

## A VERY BRIEF HISTORY OF THE CROATIAN MAGAZINES

After the first printed books in the European cultural tradition, in the middle of the 17<sup>th</sup> century new printing media appear – calendars, almanacs, magazines and newspapers. Calendars and almanacs had an important role until the end of the 18th century, when magazines and newspapers become more prominent. Oral type of culture turns into a written one thus marking the beginning of modern history. It implies radical changes primarily regarding the type of communication and in creating the public as an increasingly stronger political factor. By their taste and interests audience and market have a direct influence on the status of culture, as well as on the status of the author and his/her works. Relying on calendars as role models, the first magazines and newspapers are being structured, differentiating between themselves depending on the level of actuality of their contributions. Equally reacting to technological and societal changes, they both change with regard to the rhythm of appearance, contributions' character and the target audience. Both magazines and newspapers reach culmination at the end of the 19th and the beginning of the 20th century. After that, new electronic media that are becoming dominant by the appearance of internet at the turn of the 20th century and at the beginning of the 21st century are starting to threaten them.

The beginning of European tradition of magazines and newspapers is associated with the Parisian *Journal des sçavans* from 1665 and London *Mercurius Librarius* from 1668, that is *Daily*

*Courant* from 1702. The beginning of Croatian tradition is related to the announcement of the Latin *Calendarium Zagrabiense* from 1771, that is to the appearance of *Agramer deutsche Zeitung* in 1786 and *Kroatischer Korrespondent* in 1789. An initiative by M. Bogdanić from 1792 to start a weekly in Croatian language did not succeed. In 1806 the French government in the area of Napoleon's Illyria started an Italian-Croatian *Il regio Dalmata – Kraglski Dalmatin* and after it was shut down in 1810 also *Télégraphe officiel* in Croatian. What followed were new, mostly unsuccessful initiatives by A. Nagy from Požega in 1813 and by M. J. Šporer from Karlovac in 1815. *Agramer Theater Journal* started to be published in 1815 in Zagreb, in 1832 an Italian *Gazzetta di Zara* in Zadar, and then again in Zagreb in 1926 another German magazine: *Luna – Agramer Zeitschrift*. The first national newspapers were founded by Ljudevit Gaj. The first issue of his *Novine Horvatzke, Slavonzke y Dalmatinzke* was published on January 6th and its weekly supplement *Danica Horvatzka, Slavonzka y Dalmatinzka* on January 10th 1835 in the Kajkavian dialect and written in the old orthography. New orthography and Štokavian dialect as the basis of a future national language Gaj introduced from 1836, changing the name into *Novine ilirske* ie. *Danica ilirska* until the Illyrian name was forbidden in 1843.

In the meantime, in 1842, the first national cultural institution *Matica ilirska* (The Illyrian matica, from 1874 *Matica hrvatska – Croatian matica – the Central Croatian Cultural and Publishing Society*) was founded and another magazine in Zagreb, *Kolo*, was started. In 1844 in Dalmatia, the members of the Croatian National Revival started *Zora dalmatinska* and Slavonia got its magazine *Slavonac* in 1863. In the meantime, in 1851 the first Croatian magazine in Bosnia and Herzegovina, *Bosanski prijatelj*, began to be published with the help of Ljudevit Gaj and *Matica*. The first calendars and magazines among the Croats from Bačka and Burgenland will appear a bit later – *Bunjevačko-šokački*

*kalendar* in 1868 and *Bunjevačka i šokačka vila* in 1871, while the first Croatian newspapers in Istria were *Naša sloga* published from 1870. As the center of old Croatian literature, Dubrovnik had its magazine *Dubrovnik* (1849-52), and then *Slovinac* (1878-1884).

Although during the National Revival Zagreb became a national center, primarily because it had suitable traffic services and economic conditions for it, the appearance of magazines outside of Zagreb only made its role stronger. Politically and administratively divided space thanks to the influence of media all of a sudden became connected into a unique national space. Thus Gaj and other members of the National Revival used a new medium in order to create and shape Croatia as a modern European cultural nation.

