

As each chapter opens with a more elaborate consideration on the views of the author's predecessors, it is, accordingly, no surprise that he decided to devote more space to the three Slovenian scholars whose research is concerned with Dubrovnik: philologist Fran Miklošič, archivist Karlo Kovač, and historian Gregor Čremošnik, upon whose advice Voje set out to study the history of Dubrovnik in the first place.

Confidently written and well-grounded, the culmination of most meticulous archive research and years of scientific work and teaching, the book under review deserves credit not only because economic history represents one of the strongholds of Dubrovnik's past, but also because it is authored by a major expert, who offers a refreshing perspective from the outside.

Relja Seferović

On the Threshold of Europe with Heritage under One's Arm: *Hrvatska i Europa, Kultura, znanost i umjetnost* [Croatia and Europe: Culture, Science and Art], ed. Ivan Supičić. Volume 3: *Barok i prosvjetiteljstvo (XVII-XVIII stoljeće)* [Baroque and the Enlightenment (17th-18th Century)], ed. **Ivan Golub**. Zagreb: Hrvatska akademija znanosti i umjetnosti and Školska knjiga, 2003. Pages 788.

We have before us the third volume of *Hrvatska i Europa, Kultura, znanost, umjetnost*, a paramount edition embarked upon in 1992, when Croatia was being ravaged by war. The project's aim was to introduce Croatia to Europe, to which this centuries-old member was still *terra incognita*. Spurred by patriotism and the need to act in such critical moments, HAZU came forward with an idea to offer European readership a scientifically-grounded narrative of Croatia, its participation in the common heritage of Europe and exceptional contributions to the cultural wealth and diversity of Europe. Volume One embraced evidence on

Croatia's participation in European history and humanity, a cry for acceptance and recognition, but also a strongly worded criticism at European intellectuals for their ignorance, indifference and, above all, declarative help not only in our day but so many a time in the past. The then chairman of the Croatian Academy, Ivan Supek, summarised this in a sentence: "Rare a nation so open to the world as Croatian and yet so often abandoned at times of hardship was forced to prove, as at this moment, its legitimate European identity". Academy member Ivan Supičić, the leading spirit and generator of the whole project, argued even more forcefully against Europe's neglect of small national cultures, its ignorant traditionalism, colonially-based mentality and cultural absolutism of the great and powerful, resulting in a double evaluation criteria towards big or small cultures.

Here I would add that we ourselves should also be the target of criticism. For years humanistic scholars have been waging hopeless battles for the promotion of their work and with it of the national culture in Europe and the world. This can be achieved by translating valuable, representative works into foreign languages. Having made considerable investments into individual scientific training and infrastructure of one's research work, it does seem illogical that the final objective of one's scholarly pursuits, that is, communication with fellow-experts worldwide is considered redundant. That is why books and articles from the field of humanities generally remain inaccessible to the foreign readership, experiencing Croatia almost as a "blank map" of the world humanistic scholarship, or "culture doomed to silence", as formulated by Supičić. As long as this invaluable communication rests upon individual enthusiasm or selective market demands and not upon systematic efforts of the ministry responsible, scientific interference will not be possible to the loss of not only scientists but national culture on the whole. In the introduction to the third volume, Supičić, rightfully bitter, poses a principal question: Do

we take part in scientific discussion? He speaks about translated monographs or collections of studies framed by historical periods or topics. I so fully agree with him that I can only quote his words: "Such editions, as all-embracing as this, require far more good will, imagination and elementary understanding of the need for the promotion of our science and culture beyond the borders of Croatia and, understandingly, well-constructed financial and marketing strategy".

The introductory chapter of the third volume, entitled »Hrvatska i europski prostor« (Croatia and European Space) consists of a single contribution by Miroslav Kurelac »Razdoblje baroka i prosvjetiteljstva« (Baroque Period and the Enlightenment, pp. 3-28) which focuses on Croatia and its political and legal framework rather than European position. The essay actually surveys the political events in Croatia, with emphasis on Croatian nobility and institutions, relations with Hungary, wars with the Ottoman Turks, Croatia's unenviable position between Vienna and the Porte, as well as the circumstances in Dalmatia as a result of Napoleonic campaigns.

