP**, established in 2019 after the restructuring of the Agrokor group of companies, the largest such operation in recent European history. It is one of the 250 largest retail chains in the world, with its own production capacities, and about 35,000 employees. *Jana* water is one of its most important export products.

The **ORBICO GROUP** is one of the leading companies for the distribution of consumer goods. It has an international distribution network in 17 European countries with about 5,500 employees.

The **ATLANTIC GROUP** is one of the leading food companies in the region, the leading European producer of food for sportsmen and women, the largest producer of food supplements in the region, a prominent producer of





## KONČAR



personal hygiene products, the leading distributor of consumer goods in Southeast Europe and the owner of the largest chain of pharmacies. It employs about 5,300 workers in 9 countries. Its product, *Cedevita* (an instant vitamin drink) is one of its export brands.

**PODRAVKA** from Koprivnica primarily produces food products and has about 6,500 employees. Its product, *Vegeta* (invented in 1959 under the leadership of Zlata Bartl), is a food supplement that is well known throughout Southeast Europe.

The **VINDIJA** food industry has about 4,000 employees in Croatia and the region. Its trademark *Cekin* is a brand of high quality food.

**KRAŠ** is a chocolate and sweet manufacturer, with nearly 2,600 employees. The chocolate confection *Bajadera* is one of the most recognisable Croatian products.

**KONČAR**, the electronics company, has almost 3,500 employees. In cooperation with the company Gredelj, it produces trains and trams that compete worldwide for regional, suburban and city transport. Končar has developed many technological innovations at its plant, for example, wind turbines used for constructing wind power stations.

The **ADRIS GROUP** consists of four strategic business units: tourism, insurance, healthy food and real estate, with about 6,000 employees. It developed from the Rovinj Tobacco Factory (*Tvornica duhana Rovinj*).

## Public companies

Public companies of exceptional interest for the country, mainly in the fields of transport, energy and municipal utilities, and for the management of natural resources, are under state ownership, or in mixed ownership under state control. Some of them are:

**CROATIAN FORESTS (HRVATSKE ŠUME)**, a company founded in 1991 to manage forests, which cover about 40% of the country. It takes care of the economic and protective aspects of the use of forest assets.

**CROATIAN WATER (HRVATSKE VODE)**, a water management company, was founded in 1996 for the protection of the water assets of the country and to ensure the constant availability

of water for the needs of the population and industry, on the basis of the principles of sustainable development.

The **CROATIAN ELECTRICITY COMPANY (HRVATSKA ELEKTROPRIVREDA)**, was founded in 1990 to work in the production, transmission and distribution of electricity, and the supply and distribution of gas and heating. It has 27 hydroelectric power stations and 7 thermal power stations, which use heating oil, natural gas and coal as fuel.

**CROATIAN RAILWAYS (HRVATSKE ŽELJEZNICE)**, the railway company founded in 1990. Its units are: Passenger Transport, Cargo, and Infrastructure, the department responsible for maintenance, modernisation and construction.

The **ADRIATIC OIL PIPELINE (JADRANSKI NAFTOVOD)**, a company for the management of the oil transport system for domestic and international users, for the storage of oil and oil derivatives, and for the transshipment of liquid cargo. It was founded in 1974.

**ADRIATIC CROATIA INTERNATIONAL**, a company founded in 1983, manages 22 marinas along the coast. It has one of the best-known nautical harbour systems in Europe.

**CROATIA AIRLINES**, the national airline, was founded in 1989.

**JADROLINIJA**, a passenger shipping company, was founded in 1947. It has a fleet of 51 ships (3 large passenger ferries for coastal transport and international lines, 34 ferries for local passenger transport, 8 catamarans, a hydrobus and 10 conventional ships).

**CROATIAN ROADS (HRVATSKE CESTE)** was founded in 1991 to manage state roads, for their maintenance, protection and the planned development of the road network.

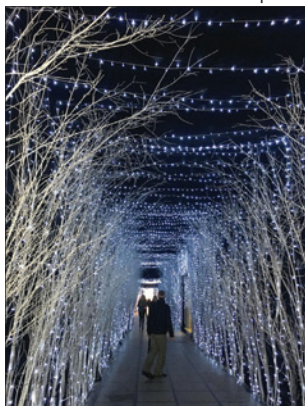
**CROATIAN MOTORWAYS (HRVATSKE AUTOCESTE)**, was founded in 2001 for the management, construction and maintenance of motorways.





**ZAGREB**, the Dolac open market in the city centre.

**ADVENT IN ZAGREB**, held since 2010, has been voted several times the best Christmas market in Europe by online voters of the European Best Destinations portal.



**DUBROVNIK**, the best-known and most visited tourist destination.

## Tourism

Although Croatia cannot compare with major tourism powers such as France, Spain, Italy or Greece, with 17.4 million tourist arrivals in 2017 and a trend of increasing numbers for many years Croatia has certainly become one of the most popular countries on the Mediterranean. Since 2000, the number of tourist overnights has doubled. This is also reflected in some indicators that have been happening over the past decade, such as: the ‘discovery’ of Croatia in an increasing number of articles in leading world magazines and other media praising its natural and cultural attractions; the obvious rise in the number of tourist arrivals from a growing number of generating countries; the significant share of tourism in the total GDP of Croatia (20%); the rise in the number of objects of protected tangible and non-tangible cultural heritage; the increase in investment in tourism and auxiliary infrastructure; the increasing variety of what is on offer for tourists, etc. Tourism is certainly a most lucrative activity, especially in the coastal areas in the summer. Here, there is a generally accepted division of all economic activities into ‘in season’ and ‘out of season’ ones. The summer tourist season, which lasts from the beginning of June to the end of September, is the main stimulus for the development of this, the most attractive area for tourists,



where, over 90% of tourist overnights (overnight stays by individual tourists) were recorded. Of the total number of tourist overnights in 2017 (86 million), 93% were by foreign visitors. Most foreign tourist overnights (32%) were spent in the County of Istria, where tourism is most developed in terms of infrastructure. The other coastal counties follow: Split-Dalmatia (19%), Primorje-Gorski Kotar (17%), Zadar (11%) and Dubrovnik-Neretva, Šibenik-Knin and Lika-Senj (altogether 18%). All the others, that is, the continental counties, accounted for 6% of the total number of overnights. Accommodation is distributed according to these figures, mainly along the Adriatic coast. The largest number of overnight stays is in private accommodation (47%) and in hotels (23%).

Since contemporary tourism trends do not favour accommodation in large hotels such as those that were built during the socialist era, there is a move towards more individualism, resulting in the fact that most of the beds today are in private accommodation. Therefore, most nights were spent in private accommodation (34%) and then in hotels (26%). For similar reasons, the once very popular workers' and children's holiday homes, as special forms of accommodation, have been abandoned or converted.

**HISTORICAL OVERVIEW.** The tradition of organised tourism in Croatia dates back about 150 years, although even before that, at the beginning of the 19<sup>th</sup> century, some forms of travel, similar to tourism, did exist (such as pilgrimages or trips to spas for cures), so the first inns, hotels and spas were built for that purpose (Daruvarske Toplice, Stubičke Toplice and Varaždinske Toplice).

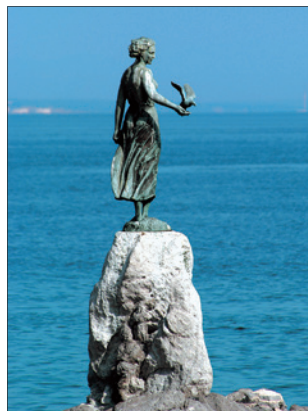
The period from the second half of the 19<sup>th</sup> century to the First World War was marked by the construction of road and rail routes and the introduction of steam ship routes on the Adriatic Sea, as a requirement for a serious tourist industry. At that time, the first hotels were opened, first of all in Opatija (the *Villa Angiolina* in 1844 and Kvarner in 1884), then in Zagreb, Samobor, Zadar, Crikvenica, Dubrovnik, etc., the first tourist guide books were written (in Poreč and Pula in as early as 1845), while in Zagreb trips began to be organised to Velebit and the Adriatic in 1892, and the coastal towns (especially in Kvarner) became



ROVINJ, recently the most visited town in Istria.

POREČ is also a traditional tourist destination in Istria.





**OPATIJA**, the oldest tourist resort on the Adriatic, is well known for its many villas, the best known of which is the Villa Angiolina, built in 1844. It was built as a family summer house by patricians from Rijeka, and quickly became a meeting place for many famous guests and travellers.



centres of health tourism. The first tourist boards were also founded at that time (in Krk in 1866 and on Hvar in 1868).

In the time between the two world wars, tourism in Croatia received a boost, receiving an average of one million tourist arrivals a year (in about 1930). Compulsory tourist taxes were introduced, exchange offices were opened and tourist reviews issued, and domestic and international air routes established.

One can talk about tourism as a mass phenomenon from about sixty years ago. After the Second World War, the tourist infrastructure that had been destroyed in the war was restored and nationalised. At the same time, national parks and nature parks began to be founded, and drama, film and music festivals began (the Dubrovnik Summer Festival,



**LIPIK** in Western Slavonia, one of the oldest thermal spas.



#### **ZLATNI RAT BEACH IN BOL**

on the Island of Brač.

Traditionally, the most well-developed form of tourism is sun and beach tourism, but lately there has been an increase in diving and sailing tourism, 'Robinson Crusoe' tourism in isolated light houses, adventure holidays and cruises. Of course, those who love other forms of tourism, such as health, cultural, rural, congress, religious, and hunting tourism, can find all they need in Croatia.

the Split Summer Festival, the Pula Film Festival, etc.).

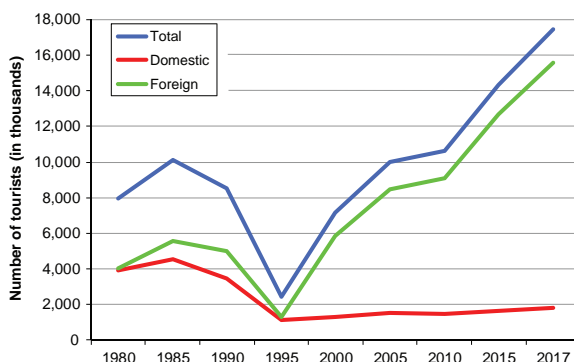
During the economic expansion of the 1960s, many tourism facilities began to be built: hotels, marinas, campsites and even entire tourist villages, mainly on the Adriatic, but also inland (spas in Hrvatsko Zagorje and Slavonia, and in the national parks in Lika and Gorski Kotar). A very important year for tourism was 1979, because in this year the first three locations in Croatia were registered on the UNESCO World Heritage List (Diocletian's Palace in Split, the Old City of Dubrovnik, and the Plitvice Lakes National Park).

At the beginning of the 1990s, with the transformation and privatisation of tourist companies, the ownership structure changed. During the Homeland War, due to the danger of the war and the blocking of transport links with the coastal areas, tourism practically died out, and many displaced persons from all parts of Croatia and refugees from neighbouring Bosnia and Herzegovina were accommodated in tourist facilities. There was another surge in growth after 1995, and especially after 2000, when a large number of Croatian tourist resorts recorded strong growth in the number of foreign tourists, and Croatia itself was placed among the peak tourist destinations in the world.



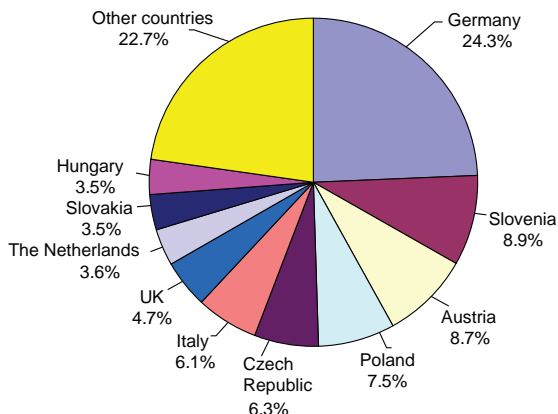
**TRADE AND GUESTS.** The tourism industry has seen three important phases over the past thirty years. In the second half of the 1980s, the number of tourist arrivals continued to increase steadily, exceeding 10 million arrivals. Then came the time of the Homeland War, during which, understandably, the number of tourist arrivals fell dramatically (fewer than 2.5 million tourist arrivals were recorded in 1991 and 1992). In the post-war period, that number began to rise again. By 2018 over 19 million arrivals as well as 90 million tourist overnights were recorded.

From 1980 to the present, the proportion of foreign tourists is greater than domestic visitors, and the traditional visitors are from Germany, Slovenia (earlier counted as domestic tourists), Austria, Italy, the Czech Republic and Slovakia (the former Czechoslovakia). In the past ten years,



TOURIST TRAFFIC 1980–2017

FOREIGN TOURISTS BY COUNTRY OF ORIGIN IN 2017



the number of tourists from Poland, the Netherlands, the United Kingdom and Hungary, but also from overseas countries has increased.

Apart from intensive advertising, which has certainly led to an increase in interest in Croatia over the past decade, the change in the structure of tourists in terms of country of origin, with the addition of new tourists, is also the result of the introduction of low-budget airlines, and a variety of forms of cheaper accommodation for tourists with lower purchasing power. On the other hand, with the development of cruises in some destinations, especially Dubrovnik, and the opening of marinas and the extension of their capacities, Croatia is visited by an increasing number of tourists with greater purchasing power every year. In terms of the way people travel, individual arrangements (64%) are still predominant, and only a third arrive as part of an organised package. On average, tourists stay for 5 days, longer in the summer, and shorter in other seasons.



Croatia's intricate coastline is ideal for the organisation of many sailing **REGATTAS**.

#### The **MARINA IN BIOGRAD NA MORU**

In Croatia today there are 61 marinas in operation, and 37 ports, or anchorages, moorings and dry docks, with more than 17,000 moorings in the sea. Additional 240 ports are used primarily by local population, but can be used for yachts too. Although nautical tourism in Croatia began way back in the 19<sup>th</sup> century, its role did not become more significant until the 1980s, with the foundation of most of today's marinas and nautical associations.





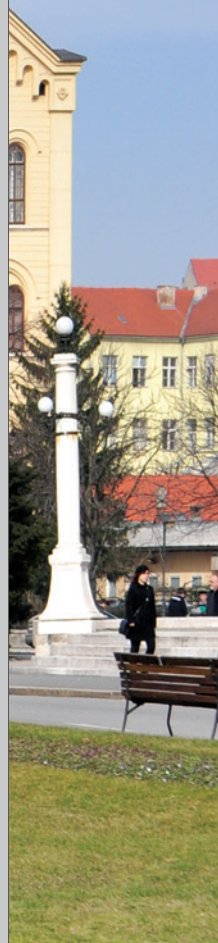
### **DID YOU KNOW?**

The Croatian Academy of Sciences and Arts is the oldest in Southeast Europe (1866) and has up to 160 full members (academicians).



## 7 Education and science

In alignment with European standards, Croatia's higher education system has adopted the best features of the Bologna Process, contributing to the growing integration of science and scientists in Europe. The modern Croatian education and science system is based on a tradition founded in 1396, when the first public university opened in Zadar. The University of Zagreb, which is today the largest, dates back to 1669. Among Croatian scientists and inventors, many have made particular contributions to international knowledge, especially Ruđer Bošković (1711–87) and Nikola Tesla (1856–1943). The former was a Jesuit mathematician, astronomer, philosopher, diplomat and poet, came to prominence by producing an atomic theory, and was one of the most renowned physicists of his day. One of the craters on the Moon is named after him. The modern system of transmitting electrical energy would have been unthinkable without the inventor Nikola Tesla, creator of the first hydroelectric plant on the Niagara Falls, and inventor of the electric motor which we find today in almost all household appliances. Other inventions which are now part of daily life, such as the tie, the parachute, the solid-ink fountain pen, the airship, the MP3 player and fingerprint identification techniques, are numbered among the products of Croatian creative minds. Scientific excellence is best recognised through the Nobel Prize, and two Croatian chemists, Lavoslav Ružička (1939) and Vladimir Prelog (1975), have been awarded it.



Zagreb Upper Town Gymnasium. The Jesuits founded the **FIRST GYMNASIUM** in the building which houses the Upper Town Gymnasium today.



Miroslav Krleža Elementary School. The **OLDEST ZAGREB ELEMENTARY SCHOOL** was founded in 1830, with three classes for boys and lessons in Croatian, and has been housed in its present building since 1878.



**ANDRIJA ŠTAMPAR** (1888–1958) was a doctor and one of the founders of the World Health Organisation. In 1926, he founded the School for National Health (today the Public Health Institute), with financial support from the Rockefeller Institution. The School dealt with the prevention and suppression of disease and the education of the general population.



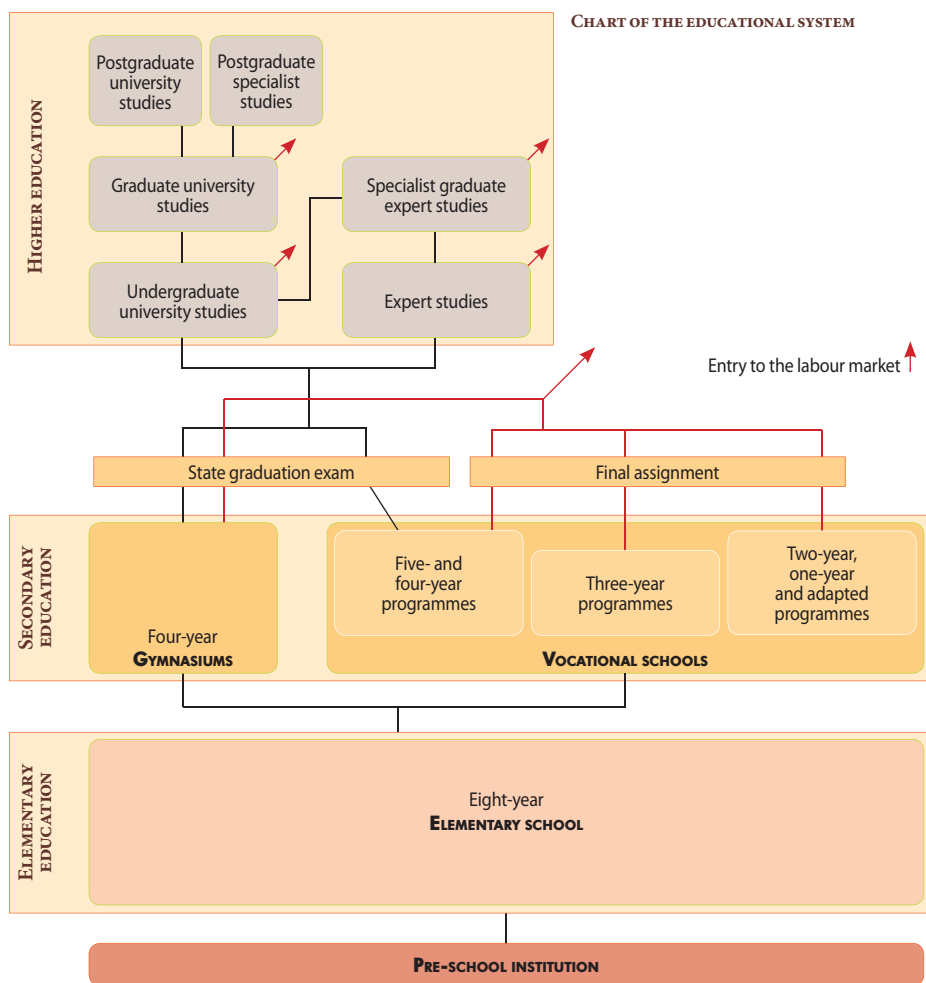
## The education system

The beginnings of schools and education in Croatia date back to the 10<sup>th</sup> century, and up to the 18<sup>th</sup> century were linked to the Church and priesthood. Systematic education of the people began during the reign of Maria Theresa, who issued an Edict on the General School Order in 1774, beginning a reform in education with an emphasis on elementary education. From then on, every place with a parish church was required to open a school, which children aged 7 to 12 attended compulsorily. In the same year, the first courses to train teachers began in Bjelovar, Petrinja and Karlovac, and the first public teacher training college opened in 1849 in Zagreb. In 1874, the Croatian Sabor issued the first Croatian Education Act, which regulated compulsory five-year education. In 1946, seven-year education became compulsory, and this was increased to eight years in 1958, covering all children aged between 7 and 15.

The education system today begins in preschool institutions, which include those run by local authorities and private nursery schools (legal persons, religious communities, and others), and institutions which provide preschool programmes and shorter programmes such as libraries, various associations and elementary schools. Nurseries are responsible for full-day or shorter

programmes of education, health care, nutrition and social care, which cover children from the age of six months to when they start school. In 2018, 75% of children attended them, including all children in the year before they started primary school (compulsory as of 2014).

Children who are six and a half or over must attend compulsory elementary education, which lasts 8 years. There is an adult education system for those over the age of 15 who fail to complete elementary education.







The RECTOR'S BUILDING OF THE UNIVERSITY OF ZAGREB, where the modern university was founded in 1874.

Upon completing their elementary education, children may continue optional secondary education which is divided according to curricula into gymnasiums, vocational schools (technical, industrial and craft based) or art schools (music, dance, art). Gymnasiums provide a comprehensive syllabus which lasts 4 years and includes a final examination, the state graduation exam. Programmes in vocational and art schools last from one to five years, and usually end with the production of a final assignment, but it is also possible to sit the state graduation exam if pupils have completed four years of secondary education. Since 2010, state graduation exam results have been the basis for entry to higher education institutions. Along with secondary education, there are also programmes which prepare people to work in their chosen vocations and adult education programmes. Elementary and secondary education in state schools is free.

Higher education is conducted in higher education institutions through university and professional studies. Higher education institutions are divided into polytechnics, colleges of applied science, faculties and art academies. All courses were aligned by 2005 with the requirements of the Bologna Process as part of the creation of a European system of higher education.

University studies equip students for work in science and higher education, in the business world, public sector and society. University studies are organised and implemented at universities which comprise several faculties, and may be at the level of undergraduate, graduate or postgraduate studies. After completing a three or four-year undergraduate course, students are awarded the title of Bachelor (univ. bacc.) and after a further one or two years of graduate studies, the title of Master (mag.). Postgraduate studies last three years and end with the defence of a doctoral dissertation, after which the academic title of Doctor of Science (dr. sc.) or Doctor of Arts (dr. art.) is awarded.

Professional studies provide students with the knowledge and skills they will require to work in professional occupations. Professional studies, which last two to three years, are conducted in colleges of applied science or polytechnics, and may also be conducted in universities. Upon completion, graduates are awarded

Driven by global social, economic and cultural changes, in 2014 the Croatian Parliament adopted a **STRATEGY FOR EDUCATION, SCIENCE AND TECHNOLOGY**. In order to create a modern and highly developed society, emphasis is laid on the so-called knowledge triangle: lifelong learning, science and innovation, especially in the STEM area. In the 2018/19 school year, a comprehensive curricular reform known as 'School for Life' was implemented carried out in 74 primary and secondary schools on a trial basis and is being carried out in all schools as of the school year 2019/20.

the title of Professional Bachelor (bacc.) with reference to a specialisation. Polytechnics and colleges of applied science may organise specialist graduate professional studies lasting one or two years for students who have completed professional study courses or undergraduate university courses, and these studies lead to the academic title of Professional Specialist (struč. spec.) with reference to a specialisation. Universities may organise postgraduate specialist studies lasting one or two years, which lead to the academic title University Specialist (univ. spec.) with reference to a specialisation.

The first university in Croatia was founded in Zadar in 1396, when the Dominican order promoted the level of courses to *studia generalia* with all university rights and privileges. The beginnings of Zagreb University date back to 1669, when King Leopold I promoted the Zagreb Jesuit Academy to the level of a university. The Decree of Empress Maria Theresa of 1776 ordered the establishment of the Royal Academy of Science, which at first had three faculties: Theology, Law and Philosophy. The modern University of Zagreb was founded in 1874 and its component faculties were Theology, Law, and Philosophy. Today, it is the largest university in the country and comprises 30 faculties and 3 academies as well as university centres and departments. There are also universities in Dubrovnik, Koprivnica, Pula, Rijeka, Osijek, Split and Zadar, and a Catholic University in Zagreb.

Today, 90 public and 28 private higher education institutions as well as one university centre at the public universities are operating in Croatia. The largest number of students, 67.5%, are enrolled in university courses at faculties.

In the academic year 2017/18, a total of 159,430 students were enrolled in higher education institutions, and 32,728 of them graduated in 2017. There were 11,021 students accommodated in 14 student halls of residence.



The RECTOR'S BUILDING OF THE UNIVERSITY OF ZADAR, the oldest university in Croatia (1396).

For many years now, secondary-school students have successfully competed at international knowledge Olympiads in the fields of natural sciences and mathematics.

ACHIEVEMENTS INTERNATIONAL KNOWLEDGE OLYMPIADS IN 2018					
SCIENCE	MATHEMATICS	INFORMATICS	BIOLOGY	PHYSICS	CHEMISTRY
3 silver and 3 bronze medals	1 gold, 1 silver and 4 bronze medals	2 silver and 1 bronze medal	1 silver medal	1 gold and 1 bronze medals	2 silver and 2 bronze medals



The CROATIAN ACADEMY OF SCIENCES AND ARTS, the oldest in southeast Europe (1866), has up to 160 full members (academicians).

In the academic year 2017/18, a total of 3,584 students enrolled in postgraduate studies, while 1,604 enrolled in postgraduate specialist studies. In 2018, 628 students gained their doctoral degrees, and 546 obtained a master's degree or graduated as university specialists.

Teaching was carried out in higher education institutions in the academic year 2017/18 by 17,004 teaching staff and associates, among whom there were 9,936 staff with doctoral degrees.

## Science

Scientific activities in Croatia are carried out by universities and their component departments, the scientific institutes (182 institutions in total), the Croatian Academy of Sciences and Arts and other institutions registered to conduct such activities. In 2018, over 11,000 scientists and researchers published around 25,000 scientific and research papers.

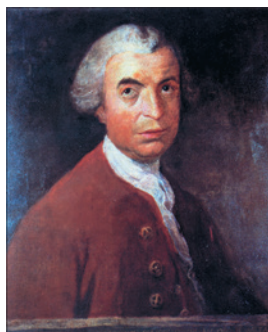
The largest science and art institution is the Croatian Academy of Sciences and Arts founded in Zagreb in 1866, thanks to the efforts of the Bishop of Đakovo, Josip Juraj Strossmayer (1815–1905). It was called the Yugoslav Academy of Sciences and Art. Its main task was to encourage and organise Croatian scholars, artists and those engaged in cultural activities and to promote their work abroad. The Academy is divided into nine departments and several scientific institutes. It also operates a library, the Strossmayer Gallery of Old Masters, a Glyptothèque, a Graphics Office and Archives.

The largest scientific and research institution in Croatia is the Ruđer Bošković Institute, founded in 1950 in Zagreb, which conducts natural science research. Among other notable institutes are the Croatian Civil Engineering Institute, the Ivo Pilar Institute of Social Sciences, the Institute of Ethnology and Folklore Research, the Institute of Physics of the University of Zagreb, the Institute of Croatian Language and Linguistics, the Croatian Institute of History, the Institute for Medical Research and Occupational Health, the Institute of Economics, the Institute of Art History (all in Zagreb), the Institute of Oceanography and Fisheries in Split, the Agricultural Institute in Osijek, etc.

The RUĐER BOŠKOVIĆ INSTITUTE, the oldest scientific-research institute in the country.



RUĐER BOŠKOVIĆ





## Scientists

The first major contribution to Western European scholarship was made by Herman Dalmatin in the 12<sup>th</sup> century. In the 14<sup>th</sup> and 15<sup>th</sup> centuries, Croatian scientists worked in European centres. In the 16<sup>th</sup> century the Zadar doctor and physicist Frederik Grisogono produced a valuable theory on tides and promoted astrological medicine. In the same century, the astronomers and natural philosophers Nikola Nalješćević, Nikola Vitov Gučetić, Miho Monaldi and Antun Medo were working in Dubrovnik, while the foremost Croatian philosopher and scientist was Frane Petrić from the island of Cres. In the 17<sup>th</sup> century, the theologian and scientist Markantun de Dominis from Rab wrote on optics and the tides. Marin Getaldić contributed to world mathematics, and the inventor Faust Vrančić made the first parachute. The central figure of the 18<sup>th</sup> century was Ruđer Bošković, with his natural philosophy. In the 19<sup>th</sup> century, several scientists worked in Hungary and Slovakia, among them the astronomer and mathematician Mirko Danijel Bogdanić and the physicist Franjo Josip Domin. In the early 20<sup>th</sup> century, the geophysicist Andrija Mohorovičić made a great contribution to world science, as did the palaeontologist Dragutin Gorjanović-Kramberger, whose interpretation of his findings concerning prehistoric people in Krapina placed him among the founders of palaeoanthropology. In that period, the unique figure of Nikola Tesla stood out as an inventor. During the 20<sup>th</sup> century, eminent scientists were at work in Croatia and abroad, for example the physicist Ivan Supek and the Nobel prize winners Ružička and Prelog, and the tradition is continued today by molecular biologists Miroslav Radman and Ivan Đikić, Davor Pavuna and Marin Soljačić (physics) and many others.

**HERMAN DALMATIN** (c.1110–43), philosopher, theologian, astronomer and translator. He translated Arabic astronomy and astrology texts into Latin, and was the first person to begin translating the *Qur'an*. His major work was *De essentiis*, in which he set forth his own philosophical system.

**BENEDICT KOTRULJEVIĆ** (c.1416–69), diplomat and writer; moved to Naples in 1453. He was the author of the first systematic European work on trade (*On Trade and the*

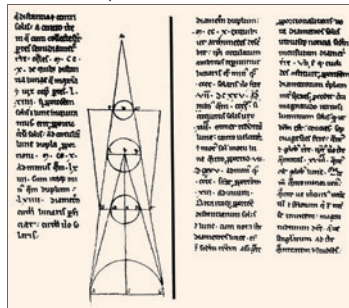


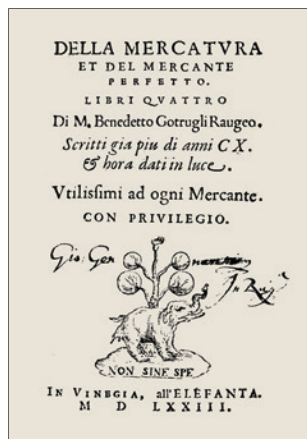
FAUST VRANČIĆ



DRAGUTIN GORJANOVIĆ-KRAMBERGER

**HERMAN DALMATIN** (*De essentiis*), pages about the eclipse of the Sun





BENEDIKT KOTRULJEVIĆ,  
*On Trade and the Perfect Trader*, 1573



FRANE PETRIĆ



MARIN GETALDIĆ

*Perfect Trader*), and the first to write about double-entry bookkeeping.

**FRANE PETRIĆ** (Franciscus Patricius) (1529–97), philosopher and polymath. He worked in Modena, Ferrara and Rome, where he taught philosophy as a Neo-Platonist and an opponent of Aristotelianism. He had a significant influence on the emergence of new Western European branches of science and philosophy. In his works, he dealt with other branches of knowledge (geometry and the history of war).

**MARIN GETALDIĆ** (Marinus Ghetaldus) (1568–1626), mathematician and physicist. He significantly influenced the development of applied algebra in geometry. He constructed the first parabolic mirror. He cooperated with the mathematicians François Viète in France and Galileo Galilei in Italy.

**RUDER JOSIP BOŠKOVIĆ** (1711–87), scientist and philosopher; a Jesuit. He worked in Rome, Pavia, Milan and Paris. He was a member of the Royal Society in London. His major work was the *Theory of Natural Philosophy*, in which he constructed an original theory about forces and the structure of materials, which has received many affirmations through the discoveries of modern science. He published many works describing original discoveries in the fields of mathematics, astronomy, geophysics and archaeology, and made many different optical, astronomical and geodetic instruments. He carried out expert projects in hydro-technology, geodesy, cartography, statics and measuring (he repaired the cupola of St Peter's Basilica in Rome and the Cathedral in Milan).

**NIKOLA TESLA** (1856–1943), inventor. In 1884, he moved to the USA, where he set up his own laboratory and made over 700 inventions, several of which are crucial to the way we live, and are still in use today (the entire system of producing, transporting and using multi-phase alternating current, remote control and radio communication, etc.). Most of his inventions were purchased by the Westinghouse Company. The hydroelectric plant at Niagara Falls was built in 1895 according to his alternating current system, the first in the world to enable distant towns to be illuminated. Thanks to Tesla's inventions, the hydroelectric plant on the

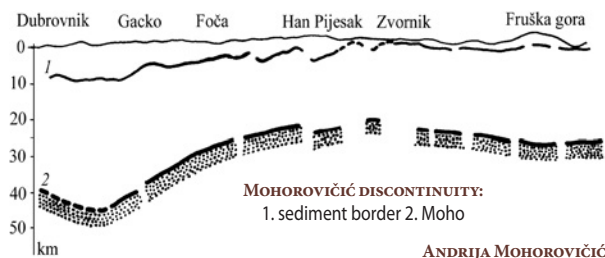
River Krka near Šibenik, the oldest in Europe, was built in the same year. A unit of magnetic induction, the tesla (T), was named after him. He is often referred to as the 'man who invented the 20<sup>th</sup> century'.

In 2006, a memorial centre, including the house in which Tesla was born, was opened in Smiljan near Gospić.

**ANDRIJA MOHOROVIČIĆ** (1857–1936), geophysicist. From 1892 he was the Director of the Meteorological Observatory in Zagreb. He worked in meteorology and seismology and introduced the exact time service. His contribution to world science was his discovery of the *Mohorovičić discontinuity* (*Moho*) in the Earth's core, which leads to an acceleration in the spread of shock waves. This discovery enabled the epicentres of earthquakes to be located precisely.

**LAVOSLAV RUŽIČKA** (1887–1976), chemist. He was professor and principal at the Laboratory of Organic Chemistry at the Eidgenössische Technische Hochschule in Zurich from 1912. His reputation was the result of research into many organic syntheses and his work on steroids and sex hormones. He won the Nobel Prize for Chemistry in 1939. A memorial museum to Ružička was opened in his home town of Vukovar in 1977, destroyed during the Serbian siege of the town, and renovated in 2007.

**VLADIMIR PRELOG** (1906–98), chemist. He was professor and principal at the Zagreb Technical Faculty's Department of Organic Chemistry, and in 1941 moved to Zurich, where he succeeded Lavoslav Ružička at the Eidgenössische Technische Hochschule. He was known for his work in synthesising many organic compounds, and was the first person to synthesise adamantane, the most stable isomer. He won the Nobel Prize for Chemistry in 1975.



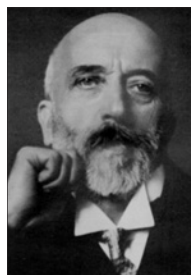
NIKOLA TESLA

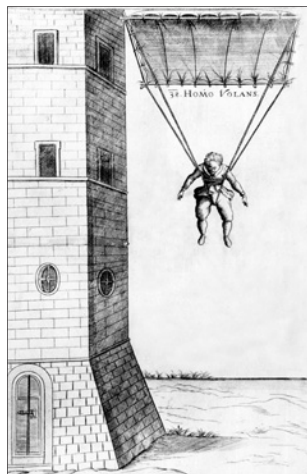


LAVOSLAV RUŽIČKA



VLADIMIR PRELOG





*Homo volans* (Flying Man) by  
FAUST VRANČIĆ



PETER SALCHER

## Inventions and inventors

Croatia is considered the home of many inventions which have transformed human existence, several of which are used in everyday life.

**1617: THE PARACHUTE.** The polymath, inventor, philosopher and lexicographer Faust Vrančić (1551–1617) was the first person to stretch fabric over a wooden frame to make a parachute, allegedly tested by jumping from a tower in Venice. He described it in detail, along with 56 more inventions, in his work *New Machines*, and called the parachute *Homo volans* (Flying Man). He also published a *Dictionary of the Five Most Noble European Languages* in 1595, the first dictionary printed in Croatia.

**1861: THE TORPEDO.** The naval officer and inventor Ivan Blaž Lupis (1813–75) built a prototype of an explosive weapon which could be used to attack enemy ships in 1861. After signing a contract with Lupis, a factory in Rijeka developed his invention and was the first in the world to begin mass production of torpedoes similar to those used today. The technical solutions of the Rijeka torpedo are used today for peaceful purposes.

**1887: 'SUPERSONIC' PHOTOGRAPHY.** Peter Salcher (1848–1928) was a professor of mathematics at the Naval Academy in Rijeka. He was the first person in the world to



TORPEDO FACTORY in Rijeka, around 1905



produce ultrafast photography, used to track the trajectory of a rifle bullet in flight.