The most significant work of Croatian Romanticism *Smrt Smail-age Čengića* (1846) by I. Mažuranić was published in almanac *Iskra*, magazine *Neven* (1852-57) made the first step in the standardization of national culture, Kukuljević's *Arkiv za pověstnicu jugoslavensku* (1851-75) and Jagić's *Književnik* (1864-66) were the first scientific magazines with the aim to prepare specialists for the future academy, founded in 1867. Matica and the Academy (Yugoslav Academy of Sciences and Arts) founded a joint magazine *Vienac* (1869-1903), made by A. Šenoa a central magazine of Croatian literature. In 1867 the Academy started *Rad*, *Starine* and *Stare pisce hrvatske* in 1869 and *Ljetopis* in 1877. Simultaneously with *Vienac*, by which a canon of young national literature and civil, middle-class culture was established, there also existed some thirty magazines and newspapers, among them an influential right-wing *Hrvatska vila* (1883-85). Behind most Academy's and Matica's publishing projects was J. J. Strossmayer, bishop from Đakovo, and political daily newspapers *Obzor* (1860-1935) and family magazine *Dom i svijet* (1888-1923) were no exceptions.

Modernist movement (1895-1903) required modernization of national life, liberation from the past and national pathos and ten-

dentiousness, as well as taking active part in European trends. A group of young people in Prague started *Hrvatska misao* (1897) and under the influence of Masaryk's realism pleading for the connection between literature and national life, the Vienna group established *Mladost* (1898), which under the influence of Vienna Art Nouveau argued for formal aestheticism and a critical relationship towards tradition, while in Zagreb the young got together around *Nova Nada* (1897-98) arguing for the middle orientation.

Young modernists organized themselves in a new society of artists from which Društvo hrvatskih književnika (Association of Croatian writers, 1900) evolved. Almost at the same time as *Vienac*, the Sarajevo *Nada* (1895-1903), which – thanks to S. S. Kranjčević – was one of the most important modernist magazines, also stopped being published. After *Vienac* and *Nada*, *Lovor* (1905) was started in Zadar, and the periodical scene is completed with a youth magazine *Pobratim* (1891-1916), *Prosvjeta* (1893-1913) and *Glasnik Matice dalmatinske* (1902-04). After that, the newly established Association of Croatian Writers starts its own magazine *Savremenik* (1906-41), which will be one of the most influential until World War II. Paralelly with it a Catholic magazine *Luč* (1905-42) is being published. With the later *Hrvatska prosvjeta* (1914-40) by Kolo hrvatskih književnika, owning mostly to L.J. Maraković, *Luč* imposed itself as the central magazine of the Catholic movement.

At the end of 1913 and the beginning of 1914 appeared an authorial magazine by T. Strozzi named *Krik*, announcing war and futurism in Croatia. In the new societal paradigm everything is subordinated to the negation of the old and fighting for the new, magazines are becoming stages of new aesthetics, poetics and policies, their protagonists now being individuals or groups outside institutions. Among them, the most prominent were U. Donadini with his *Kokot* (1916-18), A. B. Šimić with *Vijavica* (1917) and *Juriš* (1919) and M. Krleža with *Plamen* (1919) and *Književna republika* (1923-25).

Social and political activism generates and follows a series of committed magazines which do not belong to the avant-garde mainstream, but are contributing to it. J. Demetrović edited *Hrvatska* (1917), that is *Jugoslavenska* (1919/1920-26) *njiva* in the spirit of the then current idea of integral Yugoslavianism. The goal of Mašić's *Književni jug* (1918-19), edited, among others, also by young I. Andrić, was to "set the foundations of the future Yugoslav literature". The same orientation had Ćurčin's *Nova Evropa* (1920-41) with an editorial by an English publicist R. W. Seton Watson.

Krleža's political activism was radicalized by magazines which, among others, were started or edited by S. Galogaža (*Kritika*, 1920-28; *Vedrina*, 1923-24; *Literatura*, 1931-32). In these turmoils, a special place belongs to *Zenit* by Lj. Micić, published in Zagreb 1921-23, but after negative repercussions, misunderstandings and confiscations moves to Belgrade.

In the most violent disputes concerning the issues of social literature and political engagement in 1928 Matica hrvatska started a luxurious *Hrvatska revija*. Until the war, its contributors were almost all significant Croatian writers belonging to several generations and of various political and aesthetic orientations, and it also published reproductions of the group *Zemlja*. *Književnik* (1928-39) was of a similar profile.

