Croatia
land and people
THE MIROSLAV KRLEŽA INSTITUTE OF LEXICOGRAPHY

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Croatia
land and people
FOREWORD

This publication, *Croatia: land and people*, has been produced to mark the entry of Croatia into the European Union. It is primarily intended for the huge public in the other member states and for all those who want or need information about the newest EU member. So it has been produced in several languages. It is a sort of “identity card”, providing the most important information about the country in a concise, readable way – its geography, history, political organisation, population, economy, culture and society. Alongside an overview of generally known facts, we have included some interesting details through which Croatia can contribute to the unity and diversity of Europe, and which the editorial board considered were probably less well known to the wider public until now. Of course, as with any selection, this one is arbitrary to some extent.

Attention is paid to the centuries of links between Croatia and other European countries and peoples. Due to its position within Europe, modern Croatia was in the past exposed to different influences, which are reflected in its national and cultural identity, and in its tangible and spiritual heritage.

The book was produced at the Miroslav Krleža Institute of Lexicography, a national scientific institution founded in 1950 in Zagreb, which specialises in preparing and publishing encyclopaedias, lexicons, dictionaries and atlases. In compiling texts and selecting illustrations for this publication, the authors and editors relied primarily on previous publications by the Lexicographical Institute, with the aim of making Croatia more accessible to the foreign public.
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<table>
<thead>
<tr>
<th><strong>Official name:</strong></th>
<th>Republic of Croatia (Republika Hrvatska)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Capital city:</strong></td>
<td>Zagreb</td>
</tr>
</tbody>
</table>
| **Surface area:** | - land 56,594 km²  
- coastal waters 31,067 km²  
(inland and territorial waters) |
| **Neighbouring countries and length of borders:** | - Slovenia (668 km)  
- Hungary (355 km)  
- Serbia (318 km)  
- Bosnia and Herzegovina (1,011 km)  
- Montenegro (23 km) |
| **Length of coastline:** | - mainland 1,777 km, islands 4,058 km |
| **Official language:** | Croatian                                 |
| **Population (2011 census):** | 4,284,889                                |
| **Largest cities (2011 census):** |  
- Zagreb 688,163  
- Split 167,121  
- Rijeka 128,384  
- Osijek 84,104  
- Zadar 71,471  
- Pula 57,460  
- Slavonski Brod 53,531  
- Karlovac 46,833  
- Varaždin 38,839  
- Šibenik 34,302 |
| **Political system:** | unitary democratic parliamentary republic |
| **Head of state:** | President of the Republic |
| **Membership of international organisations:** | United Nations (since 1992)  
NATO (since 2009)  
European Union (from 2013) |
| **Gross Domestic Product (2012):** | HRK 334 billion (EUR 45 billion) |
| **Gross Domestic Product per capita:** | EUR 10,205 |
| **Country code:** | HR |
| **Currency:** | Kuna |
Position

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

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

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

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

The direct consequence of belonging to different political centres throughout history was the long and drawn-out period during which the Croatian lands, today’s historical regions, were not united. Under these circumstances, the political genesis of Croatia was slow and protracted. After several centuries of political links with the Central European countries of Austria and Hungary, in 1918 Croatia
became part of the Yugoslav state, whose centre of gravity was further east, so that through most of the 20th century, Croatian interests were subordinated to Yugoslav ones. Nonetheless, within the framework of Yugoslavia, Croatia continued to develop its own potential and, occasionally, to express its own political goals. In this situation of limited independence, Croatia succeeded after the Second World War in integrating most of its ethnic regions, then, during the disintegration of Yugoslavia, to mount a military defence and, after the collapse of the Eastern Bloc, to win the fight for international recognition. Croatia's sovereignty and western orientation have been affirmed by entry into the European Union, and, once again, the country is in the position of being a border, which places it in a unique position to participate in the process of extending the European Union to non-member countries, by showing its special interest in them, and also its understanding of them.

**National symbols**

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

**Flag.** The official Croatian flag has three colours, red, white and blue, with the state coat of arms in the centre, and has been in use since 1990. The tricolour dates back to 1848, under the influence of the French Revolution, and was adopted as a means of linking the traditional heraldic colours of the historical Croatian lands. The Croato-Hungarian Settlement of 1868 prescribed the use of the
tricolour, and it continued to be prominent in the 20th century, right up to the declaration of state independence.

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

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

**National Holidays.** Statehood Day is celebrated on 25 June, the date on which the Croatian Parliament (Sabor) declared the independence of the Republic of Croatia in 1991. Other official national holidays are Independence Day (8 October), Victory and Homeland Thanksgiving Day and Day of Homeland Defenders (5 August), Anti-Fascist Struggle Day (22 June), International Workers’ Day (1 May) and New Year’s Day (1 January). Some church holidays (Gregorian Calendar) are also non-working days: Epiphany, Easter Day, Corpus Christi, the Assumption, All Saints’ Day, Christmas Day and St. Stephen’s Day (Boxing Day). Christmas Day according to the Julian Calendar is a non-working day for those of the Orthodox faith, Ramadan Bayram and Kurban Bayram for those of the Moslem faith, and Rosh Hashanah and Yom Kippur for those of the Jewish faith.
Croatia is shaped like a horseshoe, stretching from Vukovar in the northeast, past Zagreb in the west, and to Dubrovnik in the far south. It gained most of its present-day contours at the end of the 17th century. With a surface area of 56,594 km², it is 19th among the European Union countries according to size, falling between Latvia and Slovakia. In terms of relief and climate, it is extremely diverse. The territory includes extensive plains in the continental region between the River Drava and River Sava (Slavonia), mountainous areas in the centre (Lika and Gorski Kotar), and in the west and south, a long, indented, sunny coastline with over a thousand islands (Istria and Dalmatia). Croatia belongs to the Danube Basin and the Adriatic Sea and forms the Mediterranean front of Central Europe, positioned favourably in terms of geography and communications at the meeting point of important European corridors, while its harbours are used as sea exits by the neighbouring countries to the north. Croatia is the third richest country in Europe in terms of natural water resources, and boasts a particularly well-preserved ecological environment, with hundreds of endemic plant and animal species. Almost 10% of the country is protected within 11 nature parks, 8 national parks and two strict nature reserves.

**DID YOU KNOW?**

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

Although the land area of Croatia is not large (56,594 km², 19th in size among the countries of the European Union), it has an extremely varied relief, as it adjoins several large European relief forms. There are three main types of relief in Croatia: lowland Pannonian, mountainous Dinaric and coastal Adriatic.

The lowlands occupy the largest area, with 53% of the territory under 200 m, while 26% of the country is hilly, with peaks between 200 and 500 m, and 21% lies over 500 m above sea level. The lowest areas are in the northeast region, which forms part of the Pannonian Plain, where the alluvial plains of the Sava, Drava and Danube alternate with the cinder plains of Baranja and Srijem. Further west, isolated, wooded peaks rise up from the plains to a maximum of 1,000 m (Psunj, Papuk and Krndija). Along the edge of the Pannonian Plain is the hilly peri-Pannonian area with a large proportion of highland, sometimes exceeding 1,000 m absolute height (Medvednica, Ivančica, Žumberačka Gora). The transition to the mountainous region is formed by the hills and limestone plateaus of Pokuplje and Kordun. The real mountain region includes Gorski Kotar and Lika, with part of the Dinaric highland, basically lying NW-SE, with the highest mountains along the edges (Risnjak, Mala and Velika Kapela, Plješivica, Velebit and Dinara). In Gorski Kotar there is a sharp contrast between the highland area and the deeply hewn river valleys of the Čabranka, Kupa and Dobra. In inland Lika there are extensive karst fields.
**Dinara**, a mountainous karst formation, whose highest peak is also called Dinara and is the highest in the country (1,831 m), on the border with Bosnia and Herzegovina.

The **River Neretva Delta** in the southern part of the coastal region, between Split and Dubrovnik.

**Relief map** (names in Croatian)
Geography

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

Karst

About half the territory of Croatia is karst land, while part of the wider region is composed of the same material, Dinaric karst, named after the Croatian mountain, and continues into Slovenia in the northwest and Bosnia and Herzegovina and Montenegro in the east and southeast. Karst land is characterised by the predominantly underground circulation of water through porous carbonate rock (limestone, dolomite). As the water dissolves calcium carbonate, it creates characteristic surface formations (sink-
-holes, clefts, valleys, fields) and underground formations (chasms, caves, grottos). About 50 caves deeper than 250 metres have been discovered. Lukina Jama in the Hajdučki Kukovi region, in the Northern Velebit National Park, is among the 20 deepest caves in the world (explored to a depth of 1,421 m). Rivers arise from powerful sources, and may flow over or underground before emerging again at ground level in lower lying areas. Submarine sweet water springs known as vrulje are common. The karst land may be forested or completely bare. Within Europe, Croatia is considered to be one of the classic karst countries. Almost all formations have developed, so some Croatian names for particular karst shapes have been adopted in international scientific terminology. The karst region includes the largest reserves of underground drinking water, which require special protection from the dangers of pollution. Since the level of preservation is high, the Croatian karst region is of exceptional natural value in European terms.
Rivers and lakes

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

In the Adriatic catchment basin region which covers 38% of the territory, due to the predominant limestone formations, the hydrographic network is less diversified,
and rivers spring from copious sources, run more steeply downstream and have shorter courses. The larger among them are the Mirna, Zrmanja, Krka and Cetina, while the largest is the Neretva, although it flows for only 20 km through Croatia, and is navigable at that point. The karst underground streams of the Lika and Gacka also belong to the Adriatic catchment basin.

There are lakes in all parts of the country, but most of them have small surface areas. The largest is Lake Vransko (30.7 km²), a natural lake near Biograd. The world famous, picturesque Plitvice Lakes are in Lika. Artificial lakes built for hydroelectric plants include Lake Dubrava (17.1 km²) and Lake Varaždin (10.1 km²) on the River Drava, and Lake Peruća (13 km²) on the River Cetina.

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

**Climate**

Thanks to its position in the moderate climate belt along the 45th parallel, Croatia enjoys a predominantly moderate climate, with four clearly marked seasons. Local climate differences are determined primarily by the diversity of the relief and proximity to the Adriatic Sea. The range of the main climate types on the whole corresponds to the three main relief types.
In the Pannonian area, the climate is predominantly warm and humid. Mean January temperatures are between 0 °C and –2 °C, while mean July temperatures are around 22 °C. Mean annual temperatures and temperature amplitudes rise from west to east. Precipitation levels fall from west to east, mostly between 800–1000 mm. The areas north of the River Sava have most precipitation in May and June, with a secondary high in autumn, while south of the Sava, the maximum precipitation occurs in autumn. Snow stays on the ground for 25–40 days of the year. The highlands also have a continental climate, but with a significantly modified relief: temperatures are lower (in winter from –2 °C to –4 °C and in summer under 20 °C. Precipitation levels are higher, and can be as high as 3000 mm in Gorski Kotar, while snow stays on the ground for 50–60 days of the year.

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

The Adriatic Sea is the most indented section of the Mediterranean Sea on the continent of Europe. In its present shape, it was formed by the rising of the sea level by 96 metres following the last ice age in the Pleistocene period, when valleys and basins were submerged, and the dry land emerged as elongated islands, separated by sea channels. The Croatian Adriatic coastline is 1,777 km long and occupies most of the eastern Adriatic shoreline. It is only 526 km from the most northerly to the most southerly

Panoramic photograph of part of the northern Dalmatian islands which extend in a series parallel to the shore, typical of the Dalmatian coastline.

<table>
<thead>
<tr>
<th>ISLAND</th>
<th>SURFACE AREA (km²)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Krk</td>
<td>405.8</td>
</tr>
<tr>
<td>Cres</td>
<td>405.8</td>
</tr>
<tr>
<td>Brač</td>
<td>394.6</td>
</tr>
<tr>
<td>Hvar</td>
<td>299.7</td>
</tr>
<tr>
<td>Pag</td>
<td>284.6</td>
</tr>
<tr>
<td>Korčula</td>
<td>276.0</td>
</tr>
<tr>
<td>Dugi otok</td>
<td>114.4</td>
</tr>
<tr>
<td>Mljet</td>
<td>100.4</td>
</tr>
<tr>
<td>Rab</td>
<td>90.8</td>
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<tr>
<td>Vis</td>
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<tr>
<td>Lošinj</td>
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<tr>
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<td>Šolta</td>
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<tr>
<td>Ugljan</td>
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<tr>
<td>Kornat</td>
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<tr>
<td>Čiovo</td>
<td>28.8</td>
</tr>
<tr>
<td>Olib</td>
<td>26.1</td>
</tr>
<tr>
<td>Vir</td>
<td>22.4</td>
</tr>
<tr>
<td>Murter</td>
<td>18.6</td>
</tr>
</tbody>
</table>
point as the crow flies, but due to many bays and coves, it is among the three most indented shorelines in Europe. The elongated islands extend parallel to the shore, separated by channels, and counting the island shorelines as well, the total is 5,835 km, which is almost three-quarters of the total Adriatic shoreline. In terms of its length, the Croatian shoreline is the third longest in Mediterranean, after Greece and Italy. Due to its indentation and geological structural characteristics, this type of shoreline is known in expert literature as Dalmatian.

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

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

The natural beauty and picturesqueness of the Croatian coastline is accentuated by the mild Mediterranean climate, with between 2,400 and 2,800 hours of sunshine per year, which makes it one of the sunniest coastlines in Europe.

There are 718 islands and islets, 289 rocks and 78 reefs along the coastline, so Croatia may justly be called the ‘land of a thousand islands’. Although the islands amount to only 5.8% of the total surface area of the country, their importance for the geographical identity of the country is much greater. Most are limestone, like the coast. The

**Brijuni National Park**, declared in 1983, one of three island national parts.

A special feature of the island of Pag is the **saltworks** near the town of Pag, in use since the 13th century.
exceptions are the outer islands of Jabuka and Brusnik, which are volcanic in origin, and the sandy island of Susak. About fifty islands are inhabited (most have several settlements), and according to the population census of 2011, 132,443 people live on them. Although island life is traditional linked to the sea (fishing, sailing, boatbuilding), each inhabited island is a miniature cosmos in itself.