Although designed to address regional contextualisation of the Croatian lands during the Baroque, the contents of the second chapter under the title »Hrvatska i srednja Europa« (Croatia and Central Europe) fail to do so. Namely, a host of issues which should thematise the notion of central Europe in the Baroque as well as the meaning of Croatia in this historical period have been neglected. In an essay »Geografska i demografska slika Hrvatske u XVII. i XVIII. stoljeću« (Geographical and Demographic Picture of Croatia in the Seventeenth and Eighteenth Century, pp. 29-42) Mirko Valentić discusses the impact of Turkish invasion on demographic movements, travel routes and territorial state. Aleksander Buczynski in »Hrvatske granice i Vojna krajina« (Croatian Borders and the Military Frontier, pp. 43-60), examines Croatian official attitude towards absolutist tendencies of the Habsburg Vienna. In approaching Military Frontier and

its laws, Buczynski centres on the state and legal aspect of the problem, leaving aside the social, ethnic, religious and economic aspects of Frontier's society.

The chapter »Hrvatska i Sredozemlje« (Croatia and the Mediterranean) contains the essays of Miroslav Bertoša, »Sjeverni i srednji Jadran« (The North and Central Adriatic, pp. 61-78), and of co-authors Stjepan Ćosić and Nenad Vekarić »Hrvatski jug: Dubrovačka Republika i Boka Kotorska« (Croatian South: Dubrovnik Republic and Bay of Kotor, pp. 79-93). Behind the seemingly modest title, Bertoša's essay offers a broadly constructed survey and strategic evaluation of the Adriatic area from North to South, revealing the complexity of its political and spiritual layers down to the level of everyday life. His broadly composed canvas covers the development of trade and routes, the main streams of cultural and linguistic influences, migrations, the founding of settlements, the effects of the Ottoman invasions, various aspects of everyday relations with Venice and Italy in general, religious sensibility, popular and learned culture, education, impact of the learned European culture and ideas, seafaring and military organisation, Mediterranean mentalities and creativity, way of life, farming and households, in a word, the dynamic movement of people and ideas in a wide space bordering the Adriatic basin. This essay thus excellently demonstrates historiography's ability and role to encompass broad historical problematics, abandoning the narrow frames of political chronology and statehood, and providing a foreign reader with a most comprehensive, if condensed, and readable information. Ćosić and Vekarić contribute to the story of Croatia and the Mediterranean with a survey of the Dubrovnik Republic and Bay of Kotor during the Baroque period. The essay is concerned with the decline of maritime and overland commerce, social dimensions of economic developments, demographic trends, centre—periphery relationship, urbanism and architecture, spiritual achievements, impact of Catholic

Revival, the great earthquake of 1667, diplomacy and a variety of pertaining themes. More on the political thought of the time would be welcome, however, as this will certainly be the best place to remind the European intellectual audience of the reception of the political ideology and practice of the Dubrovnik Republic in the modern political thought of Europe with Bodin and Montesquieu.

In the chapter »Hrvatska i Osmanlijsko Carstvo« (Croatia and the Ottoman Empire), Anđelko Mijatović's introductory essay »Hrvati i Osmanlijsko Carstvo« (Croats and the Ottoman Empire, pp. 95-107) affords a chronology of the Ottoman invasions in Europe, describing the then Croatian lands as *antemurale Christianitatis*, but outside the common European context of the term. Nenad Moačanin in »Bosanski pašaluk u XVIII. stoljeću« (Bosnian Pašaluk in the 18th Century, pp. 109-113) addresses the process of Islamisation throughout Croatian territories under Ottoman control. He examines the changing size of confessional groups, adding a brief survey of economic development and the role of the Franciscan order. This essay rounds off the introductory section related to historiography.

The second section of the book - »Društvo, pravo, religija i kultura« (Society, Law, Religion and Culture) - has been designed to outline the most valuable contributions of Croatian Baroque heritage to that of Europe. Zoran Kravar in his essay »Svjetonazori i ideje« (Attitudes and Ideas, pp. 117-121) assesses the hierarchy of literary genres by counterpointing catechetical writings of "traditional orthodoxy against the lyrics of the Baroque poets of Dubrovnik and Dalmatia, free from Christian moralising censure". Kravar's departure-point is the idea of progress, primarily defined by secularisation and institutional frames, and in view of literature, by genre and thematic novelties. According to these criteria, the production in Croatian lands, with exception of Dubrovnik and the Zrinski-Frankopan circle, was ignored by institutions and marked by predominantly "Christian and theocentric