In this period the publishing of periodicals is also revived among Croatians from Bačka and Syrmia, so in 1933 young B. Vujkov started *Bunjevačko kolo* (1933-36), and cultural workers and authors gathered around Subotička matica and Pučka kasina *Klasje naših ravni* (1935-44) with the goal to gather "older and younger writers from Vojvodina, who feel Croatian".

During World War II in Nezavisna Država Hrvatska (NDH, the Independent State of Croatia) several magazines were published. Apart from *Hrvatska revija*, *Hrvatska smotra* and Benešić's *Vienac* (1941-44) as a monthly published by Hrvatski izdavački bibliografski zavod (HIBZ), there appeared several

genre literary magazines such as *Novela* in Zagreb and *Poezija* in Split in 1941. Apart from official papers by Hrvatsko kulturno društvo Napredak in Sarajevo, R. Filipović, then A. Muradbegović and H. Dizdar edit *Hrvatska pozornica*, that is *Sarajevska hrvatska pozornica*, a theatrical magazine of Hrvatsko državno kazalište (Croatian State Theatre) 1941-45. At the same time, in 1940 the Zagreb *Hrvatska pozornica* was renewed for the fourth time. After Zagorka's *Ženski list* (1925-38), that is *Hrvatica* (1939-41), S. Košutić together with M. Schwel is now editing *Hrvatski ženski list* published by Hrvatski državni tiskarski zavod, that is by *Ženska loza hrvatskog ustaškog pokreta*. Apart from *Revija* and *Smotra*, and also *Plava revija* (1940-43) and *Plug* published by Matica hrvatskih akademičara (1944), *Književni tjednik* (1941-42) edited by P. Tijan and published by HIBZ had an important place.

Even during the war, within the anti-fascist circles newspapers and magazines were started, among them being *Književnik* published by Klub kulturnih radnika. In 1945, the new authorities founded *Republika*, one of its editors being M. Krleža as the main target of this project. Although only since 1981 it formally became magazine of the Association of Croatian Writers, *Republika* was from the beginning reputed as such, several times changing its format, publishers and editors from several different generations. Matica's *Kolo*, after miscellany issues 1905-46, continues in 1948 with a new series named *Hrvatsko kolo* all the way until 1955, and then – after a pause – since 1963 under its original name *Kolo* until 1971 and – after another pause – from 1991 until today.

Croatian writers who emigrated in 1945 called upon the tradition of Matica's *Revija*. The first issue of emigrant *Hrvatska revija* appeared in spring of 1951. in Buenos Aires, as a "cultural-literary quarterly" first edited by A. Bonifačić and V. Nikolić, and then Nikolić alone. From 1968 until returning to homeland in 1990, it was printed in Barcelona. As the central Croatian cul-

tural magazine outside of Croatia, *Revija* together with its Library gathered more than 600 associates and contributors who through national culture contributed to the preservation of national consciousness among Croats in emigration. Among the first contributors were former president of Matica hrvatska F. Lukas, former theatre manager of the Croatian National Theatre D. Žanko, former university Ustasha district leader and editor of weekly *Spремnost* F. Nevistić, former secretary of the Communist Party for Croatia, editor in chief of a party magazine *Borba* and member of Politbiro of the Communist Party of Yugoslavia A. Ciliga and the world famous sculptor I. Meštrović. Instead of etymological spelling, used in *Hrvatska revija* published during the Independent State of Croatia, the emigrant version relied on phonological spelling also used in homeland, which also determined “all-Croatian orientation” of this magazine.

Apart from *Hrvatska revija*, printed in Croatian, in 1960 a year-book called *Journal of Croatian Studies* was started, published by Croatian Academy of America, founded in New York in 1953 with “the only purpose of improving the understanding of Croatian history and culture”. First editors were K. Mirth and J. Jareb, one of the founders of Croatian Academy of America. The programme of this magazine was to publish articles at a high critical level dealing with all Croatian topics as well as relevant documentary sources. Contributors were mostly from immigration (J. Prpić, D. Mandić, M. Meštrović, K. Spalatin, A. Nizeteo, B. Radica, I. Kordić, S. Gaži, A. Kadić, H. Lorković and others) and some from homeland (Š. Đodan, Z. Tomičić, D. Brozović). The main interest concerned the question of language and politics. The regular critical section also took account of homeland book editions, for example, by J. Horvat, I. Mužić, V. Holjevac, P. Matvejević, M. Gross, M. Suić. Apart from editors Mirth and Jareb, the most frequent reviewers were N. Kesterčanek, S. Vujica, M. Meštrović, W. Rieger, V. Grubišić, V. Markotić, G. Grlica, I. Banac and others. There were also several thematic issues dedi-