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

In accordance with the UN Convention on Law of the Sea, Croatia holds sovereignty of the part of the Adriatic Sea which belongs to its coastline, internal sea waters and territorial waters (about 31,000 km²), and in 2003, declared an Ecological and Fisheries Protection Zone, which covers a further 23,870 km².
Geo-Communication position

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

One possibility is a highway, which would form one section of the Adriatic-Ionian highway project, along the Croatian coast from Italy to Greece. Otherwise, about 1,000 km of modern highways have been built in the last 15 years in international corridors.

There is a long tradition of building transport communications in Croatia. The first modern roads were built as early as the 18th century, leading from the interior to
the northern Adriatic ports, while the first railway line was built in 1862, linking Zagreb by a branch line to the main Vienna–Trieste line.

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

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

**Historical regions**

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

The original Roman province of Dalmatia extended along the east coast of the Adriatic Sea, but also included a significant part of the hinterland, which today belongs to Bosnia and Herzegovina. Byzantine Dalmatia, on the other hand, included only a few coastal towns and neighbouring islands. The region which is considered to be Dalmatia
today coincides with the former Venetian territory on the eastern Adriatic by the late 17th and early 18 century. This territory, enlarged by the addition of the Dubrovnik Republic in the 19th century, formed a separate province within the Habsburg Empire.

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

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

Other historical and geographical names relate to smaller regions, whose borders are sometimes not clearly defined. The northeast region of Baranja was once part of a Hungarian county of the same name, but has been part
of Croatia since 1945. The most eastern part of Slavonia is known as Srijem, and is the relic of a once much larger region, most of which belongs to Serbia today. Lika, Banovina, Kordun and Žumberak are smaller regions, which were wholly or partially under the separately administrated Military Frontier set up by the Habsburg Empire on what is Croatian soil today. The Military Frontier was re-integrated with the main Croatian territories in 1881.

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

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

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

The coat of arms of the Triune Kingdom after 1868. In political historical terms, particularly in the 18th century, the term of the Triune Kingdom is also known, i.e. the Kingdom of Croatia, Dalmatia and Slavonia, which arose as an expression of desires and efforts to unite the Croatian lands politically.
Contemporary regions

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

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

Central Croatia includes the border areas of the Pannonian Plain and the peri-Pannonian regions of Croatian Zagorje, Međimurje, Pokuplje and Banovina. It is the centre of gravity in terms of population and the economy, with the country’s capital, Zagreb. Other large towns and regional
centres are Varaždin, Čakovec and Krapina in the north part of the region, Karlovac and Sisak in the south and Bjelovar and Koprivnica in the east.

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

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

The coastal part of the country is usually divided into north and south. The Northern Litoral area includes Istria, the most developed tourist region, and the long, narrow Kvarner region below Velebit, with the islands which belong to it. The largest town and regional centre is Rijeka, the largest Croatian port. Other large towns include Pula and Poreč in Istria, and Senj in the coastal belt below Velebit, while there are particular tourist centres such as Rovinj and Opatija, and the island centres of Krk, Rab and Mali Lošinj.

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

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

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

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

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

National parks cover extensive, unique areas with one or more preserved ecosystems. The Plitvice Lakes National Park and the Krka National Park boast unique karst morphology and hydrology, with magnificent travertine waterfalls and lakes. Kornati and Mljet are island national parks with unique landscapes and abundant underwater worlds. The Brijuni islands include cultivated parks and valuable cultural and historical heritage from classical times.
Risnjak, Paklenica and North Velebit are mountainous areas with characteristic relief features, such as many limestone rocks and deep canyons, with high meadows and extensive woods, home to many endemic species.

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


**Skradinski Buk**, a waterfall in Krka National Park. This is where the first hydroelectric plant in Europe was built, thanks to Nikola Tesla.

**Brijuni National Park**, declared in 1983, one of three island national parks.

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

National and nature parks cover a total surface area of 5,151 km², which is 9.1% of the country. Other protected nature categories are special reserves, regional parks, natural monuments, important landscapes, forest parks and monumental park architecture. All nature protection
activities are managed by the State Agency for Nature Protection. Certain protected areas have been included in the international system for nature protection. The Plitvice Lakes are on the World Natural Heritage List; Mount Velebit and the Mura–Drava–Danube regional park are part of an international network of biosphere reserves (Man and the Biosphere – MAB), while Kopački Rit, Lonjsko Polje, the Neretva Delta, Crna Mlaka and Vransko Lake (since 2013) are on the international list of valuable wetlands (Ramsar Convention). Papuk Nature Park is part of the European network of geoparks.

With Croatia’s entry into the EU, all protected areas, along with those which have been recognised as valuable, will become part of the Nature 2000 ecological network of land and marine sites.
Endemic flora and fauna

The flora of Croatia is characterised by biological diversity (biodiversity) and has its own peculiar quality. In terms of the number of plant species found, Croatia is ahead of most European countries. Due to climate
differences and the position of coastal areas, which are in the Mediterranean region, the vegetation in such areas is quite different in composition and appearance from the lowland and mountainous areas inland, which belong to the Euro-Siberian region. This is particularly evident in forest vegetation, but can also be seen in other types of ground cover.

Apart from biological diversity, peculiarity is also important, as reflected in the large number of endemic species, mostly on the Adriatic islands and mountain ranges of Biokovo and Velebit. There are 8,871 species and subspecies of Croatian flora (according to some estimates, the number of species is over 2,000). The wolf (Canis lupus) is one of three strictly protected large beasts in Croatia. The griffon vulture (Gyps fulvus) is another endangered species. There are over 70 nesting pairs in two ornithological reserves on the island of Cres.

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The white stork (Ciconia ciconia), a protected species with about 1,500 nesting pairs in Croatia.

Bats (Chiroptera) are regular inhabitants of underground caves.
Croatian fauna consists of all animal species which live permanently or occasionally in the country. In Croatia, there is an overlap of a range of animal species characteristic of northern Europe and those which mostly live in the western or eastern Mediterranean.

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

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

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

The Otter (Lutra lutra), a protected species.

The OLM (Proteus anguinus) is endemic to the Dinaric karst region.

The Bottlenose Dolphin (Tursiops truncatus) lives mostly in the waters around the island of Lošinj.

The Mediterranean monk seal (Monachus monachus), known locally as the merman, is one of the most endangered mammals in the world. It spends part of its life on land, in caves or other inaccessible places.
Endemic species are found in almost all animal groups, but most are found among species which live in the karst region and the rivers which flow into the Adriatic, and on the islands. There are 88 species of fish in the karst rivers of the Adriatic confluence, of which 41 are endemic, while over 50% of reptiles are endemic. The underground karst world is even more diverse: the Dinaric karst has the highest density of troglobite species in the world (80).

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

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

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

**Sibiraea croatica** (*Sibiraea altaensis subsp. croatica*), a relic of the Tertiary period, grows on Mount Velebit.
Contemporary Croatia, which gained independence in 1991, is the successor of the 9th century Croatian medieval prinicipalities established in the marches of the Carolingian Empire, followed by the Kingdom of Croatia, founded in 925 by King Tomislav. Soon after the death of the last great Croatian king, Dmitar Zvonimir, Croatia entered into a personal union with Hungary, and in the 14th century, the throne belonged to the French Anjou dynasty. After the Ottoman invasions in the 16th century and the loss of large tracts of land, Croatian dignitaries elected Ferdinand Habsburg as monarch in 1527, and the country remained within the Austrian Empire until 1918. The first half of this period was marked by constant wars with the Ottomans and Venetian encroachment upon greater and greater areas along the coast (Istria and Dalmatia), apart from the far south, where the independent Dubrovnik Republic developed free trade in the Mediterranean between 1358 and 1808. After the defeat of Venice and a short period in which southern Croatia was incorporated in Napoleon’s Illyrian provinces (1809–13), all the Croatian lands were brought together within the Habsburg Monarchy, though they were still separate entities. They were united briefly in 1848, during the Croatian national revival. After the First World War, Croatia became part of the Kingdom of Yugoslavia, which was transformed after 1945 into a Communist federation, in which Croatia was one of six republics until 1991. Although recognised as an independent state by the international community on 15 January 1992, Croatia was forced to defend its independence by armed struggle until 1995, when the occupied territories were liberated. In 1992, Croatia became a member of the United Nations, in 2009, of NATO, and on 1 July 2013, of the European Union.

**DID YOU KNOW?**

Croatia was first time in history acknowledged on 7 June 879, when Pope John VIII granted Duke Branimir the title *dux Croatorum.*
The Prehistoric period

The earliest traces of human presence on Croatian soil date back to the Palaeolithic Age. In Šandalja Cave near Pula, and in Punikve near Ivanec, flints made by pre-Neanderthal people have been found, while the remains of Neanderthal prehistoric humans have been discovered on Hušnjakovo near Krapina. Archaeological finds from the Palaeolithic Age have been discovered in other places throughout Croatia (Vindija, Vetenica, etc.). The Neolithic period (c. 6000 BC – c. 3000 BC) was characterised by the emergence of permanent, organised settlements, and
by the production of earthenware and other items. In the Adriatic area, the most significant Neolithic cultures are the Impresso, Danilo and Hvar cultures, and, in the interior, the Sopot and Korenovo cultures, while the major sites where finds have been recovered are Smilčić near Zadar, Danilo near Šibenik, Markova and Grapčeva Caves on Hvar, and others. As the Stone Age moved into the Bronze Age, known as the Eneolithic period, in which the first metal – copper – began to be used, the Vučedol culture arose (c. 3000 BC – c. 2200 BC), named after the locality of Vučedol, on the bank of the Danube near Vukovar. In the Bronze Age (c. 2500 BC – c. 800 BC), a period of great ethnic strife and migration, metalwork and techniques for producing bronze items continued to develop. Several cultural groups can be singled out (the Gradina (hillfort) culture in Istria, the Urnfield culture in northern Croatia, the Cetina culture in Dalmatia, etc.), which arose through the symbiosis of earlier cultural traditions and the various influences of strong neighbouring cultures. The arrival of the systematic production and use of iron tools marked the beginning of the Iron Age (c. 800 BC – early 1st century), during which the first ethnic communities appeared in the area which is present-day Croatia. Their names were recorded by Greek and Roman writers. They belonged to the Illyrian Histrians, Iapodes, Liburnians, Delmati, Ardiaei, etc., and came under the strong influence of Greek and Italic culture, and from the 4th century BC, under the influence of Celtic spiritual and material culture.

**Vučedol**, near Vukovar, an important prehistoric site (‘The Troy of the Danube’), after which the Vučedol culture was named, and which embraced a wider cultural complex from the Carpathians to the eastern Alps and the Dinaric Alps. It is presumed to have emerged after the arrival of Indo-European settlers around 3,000 BC and lasted until about 2,000 BC. Its characteristics include new metalwork procedures, extremely skilled ceramics, and, according to some researchers, the people used a calendar marked on ceramic vessels.

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

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

From the 2nd century BC onwards, Rome gradually established power and created administrative regions – the provinces of Dalmatia and Pannonia. Cultural and economic development with the characteristics of Roman civilisation (urbanism, architecture, sculpture, cults, coinage and trade) first arose on the Adriatic coast, then further in the deep hinterland. Many settlements took on the characteristics of Roman towns (Parentium/Poreč, Salona/Solin, Iader/Zadar, Narona/Vid, near Metković, Aenona/Nin, Varvaria/Bribir) and forum complexes were built with basilicas, curias, thermal spas, etc. There were also grand public buildings, particularly theatres (Pola/Pula, Salona/Solin) and amphitheatres (Pola, Salona, Burnum/...
Ivoševci, near Kistanje). In the Pannonian area thermal spa towns sprang up (Aquae Iasae/Varaždinske Toplice) and important towns, of which only a little of the architecture has been preserved (Siscia/Sisak, Marsonia/Slavonski Brod, Mursa/Osijek, Cibalae/Vinkovci). A special place among all these was held by Diocletian’s Palace in Split. Special achievements of Roman and Hellenistic building were the country estates of Brijuni and also Polače on the island of Mljet, roads (Salona-Sirmium, Emona-Sirmium), bridges and aqueducts (Diocletian’s Aqueduct).

Diocletian’s Palace in Split is a prime example of a well preserved Roman palace. It is a fortified palace (a combination of a town, military camp, elite residence and economic complex). It was built by the Emperor Diocletian in the early 4th century close to Salona.

The Palace and the historical heart of the city of Split were inscribed in the UNESCO World Heritage List in 1979.

The amphitheatre in Pula, known as the Arena, built in the first century, the sixth largest in the Roman Empire, could host 25,000 spectators. Today it is used for large cultural and sporting spectacles.

Bronze head of the goddess Artemis (4th century BC), an example of the high quality of Hellenistic art, and one of only a few original Greek works from that period. It is kept in the Issa Archaeological Collection in Vis.
After Constantine’s edict on tolerance issued in 313, early Christian art began to flourish in a natural symbiosis with classical culture. The most important monuments of early Christian sacred architecture are found in Salona, and there are particularly important early Christian graveyards north of the town (Marusinac, Manastirine, Kapljuc). After the Byzantine Empire, the eastern heir of the Roman Empire, became the main political force in Italy and on the eastern Adriatic in the mid 6th century, a series of forts were built to defend and control the shipping route, of which the Byzantine castrum on Veli Brijun is a fine example. The Euphrasian Basilica complex in Poreč is another magnificent architectural monument from that period.

At the end of the 6th century, high classical civilisation began to wane in Croatia. The reason for this was the economic disintegration of the towns due to ever more frequent raids by “barbarian” tribes.

