

Marijan Dovič, ur.

Slovenski literati
in cesarska
cenzura v dolgem
19. stoletju

STUDIA
Inštitut za slovensko literaturo in literarne vede ZRC SAZU
LITTERARIA

O knjigi

Monografija predstavlja delovanje cenzure in različnih ustanov oblastnega nadzora nad javnim življenjem v deželah s slovenskim prebivalstvom od konca 18. stoletja do prve svetovne vojne, vpliv cenzure in političnih pritiskov na razvoj slovenskega tiska, književnega in gledališkega ustvarjanja in javne besede ter odzive slovenskih ustvarjalcev, urednikov in drugih izobražencev na oblastne omejitve in prepovedi. Gre za prvi celovit, sistematično zasnovan oris cenzurnih politik v prelomnem času slovenskega narodnega oblikovanja. »Cenzurne prakse intenzivno sooblikujejo družbo in komunikacijske procese v njej«, uvodoma prepričljivo poudarja urednik. Vseh posledic cenzurnih praks sicer verjetno ni mogoče nikoli zanesljivo ugotoviti, toda njihovo poznavanje je nesporno eden predpogojev razumevanja preteklih obdobj. Zato je monografija izjemno dobrodošlo in pomembno, v prihodnjem raziskovanju nepogrešljivo znanstveno delo.

Iz ocene dr. Petra Vodopivca

Monografija sistematično predstavlja poti in stranpoti, ki so jih ubirali cenzura in cenzorji na Slovenskem v prislovično dolgem 19. stoletju. Oba strukturno in vsebinsko uravnotežena sklopa – prvi se posveča času pred letom 1848, drugi obdobju od marčne revolucije do razpada monarhije 1918 – vpeljuje tehten uredniški uvod. Enaindvajset prispevkov tvori zaokroženo celoto, ki uspešno pokrije glavna področja, na katera je posegala roka cenzure: periodiko, gledališče in knjižno založništvo. Najvidnejšim literatom, kot so Linhart, Prešeren in Cankar, so posvečene posebne študije, vendar so z enako vnemo odstrta tudi manj znana poglavja – pa najsi gre za prepovedane knjige, Kozlerjev zemljevid, satirične liste ali gledališko cenzuro. Monografija je mnogo več kot le zbir študij primerov: prepričljiv in domišljen koncept, tehtni znanstveni prispevki, jasna rdeča nit in skrbna uredniška roka so poskrbeli, da imamo pred seboj reprezentativno, temeljno študijo o cenzuri na Slovenskem v 19. stoletju, za katero si lahko le želimo, da bi dobila svoje nadaljevanje.

Iz ocene dr. Irene Samide



Založba ZRC

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CESARSKA CENZURA V DOLGEM
19. STOLETJU

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Marijan Dovič

Studia litteraria 29

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Predgovor

MARIJAN DOVIĆ

MONOGRAFIJA JE NASTALA KOT osrednja slovenska publikacija raziskave »Slovenski literati in cesarska cenzura v dolgem 19. stoletju«, ki je potekala od 1. septembra 2020 do 31. avgusta 2023, naslanja pa se na daljšo tradicijo projektne in programskega raziskovanja cenzure na Inštitutu za slovensko literaturo in literarne vede ZRC SAZU. Pomemben del projekta je bil dvodnevni znanstveni simpozij *Slovenski literati in cesarska cenzura v dolgem 19. stoletju*, ki se je odvijal 24. in 25. marca 2022 v Atriju ZRC SAZU. Na njem so nastopili vsi člani projektne skupine s treh sodelujočih institucij (Monika Deželak Trojar, Nina Ditmajer, Marijan Dovič, Jernej Habjan, Marko Juvan, Matija Ogrin, Luka Vidmar in Andrejka Žejn z ZRC SAZU, Katja Mihurko Poniž z UNG, Urška Perenič in Tanja Žigon ter naknadno vključena Tone Smolej in Andraž Jež z UL). Članom projektne skupine se je na simpoziju pridružilo še nekaj vabljenih specialistov za posamezna področja (Eva Kodrič-Dačić, Andrej Pastar, Sonja Svöljšak, Petra Svöljšak, Ivan Kordiš, Teodor Domej in Damir Globočnik). Na ta način je monografija lahko pokrila vse načrtovane problemske sklope, za obravnavo cenzure v dobi ilirskih provinc pa je dodatno poskrbel François Bouchard s prispevkom, prevedenim v slovenščino. Tako je naposled nastala zbirka enaindvajsetih, z ilustracijami opremljenih poglavij.

Monografijo uvaja poglavje vodje projekta z naslovom »Slovenski literati in cesarska cenzura v dolgem 19. stoletju: uvod«, ki predstavlja problemska izhodišča raziskave in na kratko oriše obe ključni etapi srečevanj slovenskih literatov s cenzuro: obdobje pred marčno revolucijo in po njej. V skladu z zasnovo projekta se tako monografija deli v dva kronološko urejena sklopa, ki se posvečata cenzuri v dveh vsebinsko zaokroženih obdobjih; vsak od njiju obsega po deset poglavij. Prvi sklop (1789–1848: *Cenzura od francoske do marčne revolucije*) se začneja s poglavjem Monike Deželak Trojar »Linhartovo soočanje s cenzuro na dramskem in zgodovinsko-pisnem področju«, sledi poglavje Luke Vidmarja »Zois in cenzura« ter doslej manj znana tema o cenzorskem preganjanju (baročnih) rokopisov, ki jo obravnava Matija Ogrin v

poglavju »Rokopisne objave prepovedanih besedil: primer slovenskih rokopisov o Antikristu«. Nova spoznanja o tem, kako so si v letih 1809–1813 cenzuro zamislili francoski oblastniki, prinaša François Bouchard v poglavju »Predhodna cenzura v Ilirskih provincah: Marmontova uprava«. Eva Kodrič-Dačić v poglavju »Prepovedane knjige v ljubljanski Licejski knjižnici« pokaže, kako je cesarska oblast v predmarčni dobi omejevala dostop do knjig in katere knjige so bile tedaj najbolj problematične. Andrejka Žejn v poglavju »V kali zatrti slovenski časopis: primer cenzure *Slavinje*« preuči, kako so cenzurni predpisi in prakse v predmarčni dobi poskrbeli, da načrtovani izdajateljski projekti niso prišli niti blizu uresničitvi, Marko Juvan pa v poglavju »Ironija in sentiment na literarnem polju: Prešernovi soneti in slovenska abecedno-cenzurna vojna« prikaže, kako se je s predmarčno cenzuro ustvarjalno soočal veliki pesnik slovenske romantike. Andrej Pastar v poglavju »*Carniolia*, Leopold Kordeš in časopisje v nemščini na Kranjskem v prvi polovici 19. stoletja« ob primeru škandala s *Carniolio* predstavi preigravanja med lokalno in centralno (dunajsko) cenzuro, Marijan Dovič pa v poglavju »Predmarčna cenzura na Kranjskem in Bleiweisove *Novice*« predstavi vijugavo pot, ki jo je moral prestati prvi pravi slovenski časopis v boju s cenzurnimi zaprekami. Prvi sklop zaključijo poglavje Nine Ditmajer »Cenzura Kremplovih *Dogodivšin štajerske zemle* v Gradcu in Zagrebu«, ki prikaže težave, ki jih je imel v letih pred revolucijo malonedeljski župnik z objavo svoje slovanofilske zgodovine.