**1891: DACTYLOSCOPY.** Ivan Vučetić (1858–1925) was a criminalist who emigrated to Argentina in 1884, where he was employed in the police force. He was one of the founders of dactyloscopy and invented a system for classifying fingerprints which he applied in solving criminal cases.

**1897: THE AIRSHIP.** The Croatian aviation architect of Hungarian origin, David Schwarz (1850–97), made the first steerable airship with a metal frame. Due to his sudden death, the credit for the invention went to Ferdinand Zeppelin, who built his airship on the basis of Schwarz's project.

**1904: THE TUNGSTEN LIGHT BULB.** The chemist and metallurgist Franjo Hanaman (1878–1941) developed a process for manufacturing tungsten filaments and their application in electric light bulbs, with Alexander Just, in Vienna.

**1906: THE BALLPOINT PEN.** The Croatian inventor of Polish origin, Slavoljub Penkala (1871–1922), patented many inventions which are still used today. The most famous was his ballpoint pen, which the Penkala factory sold in around 70 countries. He also invented the thermos flask, the rotating toothbrush, and many more devices. He built the first aeroplane in Croatia in 1910 and is considered the father of modern aircraft.

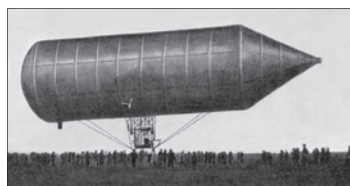
**1954: THE PURATIĆ POWER BLOCK.** Mario Puratić (1904–93) emigrated to the USA in 1929, where he invented a power block to help haul fishing nets out of the sea and on board vessels. His invention has been applied in all the world's fishing fleets.

**1981: THE ANTIBIOTIC AZITHROMYCIN.** A group of scientists from the research institute of the Pliva pharmaceutical company synthesised and patented *azithromycin*, a new type of wide-spectrum antibiotic which could stay in the body for long periods. This is an active ingredient in the drug known as *Sumamed* in Croatia, while the American company Pfizer sells it under licence, under the names of *Zithromax* and *Zentiva Azitrox*.

MARIO PURATIĆ



IVAN VUČETIĆ



SCHWARZ'S AIRSHIP



SLAVOLJUB  
PENKALA



SAMPLE  
OF A PEN,  
advertisement,  
1911



MECHANICAL  
POWER BLOCK



## Integration of science, innovation and industry

Creative Croatian inventors, a century-old tradition of university technical education and science as well as a favourable entrepreneurial climate and conditions, much invigorated by Croatia's inclusion in European integration flows, have recently contributed to the implementation of ideas and projects in the field of high technology. An ever increasing number of Croatian scientific centres, companies and their innovations have become recognisable throughout the world.



The C\_Two, electric car, manufactured in 2018 in Sveta Nedelja at the Rimac Automobili factory, a company specialised in the development of high technological solutions and new technologies in the electric cars industry.



Ivan Mrvoš, of Solin, started the production of the innovative high technology 'SMART BENCH' as part of urban furnishings and in 2019, Forbes Magazine included him on the list of 30 best young entrepreneurs in the manufacturing and industry category.



**MVD-XLP DOZER**, a remote-controlled vehicle for underground mining, manufactured at the Zagreb-based Dok-Ing company for the development and fabrication of robotic equipment, machines and demining, firefighting and mining systems.

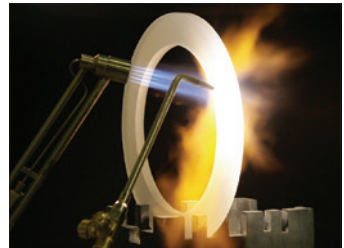
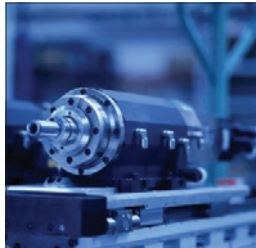


**AMPHINITY TECHNOLOGIES** from Zagreb is one of the leading world manufacturers of software for satellite companies and operators, equipment manufacturers and broadband service providers.



**RONNA**, a robot designed to assist during neurosurgical operations, was developed at the Faculty of Mechanical Engineering and Naval Architecture in Zagreb, in cooperation with the Dubrava Clinical Hospital Centre and with the financial support of the Croatian Agency for Small Business, Innovation and Investment.

High-speed motorised spindle with a linear drive unit by the Zadar-based **HSTEC** company, which develops, designs and manufactures special machine tools and other products in the field of industrial automation and robotics.



The Sisak-based **APPLIED CERAMICS** factory has developed the production of semiconductor, ceramic and other parts from crystalline materials of exceptional purity and very high precision in order to meet the particular needs of clients from the high technology industry.





## DID YOU KNOW?

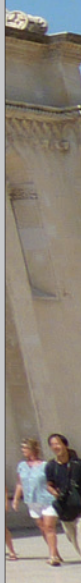
A portrait of the Croatian miniaturist Julije Klović, dated 1570, is the earliest surviving portrait by the great Spanish painter and sculptor of Greek origin, El Greco. It was painted as a token of thanks for the help and recommendations Klović gave the then young, unknown painter.





## 8 Culture

Always part of central European and Mediterranean cultural circles, or to be more precise, the meeting-point of Western civilisation and the Orient, the richness of Croatian culture testifies today to the links Croats have had with key European cultural epochs. Among the visible traces of this are the monuments on the UNESCO World Heritage List such as the untouched land division (parcelisation) of an Ancient Greek field in Stari Grad on Hvar, the Classical heart of Split with the palace of the Roman emperor Diocletian, the early Christian Euphrasian Basilica in Poreč, the Romanesque centre of the town of Trogir, the early Renaissance Cathedral of St James in Šibenik, and Renaissance Dubrovnik. Among great artists and writers, Marko Marulić (1450–1524), the ‘father of Croatian literature’, whose works were read throughout Europe, deserves special mention. Juraj Dalmatinac (15<sup>th</sup> century) was the greatest Croatian Renaissance sculptor and architect, Julije Klović (1498–1578) the greatest Renaissance miniaturist, Luka Sorkočević (1734–89) the first Croatian composer of a symphony, Ivana Brlić-Mažuranić (1874–1938) the ‘Croatian Andersen’, Ivan Meštrović (1883–1962) the most famous sculptor, and according to Rodin ‘the greatest phenomenon among artists’, Milka Trnina (1863–1941) the greatest opera diva, and Miroslav Krleža (1893–1981), an encyclopaedist, was in many ways the greatest Croatian writer of the 20<sup>th</sup> century. Among modern artists, Branko Lustig, the producer of the Oscar-winning films *Schindler’s List* and *Gladiator*, and the piano virtuoso Ivo Pogorelić, are prominent.



## பாசுக்காபுர்டுக் கல்பட்டை

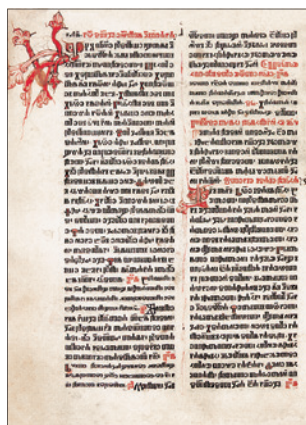
*The Baška Tablet*, an inscription of King Zvonimir's deed of donation and the construction of a church, is the most famous and one of the oldest monuments of the Croatian language, dated around 1100. This white limestone tablet, measuring 199 by 99.5 by 9 cm, bears the first record of the Croatian national name inscribed in the Croatian language.



GLAGOLITIC is the oldest Slavic script, thought to have been invented by St Cyril in the mid-9<sup>th</sup> century. It spread through Croatia as Angular Glagolitic, and from the 12<sup>th</sup> century onwards, the Croats were the only nation (apart from short Czech and Polish episodes in the 14<sup>th</sup> century, still facilitated by Croats) to use and develop Glagolitic, which remained in use until the end of the 19<sup>th</sup> century.

## Language

The Croatian language belongs to the South Slavic group of languages. It is the official language of the Republic of Croatia, and is also spoken by Croats in Bosnia and Herzegovina, Serbia (Vojvodina), Montenegro (Bay of Kotor), Austria (Burgenland), Italy (Molise), Hungary, Slovakia and Romania, and by Croatian émigrés in Western Europe, North and South America, Australia and New Zealand. It has three dialects: Štokavian, Kajkavian and Čakavian, named after the interrogative pronouns *što?*, *kaj?* and *ča?*. Today's standard literary language is mostly based on New Štokavian forms of Ijekavian pronunciation and is written using the Roman script. In the centuries following the migration of the Croats (6<sup>th</sup> and 7<sup>th</sup> centuries), Croatian developed primarily under the influence of Latin as the language of Western Christianity, while from the 10<sup>th</sup> century onwards, the influence of Old Church Slavonic played an important part, as it rapidly assimilated the features of its close relative, the native Croatian language (the Croatian version of Old Slavonic). In written documents, Croatian started to replace Old Slavonic in the 13<sup>th</sup> and 14<sup>th</sup> centuries and had replaced it completely by the end of the Middle Ages. As the Middle Ages turned into the modern age, the language was more and more influenced by Italian, German, Turkish and Hungarian, to some extent, while the influence of Czech was felt in the 19<sup>th</sup> and 20<sup>th</sup> centuries. Up to the 19<sup>th</sup> century, Croatian was mostly used in the form of written and literary dialects (Štokavian, Kajkavian and Čakavian). The Štokavian dialect entered Croatian literature at the end of the 15<sup>th</sup> century, and it was in fact at that time that the early history of modern



## மேசல்புத்திரம் பற்றிய ரோம நீதிமன்ற விசேஷ விசேஷம்

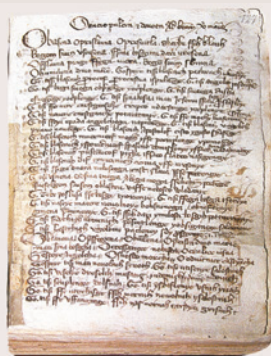
*The Missal according to the Law of the Roman Court*, the first printed Croatian book (22 February 1483), and the first liturgical book of the Roman rite that was not printed in the Latin language (Old Church Slavonic) or the Latin script (Glagolitic).

literary Croatian began. In the 16<sup>th</sup> century, Štokavian spread through a wider area of literary activity, and from the mid-18<sup>th</sup> century onwards, Štokavian as a literary language became firmly established, as did Kajkavian. Although there were projects in the 17<sup>th</sup> century to attempt to create a uniform Croatian language based on Štokavian, the duality of the Croatian standardising process was abandoned in the 19<sup>th</sup> century, at the time of the Illyrian Movement. New Štokavian was used as the skeleton around which, particularly in terms of the lexicon, Čakavian and Kajkavian elements were assembled, and with the introduction of diacritical marks (Ljudevit Gaj), a uniform way of writing the language was adopted. Thereafter, different schools of language developed (the Rijeka, Zadar, Zagreb and the so-called Vuk schools) which slowed down the natural development of the language, more or less separating it from Croatian written tradition. During the time of the Yugoslav state (1918–1941 and 1945–1991), the development of standard Croatian was again hindered, and in 1954 the *Novi Sad Agreement* was reached, according to which Croats, Serbs and Montenegrins (at the time, Bosniacs were not acknowledged) agreed to introduce a compulsory common name for the language (Croato-Serbian, or Serbo-Croatian), produce a common orthography and lexicon, and standardise general scientific terminology. The *Declaration on the Name and Position of the Croatian Literary Language* (1967) sparked open opposition from the Croatian public to this language policy, so that in spite of the pressures to which Croatian was exposed, the process of making uniform standard forms of the two languages was never actually carried out. Although speakers of either language can understand each other, Croatian has

CYRILLIC is a Slavic script named after St Cyril, who is often considered its creator. It joined Glagolitic in Croatia in the 11<sup>th</sup>–12<sup>th</sup> century, and developed in an independent form, Croatian Cyrillic or Bosnian Cyrillic, and continued in use up to the mid-19<sup>th</sup> century.



**ХРВАТСКИ ЦИРИЛИЧНИ МОЛИТВЕНИК**  
*The Croatian Cyrillic Prayer Book*,  
the first book printed in Croatian Cyrillic,  
1512.



ROMAN SCRIPT uses the old Latin alphabet and refers to several graphic systems derived from it. Today, in various adaptations, Roman script is the main script of Europe, including Croatia (from the 14<sup>th</sup> century onwards). Croatian Roman script has 30 letters (sounds) of which three are digraphs (dž, lj, and nj) and five are written with diacritic marks (č, ć, đ, š and ž).

*The Šibenik Prayer*, a prayer of praise to St Mary, one of the first Croatian linguistic and literary monuments written using Roman script, 1387.

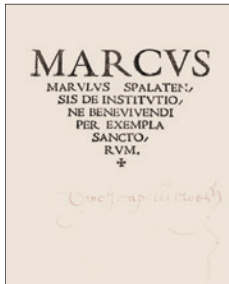
*Dictionary of the Croatian Language*, 2000







**MARKO MARULIĆ** (1450–1524), the most significant Croatian writer of the 15<sup>th</sup> and 16<sup>th</sup> centuries; his Latin moralist tract *De institutione bene vivendi per exempla sanctorum*/*On the Instruction of Living Well according to the Examples of the Saints*/ brought him worldwide fame and his *Judita*, the first artistic epic in Croatian literature, written in Croatian, earned him the title ‘father of Croatian literature’.



**MARIN DRŽIĆ** (1508–67), the central Renaissance playwright, whose opus on the margins of his time became part of the Croatian literary canon through the force of its original artistic truth.

## Culture

developed in significantly different cultural and historical circumstances and today forms a quite separate South Slavic language, in the linguistic and particularly in the sociolinguistic sense.

### Literature

Croatian medieval literature, unique in being produced in three languages (Latin, Old Slavonic and the vernacular) and three scripts (Roman, Glagolitic and Cyrillic) developed from the 8<sup>th</sup> to 16<sup>th</sup> century in the form of poetry, verse dialogue and representations of valuable literary works, mostly based on liturgical and religious themes. Towards the end of the 15<sup>th</sup> century, new poetic standards began to be accepted: themes, forms and types which characterised Renaissance literature, in accordance with Italian literary developments. The basis for this was the literary output of the Croatian Latinists, through whom humanism was introduced. Outstanding writers included the poets Ilija Crijević (Aelius Lampridius Cervinus) and Jan Panonac (Jannus Pannonius), who had a fine understanding of linguistic and literary traditions. In the first decades of the 16<sup>th</sup> century, Croatian literature fitted perfectly in Renaissance European trends, particularly in Dalmatia, where several creative circles formed: in Split (Marko Marulić), Šibenik (Juraj Šižgorić), Dubrovnik (Šiško Menčetić, Džore Držić, Mavro Vetranović, Nikola Nalješković, Marin Držić, Dinko Ranjina, Dominko Zlatarić), Hvar (Hanibal Lucić, Petar Hektorović, Mikša Pelegrinović, Martin Benetović) and Zadar (Petar Zoranić, Barne Karnarutić). Marko Marulić was there at the inception, selecting many medieval themes, but adapting them in new forms and under the influence of lay ‘modern devotion’ (*devotio moderna*), and creating works for which he was acclaimed as a prominent representative of European Christian humanism and the Renaissance epic (the moralist essay *De institutione bene vivendi*, and the epics *Davidias* and *Judita*). Along with the dominant lyrical, Petrarchan expression of the period, Zoranić’s *Planine* stands apart as the first original Croatian novel; also important are Hektorović’s *Ribanje i ribarsko prigovaranje*, a fishing eclogue written in the form of an epistle, and the dramatic works of Marin Držić, particularly the comedies *Novela od Stanca*,



*Dundo Maroje* and *Skup*. In the second half of the 16<sup>th</sup> century, the Renaissance gradually waned. Protestantism only touched the edges of Croatian literature, although Croatia produced one of the most eminent Protestant writers and ideologues of the day, Matija Vlačić Ilirik, whose *Clavis Scripturae sacrae/Key to Holy Scripture/* was the most famous biblical lexicon of the time.

Baroque literature of the 17<sup>th</sup> and early 18<sup>th</sup> centuries remained centred around Dubrovnik, and the greatest name to appear was Ivan Gundulić (a religious poem, *Tears of the Prodigal Son*, the pastoral *Dubravka* and the epic poem *Osman*), though Ivan Vunić Vučić (a collection of poetry called *Plاندovanja*), Junije Palmotić (a drama called *Pavlimir*) and Ignjat Đurđević (a religious poem called *Uzdasi Mandeljene pokornice*) were also prominent. Authors writing in the Kajkavian dialect included chronicler Antun Vramec and religious writer Juraj Habdelić, while the works of Petar Zrinski (*Adrianskoga mora sirena*, a translation from Hungarian of poems by his brother Nikola), Fran Krsto Frankapan (the lyrical collection *Gartlic za čas kratiti*) and Pavao Vitezović Ritter (the poem *Odiljenje sigetsko*) also testify to the high level of literary culture in continental Croatia. During the 18<sup>th</sup> century Enlightenment, Filip Grabovac (*Cvit razgovora naroda i jezika iliričkoga aliti arvacckoga*, a book of poetry and prose), Andrija Kačić Miošić (a book of poetry and verse called *Razgovor ugodni naroda slovinskoga*) and Matija Antun Reljković (the poem *Satir iliti divji čovik*) led the field. Active in the Kajkavian-speaking area at the turn of the



IVAN GUNDULIĆ (1589–1638), a literary classic of the Croatian Baroque period and the greatest poetic model from the period of early Croatian literature.

ANTUN GUSTAV MATOŠ (1873–1914), the central literary personality of the Croatian Modern period; as a prose writer, lyric poet and critic, he is the canonical writer of the Croatian literary fin de siècle.



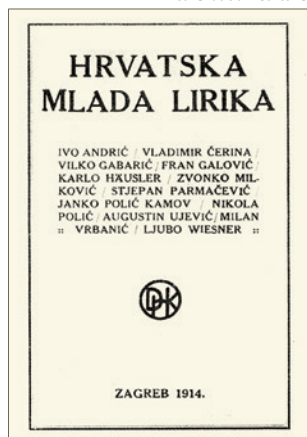
The *Dubrovnik Trilogy*, by IVO VOJNOVIĆ (1857–1929), is a classic of Croatian history drama and modern theatre.





A collection of Kajkavian poems by MIROSLAV KRLEŽA, *The Ballads of Petrica Kerempuh*, dealing with human suffering, death and danger, was a masterpiece not only for the author, but in terms of Croatian literature in general.

The collection *Hrvatska mlada lirika*, published in 1914 in Zagreb, introduced IVO ANDRIĆ (1892–1975), who went on to win the Nobel Prize for Literature (1961). Although he later wrote within Serbian literary circles, his literary beginnings, themes and influence on Croatian prose were of exceptional importance to Croatian culture.



19<sup>th</sup> century was comedy writer Tituš Brezovački (*Matijaš grabancijaš dijak*, *Diogeneš*), and, in the mid-19<sup>th</sup> century, religious writer Ignjat Kristijanović, an ardent advocate for Kajkavian as the literary language. The revivalist Illyrian Movement, headed by Ljudevit Gaj in the first half of the 19<sup>th</sup> century, powerfully affected political and cultural life. The most important factor for Croatian literature at that time was the creation of a uniform Croatian language, laying the foundations for the continuity of creativity. Political circumstances meant its basic characteristic was a nationalist component, and eminent writers included Ivan Mažuranić (the poem *Smrt Smail-age Čengića*), Stanko Vraz (a collection of poems entitled *Dulabije*) and Petar Preradović. The transition from Romanticism to Realism was reflected most clearly in the works of August Šenoa (the novels *Seljačka buna* and *Zlatarovo zlato*), which influenced the cultural life of the age to such an extent that the 1865–81 period is called the Age of Šenoa. The realist period was important for the overall shaping of Croatian literature, as writers and themes from all Croatian regions were represented and criticism as a literary genre was established (Jakša Čedomil, Franjo Marković). It was also the golden age of the novel, represented by Ante Kovačić (*U registraturi*), Ksaver Šandor Gjalski (*U noći*), Josip Kozarac (*Mrtvi kapitali*), and Vjenceslav Novak, the 'Croatian Balzac' (*Posljednji Stipančići*). Silvije Strahimir Kranjčević (*Trzaji*) was the greatest poet of the 19<sup>th</sup> century and a bridge towards the Modern era in poetry, as the stylistically heterogeneous period at the turn of the 20<sup>th</sup> century was named, drawing its basic aesthetic views and stimuli from Central European literary centres and French literature. Alongside the poetry of Milan Begović (*Knjiga Boccadoro*; his works in prose produced between the two world wars are representative of Modernism, especially the novel *Giga Barićeva*), Antun Gustav Matoš and Vladimir Vidrić, the dialect poetry of Dragutin Domjanić, Fran Galović and Vladimir Nazor reached anthological proportions.

The Modern era also gave Croatian literature valuable dramatic contributions, primarily the works of Ivo Vojnović (*Dubrovačka trilogija*) and Josip Kosor (*Požar strasti*). The prose of Milutin Cihlar Nehajev most successfully conveyed the decadent mental state of the modern Croatian



**MIROSLAV KRLEŽA** (1893–1981), the author of the most significant Croatian literature of the 20<sup>th</sup> century and originator of many cultural initiatives based on raising the critical awareness of society, which made his opus one of the central points of reference for the evolution of modern Croatia.

intellectual (the novel *Bijeg*). Janko Polić Kamov stood out as an avant-gardist before the actual arrival of the avant-garde, an innovator in terms of themes, ideas and linguistic style, who in the decades which followed achieved the status of a legend (*Istipana hartija*, a collection of poems; the novel *Isušena kaljuža*). The works of Ivana Brlić-Mažuranić (the novel *Čudnovate zgode šegrta Hlapića* and the collection of stories *Priče iz davnine*) were translated into over 40 languages (in English they are *The Brave Adventures of Lapitch/or the Shoemaker's Boy*/and *Croatian Tales of Long Ago*). She was nominated twice for the Nobel Prize for Literature. The novels of Marija Jurić Zagorka (*Grička vještica*) were also translated into many languages and played an important role in the continuity of Croatian historical novels. Modernism, which in Croatian literary history comes after the Modern era, was expressed mostly in poetry and prose, and particularly in the essayist creations of Matoš and the work of Miroslav Krleža, Antun Branko Šimić, Tin Ujević and others in the 1920s. It prevailed until the turn of the 1960s and later, with the arrival of generations gathering mostly around different literary magazines (known as the *krugovaši*, *razlogovci*, *borgesovci*, *offovci*, etc.). The central role in literary life after the First World War, not only as a result of his writing, but also because of his wider public involvement, was held by Miroslav Krleža, the author of one



*Isušena kaljuža*, a novel by JANKO POLIĆ KAMOV (1886–1910), printed half a century after it was written (1957), is an early representative of the avant-garde stream of consciousness and psychoanalytical novel, in the European context.

**TIN UJEVIĆ** (1891–1955), the pinnacle of the Croatian poetic canon; his opus shrewdly brings together classical and modern aspirations in Croatian poetry.







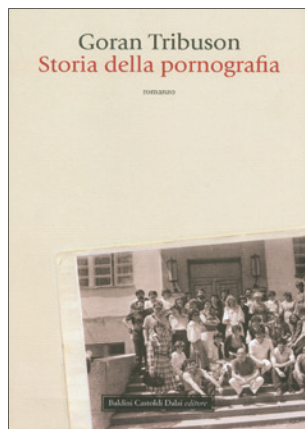
**IVANA BRLIĆ-MAŽURANIĆ** (1874–1938), one of the most popular writers of children's literature; she was called the 'Croatian Andersen' for her virtuoso narrative skills, and the 'Croatian Tolkien' for her ability to bring to life a fantastic, mythological world.



of the most diverse opuses, in terms of themes and genres, and one of the most copious in terms of output (*Balade Petrice Kerempuha*, a collection of poems in Kajkavian, the drama *Gospoda Glembajevi*, the novel *Povratak Filipa Latinovcza*, essays, memoirs and travelogues). Krleža shares the modernist throne with Tin Ujević, in whose opus the best Croatian and European traditions are reflected (*Ojađeno zvono*). Alongside them is A. B. Šimić (*Preobraženja*), who is credited with popularising free verse and the finally bringing Croatian poetry into alignment with European literary trends. The popularity of Dragutin Tadijanović, a poet of homeland and intimism, was clear from the great number of editions and translations of his works (*Srebrne svirale*), while wider circles of readers were attracted to the musical poetry of the neo-romantic Dobriša Cesarić, which breathes spontaneity and simplicity (*Voćka poslije kiše*). Belonging to this generation of poets were also impressionist Gustav Krklec (*Izlet u nebo*) and Nikola Šop, a poet of a unique poetics with considerable phenomenological complexity (*Isus i moja sjena*). Realistic narration was successfully revived in the short stories of Ivan Goran Kovačić (*Dani gnjeva*), whose long poem *Jama* stood out for the universality of its message during a time of war. From the Catholic milieu in Bosnia came Ivo Andrić, who later worked within the scope of Serbian literature (the novels *Na Drini ćuprija*, *Travnička hronika*). After the Second World War, several prose writers gained repute as their works characterised the literature of the second half of the 20<sup>th</sup> century: in the first place, Petar Šegedin (the trilogy *Djeca božja*, *Osamljenici* and *Crni smiješak*), Vladan Desnica (the novel/essay *Proljeća Ivana Galeba*) and in particular Ranko Marinković (*Ruke*, a collection of short stories; the novel *Kiklop*). Marijan Matković was one of the most productive Croatian playwrights and a close follower of Krleža (the dramatic cycle *Igra oko smrti*), while Radovan Ivšić was the most prominent representative of surrealism in Croatian literature (the grotesque farce *Kralj Gordogan*). Among the most important chapters in contemporary Croatian poetry are the opuses of Jure Kaštelan (*Pijetao na krovu*) and Vesna Parun (*Crna maslina*), the most widely translated Croatian poetess. The novel *Mirisi, zlato i tamjan* by Slobodan Novak is regularly cited as one of the best

Croatian novels ever written, particularly as an example of existentialist literature.

Some authors left their homeland in the context of political and ideological circumstances after the Second World War, but continued writing abroad (so-called émigré literature) among whom the most prominent were the poets Vinko Nikolić, Viktor Vida and Boris Maruna. The generation which gathered around the magazine *Krugovi* in the 1950s (Slobodan Novak, Slavko Mihalić, Ivan Slamnig, Antun Šoljan and others) advocated aesthetic pluralism, confronting the poetics of socialist realism, while adherents of the magazine *Razlog* in the 1960s strove for intellectual and theoretically aware poetic utterance (Danijel Dragojević, Zvonimir Mrkonjić, Nikica Petrak, Tonči Petrasov Marović, etc.). In the last third of the 20<sup>th</sup> century, in keeping with European trends, Croatian literature was also marked by a pluralism of poetic expressions that are deemed to belong, in terms of type, to the postmodern era. Gripped by the imperatives of reception, fiction for the most part adopted the characteristics of popular literature and thus triggered the rise of genre fiction in particular (fantasy and crime novels, the category known as women's writing, autobiographical narration, historiographic metafiction). A contemporary, postmodern sensibility was evinced by fiction that assimilated the characteristics of the poetics of Jorge Luis Borges (Goran Tribuson,



*Storia della pornografia*, the Italian translation of *Povijest pornografije*, is one of the novels in which **GORAN TRIBUSON** (1948) searches for personal and generational identity and reconstructs the pop culture mythology of the 1960s.

Participants at the 59<sup>th</sup> World **PEN CONGRESS** in Dubrovnik during the Homeland War in 1993. The Croatian PEN centre was founded in 1927. Other literary societies in Croatia include the Croatian Writers' Association (DHK), founded in 1900, and the Croatian Writers' Society (HDP) (2002).

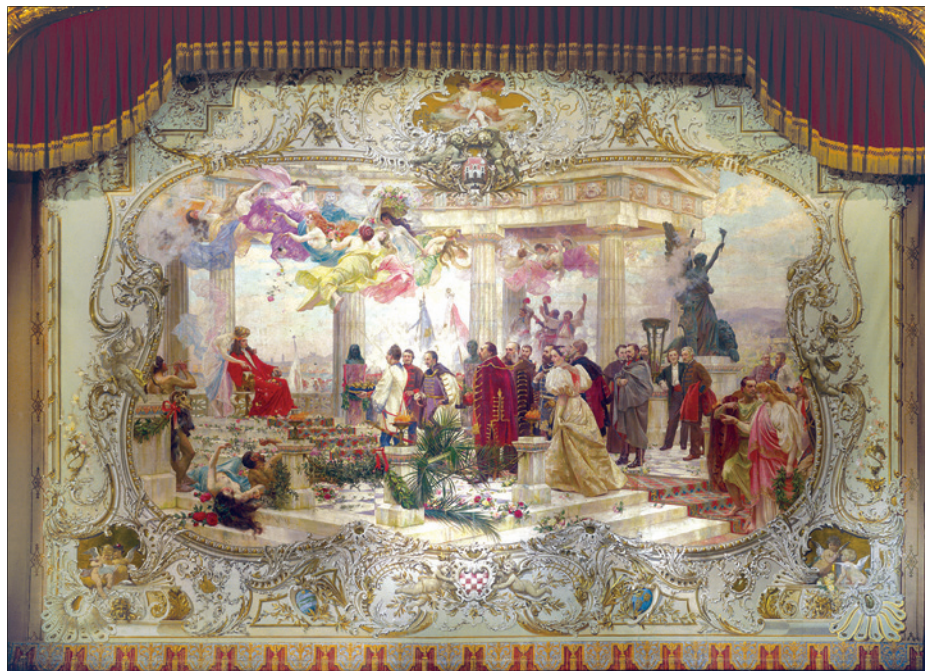




*Kiklop* by RANKO MARINKOVIĆ (1913–2001), one of the finest novels in recent Croatian literature and a top-quality work of the late European modernism period, has been staged in theatres many times.

Pavao Pavličić) as well as by so-called 'blue jeans prose' (Alojz Majetić, Zvonimir Majdak) and (new)historical novels (Ivan Aralica, Nedjeljko Fabrio). In the 1980s, the magazine *Quorum* gathered together a large number of younger authors (Damir Miloš, Delimir Rešicki, Branko Čegec, Anka Žagar) and stimulated intermediality. In the 1990s, exiled writers attracted attention abroad, especially the fiction and essay writers Dubravka Ugrešić, for whom, after she left Croatia, exile became one of her crucial literary themes (the novel *Ministarstvo boli*), and Slavenka Drakulić, whose works are characterised by a high degree of feminism and political involvement (the novel *Kao da me nema*). The plays of Slobodan Šnajder are mostly performed in German-speaking countries (*Utjecha sjevernih mora*). The plays of Ivo Brešan (*Nečastivi na filozofskom fakultetu*) and Miro Gavran (*Čehov je Tolstoju rekao zbogom*) have also achieved international success. The most recent writing for the theatre (Mate Matišić, Ivana Sajko) places emphasis on multimedia, anthropology and psychoanalysis. Among the generation of Croatian prose writers who emerged in the 1990s, one of the most esteemed is Miljenko Jergović (*Sarajevski Marlboro*). The literary scene in the 'noughties' has been marked by a series of new prose writers, poets, playwrights and authors whose work appears in *New Media*, partly because of the crisis in publishing.

The term **BLUE JEANS PROSE** by Aleksandar Flaker refers to the central stream in fiction writing from the 1950s to the early 1970s which includes novels by Ivan Slamnig, Antun Šoljan, Alojz Majetić and Zvonimir Majdak.



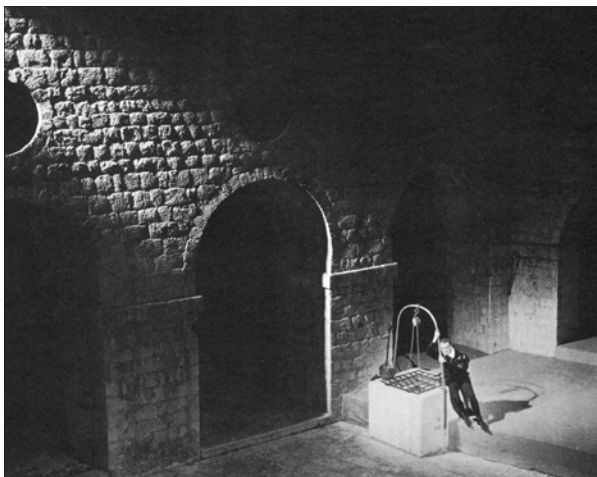
*Hrvatski preporod,*  
by Vlaho Bukovac,  
the curtain at the  
CROATIAN NATIONAL  
THEATRE in Zagreb.

## Theatre

The earliest examples of theatrical life in Croatia, as in other Western countries, were liturgical dramas in Latin, and, soon after, in Croatian. However, secular theatre appeared as early as the beginning of the 14<sup>th</sup> century in Dubrovnik, which over the next centuries emerged as the leading theatrical centre and the largest Croatian stage. It reached its zenith in the highly-developed theatrical forms of the 16<sup>th</sup> and 17<sup>th</sup> centuries, in which the original comedy theatre pieces of Marin Držić were dominant, and in various dramatic forms of a particularly Baroque character (Ivan Gundulić and Junije Palmotić). This was an era in which other Croatian centres joined enthusiastically in theatrical life, whether in Dalmatia (Hvar and Zadar) or inland (Zagreb, Varaždin and Osijek), where a major role was played by Jesuit school productions, and performances gradually moved from public spaces to halls. Hvar was the

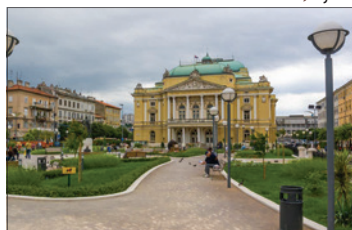


*Hamlet*, Lovrijenac Fort,  
DUBROVNIK SUMMER FESTIVAL, 1952



first to get an indoor theatre (1612), while in Dubrovnik a theatre hall was established in 1682, a time when what was called the *frančezarije*, adaptations of Molière's comedies, reigned on the theatrical repertoire. In 1834, a theatre building opened in Zagreb, where, thanks to the efforts of Dimitrija Demeter, Croatian professional theatrical life began gradually to take shape during the National Revival period. The first performance in Croatian (*Juran i Sofija*, by Ivan Kukuljević Sakcinski) was staged in 1840, and the first opera (*Ljubav i zloba*, by Vatroslav Lisinski) in 1846. Up to 1860, German theatre companies continued to perform alongside their Croatian counterparts, but after the official institutionalisation of the national theatre in 1861, August Šenoa, as artistic director, redirected the repertoire towards Slav and Romance authors during the following decade. Under the reformist management of Stjepan Miletić, theatre was characterised by the trends of Croatian Modernism, and a new theatre building was opened in Zagreb (1895) where Zagreb's Croatian National Theatre (HNK) is still housed today. Between the two world wars, theatrical issues were strongly affected by political interference. However, under the management of Julije Benešić in the 1920s, the directorship of Branko Gavella and the work of scenographer Ljubo Babić, the plays written during Croatian and European literary Modernism began to

IVAN PL. ZAJC CROATIAN NATIONAL  
THEATRE, Rijeka



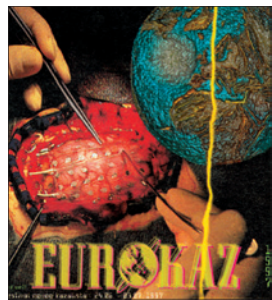


The audience at the **CROATIAN NATIONAL THEATRE** in Zagreb. There are opera and ballet ensembles also in Split and Rijeka and an opera ensemble in Osijek.

achieve recognition on the Zagreb stage in the first half of the 20<sup>th</sup> century, when the dramaturgy of psychological bourgeois theatre began to dominate the domestic repertoire. After 1945, a series of new, professional theatres and the Academy of Theatrical Arts (today's Academy of Dramatic Arts) were established. Amateur theatricals also received support, becoming a training ground for alternative and avant-garde performances, particularly with the founding of the Experimental Student Theatre. Festivals with their tradition of performing using local monuments as a natural setting, like the Dubrovnik Summer Festival (launched in 1950) and the Split Festival (launched in 1954), with their international flavour, contributed to the affirmation of the national theatre abroad. In 1954, the Gavella Drama Theatre began operating. This marked the beginning of pluralism on the national cultural scene, which became evident in repertoire, staging, and other organisational aspects. New stages (Teatar &TD in Zagreb), followed by a series of independent, or rather amateur groups which promote a wide range of theatrical forms (Teatar u gostima, Histrioni, Pozdravi, Coccolemocco, Kugla-glumište, Montažstroj), along with specialised theatres for particular genres and purposes (Zagreb Puppet Theatre, Zagreb Youth Theatre, Komedijska, Kerempuh Satirical Theatre) and festival competitions, the most



*Kralj Gordogan*, directed by Vlado Habunek, &TD ZAGREB, 1979



EUROKAZ, festival poster, 1997

Audience in the **HVAR THEATRE**. Founded in 1612, the first public theatre in Europe.