The baptistery and baptismal font in the episcopal complex in Salona, built in the late 4th and early 5th century. It has been almost fully preserved, and includes a dual basilica and the bishop’s palace, with outbuildings. Frane Bulić (1846–1934) made the greatest contribution to the recognition and preservation of Salona, and to ancient Croatian history in Dalmatia in general.
The central apse of the **Euphrasian Basilica** in Poreč. The cathedral was built in the 6th century by Bishop Euphrasius, and consists of an octagonal baptistery, a rectangular atrium, a triple-naved basilica, a memorial chapel and the bishop’s residence. It is the only preserved early Christian episcopal complex in the world. In 1997 it was inscribed in the UNESCO World Heritage List.
**The Migration Legend.**
Legend has it that the Croats migrated under the leadership of five brothers (Klukas, Lobel, Muhlo, Kosjenc and Hrvat) and two sisters (Tuga and Buga), from White Croatia, north of the Carpathians (Oton Iveković: Dolazak Hrvata, 1905).

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

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

The Šopot Inscription, near Benkovac, mentioning Prince Branimir, who was recognised by Pope John VIII in 879 as the ruler of Croatia, while Croatia was recognised as an independent state.

**The Emergence of Croatia (c. 700–1102)**
The first Slavic tribes arrived in the area which is modern-day Croatia in the 6th and 7th centuries, during the Migration Period. Among them were the Croats, who are mentioned in sources in connection with a wider area, but were ethnically most concentrated and historically the strongest in the hinterland of the Adriatic coastline. In the late 8th and early 9th centuries, they came under Frankish rule (Charlemagne), and were organised in two adjoining principalities (Marks) governed by local princes. The Principality of Dalmatian Croatia, with its seat in the Knin area, was established in what is today the coastal, mountainous area of southern Croatia, while the Principality of Pannonian Croatia was established in the lowlands of northern Croatia, with its seat in Sisak.

In the late 9th century, the Pannonian Principality fell under the rule of the Hungarians, while power in the south was assumed by the Trpimirović dynasty. This dynasty

**Jelena (?–976).** Jelena was a Croatian queen and wife of King Mihajlo Krešimir II (ruled 950–969) and the mother of King Držislav Stjepan (ruled 969–997). On her headstone, which was discovered in 1898, the royal title rex and genealogical details regarding the Trpimirović dynasty are recorded.
began to ascend during the time of Tomislav (914–928), who expanded Croatia to the area of the Pannonian Principality as well, and who in 925 was crowned as the first Croatian king. The Trpimirović dynasty reached its zenith with King Petar Krešimir IV (1054–78) and Dmitar Zvonimir (1078–89), when the Byzantine Dalmatia and Neretva Principality were annexed to Croatia. Their reigns were characterised by a blossoming of culture, particularly in building and sculpture. The first written monuments of the Croatian language date back to this period (the Baška Tablet).

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

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

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

**Croatia in union with Hungary (1102–1527)**

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

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

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

It was during this period that Dubrovnik began to arise in the far south of Croatia, built on the foundations of strong

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

**Suleiman’s Bridge in Osijek.** The most famous Ottoman construction in Croatia. It was built in 1566 according to the designs of Koca Mimar Sinan and was nicknamed ‘the eighth wonder of the world’. It was burned down by the Croatian ban Nikola VII Zrinski in a conflict with the Ottomans.

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

**The Battle of Sisak.** The battle for the fortress of Sisak was fought between the Croatian-Austrian and Ottoman armies from 15 to 22 June 1593. The victory at Sisak brought a permanent halt to the advances of the Ottomans to the west and their occupation of Croatian lands, and created military equilibrium on the border with the Ottoman Empire.
The deaths of the Croatian nobles Petar Zrinski and Fran Krsto Frankopan, the bearers of the tradition of the Croatian state and the proponents of greater independence, took place in 1671 in Wiener Neustadt.

maritime, trade and crafts traditions, developing a rich culture, diplomacy, pharmacies and social institutions, and introducing mains water and a sewer system, among other things.

‘The bulwark of Christianity’ (1527-1683)

In the mid 15th century, the Ottomans began to press forward into Croatian lands, particularly after Bosnia fell...
History

under their rule in 1463. Their advance was halted by King Matthias Corvinus (ruled from 1458 to 1490), by the construction of a strong fortification system on the eastern borders of Croatia and Slavonia. However, defences were weakened after a victory by the Ottomans at the Battle of Krbava Field in 1493, in which the Croatian nobility was decimated.

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

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

The Ottoman occupation of Croatian lands was halted in 1593 by the Battle of Sisak, and the Habsburgs established the Military Border for defence purposes in the border areas. The Military Border was not reunited with Croatia until 1881.

The dissatisfaction of the Croatian nobility with the commandeering of Croatian land, the desultoriness of the Habsburgs in terms of mounting a defence against the Ottomans, and their interference in the authority of the Croatian ban and the Sabor resulted in a failed anti-

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

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

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Session of the Croatian Sabor, 1848 (by Dragutin Weingartner), the first Croatian civil parliament. It decided on the abolition of serfdom and the organisation of relations with Hungary and Austria.
Habsburg plot in 1671, led by the ban Petar Zrinski and Fran Krsto Frankapan. The Habsburgs used the opportunity of crushing the plot to introduce absolute power over Croatia and Hungary.

**Between Venice, Vienna and Pest (1699-1918)**

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

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

For a short time, during Napoleon’s conquests in the early 19th century, parts of the Croatian lands were united within the Illyrian provinces, when the Venetian and Dubrovnik Republics ceased to exist. The French administration tried to improve economic and cultural circumstances, while administration and education began to be modernised, so that, to a certain extent, revolutionary ideas filtered down to Croatia.

The fact that Croatia still lacked territorial integrity remained a source of ongoing dissatisfaction. As a result, in the early 19th century, a national, political and cultural movement emerged, known as the Illyrian Movement, a part of the Croatian National Revival. Its chief bearers were members of the new citizen class, and its most eminent representative was Ljudevit Gaj (1809–72). In cultural

**The Croatian-Hungarian Settlement.** The act by which Croatia and Hungary regulated their mutual public law relations. The Settlement acknowledged the Croatian nation politically, and in addition to the recognition in principle of territories (with the exception of Rijeka), allowed internal administration, education, religious affairs and the judiciary to be managed autonomously, and the official language to be Croatian. However, Croatia was deprived of financial independence and the ban was subject to the president of the Hungarian government.
Their programme involved the creation of a unified orthography and the introduction of a common literary language. In political terms, they sought the unification of Croatia, Slavonia, Dalmatia, Rijeka, the Military Border, Bosnia, and the Slovene lands into one state, which would form a unit with Hungary and be part of the Habsburg Monarchy.

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

The unification was only temporary, however, as Vienna introduced a regime of absolutism in 1849, restricting Croatian autonomy. Although absolutism was abolished in 1866, instead of returning autonomy to Croatia, Vienna concluded the Austro-Hungarian Settlement with Pest. Against Croatian interests, Istria and Dalmatia were annexed to Austria, while Croatia was attached to the Hungarian part of the newly established Austro-Hungarian Monarchy. In these circumstances, the Croato-Hungarian Settlement was also concluded which, although in fact affirming the autonomy of the Croatian lands, did not allow for their unification within the framework of the Dual Monarchy. Thus, other solutions were sought, particularly after Austro-Hungary occupied Bosnia and Herzegovina in 1878. The case for the unification of the South Slavic lands was pressed by Bishop Josip Juraj Strossmayer and the historian Franjo Rački, while Ante Starčević and Eugen Kvaternik advocated Croatian independence, and in 1871 attempted to incite an uprising in favour of secession from Austro-Hungary. At this

Josip Jelačić (1823–96) was a politician and founder and leader of the Party of Rights. He advocated the policy of full national freedom and independence under the motto ‘Not under Vienna, not under Pest, but for a free, independent Croatia.’

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

Ivan Mažuranić (1814–90) was a politician and writer; the first Croatian ban (1873–80) who was not a member of the aristocracy. His reforms (responsibility of the Government to Parliament, separation of the judiciary and administration, independence of the judiciary, freedom of the press, the right to hold public gatherings, the foundation of the University of Zagreb, etc.), in terms of their intensity and significance, were unparalleled in the period up to 1918. He embellished Ivan Gundulić’s Osman (XIV and XV cantos) and wrote the epic The Death of Smail-aga Čengić.
time, the first Serbian parties emerged, initially as allies of the ruling Hungarians, then of the Kingdom of Serbia. On the eve of and during the First World War, two differing concepts regarding unification and a Yugoslav state became prominent. Croatian politicians, particularly Frano Supilo and Ante Trumbić, who were active as émigrés, sought a federation of equal nations within which Croatian statehood would be preserved. The Serbian government attempted to take advantage of the war to create a Greater Serbia, which would incorporate sizeable parts of Croatia and the whole of Bosnia and Herzegovina, or favoured the creation of a joint state with Serbian hegemony.

During the war (1914–18), Croatia was not directly affected by the fighting, although soldiers from the Croatian lands fought in large numbers in Austro-Hungarian units in the Balkans and on the eastern and Italian fronts (it is estimated that about 137,000 of them perished), so that at the end of the war, Croatia found itself on the side of the vanquished powers, confronted with the territorial ambitions of Italy and Serbia, who had been on the side of the victorious allies during the war. The Croatian Sabor severed the state bond with Austro-Hungary on 19 October 1918, declared Croatian independence and decided to join the State of the Slovenes, Croats and Serbs. This new state, however, did not gain international recognition, and on 1 December 1918, in unfavourable circumstances, entered into a bond with the Kingdom of Serbia and the Kingdom of Montenegro.

In the Kingdom of Yugoslavia (1918–41)

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

After the Constitution was imposed (1921), adopted by an unqualified majority, followed by an open monarchical dictatorship (1929), and the so-called Octroyed Constitution (1931), the Kingdom of Yugoslavia found
The **Croatian Question.** This was the name given to describe the struggle of the Croatian nation for the recognition of national distinction during the inter-war period (1918–41).

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

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

**Banovina of Croatia 1939**

**Josip Broz Tito** (1892–1980), was a Yugoslav politician and statesman, a Croat by nationality. As General Secretary of the Communist Party during the Second World War, he was the initiator and organiser of the anti-Fascist uprising and struggle in Yugoslavia, and its supreme military commander. After the war, he became the undisputed leader of the state and party until his death.

itself in an ongoing political crisis. Due to unresolved national, economic and social issues, the country was in a state of political dissatisfaction and tension. Crisis was reached with the attempted assassination of the Croatian representatives at the National Assembly in 1928, when the Croatian opposition leader, Stjepan Radić, was murdered. This crisis entrenched more deeply the divisions between Croats and Serbs.

After the assassination of King Alexander I in Marseilles in 1934, Prince Paul took power. On his initiative, an agreement was reached between the President of the Yugoslav Government, Dragiša Cvetković, and the political leader of the Croatian people, Vladko Maček. This agreement established the Banovina of Croatia as a unit with a significant degree of autonomy within the Kingdom; however, this only lasted until the outbreak of the Second World War.
The Second World War (1941–45)

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

Apart from the Ustashas, who, under Nazi orders, introduced racial laws and began to persecute Serbs, Jews and political opponents, the Chetniks, paramilitary Serbian units and members of the defeated army of the Kingdom of Yugoslavia, also cooperated with the occupiers. The Chetniks were active in certain parts of Croatia, and their goal was to build a Greater Serbia on the ruins of the former Yugoslavia, which, along with Serbia, would include the whole of Bosnia and Herzegovina and half of Croatia.

Although attempts were made to portray the NDH as a means to satisfy the age-old yearning of the Croatian nation for an independent state, it was not long before a large number of its citizens, appalled by the German-Italian occupation, by which a large part of Dalmatia had been ceded to the Italians, and by the Ustasha reign of terror and Chetnik atrocities against Croats, Bosnian Muslims and Partisans, joined the resistance anti-Fascist movement led by the Communist Party of Yugoslavia and Josip Broz Tito. The first Croatian Partisan unit was formed near Sisak on 22 June 1941, and was soon followed by the formation of the Villefranche-de-Rouergue uprising. This rebellion in the French town of Villefranche-de-Rouergue was incited by Croatian and Bosnian conscripts to German divisions in September 1943, with the aim of joining the French Resistance. Although the Nazis brutally crushed the rebellion, Radio London declared Villefranche-de-Rouergue the first town in western Europe to be liberated from Nazi occupation. In memory of the uprising, there is a memorial park in the town, and a road named Avenue des Croates.

Jasenovac. During the Second World War, the Ustashas opened concentration and work camps in the territory of the NDH. The largest among them was Jasenovac, in which according to the list of individual names of the victims, 83,145 prisoners died, most of them Serbs, followed by Roma, Jews and Croatian anti-Fascists. In 1966 a memorial site was created with a memorial erected in memory of all the victims.
Partisan units in other parts of the country. The Croatian Partisans then established the Croatian General Staff under the political leadership of Andrija Hebrang.

After the unsuccessful Partisan uprising in Serbia in 1941, the centre of gravity for the opposition moved to Bosnia and Herzegovina and Croatia. Major Partisan operations were carried out, in which the majority of participants were soldiers from the Croatian territory. For example, during the German-Italian offensive on the Neretva and Sutjeska in Bosnia and Herzegovina in 1943, more than half of the Partisan soldiers were from Croatia (of the 7,300 who died at Sutjeska, 4,246 were from Croatia). From 1943 onwards, the Partisan movement was supported by the main Allied forces, who established a military mission at the Supreme Staff of the National Liberation Army, commanded by Tito. Apart from drawing upon themselves, and ultimately defeating, the significant forces of the German army, the Croatian and other Yugoslav Partisans made a great contribution to the struggle against Fascism by constantly sabotaging railway lines used by the Axis powers to transport the Romanian oil supply. A total of 1,800 trains were sabotaged, prompting Hitler in 1942 to mobilise an entire division of 75,000 soldiers to guard the lines, although with no great success.