views", backward in terms of genre and themes. The author also discusses the Slavic ideology, yet another in a series of unanswered questions in Croatian historical scholarship, which he sees as a utopian response to the identity crisis of the Roman urban population. What we actually have here is a lagged interplay between Slav and Roman culture witnessed as early as the medieval times, a unique phenomenon of the Slavic civilisation of the Mediterranean, contributing thus to European history on the whole. Ivan Golub's essay »Počeci slavenske misli« (The Beginnings of Slavic Thought, pp. 123-140), following brief surveys on Pribojević and Orbini, casts light on the life and work of Juraj Križanić, examining the genuine, well-conceived dimension of Baroque Slavism which manages to avoid the pitfalls of campanilism on the one and Slavic triumphalism on the other hand. Lujo Margetić in »Političke osnove pravnih sustava« (Political Foundations of Legal Systems, pp. 141-150) provides an instructive survey of the differences in the political position framework, legal systems and legal practice in seven political entities of the Croatian territory in the seventeenth and eighteenth century. By highlighting the most complex circumstances prevailing throughout the Croatian lands of the period, this essay by far surpasses the lamentations on the Turkish ravages. Additionally, historical sources being mainly of legal provenance, contributions such as this are always welcome. Mira Kolar's »Gospodarstvo: Osnovni elementi razvoja« (Economy: Basic Elements of Development, pp. 151-164) is the only essay devoting space to this existential aspect of life in Croatian lands of the early-modern period. The essay does not aim to provide a comprehensive overview of economy-based issues of the era but tends to zoom on particular segments. Kolar discusses economic development on the territories governed by the Zrinski family, prompting of trade and gradual orientation towards the world, organisation of estates in Slavonia, theoretical influence of the physiocratic movement and Croatian contemporary economic thought. Franjo Emanuel Hoško and Slavko Kovačić in »Crkva u

vrijeme katoličke obnove« (Church during Catholic Revival, pp. 165-186) are concerned with the issues of Catholic revival, Church organisation, ecclesiastical orders, education, Glagolitic clergy, printing and language reform. As the authors focus their attention on the institutional level and Church organisation, the piety and religious aspect of everyday life remain obscure. »Školstvo i crkveni redovi« (Education and Religious Orders, pp. 187-201), a contribution by Franjo Emanuel Hoško and Mijo Korade as co-author, describes the new school system of religious orders in the modern era, with emphasis on the Jesuit program *Ratio atque institutio studiorum* adopted also by the Paulines and the Dominicans. The essay also highlights Franciscan public schools and girls' schools founded by the Dominican and St. Clare nun convents. Religious issues are also the subject-matter of Mile Bogović's essay »Pravoslavlje u Hrvatskoj« (The Orthodoxy in Croatia, pp. 203-214). He concentrates on the organisation of the Serbian Orthodox Church that took place in the seventeenth and eighteenth century, relations between Serbian national Church and state, including the problem of jurisdiction, that is, organisational, territorial, legal and political dimension of the Orthodoxy. Ratko Perić (»Hrvatski zavodi u Europi« — Croatian Colleges in Europe, pp. 215-223) contributes a catalogue of training and educational institutions outside Croatia. Similarly, Ivan Golub in his »Arkadija i Hrvatska« (Arcadia and Croatia, pp. 225-229) discusses the cultural activities of *Academia Arcadia*, founded in Rome by Queen Christina of Sweden in 1690, author being a member himself. Apart from dealing with the history of institutions, this essay leans methodologically on the history of 'great men', illustrated with a catalogue of Croatian members. A similar, prosopographically-based list is provided by Mijo Korade in his essay »Hrvatski istraživači u preoceanskim zemljama« (Croatian Explorers Overseas, pp. 231-243).

Eduard Hercigonja's »Glagoljaštvo i glagoljica« (Glagolism and Glagolitic Script, pp. 245-273) picks up the issue of Glagolitic script

discussed in the two previous volumes. This appealing topic distinguishes itself among the most valuable achievements of Croatian heritage for Europe to credit. Hercigonja brings to light some of the most important manuscripts and printed works of the Baroque, main features of the language and script, but also organisation of legal life and the blending of Glagolism with noble culture. Hercigonja is equally concerned with the influence of Glagolitic scriptory practice well beyond its native borders, with the European dimension of this significant segment of Croatian history. Anica Nazor (»Glagoljske tiskane knjige« - Printed Glagolitic Books, pp. 275-283) discusses the spiritual wealth contributed by Glagolitic printing between the fifteenth and early twentieth century. Seventeenth- and eighteenth-century Glagolitic practice was marked by a dominant east-Slavic influence over the old church Slavic language at a time when "the practitioners of Glagolitic script gained books but lost the language". Books and libraries (»Knjige i knjižnice«, pp. 285-296) are examined by Aleksandar Stipčević, providing foreign readership with ample data on Croatian printing, libraries, and circulation of books. Equal space is given to people, the reception of books and their contents, popular and learned literature, the ideas of Protestantism and encyclopaedists, Croatian writers of European reputation and massive losses of books and written materials in this era burdened with political ferment, wars and natural disasters.