**MIA ĆORAK-SLAVENSKA** (1916–2002), the greatest Croatian ballerina of the 20<sup>th</sup> century. She was the prima ballerina in Zagreb, then in the Paris ensemble of Bronislava Nižinska, the Monte Carlo Ballet Russe and in the USA, in her own ensembles (Ballet Variante and Slavenska-Franklin Ballet) and at the Metropolitan.

The ballet *Pjesme ljubavi i smrti*/Songs of Love and Death/(1980), choreographed by **MILKO ŠPAREMBLEK**, Croatian National Theatre, Zagreb, 1991.



important of which are the Fadil Hadžić Days of Satire (Zagreb) Marul's Days (Split), the Small Scene Theatre Festival (Rijeka), the Children's Festival (Šibenik), PIF (an international puppet festival in Zagreb), and Eurokaz (a festival of avant-garde and experimental theatre in Zagreb), have enabled the realisation of a multi-faceted repertoire with a variety of interpretative polymorphisms as the basic characteristics of contemporary Croatian theatre.

## Ballet

The beginnings of the Croatian ballet tradition were linked to the mid-19<sup>th</sup> century Zagreb theatre, but the arrival of a Russian ballerina, teacher and choreographer, Margarita Froman, in 1921, ushered in a new period of development. A plethora of excellent dancers and choreographers emerged from her school, among whom were Mia Ćorak-Slavenska, Ana Roje, Oskar Harmoš and Sonja Kastl. The School of Classical Ballet was founded in Zagreb in 1949. The art of ballet was celebrated in the second half of the 20<sup>th</sup> century by Vesna Butorac-Blaće, Irena Pasarić, Almira Osmanović, Dinko Bogdanić, Tomislav Petranović, Edina Plićanić, Leonard Jakovina, and particularly Milko Šparembek, who danced in the Maurice Béjart Ballet du XX<sup>e</sup> Siècle ensemble and was Director of the Metropolitan Ballet in New York, the Gulbenkian Ballet in Lisbon and the Lyon Ballet.

Modern dance in Croatia was cultivated in parallel with the emergence of different trends in Europe. From the late 1920s, the following were active in Zagreb: Mercedes Goritz-Pavelić, a student of Mary Wigman and Gertrud Bodenwieser in Vienna and Munich, Mirjana Dragana Janaček, who established her school on the dance expressions of Isadora Duncan, and Ana Maletić, a disciple of the Rudolf Laban school and founder of the Rhythm and Dance School (1954), which still bears her name today. These schools have produced generations of dancers, among whom are some of the founders or members of the best known modern dance ensembles – the Modern Dance Studio, the Chamber Ensemble of Free Dance and the Zagreb Dance Ensemble. The dance scene today is very active, with a major role being played by the international festival Modern Dance Week, which has been organised in Zagreb since 1984.





*Players in the Three Kings Procession*, detail from a fresco by VINCENT OF KASTAV, in the church of St Mary at Skrilinah, near Beram, Istria, 1474.

## Music

The coexistence of two types of performance in Croatian ecclesiastical music was the outcome of medieval European culture: Gregorian chant (preserved in the late 11<sup>th</sup> century Neum Codex) developed in Dalmatia and Istria into Glagolitic chant, first in Old Slavonic, then in Croatian, which has been maintained to the present day through oral tradition.

In the centuries which followed, vocal musical forms dominated, composed by people who were either born on the coast or had connections to it. During the Renaissance, Julije Skjavić of Šibenik was a prominent composer, the author of a collection of madrigals and motets. The early Baroque period was the golden age of Croatian music; Ivan Lukačić was composing in Split, the Italian Tomaso Cechinni on Hvar, and Vinko Jelić, from Rijeka, published a collection of motets in Strasbourg. In the late Baroque period, the church singer and opera composer Ivan Šibenčanin worked in England and Italy.

The Classical period introduced the first prominent compositions for instruments. In Dubrovnik, Luka Sorkočević composed graceful three-movement



IVAN LUKAČIĆ (1587–1648) reached the heights of European early Baroque music with his collection of motets, *Sacrae cantiones* (1620).

Among a dozen preserved Renaissance and Baroque organs, one of the best maintained is that in the CHURCH OF ST MARY IN LEPOGLAVA (1649).





## Culture

The opera *Nikola Šubić Zrinski*, by IVAN ZAJC, in the Croatian National Theatre, Zagreb, 1909



VATROSLAV LISINSKI (1819–54), composer.

The largest concert hall in Croatia, built in Zagreb in 1973, is named after him.



DORA PEJAČEVIĆ (1885–1923), the first renowned female Croatian composer, who composed the first Croatian piano concerto (1913).



symphonies, his son, Antun Sorkočević, composed the first Croatian sonata for piano four-hands, while Jelena Pucić-Sorkočević was one of the first Croatian female composers producing songs for voice and piano. In Split, Julije Bajamonti, a doctor, polymath, organist and composer of the first Croatian oratorio, *Prijenos Sv. Dujma*/The Translation of St Domnius/(1770), and the *Requiem for Ruđer Bošković* (1787), was active. The organ builder Petar Nakić built about fifteen organs in Istria and Dalmatia and over 300 in Italy in the first half of the 18<sup>th</sup> century. The violin virtuoso Ivan Jarnović achieved worldwide fame and was the composer of a score of violin concertos (he was the first to call the slow movements in some of these concertos romances).

Musical events in the 19<sup>th</sup> century gravitated towards northern Croatia. In 1827, the Musikverein was founded in Zagreb (today's Hrvatski Glazbeni Zavod – HGZ), the oldest music institution in the country, with a comprehensive musical library. In 1876, the HGZ opened the first public concert hall in Zagreb, and in 1829, founded a School of Music, which became the Conservatory in 1916, then the Academy of Music of 1922. The early Romantic *Nocturne in F sharp major for piano*, by Ferdo Livadić (1822), along with the nocturnes of the English composer, John Field, is considered one of the earliest works of its kind in European music. The enthusiasm of the Illyrian Movement, which reflected the spirit of romantic nationalism among the other Slavic people led Vatroslav Lisinski to compose the first national opera, *Ljubav i zloba*/



The concert in the Cathedral of the Assumption of the Blessed Virgin Mary during the **VARAŽDIN BAROQUE EVENINGS** (established 1971).

Love and Malice/in 1846. Ivan Zajc was a major figure in the second half of the 19<sup>th</sup> century, with an opus which included the opera *Nikola Šubić Zrinski* (1876). He was also the Director of the Opera and Music School of the HGZ. Franjo Ksaver Kuhač, the founder of Croatian musical historiography and ethnomusicology, collected folk songs. Among internationally renowned artists of the 19<sup>th</sup> century were the guitarist and composer Ivan Padovec, the violinist Franjo Krežma, and the singers Ilma Murska, Matilda Mallinger (who sang the part of Eva in Wagner's opera *Die Meistersinger* in Munich in 1868), Josip Kašman (the first Croat to sing for the Metropolitan, 1883–84), Blaženka Kernic and Milka Trnina.

In the early 20<sup>th</sup> century, the leading composer of modern music was Blagoje Bersa (*Sunčana polja/Sunlit Fields*/, 1917–19, a symphonic poem). In the generation of composers who were named the 'new national trend',



**FRANJO KREŽMA** (1862–81), the virtuoso violinist. At the age of 17, he was the leader of the Bilse Orchestra, now the Berlin Philharmonic.

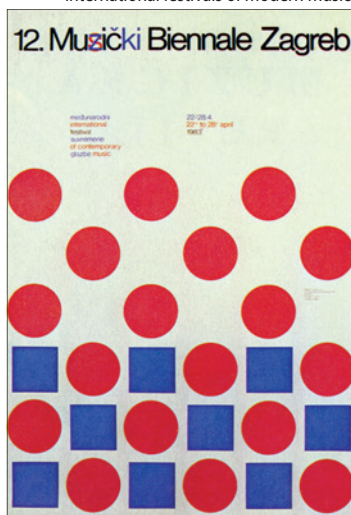
The greatest Croatian opera singer of all time, **MILKA TRNINA** (1863–1941), as Isolda (Wagner – *Tristan and Isolda*). She performed in several world-famous opera houses (Munich, Bayreuth, Covent Garden in London and the Metropolitan in New York).





**ZINKA KUNC-MILANOV** (1906–89) in the role of Tosca (Puccini). She stood out as an interpreter of characters in the *bel canto* Italian style. From 1937 to 1966, she was a prima donna of the Metropolitan Opera in New York.

The **ZAGREB MUSIC BIENNALE**, founded in 1961, is one of the most renowned, oldest international festivals of modern music.



the most prominent were Josip Štolcer Slavenski (who was acclaimed in Donaueschingen in 1924), Krešimir Baranović (*Licitarско srce/The Gingerbread Heart*/1924, the first modern Croatian ballet), Jakov Gotovac (*Ero s onoga svijeta/Ero the Joker*/, 1935, the most popular Croatian opera) and Fran Lhotka (*Đavo u selu/Devil in the Village*/, 1934, the most successful Croatian ballet). Boris Papandopulo produced a rich, stylistically diverse opus (*Symphonietta for Strings*, 1938), and represented a bridge to the later 20<sup>th</sup> century, when representatives of the avant-garde were spearheaded by the composer Milko Kelemán (*Transfiguration*, 1961) and Ivo Malec (*Cantate pour elle*, 1966), with Stanko Horvat, Ruben Radica, Anđelko Klobučar, Dubravko Detoni and Igor Kuljerić joining them. The outstanding composers of the late 20<sup>th</sup> century are Marko Ruždjak, Frano Parać, Davorin Kempf, Silvio Foretić and Zoran Juranić.

Great Croatian artists of the 20<sup>th</sup> century include the conductors Lovro Matačić, Milan Horvat, Berislav Klobučar and Vjekoslav Šutej, the bassoonist Rudolf Klepac, the horn player Radovan Vlatković, the pianist Ivo Pogorelić, and singers such as Zinka Kunc-Milanov, Dragica Martinis, Tomislav Neralić, Vladimir Ruždjak, Marijana Radev, Sena Jurinac, Ljiljana Molnar-Talajić, Ruža Pospis-Baldani



**MILKO KELEMÁN** (1924–2018), composer, founder of the Zagreb Music Biennale.



**LOVRO MATAČIĆ** (1899–1985). From the mid-1950s, he was director-conductor of the Dresden Staatskapelle, the State Opera in Berlin, director of the Opera in Frankfurt am Main, a permanent guest conductor of the Vienna Opera and guest conductor for the greatest world-famous orchestras and opera houses.





and Dunja Vejzović. Tonko Ninić and Josip Klima are the best known pupils of the Zagreb violin school, which was founded in the 1930s by Vaclav Huml. The Svetislav Stančić Zagreb piano school produced Melita Lorković, Darko Lukić, Ranko Filjak, Jurica Murai, Pavica Gvozdić and Vladimir Krpan, who founded the Croatian branch of the European Piano Teachers' Association in 1987. Cello teaching reached world levels through the efforts of the Italian artist, Antonio Janigro, who also founded the Zagreb Soloists (1953), and the composers Rudolf Matz and Valter Dešpalj. Among the younger generation of artists, cellist Monika Leskovar, singer Evelin Novak and pianists Martina Filjak, Aljoša Jurinić and Ivan Krpan have achieved international success.

Several international competitions are held in Zagreb: the Vaclav Huml Prize for violinists, the Lovro Matačić Prize for conductors, the Antonio Janigro Prize for cellists and the Svetislav Stančić Prize for pianists.

The most highly regarded Croatian orchestras are the Zagreb Philharmonic Orchestra and the ensembles of the Croatian Radio and Television: the Symphony Orchestra, the Choir, the Tambura Orchestra and the Big Band, while the Zagreb Quartet and Zagreb Soloists are prominent among chamber ensembles with a long-standing international reputation.

The most popular Croatian operettas are *Mala Floramye* (1925) and *Splitski Akvarel* (1928) by Ivo Tijardović, and

The **ZAGREB SOLOISTS** in 1954 during the Dubrovnik Summer Festival, an international festival of theatre and music. Other major festivals include the Split Summer Festival, Musical Evenings in St Donat's in Zadar, Varaždin Baroque Evenings and the Festival of Croatian Music in Vienna.



**IVO POGORELIĆ** (1958) has become prominent due to his expressly personal style of interpretation of the pianist's standard repertoire.



**MAKSIM MRVICA** (1975), and **Luka Šulić** (1987) and **Stjepan Hauser** (1986), cellists better known as **2CELLOS**, have become famous for crossover music.







The vibraphone player **BOŠKO PETROVIĆ** (1935–2011), a Croatian jazz legend, with the famous American vibraphone player, Lionel Hampton.



**IVO ROBIĆ** (1923–2000), singer and composer of light music.

**ARSEN DEDIĆ** (1938–2015), poet, composer and chansonnier. With his colleague, **SERGIO ENDRIGO**, who was born in Pula.



the first Croatian rock opera, *Gubec-beg* (1975), by Ivica Krajač, Karlo Metikoš and Miljeno Prohaska, achieved great popularity. *Jalta, Jalta* (1971) by Alfi Kabiljo and Milan Grgić is the best known product of the famous Zagreb School of Musicals. The Zagreb Jazz Quartet acquired fame in the 1960s, thanks to its founder, Boško Petrović and one of its members, the all-rounder Miljenko Prohaska (*Intima*, 1962). The international Zagreb Jazz Fair had a great influence on the younger generation in the 1980s and 1990s (Matija Dedić), and the current jazz scene in Croatia continues to thrive.

Pop music has experienced several high points, from the first hits of the 1920s and 1930s (Vlaho Paljetak), through the biggest star of the mid-century, Ivo Robić, nicknamed 'Mr Morgen' for his popularity in Germany, and the Zagreb



*Yalta, Yalta* (1971), musical by Alfi Kabiljo and Milan Grgić.

**ZVONKO ŠPIŠIĆ** (1937–2017), chanson singer and composer.



**TEREZA KESOVİJA** (1938), singer of light music.



chanson school of the early 1960s, made famous by Arsen Dedić, Hrvoje Hegedušić and Zvonko Špišić, to the victory of the pop group Riva at the Eurovision Song Contest in Lausanne in 1989 (*Rock Me*).

The reputation of the international rock scene in the 1960s was enhanced by the singer and composer Karlo Metikoš, known abroad as Matt Collins (*Ritam kiše*, 1963), and the oldest rock groups which are still going today are Parni valjak and Prljavo kazalište.

**PSIHOMODO POP**,  
a rock band, formed  
in 1983.



**PIPS, CHIPS &  
VIDEOCLIPS**,  
a rock band, formed  
in 1992.



**GABI NOVAK** (1936),  
singer of light music.



**DARKO RUNDEK** (1956),  
one of the country's leading rock musicians, has  
also made a successful career in France  
(*The Rundek Cargo Trio*).



Singer **OLIVER DRAGOJEVIĆ** (1947–2018),  
legend of Dalmatian chanson.



**GRUPA 220**, the first rock band with an original  
repertoire, formed in 1966.



**PRILJAVO KAZALIŠTE**, one of the most popular  
rock bands, formed in 1977.

**INMUSIC**, the largest open-air rock festival in  
Croatia, has been held in Zagreb since 2006,  
attracting audiences from home and abroad.





**HOLY CROSS CHURCH IN NIN**, a church with a cross-shaped ground plan and a cupola; considered to be the smallest cathedral in the world.



**GROUND PLANS OF PRE-ROMANESQUE CHURCHES**  
(longitudinal and central)



**SVETI SPAS** (Holy Saviour) at the spring of the River Cetina, a single-naved building with a trefoil apse; a Carolingian westwork can be seen on the west side. It was built by the county prefect Gastika.

Altar screen tablet from the Church of **ST NEDELJICA** (Domenica) in Zadar, depicting a narrative cycle of biblical scenes.



## Culture



St Donatus' Church in Zadar, with the bell tower of the Cathedral of St Stošija (Anastasia) in the background, a blend of Carolingian and Byzantine influences. It was built over the Classical forum, and is the second largest Pre-Romanesque rotunda in Europe (27 metres), after Aachen.

### Fine arts

In the area of modern Croatia, significant traces of prehistoric times have been preserved (Neanderthal human remains in Krapina, the remnants of the Vučedol culture from the 3<sup>rd</sup> century BC) as have sites (Vis, Hvar, Osijek, Vinkovci, Sisak) and monuments of the Greco-Roman civilisation (the arena and the Arch of the Sergii in Pula/1<sup>st</sup>–2<sup>nd</sup> century/, Diocletian's Palace in Split/4<sup>th</sup> century/, the Salona settlement in Solin/2<sup>nd</sup>–7<sup>th</sup> century/, the Euphrasian Basilica in Poreč/6<sup>th</sup> century/). The creativity of local people has placed the Croatian architectural and artistic heritage on an equal footing with those in the rest of the world.

**THE PRE-ROMANESQUE PERIOD** (second half of the 8<sup>th</sup> century to the end of the 10<sup>th</sup> century). Influenced by the late Classical period, Western European and Byzantine cultural spheres, small Pre-Romanesque churches with different ground plans began to spring up; the most widely



distributed types being a central type of structure with vaulted roofs or small cupolas, followed by churches of a longitudinal shape, although several larger churches were also built (Knin, Biograd na Moru and Solin), which have been linked to Croatian rulers and other high-ranking officials. In terms of carved decorations on stone liturgical furnishings, rich motifs of interlace or wattle with Christian symbols became prominent between the 9<sup>th</sup> and 11<sup>th</sup> centuries, while the names of Croatian rulers were recorded on many altar screens (Višeslav, Trpimir, Branimir, Mutimir,

The **PORTAL OF THE CATHEDRAL OF ST LAURENCE** in Trogir (13<sup>th</sup>–16<sup>th</sup> century), the work of the master craftsman Radovan in 1240.



The **BELL TOWER OF ST MARY'S CHURCH** in Zadar, the first monument in the mature Romanesque style, commissioned by the Croato-Hungarian king Koloman in 1105.



**ST MARTIN'S CHURCH** in Sveti Lovreč in Istria, a triple-naved basilica with a deep choir and three apses decorated with shallow niches.

Fresco depicting the figure of the ruler/donor in the **CHURCH OF ST MICHAEL** near Ston, produced in a version of the Benedictine school of painting.





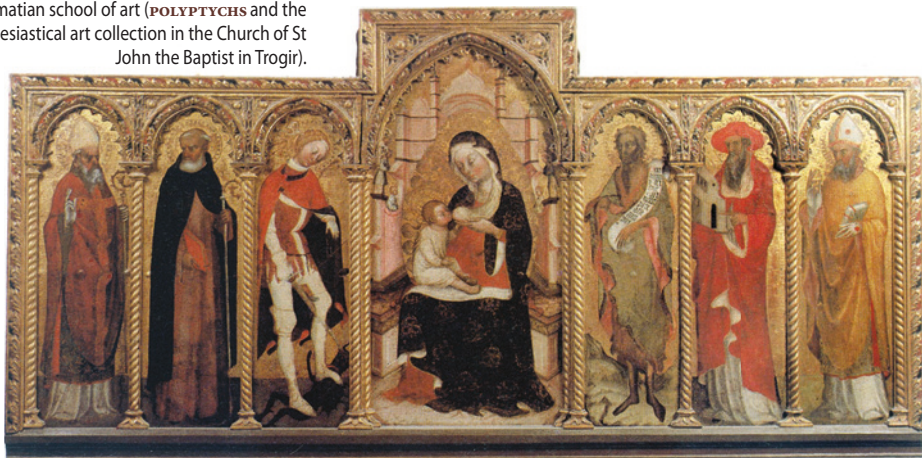
The doors of Split Cathedral (1214) are rare examples of wooden doors from that time which have survived, and were the work of **ANDRIJA BUVINA**.

**BLAŽ JURJEV TROGIRANIN** (1395–1449) was the most important representative of the Late Gothic Dalmatian school of art (**POLYPTYCHS** and the ecclesiastical art collection in the Church of St John the Baptist in Trogir).

Držislav). Weapons and jewellery discovered in graves were at first of Carolingian, i.e. Byzantine provenance, but gradually local master craftsmen imprinted their own characteristics on them.

## **THE ROMANESQUE PERIOD** (11<sup>th</sup> to mid-13<sup>th</sup> century).

Romanesque regional variations were expressed in different degrees of development in individual areas (where building and renovation work was carried out intensively on town walls and fortifications, churches, lodges and mansions in Dalmatia and Istria, and to a lesser extent in the northern regions), but also in the diversity of the prevailing external influences (Lombardy, Apulia, Venice, Byzantium), or the stronger presence of local Classical and Pre-Romanesque heritage. From the second half of the 11<sup>th</sup> century onwards, triple-naved Romanesque basilicas with apses began to appear in architecture, and almost all the early Christian cathedrals were extended (Krk, Rab, Zadar, Dubrovnik), as were monastery churches (St Krševan/Chrysogonus/in Zadar, 1175). Bell towers are among some of the most monumental creations of Romanesque architecture. Early Romanesque sculpture reintroduced the human figure in the 11<sup>th</sup> century (the figure of a Croatian ruler from the baptistery in Split; the altar screen tablets from the Church of St Nediljica/Domenica/in Zadar); while from the early 13<sup>th</sup> century on, a great feeling for plasticity developed, as seen in the wooden doors of Split Cathedral, made by







#### ST JAMES' CATHEDRAL, ŠIBENIK

Initially a triple-naved Gothic church, it was embellished by Juraj Dalmatinac with a transverse nave and cupola above the transept, three semicircular apses, a baptistery and sacristy. The sculptural content is notable for a frieze of 71 realistic portraits with Renaissance features. On the UNESCO World Heritage List since 2000.

Andrija Buvina, and the magnificent Radovan's portal of Trogir Cathedral. Split Cathedral (13<sup>th</sup> century) also houses the oldest surviving example of a wooden choir stall in the world. Only fragments of wall paintings have survived (Ston, Štrima, Zadar, Poreč, Dubrovnik). Illuminated miniatures in codexes were produced in the scriptoria of Dalmatia (Osor, Zadar, Šibenik, Split) and in Zagreb. A prominent place within Romanesque art was held by the goldsmiths' craft (crosses, reliquaries, mobile altars, crucifixes, etc.).

**THE GOTHIC PERIOD** (13<sup>th</sup> to late 15<sup>th</sup> century). The Gothic period began in Croatia in the 13<sup>th</sup> century, and its typical, simple elements prevailed until the 16<sup>th</sup> century (St Mary's Church in Lepoglava and St Mark's Church in Zagreb). In Dalmatia, from the later 15<sup>th</sup> century on, churches were built in the Venetian style, along with town halls, cloisters, city lodges and mansions. The most important master of the Gothic-Renaissance style was the builder and sculptor Juraj Dalmatinac, who trained in Venice and worked in Italy (Ancona) and the towns of Dalmatia. As Istrian painting



The technique of illumination reached its height in the Glagolitic **MISSAL OF DUKE HRVOJE VUKČIĆ HRVATINIĆ**, which was created by local craftsmen (1403–04).

The Italian goldsmith **FRANJO OF MILAN**, with colleagues from Zadar, produced St Simon's reliquary (commissioned by the Croato-Hungarian Queen Elizabeth).







**FRANJO VRANJANIN,**  
*Portrait of a Lady of the Court*  
(1472–74), New York, Frick Collection



**VELIKI TABOR,** a fortified castle in Hrvatsko Zagorje, built during the 15<sup>th</sup> and 16<sup>th</sup> centuries, with four wide Renaissance semicircular towers, which open onto the courtyard via two-storey arched colonnades.

**LUCIJAN VRANJANIN,** main courtyard of the Ducal Palace in Urbino (1466–72).



**NIKOLA BOŽIDAREVIĆ,** *The Annunciation* (1513), from the collection in the Dominican monastery in Dubrovnik.

Mausoleum chapel of the **BLESSED IVAN OF TROGIR,** the peak of early Renaissance humanism, built between 1468 and 1494.



made contact with northern trends, it reached its zenith in the frescoes which can be seen in Pazin, Butoniga and Beram (Vincent of Kastav, late 15<sup>th</sup> century). A distinctive expression of folk creativity from medieval times are *stećci*, tombstones made between the 13<sup>th</sup> and the 16<sup>th</sup> century (Cista Provo, the Neretva valley, Konavle).

**THE RENAISSANCE** (mid-15<sup>th</sup> to 16<sup>th</sup> century). Croatia was the first European country to adopt the influences of the Italian Renaissance. The Italian sculptor and builder Nicholas of Florence brought the early Renaissance style to full maturity in the Chapel of the Blessed John of Trogir in the Cathedral of Trogir, in which he was assisted by Andrija Aleši. The same chapel shows *St John the Evangelist and St Thomas*, a work by Ivan Duknović, who mostly worked in Italy (the sarcophagus with the likeness of Pope Paul II from 1473 in the crypt of the St Peter's Basilica in Rome) and in the court of Matija Korvin in Hungary. While aristocratic summer residences were being built in the Dubrovnik Republic in a particular style which was unique even in European terms, many fortifications were being built in northwest Croatia, from Čakovec to Senj, to form a line of defence against the Ottomans. Here, the castle-fortress Veliki Tabor (1505) stands out, along with the ideal Renaissance fortress town of Karlovac (1579).

Art achieved high Renaissance maturity in the works of Nikola Božidarević at the beginning of the 16<sup>th</sup> century. At that time, many Croatian artists, nicknamed the *Schiavoni*, were working in Italy, among whom Juraj Čulinović, Andrija Medulić and Julije Klović (already during his lifetime called the Michelangelo of Miniatures), the sculptor Franjo Vranjanin, creator of fine marble busts, and the architect Lucijan Vranjanin were among the most famous.



JULIJE KLOVIĆ, *The Lament* (after 1550), Florence, Uffizi



KARLOVAC, an ideal Renaissance fortress city (1579)

ČAKOVEC, a fortress city (16<sup>th</sup> century)





*Abraham Sacrificing Isaac* (around 1715), from the Strossmayer Gallery of Old Masters in Zagreb, by FEDERIKO BENKOVIĆ.

ANTON LERCHINGER, *Assumption of the Blessed Virgin Mary*, 1772. Fresco on the vault of the Church of the Mother of God of Jerusalem in Trški Vrh.



**THE BAROQUE PERIOD** (17<sup>th</sup> and 18<sup>th</sup> centuries). The Croatian Baroque style predominated in ecclesiastical architecture (the churches of St Katharine in Zagreb, St Mary of the Snows in Belec, St Mary of Jerusalem in Trški Vrh, St Vitus in Rijeka, St Blaise in Dubrovnik) and public buildings (the Vojković–Oršić–Rauch mansion in Zagreb, the Patačić mansion in Varaždin, the castles in Gornja Bedekovčina and Daruvar, the Eltz manor-house in Vukovar). The baroque architectural entities in Varaždin and Dubrovnik, the Tvrđa fortress in Osijek and the Upper Town in Zagreb are of particular interest. The illusionist frescoes and stucco decorations, altars and sculptures were mostly the work of foreign masters (Ivan Krstitelj Ranger, Francesco Robba, Franc and Krištof Andrej Jelovšek, Anton Lerchinger), but



THE CHURCH OF ST BLAISE, a Baroque church built in 1706 to the glory of the patron saint of the city of Dubrovnik.

Single-naved pilgrims' votive  
CHURCH OF ST MARY OF JERUSALEM, Trški Vrh, near Krapina.





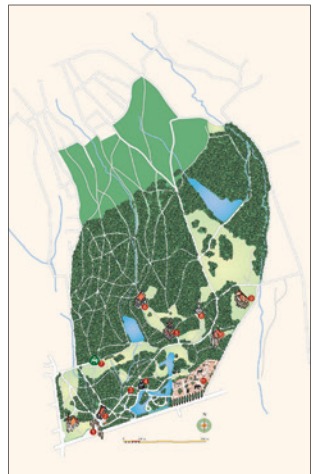


also of some native artists (Tripo Kokolja) and Federiko Benković, who did work in Italy, Austria and Germany.

**FROM THE NEOCLASSICAL TO THE MODERN PERIOD** (late 18<sup>th</sup> to late 19<sup>th</sup> century). The main commissioners of Neoclassical architectural buildings were the nobility (the Pejačević castles in Retfala, 1801, and Virovitica, 1804), the

The wooden baroque **CHURCH OF ST BARBARA** at Velika Mlaka, near Zagreb, built by local carpenters and decorated inside by folk artists (18<sup>th</sup> century).

**MAKSIMIR** Park in Zagreb, one of the first public parks in Europe, opened to the public in 1794. Its 316 hectares are protected as a natural and cultural monument.





**THE GOLDEN HALL** at the Croatian Institute of History, decorated with gilt stucco and wall paintings depicting themes from Croatian history, one of which is *The Engagement of King Zvonimir*, a painting (1920) by Celestin Medović.



Church (Maksimir Park in Zagreb, St Theresa's Church in Suhopolje, 1807–16) and the military authorities. In the first half of the 19<sup>th</sup> century, the needs of the citizen class were met by the intimate, modest Biedermeier style, while utensils and ornaments were imported or produced in Croatian glassmaking studios, earthenware and furniture workshops. Biedermeier painting arrived in the 1830s, mostly produced by foreign travelling artists, but Vjekoslav Karas headed the independent Croatian version of the trend. Historical themes prevailed in painting in the second half of the 19<sup>th</sup> century (Ferdo Quiquerez, Oton Iveković, Mato Celestin Medović), as showcased in the luxurious Golden Hall in Zagreb's Upper Town (today part of the Croatian Institute of History); architecture also showed preference for historical styles which were applied to build representative public buildings and palaces (the Neo-Romanesque cathedral in Đakovo, 1866–82; the Crafts School and the Museum of Arts and Crafts in Zagreb, 1891; the Croatian national theatres in Osijek, Varaždin, Rijeka and Zagreb; the urbanisation of Zagreb's Lower Town). At the end of the 19<sup>th</sup> century, architecture for the tourist industry began to develop rapidly on the Kvarner coastline (Hotel Imperijal in Opatija, 1885) and in Dalmatia, as did industrial architecture (the Hartera paper mill, Rijeka). The Secessionist style was applied to typical buildings in Zagreb, Osijek (a string of palaces on European Avenue) and Split, as well as in the early sculptures of Ivan Meštrović.

**A SECESSION-STYLE** residential building in Zagreb (1906) by Vjekoslav Bastl.







The Croatian State Archives in Zagreb (formerly the National and University Library), designed by **RUDOLF LUBYSKI**, the finest example of Secessionist architecture (1913).



The Secession-style Urania cinema in Osijek (1912) by **VIKTOR AXMANN**.

### **MODERNISM, POSTMODERNISM, CONTEMPORARY ART** (20<sup>th</sup> and 21<sup>st</sup> centuries)

**ARCHITECTURE.** The ideas of modernism, creative freedom and the right to individual artistic expression in architecture were advocated by Viktor Kovačić, while functionalism was represented by Drago Ibler and Stjepan Planić, the leading proponents of the Zagreb school of architecture between the two world wars which also included Juraj Denzler, Mladen Kauzlarić, Juraj Neidhardt, Josip Pićman and Ivan Zemljak (the school in the neighbourhood of Jordanovac, 1935). At the same time,

Stock Exchange in Zagreb by **VIKTOR KOVAČIĆ** (started in 1923 and completed in 1927 by his associate, Hugo Ehrlich).



Napredak building in Zagreb by **STJEPAN PLANIĆ** (1936).







The 'Wooden Skyscraper' in Zagreb (1958) by **DRAGO IBLER**.



Yugoslav Pavilion at the Brussels EXPO by **VJENCESLAV RICHTER** (1958).

'Vatroslav Lisinski' Concert Hall in Zagreb (1973) by **MARIJAN HABERLE**, **MINKA JURKOVIĆ** and **TANJA ZDVOŘAK**.



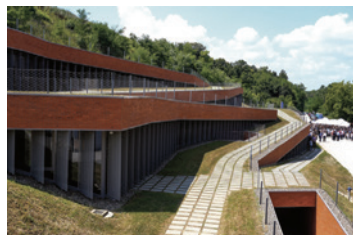
Zlatibor Lukšić, Helen Baldasar, Emil Ciciliani and Josip Kodl (Hotel Ambassador, 1937) advocated avant-garde ideas in Split.

During the period of intensive post-war construction, Croatian architecture embraced the so-called International Style. Large-scale and planned construction of districts was carried out in the major cities (Novi Zagreb, Split I and II) and, besides residential buildings (those designed by Drago Galić in Vukovarska Street and by Ivo Vitić in Labinjina Street in Zagreb), several representative public buildings were built, on which many architects – such as Vladimir Turina (the Maksimir stadium, 1946–62), Kazimir Ostrogović (the Zagreb City Hall, 1956–58), Vjenceslav Richter (the Yugoslav exhibition pavilions in Brussels /1958/ and Milan /1964/), Radovan Nikšić and Ninoslav Kučan (today's Public Open University in Zagreb with highly aestheticised interiors by Bernardo Bernardi, 1961) and Slavko Jelinek (the Zagrepčanka Business Tower, 1976) – developed their styles. The rise in the tourist industry in the mid-1960s was accompanied by a rapid construction of touristic buildings, highly accomplished in terms of their design and integration with the environment, which is particularly discernible in the Solaris hotel complex near Šibenik (1968) by Boris Magaš, who also designed the Hajduk stadium in Split (1979). Postmodern tendencies can be discerned in the work of Nikola Filipović as well as in the work of the team comprising Zvonimir Krznarić, Davor Mance and Marijan Hržić, the designers of the National University Library in Zagreb, designed in cooperation with Velimir Neidhardt, the co-designer, with Branko Kincl, of the new Zagreb airport (2017). Valuable works have been designed by Dinko Kovačić in Split and Nikola Bašić in Zadar, with the latter paying special attention to architectural and sculptural interventions in space (the Sea Organ, 2005). In recent times, interesting museum buildings have also been built (Igor Franić, the Museum of Contemporary Art in Zagreb, 2009; Goran Rako, the Vučedol Culture Museum in Vukovar, 2015). The turn of the century saw the coming of age of a generation that continues to foster a diversity of architectural expressions (Milan Šosterić, the Music Academy in Zagreb, 2014); the

team comprising Idis Turato and Saša Randić as well as architects and designers gathered together in architectural studios, such as '3LHD' (Saša Begović, Tanja Grozdanić Begović, Marko Dabrović, Silvije Novak) and 'STUDIO UP' (Toma Plejić and Lea Pelivan) have been successful in various areas of architecture, particularly those related to tourism and sport, and their work, just like the work of the already internationally recognised architects Vinko Penezić, Krešimir Rogina and Hrvoje Njirić, has also been noticed outside Croatia.

**PAINTING.** The arrival of Vlaho Bukovac, who had studied in Paris, in Zagreb in 1893 had a definitive significance in painting; his open colourism was adopted by several younger artists (the Zagreb School of Colour), who formed the painters' wing of the Croatian Modern period. Among them were Oton Iveković, who coupled historical themes with an impressionistic approach, Robert Auer and Bela Čikoš-Sesija, who were inspired by the Secession, Menci Klement Crnčić, the founder of modern Croatian graphics, and, in Split, Emanuel Vidović, who first turned to Italian Divisionism and then Expressionism. In 1903, Čikoš-Sesija and Crnčić founded a school which grew, in 1921, into an academy (today's Academy of Fine Arts in Zagreb). In contrast to this desire for 'pure painting', artists inspired by the Secession and gathered around the Medulić group (founded in 1908 in Split) and the sculptor Ivan Meštrović – such as Mirko Rački and Tomislav Krizman – searched for

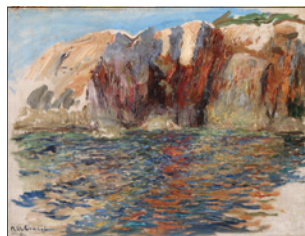
VLAHO BUKOVAC, *Gundulić's Dream* (1894)



The Vučedol Culture Museum near Vukovar (2015) by GORAN RAKO.

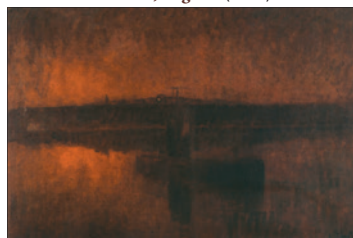


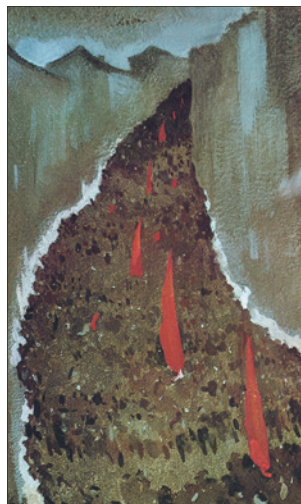
BELA ČIKOŠ-SESIJA, *Walpurgis Night* (1898)



MENCI KLEMENT CRNČIĆ, *A View from Bellavista* (1902)

EMANUEL VIDOVIĆ, *Angelus* (1907)





LJUBO BABIĆ,  
*Red Flag* (c. 1919)



JOSIP RAČIĆ,  
*In Front of the Mirror* (1908)



MARINO TARTAGLIA,  
*Figure* (1958)

a national visual expression in the motives of folk legends and heroic myths.