Drugi sklop (1848–1918: *Cenzura od marčne revolucije do velike vojne*) se začinja s poglavjem Sonje Svolfšak »Marčna revolucija in 'svoboda tiska': odmevi na Kranjskem (marec–maj 1848)«, ki se osredotoči na kratko obdobje, ko so na časopisnem področju cenzurne vajeti povsem popustile, kar se je odrazilo tudi v slovenskih deželah. Ivan Kordiš v poglavju »Dogodbe ob izdaji Kozlerjevega *Zemljovida slovenske dežele in pokrajin*« ob zapletih z zemljevidom, ki je avtorju nakopal hude težave in je moral dolga leta ostati neobjavljen, pokaže, da cenzuri še zdaleč niso bila podvržena samo besedila. Naslednja tri poglavja se ukvarjajo s cenzuro časopisov, ki je v pomarčni dobi, ko je predcenzuro zamenjala pocenzura (zaplembe, pregoni, tiskovne pravde, zaporne kazni), postala eden najbolj perečih problemov. Teodor Domej v poglavju »Kratko življenje in konec časopisov *Stimmen aus Innerösterreich* in *Slovenec*« analizira razmere na Koroškem v šestdesetih letih 19. stoletja, ko je v Celovcu deloval Andrej Einspieler, Tanja Žigon pa v poglavju »Tiskovne pravde na Kranjskem v drugi polovici 19. stoletja« predstavi večino najbolj odmevnih sodnih primerov (*Naprej, Triglav, Slovenski narod*), ki so se neredko končali z

zapornimi kaznimi urednikov. Damir Globočnik v poglavju »*Brencelj in Juri s pušo*: prva slovenska satirična lista pred porotnim sodiščem« predstavi številne sodne konflikte, ki sta jih s svojima ilustriranima satiričnima časopisoma sprožila urednika Jakob Alešovec in Gašpar H. Martelanec. Sledeči poglavji se ukvarjata z gledališko cenzuro, ki je vse do konca monarhije ostala dejavna v obliki pred- in medcenzure: Katja Mihurko Poniž se v poglavju »'Nemoralno samo po sebi': gledališka cenzura in vzgoja nravi v dolgem 19. stoletju« osredotoči na (moralistično) cenzuro slovenske dramatike, Tone Smolej v poglavju »'Predstava dovoljuje se izpuštvši rdeče označena mesta': gledališka cenzura tujega repertoarja v Ljubljani (1898–1912)« pa na cenzuro tujih dram na ljubljanskem odru. Nato sledita poglavji, ki obravnavata Ivana Cankarja in njegova soočanja s cenzuro. Jernej Habjan v poglavju »Med erotiko 19. stoletja in hlapci 20. stoletja: cenzura Cankarja« analizira razvpiti cenzurni epizodi, povezani z *Erotiko* in *Hlapci*, Andraž Jež pa v poglavju »Cankar in zatiranje socialističnega tiska v obdobju Avstro-Ogrske« predstavi manj raziskano preganjanje socialistične misli in tiska v zadnjih desetletjih monarhije. Nadvse primeren epilog monografije je poglavje Petre Svoljšak »Avstrijska cenzura med prvo svetovno vojno: iz defenzive v ofenzivo«, ki obravnava nove razmere, v katerih se je država pod krinko izrednega stanja vnovič vrnila k zaostrenim cenzorskim praksam.

Verjamem, da bo monografija *Slovenski literati in cesarska cenzura v dolgem 19. stoletju* ostala trajen prispevek k raziskavam o cenzuri v slovenskih deželah. Zato se želim iskreno zahvaliti vsem, ki so prispevali k njenemu nastanku. Najprej seveda avtoricam in avtorjem poglavij: mnogi od njih so (pogosto v neugodnih okoliščinah) pregledali velike količine arhivskega gradiva, prav vsi pa so preučili veliko sekundarne literature in prispevali tehtna poglavja s številnimi novimi spoznanji. Posebej se zahvaljujem zlasti članicam in članom projektne skupine, ki so uredniku pomagali z internim recenziranjem posameznih poglavij (in se ob tem nemara zavedli, da ima služba recenzenta nekaj skupnega, denimo, z delom predmarčnih cesarskih cenzorjev). Na ta način smo stremeli k temu, da bi bil kolektivni rezultat našega dela čimbolj kakovosten. Zahvaljujem se tudi zunanijima recenzentoma monografije, Ireni Samide in Petru Vodopivcu, za koristne pripombe in spodbudna besedila na zavilih knjige. Prav posebej se želim zahvaliti še nekaterim projektnim sodelavkam in sodelavcem – Tanji

Žigon za pomoč pri prevodih iz nemščine, mlademu raziskovalcu Sergeju Valijevu, ki je bil projektni sodelavec le kratek čas, a je vseeno prispeval nadvse uporabno imensko kazalo, inštitutski sodelavki Moniki Deželak Trojar za pomoč pri urejanju slikovnega gradiva in arhivske dokumentacije ter Jerneju Habjanu, sodelavcu in souredniku zbirke *Studia litteraria*, za poenotenje bibliografij in druge koristne uredniške pripombe. S takšnimi kolegicami in kolegi je, preprosto rečeno, veselje delati.

Ljubljana, maj 2023

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O avtoricah in avtorjih

FRANÇOIS BOUCHARD poučuje italijansko književnost na Univerzi v Tours kot član raziskovalnega centra Interactions Culturelles et Discursives – ICD. Ukvarja se z italijansko literarno pravljico, romanom 19. in 20. stoletja, zaporniško literaturo risorgimenta in kulturno izmenjavo med zgornje-jadranskim in romanskim svetom. V letih 2020–2021 je s Patrizio Farinelli vodil projekt »Proteus«, posvečen kroženju humanističnih, tehničnih in znanstvenih spoznanj med slovenskimi pokrajinami in francoskim kulturnim prostorom (1770–1820). V francoščino je prevedel vrsto del italijanskih avtorjev (P. Verri, C. Collodi, V. Imbriani, M. Bontempelli, A. Savinio, F. Cordelli, G. Pontiggia).