The chapter entitled »Znanost« (Science) begins with Miroslav Kurelac's contribution on Croatian historiography (»Hrvatska historiografija«, pp. 301-313). This excellent piece of writing affords a methodological, substantial and thematic analysis of Croatian historiography of the Baroque, characterised by a distinguished literary approach and philologising on the one hand and political pragmatism on the other. The author brings into focus the ideological pretext of historiography's development, methods, broadening of historiographic preoccupation in terms of thematic and geographical

coverage, and most authoritative historiographic works of the period. Kurelac argues that Croatian historiography of the seventeenth and eighteenth centuries kept pace with its European counterpart and continued to do so in the nineteenth century. Philosophy of the seventeenth century (»Filozofija u 17. stoljeću«, pp. 315-326) is discussed by Erna Banić-Pajnić and Mihaela Girardi Karšulin. At the spiritual crossroads of Europe's history marked by the emergence of modern natural sciences and the new approach to the world, Croatian philosophical thought was still guided by the doctrines of Aristotelianism, classification of sciences and scientific systematics, and in teaching by Catholic Revival. Although seventeenth-century Croatian philosophical thought cannot compare in production with the former period, individual achievements represent an undisputable contribution to the emergence of modern science. Ljerka Schiffler follows in the same subject-matter in her essay »Filozofija u 18. stoljeću« (Philosophy of the Eighteenth Century, pp. 327-339). She argues that Croatian lands, in which the traditional ideas of the Catholic Revival still thrived, were beginning to experience the influence of the new European ideas of the French and German Enlightenment, natural philosophy, alongside the strong ideas of the Catholic Revival. Outstanding individual achievements, markedly that of Ruder Bošković, belong to the heights of European philosophy and science of the day. The author provides a philosophical analysis of the contemporary Croatian Latinism and lexicography in addition to a philosophical perspective of the then educational system. Ivan Golub's third contribution, »Teologija u 17. stoljeću« (Theology of the Seventeenth Century, pp. 341-363), addresses the guidelines of the Council of Trent and goals of Catholic Revival as the basis of theology, or the teaching conveyed to the flock through catechesis and pious literature. Golub holds that among the main achievements is the translation of the Bible into vernacular, together with the emergence of the theology of ecumenism and

the unity of Christian Churches. Covering the next century is Ivan Fuček's essay »Teologija u 18. stoljeću« (Theology of the Eighteenth Century, pp. 365-377), focusing on colleges, bibliographical data on controversialism, and moral and pastoral theology. In addition to history, philosophy and theology, medicine receives attention in a contribution by Biserka Belicza (»Medicina i zdravstvo« - Medicine and Health, pp. 379-402). She casts light on the development of health care and attempts to fight the outbreaks of epidemics, medical education and legal regulations concerning health, achievements in the field of medical sciences and medical literature, in a word, an approach to medicine "from above". The author argues that medical practitioners in Croatia were generally familiar with the current scientific research, and only rare, such as the Ragusan Gjuro Baglivi, undertook it themselves. Žarko Dadić in his essay on exact sciences (»Egzaktne znanosti«, pp. 403-416) examines the Baroque school system in Croatia, providing prosopographical insight into the achievements of De Dominis, Getaldić, Gradić and Bošković. The chapter on science is concluded with an essay on technology and technical sciences (»Tehnika i tehničke znanosti«, pp. 417-429) by Vladimir Muljević, offering a chronological survey of technological inventions of the seventeenth and eighteenth century.