Josip Račić, Miroslav Kraljević, Vladimir Becić and Oskar Herman, members of the so-called Munich Circle, brought novelties to Croatian painting from their studies, while the progressive thread (from Cézannism through Expressionism and Neo-Realism to Neoclassicism) was maintained by the artists who exhibited at the Spring Salon (1916–28), at first mainly its founders, Ljubo Babić and Zlatko Šulentić, and later, with their inclination for Cubism and Post-Cubism, Prague-educated members of the Group of Four, among whom Vilko Gecan, Milivoj Uzelac and especially Marino Tartaglia and Milan Steiner were most prominent. The architect and painter Josip Seissel (whose pseudonym was Jo Klek) painted the first abstract painting in 1922, while a distinctive style was developed by Antun Motika, who brightened colour to the outermost limit, and Ignjat Job, who developed a strong, gestural and colouristic expressionism. Members of the left-oriented group Zemlja (1929–35) – Leo Junek, Marijan Detoni, Vilim Svečnjak – dealt with social topics; the main ideologue was Krsto Hegedušić, promoter of Naive art, particularly the Hlebine School, which in the mid-20<sup>th</sup> century attracted

JOSIP SEISSEL, *Pafama* (1922)



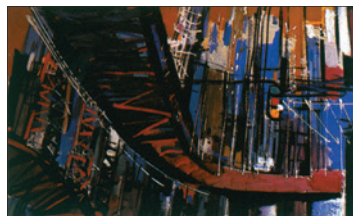


international acclaim, particularly for the works of Ivan Generalić, Ivan Rabuzin and Ivan Lacković Croatia.

The post-war period of socialist realism was left behind as early as the end of the 1940s and links were re-established with European and American avant-garde trends (lyrical abstraction, Art Informel and abstract expressionism). The first to follow them were Edo Murtić and Ferdinand Kulmer, while Ivo Gattin, Đuro Seder and Marijan Jevšovar further expanded and radicalised them. A distinctive abstract style was developed by Albert Kinert, Ordan Petlevski, Oton Gliha, Eugen Kokot and many others.

Exponents of figurative post-Surrealist, fantastic or metaphysical painting were Miljenko Stančić, Vasilije Josip Jordan, Nives Kavurić-Kurtović, Slavko Kopac and Josip Vaništa, while Ljubo Ivančić superbly interlinked expressionist figuration with Art Informel. In the 1970s, the Biafra group (Zlatko Kauzlarić-Atač) brought engaged figuration, Zlatko Keser leaned towards expressive figuration, Jadranka Fatur followed the photorealistic trends, while nova slika/New Painting/ (Nina Ivančić, Zvezdana Fio, Željko Kipke) brought about a new approach to painting. Contributions to the postmodern diversity of the late 20<sup>th</sup> century were also made by Zlatan Vrkljan, Zoltan Novak and many others. Croatian painters continue to use figurative style today, from the conceptual approach (Lovro Artuković) to expressionist or Pop Art inspirations (Ivica Malčić, Robert Šimrak, Tomislav Buntak), often reflecting contemporary reality and its cultural codes.

The EXAT 51 group was active starting in the early 1950s and drawing on the tenets of the Bauhaus and constructivism; it moved in the direction of geometric



EDO MURTIĆ, *Highway* (1952)



FERDINAND KULMER,  
*Structure of Repetition I 72* (1972)



IVO GATTIN,  
*Ripped Surface* (1961)

IVAN GENERALIĆ,  
*Red Bull* (1972)

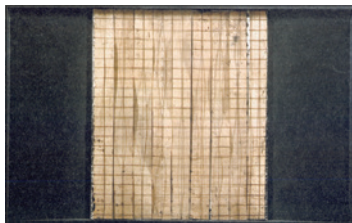


MILJENKO STANČIĆ, *The Artist Karas* (1953)

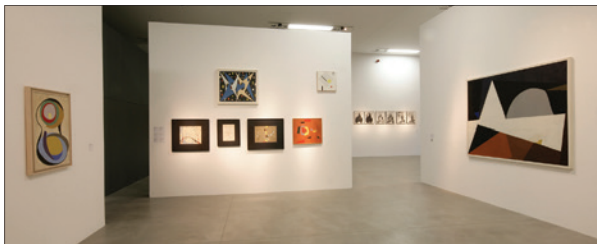


LJUBO IVANČIĆ, *Self-portrait with Easel* (1958)

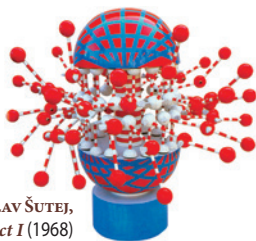




VLADO KRISTL, *Variant I* (1962)



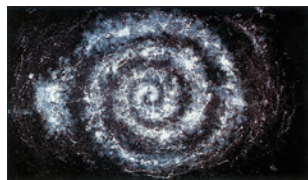
EXAT 51 at the Museum of Contemporary Art in Zagreb.



MIROSLAV ŠUTEJ,  
*Object I* (1968)



DIMITRIJE  
BAŠIČEVIĆ  
MANGELOS, *Le  
projet principal  
de la deuxième  
civilisation*  
(1977/78)



BORIS DEMUR, *The Reading of a Spiral* (1985)



EDITA SCHUBERT,  
*Trapezoid* (1985)

abstraction, especially in the works of its champions Vlado Kristl and Ivan Picelj. Julije Knifer was close to them, faithful to his sole preoccupation – the meander. After the experience of the EXAT 51 group, there followed the New Tendencies international artistic movement; one of the artists who was prominent at its memorable exhibitions was Miroslav Šutej, who (like Ante Kuduz) developed op-art visual expression, playing with boundaries between painting, graphics and sculpture; this encouraged artists to turn to ambience art (Ljerka Šibenik, Edita Schubert) and the exploration of the medium of painting within the framework of primary and analytical processes (Boris Demur, Dubravka Rakoci, Goran Petercol).

Members of the protoconceptual group Gorgona (Marijan Jevšovar, Julije Knifer, Đuro Seder, Josip Vaništa, Ivan Kožarić, Dimitrije Bašičević Mangelos), with their unconventional visual art activities in the early 1960s, and Tomislav Gotovac, with his performances and his exploration of various media, film in particular, paved the way for generations of conceptual artists who, from the

JULIJE KNIFER: *Meander into a Corner* (1961),  
Museum of Contemporary Art in Zagreb





TOMISLAV GOTOVAC, *Zagreb, I Love You!* artistic performance (1981)



SANJA IVEKOVIĆ, *Before-After* (1976)



DALIBOR MARTINIS, *Tavola Calda* (1987)

late 1960s, within the framework of new artistic practice, experimented with untraditional artistic methods and materials, and the new media (Goran Trbuljak, Sanja Iveković, Dalibor Martinis; Vladimir Dodig Trokut; in the 1970s, the Group of Six Artists: Željko Jerman, Boris Demur, Mladen Stilinović, Sven Stilinović, Vlado Martek, Fedor Vučemilović). Today's contemporary art has continued to explore experiment, performance (Slaven Tolj, Siniša Labrović, Igor Grubić), ambiance art (Mirjana Vodopija, Viktor Popović, Ivana Franke), transmedia expression (David Maljković, Damir Očko, Zlatko Kopljär), often with a pronounced social engagement (Andrea Kulunčić, Renata Poljak).



Conceptual artist  
VLADIMIR DODIG TROKUT  
(1949–2018), author of the  
Anti-Museum project.



GORAN TRBULJAK,  
*Through a Hole  
on the Door of  
the Gallery of  
Contemporary  
Art in Zagreb  
I Occasionally  
Showed my  
Finger without  
the Knowledge  
of the Gallery  
Management*  
(1969)



VESNA POKAS, *Work With No Title* (2007)



RENATA POLJAK, *Partenza* (2016)



MLADEN STILINOVIĆ, *Exploitation of the  
Dead* (1984–89)

Croatian architects and visual artists regularly participate in the Venice Biennale, the Kassel Documenta and other important international cultural events. One of these artists was Vlaho Bukovac, who first exhibited at the Venice Biennale as early as 1897.





IVAN MEŠTROVIĆ,  
*Contemplation* (1924)



ANTUN AUGUSTINČIĆ, *Peace Memorial* in New York (1954)



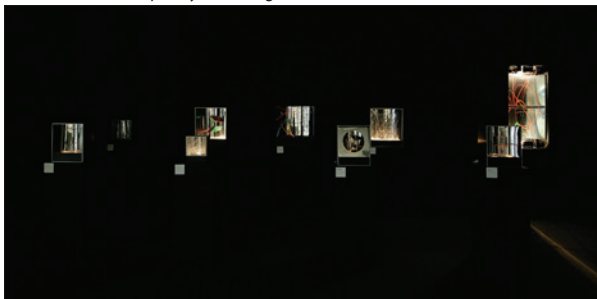
DUŠAN DŽAMONJA,  
*Sculpture Alp-II* (1975)

VOJIN BAKIĆ, *Memorial to  
Ivan Goran Kovačić* (1964)



**SCULPTURE.** The realistic sculptures of Ivan Rendić heralded the development of modern Croatian sculpture, which was continued through the work of Robert Frangeš-Mihanović, Rudolf Valdec and the impressionist inspiration of Branislav Dešković in portraying animals, to the great sculptor Ivan Meštrović, the creator of many sculptures in marble, bronze and wood, and of architectural-sculptural monuments in varying stylistic modes (from the Secession through Rodinism, the Neoclassical, Gothic and Renaissance to Bourdelle and Maillé's concepts of shape), and Frano Kršinić, who, inspired by the Classical and Mediterranean traditions, was a model to many generations of artists. Working at the same time were Antun Augustinčić and

ALEKSANDAR SRNEC, *Lumino-kinetic objects* (1969),  
Museum of Contemporary Art in Zagreb



Vanja Radauš, sculptors of psychologically motivated realism and socially oriented aspirations.

The bearers of a new spirit after 1950 were Kosta Angeli Radovani and the abstract sculptors Vojin Bakić, Dušan Džamonja and Ivan Kožarić, the author of a huge, heterogeneous opus. Within the framework of the New Tendencies international movement, former members of the EXAT 51 group, inspired by constructivist ideas, created the first lumino kinetic pieces in the 1960s (Aleksandar Srnec) and so-called systemic plastics (Vjenceslav Richter). Ksenija Kantoci, Branko Ružić and Šime Vulaš developed their work, mostly in wood, on the edges of abstraction and figuration. The works of Vasko Lipovac, Zvonimir Lončarić and Marija Ujević-Galetović veered towards elements of pop-art. In the early 1970s, drawing on Radauš's and Valerije Michieli's works, members of the Biafra group (Stjepan Gračan, Ratko Petrić, Miro Vuco) created radical, expressive and socially engaged sculptures. The next generation, leaning on postmodern trends and tradition, seeks new expressions in free abstract forms and ludic associations (Peruško Bogdanić and Dalibor Stosić, Matko Mijić). Contemporary Croatian sculptors make use of a wide range of media and materials (Siniša Majkus) and with their objects, installations and ambiance often comment on contemporary life and society (Ines Krasić, Kristian Kožul, Ivan Fijolić, Alem Korkut).

## Photography

In Croatia, photography appeared around 1840. Among the first to make daguerreotypes was Demetrije Novaković, who was followed by many other amateurs, such as Juraj Drašković and Dragutin Antun Parčić. After 1850, photography ateliers were established throughout Croatia: in Zagreb, there were the ateliers of Franjo Pommer, Julius Hühn, Ivan Standl, the author of the first photomograph, Rudolf Mosinger and Antonija Kulčar; in Zadar, the ateliers of Tomas Burat and others. In the late 19<sup>th</sup> century, photographers leaned towards verismo – for instance Karlo Drašković, the author of the first momentary photograph – or pictorialism, such as Antun Stiasni, while Stjepan Erdödy explored the possibilities of the medium of photography and created the first photomontages and photocollages. During the interwar period, Franjo Mosinger



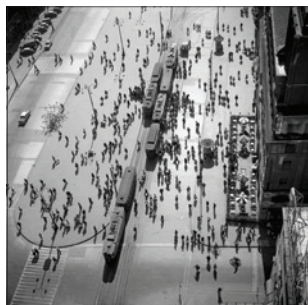
IVAN KOŽARIĆ, *Setting Sun* (1971)



SINIŠA MAJKUS, *Embryo* (2004)

*Stjepan Erdödy's Leap* (1895), by DRAGUTIN (KARLO) DRAŠKOVIĆ, an amateur photographer and the founder of art photography in Croatia.





TOŠO DABAC (1950)



JOSIP KLARICA,  
*Morning in My Garden* (2010)



IVAN POSAVEC (1983)

The most prominent practitioners of **APPLIED PHOTOGRAPHY** are Pavao Cajzek (newspaper photography); Ivan Balić Cobra, Stephan Lupino, Boris Berc and Mare Milin (fashion photography); Nedjeljko Čaće, Nenad Gattin, Krešimir Tadić, Ivo Eterović, Ivo Pervan, Damir Fabijanić and Marin Topić (photography of works of art, architecture, monuments and design); and the tandem of Mario Krištofić and Sanja Bachrach-Krištofić.

embraced the aesthetics of the new reality and, with his montages, came close to the avant-garde movements, as did Ivana Tomljenović-Meller. In the 1930s, the Zagreb School of Art Photography was founded; it introduced social-criticism themes and was led by Tošo Dabac, who became the leading name of Croatian photography. The most prominent representatives of post-war photography are Mladen Grčević, who made life-photographs, Oto Hohnjec, who exhibited the first colour photograph, Zlata Laura Mizner, Đuro Griesbach, Marijan Szabo, Milan Pavić and Slavka Pavić. Brothers Ante and Zvonimir Brkan, Zlatko Zrnec, Nino Vranić and Mitja Koman brought new artistic interpretations of reality, while psychological motivation is discernible in the works of Marija Braut, Branko Balić and Mladen Tudor. A huge aesthetic shift occurred in the 1970s through the work of Ivan Posavec, Mio Vesović, Boris Cvjetanović, Andrija Zelmanović and Fedor Vučemilović, mostly in the youth press; Tomislav Gotovac, Josip Klarica, Željko Borčić, Željko Jerman, Vladimir Gudac and Šime Strikoman, whose photographs reflected progressive artistic ideas, from hyperrealism to conceptualism; and through the work of the representatives of what was known as the Nova umjetnička praksa/New Art Practice/, such as Dalibor Martinis, Slobodan (Braco) Dimitrijević and Sanja Iveković. Reaching maturity in the late 20<sup>th</sup> century was a generation of photographers who, alongside the traditional techniques (Žarko Vijatović and Luka Mjeda), employed postmodernist methods and computer support (Sandro

ŽELJKO JERMAN, *A Nude at the Cemetery* (1974)



ANTE BRKAN, *Hitchcock* (1964)





Đukić and Damir Hoyka). Among the best representatives of contemporary Croatian photography at the turn of the 21<sup>st</sup> century are Jasenko Rasol, Ivana Vučić, Ana Opalić, Mara Bratoš, Marko Ercegović, Silvija Potočki Smiljanić and Sandra Vitaljić.

## Cinematography

Professional Croatian cinematography began to develop in continuity only in the mid-20<sup>th</sup> century, although the first preserved film recordings of Croatian regions were made in 1898 (only three years after the invention of film) by Alexandre Promio, a cameraman for the Lumière company, and in 1904 by Frank Mottorshaw, the British film pioneer. The Croatian cameraman Josip Halla filmed the Balkan wars for the *Éclair* film journal, while the Croatian actor Zvonimir Rogoz made a notable Central European career between the two world wars. Oktavijan Miletić's 16-mm films are of enormous significance for European film culture and amateurism, while the educational films produced by the School of Public Health are an early example of a well-rounded documentary school attaining world-level quality. The Independent State of Croatia (1941–45) organised the production of propaganda documentary and cultural films within the framework of the State Film Institute 'Hrvatski slikopis' ('Croatian Film'), which became the Film Directorate for Croatia after the war and, in 1946, Jadran



ANA OPALIĆ, *Self-Portrait* (2003)



OKTAVIJAN MILETIĆ (1902–87)

THE PULA FILM FESTIVAL, a national film festival held every summer since 1954 in the Pula Arena.





*H-8...* (1958) by NIKOLA TANHOFFER



*Der Damm/The Dam* (1964)  
by VLADO KRISTL



*Rondo* (1966) by ZVONIMIR BERKOVIĆ

*Pravac/Straight Line* (1964) by  
TOMISLAV GOTOVAC



*Surogat/Surrogate* (1962), by DUŠAN  
VUKOTIĆ, was the first non-American  
film to be awarded an Oscar.



Film, the central film studio until 1991. At the height of the industrialisation and modernisation of the country in the 1950s, cinema became part of general and urbanised culture and cinema-going – a daily pastime. As early as in the mid-1950s, Croatian cinema broke away from ideological engagement and the first masterpieces were produced: *Koncert/The Concert* (Branko Belan, 1954), *Ne okreći se, sine/Don't Look Back, My Son* (Branko Bauer, 1956) and *H-8...* (Nikola Tanhofer, 1958). Jadran Film became a successful international co-producer for films shot in Croatia, winning two Oscar nominations for best international feature film: *Cesta duga godinu dana/The Road a Year Long* (Giuseppe de Santis, 1958) and *Deveti krug/The Ninth Circle* (France Štiglic, 1960). On the threshold of the 1960s, other film genres also flourished: a large number of documentaries toured international festivals (films by Krsto Papić and Rudolf Sremac); the internationally influential anti-film movement (authors Mihovil Pansini, Tomislav Gotovac, Vladimir Petek) developed in Zagreb and was active from 1963 to 1970 as part of the GEFF experimental film festival; while animated films made by the Zagreb Film Animated Film Studio became a world sensation under the name of the Zagreb School of Animated Film (Dušan Vukotić, Nikola Kostelac, Vlado Kristl, Vatroslav Mimica, Zlatko Grgić, Boris Kolar, Nedeljko Dragić, Zlatko Bourek, Borivoj Dovniković, Pavao Štalter, Zdenko Gašparović, Aleksandar Marks, Vladimir Jutriša and others). In the 1960s, feature film also underwent a change, acquiring the modern form of narration and contributing to the Yugoslav Partisan



THE WORLD FESTIVAL  
OF ANIMATED FILM  
in Zagreb is one of the  
most prestigious  
in the world.

ANIMAFEST  
ZAGREB 2010



film in the co-production of which Croatian directors, cameramen, actors and film studios also participated (for instance, the Oscar-nominated spectacle *Bitka na Neretvi/The Battle of Neretva*/ by Veljko Bulajić). In the 1960s and 1970s, Croatian film-making was characterised by auteur films that were part of the Eastern European 'new film' trend (the films of Vatroslav Mimica, Ante Babaja, Krsto Papić, Tomislav Radić, Zvonimir Berković, Krešo Golik, Antun Vrdoljak, Fadil Hadžić and Lordan Zafranović), while genre films in the postmodernist vein dominated in the 1980s (for instance, films by Zoran Tadić and Rajko Grlić). In the early 1990s, due to the breakup of Yugoslavia and the war, Croatian cinematography went through an organisational and production crisis; however, a new generation of directors soon emerged (Zrinko Ogresta, Lukas Nola, Vinko Brešan, Hrvoje Hribar, Dalibor Matanić, Ognjen Sviličić, Arsen Anton Ostojić). Since 2000, multi-screen cinemas have opened in all major cities, while the network of independent cinemas was renewed and digitalised in 2010. Production was particularly reanimated in 2008, after the establishment of the Croatian Audiovisual Centre (HAVC), the central public agency for the audiovisual sector, and an increase in international cooperation through membership in the Eurimages European co-production film support fund and cooperation in the European



**BRANKO LUSTIG** (1932–2019), was an eminent Croatian producer, who has worked in Hollywood since the late 1980s and co-produced two films which won Oscars (*Schindler's List* and *Gladiator*).



*Zvizdan/The High Sun*/ (2015) by DALIBOR MATANIĆ won the Jury Prize in the Un Certain Regard section at the Cannes Film Festival.

*Svećenikova djeca/The Priest's Children*/ (2013) by VINKO BREŠAN was nominated for the European Film Award for Best Comedy.



*Bitka na Neretvi/The Battle of Neretva*/ (1969) by VELJKO BULAJIĆ



*Tko pjeva zlo ne misli/One Song a Day Takes Mischief Away*/ (1970) by KREŠO GOLIK



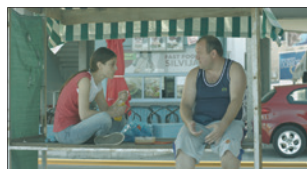
*Ritam zločina/The Rhythm of a Crime*/ (1981) by ZORAN TADIĆ







*Ustav Republike Hrvatske*  
/The Constitution/ (2016) by  
RAJKO GRLIĆ was awarded  
the Grand Prix des Amériques at the  
Montreal World Film Festival.



*Ne gledaj mi u pijat*/Quit Staring at  
My Plate/ (2016) by HANA JUŠIĆ received  
the Federa Award in the Venice Days  
(Giornate degli autori) section at the  
Venice International Film Festival.

#### KEREMPUH



Union's MEDIA programme. In the 2010s, the public film policy advocated by the HAVC led to the stabilisation and international recognisability of Croatian cinematography and a continuous support for documentary, experimental and animated films, which resulted in an increase in foreign co-productions filmed in Croatia and a diversification of production, manifest in the first place in a much greater creative representation of women.

#### Caricature

Caricature appeared in the second half of the 19<sup>th</sup> century in humorous and satirical newspapers (*Podravski jež*, *Zvekan*, *Vragoljan*). The first half of the 20<sup>th</sup> century was marked by the first longer-running humorous magazines – *Koprive* in Zagreb (1906–40) and *Duje Balavac* (1908–23) in Split – in which artists such as Emanuel Vidović, Josip Račić, Vilko Gecan, Andrija Maurović and Antun Motika tried their hand. In the interwar period, Branimir Petrović, Pjer Križanić and Sergej Mironovič Golovčenko, artists with strong personalities, gained prominence. After the Second World War, Alfred Pal, Vlado Delač, Ivo Kušanić, Ico Voljevica, Oton Anton Reisinger and Borivoj Dovniković were among the artists who began their careers in the magazine *Kerempuh* in Zagreb. The next generation gathered around the magazine *Paradoks* in the late 1960s (Nedeljko Dragić, Ivan Vitez and others), making mostly caricatures without words. The magazine *Berekin* (Tonči

#### OTO REISINGER



#### DAVOR ŠTAMBUK



Kerum and Dubravko Mataković), which came out in Split in 1979, explored multifarious issues through caricature, while Srećko Puntarić, Mojmir Mihatov and Joško Marušić contributed their work to the revived *Kerempuh* (1974). Davor Štambuk built a prominent career in France (*France Dimanche*), while domestic readers could follow his work in the magazine, *Start*, and the daily, *Slobodna Dalmacija*.

## Cartoons and comics

As is the case elsewhere in the world, the development of comic strips in Croatia is linked to the emergence of caricatures in satirical papers at the turn of the 20<sup>th</sup> century. *Maks i Maksić*/Maks and Maksić/, drawn by Russian émigré Sergej Mironovič Golovčenko, starting in 1925, modelled on Wilhelm Busch's cartoons is considered to be the first Croatian comic. The first golden age of Croatian comics coincided with the thriving period of newspaper comics in the mid-1930s in North America and Europe: several magazines were published in Zagreb, newspapers regularly serialised American and domestic comics, and a strong body of artists (Andrija Maurović, Walter Neugebauer, Ferdo Bis) and scriptwriters (Krešimir Kovačić, Franjo Fuis, Norbert Neugebauer) were active. During the second golden age of Croatian comic strip, linked to the magazine *Plavi vjesnik*/*Blue Herald*/ in the 1950s, the same group of artists was active, with the addition of Žarko Beker, Zdenko Svirčić and the most significant new artist, Julio Radilović Jules, whose work achieved European success. The scriptwriters working at the time were Zvonimir Furtinger (who, along with Jules, created the classic Croatian comic strip *Kroz minula stoljeća* /*Through Past Centuries*/), Rudi Aljinović and Marcel Čukli. Comic strips featuring caricatures also began to appear, for instance in the works of Jules, Vladimir Delač, Borivoje Dovniković, Ivica Bednjanec and Oto Reisinger. Many artists and comic strips were also linked with the Zagreb School of Animated Film as some of the artists were also involved in the production of cartoons (Dušan Vukotić, Nedeljko Dragić, Dovniković). An aesthetic turning-point was the emergence of the so-called third generation in the second half of the 1970s, or the Novi Kvadrat/The New Square/group, whose members were Mirko Ilić and Igor Kordej, who enjoyed an international reputation, Ninoslav



ANDRIJA MAUROVIĆ, *Čuvaj se senjske ruke* /*Pirates of Senj*/



JULIO RADILOVIĆ, *Kroz minula stoljeća* /*Through Past Centuries*/

EDVIN BIUKOVIĆ and DARKO MACAN, *Grendel Tales*



NEDELJKO DRAGIĆ, *Tupko*, award-winner in Montreal, 1971



**HELENA KLAKOČAR,**

*Nemirno more/Rough Sea/*

award-winner in Angoulême in 2000.

There are **MUSEUMS, GALLERIES, GALLERY DEPARTMENTS AND COLLECTIONS** in all major cities in Croatia today. In addition to the aforementioned, the most prominent are the Ethnographic Museum, the Mimara Museum, the Croatian Academy of Sciences and Arts Glyptothèque, the Croatian Museum of Naïve Art and the Nikola Tesla Technical Museum in Zagreb; the Art Gallery, the Ethnographic Museum, the Archaeological Museum, the Croatian Maritime Museum and the Split City Museum in Split; the Art Gallery, the Homeland War Museum and the Dubrovnik Museums (Cultural and History, Maritime, Ethnographic and Archaeological) in Dubrovnik; the National Museum and the Archaeological Museum in Zadar; the Šibenik City Museum in Šibenik; the Museum of Modern and Contemporary Art, the Maritime and History Museum of the Croatian Littoral, the Natural History Museum and the Rijeka City Museum in Rijeka; the Museum of Contemporary Art of Istria and the Archaeological Museum of Istria in Pula; and the Ethnographic Museum of Istria in Pazin.

Among the major museums in northern Croatia are also the Antun Augustinčić Gallery in Klanjec, the 'Old Village' Museum in Kumrovec (part of the Museums of Hrvatsko Zagorje), the Međimurje County Museum in Čakovec and the City Museum in Varaždin, and in eastern Croatia, the Museum of Fine Arts and the Museum of Slavonia in Osijek, and the Municipal Museum in Vukovar.

**MUSEUM OF CONTEMPORARY ART, Zagreb**



Kunc, Krešimir Zimonić and Radovan Devlić – the most important Croatian comic strip artist (*Macchu Pichu*, *Čiril i Metod/Cyril and Methodius*, *Huljice/The Rascals*). During the subsequent periods, Croatian comic strip continued the graphic trends of Novi Kvadrat (internationally acclaimed artists Milan Trenc and Danijel Žeželj) and the realism of commercial comics (Kordej, Edvin Biuković, Esad T. Ribić, Goran Parlov and Goran Sudžuka have enjoyed world renown as comic strip artists as has scriptwriter Darko Macan), and the independent and alternative auteur comic strip also developed (Dubravko Mataković, Dušan Gačić, internationally awarded Helena Klakočar, Ivana Armanini, Irena Jukić Pranjić, Magda Dulčić).

## Museums and galleries

The tradition of collecting and preserving cultural heritage among the Croats is very old; it began with the development of ecclesiastical treasures and private collections, while the first public museum collection was established in 1750 in Split. In the 19<sup>th</sup> century, institutions were founded to collect and exhibit works of art and items of various types of heritage – the so-called national museums in Zadar (1832), Zagreb (1846), Dubrovnik (1872) and Osijek (1877). From their collections, specialist departments were formed which operate today as separate institutions in their own right, such as the Croatian Natural History Museum, the Archaeological Museum and the Croatian History Museum in Zagreb. Specialist museums and galleries were founded from the late 19<sup>th</sup> century onwards, mostly in Zagreb: the Museum of Arts and Crafts (1880), the Strossmayer Gallery of Old Masters (1884), the Modern Gallery (1905) and



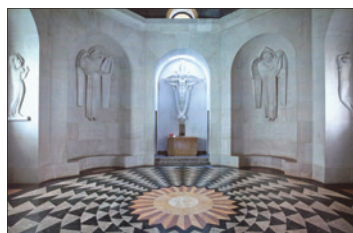
the Zagreb City Museum (1907). The Museum of Croatian Antiquity was founded in Knin in 1893; after its relocation to Split in 1948, it was organised as the central Museum of Croatian Archaeological Monuments. In 1925, the year in which one thousand years of the Kingdom of Croatia was celebrated, museums were founded in Požega, Varaždin and Šibenik. The tradition of art galleries was continued by new institutions in Split (1931), Dubrovnik (1945), Vukovar (1948), Rijeka (1949) and Osijek (1954). After the Second World War, many town museums were established, some of which also preserve regional heritage, for examples those in Rijeka, Gospić, Poreč, Čakovec and Kutina. Among memorial museums, the most prominent are the Ivan Meštrović Museums (the Meštrović Atelier in Zagreb, the Meštrović Gallery and the Meštrovićeve Crikvine – Kaštilac complex in Split and the Church of the Holy Redeemer in Otavice), which were established using works donated by the artist. The most important ecclesiastical collections are the Permanent Exhibition of Church Art (1976) in Zadar, the cathedral treasures in Zagreb, Split and Dubrovnik, and the collections of individual monastic orders. In 1954, the Gallery of Contemporary Art opened in Zagreb; today it is the Museum of Contemporary Art, housed in a new, more appropriate building since 2009. Newer institutions include the Narona Archaeological Museum (2007) in Vid, near Metković, the Museum of Antique Glass (2009) in Zadar, the Krapina Neanderthal Museum (2010) in Krapina, on the site of the former Museum of Evolution, the innovative Museum of Broken Relationships (2011) in Zagreb and the Vučedol Culture Museum in Vukovar (2015). Zagreb also boasts the Art Pavilion (1898) and the Klovičevi Dvori Gallery (1982), which do not have their own permanent



THE MUSEUM OF CONTEMPORARY AND MODERN ART, Rijeka



THE ART GALLERY, Split



THE CHURCH OF THE HOLY REDEEMER in Otavice near Drniš, the tomb of sculptor Ivan Meštrović and his family.



THE MUSEUM OF ANTIQUE GLASS, Zadar

MUSEUM OF ARTS AND CRAFTS, Zagreb

**NATIONAL AND UNIVERSITY LIBRARY**  
in Zagreb will host ministerial conferences  
during Croatia's presidency over the EU,  
including two EU summits.



collections, but host exhibitions of world and national heritage.

The work of museums and galleries is coordinated by the Museum Documentation Centre, founded in 1955.



**LIBRARY OF THE FRIARS MINOR,**  
Dubrovnik

Reading-room in the **CROATIAN STATE**  
**ARCHIVES**, Zagreb (the former National and  
University Library).



## Libraries

The first libraries in Croatia were founded by the Benedictines, and later ones by other religious orders. Medieval bishops had libraries, as evidenced by information from the late 14<sup>th</sup> century on the inventory of books in the library of the Diocese of Zagreb, which even today forms part of the well-known Metropolitan Library. When Jesuit colleges were founded, libraries were also established in their schools, while private libraries were also well known during the Renaissance. The establishment of the Jesuit College library in Zagreb (1607) marked the foundation of the National and University Library (NSK), which today provides library and information services as the national library of the Republic of Croatia and the central library of Zagreb University; it also conducts scientific research and development activities in order to improve Croatian librarianship and the development of the library system. During the 19<sup>th</sup> and 20<sup>th</sup> centuries, the number of public, school, professional and other libraries grew rapidly. According to data collected by the NSK, there were 200 individual public libraries in 2018 in Croatia, with a network of branch libraries, outposts and units, nine mobile library services and holdings of approximately 11 million books. The largest are the city libraries in Zagreb, Split, Osijek, Rijeka, Zadar and Karlovac. Among the libraries operating within the public universities, the principal ones are the university libraries in Dubrovnik, Koprivnica,

Osijek, Pula, Rijeka, Split and Zadar. There are also libraries at two private universities and several libraries at private higher education institutions that are outside the system of university libraries. The network of school libraries consists of 1,257 libraries at schools and school dormitories with holdings of 7 million books. In Croatia, there are also scholarly libraries in Dubrovnik and Zadar as well as specialised libraries, the most significant of which is the Library of the Croatian Academy of Sciences and Arts in Zagreb.

### Artistic crafts and design

As early as the 18<sup>th</sup> century, there were workshops in Croatia for the manufacture of utilitarian and ornamental items (stoves, stoneware, glassware, ceramics, furniture). In 1882, thanks to the efforts of architect Herman Bollé, the School of Crafts (today's School of Applied Arts and Design) was established in Zagreb and, as time wore on, instituted various departments and programmes in response to the demands of contemporary society and trends in design. In 1973, the textiles and clothing design stream was opened at the Textile College which, along with the Institute of Textiles and Clothing, became part of the Faculty of Textile Technology in 1991. In 1989, Design Studies were introduced at the Faculty of Architecture.

**PRODUCT DESIGN.** The first to pay close attention to furnishings and interior design were architects: Viktor Kovačić at the turn of the 20<sup>th</sup> century and, in the inter-war period and in accordance with the ideas of functionalism, Stjepan Planić, Juraj Denzler, Mladen Kauzlarić and others. During the post-1945 period of industrial development, the conditions were created for the contemporary design of mass-produced goods. In this respect, enormous influence was exerted by the reformed School of Crafts and EXAT 51, a group of artists who championed a synthesis of all disciplines of visual arts and the application of avant-garde visual ideas to design. Bernardo Bernardi, author of trailblazing total-design projects for public spaces, was particularly notable for his designs of production programmes. The first Croatian design group (Studio za industrijsko oblikovanje/Industrial Design Studio/, SIO) was established in 1956, bringing together most of



THE LIBRARY OF THE CROATIAN ACADEMY OF SCIENCES AND ARTS in Zagreb safeguards valuable manuscripts, incunabula and rare items, and cooperates with academies and scholarly institutions in Europe and elsewhere in the world.



The fence of the Croatian Institute of History, cast at the SCHOOL OF CRAFTS.



A SOFA, part of a salon set (Varaždin, 1835).

Much credit for the development of Croatian *applied arts* goes to TOMISLAV KRIZMAN, who, within the framework of the Djelo/Work/ society (1926), argued for the incorporation of folk art into contemporary forms.



The foundations of contemporary Croatian *ceramics* were laid by **BLANKA DUŽANEC**, a teacher at the School of Crafts. The most vibrant period of modern ceramic art in the 1970s was marked by Hanibal Salvaro, Ljerka Njerš, Božena Štih-Balen, Dora Pezić-Mijatović, Ana Hutinec and Vladimir Kučina, followed by Edith Merle, Robert Bača and Bojana Švertasek.



**RAUL GOLDONI** worked with glass factories, such as the Kristal factory in Samobor, and glass workshops in Murano, designing both utilitarian items and unique free forms.

the members of EXAT 51 and other like-minded artists (Mario Antonini, Vladimir Frigić, Boris Babić). In 1964, the Industrial Design Centre/Centar za industrijsko oblikovanje/(CIO) was established in Zagreb with a view to enhancing the design process. Also reaching maturity around this time was a generation of designers who designed not only packaging or furniture (Bogdan Budimirov, Oleg Hrzić), but also domestic appliances, office equipment, sophisticated lenses (Davor Grünwald, Bruno Planinšek, Vladimir Frgić, Vladimir Robotić and Noe Maričić), camper trailers (Đuro Griesbach), even locomotives (Zlatko Kapetanović). The generation of designers working in the 1980s (Božidar Lapaine, Jasenka Mihelčić, Zlatko Kapetanović, Marijan and Mladen Orešić) responded to the same challenges. Contemporary Croatian designers, gathered in creative collectives (Prostoria, Grupa, Numen/For use, Redesign, Brigada), have shifted their attention to the design of furniture with occasional ventures into other branches, such as, for instance, the design of toys (Marko Pavlović).