Thanks to their significant strength, the Croatian Partisans managed to maintain control over large parts of the territory to the point where they could even establish organs of power on the liberated parts of their homeland. In June 1943, at sessions of representatives of the Croatian Partisans held in Otočac and Plitvice Lakes, the ZAVNOH was founded (National Anti-Fascist Council of the People’s Liberation of Croatia), headed by the famous poet Vladimir Nazor, as the highest political representative body of the anti-Fascist movement in Croatia. Just like a real war government, this body coordinated Partisan military operations and organised economic activities in the free territories. In the autumn of 1943, a similar body was established in neighbouring Bosnia and Herzegovina (ZAVNOBiH). Representatives of both bodies participated in the revival of the Yugoslav state as a democratic federation at the 2nd session of the Anti-Fascist Council of the People’s Liberation of Yugoslavia (AVNOJ) on 29
November 1943 in Jajce. The rulings of that session are considered the foundation act of post-war Yugoslavia. Pursuant to a ruling by the 2nd session of the AVNOJ, representatives of the ZAVNOH constituted the Federal State of Croatia at the 3rd Session in Topusko in May 1944, as one of six Yugoslav federal states, thus reviving the continuity of the Croatian Sabor which had been abolished in 1918.

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

**In the Yugoslav Federation (1945-1990)**

Within the Federal People’s Republic of Yugoslavia (renamed in 1963 the Socialist Federal Republic of
Yugoslavia) Croatia’s present-day borders were set, although its wartime leadership was partly marginalised (Andrija Hebrang), while the rigid Bolshevist tendency was prevalent.

Despite declaring the federal nature of the state’s organisation, the principles of republican statehood and national rights, the Communist powers systematically denied Croatian state individuality, which led towards the end of the 1960s to the Croatian Spring, a cultural and political movement led partly by the Croatian Communist League and partly by cultural and scientific activists gathered around Zagreb University and Matica Hrvatske. This movement for reform demanded recognition and protection of a Croatian standard language, the strengthening of the position of the republic against the federation, the self-management democratisation of society and the introduction of some forms of market economy.

Although the Yugoslav president, Josip Broz Tito, crushed the movement in late 1971, and politically and judicially persecuted those who had participated in it, in the Constitution of 1974 the Yugoslav republics were acknowledged as the bearers of sovereignty of individual nations and gained greater rights. This policy devised by Tito was an expression of the need to maintain equilibrium between the federalist (Croatia and Slovenia) and centralist (Belgrade) powers.

After Tito’s death, some individuals in the leadership of the republics, particularly in Serbia and Montenegro, expressed dissatisfaction with these changes, and openly advocated the reorganisation of Yugoslavia, initially on the basis of a unitarian, centralist Yugoslav state, then in the early 1990s on the basis of the formation of a Greater Serbia. This provoked resistance in Croatia and Slovenia, which were seeking the reformation of the state along confederal lines. The conflict between these two concepts came to a head in the first half of 1990 with open aggression on the part of Serbia, Montenegro and the federal army (JNA) against Slovenia (1991), Croatia (1991–95) and Bosnia and Herzegovina (1992–95).
The process of the emergence of the contemporary state of Croatia began with the crisis in Communism in Eastern Europe in the late 1980s, the strengthening of democratic movements and the restoration of multi-party systems. Such movements, from the Baltic Sea to the Adriatic, proved to be aligned on the side of national demands for self-determination, which in turn led to the collapse of multi-national socialist states and the independence of their federated components. In Croatia, this process had many specific aspects and was not accomplished by peaceful means, much against the will of the Croatian people. For them, the struggle for democracy also meant the struggle for a Croatian state.

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

At the end of 1989, the reformist tendency in the leadership of the Croatian League of Communists (SKH) prevailed, which led to calling the first free, multi-party elections.
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These were held in April and May 1990, and the winning party was the Croatian Democratic Union (HDZ), the party which guaranteed the protection of national interests. The leader of HDZ, Franjo Tuđman, was elected in the Parliament as President. This was followed by the adoption of a new Constitution (22 December 1990) and following a referendum (19 May 1991), the Declaration on the Proclamation of the Sovereign, Independent Republic of Croatia was adopted (25 June 1991). There followed the adoption of the Ruling on the abrogation of public law relations with the remaining republics and provinces of the Socialist Federal Republic of Yugoslavia (SFRY), i.e. Yugoslavia as an entity (8 October 1991).

Through the disintegration of the SFRY, which it had itself incited, the political leadership of Serbia, headed by Slobodan Milošević, implemented Greater Serbian policies, calling for all Serbs to unite in battle. By manipulating the position of the Serbian population of Croatia, in late July and early August 1990 Milošević incited a rebellion by Serbian extremists, who declared an “autonomous Serbian nation” on 30 September 1990 and then the Autonomous
Region of Krajina on 21 December, which on 1 April 1991 declared its secession from Croatia and annexation to Serbia. The ethnic divisions were also encouraged by the rise of national intolerance on the Croatian side.

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

From the end of 1991, about 26.5% of Croatia (an area of some 15,000 km²) was controlled by Serbian rebel forces; the “Republic of Serbian Krajina” was declared in part of that territory (19 December 1991). The Croatian population was terrorised and driven out; by the end of 1991 there were about 550,000 exiles fleeing armed conflict, joined later by a further 200,000 refugees from Bosnia and Herzegovina.

During the autumn of 1991, many Croatian towns were exposed to artillery and mortar attacks (Vinkovci, Osijek, Karlovac, Sisak, Gospić, Zadar, Šibenik, Dubrovnik and others). Vukovar was particularly severely damaged, where between the end of August and the middle of November 1991, about 2,000 people were killed in attacks by the JNA and Serbian paramilitary forces (about 1,100 of these were civilians). Although Serbian forces finally entered Vukovar, it became a symbol of the Croatian struggle for independence through the heroic defence mounted by its people.

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

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

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

Military and political events in Croatia in the first half of the 1990s were closely linked to those in BiH. The joint resistance of Croats and Bosnians was accompanied by differences and disagreements which grew into armed conflict in 1993–94. Influenced by the United States of America (the signing of the Washington Agreement on 18
March 1994), a strategic alliance of Croatian and Bosnian leadership in BiH was established. Croatia also signed a Memorandum on cooperation in defence and military relations with the USA. Successful military operations by Croatian forces in western BiH followed, which also weakened the position of Serbian rebels in Croatia.

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

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

Thus, a difficult period of military and political trials came to an end for Croatia (1991–98), during which the country had defended state independence and territorial integrity. Disputes remained with her neighbours,
countries which came into being as a result of the collapse of Yugoslavia (Slovenia, B&H, Montenegro and Serbia), regarding individual border issues, which however did not seriously disrupt the establishment of interstate and regional cooperation. The most complex issue proved to be the maritime border between Croatia and Slovenia (an agreement on international arbitration was reached in 2009).

The road to the European Union. Since declaring independence in 1991, the key goal of Croatian foreign policy has been rapprochement with the EC and inclusion in the processes of European integration. As a Central European and Mediterranean country, in the transitional area towards the Balkans, and given its historical experiences, Croatia maintained that gravitating to the West was the most natural geopolitical choice. On the eve of the collapse of Yugoslavia and during the Homeland War, EC member states at first encouraged regional negotiating processes, then organised humanitarian and financial aid for Croatia, and supported her independence (in January 1992). However, relations between Croatia and the EC (from 1993 the European Union – EU) during the next few years were at a low level. Croatia was criticised for a lack of progress in the development of human and minority rights, and accused of violating the rules of war. Criticisms were also received due to insufficient cooperation with the International Criminal Tribunal for the Former Yugoslavia (established in 1993 on Croatia’s initiative).

Although some of those accused were later freed (e.g. General Ante Gotovina and General Ivan Markač), thus proving some of the complaints issued by the Hague prosecution to have been unfounded, Croatia was seen to be part of the general instability in the post-Yugoslav scene, so the process of rapprochement with the EU dragged out.

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

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

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

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

Croatia was given the status of candidate country for EU membership on 18 June 2004, and accession negotiations began on 3 October 2005. Croatia achieved an important foreign policy goal on 1 April 2009, by becoming a member of NATO. At the end of June 2011, the accession negotiations were formally completed and on 9 December 2011, the Accession Treaty of the Republic of Croatia to the European Union was signed (entered into force 1 July 2013). A referendum held on 22 January 2012 showed that two-thirds of those who voted (66.27%) were in favour of accession. At the end of 2011, the fifteen-year-long work of the Organisation for European Security and Cooperation (OESC) came to an end, which had been initiated in order
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to process war crimes committed in Croatia between 1991 and 1995, and supervise the return of refugees and the exercise of their rights.

Foreign policy

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

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

After the end of the Homeland War, Croatian involvement in the processes of regional cooperation and stabilisation has been through the Central European Free Trade Agreement, the Stability Pact for Southeastern Europe, and separate initiatives of the countries of the Danube region and of the Mediterranean, etc. Croatia developed diplomatic relations with most neighbouring countries immediately after international recognition (Italy, Hungary, Slovenia and BiH). In 1996 diplomatic relations were also established with the Federal Republic of Yugoslavia, and after its collapse in 2006, with Serbia and Montenegro.

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

Since 1999, Croatia participated with 6,000 troops in around twenty UN, NATO and EU peacekeeping operations and missions throughout the world. From 2005 to 2007, Croatian General Dragutin Repinc was the commander of an observer mission (UNMOGIP) on the disputed border between India and Pakistan in Kashmir. In early 2013, about 120 members of the Croatian armed forces participated in 7 UN missions, the majority (96) in the Golan Heights as part of an international observer force (UNDOF – United Nations Disengagement Observer Force). Since 2003, Croatia has been active in Afghanistan, as part of the International Security Assistance Force (ISAF) under NATO command, whose present composition includes around 300 members of the Croatian armed forces.

Since 2009, about twenty Croatian soldiers have been part of the international Kosovo Force (KFOR), also under NATO command.
Croatia is a parliamentary democracy and is organised as a unitary republic. The social state, freedom, equality, equal rights and the rule of law are among the highest values of the constitutional order. The political system is based on the principle of the division of power into three branches: the legislative, the executive and the judiciary. In the Croatian parliament, or Sabor, which has a single house and has inherited many centuries of parliamentary tradition, its members are elected for four years. The President of the Republic, who is elected by general, direct election for a period of five years, represents the country abroad, cooperates with the Government in shaping and implementing foreign policy and commands the armed forces. The Government proposes laws and the State Budget, leads foreign and internal policy, and directs and monitors the work of the state administration. Croatia is divided administratively into 20 counties and the City of Zagreb. Alongside the judiciary, the institute of the Ombudsperson promotes and protects the legal rights of citizens. There are also Ombudspersons for Children, Gender Equality, and Persons with Disabilities.

**DID YOU KNOW?**

The oldest surviving record of a session of the Sabor dates back to 1273. Until the 16th century, the Slavonian and Croatian Sabors sat separately, and from 1681, the Sabor of the Kingdom of Croatia, Dalmatia and Slavonia held sessions. The official language was Latin, but this was replaced by Croatian in 1847.
The **Croatian Parliament**, proclaiming the Constitution of the Republic of Croatia, 22 December 1990, which replaced the previous Constitution of the Socialist Republic of Croatia.

### The Constitution


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

The original grounds of the Constitution cite documents regarding the historical foundations and continuity of the statehood and sovereignty of the Croatian state since the Croatian principalities of the 7th century, to the decision of the National Anti-Fascist Council for the People’s Liberation of Croatia in 1943, then the Constitution of the People’s Republic of Croatia in 1947, to the constitutions of the Socialist Republic of Croatia (1963–90).

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

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

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

**Electoral system**

The political system of Croatia is based on the principle of the division of power between the legislative, executive and judicial branches. The Constitution confirms that the people have the power to elect their own representatives by direct election, and the guaranteed right to local and parliamentary elections in 2007, citizens voting. Croatia is divided into 10 electoral constituencies, in each of which up to 14 representatives are chosen. In addition, representatives of national minorities and the Croatian diaspora are also elected.
Political organisation

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

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

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

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

Political parties

The first political parties in Croatia emerged in the second half of the 19th century, during the Austro-Hungarian
Monarchy. They were elite parties, such as the National Party, the Unionist Party, the Party of Rights and others, and were primarily concerned with matters of the statehood and political status of Croatia within the Monarchy. The first modern mass political party was the Croatian Peasants’ Party (HSS), which grew out of the Croatian People’s Peasants’ Party (HPSS), founded by the brothers Antun and Stjepan Radić. The HSS was the largest Croatian party in the first half of the 20th century, particularly between the two World Wars. Under the Socialist regime (1945–90), the only party operating was the Croatian Communist Party (later the Croatian League of Communists), which was part of the Yugoslav Communist Party. In the atmosphere of democratisation in the late 1980s, the Communist League was reformed into the Democratic Change Party, then into the Social Democrat Party of Croatia (SDP). The first political opposition parties also emerged at this time, among whom were the Croatian Democratic Union (HDZ) and the Croatian Social Liberal Alliance (HSL), who fought the first free elections held in 1990 as part of the multiparty Coalition of National Agreement. At those elections, HDZ won, becoming the dominant party in the period of the establishment of an independent Croatian state and the democratic political order in the 1990s. The number of parties grew from 1990 to 2000, and today there are 123 political parties registered in Croatia, of which 13 are parliamentary.