cated to I. Meštrović (1983), Croatian language (1984-85) and Croatian Renaissance (1986). Among literary contributions there are also some anthological selections of contemporary Croatian poetry, prose poems, lyric poetry by V. Parun and Croatian émigré poetry. The magazine stayed informed concerning topical Croatian periodicals, publishing several bibliographies (J. Bačić, J. Prpić, F. H. Eterović). In the same way as *Hrvatska revija* functioned as sort of a “small Matica” among Croatian emigrants, the *Journal of Croatian Studies* functioned as Croatian emigrant “small Academy”.

After *Journal of Croatian Studies*, *Studia Croatica* was since 1961 published in Buenos Aires in Spanish (publisher Instituto Croatia Latinoamericano de Cultura), and *Kroatische Berichte* from 1976 in Mainz in German (publisher Gemeinschaft zur Forschung kroatischer Fragen).

Immediately after World War II, the first postwar “lost generation” in 1952 started its own magazine *Krugovi*. Contributors gathered around *Krugovi* (“krugovaši”) tried to continue with modernism suspended by the war and promote a new poetic and world-view “liveliness” (V. Pavletić). After *Krugovi* ceased publication, *Književnik* (1959-61), and then *Razlog*, the main magazine of the new generation of the so called “razlogaši”, were started. Charged with an attempt of “imposing a multi-party system”, in 1967 *Razlog* was banned.

In the 1950-ies a newly founded Hrvatsko filološko društvo (Croatian Philological Society) started a scientific literary magazine *Umjetnost riječi* (1957, ed. Z. Škreb) which generated the so called Zagreb School of Stylistics. Through its branches Matica launches regional magazines (*Zadarska* and *Riječka revija* in 1952, in 1954 *Mogućnosti* in Split, in 1955 *Dubrovnik*, in 1960 *Književni godišnjak* in Vinkovci, in 1961 *Revija* in Osijek etc.). An important place also belonged to *Polet* (1953), which became one of the leading youth reviews, especially by its new series



*Pitanja* (1969-89), and *Studentski list* (1945-75), which played an important part in the society's democratization.

In the fall of 1966 a group of Croatian intellectuals from the Institute of Philosophy at the Yugoslav Academy of Sciences and Arts, headed by I. Supek, otherwise members of the Pugwash Pacifist Movement initiated by A. Einstein and B. Russel, started in Zagreb *Encyclopaedia moderna*, "a magazine for science, art and social practice". Among several other student magazines, a special place was taken by magazine for poetry *Poezija* (1969-71), which will find its followers in *Stih* (1976), *Vrabac* (1977), *Dodiri* (1979), *Zrcalo* (1991), *Haiku* (1993) and the latest *Poezija* (2005). The tradition of theatrical magazines was completed in 1968 by *Prolog*, since 1986 *Novi Prolog*, while "Croatian literary review" *Marulić* (1968) published by Hrvatsko književno društvo Sv. Ćiril i Metod – in addition to calendar *Danica* (from 1869) – tried to keep the tradition of Catholic literary magazines in new political circumstances.

Followed by another Krleža's initiative and with the help of M. Matković and P. Šegedin, the Yugoslav Academy of Sciences and Arts in 1962 started *Forum*, literary magazine aiming at becoming "an animator and time-keeper of true values primarily of Croatian", but also Yugoslav and foreign literatures. In 1969 Hrvatsko filološko društvo (Croatian Philological Society) started another literary-scientific magazine, this one for world literature, called *Književna smotra* (ed. Z. Malić), and in 1970 the Yugoslav Academy of Sciences and Arts together with the Faculty of Humanities and Social Sciences, following the initiative by I. Frangeš started *Croatica*, magazine for the study of Croatian literature, which will from 1975 be followed by a series *Croatica Bibliografije* (*Croatica Bibliographies*).