MONIKA DEŽELAK TROJAR je znanstvena sodelavka na Inštitutu za slovensko literaturo in literarne vede ZRC SAZU. V središču njenega zanimanja sta slovensko slovstvo in zgodovinopisje 17. ter 18. stoletja. Leta 2017 je napisala prvo temeljno monografijo o Janezu Ludviku Schönlebnu (*Janez Ludvik Schönleben (1618–1681): oris življenja in dela*), leta 2021 pa uredila večavtorsko monografijo o njem. Ukvarja se tudi z raziskovanjem gledališke dejavnosti nekdanjega jezuitskega kolegija v Ljubljani in z njenim pomenom za poznejši razvoj gledališča na Slovenskem.

NINA DITMAJER je asistentka z doktoratom na Inštitutu za slovensko literaturo in literarne vede ZRC SAZU. Leta 2019 je na Filozofski fakulteti v Mariboru pod mentorstvom dr. Marka Jesenška zagovarjala doktorsko disertacijo *Sprejemanje vzbođnostajerske knjižnojezikovne norme v rokopisnih pridigah Jožefa Muršca*, leta 2020 pa je na Podiplomski šoli ZRC SAZU pod mentorstvom dr. Luke Vidmarja zagovarjala drugo doktorsko disertacijo *Slovensko pesništvo na Štajerskem med letoma 1758 in 1848*. Od leta 2021 vodi podoktorski raziskovalni projekt »Recepcija starejšega pesništva v panonskem jezikovnem prostoru«.

TEODOR DOMEJ je študiral slavistiko in zgodovino na Dunaju, v Ljubljani in v Celovcu. Kot raziskovalec je deloval 1976–1990 na Slovenskem znanstvenem

inštitutu v Celovcu. 1990–1994 je bil pedagoški sodelavec na Zveznem pedagoškem inštitutu za Koroško, 1994–1995 univerzitetni asistent na univerzi v Celovcu (na Inštitutu za zgodovino) ter 1996–2014 pri Deželnem šolskem svetu za Koroško nadzornik za slovenščino na srednjih in višjih šolah. Od leta 2015 je v pokoju. Raziskuje jezikovno, kulturno in politično zgodovino Slovencev na Koroškem.

MARIJAN DOVIČ je višji znanstveni sodelavec in izredni profesor na Inštitutu za slovensko literaturo in literarne vede ZRC SAZU. Objavil je štiri monografije v slovenščini in eno v angleščini (*National Poets, Cultural Saints*, z J. K. Helgasonom, 2017). Njegove objave obravnavajo literaturo romantike, evropski kulturni nacionalizem, nacionalne pesnike in kulturne svetnike, avantgardna gibanja prve polovice 20. stoletja, literarni kanon in sistemsko teorijo. Je urednik *Primerjalne književnosti* (2016–) in član uredništva zbirke *Studia litteraria* (2018–). Kot sourednik knjige *Great Immortality* (2019) je leta 2021 prejel komparativistično nagrado ESCL Excellence Award for Collaborative Research.

DAMIR GLOBOČNIK je doktor umetnostne zgodovine in zgodovine, muzejski svetnik in likovni kritik. Študijsko se posveča preučevanju likovnih upodobitev pesnika dr. Franceta Prešerna in ilustracij njegovih pesmi, slovenski karikaturni in satirični ilustraciji ter povezavam med kulturno in politično zgodovino ter likovno umetnostjo v 19. in 20. stoletju na Slovenskem. Izdal je več knjig. Strokovne prispevke objavlja v revijah, zbornikih, časnikih in katalogih likovnih razstav.

JERNEJ HABJAN je raziskovalec na Inštitutu za slovensko literaturo in literarne vede ZRC SAZU. Podoktorsko je raziskoval na Univerzi Princeton, Univerzi v Münchnu in na dunajskem inštitutu IFK, deloval pa je tudi v Odboru za literarno teorijo pri Mednarodni zvezi za primerjalno književnost. Njegovi najnovejši knjigi sta *Ordinary Literature Philosophy* (Bloomsbury, 2020) in *Literatura med dekonstrukcijo in teorijo* (Založba /**cf.*, 2014). Njegovi članki o slovenski književnosti so izšli v revijah *Journal of World Literature*, *Primerjalna književnost*, *Slavica TerGestina* in *Slavistična revija*.

ANDRAŽ JEŽ je docent za slovensko književnost na Oddelku za slovenistiko FF UL in znanstveni sodelavec na Inštitutu za slovensko literaturo in literarne

vede ZRC SAZU. Napisal je monografijo o Stanku Vrazu (*Od narobe Katona do narobe Prešerna*, 2016), članke pa objavlja v slovenskem in mednarodnem znanstvenem tisku, mdr. »The Nature of Humanity, or Rather the Nature of Things«: Reification in the Works of G. Lukács and W. Benjamin (v: *Confronting Reification*, ur. G. Smulewicz-Zucker, 2020); *Praxis* med anarhizmom nove levice in jugoslovanskim samoupravljanjem (v: *Od maja '68 do novembra '89*, ur. Marko Juvan, 2021).

MARKO JUVAN, član Academie Europaea in izredni član SAZU, je znanstveni svetnik na Inštitutu za slovensko literaturo in literarne vede ZRC SAZU, profesor za slovensko književnost in literarno teorijo na Univerzi v Ljubljani in član izvršnega odbora ICLA/AILC. Med njegovimi publikacijami o žanrski teoriji, intertekstualnosti, literarni geografiji, slovenski romantiki, svetovni književnosti ter neoavantgardah in študentskem gibanju so knjige *History and Poetics of Intertextuality* (Purdue University Press, 2008), *Literary Studies in Reconstruction* (Peter Lang, 2011), *Hibridni žanri* (LUD Literatura, 2017; srbski prevod 2019) in *Worlding a Peripheral Literature* (Palgrave Macmillan, 2019).

EVA KODRIČ DAČIĆ je docentka na Filozofski fakulteti UL in raziskovalka v Narodni in univerzitetni knjižnici. Doktorirala je leta 2001 z disertacijo *Razvoj knjižničnih zbirk v javnih znanstvenih knjižnicah*. Posveča se zgodovini slovenskih knjižnic in z njimi povezanimi fenomeni: cenzuro, obveznimi izvodi in razvojem nacionalne zbirke slovenike. Kot urednica revije *Knjižnica* je vzpodbudila prevajanje in objavo temeljnih bibliotekarskih tekstov (Monumenta bibliothecaria). Na področju pisne kulturne dediščine je poleg teoretičnih prispevkov vodila vzpostavitev popisa slovenskih kulturnozgodovinsko pomembnih knjižničnih zbirk (Memoria scripta Sloveniae).