**GRAPHIC DESIGN.** Croatian illustrators, chiefly painters (Tomislav Krizman, Ljubo Babić), began to emerge at the turn of the 20<sup>th</sup> century, producing works in the Secession vein, for the most part. After 1945, modernist principles came to the fore and were advocated by EXAT 51 members. At the same time, illustration for children's literature began to flourish, tying in with the pre-war successes of Vladimir

**VJENCESLAV RICHTER**, an armchair (1952)



**BERNARDO BERNARDI**, the interior of the Open University in Zagreb (1961).





Marya Delvard, poster (c. 1908)  
by TOMISLAV KRIZMAN



LJUBO BABIĆ (c. 1919)

The most notable creators of posters were Lj. Babić and other designers who generally applied late Secession and Art Deco styles in their poster designs, and professional graphic ateliers (TRI, IMAGO).



MIHAJLO ARSOVSKI,  
Teatar &TD, mid-1960s

Kirin and Andrija Maurović. Mladen Veža, Cvijeta Job and Ivan Antolčić gathered around children publication *Radost* /Joy/ and its art editor Vilko Gliha Selan. The next generations of illustrators were led by Svetlan Junaković, while Tomislav Torjanac and Zdenko Bašić stand out with their imaginative works today.

Posters, which began to evolve in the early 20<sup>th</sup> century chiefly owing to T. Krizman, and promotional works are forms of visual communication that deserve special mention. During and immediately after the Second World War, posters were principally used for the sake of political propaganda (Edo Murtić), while in the early 1950s, the EXAT 51 group brought about a shift in the aesthetic tide.

The most prominent creators of overall visual designs were M. Arsovski (Teatar &TD), who commingled the EXAT 51 approach with the influences of the pop culture of the time, Zvonimir Lončarić and Nedeljko Dragić (the World Festival of Animated Film) as well as the internationally awarded B. Ljubičić (the Mediterranean Games, Croatian Radio and Television) and B. Bučan (the Croatian National Theatre/HNK/ in Split, the Zagreb Symphony Orchestra), whose poster for the play *Žar ptica/Petruška/Firebird/Petrushka* (Split HNK, 1983) had the honour to appear as the cover illustration on the catalogue for the exhibition *The Power of Poster* (Victoria and Albert Museum in London).

MILAN VULPE, *Chromos*,  
a poster, 1950s



ALEKSANDAR SRNEC,  
a magazine cover, 1955



BORIS BUČAN, *Firebird/Petrushka*, a poster, 1983



**BORIS LJUBIČIĆ**,  
Logo of the 8<sup>th</sup>  
Mediterranean  
Games in Split  
(1979)



**MIRKO ILIĆ**, an illustrator in youth newspapers (*Polet*) and mainstream magazines (*Start*, *Danas*) and designer of posters (for the film *Crveni i crni*/*The Red and the Black*, 1985), stood out with his political illustrations provided for the American press (*Time*, *The New York Times*).

A dress designed by **BELA ČIKOŠ-SEŠIA** in 1905–10 for his artist's models, probably modelled on Gustav Klimt and what was referred to as reform dress; made by Industrija Berger.



The last decades of the 20<sup>th</sup> century were marked by Mihajlo Arsovski, Boris Bučan, Boris Ljubičić and Mirko Ilić.

After the emergence of *Quorum*, a literary magazine, in the 1980s (Dejan Kršić, Boris Malešević), the 1990s witnessed a flourishing of magazines and fanzines (*Arkzin*, *Libra Libera*, *Frakcija*, *Numen*, *Nomad*), and design (Bruketa & Žinić, Cavarpayer, Laboratorium, Greiner and Kropilak), which paid close attention to lettering and typography (Dejan Dragosavac and Damir Gamulin); these were later on brought to a very high standard in other media by Nikola Đurek.

**FASHION DESIGN.** The development of the middle classes brought about fashion awareness in Croatia, where national self-awareness was also expressed through what was referred to as Illyrian dress, inspired by Croatian national costumes. The sources of information on fashion were the catalogues published by department stores, specialised foreign magazines and *Parižka moda/Parisian Fashion/* (1895), the first fashion magazine in Croatia where items from Zagreb shops (Baumgartner's shop and his first Croatian textile factory) were advertised, as were those from Kastner and Öhler, an Austrian company which opened a department store with a coffee room at the beginning of Ilica Street in 1890. The liberal climate of the Secession period in the early 20<sup>th</sup> century introduced simplicity and practicality in fashion and these principles were embraced by the first renowned fashion designers in Zagreb who had developed their skills in London, Paris and Vienna (Đuro Matić, Ivan Božičević and Josip Pest). In the mid-1920s, an even more relaxed style gained prominence in fashion. Besides the Zagreb shops, which promoted Parisian fashion, there were also many local salons that designed articles in accordance with the latest fashion, such as Mella Zwieback's salon for womenswear and V. Vidrić's for menswear, Otto Braun's shoe salon, the millineries of Dragica Šmid and Angelina and Dragica Pejak, who exhibited at the International Exhibition in Paris in 1937, as did Mila Granitz, Marija Hadjina and Hanja Sekulić (dress design), while lacemakers from Lepoglava, led by Danica Brössler, won a gold medal at the Exhibition. In the second half of the 20<sup>th</sup> century, textile and footwear factories sprang up throughout Croatia. Their designs veered to the practical and functional, while



high fashion continued to be nurtured in a few fashion salons, such as, for instance, the salon of Žuži Jelinek. However, by the 1960s new phenomena (high-fashion shows, an increasing popularity of women's magazines, modern department stores and boutiques) had already become prominent and a generation of fashion designers had reached maturity, among whom were Rikard Gumzej, Velimir Matej, Katarina Balogh and Vesna and Drago Muhić. The postmodernist climate of the 1980s brought about a strong interlinkage between fashion and the arts: designers – led by Ante Tonči Vladislavić, Branka Donassy, Davor Klarić, Nada Došen, Dženisa Pecotić, Oleg Hrzić, Sanja Jelovac-Mažuranić and Nada Kobali (hat designer) – began to develop an experimental and innovative approach. The next generations sought to respond to the new social and economic situation as well as to the challenges of globalisation, in particular the disappearance of the textile industry, by gathering around the fashion week (Fashion.hr, under the leadership of Vinko Filipić) and presenting Croatian fashion in the first concept stores: *Prostor/Space/* (in Rovinj) and *From Designers With Love* (in Zagreb). At the beginning of the 21<sup>st</sup> century, Silvio Vujičić, Ivana Omazić, Mauro Massaroto as well as Martina Vrdoljak Ranilović and Nataša Mihaljčišin (formerly *I-Gle*) rose to prominence with their well-thought-out designs.



A fashion show by fashion designer ŽUŽI JELINEK, 1959.



In the 1960s, fashion went into the street: models NUŠA MAROVIĆ and IRENA UHL at the Dolac open market in Zagreb.

*Tapestry* began to develop in the late 1930s. Mira Kovačević-Ovčaić was at work at the School of Crafts, while the first creators of artistic tapestry were painters Edo Kovačević, Marija Zidarić, Edo Murtić and Ivan Rabuzin. A new



age of contemporary Croatian tapestry was inaugurated by the monumental sculptures of JAGODA BUIĆ.



ZLATNA IGLA (The Golden Needle) fashion show has been held in Zagreb since 1935.



NENAD ROBAN,  
jewelry design



## **DID YOU KNOW?**

Janica Kostelić, the Croatian skier who won four gold and two silver Olympic medals, is the best Alpine woman skier in the history of the Winter Olympic Games.



## 9 Society and way of life

The traditional way of life in Croatia is characterised primarily by community, which is reflected in customs, crafts and folklore, and also in eating habits, with a rich variety of regional cuisines becoming more and more available to foreign guests as part of the range of tourist services. Croatia is particularly proud of its top quality olive oil and selected indigenous wines. The community spirit is also seen in sports and recreation – popular ways of spending leisure time. In this sense, and due to the success of top sportsmen and women, Croatia is considered to be one of the top sporting countries of Europe. Our sportspeople have often been high profile representatives of the country; among them are the basketball player Dražen Petrović, the tennis player Goran Ivanišević, the skiers Janica and Ivica Kostelić, and the national water polo, handball and football teams (especially Davor Šuker and Luka Modrić).





## **Social security**

Social security in the Republic of Croatia refers to organised protection for vulnerable groups within the population, such as the sick, elderly, those unfit for work, the unemployed, the socially endangered, and families with children, and it is implemented by the state through contributions made on the principle of solidarity.

Social security includes health and pension insurance, unemployment insurance and family benefits, social benefits and child benefits.

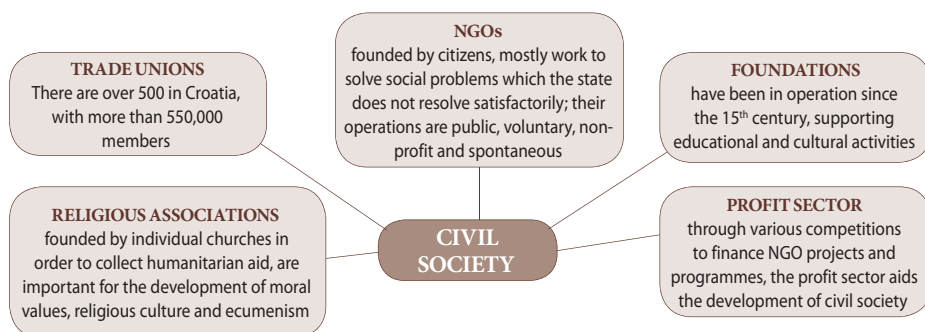
Compulsory primary health insurance is administered by the Croatian Health Insurance Fund (HZZO) and covers the costs of health services prescribed by law. These include services in the case of workplace injury and profession-related illness, and compensation for loss of pay during sick leave, maternity or paternity leave, and for the costs of transport provided for the sake of treatment. Services which are not covered by basic health insurance are borne by the individual, or are covered by additional health insurance.

Pension reform was initiated in 1998 and, in 2002, the system of three pension pillars was created: the first pillar is the generational solidarity system, the second pillar is compulsory individual pension insurance, and the third pillar is voluntary pension insurance. The last two pillars represent individual capitalised savings by the insured person.

The institution charged with the organisation and implementation of the pension insurance system is the Croatian Pension Insurance Institute (HZMO) and is a public institution. All those in employment must contribute to the first two pillars of pension insurance, at the rate of 15% and 5% of gross pay.

## **Civil society**

The organisation and development of civil society in Croatian history has mostly been associated with the charitable work of the Catholic Church and wealthy citizens, while, in the Middle Ages, it was also conducted through the formation of endowments and brotherhoods. During the socialist period, 1945–90, activities of this nature did not exist. Due to the war and the aggression against Croatia and consequent unfavourable economic, political and



cultural circumstances, civil society developed slowly in the early 1990s and has been systematically monitored only since the adoption of the basic Associations Act in 1997 and the establishment of the National Foundation for the Development of Civil Society in 2003. Today, the greatest number of associations in Croatia are connected with sport (over 17,000), culture (more than 8,000), the economy (over 4,700), technical matters (around 3,800) and social issues (around 1,800). There are also health, humanitarian and ecological associations, and those that advocate child, youth and family protection. They are financed from the State Budget, EU funds, various donations and membership fees.

#### THE BEST KNOWN ASSOCIATIONS ARE:

**CARITAS CROATIA**, a Catholic humanitarian organisation which helps people in need or trouble, founded in 1934.

**GONG**, founded in 1997, to encourage citizens to participate actively in political processes, monitor elections and educate citizens on their rights and duties.

**B.A.B.E.**, founded in 1994 to promote and protect women's rights and to promote gender equality.

**GREEN ACTION** (Zelena Akcija), an NGO for environmental protection, founded in 1990.

**CROATIAN HELSINKI COMMITTEE FOR HUMAN RIGHTS**, which was for many years the leading association promoting human rights. Founded in 1993, it operated



The first studio of  
ZAGREB RADIO STATION.

until 2003 as a representative of the International Helsinki Federation, and from then on as a national non-governmental organisation.

**TRANSPARENCY INTERNATIONAL CROATIA** primarily deals with suppressing national and international corruption and increasing government accountability.

## Media

The first newspaper in Croatia was *Ephemerides Zagradienses*, printed in Zagreb in 1771 in Latin, and the first newspaper in Croatian was *Kraljski Dalmatin*, launched in 1806 in Zadar (it was also published in Italian). From 1830 onwards, the numbers of newspapers and readers grew steadily. The most important were *Danica ilirska*, *Narodne novine* and *Obzor*. From the 1920s to the 1980s the highest circulation was reached, influenced by daily newspapers, of which the most significant were *Novosti* and *Jutarnji list* (between the two world wars), then *Vjesnik*, *Večernji list* and *Slobodna Dalmacija* (in the Socialist period), while from the 1950s onward, professional modern weekly and fortnightly publications such as *Vjesnik u srijedu* and *Start* were particularly widely read. Since the beginning of the 21<sup>st</sup> century, the print media (the most important newspapers



today are dailies *Jutarnji list* and *Večernji list*) have been losing ground to Internet portals, including their own.

In 1924, the Zagreb Radio Club was founded, from which Zagreb Radio Station emerged in 1926 (the first radio station in southeast Europe), which has today been succeeded by Croatian Radio. There are several other national radio networks broadcasting programmes (Otvoreni Radio, Narodni Radio, Hrvatski Katolički Radio, etc.), and a host of regional and local stations. Zagreb Television began broadcasting in 1956 and today, renamed Croatian Television, is a public television company with four national channels (with the digital switchover completed in 2010). RTL and Nova TV also broadcast general-type programmes nationwide on several channels; there are some 20-odd regional and local channels as well as many specialised channels that broadcast over satellite and cable systems or the Internet. Television reached record viewing levels and had most influence from the late 1970s to the turn of the century, when it began to encounter competition from an increasing number of Internet portals.



CROATIAN RADIOTELEVISION, a public radio and television institution, which broadcasts on 4 national TV channels, 3 national radio channels and a number of local radio channels.



VJESNIK PUBLISHING HOUSE was the leading Croatian newspaper publisher in Yugoslavia (in addition to the daily newspaper *Vjesnik*, it also published several weeklies and reviews, such as *Arena*, *Start*, *Studio* and *Svijet*).



**GINGERBREAD**, a colourfully decorated confection traditionally produced in northern Croatia, usually in the shape of a heart. Gingerbread-makers also make mead and beeswax products. Their craft is inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

The **TAMBURA**, a traditional stringed instrument, first took root in Slavonia, then in the 19<sup>th</sup> century in other parts of Croatia, and has become one of the symbols of Croatian musical identity.



CHEST from Slavonia



## Traditional culture

Traditional Croatian culture is characterised by exceptional diversity. Ecological conditions and the influences of the cultures with which the Croats have come into contact through history (Mediterranean, Central European, Ancient Balkan, Oriental, etc.), have resulted in the development of three regional modalities of Croatian traditional culture, that is, three specific regional cultures: Pannonian, Dinaric and Adriatic.

The *Pannonian* cultural zone has been characterised by the growing of grain, flax and hemp, and breeding larger domestic animals (horses, cattle). The people lived in thatched single-storey houses made of wood or mud and wattle (in the west), or of compacted clay or unfired bricks (in the east), with straw roofs. Along the Rivers Kupa and Sava, two-storey houses were prevalent, the successors to pile-dwellings. Furniture was tall. Home crafts which were particularly developed included weaving on a horizontal loom and pottery using a foot-turned wheel. One particularly interesting form of artistic expression was the decoration of gourds. Clothes were made from densely smocked cloth with richly woven or embroidered

**LACE**, a netted, ornamental handicraft made from various fibres, at first used to decorate clothes, and later as an ornament in itself. In Croatia, needle-lace is produced on the island of Pag, bobbin-lace in Lepoglava in Hrvatsko Zagorje, and aloe lace on the island of Hvar. All have been inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

Lace-maker from the island of Pag



Lace from Lepoglava



decoration, and topped off with broadcloth or leather jerkins, wide broadcloth capes or sheepskin coats and broad soft-soled shoes (*kapičari*), or boots. Women wore necklaces made of coral or glass beads and, in Slavonia, of gold coins. Annual processions of young people through the village on feast days, collecting gifts, were common (*jurjaši* on St George's Day, *kraljice* or *ljelje* at Pentecost, *ladarice* on Midsummer's Day, *betlehemari* on Christmas Eve, etc.), as were lavish wedding customs. Music and dance traditions also varied greatly. In Međimurje, there was a specific form of unison singing based on medieval scales (known as the Old Church style), and the instruments played were the *bordun* zither, *cimbalom* and violin, to which couples would dance (the influence of the Alpine zone). The most famous dance in northwest and central Croatia was the *drmeš*, danced in pairs or small circles to the music of a string ensemble known as *guci*. Reel dancing was characteristic in Slavonia and Baranja, accompanied by *gajde* (bagpipes), which by the 20<sup>th</sup> century had been virtually replaced by the *tambura* (a stringed instrument).

In the *Dinaric* cultural zone (highland Croatia and the Dalmatian hinterland), sheep and goat breeding was dominant. Shepherds spent the summers in the mountains with large flocks of sheep, and in winter, moved them to the coastal areas, using mobile pens and huts (transhumant pastoralism). In Alpine regions, families would move their flocks in spring from the villages in the valleys to high dwellings, where they worked in the meadows and hayfields, then in the summer months to the mountain pastures. In the autumn, they would gather the meadow produce and return to the villages before winter set in. In highland Croatia, houses were mostly made of wood, often with a stone ground floor section, and the tall, steep roofs were covered in wooden slats. Furniture was low. Home crafts included spinning and weaving woollen fabrics for soft furnishings and clothes, producing rolled broadcloth in mills powered by water, and pottery using a hand-turned wheel. Shepherds were particularly skilled in woodcarving. Women's costumes consisted of cloth blouses, simply cut, with characteristic geometric embroidery on the breast and edges of the sleeves, woollen pinafores and long, broadcloth jackets known as *zobun*. Men wore narrow broadcloth

**CROATIA HAS 15 CULTURAL ELEMENTS INSCRIBED ON THE UNESCO LIST OF INTANGIBLE CULTURAL HERITAGE:**

- ♦ lacemaking
- ♦ two-part singing and playing in the Istrian scale (Istria and Hrvatsko Primorje)
- ♦ the Festival of St Blaise, patron saint of Dubrovnik (3 February)
- ♦ the annual spring procession of the *kraljice* or *ljelje* from Gorjani
- ♦ the annual Carnival procession of the Kastav bellmen
- ♦ the *Za Križen* procession on the island of Hvar (Holy Week)
- ♦ traditional manufacturing of children's wooden toys in the region of Hrvatsko Zagorje
- ♦ the *Sinjska Alka*, a knights' tournament in Sinj
- ♦ the gingerbread craft in northern Croatia
- ♦ *Bečarac* singing and playing from Slavonia, Baranja and Srijem
- ♦ the *Nijemo Kolo* (Silent Circle Dance) of the Dalmatian hinterland
- ♦ *Klapa* singing
- ♦ Mediterranean diet in the Croatian Adriatic region
- ♦ *Međimurska Popevka*, a folksong from the Međimurje region
- ♦ the art of dry stone walling, knowledge and techniques

*Ojkanje* singing has been inscribed on the UNESCO List of Intangible Cultural Heritage in Need of Urgent Safeguarding.

The Batana Ecomuseum Project in Rovinj has been listed in the UNESCO Register of Good Safeguarding Practices.





The **BELLMEN OF KASTAV**, groups of masked men who process through the villages at

Carnival time, performing characteristic movements which make the bells hung from their clothes ring loudly, chasing away winter and evil spirits and stimulating fertility. Their annual procession is inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.



**WOODEN TOYS**, a particular, traditional handicraft of Hrvatsko Zagorje from the mid-19<sup>th</sup> century. The toys are made by hand by men, then floral and geometric motifs are painted on them by women. One of the elements on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.



trousers and jackets in three layers over a shirt, a wide leather belt and several layers of woollen socks decorated with scraps of broadcloth. Girls and men wore low, red, broadcloth caps, while married women covered their heads with white kerchiefs. Light, woven soft-soled shoes were worn on the feet. Clothes for special occasions were supplemented by large amounts of silver jewellery, and men often carried engraved weapons. Social life included specific forms of non-blood kinship (fraternities, godparents, etc.). The musical tradition was characterised by a specific type of singing, *ojkanje*, which emerged as a refrain in various types of short song (*rozgalice*, *voj kavice*, *treskavice*) and is related to *rera* and *ganga* which emerged later. Longer narrative songs describing heroic deeds were performed by *guslari*, who accompanied their own singing on *gusle*, single-stringed instruments played with a bow. The typical dance was the *nijemo kolo* (Silent Circle Dance – also called the Vrljka, Lika or Sinj Circle Dance), which was performed in large steps and leaps with no musical accompaniment.

In the *Adriatic* cultural zone, the population was engaged in fishing and cultivating olives, vines, figs and almonds and rearing sheep and goats. They grew vegetables and, to a lesser extent, grains on small terraced meadows. They also used wild plants such as broom (for yarn) and carob. Shipping and trade were also important. Their houses were made of stone, usually tall, narrow buildings roofed with cylindrical tiles or split limestone slates. They had open hearths equipped with range-hoods and typically Mediterranean utensils (gridirons, chains, bellows). Their costumes developed from their urban milieus. Men's costumes were characterised by typical Mediterranean components such as wide trousers, gathered at the waist, short stockings and cylindrical woollen caps. Women's costumes comprised cloth blouses over which bell-shaped broadcloth skirts with shoulder straps were worn, encircled by woollen or silk belts. They preferred jewellery made of precious metals, complemented with coral or pearls, often in the form of filigree work. At Christmas and New Year's Day, it was customary to process through the streets, greeting the neighbours with songs and collecting gifts (*koledanje*), and Carnival customs were widespread. *Klapa* singing is considered to be a particular characteristic of



ČARDAK, a wooden two-storey house in the Turropolje area.



A STONE FIELD HUT in Istria (*kažun*).

Dalmatian folk music – multi-part singing in small groups, *klape*, with no musical accompaniment. Rural dances (the *linđo* and *poskočica*) were accompanied by *lijerica*, three-stringed bowed instruments, while in the towns dances such as the *šotić* and *kvadrilja* were accompanied by guitars or mandolins. The traditional music of Istria and Hrvatsko Primorje were characterised by chromatic scales (the best known is the Istrian Scale), upon which songs and music played on *sopela*, or *roženice* (woodwind instruments with piercing tones) were based. Often two such instruments were played, one large and one small, producing two-toned close intervals or unison sounds, and ending in octaves. The same two-toned effect was mirrored in singing performed by several singers. The *balun* and *tanac* were danced to the accompaniment of the *sopela*.

In the early 20<sup>th</sup> century, 80% of the population of Croatia was rural, and to a great extent continued to live along traditional patterns. Although traditional culture began to disappear in the late 19<sup>th</sup> century, affected by modernisation and urbanisation, this process accelerated in the mid-20<sup>th</sup> century. Many elements of traditional culture continue today in changed forms and new contexts, and have gained new significance, while some have come to denote national, regional or local identity. These include, for example, the Carnival procession of the bellmen (*zvončari*) in the Kastav area, performances of a military dance with swords (*moreška*) in the town of Korčula, the custom called *kumpanija* in the villages of Korčula, the annual Pentecost procession of the *kraljice*, or *ljelje*, in Slavonia and Srijem, the

**BUILDING.** Characteristic folk forms of architecture are adapted to the environment, including the choice of building materials and location. Rural villages and homes express the peculiarities of particular places and the regional diversity of Croatia.

The **SINJSKA ALKA**, a knights' tournament which has been held since 1715 on the first Sunday in August in Sinj, in memory of the victory of the town's defenders against the Ottoman army.





The **MOREŠKA**, a mimed knights' performance, staged in Korčula. The oldest records of this performance, which is also known in other parts of the Mediterranean, date back to the 16<sup>th</sup> century.



Earring with a 'LITTLE MOOR' motif, the symbol of Rijeka and Kvarner. Jewellery with similar motifs is traditionally produced in Rijeka, and the Rijeka 'morettists', masters of the craft, participated in 1878 in the World Exhibition in Paris.

**OYSTERS** from Ston are the best-known in Croatia.



Performance by the **LADO** Ensemble.

knights' tournament known as the *Sinjska Alka*, and many others. Traditional music, songs and dances are most often performed at folklore festivals or during various ceremonial events, when the performers usually dress in folk costumes. The best known such events are the Zagreb International Folklore Festival, the Vinkovci Autumn Festival, the *Đakovački Vezovi* and the Dalmatian Klapa Festival in Omiš. Along with many amateur folklore societies, the professional *Lado* Ensemble (founded in 1949) is particularly dedicated to nurturing the Croatian folk tradition and performs folk dances and songs.

## Gastronomy

The main feature of Croatian cuisine is its diversity, so it is impossible to single out a typical cuisine or typical dish. Different natural and economic circumstances and diverse cultural influences have affected the development of several regional cuisines. Four main areas can be identified, but each of these has several subgroups with their own specific characteristics and specialities.

The Adriatic coast belongs to the Mediterranean world of cuisine. The food is light and includes a lot of fish and other seafood – cuttlefish, squid, octopus and shellfish. These are stewed (*buzara*), casserole (*brudet*), grilled or roasted. Plenty of vegetables, legumes and wild plants (wild asparagus, meadow plants – *mišanca*) are also eaten. They are made into soups (*maneštra*), or steamed or boiled and seasoned with olive oil and garlic. Olive oil is the basic culinary addition. The most frequently prepared meats are mutton, and to a lesser extent, beef. A favourite beef dish is





PRAWNS À LA KVARNER



ASPARAGUS WITH EGGS

*pašticada*, braised with herbs, prunes and dried figs, bacon and red wine, and the most common accompaniments are potato noodles (gnocchi). Pork is smoked and air-dried to produce prosciutto and pancetta. The most famous hard cheese is goat's cheese from the island of Pag.

The cuisine of Lika and Gorski Kotar is most meat-based: lamb, kid, beef and some pork. Meat is cooked with beans and pickled cabbage or turnip, grilled or roasted, and may be smoke-dried. The most common accompaniments are potatoes (*ličke pole*). Game is also eaten, particularly venison or boar goulash. Various kinds of mushrooms grow plentifully in the woods. The diet of these predominantly cattle-farming areas also includes plenty of dairy produce, such as the famous Lika cheese, *škripavac*.

Dairy products are also part of the cuisine of northern and central Croatia. Soft cow's cheese, eaten with sour cream, is popular, as is *podravska prga*, a dried cheese seasoned with paprika and garlic. Sour cream is often added to stews and soups. Meat is usually poultry or pork. Turkey with *mlinci*, a side-dish of unleavened pastry, is one of the most famous dishes in Hrvatsko Zagorje and the Zagreb area. *Štrukli*, filled pastry turnovers, are another popular dish which is now common also in other parts of Croatia. They can be sweet or savoury, boiled or baked, added to soup, filled with soft cheese, apples, pumpkin, poppy seeds, millet, etc. Dishes made from buckwheat, millet and barley used to be common, but these ingredients are less frequent on modern menus.

The culinary tradition of northeast Croatia (Slavonia and Baranja) relies heavily on pork, whether fresh or processed as dried products – sausages, bacon, ham, pork crackling, or the famous *kulen* and *kulenova seka* (types of salami).



**TRUFFLE**, a fungus whose fruits grow underground. They are highly prized as a delicacy and are extremely expensive. Truffle-hunting and cooking have developed in Istria.



**PROSCIUTTO**, a speciality of Dalmatia and Istria.



PAG CHEESE

PAŠTICADA with gnocchi





TURKEY WITH MLINCI



ŠTRUKLI



CARP ON THE SPIT, a Slavonian speciality.

**ORAHNJAČA** (*orehnjača*), a cake from northern parts, made with yeast dough and filled with ground walnuts.



KULEN OF KULIN

Čobanac is a goulash made with several kinds of meat, served with potatoes or *žličnjaci* (flour and egg dumplings). River fish are used to make *paprikaš*. Dishes are seasoned generously with paprika. Lard is used to make lard cakes (*salenjaci*).

Fine food and drink are an integral part of the traditions of the Croatian regions and an important factor in their contemporary identities. One component is the range of different gourmet treats for tourists – truffles in Istria, chestnuts in Kvarner, the 'What our Ancestors Ate' festival in Vrbovec and the *Kulenijada* festival in Požega – and restaurants and rural farms which offer traditionally prepared dishes, or those based on tradition, but adapted to modern culinary principles.

## Wine

There is a long tradition of grape-growing and wine production, spread throughout most parts of the country, and viniculture is a traditional way of life. Local wines are commonly served in homes and restaurants. Natural features (climate, soil and topography) have divided the country into two main wine-producing regions, continental and coastal, and in each, there are several wine-growing hills with specific characteristics. About two-thirds of the wine produced is white, mostly in the continental region, while red wine is dominant in the coastal region. Wines are categorised by quality as table wines, quality wines and premium quality wines.

In the continental region, the most widespread variety is *Graševina* (Italian or *Laški Riesling*), and the main vineyards are in Baranja and the area around Ilok in the far east of the country, Kutjevo and the Đaković area in central Slavonia, the Varaždin and Međimurje areas in the far north of the country, and the Plešivica Hills near Zagreb. Notable white wines are *Traminac* and *Pinot White*, while the best known



VINEYARD AT THE PLEŠIVICA

red wines are *Frankovka* and *Portugizac*, which are drunk while still new.

In Istria, where the greatest number of family-run vineyards with their own labels can be found, *Istrian Malvazija* is the most popular culture among white wines, and *Teran* among reds. The most renowned wine from the northern Adriatic islands is the white *Žlahtina* from the island of Krk. Typical Dalmatian red wines are produced from *Plavac Mali* grapes, often called after the place where they are grown (*Dingač*, or *Postup* from the Pelješac Peninsula). There are also notable vineyards on the islands of Hvar, Vis and Korčula.



KUTJEVO CELLAR, a wine cellar dating back to a former 13<sup>th</sup> century Cistercian monastery.

In DALMATIA, VINEYARDS tend to be enclosed by stone drywalls. They form part of the unique cultural landscape and are a monument to centuries of human labour. There are particularly picturesque terraced vineyards in the Primošten area in central Dalmatia.





HRVATSKI SOKOL poster; Menci Clement Crnić, 1906



**ĐURĐA BJEDOV** (1947), swimmer; won gold and silver medals at the 1968 Olympic Games.

**STIPE BOŽIĆ** (1951), climber and publicist; climbed the three highest peaks in the world (Mt Everest, K2 and Kanchenjunga) and the highest peaks on all continents. He is a member of the Croatian Mountain Rescue Service, and is the author of more than 80 documentaries and several books in which he talks about his climbing expeditions, and speleological and submarine exploration.



## Sport

Although Croatia has inherited a tradition of sporting competition dating back to Roman times, or medieval knights' tournaments, the beginnings of organised sport in the country can be traced to the late 19<sup>th</sup> century, when the first sports associations were founded. Hrvatski Sokol (Croatian Falcon) was founded in 1874, and soon spread throughout the country,

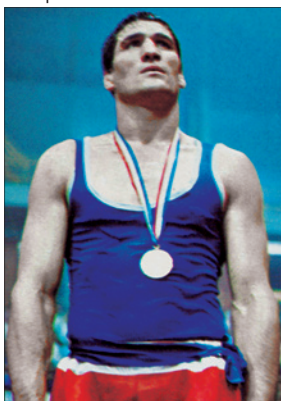


**FRANJO BUČAR** (1866–1946), sports populariser, literary historian and publicist; initiated and organised several branches of sport (skiing, fencing, tennis, football, etc.).

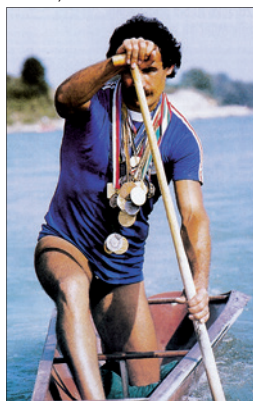
**MILAN NERALIĆ** (1875–1918), fencer; the first Croat to participate in the Olympic Games and the first to win a medal (1900).



**MATE PARLOV** (1948–2008), boxer; won an Olympic gold medal in 1972. As a professional boxer, he became the light-heavyweight world champion in 1978.



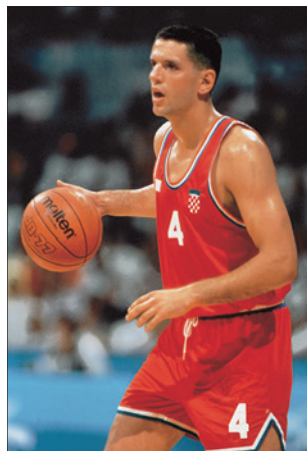
**MATIJA LJUBEK** (1953–2000), canoeist; won four Olympic medals (gold and bronze in 1976 and gold and silver in 1984) and 10 World Championships medals (bronze in 1975, gold and silver in 1978, silver in 1981, two golds in 1982, and gold and bronze in 1983 and in 1985).





**KREŠIMIR ĆOSIĆ** (1948–95), basketball player and coach; played in Croatia, the USA, Slovenia and Italy. Won two World Championships (1970 and 1978), one gold (1980) and two silver medals (1968 and 1976) at the Olympic Games. The first Croat to be inducted into the American Basketball Hall of Fame (1996).

**DRAŽEN PETROVIĆ** (1964–93), basketball player; played in Croatia, for the Spanish club Real, and in the NBA League. He was the first captain of the Croatian national team, with which he won a silver medal in the 1992 Olympic Games in the final against the American Dream Team. He was installed in the American Basketball Hall of Fame in 2002.



**NATIONAL WATER POLO TEAM.** The national water polo team have been competing since 1991; they took the gold at the World Championships in 2007 and 2017 (the bronze in 2009, 2011 and 2013, the silver in 2015), the European Championship in 2010 (the silver in 1999 and 2003, the bronze in 2018) and the 2012 Olympic Games (the silver in 1996 and 2016). Most of the players come from the Zagreb club *Mladost* and the Dubrovnik club *Jug*, both many times winners of the European Champions League.

**NATIONAL HANDBALL TEAM.** The men's national handball team have been competing since 1991; they won gold at the World Championship in 2003 (silver in 1995, 2005 and 2009, and bronze in 2013) and at the Olympic Games in 1996 and 2004 (bronze in 2012). Among the most prominent players are *Ivano Balić* (1979), the world handball player of the year in 2003 and 2006, and, more recently, *Domagoj Duvnjak* (1988), the world handball player of the year in 2013.





**JANICA KOSTELIĆ** (1982), skier; won the overall World Cup title in 2001, 2003 and 2006, the slalom title in 2001, 2003 and 2006, and the combined title in 2001, 2003, 2005 and 2006; won five golds at the World Championships in 2003 and 2005, and four gold and two silver medals at the Olympic Games in 2002 and 2006.



**IVICA KOSTELIĆ** (1979), skier; won the overall World Cup title in 2011, the slalom title in 2002 and 2011, and the super-combined title in 2011, 2012 and 2013; won four silver Olympic medals (2006, 2010 and 2014).



**SANDRA PERKOVIĆ** (1990), athlete; two-time Olympic (2012, 2016), two-time world (2013, 2017; also silver medallist in 2015) and five-time European champion (2010, 2012, 2014, 2016, 2018) in the discus and the most successful athlete of the Diamond League (unbeaten champion from 2012 to 2017).

becoming the largest, most popular organisation, promoting modern gymnastics and other branches of sport (cycling, fencing, equestrianism, athletics, skating, tennis, and so on). By the early 20<sup>th</sup> century, there were more and more sportsmen and women in Croatia, and alongside the continuing high numbers of Sokol association members, who were united in the Hrvatski Sokolski Savez (Croatian Falcon Union) in 1907, special sports organisations were founded, particularly football organisations, while the umbrella organisation Hrvatski Športski Savez (Croatian Sports Association) was established in 1909. The further development of Croatian sport and its rich history have been linked primarily with the Olympian movement, and were organised by Franjo Bučar, starting in 1896, representing a century-long struggle for Croatian sporting independence. Olympic participants from Croatia competed under the Austrian, Italian and Yugoslav flags, and first competed under the Croatian flag in 1992, at the Winter Olympic Games held in Albertville and the Summer Games held in Barcelona, following the admittance of the Croatian Olympic Committee to the International Olympic Committee. Since then, Croatian athletes have also participated in other competitions that are part of the Olympic movement and are held under the auspices of the International Olympic Committee (the Youth Olympic Games, the European Games, the Mediterranean Games, the European Youth Olympic Festival).

Although the first appearances by Croatian competitors signified national identification, their successes turned Croatia into a strong sporting country, and today they are a recognisable part of the country's identity and often serve as its best ambassadors.

