



# Foreword

✂ MARIJAN DOVIĆ, LUKA VIDMAR

This thematic issue of *Slavica Tergestina* was written as part of the project *Slovenian Writers and Imperial Censorship in the Long Nineteenth Century* (J6-2583), financially supported by the Slovenian Research Agency. The three-year project (2020–2023), led by Marijan Dovič, continues the long-term research on censorship conducted in recent years by the ZRC SAZU Institute of Slovenian Literature and Literary Studies, and it follows up on the previous project *Forbidden Books in the Slovenian Lands in the Early Modern Age*, the first systematic study of book censorship in Slovenia in this period, supervised by Luka Vidmar at the institute from 2016 to 2018.

This research is motivated by two basic premises; namely, that the nature of censorship practices is both constitutive and concealed. Censorship fundamentally shapes the landscape of the printed (and publicly spoken) word, but its traces often remain faint or are even erased. We are delving into an area that has been unsystematically researched so far because scholars have mostly focused on prominent individual cases and, more often than not, they have narrowed their attention to Slovenian territory due to the prevailing nationalist orientation of Slovenian philological disciplines, even though the centers of censorship policies were far away, in Vienna and Rome. The new millennium has brought renewed interest in censorship in Slovenia (cf. the bilingual thematic issue of *Primerjalna književnost* titled *Literature and Censorship*, edited by Marijan Dovič, 2008; the collection of essays *Cenzurirano* [Censored], edited by Mateja Režek, 2010; the bilingual volume and exhibition *And Yet They Read Them: Banned Books in Slovenia in the Early Modern Age* by Luka Vidmar and Sonja Svobljšak, 2018; and the collection *Cenzura na Slovenskem od protireformacije do predmarčne dobe* [Censorship in Slovenia from the Counter-Reformation to the Pre-March Period], edited by Luka Vidmar, 2020). In addition, new

large-scale studies on censorship in the Habsburg Monarchy (by Norbert Bachleitner, Michael Wögerbauer, Thomas Olechowski, and others) appeared, which finally allow more comprehensive insight into what was happening in the individual provinces.

This thematic issue, intended for scholars that do not read Slovenian, clearly presents a historical cross-section of events in Slovenia, taking advantage of the panorama of the *longue durée*—the period from the beginning of the early modern age, marked by the invention of movable type, to the First World War, when radicalized war censorship came into effect, and the subsequent collapse of the empire. The spatial framework is provided by the Slovenian lands under the Habsburg crown (mainly Carniola, but also Carinthia and Styria); however, the local events are observed in the context of broader ecclesiastical and imperial censorship as well as in connection to other literary cultures (Latin, German-Austrian, Italian, Czech, Croatian, and Hungarian) that often coexisted in the same space. In line with the project premises, the studies focus in particular on censorship in the strict, narrower sense; that is, institutionalized forms of control over the circulation of texts, the essential dimension of which is the capacity to sanction, exercised by the repressive apparatus of the state.

Several articles in this thematic issue were already published in Slovenian in the 2020 volume *Cenzura na Slovenskem od protireformacije do predmarčne dobe* [Censorship in Slovenia from the Counter-Reformation to the Pre-March Period], and here we offer them in translation, only slightly abridged and adapted for non-Slovenian readers (Ditmajer, Deželak Trojar, Pastar, Ogrin, Svobljšek, and Juvan). One article has been thoroughly revised (Dović), and some are completely new (Dović and Vidmar, Bachleitner, Vidmar, and Perenič). We want to thank the company DEKS, especially Simona Lapanja and Donald Reindl, for the

excellent translations produced in close collaboration with the authors. We also thank the editors of *Slavica Tergestina* for the invitation and the opportunity to see this first effort at an overview of censorship practices in the Slovenian lands published in a journal based in the city that was once the central commercial port of the Habsburg Monarchy.

\*\*\*

This thematic issue consists of eleven articles. Marijan Dovič and Luka Vidmar discuss censorship in the Slovenian lands from the Reformation to the collapse of the Habsburg Monarchy, and in the conclusion they indicate opportunities for further research. Norbert Bachleitner outlines the development of censorship throughout the monarchy, especially in the Austrian provinces, during the crucial period of its secularization and institutional consolidation—from 1751 to the partial abolition brought about by the 1848 March Revolution. The subsequent articles, arranged chronologically, deal in greater detail with developments in censorship in the Slovenian lands. The first two focus on ecclesiastical censorship and religiously controversial books in the seventeenth and eighteenth centuries. Nina Ditmajer presents the banned, mostly Protestant books that were kept in the libraries of the Capuchin, Minorite, Dominican, and Franciscan monasteries in Lower Styria. Monika Deželak Trojar explains the circumstances of the origin and placement on the *Index librorum prohibitorum* of two (or three) Mariological works of the polymath Johann Ludwig Schönleben, one of the most important Carniolan intellectuals of the seventeenth century.