IVAN KORDIŠ je profesor zgodovine in nemščine. V letih 1990–2011 je bil direktor Pokrajinskega muzeja Kočevje, zdaj pa je v tem muzeju zaposlen kot muzejski svetnik. Ukvarja se z raziskovanjem lokalne zgodovine in kulturne dediščine Kočevske v kontekstu širšega slovenskega prostora. Je avtor ali soavtor več razstav (stalnih, občasnih, potujočih), med njimi sta bili najbolj odmevni *Edina tema je neznanje: Šolstvo in skrb za slepe in slabovidne na Slovenskem* (2002) in *Peter Kozler: Zemljevid slovenske dežele in pokrajin* (1996; 2014). O Kozlerju in njegovem zemljevidu je objavljal v slovenščini in angleščini.

KATJA MIHURKO PONIŽ kot redna profesorica predava slovensko književnost in predmete s področja študij spolov in ženskega avtorstva na Fakulteti za humanistiko Univerze v Novi Gorici. Je avtorica šestih znanstvenih monografij, urednica *Zbranega dela* Zofke Kveder in koordinatorka akademske mreže »Women Writers in History«. Njena raziskovalna področja so feministična literarna veda, študiji spolov, digitalna humanistika, slovenska dramatika in gledališče, slovensko-nemški literarni stiki in zgodovina slovenskega ženskega gibanja.

MATIJA OGRIN je raziskovalec starejšega slovenskega slovstva na Inštitutu za slovensko literaturo in literarne vede ZRC SAZU. V središču njegovih raziskav so slovenski rokopisi in tiski od 17. do srede 19. stoletja. Vodil je več raziskav tega področja, ki so se opirale na metode digitalne humanistike. Ureja zbirko temeljnih slovenističnih znanstvenih izdaj Zbrana dela slovenskih pesnikov in pisateljev ter spletni Register rokopisov slovenskega slovstva. Leta 2017 je prejel priznanje ARRS »odlični v znanosti« za objavo znanstvenokritične izdaje *Kapelskega pasijona*, ki jo pripravil skupaj s pokojnim Erichom Prunčem.

ANDREJ PASTAR poučuje zgodovino na Srednji medijski in grafični šoli v Ljubljani. Na ljubljanski Filozofski fakulteti je leta 2020 doktoriral iz zgodovine z disertacijo *Časopisna cenzura na Kranjskem od časa Jožefa II. do marčne revolucije*. Raziskuje zlasti zgodovino (habsburške) cenzure ter njen odnos do različnih družbenih skupin in jezikov v 18. in 19. stoletju. Na to temo je objavil več člankov, med njimi »Cenzura na Kranjskem pod Jožefom II.« in »Primerjava cenzurnih sistemov v prvi polovici 19. stoletja v celinski Evropi«.

TONE SMOLEJ je redni profesor in predstojnik Oddelka za primerjalno književnost in literarno teorijo Filozofske fakultete v Ljubljani. Ukvarja se s francosko-slovenskimi literarnimi odnosi, zgodovino primerjalne književnosti, srednjeevropsko univerzitetno zgodovino, tematologijo in imagologijo. Leta 2001 je izšla njegova monografija *Mesta, junaki, vojaki, Imagoški spisi*.

PETRA SVOLJŠAK je znanstvena svetnica in predstojnica Zgodovinskega inštituta Milka Kosa ZRC SAZU. Raziskovalno se ukvarja z obdobjem prve svetovne vojne in njenih vplivov na civilno življenje. Njena najnovejša knjiga je *Leta strabote: prva svetovna vojna in Slovenci*, ki je v soavtorstvu z Gregorjem Antoličičem izšla leta 2018 pri Cankarjevi založbi.

SONJA SVOLJŠAK je leta 2009 doktorirala na Oddelku za bibliotekarstvo, informacijsko znanost in knjigarstvo na Filozofski fakulteti Univerze v Ljubljani. V svojem znanstvenoraziskovalnem delu se posveča knjigi in knjižnici kot kulturnozgodovinskemu pojavu, poseben poudarek pa posveča proveniencam, dekorativnim knjižnim vezavam ter katalogizaciji in rekonstrukciji historičnih knjižnih zbirk. Zaposlena je v Zbirki starih tiskov Narodne in univerzitetne knjižnice.

LUKA VIDMAR je višji znanstveni sodelavec in docent na Inštitutu za slovensko literaturo in literarne vede ZRC SAZU. Ukvarja se s književnostjo, likovno umetnostjo in kulturo zgodnjega novega veka na Slovenskem, posebej s cenzuro, knjižnicami, akademijami, gledališčem in narodnim preredom. Napisal je monografiji *Ljubljana kot novi Rim: Akademija operozov in baročna Italija* (Ljubljana: SAZU, 2013) in *A Slavic Republic of Letters: The Correspondence between Jernej Kopitar and Baron Žiga Zois* (Frankfurt: Peter Lang, 2016). Leta 2019 je prejel Priznanje Izidorja Cankarja in priznanje Prometej znanosti.

ANDREJKA ŽEJN je znanstvena sodelavka na Inštitutu za slovensko literaturo in literarne vede ZRC SAZU ter docentka na Podiplomski šoli ZRC SAZU. Sodeluje v raziskovalnih projektih matičnega inštituta in drugih raziskovalnih ustanov, fokus njenih literarnovednih raziskav je na razvoju slovenske pripovedne proze do prvih desetletji 19. stoletja. Njen metodološki pristop je interdisciplinaren, temelji na jezikoslovnih metodah in analizah razvoja literature na ozadju širših družbenih, kulturnih in političnih dejavnikov. V svoje raziskave vključuje metode digitalne humanistike.

TANJA ŽIGON je redna profesorica za prevodoslovje na Oddelku za prevajalstvo Filozofske fakultete Univerze v Ljubljani in vodja raziskovalnega programa »Medkulturne literarnovedne študije«. Posveča se raziskovanju kulturne in literarne zgodovine, književnega prevajanja in prevodnih tokov med posameznimi jeziki. Je avtorica nekaj monografij tako s področja nemško-slovenskih stikov v 19. stoletju kot tudi s področja prevodoslovja. Prevaja iz nemščine v slovenščino in obratno, predvsem družboslovna in humanistična besedila.