The chapter on language opens with an essay »Hrvatski književni jezik. Stanje i razvoj« (Croatian Literary Language. State and Development, pp. 433-449) by Dalibor Brozović, containing a clear and comprehensive survey of the Croatian language development by stages and solutions to the problems. Josip Lisac discusses Croatian dialects (»Hrvatski dijalekti«, pp. 451-459), their development and differentiation, prevalence of the new-*štokavian* dialects from as early as the fifteenth and sixteenth century, and distinctive features of Croatian language as contrasted to other Slavic languages. This survey of dialectal variety across Croatian space during Baroque rounds off with an analysis of the impact of historical

events, particularly migrations and religious upheavals upon linguistic changes. In »Hrvatski rječnici« (Croatian Dictionaries, pp. 461-472), Josip Vončina highlights the outstanding lexicographical achievements of the seventeenth and eighteenth centuries, as well as the linguists to whose zealous devotion we owe these remarkable written monuments. Milan Moguš's essay »Hrvatske gramatike« (Croatian Grammars, pp. 473-483) provides solution to the definition of the Illyrian language and people (most illuminating especially to a non-Croatian reader). He further discusses in depth the grammatical description of the south-east and north-west trunk of Croatian literature, and evaluates the impact of the political, social and economic changes caused by the violent deaths of Zrinski and Frankopan on the linguistic problematics, grammar and especially script.

The valuable and authoritative chapter endorsing the significance and contribution of Croatian language, though small, is followed by a chapter on literature. Davor Dukić's essay entitled »Hrvatska književnost: neke temeljne značajke« (Croatian Literature: Some Essential Characteristics, pp. 487-499), abounding in both information and argumentation, highlights and refines terminological issues, continuity and discontinuity, new genres, motifs and models. He draws a parallel between Latin and Croatian literature, the influence of Catholic Revival as well as specific features of the Croatian Enlightenment. By drawing attention to a marked literary regionalism of the period, he emphasises the magnificent literary achievements of the Dubrovnik Republic, which stood at an even greater contrast to other Croatian regions. The linguistic-literary circle of Ozalj was also unique, characterised by literary efforts in three dialects; prevalence of secular themes and genres, vast opus of Frano Krsto Frankopan and his legacy to Croatian culture, as in the work of Pavao Ritter Vitezović. Dukić assesses the phenomenon of the Slavonian cultural identity, and the works of the Bosnian Franciscans and authors from the Bay of Kotor. Themes, motifs, cultural programs and ideological principles are analysed in historical

context, with emphasis on the distinctive features on the one hand, and the Mediterranean, Central European and Balkan identity of Croatian Baroque literature on the other. Dunja Fališevac (»Epika«, pp. 501-511) devotes her article to a typical genre of the Baroque—epic, describing its literary and non-literary functions, viewing it within the literary and historical context. The products of this genre tend to combine medieval elements, novel ideas of *slovinstvo* (Slavhood), impact of the counter-Ottoman wars and the Zrinski-Frankopan conspiracy. She interprets the emergence of the Baroque Slavism from the standpoint of spiritual unity of the Slavic Christian lands and ideas on the liberation and revival following the Turkish wars, which ultimately gave way to a specific form of social, political and cultural self-consciousness. Here again Dalmatia and Dubrovnik in particular played a leading role. Didactic epic prevails in the eighteenth century, combining medieval tradition with the Enlightenment trends. Profoundly moralising and didactic, this genre also promotes the values of popular culture, peasantry and recently freed Slavonia, contributing thus to cultural democratisation. In »Lirika« (Lyrics, pp. 513-520), Zoran Kravar follows in the pathways of regionalism, arguing that during Baroque certain Croatian regions were characterised by 'essentially disparate levels of civilisation'. He views lyrics from an aesthetic aspect as prime and even unique standard, highly assessing only the poetic achievements of the southern Adriatic region, whose elite lyrics drew on the experience of the Renaissance. Shifting his focus to the northern, continental regions, Kravar singles out the thematically exceptional work of F. K. Frankopan. Nikola Batušić (»Drama i kazalište« - Drama and Theatre, pp. 523-532) argues that, despite unfavourable historical circumstances, Croatian lands witnessed all forms of Baroque theatre, from miraculous triumphs to didactic and moralistic comedies, works and operas imbued with the spirit of the Enlightenment, in either original form or reception. Dubrovnik was undoubtedly the torch-bearer of theatre life