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

**Legislative power: the Parliament (Sabor)**

In accordance with legal tradition, the Croatian Parliament is traditionally titled the Sabor. The oldest preserved records of sessions of the Sabor date back to 1273. Until the 16th century, the Slavonian and Croatian Sabors sat separately, but from 1681 they were united in the Sabor of the Kingdom of Croatia, Dalmatia and Slavonia (Congregatio Regnorum Croatiae, Dalmatiae et Slavoniae). Until 1848, representatives were elected exclusively from the ranks of church dignitaries and the nobility, before the period when ordinary citizens
were included. Until 1847, the official language was Latin, and from then on, Croatian. During the Second World War, the tradition of the Sabor was taken over by the ZAVNOH (National Anti-Fascist Council of the People’s Liberation of Croatia), which declared the National Sabor of Croatia in 1945. A single-party Sabor was formed during the time of Yugoslavia, but real power was concentrated in the Communist League. The first multiparty Sabor was constituted on 30 May 1990, and this day is celebrated as the Day of Hrvatski Sabor (Croatian Parliament Day). Since then, seven Parliaments have been constituted.

Presidents to the present day:

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

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

**IVO JOSIPOVIĆ** (1957), a university law professor and composer, was a member of parliament from 2004 to 2008. He was elected president in 2010, with 60.3% of the votes, as the SDP candidate.
The Croatian Parliament is the representative body of its citizens and is vested with legislative power. It has a minimum of 100, and a maximum of 160, members. Members of Parliament have no imperative mandate and enjoy immunity. The Croatian Parliament has a Speaker and one or more Deputy Speakers.

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

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

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

The President of the Republic provides for the regular, balanced operation and stability of state authorities, is responsible for defending the state’s independence and territorial integrity, is the commander-in-chief of the armed forces, calls elections to the Croatian Parliament and convenes its first sitting, calls referenda, confides the mandate to form the Government, grants pardons, confers decorations and awards, and cooperates with the Government in forming and implementing foreign policy.

The Government of the Republic of Croatia exercises executive power. It consists of the Prime Minister, one or more Deputy Prime Ministers and other ministers. It is responsible to the Croatian Parliament. The Prime Minister presents the Government to the Croatian Parliament and seeks a vote of confidence. If a majority of members of
The Government of the Republic of Croatia consists of 20 ministries:

- Ministry of Finance www.mfin.hr
- Ministry of Defence www.morh.hr
- Ministry of Foreign and European Affairs www.mvep.hr
- Ministry of the Interior www.mup.hr
- Ministry of Justice www.mprh.hr
- Ministry of Public Administration www.uprava.hr
- Ministry of the Economy www.mingo.hr
- Ministry of Regional Development and EU Funds www.mrrfeu.hr
- Ministry of Entrepreneurship and Crafts www.minpo.hr
- Ministry of Labour and the Pension System www.mrms.hr
- Ministry of Maritime Affairs, Transport and Communication www.mppi.hr
- Ministry of Agriculture www.mps.hr
- Ministry of Tourism www.mint.hr
- Ministry of Environmental and Nature Protection www.mzoip.hr
- Ministry of Construction and Physical Planning www.mgipu.hr
- Ministry of Veterans' Affairs www.branitelji.hr
- Ministry of Social Policy and Youth www.msrm.hr
- Ministry of Health www.zdravlje.hr
- Ministry of Science, Education and Sports public.mzos.hr
- Ministry of Culture www.min-kulture.hr

parliament return a vote of confidence, the Government assumes office.

The Government proposes laws and other acts to the Croatian Parliament, proposes the State Budget and annual accounts, executes laws and other decisions by the Parliament, adopts decrees to implement the law, conducts internal and foreign policy, directs and supervises the work of the state administration, takes care of the economic development of the country, and directs the performance and development of public services.

Judicial power

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

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

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

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

The State Attorney’s Office plays a special role in the judicial system of Croatia as an autonomous, independent
judicial body authorised and obliged to proceed against perpetrators of criminal offences and other punishable offences, to undertake legal actions to protect the property of the Republic of Croatia, and apply legal remedies to protect the Constitution and the law. The State Attorney General is appointed for a period of 4 years at the proposal of the Government of the Republic of Croatia.

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

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

**Ombudsman**

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

The Republic of Croatia has a special Ombudsperson for Children, an Ombudsperson for Gender Equality and an Ombudsperson for Persons with Disabilities.
The basic units of regional self-government are the counties (županija in Croatian). The present administrative territorial division of the country was introduced in 1997, when the 1992 division was changed. Smaller administrative territorial units within counties are cities/towns in urban areas, and municipalities in other areas. According to the 2006 Act, Croatia has 127 towns/cities and 429 municipalities.

The county, as a unit of territorial division in Croatia, has a long history. Counties are mentioned as early as the 10th century, first in the southern part of the country, and later in the north. They continued to exist up to the 20th century, in different numbers and with changing territorial ranges, means of organisation and powers. After the demilitarisation of the Military Border in 1881, there were 8 counties in the Kingdom of Croatia and Slavonia: Modruš-Rijeka, Lika-Krbava, Zagreb, Varaždin, Bjelovar-Križevac, Požega, Virovitica and Srijem.
XII. Brod-Posavina County
Administrative centre: Slavonski Brod
Number of inhabitants (2011): 158,575
Surface area in km²: 2,030
www.bpz.hr

XIII. Zadar County
Administrative centre: Zadar
Number of inhabitants (2011): 170,017
Surface area in km²: 3,646
www.zadarska-zupanija.hr

XIV. Osijek-Baranja County
Administrative centre: Osijek
Number of inhabitants (2011): 305,032
Surface area in km²: 4,155
www.obz.hr

XV. Šibenik-Knin County
Administrative centre: Šibenik
Number of inhabitants (2011): 109,375
Surface area in km²: 2,984
www.sibensko-kinska-zupanija.hr

XVI. Vukovar-Srijem County
Administrative centre: Vukovar
Number of inhabitants (2011): 179,521
Surface area in km²: 2,454
www.vusz.hr

XVII. Split-Dalmatia County
Administrative centre: Split
Number of inhabitants (2011): 454,798
Surface area in km²: 4,540
www.dalmacija.hr

XVIII. Istra County
Administrative centre: Pazin
Number of inhabitants (2011): 208,055
Surface area in km²: 2,813
www.istra-istria.hr

The City of Zagreb
Number of inhabitants (2011): 790,017
Surface area in km²: 641
www.zagreb.hr
5 Population

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

DID YOU KNOW?

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

With about 4.3 million inhabitants, Croatia is 21st in size among the members of the European Union. In terms of population numbers, Croatia is most similar to Ireland, Slovakia and Denmark, and is bigger than the Baltic countries and Slovenia. For the past twenty years, the population has been decreasing. Croatia has this in common with Bulgaria, Latvia, Romania, Estonia, Hungary, Poland, Germany and the Czech Republic.

Demographic picture

With a population density of 76 per km², Croatia is one of the more sparsely populated European countries, along with Norway, Finland, Sweden, Estonia, Latvia, Lithuania, Ireland and Bulgaria.

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

Although the population of Croatia has doubled in the last 150 years, this is low in comparison to other countries (for example, the population of The Netherlands increased three and a half times in the same period). The population has on the whole increased, with a particularly high rate at the end of the 19th century, when it entered the first phase of demographic transition, marked by high rates of natural change. However, in the early 20th century emigration increased, and the rate of population growth fell, while the outbreak of the First World War and the Spanish Flu epidemic led to the first actual decrease in the population. After recovering slightly in the 1920s, war again followed, and there was a second fall in population levels. The rapid growth of the population from the 1960s to the 1980s was slowed by a decrease in natural change, directly linked to a decrease in the birth rate, accompanied by marked emigration for “temporary work” abroad. In these circumstances, the population of Croatia went through an accelerated demographic transition. By the end of the
1980s, a low rate of natural change was noted, which was not at all in line with the rate of economic development. With such a weakened population base (particularly reproductive), Croatia faced yet another war in the 1990s, followed by an insecure post-war period, the consequence of which was a third drop in population numbers in the 20th century.

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

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

Life expectancy has risen to 80 for women and 73 for men, leading to the more rapid ageing of the population. The average age, which was 30.7 sixty years ago, has risen to 41.7. Almost one quarter of the population of Croatia today is over 60 years old (24%), while fifty years ago, it was 12%. In addition, only 15% of the population today is of elementary school age, while in the early 1960s it was 27%. Natural depopulation is closely related to the process of population ageing, or rather the decrease in the population due to the death rate being higher than the birth rate, and the fall in the average number of children per woman of
Croatia is a moderately urbanised country. Almost 60% of the population lives in towns, and 25% of the population lives in the four largest cities (Zagreb, Split, Rijeka and Osijek). After the Second World War, intensive industrialisation led to a mass exodus from the villages to the towns, which have developed rapidly, while the villages have lagged behind.

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

Population

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

fertile age (1.5), which puts Croatia side by side with other European countries (with the exception of Iceland, where the rate is 2.15).

This natural change of –2%, like other demographic processes in Croatia, goes back several decades. The birth rate has been falling constantly since the 1950s, the death rate has been rising since the 1970s, while in the 1990s, when the death rate increased due to war losses, the figures for natural change were also negative.

Spatial distribution

Unequal distribution of the population is another important demographic characteristic. Almost two thirds of the population today live in a little more than one third of the territory of Croatia. The greatest population concentration is in the City of Zagreb, where 18% of the population of Croatia lives today, and which has exhibited increasing population density for several decades. The smallest concentration is in the Lika-Senj County, where only 1% of the population lives, and where the population density has been falling for over 30 years. In general, population density is lowest, and decrease highest, in rural areas and parts of the country with poor transport communications, such as highland areas (Lika, Gorski Kotar), the islands, the Dalmatian hinterland, distant and inaccessible parts of central Croatia and, more recently, Slavonia, particularly after the Homeland War. Therefore, population density in Croatia today is uneven and patchy. A relative increase in the population, and thus population density, has been noted around the largest cities, Zagreb, Split and Rijeka, primarily thanks to population growth in their satellite towns, and also in some medium-sized coastal towns in Istria, Kvarner and Dalmatia. A trend towards seasonal or permanent relocation, particularly by the retired population, from large cities to second homes, particularly on the coast, has also been observed.

Population composition

According to ethnic composition, Croatia is a particularly homogenous country; today, Croats make up 90.4% of the population.
The largest national minority is the Serbian minority, representing 4.4% of the population. The other 21 national minorities have far fewer members.

Serbs have been immigrating to Croatia for a fairly long time, beginning in the 16th century. They settled in the area of the former Military Border (Lika, Banova, Kordun, parts of northern Dalmatia, eastern and western Slavonia), and later also came to larger towns. The proportion of Serbs has fallen sharply due to emigration caused by the events of war in the 1990s. Between 1993 and 2003, some returned to Croatia.

The Bosniacs (formerly known as Muslims) are the third largest ethnic group and constitute 0.7% of the population. They have mostly settled in towns. After the Austro-Hungarian occupation of Bosnia and Herzegovina in 1878, they came in greater numbers, and also after the Second World War (particularly during the 1960s and 1970s, for economic reasons). The Italian minority (0.4%) mostly lives in Istria and Rijeka, with some in western Slavonia. Hungarians make up 0.3% of the population, and live in the villages of eastern Slavonia and Baranja, along the border with Hungary. Slovenes (0.3%) live throughout Croatia, though their numbers are somewhat higher along the Croatian-Slovenian border, in Istria, Rijeka, Opatija, Gorski Kotar, Zagreb and other large towns. Albanians, who account for 0.4% of the population, settled in the area around Zadar in the 18th century, and after 1945, Albanians from Kosovo also immigrated. In Croatia today, there are also Roma (0.4%), Czechs (0.2%), Macedonians (0.1%), Montenegrins (0.1%), Slovaks (0.1%) and other minorities.

The spatial distribution of Croats by county shows that in all the counties Croats form a significant majority of the population. In 12 counties, they account for over 90% of the population, and only in two counties does this proportion fall under 80% – in Istria (which with a 68.3% Croatian population is the most heterogeneous in the country), and Vukovar-Srijem County, which has the largest proportion of Serb inhabitants in Croatia (15.5%). Sisak-Moslavina County also has more than 10% Serbian population, as do Karlovac, Lika-Senj and Šibenik-Knin Counties. The only county with a significant proportion of those with a declared regional identity is Istria County (12.1%).
In Croatia, as in some other countries, the religious and ethnic compositions of the population match almost completely. Roman Catholics make up 86.3% of the population, and are mostly Croatian by nationality. There are far fewer adherents of other religions. The Orthodox account for 4.4%, mostly Serbs. There are 1.5% Muslims, 0.3% Protestants, and 0.3% other Christian groups. Members of other religions, agnostics, atheists or those who have not declared their religious affiliation amount to 7.2% of the population of Croatia.

Croats in neighbouring countries

As well as in the Republic of Croatia, Croatian nationals live as native residents of neighbouring and other geographically close countries. The largest number (about 500,000 – 760,000 according to the 1991 census) live in Bosnia and Herzegovina, where they are indigenous, and along with Bosniacs and Serbs, form one of the country’s three constituent peoples. They form the majority in parts of northern, southwestern and central Bosnia, while western Herzegovina is one of the most homogenous Croatian regions anywhere outside Croatia.

The second largest Croatian ethnic community is in the Serbian province of Vojvodina. Croats are particularly numerous in Subotica and the surrounding area, and in Sombor and Novi Sad. According to the population census of 2011, there were 58,000 Croats living in Serbia, but since some inhabitants declared themselves to be members of a regional, subethnic group (for example Bunjevci or Šokci), the number of Croats may be as high as 100,000. In Montenegro, the Croatian ethnic community is centred in the Bay of Kotor. There are Croatian ethnic communities in the villages of Janjevo and Letnica. There are about 40,000 Croats living in Slovenia, mostly in the larger towns and along the border with Croatia.