Slovenian Writers and Imperial Censorship in the Long Nineteenth Century

Summary

THIS BOOK WAS WRITTEN AS PART of the research project Slovenian Writers and Imperial Censorship in the Long Nineteenth Century (J6-2583), which was co-financed by the Slovenian Research Agency. It was designed as the central project publication in Slovenian and seeks to answer the fundamental questions posed during the three-year research period (September 2020 – August 2023). In addition to the members of the research team from the three participating institutions (Monika Deželak Trojar, Marijan Dović, Nina Ditmajer, Jernej Habjan, Marko Juvan, Matija Ogrin, Luka Vidmar, and Andrejka Žejn from ZRC SAZU, Katja Mihurko Poniž from the University of Nova Gorica, and Tanja Žigon, Tone Smolej, and Andraž Jež from University of Ljubljana), a number of prominent specialists were invited to contribute to the volume (François Bouchard, Eva Kodrič-Dačić, Andrej Pastar, Sonja Svolfjšak, Petra Svolfjšak, Ivan Kordiš, Teodor Domej, and Damir Globočnik). In this way, this collection, consisting of twenty-one illustrated chapters, was finally created.

The volume is introduced by the opening chapter “Slovenian Writers and Imperial Censorship in the Long Nineteenth Century” by the project leader Marijan Dović, in which the premises of the research are presented and the two most important stages of Slovenian writers’ encounters with censorship are briefly outlined. In accordance with the project’s concept, the book is divided into chronologically ordered sections devoted to censorship in the two periods, each consisting of ten chapters.

I. 1789–1848: Censorship from the French Revolution to the March Revolution

The first section (1789–1848: Censorship from the French Revolution to the March Revolution) begins with Monika Deželak Trojar’s chapter “Linhart’s Experience with Censorship in Plays and Historiography,” which starts by focusing on the beginnings of secular censorship in the Habsburg Monarchy and outlining its development until the early nineteenth century. This is followed by a presentation of the ways in which censorship was conducted in central Slovenia—specifically, Carniola and its capital, Ljubljana. The chapter then describes Anton Thomas Linhart’s career as a clerk, his acquaintances, and his prominent sponsors, while in parallel also outlining his role in the censorship apparatus: during his early career as a scribe at the provincial administration building in Ljubljana, he also served as a book censor. The description of Linhart’s role as a censor is followed by a presentation of his experiences as the one being censored. These lasted longer and were also significantly more inconvenient for him. First, the censorship of his plays is presented: from his fear of censorship, which can be observed in relation to his debut play *Miss Jenny Love*, to his comedy *Ta veseli dan ali Matiček se ženi* (The Merry Day, or Matiček’s Wedding), for which Linhart personally experienced the full weight of the censorship apparatus. Specifically, the censor’s office only allowed him to publish this comedy—an adaptation of Beaumarchais’s notorious comedy *La Folle Journée, ou le Mariage de Figaro*—but it did not allow him to stage it. The last part of the chapter documents in detail the preserved traces of censorship of Linhart’s first and second volumes of *Versuch einer Geschichte von Krain* (A Treatise on the History of Carniola), assessing that Linhart largely followed the censor’s suggestions, but that he nonetheless managed to use compromise solutions in several places, and in some even work around the censor’s harsh deletions.

Luka Vidmar’s chapter “Zois and Censorship” discusses Baron Sigismund Zois (1747–1819), the central figure of the Slovenian Enlightenment, and his encounters with censorship. For Zois, censorship was an occasionally inconvenient obstacle that had to be avoided when buying books, sending letters, and supporting book editions and theater performances. Nevertheless, he never imagined the Habsburg Monarchy without it. He also regarded it as a potential

aesthetic and linguistic corrective. Zois, who was pragmatic, did not try to undermine the censorship, but to align it with his own plans. His influence in censorship was supported by his great personal reputation in society and a network of colleagues and acquaintances that were employed in the state and provincial administration, including the censorship apparatus. In the case of the linguistically unrefined collection *Nedélske pridige* (Sunday Sermons, 1814) by Pashkal Skerbinz, he even assumed the role of an informal censor because he supported disciplining the disobedient author and critically reviewed his work after it was printed. After this experience, he probably recommended to the Austrian authorities that the local censorship allow the printing of only linguistically sound Slovenian works.

In the chapter “Manuscript Publications of Forbidden Texts: The Case of Slovenian Manuscripts About the Antichrist,” Matija Ogrin explores a hitherto lesser-known topic, the persecution of (Baroque) manuscripts, based on the example of Slovenian translations (or adaptations) of the popular apocalyptic book *Leben Antichristi* (1682) by the Capuchin Dionysius of Luxembourg. Despite its demanding theological content, this book became extremely popular because of its narratively effective literary style, and it circulated in German editions until 1774, when it was placed on the Austrian imperial index of forbidden books. However, even before this ban (which was only lifted in the mid-nineteenth century), the book was translated into Slovenian in 1767. The Slovenian translation could not become a printed book: instead, it survived in the form of a dozen manuscripts (the latest surviving manuscript dates from the late nineteenth century). With such an extensive textual tradition, the book about the Antichrist is a special phenomenon in Slovenian literary culture. The extensive patristic and medieval speculations about the end times and the intrusion of evil into human history, which is finally defeated by Jesus as the victor over evil, strongly attracted Slovenian readers for a long time. Manuscript culture gave space and existence to such literary feelings and life—far from the instruments of imperial censorship and its control.

In his chapter “Precensorship in the Illyrian Provinces: The Administration of Marmont,” François Bouchard provides new insights into how censorship was conceived by the French authorities between 1809 and 1813. After returning from the administration of public education in Dalmatia under the supervision of Vincenzo Dandolo, Bartolomeo Benincasa (1746–1816) arrived

in Ljubljana, the capital of the Illyrian Provinces, in June 1810 and assumed the post of general censor, which he held until July 1811, when Bertrand took over from Marmont. In charge of preventive censorship, Benincasa showed extreme caution toward works that might be perceived as offensive to one or more religious communities. The same caution applied to relations with the Catholic Church, which was the subject of benevolent supervision, including the management of catechisms, a branch of publishing that was also included in Benincasa's responsibility for textbooks. However, publishing production also extended to scientific production, up to the publication of the third and last part of Gioachino Stulli's *Vocabolario italiano-illirico-latino*, which, promoted by Marmont with public subsidies at the time of the Dalmatian superintendency, was released for sale to the double benefit of the treasury and the "literary republic."

In her chapter "Banned Books in the Ljubljana Lyceum Library in the Pre-March Period," Eva Kodrič-Dačić examines the late eighteenth century and first half of the nineteenth century. This period, when public research libraries in universities and lyceums were being established and further developed, also correlated with a period of strict print control. The censorship office, which was established as a governmental institution in the final quarter of the eighteenth century, monitored not only the content of any manuscripts about to be published, but also controlled the printing, distribution, and usage of publications in public libraries. In 1815 and 1816, three extensive volumes of prohibited or restricted-use works were issued, followed by additional fortnightly or monthly lists of restrictions. In line with instructions, libraries were expected to comb through their stock and introduce separate procedures for handling banned works. Even though trading in banned books was restricted or forbidden, libraries would receive them directly from book audit boards, as gifts, or as bequests. In 1825, the court study committee outlined appropriate procedures for treating prohibited publications as part of comprehensive instructions on the work of public lyceum and university libraries. Librarians were required to remain silent regarding the restrictions, and any markings denoting the banned materials could only be placed on the books themselves and on the catalogue cards of the catalogue accessible only to librarians. Both the secular and ecclesiastical banned works were so numerous that the lyceum library in Ljubljana allotted them a new, separate category in its catalogue. The banned and restricted-use books from this category still remain in warehouses today

because the library did not discard these publications, but merely screened the users that wished to borrow such materials. Despite this, the censorship office achieved its goal—the wider public, with the exception of professors and intellectuals, was unable to access any contemporary works that the government deemed problematic.