along with the Jesuit theatre. Batušić provides a catalogue of authors and works, focusing on the specific phenomenon of Dubrovnik's *frančezarija*, comedy after Molière, reception of Metastasio in Slavonian Franciscan theatre and characteristics of the *kaikavian* school theatre. Genre analysis of the Baroque period is concluded by Josip Bratulić and his essay on sermonic and hagiographic literature (»Propovjedna i hagiografska književnost«, pp. 533-549). Religious sermon is considered one of the most propulsive Baroque genres, embellished with all the possible devices contemporary poetry could afford. The practice continued well into the eighteenth century, though with simpler devices attuned to the listeners' sensibility. Providing a list of authors and works, Bratulić also discusses funeral orations and lauds, hagiographic literature within the context of popular piety, reformation and Trent revival. In »Hrvatski latinizam u XVII. stoljeću« (Croatian Latinism of the Seventeenth Century, pp. 551-563), Darko Novaković evaluates Latinism at a time when Latin no longer enjoyed the former prestige but found retreat in the domains of theology, law, philosophy and natural sciences. Additionally, high European standards of Croatian historiography are being set, primarily in the work of Ivan Lucius. The author analyses traditional themes and genres, offers information on a variety of authors and their works, concluding that in terms of geographical coverage Croatian Latinism was evenly spread. Vladimir Vratović devoted his article to the monumental century of Croatian Latinism in »Hrvatski latinizam u XVIII. stoljeću«, pp. 565-575. Despite its decline elsewhere in Europe, Latin in Croatia remained a prestigious medium producing most excellent texts. Latinism thrived in the Dubrovnik Republic with its most prominent figures—Rajmund Kunić and Ruđer Bošković—discussed here in detail, along with a number of other authors. This list again proves the most fertile ground of the Croatian south, but also the awakening of northern cultural centres (Vitezović, et al.). Vratović argues that Croatian Latinism of the eighteenth century has linked

Croatian lands with a broader Latin environment and is characterised by interrelatedness as well as interaction between literature in Latin and in the vernacular.

In the chapter on urbanism and architecture, Andre Mohorovičić's essay »Gradovi u Hrvatskoj« (Towns in Croatia, pp. 579-598) highlights Croatian urban patterns of the Baroque period, distinctive with respect to the urban heritage of a particular region or town. Thanks to the strong presence of the classical, medieval and Renaissance heritage in the coastal regions, Baroque interventions are less pronounced here than in northern Croatia. The reconstruction of the devastated areas of northern Croatia relied heavily on Baroque tradition, which thus reshaped the images of towns but equally so of villages, fortifications and country residences. Dubrovnik, however, represents an exception among the urban spaces of the south accounted primarily by a large-scale Baroque reconstruction following the disastrous earthquake of 1667. In his essay »Arhitektura u Hrvatskoj« (Architecture in Croatia, pp. 599-616), Vladimir Marković concentrates more explicitly on the impact of Trent reforms upon architecture and art. Jesuit architecture, which flourished in the period, leaned considerably on the Catholic Revival program: new forms of spiritual guidance and piety sought compatible architectural designs. Apart from resulting in the reconstruction of Slavonia, this sweeping pastoral and architectural program gave way to a most intensive Baroque construction especially in religious architecture. The author concludes that in the eighteenth century architecture of continental Croatia tended to develop far more intensively than in Dalmatia, Dubrovnik again being an exception.

In the chapter on fine arts (»Likovne umjetnosti«) Doris Baričević casts light on Baroque sculpture of northern Croatia (»Barokno kiparstvo sjeverne Hrvatske«, pp. 619-635). Following a seventeenth-century sculptural ebb, northern Croatia of the eighteenth century witnessed a flourishing of religious sculpture, particularly in the new art centres

such as Zagreb and Varaždin. By contrast, Radoslav Tomić in his essay »Kiparstvo u Dalmaciji, Istri i na Kvarneru« (Sculpture in Dalmatia, Istria and Kvarner, pp. 637-651) ascertains that, judging by the available works and authors, sculptural workshops in Dalmatia under Venetian rule died out as the result of the centralisation of art in metropolitan Republic. The vast Baroque construction site of Dubrovnik attracted numerous sculptors, making this town an exception in this field as well. The contribution of Sanja Cvetnić »Slikarstvo u kontinentalnoj Hrvatskoj« (Painting in Continental Croatia, pp. 653-674) is concerned with discontinuity in the development of Croatian painting centres and local talents, prominent role of religious orders, impact of novel piety and political situation governing the period, poor support with the exception of the Zagreb Cathedral. As a result, commissioning may be described as a predominant form of the participation of north Croatian regions in European painting of the Baroque. A similar interpretation has been provided by Marija Mirković in »Zidno slikarstvo u kontinentalnoj Hrvatskoj« (Mural Painting in Continental Croatia, pp. 663-674), drawing attention to a marked regional disparity when fine arts are concerned. Kruno Prijatelj and Ivana Prijatelj Pavičić in the essay »Slikarstvo u Dalmaciji u europskom kontekstu« (Painting in Dalmatia within European Context, pp. 675-688) bring to light the decline of the most outstanding and original period of old painting in Dalmatia referred to as 'Dalmatian painting school'. Conversely, the pre-Baroque period was characterised by the work of foreign masters and acquisition of paintings from abroad. Discussed further is the influence of the Trent reform, patrons, themes and motifs, taste, Venetian and other influences as well as the diversity of artistic achievements. Although centring their attention on more prominent painters and works, minor masters of more local significance are also discussed, whose "local colour and apparent anachronisms marked an original contribution to the regional art perspective of the seventeenth and eighteenth century". In »Slikarstvo Istre i Kvarnera u 17. stoljeću«