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

The Diaspora

Among European countries, Croatia has one of the most marked and longest traditions of emigration. The first great waves of emigration began as far back as the 15th century, due to the Ottoman threat from the southeast. The results of such emigrations are the present-day Croatian national minorities in Austria, Hungary, Slovakia and Italy. The next major trends were European overseas migrations in the second half of the 19th century and particularly at the turn of the 20th century. Croats migrated in large numbers to North and South America, Australia, New Zealand and the Republic of South Africa. Most of them were young people with no expert qualifications, and on arrival in their host countries, they mostly took labouring jobs. The first generation of émigrés sent regular assistance home to their families. They only succeeded in moving up the social ladder in the second generation, i.e. those born abroad.

Since emigration was organised in large numbers, Croatian émigrés began to form strong émigré groups, linked by employment, in their host countries, which facilitated the formation of émigré organisations. The first

The Church of St. Nicholas in Pittsburgh, the oldest Croatian Catholic Mission (1894). It was demolished in 2013.

Hrvatska Bratška Zajednica (Croatian Fraternal Union) is an organisation of Croatian émigrés in the USA and Canada, founded in 1894 in Allegheny City (Pittsburgh) as the Croatian union for the USA. Its current name dates back to 1926. It organises cultural, educational and support activities and contributes to maintaining links between Croatian émigrés and their homeland. Its newsletter, Zajedničar, has been published since 1907.
Croatian émigré societies were founded in San Francisco (1857), Callao (Peru, 1871), New Orleans (1874), Iquique (Chile, 1874) and Buenos Aires (1876). They were mostly support (fraternal), cultural and sports associations. In addition to providing help in resolving everyday émigré problems, these societies played a crucial role in preserving national awareness, and in critical moments, provided material and political assistance for their homeland. The best known, largest Croatian émigré organisation is the Hrvatska Bratska Zajednica (Croatian Fraternal union) in North America. Catholic parishes have also been traditionally important in preserving national identity, of which the oldest is St. Nicholas’ in Pittsburgh, founded in 1894.

Emigration continued after the First World War, to a lesser degree, then increased again after the Second World War, when it was prompted by political reasons, whether the desire of Croatian members of the political forces defeated in the war to emigrate, fear of the Communist regime, or the relocation of ethnic groups due to border changes (Italians who opted to leave Istria, Rijeka and Zadar, and the forced exile of Germans from Slavonia). Politically motivated emigration continued in the post-war decades, while during the 1960s, many Croats went to work in Australia, Canada and Western European countries, particularly Germany, Austria, France, Switzerland and Sweden (they...
were known as *Gastarbeiter*, or guest workers). After the Croatian Spring and the repression that followed it in 1972, a new wave of political emigration occurred. Emigration has not halted, even since the establishment of the Croatian state. Émigrés today are mostly young, educated people, and emigration has taken on the characteristics of a ‘brain drain’. A particular, specific type of emigration occurred after the Homeland War, when the Serb population fled to Serbia and Bosnia and Herzegovina, mostly in 1995, after the liberation operation of the Croatian Army. Only a small proportion of them have since returned to Croatia.

According to estimates, there are more than two and half million people in the Croatian diaspora worldwide, counting original émigrés and their descendants, of whom it can be assumed that they have retained a feeling of connection with Croatia. When compared with the population of Croatia, this is an exceptionally large number. Over one million Croats and their descendants live in the USA and Canada. There are about 400,000 in South America, mostly in Argentina and Chile. In Australia, there are about 250,000, and about 40,000 in New Zealand. In Europe, the largest number is in Germany (about 350,000), followed by Austria (90,000), Switzerland (80,000), Italy (60,000), France (40,000) and Sweden (35,000). All periods of emigration have been marked by a desire on the part of most émigrés to maintain their links with their homeland, and a small proportion of them have been moved by an awareness of the temporariness of living abroad to return to Croatia. The skills and working habits they have acquired, and the capital they bring with them, mean that Croatian émigrés play an important role in the overall life of the country.
Since service industries comprise about two-thirds of Gross Domestic Product (GDP) and agriculture accounts for less than 5%, the structure of the Croatian economy is similar to that of the countries of the European Union. The main economic branches in the country are determined by natural resources, but also by technology and industry (shipbuilding, construction, petrochemicals, the food industry). The most important branch of the economy is tourism, with 10 million foreign guests per year, contributing 15% to GDP. As in many European countries, the greatest problem facing the Croatian economy in the current period of crisis is the relatively high level of unemployment. Croatia has a developed infrastructure, and in the last 15 years, 1,000 km of modern highways have been built, which has contributed significantly to linking the countries of the European Union. In fact, Croatia conducts almost two-thirds of foreign trade with these countries, primarily Italy, Germany, Slovenia and Austria, while Bosnia and Herzegovina and Serbia are also important trading partners.

**DID YOU KNOW?**

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

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

Economic transition

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

After the Second World War, under the socialist economy, there was rapid industrialisation and the development of the economically backward, previously agricultural areas. The Yugoslav self-management socialist system was specific, different and more dynamic than the centralised, planned economies of the other Eastern European states. Property,
which became state-owned through nationalisation, was transferred into social ownership according to that model. The main management body in enterprises was the workers’ council, through which the workers decided, at least formally, on production and distribution. The highest growth rate was recorded from 1953 to 1963, when the Yugoslav, and so also the Croatian, economy was one of the most dynamic in Europe. But already in the 1970s, growth began to slow and in the 1980s the economy showed signs of crisis, which was seen primarily in high inflation. Croatia, however, along with Slovenia, was still the most economically developed republic in Yugoslavia, especially in the areas of agriculture, industrial production, construction, the oil industry, ship building and tourism.

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

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

Increasing Gross Domestic Product (GDP). The highest growth rate of 5.2% was recorded in 2002, and in 2003 GDP reached its level before the war (USD 24.8 billion, 1990). The rising trend of GDP continued until 2008, when a fall and then stagnation occurred, caused primarily by the worldwide recession.

**Gross Domestic Product per Capita** in Croatia and some other EU countries in 2011

**Gross Domestic Product per Capita** in the countries of SE Europe 2011

The Croatian National Bank is central national bank responsible for establishing and implementing monetary and exchange policies, issuing bank notes, and supervising the commercial banks and the entire system of financial transactions.
At the end of the 1990s, the largest proportion of GDP was accounted for by the service sector (59%) followed by industry (32%) and agriculture (9%), which was similar to most developed countries. Over the last couple of years, due to the cycles of recession in the global economy, there have been negative trends in all branches of the economy, except in tourism.

In 2011, of the total number of employed, 55.6% were employed in privately owned enterprises, 37.1% in state owned companies, 7% in mixed companies and 0.3% in cooperatives. The largest number of workers is employed in manufacturing industry, agriculture, forestry and fishing, trade, health care and tourism.

**Natural resources**

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

**Agriculture and fisheries**

In Croatia there is a total of 3.15 million hectares of agricultural land, of which about 2 million is arable land, whilst the remainder consists of pastures, ponds and fish ponds. The different types of climate, relief and soil make it possible to produce a wide range of agricultural products, from arable and industrial crops, to vineyards, and continental and Mediterranean fruits and vegetables. Arable farming covers domestic need for cereals and sugar, and most of the demand for industrial crops. Croatia is a wine-growing country, and both continental and Mediterranean grapes are grown here, some of which are indigenous. Vineyards cover 58,000 hectares of land, and in 2011 1.4 million hectolitres of wine was produced.
Istrian olive oils are some of the best and most awarded oils in the world. Croatia produces about 50,000 hectolitres of olive oil every year.

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

Fishing and fish processing are mostly linked to the coastal and island areas of the country. In 2011, about 78,000 tons of sea fish and about 6,300 tons of freshwater fish were caught or farmed. Blue fish (sardines, mackerel) are dominant in sea fishing, and about one fifth are white fish and shellfish and molluscs. In freshwater fishing, the most common fish are carp and trout.

Oysters of the Bay of Mali Ston are amongst the best and most prized in Europe.

Industry, energy and construction

Industrial production in Croatia, until the recession, had an important place in total production. The most prominent forms were manufacturing and the petrochemical industry, and shipbuilding. Some companies were closed down in the process of transition, or were damaged in the war. This mostly applies to the textile, leather, metal and timber industries. There was also significant production in the construction and energy sectors. Some industries, however, still achieve positive results and are active in foreign trade. The value of the sales of industrial products in 2011 was HRK 129.8 billion (EUR 17.4 billion), of which HRK 49.1 billion was in exports (EUR 6.6 billion). According
to their total revenues, the leading industrial branches lie the production of food, drinks and tobacco, and these are followed by the chemical and oil industries. The most common export activities are related to the processing of oil products (11.8%), motor vehicles (11.2%), chemical products (8.3%), food production (8.1%), electrical equipment (7.8%), machinery (6.2%), finished metal products (6.1%), pharmaceutical products (4.8%), clothing (2.9%), and timber and wood products (3.4%).

The energy sector is mainly based on electricity, gas and oil. In 2011, a total of 11,264 GWh of electricity was produced. Almost half of this production came from hydro-electrical power stations, and the remainder from classical power stations. Some of the production is occasionally exported. Production of natural gas and oil is not sufficient for domestic needs. The oil fields in Slavonia and Podravina meet 20–25% of the needs, whilst the production of natural gas covers about 65% of what is required.

Construction, up until the beginning of the recession, was one of the most propulsive sectors, especially in road building, housing and commercial construction, but after 2008 construction projects were reduced significantly.

**Services, trade and transport**

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

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

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

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

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

The telecommunications network is completely digital and the most modern in Southeast Europe. The telecommunications market is liberalised, with several operators in landline and mobile telephony. A total of 66% of households have internet access, which is below the EU average, but above the level of some individual members.

In foreign trade, Croatia imports almost twice as many products as it exports. In 2011, products valued at EUR 9.6 billion were exported, whilst EUR 16.2 billion worth of products were imported. Croatia exports most products to Bosnia and Herzegovina, Austria, Italy, Germany, Slovenia, the United Kingdom, Serbia, Hungary and Russia, and imports most from Italy, Germany, China, Russia, Austria, Azerbaijan and Bosnia and Herzegovina.

**Rijeka**, the largest Croatian port. It developed into a strong port and industrial centre at the end of the 19th century, due to its natural conditions (depth of the sea) and transport links with the hinterland.
In the service industries, the greatest share is held by tourism and related services. In this sector, the highest turnover is achieved by small and medium sized enterprises, but large enterprises still have the most employees.

**Major companies**

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

**Agrokor** is one of the 250 largest retail chains in the world, with its own production capacities, and about 35,000 employees. *Jana* water is one of its most important export products.

**The Atlantic Group** is one of the leading food companies in the region, the leading European producer of food for sportsmen and women, the largest producer of food supplements in the region, a prominent producer of personal hygiene products, the leading distributor of consumer goods in Southeast Europe and the owner of the largest chain of pharmacies. It employs about 4,300 workers in 11 countries. Its product, *Cedevita* (an instant vitamin drink) is one of its export brands.

**Podravka** from Koprivnica primarily produces food products and has about 7,000 employees. Its product, *Vegeta*
(invented in 1959 under the leadership of Zlata Bartl), is a food supplement that is well known throughout Southeast Europe.

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

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

Končar, the electronics company, has almost 4,000 employees. In cooperation with the company Gredelj, it produces trains and trams that compete worldwide for regional, suburban and city transport. Končar has developed many technological innovations at its plant, for example, wind turbines used for constructing wind power stations.

The Adris Group consists of two strategic business units: tobacco and tourism, with about 1,000 employees. It developed from the Rovinj Tobacco Factory (Tvornica duhana Rovinj).

Public companies:

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

Croatian Forests (Hrvatske šume), a company founded in 1991 to manage forests, which cover about 40% of the country. It takes care of the economic and protective aspects of the use of forest assets.

Croatian Water (Hrvatske vode), a water management company, was founded in 1996 for the protection of the water assets of the country and to ensure the constant availability of water for the needs of the population and industry, on the basis of the principles of sustainable development.

The Croatian Electricity Company (Hrvatska elektroprivreda), was founded in 1990 to work in the production, transmission and distribution of electricity, and the supply and distribution of gas and heating. It has 25
hydroelectric power stations and 8 thermal power stations, which use heating oil, natural gas and coal as fuel.

**Croatian Railways (Hrvatske željeznice)**, the railway company founded in 1990. Its units are: Passenger Transport, Cargo, and Infrastructure for the maintenance, modernisation and construction of the railway infrastructure.

The **Adriatic Oil Pipeline (Jadranski naftovod)**, a company for the management of the oil transport system for domestic and international users, for the storage of oil and oil derivatives, and for the transhipment of liquid cargo. It was founded in 1974.

**Croatian Radiotelevision (Hrvatska radiotelevizija)** is the media institution comprising Croatian Radio (founded in 1936) and Croatian Television (founded in 1956).

**Adriatic Croatia International**, a company founded in 1983, manages 21 marinas along the coast. It has one of the best-known nautical harbour systems in Europe.

**Croatia Airlines**, the national airline, was founded in 1989.

**Jadrolinija**, a passenger shipping company, was founded in 1947. It has a fleet of 50 ships (4 large passenger ferries for coastal transport and international lines, 33 ferries for local passenger transport, 8 catamarans, a hydrobus and 4 classical ships).

**Croatian Roads (Hrvatske ceste)** was founded in 1991 to manage state roads, for their maintenance, protection and the planned development of the road network.