In the chapter “An Unborn Slovenian Newspaper: Censorship and the Case of *Slavinja*,” Andrejka Žejn traces the official efforts to launch the newspaper *Slavinja*. These efforts can be reproduced from the fully preserved archival records in a relatively short period from September 1824 to early January 1825, when the publication of *Slavinja* was rejected. The prehistory of *Slavinja* can be traced back to the 1823/24 academic year, to the secret Carbonari (Sln. *karbonarji*) society founded by theology students in Ljubljana. Several poems entitled “*Slavinja*” are preserved from this period, written under the supervision of Fran Serafin Metelko, but due to their “reveille” character, rejection of views about the inferiority of Slovenian to German, and revolutionary ideas, the majority of these poems remained unpublished in archives, and only politically neutral poems by the Slovenian Carbonari and their supporters were published in *Kranjska čbelica* (The Carniolan Bee) between 1830 and 1832. According to the surviving plan, submitted to the Vienna office, the content was clearly or even exclusively regional, with only reports of Slavic “works and writings” listed as content from the literary sphere. However, from the remaining poetry, it can be deduced that the emphasis on regional content was only an attempt to obtain permission for publication. The Viennese head of the office did not decide on the basis of the intention of the content, but referred—at least ostensibly—to the doubts expressed by his confidant Bishop Wolf about the competence of the applicants. In the background of this decision, a principled rejection of periodical newspapers in Slovenian can be seen.

Marko Juvan’s chapter “Irony and Sentiment in the Literary Field: Prešeren’s Sonnets and the Slovenian Alphabet-Censorship War” examines the ways in which censorship restricts discourse, but on the other hand also elicits verbal responses to its pervasive control. Restoration censorship forced European Romantic literature to retreat from sociality and politics into subjective intimacy, fantasy, mythology, history, and exotic places. Along with adaptation to restrictions, however, censorship also led writers to evade its

control (pseudonyms, publication abroad, and allusive style) and, more rarely, even to overt or covert gestures of rebellion (petitions, satire, etc.). The chapter focuses on the German sonnets of the Slovenian Romantic poet Prešeren from the mid-1830s, which are connected with the public controversy over the cultural strategies of the national revival (the Slovenian alphabet war) and the behind-the-scenes struggles over censorship. Ecclesiastical actors (Metelko, Paušek, and Stelzich), who held a stronger social position, wanted to block the poetry almanac *Krajska čbelica* (The Carniolan Bee) with censorship based on philological and critical expertise (Kopitar). The emerging, not yet established secular group in the embryonic literary field (Čop, Prešeren, and Kastelic) conceived the almanac as a medium for the autonomization of literature and for the esthetic and cultural legitimization of a national community subjected to the Habsburg Empire. With their illocutionary force, Prešeren's sonnets are directed against the collaborators of censorship and the centers of ecclesiastical and secular power that wanted to keep Slovenian literature under their control. His sonnet responses move between irony and sentiment, between the fictional suspension of the opponents' dominance and the search for sympathy for the depressive lack of consecration. The sonnet with which Prešeren responded to the censorship of his elegy in memory of Čop stands out with its acrostic and affect of rage.

In his chapter "*Carniolia*, Leopold Kordesch, and German-Language Newspapers in Carniola in the First Half of the Nineteenth Century," Andrej Pastar explores the so-called *Carniolia* scandal. In the first half of the nineteenth century, several German-language newspapers were published in Carniola. Among them, only *Carniolia* (1838–1844) had major difficulties with censorship. The imperial censors became aware of Leopold Kordesch because he was trying to establish the political newspaper *Kranjske novice* (Carniolan News) with the associated literary supplement *Zora* (The Dawn) in Ljubljana, which was to be published in the national language (i.e., Slovenian). In the course of the venture, Sedlnitzky's office learned of the existence of the journal *Carniolia*, which had received a local printing and publishing permit in Ljubljana without authorization from Vienna. Because publication was to be approved only and exclusively by the imperial censors, *Carniolia* therefore had to undergo a thorough review. One of the imperial censors had remarks on two texts published in *Carniolia*: the first was a sonnet dedicated to the newspaper's patrons, entitled "To the Patrons of Carniola," and the story "The Boot," which glorified

Polish independence and Pan-Slavism. Finally, *Carniola* received approval only after the entire first year of the journal had been reviewed by the censors, in July 1838. The editor Kordesch was henceforth supervised by the imperial censorship and its head, Count Sedlnitzky.

In the following chapter, “Pre-March Censorship in Carniola and the Birth of *Novice*,” Marijan Dovič first examines the reasons why the media landscape of the Habsburg Monarchy in the Pre-March period was so meagre. In Carniola and other crown lands with a Slovenian population, the possibilities for literary development were limited: this is well evidenced by the ban on the publication of *Slavinja* in mid-1820 as well as by the difficult struggles *Krajnska čbelica* (The Carniolan Bee) had with censorship in the 1830s. The modesty of literary activity at this time is often related to the low level of education and literacy among the Slovenian population, the discontinuity in the development of literary culture, and the general underdevelopment of functional roles in the emerging Slovenian literary and media system. However, imperial censorship also contributed decisively to this state of affairs. Thus, the chapter briefly outlines the structure and functioning of the pre-March censorship apparatus at the state and local levels, showing how the central censorship office in Vienna systematically blocked attempts to establish Slovenian-language periodicals—*Slavinja*, *Slovenske novice* (Slovenian News) with the supplement *Zora* (The Dawn), and *Ilirske novice* (Illyrian News) with the supplement *Ilirski Merkur* (Illyrian Mercury)—and how local factors were involved in these processes. The power to disallow a newspaper had a much stronger impact on the Slovenian press than the activities of local or state censorship. In this sense, the years-long struggle over Bleiweis’s *Kmetijske in rokodelske novice* (Agricultural and Handicraft News, 1843–1902) is all the more significant.