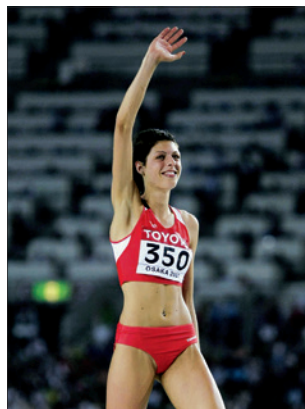
Along with many medals at international and European Championships, Croatia has won 44 Olympic medals: 15 gold (three in athletics, two each in handball, shooting, weightlifting, sailing, water polo and rowing, and four in Alpine skiing), 16 silver medals (three in rowing, two each in water polo, athletics, gymnastics, sailing, basketball and swimming, and six in Alpine skiing) and 13 bronze medals (three in tennis, three in taekwondo, and one each in athletics, boxing, weightlifting, handball, shooting, rowing and the biathlon).



Croatians are a **SPORTING NATION**; sport is part of the compulsory curriculum in schools at all levels of education. Many children and young people take part in extracurricular sporting activities, which are also seen as a way of life in recreational terms. There are about 16,000 sports associations in Croatia. The most popular sport is football, with almost 1,500 registered clubs and 130,000 participants. As in most other European countries, sport in Croatia is financed from the State Budget, state and public contributions, sponsorship and membership fees. The largest sports association is the Croatian Olympic Committee (Hrvatski Olimpijski Odbor – HOO), which was founded in 1991. A total of 85 national sports associations operate within the HOO, covering 44 Olympic sports and 37 non-Olympic sports.



**CROATIAN OLYMPIC TEAM** at the opening ceremony of the 2012 Olympic Games in London.



**BLANKA VLAŠIĆ** (1983), athlete; high jump world champion in 2007 and 2009 (silver medallist in 2011 and 2015) and the European champion in 2010; won the silver at the 2008 Olympic Games and the bronze at the 2016 Olympic Games; the European athlete of the year in 2010.

#### NATIONAL TENNIS TEAM

The national tennis team have been competing since 1992; they won three Olympic bronze medals – in 1992 (Goran Ivanišević in men's singles, and Goran Ivanišević and Goran Prpić in men's doubles) and in 2004 (Ivan Ljubičić and Mario Ančić in men's doubles) – and the Davis Cup title in 2005 and 2018, the latter being the last title won according to the old format of the competition. Among the players currently playing for the national team, the most prominent is *Marin Čilić* (1988), the winner of the US Open in 2014. In addition to his achievements as a member of the national team, *Goran Ivanišević* (1971) also won Wimbledon in 2001.

The **DAVIS CUP**, 2005



**MARIN ČILIĆ**



**GORAN IVANIŠEVIĆ**





**JOSIP GLASNOVIĆ and  
GIOVANNI CERNOGORAZ**

**SHOOTING.** Since Croatian independence in 1991, the greatest achievements in various shooting disciplines have been accomplished by many-times European Champions and Olympic medal winners *Srježana Pejčić* (1982), who won the bronze at the 2008 Olympic Games, *Giovanni Cernogoraz* (1982), who won the gold in 2012, and *Josip Glasnović* (1983), who won the gold in 2016.



**VALENT and MARTIN SINKOVIĆ**

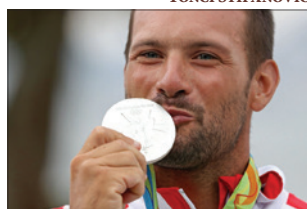
**ROWING.** Since Croatian independence in 1991, five Olympic and 16 World and 14 European Championships (since 2007) medals have been won in various rowing disciplines. Among the many rowers (*Igor Boraska*, *Tihomir Franković*, brothers *Siniša* and *Nikša Skelin*, *Damir Martin*, *David Šain* and others), the most prominent are brothers *Valent* (1988) and *Martin* (1989) *Sinković*, who won gold at the 2016 Olympic Games (silver in 2012), the World Championships in 2010, 2013, 2014, 2015, 2018 and 2019 (bronze in 2011, silver in 2017) and the European Championships in 2012, 2016 and 2018.

**SAILING.** Since 1991, Croatian sailors have made outstanding achievements in various classes not only in international regattas, but also at the Olympic Games and World and European Championships. *Šime Fantela* (1986) and *Igor Marenčić* (1986) won the 2016 Olympic Games, the World Championships in 2009 and 2016 (*Šime* with his brother *Mihovil* also in 2018) and the European Championships in 2009, 2011 and 2012. *Tonči Stipanović* (1986) took the gold at the European Championships in 2010, 2011, 2013 and 2014, and *Ivan Kljaković Gašpić* (1984) in 2009, 2010 and 2015. *Tina Mihelić* (1988) won the World Championship in 2013 and the European Championships in 2009 and 2010.



**TINA MIHELIĆ**

**TONČI STIPANOVIĆ**



**ŠIME FANTELA and IGOR MARENIĆ**





DAVOR ŠUKER



LUKA MODRIĆ

More than half a million people turned out to welcome the silver-winning footballers in Zagreb and then throughout Croatia.

**NATIONAL FOOTBALL TEAM.** Since Croatian independence in 1991, the national football team have won the bronze medal at the 1998 World Cup and the silver at the 2018 World Cup. In the latter case, the team was led by their captain, *Luka Modrić*, the best player of the World Cup and winner of the UEFA Men's Player of the Year Award, the Best FIFA Men's Player award and the Golden Ball (presented by France Football). Former national team player *Davor Šuker* (1968), the top goalscorer of the 1998 World Cup, is the current president of the Croatian Football Federation and member of the UEFA Executive Committee.



TIN SRBIĆ

**GYMNASTICS.** Since Croatian independence in 1991, the most notable achievements in gymnastics have been made, on the pommel horse, by *Filip Ude* (1986) – the silver medal at the 2008 Olympic Games, the 2008 European Championships and the 2014 World Championships – and *Robert Seligman* (1986) – bronze and silver at the European Championships in 2008 and 2018 respectively; and, on the horizontal bar, *Marijo Možnik* (1987) – silver and gold at the European Championships in 2012 and 2015 respectively, bronze at the 2014 World Championships – and *Tin Srbić* (1996) – gold at the 2017 World Championships (holder of the World Class Gymnast title), silver at the 2019 World Championships and at the 2019 European Championships.





## DID YOU KNOW?

The city of Rijeka, alongside the Irish town of Galway, has been designated the 2020 European Capital of Culture.



**RIJEKA  
2020**

EUROPEAN CAPITAL  
OF CULTURE

## 10 Croatia in Europe through the ages

Bearing in mind the specific features and influences which are interwoven in it, the root and expression of Croatian culture has always been unambiguously European. Within today's European Union, several cultural circles can be identified: Central European, Austrian, German, Italian, French, Iberian and British, with all of which Croatia has had rewarding contacts through the ages.





# Croatia in Europe through the ages



CHEST OF PRIVILEGES OF  
THE KINGDOM OF CROATIA AND SLAVONIA (1643)

## DEVELOPMENT OF THE STATE

**THE NAMES CROAT AND CROATIA** in the country as it is today have gradually superseded the ethnically wider concept of the Slavs and their first territorial groupings, *Sklavonija*, *Slovinje* (*Sclaviniae*), and the individual names of the ancient Illyrian tribes and their territories (e.g. the *Dalmati* and *Liburni*), the Italic coastal populations (*Romani* and *Latini*) and other earlier tribes who settled after waves of migration (the German Goths, the Eurasian Avars, etc.). The religious division of western and eastern Christianity later influenced national identification, particularly in connection with the migration of the Vlachs, who had become Slavs, and in the era of the Ottoman invasions and migrations of refugees from the 'Turkish' (Bosnian) side; so that in the 19<sup>th</sup> century, at the time of the formation of the modern

nation, the Catholic population declared itself to be Croatian, the Orthodox Serbian, and the Muslim 'Turkish'. Older Croatian writers sometimes call their language *Slavic*, or *Slovic* and, during one period, *Illyrian*, in addition to *Croatian*. These different names are not necessarily contradictory, but rather emerged from the interwoven strands of the multi-layered fabric of the history of Croatian people, their culture and state, which have been joined in the modern age by other European migratory currents – German, Italian, Czech, Hungarian, Slovakian, etc.

**AT THE TIME OF THE CREATION OF THE FIRST EUROPEAN STATES** from the ashes of the Roman Empire, as with other European peoples, it was crucial in Western Europe to acknowledge Rome and the papacy, and in Eastern Europe, Constantinople and the Byzantine Emperor. The Croats found themselves on the dividing line between the two. The best known, most comprehensive Byzantine source text was written by the Emperor Constantine Porphyrogenitus (*De administrando Imperio* – c. 949–955). According to him, the Croats came from what is today southern Poland (White Croatia), at the invitation of Emperor Heraclius I (610–841), and imposed their rule upon the Avars and their Slav allies at the time. A treaty between the Croats and Pope Agatho (678–681) was their first act of diplomacy, according to which Croats who had already been baptised vowed to refrain from incursions into other lands, and in return, the pope promised assistance should another people attempt to occupy their land; according to such sources, the Croats were the first Slavic nation to be baptised. However, the 'arrival of the Croats' and the credibility of certain



historical sources continue to be subjects of debate in contemporary historiography.

**CROATIA, CAUGHT UP IN THE CONFLICT BETWEEN THE FRANKS AND BYZANTINES**, entered the 9<sup>th</sup> century, which saw the creation of the first duchies. Duke Borna (810–821), who was according to Frankish sources *dux Dalmatiae atque Liburniae*, aligned himself with the dominant Franks, with whose assistance he defeated the rival duke of (Slav) Pannonia, Ljudevit Posavski who had rebelled against the Franks. Borna attended in person the conclusion of the Aachen Peace Treaty (812) between Charlemagne and the Byzantine Emperor Michael I Rhangabes, according to which Pannonian Croatia (and Istria) came under Frankish rule, while the Dalmatian coast and towns fell under Byzantine sovereignty.

**THE POWER OF THE LOCAL DUKES** (or princes), however, gradually increased, as the external powers continued to confront each other. Trpimir (845–864) stood out as the first strong ruler, founding the ruling Trpimirović dynasty. Although under Frankish supremacy, he succeeded in waging war independently against Byzantium and Venice, and against Bulgaria, which was the dominant power in the east at that time. In documents, he called himself ‘Duke of Croatia by the grace of God’ (*Dux Chroatorum iuvatus munere divino*), with no reference to imperial rule. When the Saxon theologian Gottschalk, accused of heresy by the Franks, took refuge at Trpimir’s court, where he obviously felt safe, he called him ‘King of the Slavs’ (*Rex Sclavorum*).

**FOLLOWING THE HEGEMONY OF BYZANTIUM**, in the era of Duke Zdeslav and the conflict between Rome and Patriarch Photius of Constantinople, Duke Branimir (*dux*,

*comes, princeps*) came to power in Croatia (879–892), aided by Pope John VIII. Branimir aligned Croatia permanently with Rome and Western civilisation, succeeded in imposing a peace tribute (*tributum pacis*) on the Dalmatian towns and the Venetians, who had been defeated at sea (887), and began to implement policies independently from the Franks. In letters dated 879, the pope acknowledged his rule over his entire ‘earthly duchy’ and in 880 legalised church services in Church Slavonic. The disciples of St Methodius, who had been exiled by the Franks, came back to Croatia from the duchy of Greater Moravia, spreading Slavonic worship and literacy, especially in the Glagolitic script.

**THE FIRST REGAL TITLE IN CROATIA**, according to traditional historiography, was accepted in 925 by Tomislav, granted by Pope John X, who dubbed him *rex Croatorum*. King Tomislav is credited with uniting the Croatian lands ‘from the Adriatic to the Danube’, suppressing Hungarian incursions, and achieving a victory over the army of the Bulgarian emperor Simeon (927). Many streets and squares in Croatia today bear Tomislav’s name. Regal titles acknowledged by the Holy See were also taken by the later so-called national rulers, of whom the most important was Petar Krešimir IV (1058–74). In a founding document of the Benedictine Monastery on Rab (1059), Croatia is called a kingdom (*Croatae Dalmatieque regnum*), and the Adriatic described as ‘in our Dalmatian sea’ (*in nostro dalmatico mari*).

**THE LAST POWERFUL CROATIAN KING** from the national dynasty was Dmitar Zvonimir (1075–89), who fought against the Franks (Germans) in Istria and was crowned by Pope Gregory VII, who sent him a crown

through the legate Gebizon. His strong link with the Holy See was confirmed by a papal declaration that any hostile act against Croatia would be considered an attack on the Apostolic See of St Peter, while Croatia (with Dalmatia) was affirmed as a kingdom (*regnum Dalmatiae et Chroatae*). Zvonimir also ruled over Slavonia, and his wife Helena (Jelena) was the sister of the Hungarian king Ladislaus, of the Arpadović dynasty. After his death, the status of Croatia as an independent factor in European political relations changed. The Hungarian Arpadović dynasty claimed the right to the Croatian throne, partly through the line of Queen Helena, and seized it at a moment of dynastic disintegration, when the throne was being fought over.

**RELATIONS BETWEEN CROATIA AND HUNGARY** have often been the topic of political and historical controversy. A document known as *Pacta conventa*/Agreed Accords/(1102), in which the Hungarian king Coloman was acknowledged as King of Croatia and the rights of the Croatian nobility regulated, has been preserved only in a note from the 14<sup>th</sup> century. The Accords were not contested for a long time. It was only in the period of rising nationalism in the mid-19<sup>th</sup> century that the Hungarian side challenged them, while the Croatian side built its state selfhood upon them. However, it is a fact that, according to these Accords, or others of the time, the Hungarian king was crowned King of Croatia separately, while the institutions of the Croatian Sabor and Croatian *ban* were established, and that the Croato-Hungarian union was originally based on a personal union.

**THE STATE INDEPENDENCE OF CROATIA** within the union reached full expression at the crucial moment of the struggle for survival

of the Croato-Hungarian Kingdom, after its army suffered a crushing defeat at the hands of the Ottomans at the Battle of Mohács, when the Croatian, Hungarian (and Czech) King Louis II of the Jagiellon dynasty was killed. At an independent session of the Croatian Sabor held in Cetingrad (1527), the Austrian Archduke Ferdinand Habsburg (1503–64) was elected as King of Croatia. Meanwhile, the Hungarian Diet elected for John Zápolya, who was in fact under the patronage of the Ottoman ruler Suleiman I. At that time, Ferdinand guaranteed that all the former freedoms, rights, laws and customs of Croatia would continue to be respected, and this was recorded in a charter bearing the seal of the Kingdom of Croatia. Through Ferdinand, Croatia became part of the long-lasting Habsburg Monarchy. Although the unification of the countries was carried out as the union of separate kingdoms, the Habsburgs began to centralise the monarchy, so that Vienna increasingly became the centre of political decision-making.

**THE MILLENNIAL RELATIONSHIP BETWEEN CROATIA AND VENICE**, as maritime powers, was extremely complex, ranging from periods of fierce naval and land conflicts to periods of cooperation and combined defence strategies. In Venetian dialect, almost up to the modern period, the Croats were known as Slavs (*Schiavi*, *Schiavoni*), while the later Vlach population of the Dalmatian hinterland were called Morlacchi. Domagoj, Croatian duke from 864, and according to the chronicler Johannes Diaconus ‘the worst duke of the Slavs’ (*pessimus Sclavorum dux*), plundered Venetian shipping. Duke Branimir, in an alliance with the Duchy of Neretva, following a naval victory in a

battle off Makarska in 887, in which the Venetian Doge Petar I Candiano was killed, imposed a tribute on Venice in return for unhindered sailing passage, which the Venetians continued to pay for over a hundred years. Nonetheless, the 'Queen of the Sea' gradually regained strength. The Venetian Doge Peter II Orseolo took control of most of the Dalmatian coast from 1000 onwards, and proclaimed himself *dux Dalmatiae*. However, a century later, the Dalmatian towns came mostly under the rule of the Croato-Hungarian kings, until 1409. Conflict continued to flare between Croatia and Venice, with fluctuating outcomes. Thus in 1202, Venice conquered Zadar, with the aid of a Crusader army, by promising them transport to Constantinople. The Istrian and Dalmatian towns under Venetian rule often rebelled, attempting to maintain their privileges. Ladislaus of Naples, the defeated pretender to the Croato-Hungarian throne, granted Venice the 'right' to govern Dalmatia for the price of 100,000 ducats in 1409. With this kind of background in international law, and with the emergence of Ottoman threats in the Dalmatian hinterland, Venice sided with the Christian population of Dalmatia and adopted a defensive role. There was fierce fighting on land and at sea, often leading to the relocation of the ethnically close, yet distinct, Muslim and Christian inhabitants. The Požarevac Peace Treaty of 1718 established the border of Venetian Dalmatia and the Ottoman Empire, which today forms the border between Croatia and Bosnia and Herzegovina.

**THE DUBROVNIK REPUBLIC** has special significance in the history of Croatian statehood. In the 12<sup>th</sup> century, the Arabian geographer Muhammed al-Idrisi mentioned

Dubrovnik as the most southerly town of 'Croatia and Dalmatia'. The city state was founded on the strict obligations of the patricians, as the bearers of power: their maxim was inscribed on the Prince's Palace and declares, 'Forget private affairs, care for public matters' (*Oblite privatorum publica curate*). Dubrovnik also came under the sovereignty of the various neighbouring powers of the day, yet it always succeeded in maintaining complete internal autonomy, often with special privileges, particularly trading privileges. It freed itself from former Venetian supervision in 1358, then paid a tribute of 500 ducats per year to the Croato-Hungarian king, which later became a tribute of 12,500 ducats paid to the Ottoman sultan. Dubrovnik was in every way an independent state, with its own diplomatic representatives spread throughout Europe and with a strong merchant emporium in southeast Europe and the Middle East. It had close links with Florence and the Florentine popes during their 'golden age'. Dubrovnik grew into a dangerous rival to Venice in the Mediterranean, while its diplomacy affected the relationships between European states and the Ottoman Empire, so that from time to time the French used Dubrovnik as a mediator (for example with Serafino Gučetić at the conclusion of the Franco-Ottoman treaty of 1536). The city's wealth, which was out of all proportion to its size, spawned exceptional communal achievements, such as the first modern sewage system, the first quarantine facilities for ships, organised health care, including the oldest apothecary's premises in Europe, which are still active today, the first law on maritime safety and many more, including the law prohibiting slavery, which was



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adopted in 1416 (compared to 1542 in Spain and 1569 in England). Under the protection of its patron saint, St Blaise, and with the motto of the city, *Libertas* (Liberty), when Napoleon abolished the Republic in 1808, some of the Dubrovnik nobility vowed not to marry rather than produce offspring 'in slavery'.

**THE CROATIAN NOBILITY**, which emerged from ancient lineages (tribes), independently of the statehood position of Croatia, from time to time assumed considerable powers, even beyond those of the king. So Pavao I Bribirski (1273–1312), in a dynastic conflict about the Croato-Hungarian line to the throne, installed the House of Anjou (Charles I Robert – 1301–42), while he himself, with the title 'Ban of the Croats and Lord of Bosnia', ruled as 'the uncrowned Croatian king' from the Sava to the Adriatic, including Bosnia. This aristocratic line, particularly in the later Zrinski branch, along with huge possessions in Croatia and Hungary, gave rise to famous warriors (Nikola IV of Zrin, known as Nikola Šubić Zrinski, the defender of Siget) and also dangerous opponents to the absolutism of the Austrian emperor Leopold I. In 1671, Petar Zrinski and Fran Krsto Frankapan, a scion of the second most powerful Croatian aristocratic family, were sentenced to death for conspiracy, and both were executed in Wiener Neustadt. With the confiscation of all their property, the two most powerful Croatian aristocratic families were destroyed.

**THE STATEHOOD STATUS OF CROATIA AS A SEPARATE KINGDOM** with the Habsburg Monarchy became a particularly burning issue in relation to the potential inheritance of the Habsburg throne through the female line. Since Charles VI had no son, the

Croatian Sabor published the *Pragmatic Sanction* in 1712, acknowledging his daughter, Maria Theresa, as Queen of Croatia, along with her right to inherit the throne, although this was at first opposed by the Hungarian Diet. During Maria Theresa's reign, Croatia was a kingdom on the south-eastern edges of a monarchy which extended all the way to Belgium. While it could hardly be claimed that Croatia and Belgium entered into a particularly significant relationship at that time (apart from the heraldic connection), Croatian MPs in the modern European Parliament should remind themselves that they are not the first to find themselves part of the same community as Belgium (and many other countries).

**THE AMBIVALENT RELATIONSHIP BETWEEN THE CROATIAN SABOR AND HUNGARIAN DIET**, as the bodies of state power in two kingdoms, and their joint relationship with Vienna as the actual centre of state power, gradually shifted towards the increasing role of a joint diet, in which the Hungarians held the majority of seats. Nonetheless, it was possible for Croatian representatives at the joint parliament to veto decisions made regarding Croatia, while their proposals regarding Croatian affairs could be rejected only by the king himself. As early as 1790, at a joint session of the two diets in Buda, the Croatian delegation rejected a proposal for a law introducing the Hungarian language in Croatia, with the famous statement *Regnum regno non praescribit leges*/One kingdom does not prescribe laws for the other/.

**NAPOLEON'S CONSTRUCTION OF EUROPE** took into account the particularity of the 'Illyrian' southeast, from Trieste to the Bay of Kotor. The Illyrian Provinces (1809–13),

with its seat in Ljubljana, along with Slovenia covered most of the Croatian lands (south of the River Sava to the Adriatic coast), while the majority of the population was Croatian. As a product of French administration, under the special authority of Marshal Marmont, the province did not have the status of a state, but neither was it an integral part of the French Empire. Although it did not last long, Napoleon's Illyria spawned the modernisation of the Croatian lands, from road infrastructure to education in Croatian ('Illyrian'), and the appearance of the first newspapers in Croatian (*Kraljski Dalmatin*, in Zadar, 1806–10). The influence of French modernisation soon came to full expression in the Illyrian Movement, better known as the Croatian National Revival.

**CROATIA WITHIN COMPLEX STATE COMMUNITIES,** as other European countries in similar situations, could not play a role in international relations, in the larger or smaller centralised states of which it was a part, independently of the Croato-Hungarian Kingdom, the Habsburg Monarchy, Austria-Hungary, or the two Yugoslavias (the unitary kingdom and the socialist federation). Nonetheless, in all these communities, Croatia was in principle a 'voluntary' member, by decision of the Croatian Sabor (the aristocracy, upper classes or national representatives), and pursuant to the acknowledgement of Croatian right to statehood, except in the case of the formation of the Kingdom of the Serbs, Croats and Slovenes, i.e. the later Kingdom of Yugoslavia.

**'CROATIAN RIGHT TO STATEHOOD'** was a phrase of particular meaning in the political consciousness of Croatia. Although Croatia, from the time of the national rulers, which

ended in 1102, remained for over 900 years within the framework of multinational state communities, with the exception of the Dubrovnik Republic, whether as a kingdom, a *ban's* province or a republic, its right to statehood was always accepted as the basic right of the Croatian people to self-determination, i.e. to their own statehood.

**AFTER THE COLLAPSE OF AUSTRIA-HUNGARY** and the formation of the State of the Slovenes, Croats and Serbs in the former southern Slavic region (again by a decision of the Sabor, in 1918), the formation of the Kingdom of the Serbs, Croats and Slovenes (from 1929 known as the Kingdom of Yugoslavia) was carried out by the Serbian government in contravention of the Corfu Declaration (1917), that is, the agreement reached by the Serbian government with leading politicians from the former Austro-Hungarian lands (the Yugoslav Committee). The Constitutional Assembly declared, with the usual (unqualified) majority of representatives present, the unitary Vidovdan Constitution in 1921, when the Croatian representatives abstained, as did the representatives of the leftist faction. From then on, along with other unresolved issues, the particularly crucial 'Croatian question' continued to raise its head in Yugoslavia.

**THE ASSASSINATION ATTEMPT ON CROATIAN REPRESENTATIVES AT THE NATIONAL ASSEMBLY** (1928), which resulted in the death of Stjepan Radić, leader of the Croatian Peasants' Party (HSS), led to specific acerbity in national relations. For the first time on the international scene, a Croatian militant national emigration organisation emerged (*Ustasha*), which aimed at the destruction of Yugoslavia, and included

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the use of terrorist methods (participation in the assassination of King Alexander I Karadorđević in Marseilles in 1934). On the other hand, the illegal Communist opposition, bolstered by international connections, became more and more active, particularly in Zagreb and Croatia. Its aim was to topple the Kingdom and set up a 'federative republic of equal nations' through revolutionary means, taking Soviet Russia as its example.

### **MONARCHIST YUGOSLAVIA AND DEMOCRACY**

could not go hand in hand; that particular version of Yugoslavia never had a democratically adopted constitution. Primarily with the assistance of para-state groups (the *Orjuna* in Croatia; the *Chetniks* in Serbia), then by the introduction of a personal dictatorship in 1929, which banned political parties and imposed police terrorist tactics regarding the murder of 'republicans', King Alexander proclaimed the Octroi Constitution in 1931. In this context, and accompanying a deep state crisis on the eve of the Second World War, the leading Croatian and some Serbian leaders forged the Cvetković–Maček Agreement, by which the Croatian Banovina was established as an autonomous territorial unit within the Kingdom of Yugoslavia, led by the *ban* and the Sabor. Thus, for a short time, by a decree issued by the royal vice-regency, a certain degree of Croatian sovereignty was established, without this being constitutionally defined and without international (foreign policy), security and defence autonomy.

**IN OPPOSITION TO THE USTASHA MOVEMENT IN CROATIA**, the ally of the Axis powers during the Second World War, which formed a Independent State of Croatia (NDH), abandoning large tracts of modern Croatia

to the occupying powers, and approved wide-ranging criminal policies accompanied by a terrorist form of government, which became thoroughly compromised among the people. The Communists, led by the Croat Josip Broz Tito, organised a mass Anti-Fascist uprising, which was at the same time a 'national revolution.' Taking the initiative during the war, and holding most of Croatia, the Communists (in cooperation with part of the Croatian Peasants' Party and the representatives of the Serbs), formed the highest representative bodies of 'national government.'

### **THE ANTI-FASCIST MOVEMENT IN CROATIA**

was one of the strongest resistance movements in occupied Europe. Within it, the ZAVNOH (State Anti-Fascist Council for the National Liberation of Croatia) was formed, which in June 1943 took over the competences of the Croatian Sabor and at its third session (in Topusko, in May 1944), declared itself the supreme legislative and executive representative body and highest body of state power in Croatia. At this time, the decision to create the Democratic Federal Yugoslavia, with the Federal State of Croatia as one of the future Yugoslav republics, was adopted.

**IN THE FEDERAL PEOPLE'S REPUBLIC OF YUGOSLAVIA** (FNRJ, 1945–63), Croatia was one of the republics with defined borders which were extended to include areas with majority Croatian populations (Istria, Rijeka, Zadar and the islands, which had belonged to Italy during monarchist Yugoslavia, or had been annexed under the Fascist occupation). Although the Yugoslav republics were defined in principle as states with the right to self-determination, government was in fact not only centralised, but also rigidly communist in ideology.



In the immediate post-war period, the historically and politically most important Croatian Peasants' Party was banned, while many of its members, who were also anti-fascists, were indicted and given severe prison sentences. This led to a new wave of political emigration, in which democratic politicians were also involved, along with the remnants of the nationalist 'defeated forces'.

**SOCIALIST YUGOSLAVIA**, during its 50 years of existence (from 1963–1991 known as the Socialist Federal Republic of Yugoslavia), significantly changed the political characteristics of power, yet always remained under the strict supervision of the Communist Party (League of Communist) and the emphatic personal authority (or cult status) of Marshal Tito. There was relative democratisation during the mid-1960s, but after a mass democratic movement in Croatia which insisted on greater autonomy for Croatia (the Croatian Spring, in 1971), and the resultant settling of accounts with its political bearers (1972), the 1974 Constitution granted wider rights to the republic as a state. However, majority vote decision-making was maintained through majority voting in the Federal Council and through the institute of joint decisions in the assembly chambers. A certain degree of freedom was allowed in terms of the republic's international activities, so that Croatia (and Slovenia), along with certain Italian, Hungarian, Austrian and German regions, became a founder member of the regional Alpe-Adria Working Group.

**THE ROLE OF THE LEAGUE OF COMMUNISTS OF CROATIA** was based on the 'unity of the Leagues of Communist of Yugoslavia' as a whole. This unity was crucial to

maintaining Yugoslavia as a state. Although based primarily on an emphatic pro-Soviet Communist ideology, the later withdrawal of Yugoslavia from the Soviet bloc (1948) and its links with the West from the early 1950s onwards (including the military aid of the USA), along with the complexity of internal national relations, demanded other political solutions, even within the League of Communists. Some of these solutions leaned towards democracy (the introduction of 'self-management socialism') and decentralisation (the right of the republics to retain a portion of their revenue from the economy and local communities). However, such solutions always led to conflicts between the 'dogmatists' (centralists) and 'democrats' (federalists), and were never fully carried through. The culmination of these conflicts was reached during the 14<sup>th</sup> Congress of the League of Communists of Yugoslavia, held in Belgrade in January 1990, when first the Slovene, then the Croatian delegation disagreed with the Serbian leadership and walked out. This led to an open breach in the unity of the League of Communists and raised the entire question of the disintegration of Yugoslavia as a community of states.

**THE MODERN REPUBLIC OF CROATIA** achieved state independence by means of a war imposed by others. In contrast to the collapse of other socialist multinational states (Czechoslovakia, and most of the USSR), and in spite of the constitutionally guaranteed right of each republic to 'self-determination, even secession', it proved impossible to achieve Croatian state independence by peaceful means, even though this was the declared will of the people according to a referendum

# Croatia in Europe through the ages

held in May 1991 (94.17% in favour). Militant secessionist Serbian groups in Croatia, the political leadership of Serbia and Yugoslavia, along with the federal army, assisted by extremist paramilitary (Chetnik) groups from Serbia, declared open aggression against Croatia. After successfully defending the country during the Homeland War (1991–95), including the liberation of occupied territories and the peaceful reintegration of other, smaller areas (1998), Croatia at last achieved full state independence, within the same borders it had had as a republic within Yugoslavia. The first international recognition of the new state came during the Homeland War (by Iceland, in December 1991), while other European countries followed up to January 1992, so that Croatia was able to become a member of the United Nations by May 1992.

## HISTORICAL AND CULTURAL RELATIONS

In their early cultural history, the Croats appear as a 'nation of three scripts'. Along with Latin, in different variations, they also used two Slavic scripts, Glagolitic and Cyrillic. Both appeared in the 9<sup>th</sup> century and were linked to the educational activities of the 'Salonica brothers', Cyril (Constantine) and Methodius, who were Greek by origin, but had learned the language of their Slav neighbours, which ranged in several related variations from the southeast to the north of Europe. Both Slavic scripts were used in the Croatian region, and were subject to a specific kind of Croatian revision. The Croatian form of Cyrillic script was known as *hrvatica*, *arvatica*, *bosančica*, etc. It is thought that

the earliest recorded writings were in Glagolitic, although scholarship does not agree on which script is the older. From the 16<sup>th</sup> century on, Cyrillic was increasingly suppressed in Croatia, while Glagolitic was maintained in certain areas for religious use up to the 19<sup>th</sup> century, particularly in the coastal regions.

Similar to its position regarding scripts, Croatia was located on the dividing lines between West and East, the Slav, Romance and German worlds, the border of Western and Eastern Christianity, then the border between Christianity and Islam, and finally on the conflagration point of the battle between communism and democracy. Croatia has always gravitated culturally towards the West, although its political paths have often led in the opposite direction. All these previously divisive factors, following the achievement of Croatian state independence, may prove to be bridges to wider European understanding and cooperation, in which Croatia may find an active role.

The cultural relationships between Croatia, Croats and other European nations and countries have a long tradition, dating back to the establishment of the first Croatian duchies. The later development of individual national cultures led to the proliferation of such relationships, while today, they are part of European and world culture, particularly globalised, mass culture. In the overview that follows, we will attempt to single out some of these cultural relationships, particularly those which have left deeper traces, though in this sense the larger European nations and stronger cultural centres that form the European Union assume a certain priority.

## Croatian-French relations

Croatian-European links in the Carolingian period retained the characteristics of links with wider Western culture overall; the Carolingian Renaissance gave that culture a general European significance within Croatia too. The tangible forms of such links can be seen in preserved examples of Pre-Romanesque church buildings, which in Croatia, particularly in terms of ornamentation, display interlaced carved motifs. The Church of St Donatus (*Donat*) in Zadar may be singled out for its monumentality and other architectural features, modelled on Charlemagne's chapel in Aachen. It is well known that Bishop Donatus of Zadar (after whom the church was later named) paid a visit to Charlemagne in 805–06.

Contact with French culture was first introduced by French Benedictine monks, who built many monasteries in Croatia. When the Diocese of Zagreb was founded in 1094, liturgical books and reliquaries were brought from French regions. The scholarly monk Hugo de la Scura de Franza became abbot of the Benedictine monastery on Mljet, while the 13<sup>th</sup> century debates of the French Dominican Laurent d'Orleans (*La Somme le Roi*) were copied in Glagolitic script. Though *littera francigena* still meant the Frankish script, i.e. Carolingian, *lingva francigena* began to refer to the French language. Geoffroi de Villehardouin, chronicler of the Fourth Crusade, wrote in this form of Old French, describing the Crusaders' conquest of Zadar in 1202 on behalf of Venice, which paid for their journey to Constantinople. In his description of the event (*La conquête de Constantinople*), he stated that Zadar

was one of the best fortified cities in the world, and that no more beautiful, stronger nor richer city could be found. In the 14<sup>th</sup> century, some of the inhabitants of old Vlaška Street in Zagreb spoke French, as this was where the French and Italian craftsmen engaged on the building of Zagreb Cathedral were accommodated. Those who spoke Romance languages at that time among the Slavic peoples were referred to as Vlachs, which is where the Zagreb street name came from.

Along with the widely renowned 12<sup>th</sup> century Croatian theologian and translator of texts from Arabic into Latin, Herman Dalmatin, and several other aristocratic scholars, Juraj of Slavonia, a man of humble origins who was a Glagolitic scholar, received his master's degree at the Sorbonne in the 14<sup>th</sup> century and was appointed an emissary of the University to Queen Elizabeth of Bavaria in 1401. Among those who appeared in France at that time, men of Dubrovnik were particularly prominent. The first to study at the Sorbonne was Ivan Stojković (15<sup>th</sup> century), while the Latinist Ilija Crijević (Cervinus) was also working in Paris. Saro Gučetić negotiated on behalf of the French King Francis I with Suleiman the Magnificent and was granted the authority to conclude secret pacts. The first known translation of a Croatian writer into French was the sonnets of the Petrarchian Dinko Ranjina, by Philippe Desportes (1546–1606). A work by Benedikt Kotuljčević, *O trgovini i savršenom trgovcu/On Trade and the Perfect Trader*, appeared in a Venetian edition and was later translated into French and printed in Lyons in 1613. The most translated Croat was, however, Marko Marulić, from Split, with seven editions in French of his Latin work *De Institutione*.



Men from Dubrovnik were also active at court and in French culture and science. The most prominent was Ruđer Bošković, who arrived in France in 1773, when he was appointed Director of Optics for the French navy. He became an honorary member of the Academy of Science in 1748.

While Dubrovnik was building diplomatic relations in France, the French opened a consulate in Dubrovnik. One consul married a Dubrovnik woman and their son became the famous Croatian poet Marko Bruerović (Marc Bruère Desrivaux). The passionate obsession with French literature which caught hold of the city, along with its particular lifestyle, was dubbed *frančezarije*. From the early 18<sup>th</sup> century on, 24 plays by Molière were translated, sometimes with interpolations specific to Dubrovnik. But the first person to translate Molière actually came from the north; the Croatian duke Fran Krsto Frankapan, who translated *George Dandin* into the Kajkavian dialect while awaiting his end following his death sentence for conspiracy against the emperor.

Many new ideas, including the first Masonic lodge in Croatia, spread from France. Count Ivan VIII Drašković founded *L'amitié de guerre* lodge in Glina in 1769. The ideas of the Enlightenment and the French Revolution became more prevalent, and after the Declaration of the rights of man and of the citizen (1789), and the Convention on supporting the oppressed nations of Europe, Jacobin clubs were formed in Zagreb and Dubrovnik.

In the era of the Napoleonic Illyrian provinces, cultural links grew stronger, and many French expressions entered the Croatian language, particularly in administration. The French writer Charles

Nodier took an interest in Croatian literature and his novel *Jean Sbogar* (1818), which was highly successful in France, was inspired by the character of an Istrian rebel. Along with the printing of the first newspaper in Croatian (*Kraljski Dalmatin*, 1806), and the predominantly Italianate vocabulary of the 'Illyrian' language, Šime Starčević, a parish priest from Lika, wrote the first Croatian handbook for French: *Nova ričoslovica iliričko-franceska* (1812).