**Croatian Motorways (Hrvatske autoceste)**, was founded in 2001 for the management, construction and maintenance of motorways.
The economy

Tourism

Although in terms of the number of tourist arrivals, Croatia cannot compare with major tourism powers such as France, Spain, Italy or Greece, with 11.8 million tourist arrivals in 2012 and a trend of increasing numbers for many years, Croatia has certainly become one of the most popular countries on the Mediterranean. This is also shown by some things that have been happening over the past decade, such as: the “discovery” of Croatia in an increasing number of articles in leading world magazines and other media praising its natural and cultural attractions; the obvious rise in the number of tourist arrivals from a growing number of generating countries; the significant share of tourism in the total GDP of Croatia (14%); the rise in the number of objects of protected tangible and non-tangible cultural heritage; the increase in investment in tourism and auxiliary infrastructure; the increasing variety of what is on offer for tourists, etc. Tourism is certainly a most lucrative activity, especially in the coastal regions in the summer. Here, there is a generally accepted division of all economic activities into “in season” and “out of season” ones. The summer tourist season, which mainly lasts from the beginning of June to the end of September, is the main stimulus...
for the development of this, the most attractive area for tourists, where, in 2011, a total of 56 million tourist nights (overnight stays by individual tourists) were recorded (94% of the total number of tourist nights in Croatia). Of the total number of tourist nights in 2012 (63 million), 92% were by foreign visitors. Most foreign tourist nights (32%) were spent in the County of Istria, where tourism is most developed in terms of infrastructure. The other coastal counties follow: Primorje-Gorski Kotar (19%), Split-Dalmatia (17%), Zadar (11%) and Dubrovnik-Neretva, Šibenik-Knin and Lika-Senj (together 17%). All the others, that is, the continental counties, accounted for 4% of the total number of nights. Accommodation is distributed according to these figures, mainly along the Adriatic coast.

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

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

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

The economy

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

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

It is possible to talk about tourism as a mass phenomenon from about sixty years ago. After the Second World War, first of all the tourist infrastructure that had been destroyed in the war was restored and nationalised. At the same time, national parks and nature parks began to be founded, and drama, film and music festivals began (the Dubrovnik Summer Festival, the Split Summer Festival, the Pula Film Festival, etc.). During the economic expansion of the

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

**Lipik** in Western Slavonia, one of the oldest thermal spas.
1960s, work began on building many tourism facilities: hotels, marinas, campsites and even entire tourist villages, mainly on the Adriatic, but also inland (spas in Hrvatsko Zagorje and Slavonia, and in the national parks in Lika and Gorski Kotar). A very important year for tourism was 1979, because in this year the first three locations in Croatia were registered in the UNESCO World Heritage List (Diocletian’s Palace in Split, Dubrovnik old city, and the Plitvice Lakes national park).

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

**Trade and guests.** Over the past thirty years the tourism industry has seen three important phases. In the second
half of the 1980s, the number of tourist arrivals continued to increase steadily, exceeding 10 million arrivals. Then came the time of the Homeland War, during which, understandably, the number of tourist arrivals fell dramatically (in 1995, fewer than 2.5 million tourist arrivals were recorded). In the post-war period, that number began to rise again, so in the last few years more than 10 million arrivals have been recorded, and 60 million tourist nights.

From 1980 to the present, the proportion of foreign tourists is greater than domestic visitors, and the traditional visitors are from Germany, Slovenia (earlier counted as domestic tourists), Austria, Italy, the Czech Republic and Slovakia (the former Czechoslovakia). In the past ten years, the number of tourists has increased from France, the Netherlands, Poland, but also from overseas countries.

Apart from the intensive advertising already mentioned, which has certainly led to an increase in interest in Croatia
over the past decade, the change in the structure of tourists in terms of country of origin, with the addition of new tourists, is also the result of the introduction of low-budget airlines, and a variety of forms of cheaper accommodation for tourists with lower purchasing power. On the other hand, with the development of cruises in some destinations, especially Dubrovnik, and the opening of marinas and the extension of their capacities, Croatia is visited by an increasing number of tourists with greater purchasing power every year. In terms of the way people travel, individual arrangements (64%) still dominate, and only a third arrive as part of an organised package. On average, tourists stay for 6 days, longer in the summer, and shorter in other seasons.

The **Marina in Biograd na Moru**

In Croatia today there are 61 marinas in operation, and 37 ports, or anchorages, moorings and dry docks, with more than 17,000 moorings in the sea. Additional 240 ports are used primarily by local population, but can be used for yachts too. Although nautical tourism began in Croatia way back in the 19th century, its role did not become more significant until the 1980s, with the foundation of most of today’s marinas and nautical associations.
In alignment with European standards, Croatia’s higher education system has adopted the best features of the Bologna Process, contributing to the growing integration of science and scientists in Europe. The modern Croatian education and science system is based on a tradition founded in 1396, when the first public university opened in Zadar. The University of Zagreb, which is today the largest, dates back to 1669. Among Croatian scientists and inventors, many have made particular contributions to international knowledge, especially Ruđer Bošković (1711–87) and Nikola Tesla (1856–1943). The former was a Jesuit mathematician, astronomer, philosopher, diplomat and poet, came to prominence by producing an atomic theory and was one of the most renowned physicists of his day. One of the craters on the Moon is named after him. The modern system of transmitting electrical energy would have been unthinkable without the inventor Nikola Tesla, who created the first hydroelectric plant on the Niagara Falls, and invented the electric motor which we find today in almost all household appliances. Other inventions which are now part of daily life, such as the tie, the parachute, the solid-ink fountain pen, the airship, the MP3 player and fingerprint identification techniques, are numbered among the products of Croatian creative minds. Scientific excellence is best recognised through the Nobel Prize, and two Croatian chemists, Lavoslav Ružička (1939) and Vladimir Prelog (1975), have been awarded it.

**DID YOU KNOW?**
The Croatian Academy of Sciences and Arts is the oldest in Southeast Europe (1866) and has up to 160 full members (academicians).
The beginnings of schools and education in Croatia date back to the 10th century, and up to the 18th century were linked to the Church and priesthood. Systematic education of the people began during the reign of Maria Theresa, who issued an Edict on the General School Order in 1774, beginning a reform in education with an emphasis on elementary education. From then on, every place with a parish church was required to open a school, which children aged 7 to 12 attended compulsorily. In the same year, the first courses to train teachers began in Bjelovar, Petrinja and Karlovac, and the first public teacher training college opened in 1849 in Zagreb. In 1874, the Croatian Diet issued the first Croatian Education Act, which regulated compulsory five-year education, and instead of German, which had been used up to then, the official language became Croatian. In 1945, seven-year education became compulsory, and this was increased to eight years in 1958, covering all children aged between 7 and 15.

The education system today begins in preschool institutions, which include those run by local authorities and private nursery schools (legal persons, religious communities, and others), and institutions which provide preschool programmes and shorter programmes such as libraries, various associations and elementary
schools. Nurseries are responsible for full-day or shorter programmes of education, health care, nutrition and social care, which cover children from the age of six months to when they start school. In 2010, 58% of pre-school aged children attended them, while over 99% attend in the year before they start school.

Children who are six and a half or over must attend compulsory elementary education, which lasts 8 years. There is an adult education system for those over the age of 15 who fail to complete elementary education.
Upon completing their elementary education, children may continue optional secondary education which is divided according to curricula into gymnasiums, vocational schools (technical, industrial and craft based) or art schools (music, dance, art). Gymnasiums provide a comprehensive syllabus which lasts 4 years and includes a final examination, the state matura. Programmes in vocational and art schools last from one to five years, and usually end with the production of a final assignment, but it is also possible to sit the state matura if pupils have completed four years of secondary education. Since 2010, state matura results have been the basis for entry to higher education institutions. Along with secondary education, there are also programmes which prepare people to work in their chosen vocations and adult education programmes. Elementary and secondary education in state schools is free.

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

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

Professional studies provide students with the knowledge and skills they will require to work in professional occupations. Professional studies, which last two to three years, are conducted in colleges of applied science or polytechnics, and may also be conducted in universities. Upon completion, graduates are awarded the title of Professional Bachelor (bacc.) with reference
to a specialisation. Polytechnics and colleges of applied science may organise specialist graduate professional studies lasting one or two years for students who have completed professional study courses or undergraduate university courses, and these studies lead to the academic title of Professional Specialist (struč. spec.) with reference to a specialisation. Universities may organise postgraduate specialist studies which last one or two years, which lead to the academic title University Specialist (univ. spec.) with reference to a specialisation.

The first university in Croatia was founded in Zadar in 1396, when the Dominican order promoted the level of courses to studia generalia with all university rights and privileges. The beginnings of Zagreb University date back to 1669, when King Leopold promoted the Zagreb Jesuit Academy to the level of a university. The Decree of the Empress Maria Theresa of 1776 ordered the establishment of the Royal Academy of Science, which at first had three faculties: Theology, Law and Philosophy. The modern University of Zagreb was founded in 1874 and its component faculties were Theology, Law, and Philosophy. Today, it is the largest university in the country and comprises 29 faculties, 3 academies and university centres. There are also universities in Dubrovnik, Pula, Rijeka, Osijek, Split and Zadar, and a Catholic University in Zagreb.

Today, 90 public and 32 private higher education institutions are operating in Croatia. The largest number of students, 67.5%, are enrolled in university courses in faculties.

In the academic year 2011/12, total of 152,857 students were enrolled in higher education institutions, and 36,448 of them graduated. There were 9,915 students accommodated in student halls of residence.

In the academic year 2010/11, a total of 3,451 students gained doctoral degrees, while 1,762 students enrolled in masters’ or postgraduate specialist studies. In 2011, 1,072 of them gained their doctoral degrees, and 1,229 graduated as university specialists.

Teaching was carried out in higher education institutions in the academic year 2011/12 by 16,594 teaching staff and associates, among whom there were 8,094 staff with doctoral degrees.
Scientific activities in Croatia are carried out in universities and their component departments, by the scientific institutes, as well as by the Croatian Academy of Sciences and Arts. In 2010, over 11,000 scientists and researchers were employed in 234 scientific and research institutions; in that year, they published 10,014 scientific and research papers.

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

The largest scientific and research institution in Croatia is the Ruder Bošković Institute, founded in 1950, which operates in the area of research in the natural sciences. Among other notable institutes are the Croatian Engineering Institute, the Ivo Pilar Institute of Social Sciences, the Institute for Ethnology and Folklore, the Institute of Physics of the University of Zagreb, the Institute for Croatian Language and Philology, the Croatian Institute for History, the Institute for Medical Research and Occupational Health, the Economics Institute, the Institute for Art History, the Institute for Oceanography and Fisheries in Split, the Agricultural Institute in Osijek, etc.

Scientists

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

**Herman Dalmatin** (c.1110–43), philosopher, theologian, astronomer and translator. He translated Arabic astronomy and astrology texts into Latin, and was the first person to begin translating the Qur’an. He translated Ptolemy’s *Planisphaerium* and revised a translation of Euclid’s *Elements*. His major work was *De essentiis*, in which he set forth his own philosophical system.

**Benedict Kotruljević** (c.1416–69), diplomat and writer; moved to Naples in 1453. He was the author of the first systematic European work on trade (*On Trade and the Perfect Trader*), and the first to write about double-entry bookkeeping.

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

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

**Rudjer Josip Bošković** (1711–87), physicist, mathematician, astronomer and philosopher. He was a Jesuit, professor of mathematics in Rome, Pavia and Milan, and Director of Optics for the French Navy in Paris. He was a member of the Royal Society in London. His major work was the *Theory of Natural Philosophy*, in which he constructed an original theory about forces and the structure of materials, which has received many affirmations through the discoveries of modern science. He published many works describing original discoveries in the fields of mathematics, astronomy, geophysics and archaeology, and made many different optical, astronomical and geodetic instruments. He carried out expert projects in hydro-technology, geodesy, cartography, statics and measuring (he fixed the cupola of St. Peter’s Basilica in Rome and the Cathedral in Milan).

**Nikola Tesla** (1856–1943), inventor. In 1884 he moved to the USA, where he set up his own laboratory and patented over 700 inventions, several of which are crucial to the way we live, and are still in use today (the entire system of producing, transporting and using multi-phase alternating current, radar, transformers, remote control, etc.). Most of his inventions were purchased by the Westinghouse Company. The hydroelectric plant at Niagara Falls was built in 1895 according to his alternating current system, the first in the USA to enable distant towns to be illuminated. Thanks to Tesla, the hydroelectric plant on the River Krka near Šibenik was built in the same year, the oldest in Europe. A unit of magnetic induction, the tesla (T), was named after him. He is often referred to as the ‘man who invented the 20th century’.
In 2006, a memorial centre, including the house in which Tesla was born, was opened in Smiljan near Gospić.

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

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

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

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

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

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

1887: ‘supersonic’ photography. Peter Salcher (1848–1928) was a professor of mathematics at the Naval
Academy in Rijeka. He was the first person in the world to produce ultrafast photography, used to track the trajectory of a rifle bullet in flight.

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

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

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

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

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

1981: THE ANTIBIOTIC AZITHROMYCIN. A group of scientists from the research institute of the Pliva pharmaceutical company synthesised and patented azithromycin, a new type of wide-spectrum antibiotic which could stay in the body for long periods. Its active ingredient in Croatia is marketed as Zithromax and Sumamed.
Always part of central European and Mediterranean cultural circles, or to be more precise, the meeting-point of Western civilisation and the East, the richness of Croatian culture testifies today to the links Croats have had with key European cultural epochs. Among the visible traces of this are six monuments in the UNESCO World Heritage List: the untouched land division (parcelisation) of an Ancient Greek field in Stari Grad on Hvar, the Classical heart of Split with the palace of the Roman emperor Diocletian, the early Christian Euphrasian Basilica in Poreč, the Romanesque centre of the town of Trogir, the early Renaissance Cathedral of St. James in Šibenik, and Renaissance Dubrovnik.

Among great artists and writers, Marko Marulić (1450–1524), the ‘father of Croatian literature’, whose works were read throughout Europe, deserves special mention. Juraj Dalmatinac (15th century) was the greatest Croatian Renaissance sculptor and architect, Julije Klović (1498–1578) the greatest Renaissance miniaturist, Luka Sorkočević (1734–89) the first Croatia composer of a symphony, Ivana Brlić-Mažuranić (1874–1938) the ‘Croatian Andersen’, Ivan Meštrović (1883–1962) the most famous sculptor, and according to Rodin ‘the greatest phenomenon among artists’, Milka Trnina (1863–1941) the greatest opera diva, and Miroslav Krleža (1893–1981), an encyclopaedist, was in many ways the greatest Croatian writer of the 20th century. Among modern artists, Branko Lustig (1932), the producer of the Oscar-winning films Schindler’s List and Gladiator, the piano virtuoso Ivo Pogorelić and the duet 2Cellos are prominent.