(Seventeenth-Century Painting of Istria and Kvarner, pp. 689-694), Nina Kudiš Burić surveys the masters and their works, emphasising the dominant influence of Venice and Veneto. Višnja Bralić in »Slikarstvo 18. stoljeća u Istri, Hrvatskom primorju i na Kvarnerskim otocima« (Eighteenth-Century Painting in Istria, Croatian Coast and Kvarner Islands, pp. 695-702) ascertains that altarpieces with religious themes prevail in the painting of this area, local production being scarce.

The last chapter is devoted to music. An introduction affording the main features of the music of this period has been contributed by Vjera Katalinić in »Glazbena kultura u hrvatskim zemljama« (Music in Croatian Lands, pp. 705-716). She too draws attention to regional disparity in which Dubrovnik in the south and Zagreb and Varaždin in the north took precedence. The author further discusses musical literature and education, contribution of religious orders, musical forms, composers, but also the routes of European influences. Ennio Stipčević's »Glazba i glazbenici 17. stoljeća« (pp. 717-725) concentrates on the music and musicians of the seventeenth century, describing it as decadent, modestly creative and less productive in relation to the Middle Ages or the Renaissance. Croatian lands experienced this period primarily through reception. In »Skladatelji 18. stoljeća« (pp. 727-733), Koraljka Kos examines Croatian composers of the eighteenth century and their opus, whilst in »Glazbeni pisci i teoretičari« (Musical Writers and Theorists), pp. 735-742), Stanislav Tuksar analyses dictionaries and other manuals of musical terms. The music block and, at the same time, the whole volume is symbolically concluded with Glagolitic heritage. Jerko Bezić in »Glagoljaško pjevanje« (Glagolytic Singing, pp. 743-753) offers an authoritative, well-grounded analysis of a theme which, as far as Croatian Baroque music is concerned, is likely to appeal most to European audience. Bezić provides information on the sources of Glagolitic singing related to Slavic liturgy, while the context of Glagolitic life and spirituality are curiously absent.



The aim of this major project is not only to introduce Croatia to Europe, but also to endorse the achievements of national culture at home. Taken together, these three volumes as well as the forthcoming ones, represent a new synthesis of Croatian history which has its place and meaning within Croatian historical scholarship. Viewed in this light, the edition allows an insight into the state of Croatian historiography, both its heights and flaws. The edition's value resides in its mosaic structure, interdisciplinary approach, clarity and abundance of data, while social problematics, breadth in the definition of culture and, with many contributors, interpretation has been neglected throughout. Within such an approach, history as a discipline is stripped of its comprehensiveness, and functions as some sort of an introduction—political chronology—into which cultural phenomena are being fitted, making no effort to embrace and interpret the past reality in all of its breadth. History on the whole, all of its phenomena, political, economic and cultural, are viewed “from above”, from the social peaks, ecclesiastical or secular. Volume Three covers Baroque, “time of play, universality and transcendence”, as described by the editor Ivan Golub in the introduction. But historical surveys in the first part of the book do not elaborate these phenomena of the era but discuss some of the major concerns of traditional historiography—political and legal framework, territory, ethnic relations and institutions, or more explicitly, unenviable position of Croatia between Vienna and the Porte, the rise of absolutism, Hungarian suzerainty over Croatia, the impact of the French revolution and Napoleon's policy, tendency towards national integration of Croatian lands. Such a selection of issues and their hierarchy reflect the traditional commitment of Croatian historiography, highlighting all the gaps as well as the fact that it has not earned its proper place among the historical disciplines. Far too frequently does it renounce its comprehensiveness and retreats to traditionally-based political agenda, in which the notion of politics is often most narrowly understood and reduced to state and legal issues. Such an understanding