The next four articles focus on the effects of secularized censorship on the book market, literature, and readers in the last decades of the eighteenth century and the first decades of the nineteenth

century. Luka Vidmar describes the secularization of censorship in the Habsburg hereditary lands under Maria Theresa and, using examples from Carniola, draws attention not only to changes but also to the continuation of the tradition of the old imperial and ecclesiastical censorship. By analyzing newspapers, bookselling catalogs, and some libraries, Andrej Pastar shows which intellectual and bookselling circles in Ljubljana benefited most from the censorship reforms of Emperor Joseph II. Matija Ogrin presents the darker side of the censorship of the time, which prevented or at least helped prevent the printing of a number of Slovenian manuscripts with traditional Catholic content, including translations and adaptations of works by Martin of Cochem. Based on an investigation of book collections and archival documents in the National and University Library in Ljubljana, Sonja Svobljšek determines the extent to which the banned works of French, English, and American philosophers were distributed in Carniola.

The last three articles deal with censorship from the Pre-March period to the First World War. In his analysis of the well-known censorship of the Slovenian poetry almanac *Krajnska čbelica*, Marko Juvan uses the example of Jernej Kopitar to discuss the paradox of this Habsburg censor that functioned simultaneously as an instrument of imperial control and as a respected literary expert. Marijan Dovič examines how Slovenian writers, poets, playwrights, journalists, and publishers coped with retroactive censorship after 1848, when censorship—by means of courtrooms—became primarily a repressive authoritarian mechanism for suppressing opposition, especially nationalist tendencies. Finally, with the help of documentary material from the Dramatic Society in Ljubljana, kept by the Archives of the Republic of Slovenia, Urška Perenič demonstrates that the power of theater censorship did not diminish between 1891 and 1904, but possibly even grew stronger. ♡





# **Predgovor**

✂ **MARIJAN DOVIĆ, LUKA VIDMAR**

Tematska številka revije *Slavica Tergestina*, ki je pred vami, je nastala kot del projekta *Slovenski literati in cesarska cenzura v dolgem devetnajstem stoletju* (J6-2583), ki ga sofinancira Javna agencija za raziskovalno dejavnost Republike Slovenije. Triletni projekt (2020–2023) pod vodstvom Marijana Dovića nadaljuje niz raziskav cenzure, ki jih v zadnjih letih izvaja Inštitut za slovensko literaturo in literarne vede ZRC SAZU, in se neposredno navezuje na predhodni projekt *Prepovedane knjige na Slovenskem v zgodnjem novem veku*, prvo sistematično raziskavo knjižne cenzure na Slovenskem v tem obdobju, ki jo je na inštitutu v letih 2016–2018 vodil Luka Vidmar.

Omenjeni raziskavi sta motivirani z izhodiščnima premisama o konstitutivnosti in prikritosti cenzurnih praks: cenzura namreč temeljno zaznamuje pokrajino tiskane (in javno govorjene) besede, pri čemer njene sledi pogosto ostajajo blede ali celo izbrisane. Posegamo na področje, ki je bilo doslej nesistematično raziskano, saj so se raziskovalci večinoma posvečali odmevnim partikularnim primerom, poleg tega pa je bila njihova pozornost zaradi prevladujoče nacionalistične usmeritve slovenskih filoloških disciplin zožena na slovenski prostor – četudi so bila središča cenzurnih politik daleč stran, zlasti na Dunaju in v Rimu. Novo tisočletje je v tem pogledu v slovenskem prostoru prineslo sveže zanimanje za cenzuro (prim. dvojezično tematsko številko *Primerjalne književnosti Literatura in cenzura*, ur. Marijan Dović, 2008; zbornik *Cenzurirano*, ur. Mateja Režek, 2010; dvojezično razstavo in knjigo *In vendar so jih brali: prepovedane knjige v zgodnjem novem veku* Luke Vidmarja in Sonje Svobljšak, 2018; zbornik *Cenzura na Slovenskem od protireformacije do predmarčne dobe*, ur. Luka Vidmar, 2020), še zlasti pa so se pojavile nove pregledne študije in zborniki o cenzuri v habsburški monarhiji (Norbert Bachleitner, Michael Wögerbauer, Thomas Olechowski idr.),



ki nam naposled omogočajo bolj celovit vpogled tudi v dogajanje v posameznih deželah.

V tej tematski številki, namenjeni raziskovalcem, ki ne berejo slovensko, želimo pregledno predstaviti historični prerez dogajanja v slovenskem prostoru, pri čemer si obetamo izkoristiti prednosti, ki jih prinaša panoramski pogled na t. i. dolgo obdobje (»longue durée«) – čas od začetka zgodnjega novega veka, ki ga je zaznamoval izum tiska s premičnimi črkami, tja do razpada monarhije oziroma do prve svetovne vojne, med katero je v veljavo stopil radikalizirani cenzurni režim. Prostorski okvir predstavljajo slovenske dežele v habsburški monarhiji (zlasti Kranjska, a tudi Koroška in Štajerska), pri čemer je dogajanje ves čas vpeto v kontekst cerkvene in imperialne cenzure in v kontekste drugih literarnih kultur (latinske, nemškoavstrijske, italijanske, češke, hrvaške, madžarske), ki so pogosto sobivale v istem prostoru. Osredotočamo se zlasti na cenzuro v ožjem smislu, tj. institucionalizirane oblike nadzora nad cirkulacijo besedil, katerih bistvena razsežnost je zmožnost sankcioniranja, udejanjena z represivnim aparatom države.