As it became fashionable in Western Europe to travel to the more exotic East, including the 'wild Balkans', more and more French writers published their notes and impressions from the Croatian regions. The most popular were the luxury edition of *Voyage* by Louis-François Cassas (1802) and the illustrated *Les bords de l'Adriatique et le Monténégro*, with 257 outstanding engravings by Charles Yriarte, a French nobleman of Basque origin. Prosper Mérimée achieved the highest degree of popularity in terms of 'Illyrian' themes, with his *La Guzla* (1827), named after the Croatian (Balkan) stringed instrument (*gusle*) played by folk singers to accompany epic or lyric poems. Mérimée included in his work Fortis's original rendition of *Tužne balade plemenite supruge Hasan-age*/The Mournful Ballad of the Noble Wife of Asan-aga/. Although he never visited Croatia, he presented some of his own poems as 'Illyrian', said to have been collected in Dalmatia, Bosnia, Croatia and Herzegovina. The most important translation of a Croatian work into French was Gundulić's *Osman* (1838).

The Illyrian Movement considered the French to be the foremost nation in Europe (Adolfo Veber Tkalčević). The Pole Adam Mickiewicz popularised Southern Slavic

themes at the Collège de France, and his successor, Cyprien Robert, visited Zagreb, where he met the Croatian politician and cultural activist Ljudevit Gaj. Hippolyte Desprez (who spent time in Croatia in 1845) spoke up for Illyrianism (i.e. the Croatian national cultural and political revival) in France, through his public activities and book, *Les peuples de l'Autriche et de la Turquie; histoire contemporaine des Illyriens, des Magyars, des Roumains et des Polonais*, which included an introductory study on Croatia and the Illyrian Movement.

In 1861, the Croatian Sabor began attempts to introduce French into Croatian schools, but only succeeded in 1876. A French lectorate was founded at the University, and respectable French-Croatian dictionaries and grammars were printed. It became a tradition to elect prominent French Slavic Studies scholars as external or honorary members of the Academy of Science, and vice versa. The Croatian theatrical expert Slavko Batušić claims that between 1840 and 1940, 553 French plays were translated and performed. Among them, in addition to the inevitable Molière, were works by Pierre Corneille and Jean Racine. The path was cleared for a wide acceptance of French literature primarily by the Croatian classicist August Šenoa, who published several French authors in the newspaper *Vijenac*. In addition, Šenoa's novels began to be published in French in 1879. It is hard to list all the literary translations which followed: famous French writers were translated into Croatian, with Victor Hugo becoming particularly popular as a defender of human rights, but there were others who also had an influence on Croatian writers,

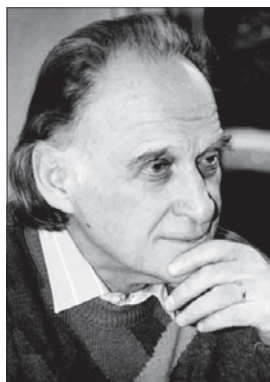
particularly Gustave Flaubert and Émile Zola (whose father was descended from a Venetian/Zadar family). Vinko Šeringer noted 780 Croatian words of French origin in his 1889 *Rječnik stranih riječi/Dictionary of Foreign Words/*.

As Paris turned into the leading cultural centre of Europe, so Croatian artists turned further away from German and other centres and gravitated towards France. The most significant example was the writer Antun Gustav Matoš, who lived in Paris between 1898 and 1904, and who brought back not only the spirit of French literature, but also the principles of literary criticism (Jules Lemaitre, Anatole France). Other important Croatian writers followed his example (Tin Ujević, Josip Kosor, Janko Polić Kamov), meeting and sharing in the atmosphere of the Café du Dôme and La Rotonde. Some of them, such as Radovan Ivšić, an adherent of Breton's surrealism, blended perfectly with French artistic trends. In the fine arts, Vlaho Bukovac exhibited several times at the Paris Salon, where he won awards. Vladimir Becić, Miroslav Kraljević and Josip Račić produced paintings influenced by Manet, while the world famous sculptor Ivan Meštrović was inspired by Rodin, whom he met in person.

The activities of the French Institute in Zagreb (founded in 1924) began with the serious task of acquainting the French public with Croatian culture. In 1928, Krleža's literary output was being written about and his dramas performed. In his bibliography of works translated from Croatian into French (1813–1968), Stanko Lasić listed 312 authors. Linguistic links were strengthened by the establishment of *L'Alliance Française* in Zagreb in 1952,

in which Petar Guberin played a vital role (he was the creator of the acknowledged system for developing speech, known by the abbreviation SUVAG, which is actually a French term (*Système universel verbotonal d'audition* – Guberina).

At the end of the 1950s, Zagreb became an interesting European cultural centre, partly because of the particular political position of the then (non-aligned) Yugoslavia. Jean-Paul Sartre visited Zagreb in 1960, meeting Krleža and other Croatian writers, and appearing before a wider public. Along with the Musical Biennale, which for the first time opened its doors to avant-garde music, a separate movement in the fine arts in Zagreb in 1961, named the New Tendency, appeared, gathering artistic groups from Western and Eastern Europe, from the French Grav group. One of the joint exhibitions of the New Tendency was held in the Paris Museum of Decorative Arts in 1964. In music, Croatia was linked with France by the composer Ivo Malec, who taught at the Paris Conservatory from 1972 to 1990.



IVO MALEC

At a time when Croatia was struggling for international recognition, accompanied by the attempt to present a true account of the events linked with the collapse of Yugoslavia, French intellectuals played a crucial role, represented in particular by the cultural and scholarly efforts of Mirko Dražen Grmek, a native Croat and naturalised Frenchman, heir to the legacy of the physiologist Claude Bernard, at the Chair of Biological History of the École Pratique des Hautes Études (in Croatia, he was one of the initiators and later the editor-in-chief of the *Medical Encyclopaedia*). His global scientific status in the history of the biomedical sciences, his considerable publications and public activities (along with Marc Gjidara and Neven Šimac, among others) attracted figures in French culture such as the historian Jacques Le Goff, the philosophers Alain Finkielkraut and Pascal Bruckner, and the writer Louise Lambrichs. In March 2000, within a wider setting in Paris, the French edition of a large encyclopaedic work published by the Croatian Academy, *Croatia in Europe*, was presented, and the pièce de resistance was the festival *Croatie, la voix*, which was held from September to December 2012 in Paris and the surrounding towns, and included over 60 cultural and tourist events presenting Croatian cultural heritage.

## Croatian-Italian relations

Geographical proximity and the gravitation of Italian regions towards the Adriatic Sea, along with the ecclesiastical and political tendencies of Croatia towards the West, dictated, in spite of many mutual prejudices, common connections through the centuries, which were particularly



fruitful in the era of the Venetian Republic, and intensified through Humanism and the Renaissance, when the civilisational levels of the opposite Adriatic shores drew closer together. Early links were noted in the *Codex aquileiensis*, a 5<sup>th</sup> or 6<sup>th</sup> century codex of the Gospels in Latin, signed in the margins during the centuries which followed by prominent pilgrims, among whom were the Croatian dukes Trpimir, Branimir and Braslav, while Dante Alighieri mentioned a devout Croatian pilgrim in his *Divine Comedy*. His efforts were rewarded by four translations of the entire work and a further two versions of *Inferno* into Croatia.

As the key language of international communication and literacy, Latin remained for a long time the second language of Croatian culture, making Croatia part of the wider European cultural scene, through the Latinist school. Later, Italian became the language not only of culture, but of part of the coastal population, and its influence was in no way diminished by the strengthening of Austrian power in the Adriatic after the fall of Napoleon (1815). Links between northern Croatia and Italy were somewhat fewer than on the coast, but were never completely severed, while the Italian influence was felt via continental routes, particular through Vienna.

From the earliest contacts, whether religious, commercial, or cultural, education played an important part in linking the two coastlines, through universities and the Italian towns. The most prominent role belonged to the University of Padua (1222), where many Croatian intellectuals studied; the humanists Jan Panonac (Ianus Pannonius) and Juraj Šizgorić, the philosophers Juraj Dragišić and Frane

Petrić (Franciscus Patricius), the natural historians Federik Grisogono, Faust Vrančić, Markantun de Dominis and Marin Getaldić, and others, whose renown and achievements reached European proportions. An important role was played by institutions for educating clergy with roots in the Croatian lands; the Croatian Papal Institute of St Jerome in Rome (1787), the Croatian Institute in Bologna (1553–1781) and the Illyrian Colleges in Loreto (1580–1860) and Fermo (1663–1746).

The main spiritual trends in the Croatian lands (artistic styles, philosophical and scientific movements) were closely linked with Italian counterparts (Pre-Romanesque, Romanesque, Renaissance, Baroque, the Reformation and Counter-Reformation, etc.). Some of these trends affected national awareness in Croatia in key ways; modelling itself on the Italians, Croatian as a national language (instead of Italian and Latin) was raised to a literary level, whether through a multitude of translations (Marko Marulić, Šiško Menčetić, Marin Držić, Stjepo Đurđević and others) or through original works in Croatian, which led to the rapid growth of Croatian literature in the Renaissance and Baroque periods. This was particularly evident in Dubrovnik, which, although an independent republic, had ongoing links with Italy. Writers in Dubrovnik and Dalmatia had a wide knowledge of Italian authors, while their poetic models were Francesco Petrarch (Petrarchism), Pietro Bembo (Bemboism), Jacopo Sannazaro, Ludovico Ariosto and Torquato Tasso, whose pastorate *Aminta* was published in Croatian as *Gliubimir* by Dominko Zlatarić in Venice in 1580, a year before the Italian original.

The academies became the centres of cultural life in the 18<sup>th</sup> century, communities of educated people who nurtured stylistic simplicity in contrast to Baroque excesses. Following the lead of the *Accademia degli Arcadi* in Rome (1690), among whose founders were two Croats, Nikola Radulović (who later became a cardinal) and Stjepan Gradić, the Director of the Vatican Library, similar institutions were founded in Croatia, as in the rest of Europe, such as the *Accademia degli Oziosi Eruditi* in Dubrovnik and the *Accademia degli Incaloriti* in Zadar, where Ivan Tanzliger Zanotti, compiler of a Croatian-Italian-Latin dictionary and translator of Vergil's *Aeneid*, was active.

From the 19<sup>th</sup> century on, Italian influence in Europe gradually diminished, but the effects of contemporary Italian authors continued to be marked in Croatian culture and beyond, although its continental elements became on the whole oriented towards Austrian and German art. The proponents of the Croatian Revival (Petar Preradović and Ivan Mažuranić) found in Italy an ideal for the unification and independence of their homeland. At that time, the writer and philologist Niccolo Tommaseo, born in Šibenik, came to prominence, as he brought the 'Illyrian spirit' to Italy, although he later parted company with the Illyrianists, as he opposed the unification of Dalmatia and Croatia, and even more so the unification of Dalmatia and Italy, which he maintained should never extend in the north beyond the 'arc drawn by the compass' (i.e. as far as Austria, no further).

In the 20<sup>th</sup> century, mutual contacts were based on the increasing level of translation activity; in Croatia, Italian classics were

translated, while Croatian literature was presented to the Italian public primarily by author/translators such as Ivo Vojnović, Milan Begović and Vladimir Nazor, but also by Italian experts in Slavic studies, particularly after the foundation of chairs in Slavic Philology. Italian writers with dual affinities (Italian and Croatian) were also preoccupied with Croatian themes – such as Enzo Bettiza and Fulvio Tomizza – whose poetry of coexistence and tolerance, the so-called 'Romanticised dialogue' was accepted by writers on both sides of the Adriatic (Nedjeljko Fabrio, Mario Schiavato, Claudio Ugussi and others), and even by Silvio Ferrari, the most competent translator of Krleža's works. Finally, the gap between the two coasts was bridged by Predrag Matijević, Professor of Slavic Studies at La Sapienza in Rome, and the author of the *Mediterranean Breviary*, particularly popular in Italy, and translated into many languages.

Contemporary cultural links have been regularly maintained thanks to national minorities, mainly the Italian minority in Croatia but, in recent times, also by the Croatian minority in Italy (the umbrella



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organisation is the League of Croatian Communities in Italy, founded in 2001). On the other hand, open borders have led to the free flow of information and people, and many personal, cultural and scientific contacts and exchanges. Affirmed Croatian Romanists have contributed greatly to this (Josip Jernej, Pavao Tekavčić, Vojmir Vinja, Žarko Muljačić, Mate Zorić, Mladen Machiedo, Mirko Tomasović), while the Italian Cultural Institute in Zagreb (founded in 1942) has kept up regular activities since 1973.

Although the prevailing characteristic of the influence of Italian culture in Croatia has mostly been in the area of mutual relations, Italian art has nonetheless found one of its greatest advocates in Croatia, while the gravitation of Italy towards Croatia, particularly the coast, has left its mark on the Italians. Apart from the fact that Croatian writers have participated in Italian cultural events, several Italian writers have dealt with Croatian themes and concepts (Dante, Niccolò Machiavelli, T. Tasso and others), as have historians (the monumental *Illyricum sacrum* by Filippo Riceputi, Daniele Farlati and Jacopo Coleti) and printers (up to the late 18<sup>th</sup> century, Venice was the centre for publications in Croatian), while travel writers have contributed to a wider knowledge of the Croatian lands (Benedetto Ramberti, then the renowned Alberto Fortis, Giovanni Battista Casti, and others). Furthermore, the circulation of people and artistic works between Croatia and Italy over many centuries has not been limited simply to culture, based on language, but has incorporated civilisation in general, and spread to the fine arts, music, theatre, philosophy, architecture, etc. In recent

times, it has also spread to film, comics and design. Many Italians (teachers, artists, representatives of ecclesiastical and political powers, those in holy orders, doctors, notaries, chancellors, craftsmen and traders) have also infiltrated areas of Croatia, by participating in and influencing cultural life, while many Croats (*Schiavoni*) have played an irreplaceable role in Italian and European cultural circles (such as the scholars F. Petrić and Ruđer Bošković, painters Julije Klović (Guilio Clovio Croata) and Federiko Benković (Federico Bencovich Schiavoni), sculptors Franjo Vranjanin (Francesco Laurana), Ivan Duknović (Giovanni da Trau) and Ivan Meštrović, and architect Lucijan Vranjanin (Luciano Laurana) along with many others.

### Croatian-Iberian relations

Because the Mediterranean Sea served as a geographical link, Croatian historical ties with the Iberian Peninsula were more developed with Spain than with Portugal. As an oceanic country first and foremost, Portugal was traditionally more oriented towards the overseas countries than towards the Mediterranean. Croatia and Spain are situated on the northern periphery of the Mediterranean Sea, each at one of its edges: Croatia lies to the east, while Spain forms its western end. Thus, the first links we are aware of between Croatian historical lands and the Iberian Peninsula were part of the overall movement of people across the Mediterranean. Today we believe that Croats first set foot on the Iberian Peninsula in the 10<sup>th</sup> century as soldiers of fortune at the court of the Caliphs of Córdoba, where, according to Spanish historians, they distinguished themselves



in battles against the Berbers. In the 12<sup>th</sup> century, the Spanish-Arab geographer al-Idrisi made the first map of the eastern coast and seaboard of the Adriatic Sea. A century later, the map known as the *Carta catalana*, one of the finest medieval representations of the Adriatic coast, was made on the eastern coast of the Iberian Peninsula. It is presumed that just a little earlier, around 1330, the travelogue *Viaje del mundo con las Armas de todos sus Reynos*/A Trip around the World with the Arms of all its Kingdoms/was written by an anonymous friar from Seville. The author is believed to have travelled through very few of the areas he describes, but, in keeping with the customs of the day, his writing was informed by news coming from various sources, circulating around Europe. In the travelogue, he mentions and cursorily describes many places in Croatia, thereby demonstrating the importance of the Croatian lands in the imaginary of the time on the Iberian Peninsula. Herman Dalmatin, a prominent medieval scholar and philosopher who worked in the famous Toledan School of Translators, set off from his native Istria (which was then part of the March of Carinthia of the Holy Roman Empire) to study in Paris and Chartres; he then travelled through many Christian and Muslim countries and translated his knowledge of languages and cultures into works which conveyed ancient and oriental science to the Europeans.

In the meantime, traders from the eastern coast of the Iberian Peninsula began to arrive in towns on the Eastern Adriatic; the Kingdom of Aragon expanded across the Mediterranean so the King of Aragon and conqueror of the Mediterranean, Alfonso V the Magnanimous, titled himself the 'King

of Dalmatia, Croatia, Serbia and Bulgaria'; at the same time, in the 15<sup>th</sup> century, there was a consul in Dubrovnik responsible for Catalan merchant ships and interests.

In the 16<sup>th</sup> century – which was marked, in the Mediterranean area, by the struggle between Western Christianity, gathered around Spain, and Islam, mustered under the Ottoman fez – the remnants of the unsubjugated areas of Croatia strengthened their ties with the Spanish court for the sake of their physical and political survival. Having chosen the House of Habsburg for its sovereign in 1527, Croatia found itself under the same crown as Spain, so a number of political and military contacts were made within this larger framework. Spanish units often stayed on and participated in battles in the Croatian lands and, to all appearances, the picture of them in the imaginary of the time was striking: proof of this are works of literature which appeared then and later. As late as the 20<sup>th</sup> century, the oral folk literature in Konavle kept alive the story of Spanish soldiers who ventured out on raids into the surrounds of the city of Dubrovnik from their fort in Herceg Novi; in his historical novel *Čuvaj se senjske ruke*/Pirates of Senj/, August Šenoa revives the memory of the alliance between the Uskoks from Senj and the Spanish viceroy of Naples, the Duke of Osuna, at the beginning of the 17<sup>th</sup> century, while in *Balade Petrice Kerempuha*/Ballads of Petrica Kerempuh/, Miroslav Krleža portrays a soldier of the Spanish emperor and king (who is not necessarily Spanish) as a conqueror. In their speeches and letters 'suprotiva Turkom'/against the Turks/, the Croatian Latinists of the 16<sup>th</sup> century (Damjan Beneša and others) viewed Spain as the only Christian force of the time

capable of supporting the 'remnants of the remnants' of Croatia in their daily fight with the Ottoman forces along this border that the whole of Croatia had become. This view is particularly manifest in a speech given by Croatian count Vuk I Frankopan to Emperor Charles V in 1530. In the Spanish epic poetry of the 16<sup>th</sup> and 17<sup>th</sup> centuries, Croatia, and in particular Dalmatia, is mentioned as the place of the demise of Spanish warriors for the Christian cause; in the prose of the 16<sup>th</sup> century (travelogues and/or Renaissance dialogues), the Croatian lands are mentioned as localities of huge Christian losses and suffering in the struggle against the Ottomans or (in chivalric novels) as an exotic medieval kingdom associated with victories of knights-errant.

However, in the world of politics and wars (but also trade, which persisted, nevertheless), the Spanish and the Croatians were well aware of their geostrategic position and the mutual benefit this could bring them in those times. In the 16<sup>th</sup> century, the Dubrovnik Republic had consulates in the Spanish ports of Valencia, Alicante, Cartagena and Cádiz. It forged a new form of alliance with the Spanish court: through direct negotiations at the Court (Marin Zamanja) as well as through the Spanish ambassador in Venice and the court of the Spanish viceroy in Naples, the Dubrovnik Republic invoked former consular links and agreed to a permanent but secret intelligence service that would inform the Spanish about the situation in the Ottoman Empire. Furthermore, traders from the Dubrovnik Republic often played a decisive role during pivotal negotiations between the Spanish and the Ottomans in Istanbul and during the redemption or

exchange of Spanish prisoners; in exchange, the Spanish granted them trade privileges in the parts of the Mediterranean under Spanish rule. In those times, the Spanish monarchy, the ruler of the New World, became a land of promise for many men of letters, inventors, potential seafarers and explorers, and several Croats also left their trace on events that marked the times: within the framework of the discussion on the modalities of Christianisation of the indigenous peoples of the Americas, one of the most significant public polemics in Renaissance Spain, Vinko Paletin, from Korčula, penned the *Tratado del derecho y justicia dela guerra que tienen los reyes de España contra las naciones de la Yndia Occidental*/Treatise on the Right and Justifiability of the War that the Kings of Spain Are Waging against the Peoples of the West Indies/, offered his own invention, a concoction to counter shipworm, a major technological issue for transatlantic navigation at the time, to the Royal and Supreme Council of the Indies in Seville and ran several errands for the King's secretary.

The subsequent centuries saw the establishment of new links: in the 17<sup>th</sup> and 18<sup>th</sup> centuries, several Croatian Jesuits participated in the undertaking of the Spanish Court and the Society of Jesus aimed at conquering and evangelising those territories in the New World where the 16<sup>th</sup> century colonisation model had failed. Among the most valuable examples of their written legacy are *Relatio Tarahumarum missionum*/An Account of the Tarahumara Missions/by Ivan Ratkaj and the works of Ferdinand Konščak, in particular the diary of his journey to the mouth of the Colorado (Red) River in the summer of 1746 and the

*Descripción compendiosa de lo descubierto y conocido de la California/A Compendious Description of the Revealed and Known about California/*. As was the case in a great part of Europe at the time, the Croatian drama of the 19<sup>th</sup> century often explored the theme of Spanish medieval legends. The port of Rijeka became very interesting for the Spanish during this period for reasons of commerce; hence, they kept a consulate there which looked after their trade interests and the shipping companies that maintained a brisk trade between the two shores of the now again peaceful Mediterranean.

In the 20<sup>th</sup> century, links between the two countries were, in the main, cultural and for the most part went from east to west: Croatian writers, publicists and other artists often found inspiration in Spain and Spanish themes. Good translations of works of literature from Spanish into Croatian were also of a great help in this respect. Among the numerous diaries kept by Croats during their travels across Spain, the most prominent are *Put po Španiji/A Journey around Spain/*, 1929, by painter Ljubo Babić, illustrated with drawings from that journey, and *Španjolski susreti/Spanish Encounters/*, 1938, by writer August Cesarec. For almost a decade, publicist Bogdan Radica kept up a correspondence with writer and philosopher Miguel de Unamuno; these letters were published both in Croatia and in several foreign countries. The paintings of Francisco Goya are among the topics covered by Miroslav Krleža in his essays. In music, Spanish themes are found, for instance, in the work of Davorin Kempf. The list is rather long and the influence on the Croatian side has been highly beneficial.

About 1,600 volunteers from the Kingdom of Yugoslavia, almost half of them Croats from Croatia and Bosnia and Herzegovina, participated in the Spanish Civil War (1936–39) fighting on the Republican side as members of the so-called International Brigades. A small unit within the Abraham Lincoln Brigade was named after Matija Gubec, a Croatian peasant leader from the 16<sup>th</sup> century. In the second half of the 20<sup>th</sup> century, many Croatian artists and scholars found themselves in Spain as refugees and then continued their successful careers throughout the world, such as painters Zdravko Dučmelić and Petar (Pedro) Maruna, writer and journalist Luka Brajnović and physician Duško Jelavić. Of particular significance for Spanish culture is the contribution made by encyclopaedist Pavao (Pablo) Tijan, who lived in Madrid from 1947 onwards. Drawing on the experience gained during his work on an encyclopaedia in Croatia, he applied that expertise in his new homeland, particularly during work on the five volumes of *La Enciclopedia de la Cultura Española/The Encyclopaedia of Spanish Culture/* (1963–69); he also launched a Croatian programme on Radio Madrid and worked as its editor. From 1978 until his return to Croatia in 1991, the Croatian writer Vinko Nikolić edited and published *Hrvatska revija/Croatian Review/* in Barcelona, considered the leading cultural publication among the Croatian émigré community. Some well-known Spanish writers ‘discovered’ Croatia during the Homeland War as war correspondents: Arturo Pérez-Reverte turned his experience from besieged Vukovar and other parts of Croatia and Bosnia into a plethora of newspaper articles and the novels *Territorio*



*Comanche/Comanche Territory/* and *El pintor de batallas/The Painter of Battles/*, while, in addition to influential columns in the daily *El País*, Hermann Tertsch summarised his familiarity with Croatia as a war correspondent in *La Venganza de la Historia/The Revenge of History/*, a book of political essays.

On 15 January 1992, Spain and Portugal, along with other members of the European Community, recognised the independence of the Republic of Croatia. This recognition inaugurated a completely new phase for Croatian-Iberian relations. The old links, which have been only roughly sketched here, are now viewed in this new light, while the new framework of partnership, within the overarching framework of the European Union, has opened up a variety of possibilities for links at the economic, cultural, academic and other levels. Not only is Croatian creativity finding its way to Spanish and Portuguese companies, galleries, concert halls, publishers and many other places, but Hispanic and Lusitanian culture, rightly considered one of the most recognisable cultures to have influenced the world, is at long last now being presented in Croatia in a more regular and systematic way. It should be said that the second Yugoslavia did not maintain diplomatic relations with Spain until 1975, so all contacts depended chiefly on individual initiatives. A special chapter belongs to the areas where peoples most often encounter each other nowadays: tourism and sports. Both are strongly represented in this new, very positive wave of recognition of the ancient peoples living along the edges of the Mediterranean, an ancient world in which they have inherited and now share so many joint traditions and values.

## **Croatian-Austrian and Croatian-German relations**

Links between Croatia and German-speaking countries and their cultures are long-standing and complex. This is especially due to the fact that, for almost 400 years, from the election of Ferdinand I as Croatian king in the 16<sup>th</sup> century, Croatia was an integral part of the Habsburg, then the Austro-Hungarian Monarchy. As early as the 9<sup>th</sup> century, Frankish missionaries left clear traces of a close relationship in the Church in Croatia (Abbot Teudebetus of Nin, Bishop Adelfred of Nin and Gumpertus, a priest from Bijač, near Trogir). This was reflected in the cult of Frankish saints and ecclesiastical architecture. At that time, the Saxon Benedictine monk Gottschalk resided at the court of Duke Trpimir, contributing to the expansion of the order in Croatia, about which records have survived.

In the early 13<sup>th</sup> century, immigrants from German countries (known as *hospites*), primarily craftsmen and traders, then physicians, apothecaries and officials, participated in founding Croatian towns, mostly in northwest Croatia (Samobor, Varaždin and Križevci), and German weavers were mentioned in Dubrovnik (1420). Many marriages were contracted with the Croatian aristocracy. More significant German settlements were established after the Ottoman retreat in the 18<sup>th</sup> and 19<sup>th</sup> centuries, particularly in the abandoned areas of eastern Croatia. The newcomers embraced their new environment as their home, and integrated with the Croatian people, learning their language. They were well educated and connected with Europe, often adopting

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teaching, cultural and political roles. In the 17<sup>th</sup> century, Pavao Ritter Vitezović, a descendant of an Alsatian family who had settled in the Military Border, propagated in his entire work the Slavic unity and Croatian name. Bishop Josip Juraj Strossmayer, by birth and education an Austrian, eagerly advocated Slavic ideas.

Vital links between the Croats and German culture were established during the Reformation in the 16<sup>th</sup> century. Croatian Protestant writers, Stjepan Konzul Istranin, Anton Dalmatin and Juraj Cvečić, worked in the Bible Institute in Urach, near Tübingen, while Croatian professors at German Protestant universities played an exceptionally important role: Matija Grbić (Grbac) in Wittenberg and Tübingen, Pavao Skalić in Königsberg and Matija Vlačić Ilirik in Wittenberg and Jena. Vlačić made a particularly important contribution to an encyclopaedia of church history from the Protestant viewpoint, and held an important position in the leadership of the circle to which Martin Luther belonged, following the latter's death.

Close links with Austria had a particular impact on the development of education in Croatia. The first gymnasiums in Zagreb (1607), Rijeka (1627) and Varaždin (1636) were founded by Jesuits from the Vienna College (*Augustineum*), and one of the most valuable, positive aspects of mutual relations was the Austrian higher education system, which developed at a time when Croatia had no similar institutions of its own. Many of the Croatian revivalists, such as Count Janko Drašković, Dimitrija Demeter, Ljudevit Gaj and Stanko Vraz, completed their university studies in Vienna and Graz. When the Austrian education authorities began reforms of the high school

and higher education system in 1849, the positive effects were felt at Croatian gymnasiums and universities.

Due to the many centuries of legislative, social and cultural links with Austria which we have already mentioned, up to the mid-20<sup>th</sup> century, the middle classes and aristocracy in Croatia were to a large extent bilingual, which is one reason why authors writing in German were not extensively translated. Another factor was the preference in the areas of Croatia that gravitated towards Austria for music, theatre and the fine arts, over literature. Austrian travelling theatre ensembles were common sights in northern Croatian towns from the

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mid-18<sup>th</sup> century onwards, while in the early 19<sup>th</sup> century, the first translations into the Kajkavian dialect were produced. Theatre in German thus favoured the development of Croatian theatrical and thespian culture.

After the founding of the modern university system in 1874, Croatian students continued to attend faculties and higher education institutions in Austria that taught subjects not available to them at home, particularly in the arts. The musicians Blagoje Bersa, Božidar Širola and Jakov Gotovac studied or worked in Austria; Ivan Zajc graduated from the Conservatory in Milan and became famous in Vienna as a successful composer of operettas, moving back to Zagreb in 1870 to found the Croatian Opera. The city's architect, the Czech Bartol Felbinger, who studied in Vienna, planned the centre of Zagreb according to the Austrian model from 1809 on. His work was continued after 1888 by Leo Hönigsberg and Julije Deutsch, who had also studied in Vienna. The Viennese Secession had a huge influence on Croatian artists in the late 19<sup>th</sup> century. Ivan Meštrović studied at the Viennese Academy from 1901 to 1904.

The first direct reflections of German literature among Croatian writers were felt in the 18<sup>th</sup> century, when writers from Slavonia, influenced by German writings of the Enlightenment, attempted in their works to re-educate their fellow countrymen. Thus Matija Antun Relković produced his *Nova slavonska i nimačka gramatika*/New Slavonian and German Grammar/(1767), which became the basis for later German grammars in Croatian. His son, Josip Stjepan Relković, published *Kućnik*/The Householder/, written in popular decasyllables, which was a sort of

practical handbook for the peasantry, based on a German original.

The Croatian revivalists were most affected by the poets of freedom, primarily Friedrich Schiller, though Johann Gottfried Herder also had a strong influence, with his *Composition on the Slavs*, published in the first issue of *Danica* in 1835. The Illyrianists (Ljudevit Gaj, Antun Mihanović, Antun Nemčić, Stanko Vraz and others) translated German poetry, and most of them began their literary careers by writing in German. The introduction of absolutism and the forced Germanisation of public and cultural life after the 1848–49 revolution in Austria and Hungary led to the widespread rejection of German culture and literature. Croatian writers began to look for their role models in Slavic, Romance, English or Scandinavian literature, while continuing to focus the attention of readers on Romance and Slavic literature. It was only in exceptional circumstances that literature in the German language was considered of any worth at all (e.g. the expressionism of Rainer Maria Rilke). German as a foreign language was also affected by the general atmosphere, and the teaching of other foreign languages, e.g. French, was strongly advocated. The situation eased by the close of the century, so that, in 1897, the first history of German literature was published in Croatian (*German Literature up to the Death of Goethe*). German language journalism continued to be published in Croatia from 1879 (*Kroatischer Korrespondent*, Zagreb) to 1929 (*Die Drauf, Osijek*). German reviews met the cultural needs, particularly in the 19<sup>th</sup> century, of the many German speakers and educated Croats in the country. The close contacts between German and Croatian in the past



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are still evident today in a great number of loan-words in Croatian dialects, some of which date back to Old High German.

New trends in German literature affected the Modern period in Croatia. The Munich journal *Jugend* formed the model for *Mladost*, edited by a group of students from Osijek in Vienna (1898). Expressionism also left its mark in Croatian literature. The articles of Antun Branko Šimić and his contemporaries display a vital interest in the turmoil in contemporary German poetry and art, for example the aesthetic understandings represented in the Berlin journal *Der Sturm*. The influence of the school of *Neue Sachlichkeit* writers during the Weimar Republic on leftist literature was also obvious: Erich Kästner, Hans Fallada, the early work of Erich Maria Remarque, etc. The German component was emphasised in the literary formation of Miroslav Krleža: his foundations in the philosophy of Arthur Schopenhauer and Friedrich Nietzsche, and his distinct critical judgments of various segments of culture. This is more evident in his essays on Rainer Maria Rilke, Hugo von Hoffmannsthal, Stefan Georg, expressionist lyricism, Hermann Bahr, Karl Kraus, and Heinrich von Kleist, than in his literary works.

The systematic translation of major works of literature written in German only began after the Second World War. The works of Franz Kafka, who had a great influence on Croatian writers during the 1960s and 1970s, were translated then. Since then works by contemporary writers – such as Heinrich Böll, Günter Grass, Thomas Bernhard, Peter Handke, Elfriede Jelinek, Christoph Ransmayr, Ingo Schulze, but also those belonging to the youngest generation, such as Julia Franck, Daniel

Kehlmann and Juli Zeh – have also been translated on an ongoing basis.

Apart from publications in periodicals, the first real literary translations from Croatian into German were produced only at the end of the 19<sup>th</sup> century, when Mažuranić's epic *The Death of Smail-Aga Čengić* was translated, followed by Šenoa's historical novel, *The Goldsmith's Gold*, and a collection of poetry by Petar Preradović. The novels of Ksaver Šandor Gjalski, published in the popular Universal Library by Philip Reclam, aroused more interest in Croatian writers, and works by Antun Gustav Matoš, Milan Begović and Josip Kosor were translated. The last two also wrote in German. Begović took up theatrical work in Hamburg (1902–12) and Vienna (1912–15), while Kosor's play *Fire of Passion*, written at the urging of Stefan Zweig, enjoyed considerable success on German and Austrian stages. The Austrian humorist Alexander Roda Roda, who grew up near Našice, in Slavonia, popularised Croatian people and places in his satirical and humorous work. A generation of writers with German roots wrote about the expulsion of the German population from the Danube basin (*Schwaben*) after the Second World War, while in recent times, Ludwig Bauer has done the same in his novels, particularly *A Short Chronicle of the Weber Family*.

Croatian authors were translated more intensively from the 1950s on, and the launching of the magazine *Most/Die Brücke* in 1966 was extremely well received in German speaking areas. It included translated works from different periods, and several issues were dedicated to criticism directed at the current state of affairs. Although there was a continuing

interest on the part of the German public in Croatian authors, the 1990s drew more foreign attention to writers in exile than those established at home: Irena Vrkljan, Slavenka Drakulić, and Dubravka Ugrešić and Slobodan Šnajder in particular, whose play *The Croatian Faust* was better received in Germany than in Croatia. Also among the contemporary Croatian writers who have come to prominence is the poet Slavko Mihalić, who edited a comprehensive anthology of 20<sup>th</sup> century Croatian poetry, *Das Schlagenhemd des Windes*, in 2000. The participation of Croatia as a guest country at the Leipzig Book Fair in 2008 and Croatia's accession to the European Union in 2013 have given further impetus to the translation and reception of Croatian literature in the German-speaking areas. In addition to works by contemporary writers – for instance, Miljenko Jergović, Edo Popović, Miro Gavran, Mate Matišić, Jurica Pavičić, Ivana Sajko and Tena Štivičić – there have been translations of works by leading Croatian authors, particularly Miroslav Krleža. The German Society for Croatian Studies, founded in 2007 with a view to linking Croatist scholars in Germany and developing Croatian studies in Germany, has been contributing to the promotion of Croatian writers and literature as well as of Croatian culture and language in general.

A special place in the promotion of German language and literature in Croatia is held by the Chair of German Studies at the Faculty of Humanities in Zagreb, which was founded in 1895 (though German Studies actually began earlier, in 1876, through the German Language Lectorate, only two years after the foundation of the modern university). By 1897, the Chair was already

placed on a level with other German-speaking universities in Austria-Hungary. German Studies spread to Zadar, Osijek and Rijeka, while fruitful cooperation was established with German experts in German and Slavic Studies. Zdenko Škreb and Viktor Žmegač achieved international reputations as interpreters and historians of German literature. A project led by Žmegač, in cooperation with leading Germanists from Germany, Austria and Switzerland, carried out between 1978 and 1984, led to the publication of one of the best known, bestselling books on the history of German literature, *Geschichte der deutschen Literatur vom 18. Jahrhundert bis zur Gegenwart*. In the context of the promotion of the German language, Austrian and German cultures, and cultural and scholarly links between Croatia and Austria and Croatia and Germany, the Austrian Cultural Forum (founded in 1955, the year in which the Republic of Austria achieved full state sovereignty, and one of the oldest Austrian cultural institutions outside Austria) and the Goethe Institute in Zagreb must definitely be mentioned.