of history, politics and culture produces a conception which ignores a bulk of Croatian history—from multiple aspects of economic development, material culture, popular culture to demographic movements. The volumes *Hrvatska i Europa* provide insight into the achievements of distinguished individuals, additionally emphasised by most tangled historical circumstances, while on the vicissitudes of “the rest” or life on invaded territories, living standard, reception of moralistic writings, religious dogma and art, disease, family life and survival there is not a single reference. This uneven coverage simply ignores artisans, peasants and mariners while the socially privileged minorities receive exclusive attention. Needless to say that in this gender-biased history half of the humanity has been omitted—there are no women. Equally marginalised by the absence of discussion are children, the sick, the poor and social outcasts. Moreover, the approach to “major figures” is one-sided and limited in its perspective, as we learn only of their creative pursuits and artistic leanings. Other segments of their lives and era remain obscure. How much do we actually benefit by introducing ourselves to the world through spiritual and cultural landmarks, through sketches? Is a rosy picture of ourselves what we really want to render to the world? This huge pattern of real life in the past thus remains unseen and ungrasped by foreign audience, but ourselves as well.

Further, a historical discipline that it is unable to tackle historical events and phenomena in their full breadth is characterised by a compartmentalised approach. History is thus event-based on the principal political divisions into which cultural, scientific or artistic topics and subjects are fitted. Paradoxically, in an edition which consciously set out to provide proof of the national millennium-old European identity, Croatia is experienced as isolated, scholars attaching greater importance to domestic issues than to the contacts and communication of regional and broader significance. This critique conveys the familiar flaws of Croatian historiography from which this

edition could not break away either: it simply synthesised the available historiographical production with all its qualities and defects. The chapters covering diverse aspects of culture concentrate exclusively on learned culture. From its first volume, the editorial project tends to narrow its approach to the attainments in science, art and culture understood from a confined, learned and creative perspective. Inevitably, limiting the scope to learned culture led to narrowing of the interpretative frame and paling of numerous contrasts: ecclesiastic-secular, institutional-general, religious-magic, written-oral, elite/urban-rural, public-private. Within such an approach, social meaning of a work of art or scientific achievement is not only marginalised but often completely ignored, and with it many important mechanisms of social changes. In a word, thus designed survey of Baroque culture, scholarship and art is a prosopographically-based history of the elite, which shows no concern for social history, particularly the history "from within". Secondly, some scholars understand history in the light of modernistic idea of progress, their departure from the Middle Ages often being the basic evaluation criterium. Additionally, progress is determined by secularisation, Enlightenment, parallels drawn between phenomena in Croatia with those elsewhere in Europe as well as the (still ambiguous) concept of tolerance. History being viewed as a unilinear progressive development (hither and whither?), a series of established norms with which some conform and from which others depart proves a much too poor starting point.

Despite detractions which inevitably accompany surveys of this scope, the value of this edition rests in the fact that it managed to assemble a distinguished team of Croatian scholars on a challenging task such as this. The third, "Baroque" volume, most extensive of the three, is a specific 'inventory' of current Croatian historiography, providing a mass of valuable information in 53 contributions. This volume, as well as the preceding two, are the fruit of Herculean efforts, labour and knowledge, hoping that the project will be

completed successfully despite reservations and disappointment resulting mainly from the fact that only the first volume covering the early medieval period has been translated so far and has thus fulfilled the aim of the entire project - to become accessible to non-Croatian specialist readership and provoke a feedback. Authoring the introduction of the French edition, Jacques Le Goff admits the shame that had overcome him once the rich history of this small country began to unravel before him. He invites European readers to "show the Croatian people... their amiability and zeal, and to help acknowledge their centuries-old European identity". The words uttered by such a historiographic authority truly encourage the hope of the project's successful European reception. However, if the efforts remain on the first volume, the objective will not be attained. A considerable delay in the translation is certain to minimise the volumes' effect. Historiography is not a monument but live fabric whose meaning in scientific knowledge and discussion is essentially time-determined. As to what effect will the knowledge on Croatian culture have on the minds of great many European intellectuals and whether this project will attain its goal, remains an open question. One should keep in mind that Europe is not merely the beautiful Europe of knowledge. Europe today is an overly bureaucratic mechanism, a product which often uses its own spiritual heritage as a pretext for the ongoing political or economic goals, going sometimes so far as to erase and renounce some of the main determinants of its cultural being. This we should be reminded of as we stand on its threshold with our European heritage under arm. Self-consciousness is another moment we should bear in mind: through this project a small national culture as Croatian not only provides insight into its valuable heritage but also promotes one of the greatest values and benefits of Europe: a wealth of differences to be encountered, understood and tolerated.

Zdenka Janeković-Römer