Nekatere razprave v tej številki so bile predhodno že objavljene v slovenskem jeziku v zborniku *Cenzura na Slovenskem od protireformacije do predmarčne dobe* in jih tu prinašamo v prevodu le nekoliko skrajšane in prirejene neslovenskemu bralcu (Ditmajer, Deželak Trojar, Pastar, Ogrin, Svoljšak, Juvan), ena je bila temeljito predelana (Dovič), nekatere pa so povsem nove (Dovič in Vidmar, Bachleitner, Vidmar, Perenič). Za odlične prevode, ki so nastajali v živahnem sodelovanju z avtorji, se zahvaljujemo podjetju Deko, zlasti Simoni Lapanja in Donaldu Reindlu. Uredništvu revije *Slavica Tergestina* pa sva hvaležna za povabilo in priložnost, da ta prvi poskus pregleda cenzurnega dogajanja v slovenskih deželah luč sveta zagleda v reviji, ki izhaja v nekdanjem osrednjem trgovskem pristanišču habsburške monarhije.

\*\*\*

Tematska številka obsega enajst razprav. Marijan Dović in Luka Vidmar pregledno obravnavata cenzuro v slovenskih deželah od reformacije do razpada habsburške monarhije, na koncu pa nakažeta možnosti nadaljnjih sintetičnih raziskav. Norbert Bachleitner oriše razvoj cenzure v celotni monarhiji, posebej v avstrijskih deželah, v ključnem obdobju njene sekularizacije in institucionalne konsolidacije – od leta 1751 vse do sprostitve, ki jo je prinesla marčna revolucija. Naslednje študije, ki so razvrščene kronološko, podrobneje obravnavajo dogajanje na področju cenzure v slovenskem prostoru. Prvi dve se ukvarjata predvsem s cerkveno cenzuro in z versko spornimi knjigami v 17. in 18. stoletju. Nina Ditmajer predstavlja prepovedane, največkrat protestantske knjige, ki so jih hranile knjižnice kapucinskih, minoritskih, dominikanskih in frančiškanskih samostanov na Spodnjem Štajerskem. Monika Deželak Trojar pojasnjuje okoliščine nastanka in uvrstitve dveh oziroma treh marioloških del polihistorja Janeza Ludvika Schönlebna, enega glavnih kranjskih intelektualcev 17. stoletja, na *Index librorum prohibitorum*.

Naslednje štiri razprave se ukvarjajo z vplivom sekularizirane cenzure na knjižni trg, književnost in bralce v zadnjih desetletjih 18. in prvih desetletjih 19. stoletja. Luka Vidmar opiše sekularizacijo cenzure v habsburških dednih deželah pod Marijo Terezijo, pri čemer s pomočjo primerov iz Kranjske ne opozarja le na spremembe, temveč tudi na nadaljevanje tradicije stare habsburške in cerkvene cenzure. Andrej Pastar na podlagi analize časnikov, knjigotrških katalogov in podatkov o knjižnicah ugotavlja, katerim intelektualnim in knjigotrškim krogom v Ljubljani so najbolj koristile cenzurne reforme cesarja Jožefa II. Matija Ogrin predstavlja drugo, temno plat tedanje cenzure, ki je preprečila ali vsaj pomagala preprečiti natis vrste slovenskih rokopisov

s tradicionalnimi katoliškimi vsebinami, med njimi prevodov in pre-delav del Martina Cochemskega. Sonja Svoltjšak na podlagi raziskave knjižnih zbirk in arhivskih dokumentov v Narodni in univerzitetni knjižnici v Ljubljani ugotavlja, v kolikšni meri so bila razširjena pre-povedana dela francoskih, angleških in ameriških filozofov.

Zadnji trije prispevki se ukvarjajo s cenzuro od predmarčne dobe do prve svetovne vojne. Marko Juvan v novi obravnavi znamenite cen-zure slovenskega pesniškega almanaha *Krajnska čbelica* na primeru Jerneja Kopitarja obravnava paradoks habsburškega cenzorja, ki hkrati deluje kot instrument imperialnega nadzora in kot cenjen literarni stro-kovalnik. Marijan Dovič raziskuje, kako so se slovenski pisatelji, pesniki, dramatik, novinarji in založniki znašli po letu 1848, ko je retroaktivna cenzura postala predvsem represivni oblastni mehanizem za zatiranje opozicije, posebej nacionalističnih teženj. Urška Perenič pa s pomočjo dokumentarnega gradiva Dramatičnega društva v Ljubljani, ki ga hrani Arhiv Republike Slovenije, pokaže, da moč gledališke cenzure med letoma 1891 in 1904 še ni pojemala, ampak se je morda celo krepila. ♡