Other individual initiatives were also formally covered by different associations and groups, for example, Kulturno umjetničko društvo Ksaver Šandor Đalski, later on Kajkavsko

spravišće, in 1968 started *Kaj*, and Zajednica samostalnih pisaca TIN *Hrvatski književni list*, which after its 19th issue was stopped because of articles containing “anti-Yugoslav and anti-Socialist contents”. Z. Tomičić revived this newspaper in 1991, but only for a short time.

In 1970, under the auspices of DKH (the Association of Writers of Croatia) and Matica hrvatska, *Kritika* was started. By dealing with important and politically provocative issues it significantly influenced on the events on the eve of and during Hrvatsko proljeće (“Croatian Spring”), consequently leading to a ban in 1971. Under the protection of Savez književnika (Writers’ Alliance), S. Mihalić as its secretary in 1966 started a magazine *Most / The Bridge*, which was from its second issue published in Zagreb by Croatian Association.

At the end of the 1960-ies, in the middle of a more and more pronounced cold-war atmosphere and the bloc politics of world division, in 1967 *Deklaracija o nazivu i položaju hrvatskog književnog jezika* (the *Declaration on the name and position of Croatian standard language*) was proclaimed and immediately published in “Yugoslav papers” *Telegram* (1960-73). On the one hand, its publication triggered off regime attacks and persecutions of Croatian intellectuals, intensifying control over Croatian institutions, and on the other a new wave of national state of mind that will escalate in 1971. At the cultural scene, some of the earlier magazines disappeared, while some continued to be published adapting to new circumstances. A new series of now “Croatian newspapers” *Telegram* (1971) vanished, and Matica’s *Hrvatski tjednik* (1971) with I. Zidić as its first editor, had a short lifespan. In 1973 these were replaced by *Oko*, “Yugoslav newspapers for current issues in art and culture”.

In the 1970-ies there were several new magazine projects, among them *Teka (Tekstovi – kritika)* at Studentski centar Sveučilišta u Zagrebu (Student Centre of the University of Zagreb) and *Gesta* from Varaždin (1978-88) published by Narodno

kazalište “August Cesarec”. *Off*, “magazine for literature”, was started at the same year, seen by its initiator and first editor V. Visković as a new generation platform (1978-81). After that followed *Gordogan* (1979) published by a youth Centar za kulturnu djelatnost SSO (Centre for cultural activity), a magazine edited by B. Matan specialising in certain research topics.

After enthusiasm of the fifties and sixties and then resignation and apathy of the seventies, after Tito’s and then Krleža’s deaths the number of new magazines diminished. In 1980 students from Osijek started magazine *Rijek*, in Vinkovci in 1981 there was *Lenije*, and in Zagreb Poslovna zajednica izdavača i knjižara SR Hrvatske in 1982 starts a book review *Naša knjiga* etc. In the fall of 1984 the first series of book collection *Quorum* published by Centar za društvene djelatnosti SSOH and Studentski centar in Zagreb appeared, after that a zero issue of magazine with the same name, and then also a magazine *Quorum*, which is still published. Its contributors come from a generation born at the turn of the 1950-ies and the 1960-ies, that shaped the so called *quorum* poetics having the features of postmodernism.

At the same time, in the 1980-ies Branko Maleš, editor of *Republika* – now formally the magazine of Društvo književnika Hrvatske (DKH, Association of Writers of Croatia) – found its own formula of “the so called admissible modernity”, and V. Visković continued with a similar editorial policy. In the period after Tito’s death, the period of the so called *Red*, and then *White book*, of the 9th congress in Novi Sad and the last Congress of Savez književnika Jugoslavije (the Yugoslav Writers’ Alliance), of the Soviet *perestroika*, Polish *solidarity*, the fall of the Berlin wall, the last Congress of the League of Communists of Yugoslavia, first democratic elections in Croatia and aggression at the Republic of Croatia, in *Republika* Visković “tried to fight for an active role in the democratization of Croatian public scene”.