### Croatian-British relations

In the Old English 9<sup>th</sup> century translation from the Latin by King Alfred of the *History of the World* by Paulus Orosius, to which the king appended a review of more recent history up to his own day, White Croatia is mentioned, as are the geographical names of Istria and Dalmatia. In the 12<sup>th</sup> century, contacts were made through King Richard I (Richard the Lionheart), who was thought to have been shipwrecked in the Adriatic on his return from the Holy Land, and to have spent some time in Dubrovnik. Both

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English and Mediterranean chroniclers recorded these events.

British travellers and pilgrims reported from Croatian lands in the 14<sup>th</sup> century – the best known such description, by Richard Guilford, was printed in 1511.

Thanks to its well-developed trading network, Dubrovnik held a prominent place in cultural links with Great Britain. There were several distinguished scholars active in the Dubrovnik trading colony in London. In the 15<sup>th</sup> century, Juraj Dragišić taught theology at Oxford, while in the 16<sup>th</sup> century, Marin Getaldić, the astronomer and mathematician, joined British colleagues in significant scientific work. In the 17<sup>th</sup> century, Franjo Biundović from Hvar wrote his *History of the English Civil Wars* while living in England, for which he was rewarded with an aristocratic title. The Protestant apologist from Rab, Markantun de Dominis, took up a high position at the English court, became the first Croat to receive an honorary doctorate from the University of Cambridge in 1617, and was appointed Dean of Windsor in 1618. Ruder Bošković, the greatest Croatian scientist, visited England in 1760. He lectured at the universities of Oxford and Cambridge and visited the observatory at Greenwich. Although his stay was short, he met leading British scientists and artists and left a deep impression on them, so much so that he was elected to membership of the Royal Academy of Science in 1761.

In the 18<sup>th</sup> and 19<sup>th</sup> centuries, interest on the part of the British people in Croatia increased. They were particularly fascinated by archaeological monuments such as Diocletian's Palace in Split, which was described in detail by the architect Robert Adam. More and more articles were

published on Croatian history and folk customs, as part of a growing interest in southeast Europe in general. At this time, the first translations of poems appeared, such as the *Hasanaginica*.

In Croatia, contacts with English literature date back to the 18<sup>th</sup> century, when the first Shakespeare plays were staged, though in German and Italian translations. It was not until the time of the Croatian Revival that English literature became better known, mostly thanks to the efforts of Abbot Ivan Krizmanić of Marija Bistrica. His translations, although preserved only in manuscript form, are considered the first direct translations from English into Croatian. Another person who had a wide knowledge of English literature and a desire to popularise it was Stanko Vraz. More recent Croatian writers extended knowledge of English literature, among whom Ivan Goran Kovačić made a significant contribution to the translation of poetry.

The first chair of Slavonic Studies was established in 1890 in Oxford, and lectures by the first incumbent, William Morfill, who was an associate of Vatroslav Jagić, formed the basis for studies in South Slavic Literature and Languages, including Croatian. A department for Slavonic Studies opened in Cambridge in 1900, and was later headed by Robert Auty, the leading British 20<sup>th</sup> century Croatian expert, who produced an overview of the development of the Croatian language in 1979. Several classic works of Croatian literature were translated into English, for example Gundulić's *Dubravka* and *Osman*, Mažuranić's *Death of Smail-aga Čengić*, *Tales of Long Ago* by Ivana Brlić-Mažuranić, Ivo Vojnović's *Dubrovnik Trilogy* and some of Držić's works.



At the end of the 19<sup>th</sup> century, the first English language experts appeared in Croatia. Natalija Wickerhauser opened the first English Language School in Zagreb, Aleksander Lochmer compiled the first English-Croatian dictionary in Senj in 1906, and the English Lectorate was launched in Zagreb, while Vladoje Dukat emerged as the founder of English Studies and the author of the first Croatian overview of English literature. Since then, work has continued systematically in terms of studying and translating literary works, and this has gained in range since the end of the Second World War. Josip Torbarina, a university professor in Zagreb and Zadar, reached the zenith of translation skills in this period, in addition to being a renowned Shakespearian expert and teaching many generations of Croatian students of English language and literature. The British Council, which opened an office in Zagreb in 1946, has made a great contribution to the spread of English studies. Although English has never been historically present in Croatia in the same way as German or

Italian, since the 1960s it has become the most influential foreign language, partly due to the effects of popular culture.

In the 20<sup>th</sup> century, many Croatian artists and scientists lived in or visited England, including the writer Josip Kosor, who spent the longest time there, and whose works were translated into English. In 1915, Ivan Meštrović exhibited in London and a monograph about him was published in 1919. Musicians have also enjoyed considerable success: the operetta *Baron Trenk* by Srećko Albini was performed in 1911, while Milka Trnina appeared many times at Covent Garden. The theatre director Vlado Habunek received wide acclaim for his production of *The Canterbury Tales*. The works of Croatian artists are housed in British museums, for example miniatures by Julije Klović, and a list of such works was compiled in 1971 by Vladimir Markotić. Branko Franolić presented a Croatian bibliography to the English public. Many Croatian scholars and scientists have worked at British universities, of whom the most prominent is the philosopher Edo Pivčević at Bristol University, who launched the *British-Croatian Review* in 1974. The journalist and publicist Krsto Cviić is particularly credited for engendering better understanding of political circumstances in Eastern Europe and the former Yugoslavia.

As Croatia joins the European Union, a cultural festival entitled *Welcome Croatia* is taking place between January and June 2013 in London and other British towns. The programme includes lectures and seminars, and drama and musical performances promoting Croatian culture.

KRSTO CVIIĆ (CHRIS CVIIC)



# Croatia in Europe through the ages

## Croatia and Central European relations

Apart from its relations with leading European nations and cultures, relations with Central European nations have also been important to Croatia for historical and geographical reasons. Relations between Croats and certain Central European nations have been defined by two main factors – political (statehood) and ethno-cultural (a common Slavic heritage).

Common state frameworks have formed the most intensive factors in Croatian-Hungarian long-lasting (for over thousands of years) relations, and through them, Croatian-Slovak relations, given the fact that modern Slovakia was also part of the Hungarian Kingdom. From the 16<sup>th</sup> century on, the Czechs and some Poles also lived within the bounds of the Habsburg Empire.

Legends linked to ethnic descent, which connect the Croats with Czechs and Poles, have long existed, but it was in the 19<sup>th</sup> century that the idea of mutual Slavic roots formed the basis for the development of specific cooperation between leading scholars and artists.

**CROATIAN-HUNGARIAN RELATIONS.** Given the enduring, close political links between Croatia and Hungary, the Hungarians played a significant role in the cultural formation of continental Croatia, starting in 1094, with the foundation of the Diocese of Zagreb, which for a long time was part of the Ostrogon, then the Kalocsa archdiocese. Through their mediation, the oldest liturgical codices came to Croatia (*Agenda Pontificalis*, *Benedictionale*, *Sacramentarium*), spreading the cult of the venerated Hungarian royals, Ladislaus, Stephen, Emeric and Elizabeth.

Originally, traces of the oldest literary links between Croatia and Hungary were evident in ecclesiastical and courtly literature, and gained strength in the Humanist period (15<sup>th</sup> century), during the reign of Matthias Corvinus and his heirs, when Croats were members of Hungarian courts or university circles (Ianus Panonnius, the Bishop of Pecs, and Ivan Vitez of Sredna, the tutor of Matthias Corvinus, the sculptors Ivan Duknović and Jakov Statilić, the architect Vinko of Dubrovnik, the miniaturist Julije Klović, and the physician Jakov de Angelis, for example), while the influence of Croatian oral tradition was evident in Hungarian literature and later in the poetry of the Illyrian period (Bálint Balassi). Mutual relations developed through linguistic influences, migratory trends, common rulers or heroes in the wars against the Ottomans, but particularly through familial relationships among the nobility, who often bore a dual cultural identity. So, for example, in the 17<sup>th</sup> century, Petar Zrinski translated in Croatian the poem *The Adriatic Sea Siren*, which his brother Nikola originally wrote in Hungarian. Several Croats were installed as leaders in the Kalocsa Archdiocese, and one of them, Adam Patačić, founded the Archdiocesan Library in the 19<sup>th</sup> century, which is today a public, academic library.

After the Croato-Hungarian Settlement in 1868, Hungarian periodicals (*Vasárnapi Ujság*, *Hölgyfutár*, *Szépirodalmi Figyelő*, etc.) continued to publish notes, presentations and translations of works of Croatian literature, predominantly by authors such as Ivan Mažuranić, Petar Preradović, August Šenoa, Ksaver Šandor Gjalski, Josip Kozarac and Ivo Vojnović. At the same

time, Hungarian works were reviewed and published in *Danica Ilirska*, *Luna* and *Agramer Zeitung*. In Croatia, works by Hungarian literary critics and the literary historian Sándor Petőfi were published, while reviews of Hungarian literature were presented by Mavro Špicer and Miroslav Krleža. Hungarian dramatists also aroused considerable interest (Mór Jokáj, Ferenc Molnár), and their works were performed on Croatian stages, while the plays of Milan Begović were performed in theatres in Kaposvár and Budapest.

A significant role in cultural relations was played by the Chair of Slavonic Studies from 1881 on, and the Chair of Croatian Language and Literature from 1899 to 1939, at the University of Budapest. The philologist Kazimir Grekša, author of *Slovnica mađarskoga jezika*/Hungarian Grammar/, was professor of Hungarian from 1904 to 1918 at the Zagreb Faculty of Humanities, while Ivan Bojničić was the Hungarian lector there from 1882, becoming professor from 1910 to 1922.

The disintegration of the Austro-Hungarian Monarchy in 1918 meant that members of the Hungarian minority became cultural mediators between the two nations. They launched literary journals, and in the inter-war and post-war periods, the translation of works by Milan Begović, Slavko Kolar, Miroslav Krleža and Tin Ujević intensified. Thanks to translations by the Hungarian Slavic scholars Zoltan Csuka, László Hadrovics and Kálmán Dudás, and to translations published in many Hungarian magazines, other major works of Croatian literature became available to the Hungarian public. In theatres, the works of Miroslav Krleža and Ranko Marinović were most often performed. Croatian literature was represented in several anthologies of South Slavic literature, and also in Croatian anthologies, among which the compilation of Zoltan Csuka, *Adriai tengernek múzsája* (1976) was prominent. Csuka dedicated a large portion of his history of Yugoslav literature to Croatian literature (*A Jugoszláv népek irodalmának története*, 1963).

NIKOLA ZRINSKI



CROATIAN COAT OF ARMS within the Hungarian coat of arms, Budapest





A great contribution to the advance of Croatian-Hungarian cultural links in recent times has been made by the Chair in Hungarian Studies, established in 1994 at the Faculty of Humanities and Social Sciences of the University of Zagreb.

**CROATIAN-CZECH RELATIONS.** Croatian-Czech cultural relations can be traced back to the activities of Sts Cyril and Methodius, whose disciples spread Old Slavonic service in the region of present-day Croatia (*Žitija Konstantina Ćirila i Metodija*), as witnessed by the Glagolitic script used to write the *Kijevski listići*, the oldest (10<sup>th</sup> century) Old Slavonic text revised by the Czechs/Moravians, and the *Bečki listići*, the oldest (11<sup>th</sup> to 12<sup>th</sup> century) Old Slavonic liturgical monument to Croatian revision. The first bishop of the Diocese of Zagreb (1094) was Bishop Duh, a Czech by origin, who brought over many clergy and laid the foundations of Zagreb's Cathedral Chapter.

In the mid-14<sup>th</sup> century, King Charles IV founded the monastery of Emmaus near Prague (*Na Slovanech*), to which he invited Croatian Glagolitic priests to promote the expansion of Old Slavonic worship. It is said he brought 80 Benedictines (of whom the first was the Croat Ivan Charvat), who remained there until the emergence of Hussitism and the Hussite Wars (1419–36). Many Croatian Glagolitic translations from Emmaus were to exert immense literary and historical significance, as they were the first known translations from one Slavic language into another. During the reign of Charles' son, Sigismund of Luxembourg, Croatian-Czech relations reached their zenith: historical Croatian documents list many Czech clergy in high state and ecclesiastical functions (the Dalmatian Bishop Blaž of Knin, 1354, the church

lector of St Peter's in Požega, Petr Moravský, 1361, Bishop Ondřej of Skrad, Bishop Lukaš of Hvar, Ivan Čech, a priest in Zagreb, Canon Jakub Čech of Zagreb, c. 1387), and the Hussite preachers in Zagreb (Dominik and Jan Bohemus), while the powerful Bishop Eberhard of Zagreb, Queen Barbara of Cilli and other prominent Croats commissioned stonemasons from the Czech Parlér family firm and embellished their estates in the Late Gothic style with many fortifications, churches and monasteries, among which the Cathedral and Church of St Mark in Zagreb and the Pauline Monastery in Lepoglava are prime examples.

In the 15<sup>th</sup> century, many Czech fighters in the war against the Ottomans came to Croatia (Commandant Petr z Myšlina, the Dalmatian-Croatian-Slavonian *ban* Blaž Podmanický 1470–78 and the military commandant Jan Vitovec). After the Ottoman defeats in the late 16<sup>th</sup> century, the Croatian border with the Ottoman Empire was strengthened, and more favourable conditions created for the arrival of many Czech priests, particularly at the Zagreb Jesuit gymnasium between 1607 and 1628 (Martin Slabinus, Mikuláš Kučera and Matěj Bernatius), which was the leading educational institution of its time in Croatia.

The manufacturing era in Croatia (18<sup>th</sup> century) was marked by the increasing immigration of Czech craftsmen, who are mentioned as the directors of the Jesuit (Vojtěch Vilém Veselý), Capitol (Antonín Jandera) and national printing houses in Zagreb (Ivan Křtitel Weitz, who printed *Calendarium Zagrabienne*).

Croatian-Czech relations intensified during the time of the Croatian Revival

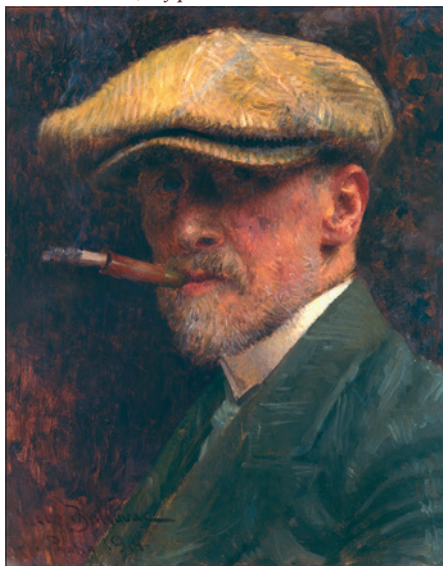
and Revolution (1848–49), under the influence of František Palacký and the ideals of Austro-Slavism, which reached full expression at the Slavic Congress in Prague in 1848, convened to some extent as a result of the writings of Ivan Kukuljević Sakcinski. Political cooperation also influenced the field of literature, and translations of Czech writers appeared in *Danica Ilirska, Vienac* and *Neven*, edited by Josip Praus (1853). Josef Václav Frič was the editor-in-chief of *Agramer Zeitung* (1873–76) and in 1874 founded the *Česká beseda* cultural society. As a student in Prague, August Šenoa popularised Croatian literature in the periodicals *Národní listy* and *Zlatá Praha*, and became himself one of the most translated Croatian authors in Czech. Among other authors, Silvije Strahimir Kranjčević was prominent; translations

of his works appeared in the journal *Slovanský přehled*, while Ivo Vojnović was the most popular playwright, and his works dominated the Czech stages from the premiere of *Equinox* in 1897.

In the 20<sup>th</sup> century, there were several professors of Czech origin at Zagreb University, for example Gustav Janeček, Fran Smetanka, Emil Prašek and Albert Bazala. On the other hand, Prague was one of the academic centres for the Croatian intelligentsia of the time, and among others, the soon-to-be prominent politician Stjepan Radić studied at Charles University. At that time, Prague was a central reference point for Croatian art; Vlaho Bukovac became a professor at the Academy, while Milivoj Uzelac, Vilko Gecan and others became acquainted with expressionist trends. Croatian-Czech relations continued after the collapse of the Austro-Hungarian Monarchy, i.e. after the creation of the Republic of Czechoslovakia and the Kingdom of the Serbs, Croats and Slovenes (Yugoslavia). Contemporary writers were systematically translated (Jaroslav Hašek, Karel Čapek and Jan Neruda on the one hand, and Tin Ujević and Miroslav Krleža on the other), and their works were performed on Croatian and Czech stages. Anthologies of Czech literature and poetry were published, and articles on Czech literature written by Ivan Esih and Ljudevit Jonke.

In most recent times, cooperation has continued, characterised by intense cultural cooperation, primarily in the translation of literary works, in which Dušan Karpatský and Predrag Jirsak have particularly excelled. Other areas of artistic expression have also been prominent; Jiří Menzel has directed Zagreb theatre productions and

VLAHO BUKOVAC, *Self-portrait*



performances at the Dubrovnik Summer Festival, while the cult theatre group *Prague Spring* has appeared in Zagreb, as has the dissident resistance group *Plastic People of the Universe*. One unquestionable factor in mutual cooperation is the Czech Lectorate at the Faculty of Humanities in Zagreb (launched in 1918, and since 1965 an independent study course), and Croatian Language and Literature Studies at Charles University in Prague and Masaryky University in Brno. Members of the Czech minority also nurture their cultural heritage through their societies.

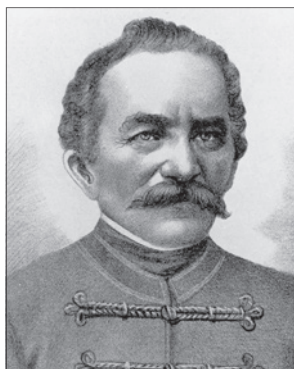
**CROATIAN-SLOVAKIAN RELATIONS.** Croatia and Slovakia shared more or less the same destiny under the multinational Hungarian kingdom from the 12<sup>th</sup> century right up to 1918, under feudal magnates and the aristocracy, whose estates (such as those belonging to the Erdődy, Frankapan and Keglević families) extended throughout Croatian and Slovakian regions following the accession of the Habsburgs to the Croato-Hungarian throne.

Leading Croatian humanists, such as Ivan Vitez of Sredna and Ianus Panonnius, played a major role in founding the first Slovak university, the *Istropolitana* in Bratislava (1467), where several members of the Frankapan family were educated, alongside other Croats.

In the early 17<sup>th</sup> century, the saint-to-be Marko of Križevci was the principal of the seminary in Trnava, and Ostrogon canon and director of the Benedictine abbey of Krásno near Košice. At this time, Juraj Habeldić, Andrija Jambrešić and others also worked at the Jesuit University of Trnava, educating many Croats engaged in cultural activities, and printing religious books and primers in Croatian. Meanwhile,

the Slovak intellectuals Ján Spišák and Ján Porubský participated in the founding of Jesuit study courses in Zagreb in 1608.

Pavel Jozef Šafařík and Ján Kollár exerted an enormous influence on the Croatian National Revival, by promoting the ideas of Slavic communalism, while Ľudovít Štúr, who advocated the nurture of national identities within the Slavic community, was joined in 1847 by several Illyrianists (Ivan Kukuljević Sakcinski, Maksimilijan Prica, Janko Drašković, Stanko Vraz). In Croatia, Bogoslav Šulek, a polymath of Slovak origin, used his work and exceptional activities to promote many revivalist ideas regarding the progress of culture, science and the economy. Thanks to Bishop Stjepan Mojzes, Slovak writers such as Ján Čaplovič and Ján Kollár were published in the pages of Croatian newspapers, while Bishop Josip Juraj Strossmayer provided material assistance for the founding of Matica Slovačka/Slovak Matrix/ in 1863. At the same time, translations of Croatian folk songs and news of the Illyrian Movement and its representatives were published in Slovakia. Two Slovak clergy, the Bishop of Zagreb, Aleksander Alagović, and the



BOGOSLAV  
ŠULEK



Archbishop of Zagreb, Cardinal Juraj Haulik, had an important role in bringing the two nations closer together.

In the first half of the 20<sup>th</sup> century, representatives of all Slovak literary trends were translated and published in Croatian magazines (Svetozár Hurban-Vajanský, Martin Kukučín, Milo Urban, Peter Jilemnický and Matúš Kavec), while Josip Andrić wrote the first history of Slovak music and published his *Slovnica slovačkog jezika*/Slovak Grammar/. The Slovak writer Marin Kukučín (whose real name was Matej Bencúr) spent part of his life on the island of Brač and among Croatian émigrés to South America, and wrote about them in his novels. In Slovakia, translations of the works of August Šenoa and Ksaver Šandor Gjalski were popular. On the stage, the works of Ivo Vojnović, Miroslav Krleža and Milan Begović were performed.

Mutual contacts did not diminish in intensity after the Second World War, and continued up to recent times, characterised in particular by cooperation in various spheres of artistic and scholarly expression. Study courses in Slovak language and literature at the Faculty of Humanities in Zagreb have contributed greatly to this, which from 1994 were held within the Departments of Bohemian Studies, Slavonic Studies and Croatian Studies, but in 1997/98 became an independent course, while Croatian Studies are available at Komenski University in Bratislava and Matej Bela University in Banská Bystrica. Prominent individuals, such as the historians Kvetoslava Kučerová or translator expert Jan Janković, have contributed to the promotion of Croatian cultural heritage in Slovakia through scholarly studies and translations. Ludwig Bauer was the author

of the first Croatian anthology of Slovak poetry (*Crna violina/Black Violin*). In addition, since 2003, a theatre festival dedicated to the works of Miro Gavran has been held in Trnava.

**CROATIAN-POLISH RELATIONS.** The first Croatian-Polish contacts were linked to the tradition of the ancient homeland of the Croats in White Croatia, in present-day Poland, as recorded in the 10<sup>th</sup> century by the Byzantine emperor Constantine VII Porphyrogenitus. These contacts were renewed during the reign of the Croato-Hungarian King Louis I of Anjou, who was also crowned King of Poland in 1370, and increased when Louis II Jagiello ascended the Croato-Hungarian throne in 1516. At that time, leading Croatian scholars often spent time in Poland (Stjepan Brodarić, brothers Trankvil and Franjo Trankvil Andreis, and Antun and Mihovil Vrančić), and many Croatian students enrolled at the University of Cracow. Toma Budislavić was the personal physician of Bishop Petar Myszkowski, whose court was one of the humanist centres of Poland at the time. Budislavić was later ennobled by King Stjepan Batory and given the title of Royal Physician. It is assumed that the library he brought back with him on his return to Dubrovnik was used later by Mavro Orbini and Ivan Gundulić (known in Poland as the 'Illyrian Homer') to acquaint themselves with Polish matters. Gundulić celebrated the Polish victory at Khotyn (1621) in his work *Osman*, while Jerolim Kavanjin and Andrija Kačić Miošić, among others, wrote about the great victory of John Sobieski over the Ottomans near Vienna in 1683.

Closer relations were engendered during the entire period of the Polish elected kings. Nobles from Dubrovnik and Bay of Kotor

## Croatia in Europe through the ages

resided at the court of the last Polish king, Stanisław II August Poniatowski, who also corresponded with Ruđer Bošković.

Cultural relations intensified during the Croatian National Revival in the early 19<sup>th</sup> century, as recorded in the patriotic song written by Ljudevit Gaj, *Još Hrvatska nije propala*/Croatia has not yet fallen/, which was a paraphrase of the Polish national anthem *Jeszcze Polska nie zginęła*. Adam Mickiewicz, in the newspaper *La Tribune des peuples*, of which he was the editor, published articles by Croatian authors. Translations of Polish writers from the pens of revivalists such as Ljudevit Gaj, Stanko Vraz, Ivan Mažuranić and Petar Preradović were published in *Neven*, while August Šenoa promoted Polish literature in *Vienac*, which influenced the widening of Polish writing circles and their Croatian translators. In theatres, plays by Alojzy Feliński and Aleksander Fredro were performed frequently. A speech by Ivan Kukuljević Sakcinski in Croatia at the Croatian Sabor in 1843 aroused the interest of the Polish public, and his poems were also translated.

In the second half of the 19<sup>th</sup> century, literary links strengthened in terms of Slavic cooperation. In 1896, a selection of Yugoslav literature was published in Warsaw (*Obraz literatury powszechnej*), while the influence of Croatian folk poetry was evident in literature. In 1905, the magazine *Świat słowiański* began to be published in Cracow, and among its contributors were Stjepan Radić, Julije Benešić and Branko Vodnik. In 1912, the *Towarzystwo Słowiańskie* society was founded. Polish centres for Slavic Studies also influenced Croatian-Polish relations – the Warsaw Society of Friends of Science and the

Slavonic Studies Department of the Main School in Warsaw. The Cracow Slavonic Studies Centre developed at the University of Cracow and the Cracow Scientific Society (later the Academy of Sciences and Arts), where Marian Zdziechowski, whose study of the Croatian National Revival reflected the high level of interest in Croatian studies, was active.

In the early 20<sup>th</sup> century, in the newly formed states of Poland and the Kingdom of the Serbs, Croats and Slovenes (Yugoslavia), Polish-Yugoslav friendship societies were established to promote cultural and scientific connections, though the literary sphere was still dominant. Thus, the plays of Ivo Vojnović, Milan Begović, Milan Ogrizović and Miroslav Krleža were performed frequently and reported on in many Polish publications (*Kultura słowiańska, Ruch słowiański, Przegląd Polsko-Jugosłowiański, Gazeta literacka*). In 1925, a Slavonic Studies department opened at the University of Cracow, where Kazimierz Nitsch, Tadeusz Lehr-Splawiński and others were actively involved. At the same time, the circle of those who knew the Polish language and literature increased, among whom the lexicographer and translator Julije Benešić was prominent. He worked in the Polish Lectorate at the University of Zagreb and in the Croatian Lectorate at the University of Warsaw, where he started the *Biblioteka Jugosłowiańska*. Finally, the Polish Lectorate (1919) became the Department of Polish Language and Literature Studies at the Faculty of Humanities and Social Sciences in Zagreb. In 1996, the result of many centuries of Croatian-Polish cultural and scientific connections.

Pope John Paul II, a Pole by birth, displayed particular affection for Croatia

on many occasions. During his pontificate, Croatia achieved independence and welcomed him on three pastoral visits. In one of his speeches to Croatian pilgrims, he

referred to their joint Slavic roots, saying, 'You speak of White Croatia, your ancient homeland, which is now exactly where my birthplace is.'



POPE JOHN PAUL II during his first pastoral visit to Croatia in 1994.









## 11 Did you know?

It is impossible to provide an entire 'cycle of knowledge' about Croatia, but it is worth mentioning that the concept describing such knowledge – the encyclopaedia – found its place in the title of a work by Croatian humanist Pavao Skalić as early as in 1559, from where it spread to all languages of the world. In a similar fashion, the neck tie (cravat), which first appeared as part of the Croatian military uniform in the form of a picturesque adornment around the necks of Croatian soldiers in the Thirty Years War, was also accepted as a mark of elegance throughout the world. Thanks to the Croatian computer programmer Tomislav Uzelac, MP3 Players have become an essential part of our everyday life. Venetian explorer Marco Polo was born too early to possess such a player, but, according to some researchers, he is connected to Croatia by his family's place of origin – the island of Korčula. The Dalmatian dog, the best known indigenous Croatian canine breed, without which the famous Disney cartoon *101 Dalmatians* would never have been made, also originates from the same part of Croatia. In this chapter, you will find out many more interesting facts about Croatia...

## Did you know?

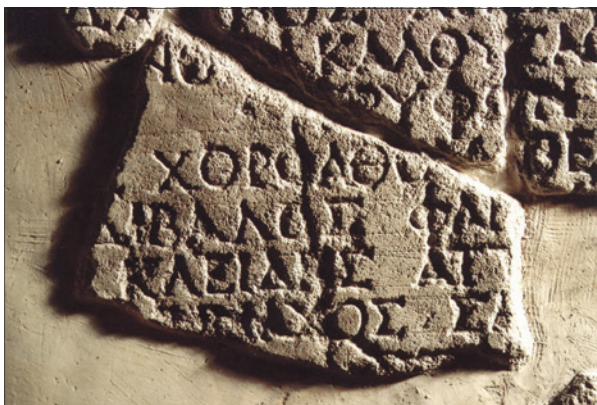
Changing the Guard of Honour, Cravat Regiment; the parade formation wearing the uniform of 17<sup>th</sup> century Croatian soldiers, including the **CRAVAT**.



### Did you know...

... that the **TIE (CRAVAT)**, today an essential fashion accessory for men and women, was named after an item in the uniform of Croatian soldiers during the Thirty Years War. As part of their uniform, they tied an eye-catching length of fabric around their necks. The Parisians noted this Croatian custom and adopted it as their own fashion detail, wearing neck ties 'à la croate', now forming the root of the French noun 'la cravate'. Croatia is still proud of this historical gem, and the Croatian Sabor has declared 18 October Cravat Day.

Tablets bearing the **CROATIAN NAME** found near the mouth of the River Don.



... the **DALMATIAN DOG**, also known as the *Dalmatinac* or *Dalmatiner*, is the most famous indigenous Croatian canine breed, named after the Croatian historical province of Dalmatia, where it was bred in the past.

... that according to one theory, ethnic name **CROATS** has Iranian (Sarmatian) origins. The theory is based on the etymology of the name *Horoathos* and ancient writings, of which the oldest are two second-century tablets found at the mouth of the River Don (Tanaïs).

... that according to legend, the founder of **SAN MARINO** in the early 4<sup>th</sup> century was a stonemason, Marin, from the island of Rab.

... that **MARCO POLO**, a 13<sup>th</sup> century Venetian explorer of the Far East, was born on the island of Korčula, according to one claim. There is no direct evidence for the claim, but research has shown that a Venetian trading family, the Polos, did in fact come from Korčula.

... that the Dubrovnik Republic forbade **TRADING IN SLAVES**, according to regulations dated 1413 and 1416, while a law was passed in 1466 'against those who sell people'.

... that the Dubrovnik Republic was divided politically between two aristocratic camps, the **SORBONEZI** (older noble families) and **SALAMANKEZI** (newer noble families). The names, however, have nothing to do with where the Dubrovnik patriarchs sent their sons to study, though they allude to the famous universities of Salamanca and the Sorbonne. Most of the Dubrovnik nobles studied in Padua, and the names are pure word-play, derived from Italian, but twisted to make them terms of mockery: *Salamankezi* means 'lacking salt' (i.e. wits), while Sorbonezi means 'dry as a sorb tree'.

... that the surname **HORVÁT** or **HORVÁTH**, which literally means 'Croat', is one of the most common surnames in Hungary and among the Hungarian minority in Slovakia. Of course, not all Hungarians with the surname are of Croatian origin, but the fact that the name is so widespread is an indication of the hundreds of years of connections between Croatia and Hungary and the migration of populations in the past.

... that among the most prominent people at the court of the Ottoman Sultans there were several Islamised Croats. Several of their names included the epithet **HIRWAT** (Croat),



DALMATIAN DOG





Skalić's ENCYCLOPAEDIA



PAZIN and the River Pazinčica gorge.

such as Mahmoud Pasha Hrvatski, Pyale Pasha Hrvatski, Siyavuş Pasha Hrvatski, and others. The most famous was Rustem Pasha Hrvatski, a Grand Vizier during the time of Suleiman the Magnificent, whose daughter he married.

... that the Croatian polymath and humanist, Pavao Skalić, used the word '**ENCYCLOPAEDIA**' in its modern meaning as early as 1559, in the title of one of his works.

... that the Croatian writer Marko Marulić is credited with the first ever use of the word '**PSYCHOLOGY**' (in the title of his work *Psichologia de ratione animae humanae*), meaning the science of the soul.

... that **DANTE ALIGHIERI**, in *The Divine Comedy* (*Paradiso, cantata XXXI*), mentions a Croat. A Croatian pilgrim is described as being deeply moved by the imprint of the face of Christ on Veronica's veil. It is thought that Dante made reference here to a personal friend, Bishop Anton Kažotić. Also interesting is that Dante's great-grandson Niccolò ran an apothecary's shop in Zagreb.

... that the Irish writer, **JAMES JOYCE**, while searching for work in Europe, found a job in Pula in the autumn of 1904. He went there with his wife-to-be, Nora Barnacle. They stayed for four months, during which time Joyce taught English at the Berlitz School for Austro-Hungarian Officers.

... that the French writer, **JULES VERNE**, placed his novel *Mathias Sandorf*, published in 1885, in Istria. He was

Memorial plaque commemorating the apothecary's shop run by DANTE's great-grandson in Zagreb.



attracted by the picturesque gorge of the River Pazinčica, with Kaštel above it. He was not the only one – this scene has often inspired the imagination.

... that the Vienna Natural History Museum houses a **METEORITE** which fell to earth in 1751 in Hrašćina, north of Zagreb. The meteor's fall was witnessed by a large number of spectators, and an expert report was written about it. The meteor was nicknamed the 'Zagreb Iron'.

... that the Italian travel writer Alberto Fortis, compiling *Viaggio in Dalmazia* (1774), included the Croatian folk ballad **HASANAGINICA**, which Goethe later recast in verse. Johann Gottfried Herder put it in his *Volkslieder*, and it was translated by Charles Nodier, Prosper Mérimée, Gérard de Nerval, Walter Scott and Niccolò Tommaseo, Alexander Pushkin and others, having a direct impact on European literature (e.g. the novel *Corinne*, by Madame de Staël).

... that the Croatian mariner, Ivan Visin, was the sixth mariner after Magellan to **SAIL AROUND THE WORLD**. Captain Visin, with a crew of nine, set sail from Antwerp in 1852 on the *Splendido*, sailing under the Habsburg flag, on a voyage around the world. He reached Trieste in 1859

... that two Croatian artists were praised for their excellence by the authors of the works they appeared in. The Italian composer, **GIACOMO PUCCINI**, said of the Croatian singer Milka Trnina that 'no other Tosca can compare with her'. The American playwright **TENNESSEE WILLIAMS** thought that the Croatian ballerina Mia Čorak-Slavenska was the 'greatest Blanche Dubois' in the ballet *A Streetcar Named Desire*.

... that miners from Labin in Istria, supported by the local population, revolted in 1921 and took over the mine, declaring the **REPUBLIC OF LABIN**. The revolt was caused primarily by the difficult position and working conditions of the miners, but was sparked by a violent raid by Italian Fascists on the Chamber of Labour in Trieste. Although the Fascists only came to power in Italy in 1922, the Istrian miners' revolt is considered to be the first anti-Fascist rising ever.

... that among the 1,052 volunteer soldiers from Yugoslavia who fought in the **INTERNATIONAL BRIGADES** on the side of the Republicans in the Spanish Civil War, 528 were Croats.



Memorial to JAMES JOYCE  
in Pula.



HUM

... that one of the three battalions formed on the island of Rab on 11 September 1943 by survivors of the Italian concentration camp in Kampo, one was composed entirely of Jews, the **FIRST JEWISH UNIT** in occupied Europe.

... that over one hundred Croats have received a medal and been declared **RIGHTEOUS AMONG THE NATIONS** by the state of Israel, for saving Jews during the Holocaust.

... that Hum in Istria is the **SMALLEST TOWN** in the world. This fortress town, partly enclosed by defence walls, and partly by conjoined house walls, and which is entered by a town gate, has 30 residents according to the 2011 census.

... that **THE LARGEST TRUFFLE** in the world, weighing 1.3 kg, was found in 1999 near the village of Livada in Istria, and was entered in the *Guinness Book of Records* in 2000.

... that there is an **ORGAN** in Zadar powered by sea waves. It was built in 2005 by the architect Nikola Bašić, assisted by Ivica Stamać (sound) and Vladimir Androćec (hydraulics), while the calculations for articulating the sound were provided by the Heferer organ-making studio. Bašić's installation *Greeting the Sun* is close by.

... that there is a crater in the middle of the visible side of the Moon named after the Croatian scientist Ruđer Bošković. Around the **BOSCOVICH CRATER** are seven satellite craters, also named after him. The first heavenly body to be given a Croatian name was the asteroid *Croatia*, discovered

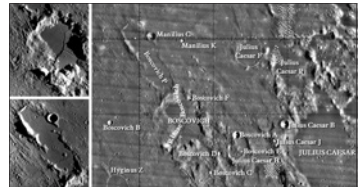
in 1906 by the observatory in Heidelberg and named to mark the foundation of the observatory in Zagreb.

... that the **MP3 PLAYER**, which has enhanced the lives of many music lovers, was based on an invention by the Croatian programmer Tomislav Uzelac. In 1997, he developed AMP software for listening to music files, which American students then adapted for Windows and called 'WinAmp'.



SEA ORGAN in Zadar.

BOSCOVICH CRATER on the Moon.











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