Nina Ditmajer’s chapter “Censorship of Krempl’s *Dogodivšine štajerske zemle* in Graz and Zagreb” sheds new light on one of the major Styrian censorship cases in the Pre-March period. Anton Krempl was twice prevented by the censors from printing his historical work *Dogodivšine štajerske zemle* (Annals of Styria), first in Graz and then in Zagreb, which delayed the publication of the book by several years. The censors or the examiners of the periodical press were also not fond of his work and cut his articles for *Grazer Zeitung* and *Kolo* (Round Dance). His first attempt to print in Zagreb failed due to disagreements with Ljudevit Gaj, who had established a printing house there in 1838.

Krempl supported the new Gaj orthography, but not the Illyrian language and the idea of political unification of the Slovenians and Croats. In 1839–1844, Krempl began publishing a series of articles on Styrian history, towns, and cities in a Graz newspaper. This won him both admirers (Puff) and opponents (Muchar) among the German historians of the time. He complained about the censorship of the newspaper, which, however, was not examined very closely by the Graz Court of Auditors. Although the German censorship was hostile to him because of his Slovenian origin, he had already encountered a Hungarian censor in Zagreb in 1843, who was hostile to everything Illyrian, and before that, at the end of 1842, the printing of his historical work was stopped, influenced by the appointment of the new ban, Franjo Haller, a Hungarian magnate and also an opponent of Illyrianism. The most disturbing passages in Krempl's *Dogodivšine* were those that implied the existence of an Illyrian nation, criticized the Germans or Hungarians in any way, or (over)emphasized the Slavic character of the Austrian Empire.

II. 1848–1918: Censorship from the March Revolution to the Great War

The second major section of the book is conveniently opened by Sonja Svoljšak's chapter "The March Revolution and 'Freedom of the Press': Echoes and Reactions in Carniola (March–May 1848)." The abolition of preventive censorship and the prospects of freedom of the press were met with enthusiasm and approval in the unrestful parts of the Austrian Empire when the Highest Imperial Patent was proclaimed on March 15th, 1848. One of its immediate consequences was a significant increase in the number of publications, especially newspapers, which could thence be published without direct control of the imperial censorship and its local branches. In Carniola, there was no noticeable immediate increase in printing production after the declaration of this freedom of the press. However, numerous texts about the new freedom, as well as reactions to, comments on, and discussions about the abolition of censorship and the consequent innovations and changes began to appear in newspapers and other printed materials. This chapter reviews and analyzes the earliest newspaper articles and other publications that addressed topics such as freedom of the press, censorship, and freedom of expression in Carniola after

the proclamation of the imperial patent. It seeks to determine how the new circumstances affected editorial policies, readers' opinions, and published content, as well as perceptions of freedom of the press and freedom of expression among the general public. The focus is on publications between March 15th, when the imperial patent was proclaimed, and May 18th, when the two temporary decrees that introduced new regulations and legal procedures regarding press-related offences were promulgated.

In "The Publication of Kosler's *Map of the Slovenian Land and Provinces* and Its Consequences," Ivan Kordiš analyzes the major nineteenth-century cartographic project created by the lawyer Peter Kosler (1824–1879). The demands of the "Slovenian national program" encouraged Kosler, then only twenty-four years old, to begin his project in the revolutionary year of 1848 and create the first map of "the Slovenian land and provinces." At the end of 1852, Kosler announced in *Ljubljanske novice* (Ljubljana News) that the map with its appendix would be ready in January 1853, and he published a call for orders. At that time, he could not have guessed that the map would not be made available to the public until 1861, let alone that this organizationally and financially demanding project would cause him personal trouble. In December 1852, the Austrian authorities confiscated all the copies already printed, banned the map, and brought Kosler before a military tribunal. The title of the map, the exclusive use of Slovenian, and the implied political boundaries of Slovenia were highly controversial. This chapter describes the complications surrounding the publication of Slovenia's most famous map, which severely affected Kosler's career as a public servant.

The chapter by Teodor Domej titled "The Short Life and End of the Newspapers *Stimmen aus Innerösterreich* and *Slovenec*" presents newspaper censorship in Carinthia in the 1860s. In that period, two important Slovenian political newspapers were published in Klagenfurt, *Stimmen aus Innerösterreich* (1861–1863, published in German) and *Slovenec* (The Slovenian, 1865–1867, published in Slovenian). Both were published and managed by Andrej Einspieler (1813–1888), a priest and herald of the Slovenian national emancipation movement, which was in conflict with the dominant German national movement in Carinthia. For both newspapers and publishers, their oppositional orientation became fatal. The editors of both newspapers, Einspieler and Božič, were sentenced to prison terms and fines. Media legislation was not the

only factor influencing the development of print media, but it is an important criterion for its position in social communication. In the period considered (1859–1867), it was not the only obstacle to the existence and development of newspapers, especially not Slovenian ones. The Press Order (1852) and the Press Act (1862/1863) were a direct reflection of the political situation in the Austrian Empire. The period discussed here can be segmented by changes in the field of politics. The pressure on the opposition newsletters reached its peak under Interior Minister Anton von Schmerling (December 1860 – February 1865), when government pressure and pressure from the police and judicial authorities overlapped and complemented each other the most. In Carinthia—regardless of the orientation of the government in Vienna—this pressure was intensified by the regional administration, the regional assembly as the highest representative body legitimized by elections, its regional committee, almost all regional and supra-regional German media, and, last but not least, civil society. They were aligned against the Slovenian emancipation movement and its demands. The prosecution of the editors of *Stimmen* and *Slovenec* and the cessation of their publication was therefore the result of the coincidence of several factors.

In “Press Censorship in Carniola in the 1860s,” Tanja Žigon examines the major press lawsuits of the period. New printing laws introduced in the Habsburg Empire in the 1860s were meant to ensure greater press freedom—however, in many cases this was press freedom in name only. Pressure on press freedom from retroactive censorship would at times intensify and at other times be relaxed under different governments, but it would never go away entirely. Press-related lawsuits, which increasingly reverberated throughout Carniola, tended to be connected in one way or another to ethnic identity. The chapter starts by outlining the demise of the first Slovenian political newspaper, *Naprej* (Forward), founded by Miroslav Vilhar, whose fate was sealed in its first year of publication (1863) by two censorship scandals. Then, the press scandal that hit the German-language self-proclaimed “patriotic” newspaper *Triglav* in 1868 is discussed. This newspaper found itself under the spotlight of the empire’s judicial authorities after the writer Fran Levstik launched a blistering attack in it on German liberals in Carniola. Although the editor at the time, Peter Grasselli, ended up spending five weeks behind bars, Levstik published a further article titled “Under the Foreign Jackboot” only five months later in the newspaper *Slovenski narod* (Slovenian Nation), as a result of which the editor

Anton Tomšič received a steep fine. *Slovenski narod* also had to endure confiscations and fines after Tomšič's death in 1871; a year later the editorship (now taken over by Josip Jurčič) moved from Maribor to Ljubljana. The chapter analyzes the press-related litigation and scandals affecting these three newspapers on the basis of contemporary newspaper reports and archive material, setting them in the broader historical context.