By the end of the decade Rijeka will launch a new literary magazine *Rival* (1988-89), and in 1990 in Sisak *Aura* started to

be published as “an independent edition”, in the middle of 1991 Matica’s *Rusan* was started in Bjelovar, then *Godine*, magazine for culture by Studentski centar (Student Center) in Zagreb, *Hrvatska zora* in Vis, *Hanibalova luč* in Hvar, in 1992 in Velika Gorica *Luč*, in Zadar again *Zadarska smotra*, and in Omiš A. Novaković starts to publish *Mosorska vila*. At the end of 1991 the first issue of *Zrcalo*, magazine for poetry of HFD (Croatian Philological Society) appeared with a supplement named *Krvatska – Lirika ratne 1991*, as a precursor of many similar editions, including Stamać-Sanader’s anthology *U ovom strašnom času* (1994) with some twenty international editions.

The émigré *Hrvatska revija* continued to be published in homeland as the magazine of Matica hrvatska, *Futura*, magazine for “science fiction and fantasy” was started by a private initiative in Zagreb in 1992, followed by *Ubiq*, literary magazine for science fiction, in 2007.

*Hrvatska obzorja* from Split were in 1993 ment to be exchanged by the newly launched *Mogućnosti*, and Pinta Association in Zagreb started a Kajkavian magazine *Gazophylacium*. At the same time, M. Gavran launched *Plima*, magazine for drama and prose, published by a city publisher AGM, and after the announcements by V. Gotovac, Matica’s president at that time, in the spring of 1993, Matica at Christmas published the first issue of its *Vijenac*. The first editor was S. P. Novak, from 1995 B. Maruna and A. Zlatar, who will, after separation with Matica, start newspapers *Zarez*.

After Matica’s *Vijenac*, DHK (Croatian Writers’ Association) in 1995 started its newspapers *Hrvatsko slovo* (ed. D. Horvatić), the Croatian Writers’ Association of Bosnia and Herzegovina in Mostar launched *Osvit* (ed. V. Koroman), the Rijeka branch of DHK in 1996 starts to publish *Književna Rijeka*, and the Istrian one from Pula *Nova Istra*. That same year *Hrvatski sjever* was started in Čakovec, Matica’s *Hrvatska misao* in Sarajevo, and next year in Karlovac another variant of *Svjetlo*.

And then, at the end of the 1990-ies, part of the members separated themselves from DHK and in 2002 founded Hrvatsko društvo pisaca (HDP, Croatian Writers Society). As the editor, Visković transferred *Republika* to the newly founded Society, and from 2003 it is published under the name of Krleža's *Književna republika*. Magazine *Relations* – launched by DHK in the middle of the 1990-ies with the aim of presenting selected non-literary national topics to a foreign community – was also transferred to the new Society. Taken over from Naklada MD, *Europski glasnik* was published from 1998 to 2002 also under the auspices of DHK, and from 2005 HDP takes over the printing of *Tvrđa*, today magazine for theory, culture and visual arts. Relying on the tradition of the previous *Kamov* (Rijeka, 1970-71), Izdavački centar Rijeka in 2001 started *Novi Kamov*.

The beginning of the 21st century was also marked by several new or renewed scientific magazines. Thus *Kaj* partly publishes scientific papers, *Fluminensia* from Rijeka (1989), magazine for philological research of Rijeka Croatian studies, apart from linguistic, also publishes literary-scientific papers, and akin to it is *Croatica et Slavica Iadertina* from Zadar launched in 2005 as well as *Nova Croatica* (2007), the continuation of *Croatica* (from 2013 again under old name *Croatica!*), while in 2010 *Kroatologija*, magazine of Hrvatski studiji (Croatian Studies) in Zagreb was started. *Croatian Studies Review / Časopis za hrvatske studije* (2003) is co-edited by the centres of Croatian studies at the Macquarie University in Sydney, Waterloo in Canada and Faculty of Humanities and Social Sciences at the University of Split etc.

In the meantime, in 2004 appeared *Knjigomat*, our first “virtual literary magazine”. The up to then printed magazines are increasingly becoming delivered in electronic form, as online, digital editions, causing a slow retreat of the printed media and by this of one type of tradition, while initiating a new one. Calendars, magazines and newspapers offer a fixed image of our past

at the moments when their particular contributions emerged. Thus, in the continuity from the first magazines until the most recent ones there is a preserved image of modern history, in the case of Croatian magazines, an image of Croatian past. In the reconstruction of that past, we never have all elements at our disposal, so the results are always relative. The same applies to this survey offering framework for only one of many possible readings of the tradition of Croatian periodicals.