Damir Globočnik's chapter "*Brencelj* and *Juri s pušo*: The First Slovenian Satirical Magazines before the Jury Court" analyzes the earliest encounters of Slovenian satirical magazines with retroactive censorship. In 1869, the editors of the first Slovenian satirical newspapers *Brencelj* (The Gadfly, Ljubljana, 1869–1886) and *Juri s pušo* (George with a Gun, Trieste, 1869/1870) were put on trial. In June 1869, the prosecutor ordered *Brencelj* confiscated for its illustrations and two articles, and the editor Jakob Alešovec was found not guilty in a jury trial in September 1869. In September 1869, Alešovec successfully defended himself before the jury for an article in the magazine *Triglav*, which he was editing at the time. However, in 1871 he was sentenced to two months in prison for a satirical article in *Brencelj*, which he served in Ljubljana's Žabjek prison. In 1873, Alešovec published the humorous and satirical anthology *Ričet iz Žabjeka* (A Clinker from Žabjek). The seizures of *Brencelj*, which took place for various reasons (attacks on politicians, civil servants, and provincial deputies), were also commented on by caricatures drawn by unknown Viennese illustrators on Alešovec's behalf. In May 1869, the sixth issue of *Juri s pušo* and a special issue of this satirical newspaper, edited by Gašpar H. Martelanec, were confiscated. In a trial in December 1869, Martelanec was acquitted of charges of spreading hatred against the German nationality and inciting hatred between Slovenians and Italians.

Katja Mihurko Poniž examines Carniolan theater censorship in the chapter "Immoral in Itself: Theatre Censorship and the Education of Morality in the Eighteenth and Nineteenth Centuries." The quotation in the title is not from the censor, but from the censorship critic Karl Theodor Welcker in 1848. His thought refers to any form of censorship, but at the same time shows how ambivalently the concept of morality was understood by both censors and their opponents. The chapter focuses on theatrical censorship and its interventions in dramatic texts that were labelled "immoral." The first part highlights the special features of Austrian theatrical censorship and presents the 1795 work

of Franz Karl Hägelin (1735–1809), which was written as a vademecum for Hungarian censors to facilitate their work. This text shows how the censorship of anything to do with morality was rooted in Maria Theresa's Enlightenment project, and it explains exactly why and how the theatrical censor must watch out for anything that might affect the moral depravity of citizens. His instructions were also followed by Carniolan censors in the nineteenth century, as evidenced by police records of the censorship of dramatic texts provided by the Dramatic Society. The second part of the article analyzes theater censorship in Ljubljana and explains how the preserved police records reflect the censorship of Slovenian and foreign dramatic texts depicting moral themes.

The research on Carniolan theater censorship is continued by Tone Smolej in "Performance Is Permitted if the Passages Marked in Red Are Omitted": Theater Censorship of Foreign Repertoire in Ljubljana (1898–1912)." In this chapter, the author discusses fifty foreign plays, most of which were performed on the stage of the Ljubljana theater between 1898 and 1912, in which the censor deleted certain passages, citing the 1850 theater regulations. The censor was disturbed by allusions to the Austrian imperial family and caricatured depictions of the military, and he was particularly sensitive to offense to religion because public denigration of church teachings was strictly forbidden in Austria. The role of priests, who had to deal with doubts about God's providence, was problematic. Despite Koerber's slight relaxation of theater censorship, insults to public morals continued to be pursued on stage. Not only hints of sexuality but also mentions of marital infidelity were particularly undesirable.

In the chapter "Between Nineteenth-Century Eroticism and Twentieth-Century Lackeys: Censoring Ivan Cankar," Jernej Habjan looks at two famous censorship cases of a prominent Slovenian writer that reveal the variety of reasons and strategies that were used to silence undesirable texts and ideas at the turn of the century. Ivan Cankar was censored as a decadent *fin-de-siècle* poet and a revolutionary Proletkult-like playwright, as an heir of Neo-Romanticism and a forerunner of Neo-Realism, as the author of the quasi-impressionist poetry book *Erotika* (Erotica), and as the author of the pseudo-expressionist play *Hlapci* (Lackeys). As such, Cankar faced both the retroactive censorship of the press and the preventive censorship of the theater. He was the victim of both unofficial censorship in the form of the mass purchase and burning of

Erotika and the official ban on staging *Hlapci*. He faced the (unofficial) censorship coming from a church bureaucrat as well as the (official) censorship administered by the state apparatus. He was censored in the nineteenth century (the bishop of Ljubljana burned copies of *Erotika* in March 1899) and in the long nineteenth century (the government banned *Hlapci* in January 1910). Finally, the censorship of Cankar was both inspirational (he re-wrote *Erotika* in 1902) and destructive (he died six months before the premiere of *Hlapci*).

In his chapter “Cankar and the Suppression of the Socialist Press during the Austro-Hungarian Period,” Andraž Jež first depicts the strategies with which the political class suppressed the labor movement in Carniola and other parts of the Habsburg Empire. The chapter then focuses on the ill-fated first Slovenian socialist newspaper, *Novi čas* (New Age), aborted before its release in 1889 by the local authorities, as well as on the role of the bourgeois press in hindering the development of socialism. This role was notably emphasized by Ivan Cankar, a proletarian writer from Vrhnika and one of the most important Slovenian twentieth-century writers. The measures taken against him by the local authorities due to his political convictions (especially his 1913 lecture “Slovenians and Yugoslavians”) are detailed in the second part of the chapter.

The book’s closing chapter, “Austrian Censorship during the First World War: From the Defensive to the Offensive” by Petra Svoljšak, analyzes the reemergence of strict censorship during the First World War. In the Habsburg Monarchy, especially in its Austrian part, control was tightened by the introduction of a state of emergency. Censorship and propaganda were the main drivers of mobilizing the home front in support of the war effort. Over the years, censorship evolved from crossing out undesirable or forbidden details with a blue pencil to purely offensive activity by the Military Surveillance Office, which exercised control over citizens and persecuted everyone, from “black marketeers” to political subversives. The transition to the offensive primarily relied on letter censorship, especially the correspondence of prisoners of war, and led to the identification of deviations in society, ranging from simple discontent due to poor living conditions to subversive movements. In addition to letter censorship, censorship intervened in all areas of cultural life and activity, including the media; it influenced and directed public opinion and prevented the passage of negative information between the battlefield and

the home front, as military commanders quickly realized that the strength of the battlefield depended on the endurance of the home front. The effects of censorship and the functioning of the autocratic wartime regime, based on the domination of the army in all spheres of public life, shaped Slovenian remembrance of the Habsburg monarchy for many decades.



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