**DID YOU KNOW?**

A portrait of the Croatian miniaturist Julije Klović, dated 1570, is the earliest surviving portrait by the great Spanish painter and sculptor of Greek origin, El Greco. It was painted as a token of thanks for the help and recommendations Klović gave the then young, unknown painter.
The Croatian language belongs to the south Slavic group of languages. It is the official language of the Republic of Croatia, and is also spoken by Croats in Bosnia and Herzegovina, Serbia (Vojvodina), Montenegro (Bay of Kotor), Austria (Burgenland), Italy (Molise), Hungary, Slovakia and Romania, and by Croatian émigrés in Western Europe, North and South America, Australia and New Zealand. It has three dialects: Štokavian, Kajkavian and Čakavian, named after the interrogative pronouns što?, kaj? and ča?. Today’s standard literary language is mostly based on New Štokavian forms of Ijekavian pronunciation and is written using the Roman script.

In the centuries following the migration of the Croats (6th and 7th centuries) Croatian developed primarily under the influence of Latin as the language of Western Christianity, while from the 10th century onwards, the influence of Old Church Slavonic played an important part, as it rapidly assimilated the features of its close relative, the native Croatian language (the Croatian version of Old Slavonic). In written documents, Croatian started to replace Old Slavonic in the 13th and 14th centuries and by the end of the Middle Ages, had replaced it completely. As the Middle Ages turned into the modern age, the language was more and more influenced by Italian, German, Turkish and Hungarian, to some extent, while the influence of Czech was felt in the 19th and 20th centuries. Up to the 19th century, Croatian was mostly used in the form of written and literary dialects (Štokavian, Kajkavian and Čakavian). The Štokavian dialect entered Croatian literature at the end of the 15th century, and it was in fact at that time that the early history of modern literary Croatian began. In the 16th century, Štokavian spread through a wider area of
literary activity, and from the mid 18th century onwards, Štokavian as a literary language became firmly established in the same way as Kajkavian. Although there were projects in the 17th century to attempt to create a uniform Croatian language based on Štokavian, the duality of the Croatian standardising process was abandoned in the 19th century at the time of the Illyrian Movement. New Štokavian was used as the skeleton around which, particularly in terms of the lexicon, Čakavian and Kajkavian elements were assembled, and with the introduction of diacritical marks (Ljudevit Gaj), a uniform way of writing the language was adopted. Thereafter, different schools of language developed (the Rijeka, Zadar, Zagreb and the so-called Vuk schools) which slowed down the natural development of the language, more or less separating it from Croatian written tradition. During the time of the Yugoslav state (1918–1941 and 1945–1991), the development of standard Croatian was again hindered, and in 1954 the Novi Sad Agreement was reached, according to which Croats, Serbs and Montenegrins (at the time, Bosniacs were not acknowledged) agreed to introduce a compulsory common name for the language (Croato-Serbian, or Serbo-Croatian), produce a common orthography and lexicon, and standardise general scientific terminology. The Declaration on the Name and Position of the Croatian Literary Language (1967) sparked open opposition from the Croatian public to this language policy, so that in spite of the pressures to which Croatian was exposed, the process of making uniform standard forms of the two languages was never actually carried out. Although speakers of either language can understand each other, Croatian has developed in significantly different cultural and historical circumstances and today forms a quite separate South
Slavic language, in the linguistic and particularly in the sociolinguistic sense.

**Literature**

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

Baroque literature of the 17th and early 18th centuries remained centred around Dubrovnik, and the greatest name to appear was Ivan Gundulić (a religious poem, *Tears of the Prodigal Son*, the pastoral *Dubravka* and the poem *Osman*), though Ivan Vunić Vučić (a collection of poetry called *Plandovanja*), Junije Palmotić (a drama called *Pavlimir*) and Ignjat Đurđević (a religious poem called *Uzdaši Mandeljene pokornice*) were also prominent. During the 18th century Enlightenment, Andrija Kačić Miošić (a book of poetry and verse called *Razgovor ugodni naroda slovinskoga*) and Matija Antun Reljković (the poem *Satir iliti divji čovik*) led the field. The revivalist Illyrian Movement, headed by Ljudevit Gaj in the first half of the 19th century powerfully affected political and cultural life. The most important factor for Croatian literature at that time was the creation of a uniform Croatian language, laying the foundations for the continuity of creativity. Political circumstances meant its basic characteristic was a nationalist component, and eminent writers included Ivan Mažuranić (the poem *Smrt Smail-age Čengića*), Stanko Vraz (a collection of poems entitled *Dulabije*) and Petar Preradović. The transition from Romanticism to Realism was reflected most clearly in the works of August Šenoa (the novels *Seljačka buna* and *Zlatarovo zlato*), which influenced the cultural life of

**Antun Gustav Matoš**
(1873–1914), a prominent representative of the Modern period; he wrote artistic lyric poetry modelled on the European Symbolists; in his novellas he united lyricism, fantasy, irony and the bizarre; as a critic (Impressionist) and polemicist he characterised the period 1908–14; he was also a noted travel writer.

Among the better known works in the opus of **Ivan Gundulić** (1589–1638) is the ending of the pastorale *Dubravka*, a famous hymn to liberty, which is performed at the opening of the Dubrovnik Summer Festival.

The **Dubrovnik Trilogy**, by the most versatile drama writer of the Modern period, **Ivo Vojnović** (1857–1929), is an anthological triptych on the historic fall of the Dubrovnik Republic and the demise of the landed gentry.
the age to such an extent that the period 1865–81 is called the Age of Šenoa. The realist period was important for the overall shaping of Croatian literature, as writers and themes from all Croatian regions were represented. It was also the golden age of the novel, represented by Ante Kovačić (U registraturi), Ksaver Šandor Gjalski (U noći), Josip Kozarac (Mrivi kapitali), and Vjenceslav Novak, nicknamed the ‘Croatian Balzac’ (Posljednji Stipančići). Silvije Strahimir Kranjčević (Trzaji) was the greatest poet of the 19th century and a bridge towards the Modern era in poetry, as the stylistically heterogeneous period at the turn of the 20th century was named, drawing its basic aesthetic views and stimuli from Central European literary centres and French literature. Alongside the poetry of Milan Begović (Knjiga Boccadoro – his prose belongs to the period between the two World Wars), Antun Gustav Matoš and Vladimir Vidrič, the dialect poetry of Dragutin Domjanić, Fran Galović and Vladimir Nazor reached anthological proportions.

The Modern era also gave Croatian literature valuable dramatic contributions, primarily the works of Ivo Vojnović (Dubrovčka triglīga) and Josip Kosor (Požar strasti). Janko Polić Kamov stood out as an avant-gardist before the actual arrival of the avant-garde, an innovator in terms of themes, ideas and linguistic style, who in the decades which followed achieved the status of a legend. The works of Ivana Brlić-Mažuranić (the novel Čudnovate zgode šegrta Hlapića and the collection of stories Priče iz davnine) were translated into over 40 languages (in English they are The Brave Adventures of Lapitch /or the Shoemaker’s Boy/ and Croatian Tales of Long Ago). She was nominated twice for the Nobel Prize for Literature. The novels of Marija Jurić Zagorka (Grička vještica) were also translated into many languages and played an important role in the continuity of Croatian historical novels. Modernism, which in Croatian literary history comes after the Modern era, was expressed mostly in poetry and prose, and particularly in the essayist creations of Matoš and the work of Miroslav Krla, Antun Branko Šimić, Tin Ujević and others in the 1920s. It prevailed until the turn of the 1960s and later, with the arrival of generations gathering around different literary magazines, known as the krugovaši, razlogovci, offovci, or who followed various literary streams, such as the borgesovci, etc. The
central role in literary life after the First World War, not only as a result of his writing, but also because of his wider public involvement, was held by Miroslav Krleža, the author of one of the most diverse opuses, in terms of themes and genres, and one of the most copious in terms of output (Balade Petrice Kerempuha, the drama Gospoda Glembajevi, the novel Povratak Filipa Latinovcza, and many essays and memoirs). Krleža shares the modernist throne with Tin Ujević, in whose opus the best Croatian and European traditions are reflected (Ojadeno zvono). Alongside them is A. B. Šimić (Preobraženja), who is credited with popularising free verse and the finally bringing Croatian poetry into alignment with European literary trends. The popularity of the poet Dragutin Tadijanović was clear from the great number of editions and translations of his works (Srebrne svirale), while wider circles of readers were attracted to the musical poetry of Dobriša Cesarić, which breathes spontaneity and simplicity (Voćka poslije kiše).

After the Second World War, several writers gained repute as their literary output characterised the second half of the 20th century. Petar Šegedin was a representative of intellectual prose in a certain existential, poetic style (the novel Djeca božja). The opus of Ranko Marinković, a representative of Croatian Modernism, was not large, but in terms of its quality it belongs at the peak of Croatian
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Ivana Brlić-Mažuranić (1874–1938), one of the most popular writers of children’s literature; she was called the ‘Croatian Andersen’ for her virtuoso narrative skills, and the ‘Croatian Tolkien’ for her ability to bring to life a fantastic, mythological world.

literature in the later 20th century (the novel Kiklop, the prose collection Ruke). Marijan Matković was one of the most productive Croatian playwrights and a worthy successor to Krleža (the dramatic cycle Igra oko smrti), while Radovan Ivšić was the most prominent representative of surrealism in Croatian literature (the grotesque farce Kralj Gordogan). The vast poetic opus of Vesna Parun (Ja koja imam nevinije ruke), the most translated Croatian poetess, forms one of the most important chapters in contemporary Croatian poetry. The novel Mirisi, zlato i tamjan by Slobodan Novak is regularly cited as one of the best Croatian novels ever written, particularly as an example of existentialist literature.

Some authors left their homeland in the context of political and ideological circumstances after the Second World War, but continued writing abroad (so-called émigré literature) among whom the most prominent were the poets Vinko Nikolić, Viktor Vida and Boris Maruna. The generation which gathered around the magazine Krugovi in the 1950s (Slobodan Novak, Slavko Mihalić, Ivan Slamnig, Antun Šoljan and others) advocated freedom in writing and aesthetic pluralism, confronting the poetics of socialist realism, while adherents of the magazine Razlog in the 1960s strove for intellectual and theoretically aware poetic utterance and hermeticism (Danijel Dragojević, Zvonimir Mrkonjić, Nikica Petrak, Tonči Petrasov Marović, etc.). The last three decades of the 20th century were marked by pluralistic expressions in the postmodernism literature. Prose appeared linked to Jorge Luis Borges, producing a
generation of so-called Fantasists (Pavo Pavličić, Goran Tribuson), so-called Jeans Prose (Alojz Majetić, Zvonimir Majdak) as well as new-historian novel (Ivan Aralica, Nedjelko Fabrio). In the 1980s, the magazine Quorum gathered together a large number of younger authors (Damir Miloš, Delimir Rešicki, Branko Ćegec, Anka Žagar) and stimulated intermediality. The 1990s produced exiled writers whose work attracted international attention. The prose writer and essayist Dubravka Ugrešić has won several reputed international awards for her work, in which exile is one of the crucial literary themes (Ministarstvo boli). The novels and essays of Slavenka Drakulić, characterised by a high degree of feminism and political involvement, have run into hundreds of editions worldwide (Kao da me nema). The plays of Slobodan Šnajder are mostly performed in German-speaking countries (Utjeha sjevernih mora). Ivo Brešan has achieved international success with his plays (Nečastivi na filozofskom fakultetu) as well as Miro Gavran (Čehov je Tolstoju rekao z bogom). Among the generation of Croatian prose writers who emerged in the 1990s, one of the most esteemed is Miljenko Jergović (Sarajevski Marlboro). The literary scene in the “noughties” has been marked by a series of new prose writers, poets, playwrights and authors whose work appears in New Media, partly because of the crisis in publishing

Participants at the 59th World PEN Congress in Dubrovnik in 1993. The Croatian PEN centre was founded in 1927. Other literary societies in Croatia include the Croatian Writers’ Association (DHK), founded in 1900, and the Croatian Writers’ Society (HDP) (2002).
The earliest examples of theatrical life in Croatia, as in other Western countries, were liturgical dramas in Latin. However, secular theatre appeared as early as the beginning of the 14th century in Dubrovnik, which over the next centuries emerged as the leading theatrical centre and the largest Croatian stage. It reached its zenith in the highly-developed theatrical forms of the 16th and 17th centuries, in which the original comedy theatre pieces of Marin Držić were dominant, and in various dramatic forms of a particularly Baroque character (Ivan Gundulić and Junije Palmotić). This was an era in which other Croatian centres joined enthusiastically in theatrical life, whether in Dalmatia (Hvar and Zadar) or especially inland (Zagreb, Varaždin and Osijek), where a major role was played by Jesuit school productions, and performances were gradually relocated from public buildings to theatres. In 1834 a theatre opened on St. Mark’s Square in Zagreb, which in the Renaissance
period, thanks to the efforts of Dimitrijja Demeter, began gradually to organise Croatian professional theatrical life. The first performance in Croatian (Juran i Sofija, by Ivan Kukuljević Sakcinski), was staged in 1840, and the first opera (Ljubav i zloba, by Vatroslav Lisinski) in 1846. Up to 1860, German theatre companies continued to perform alongside their Croatian counterparts, but after the official institutionalisation of the national theatre in 1861, during the next decade August Šenoa, as artistic director, redirected the repertoire towards Slav and Romance authors. At the end of the 19th century, Stjepan Miletic became the theatre manager, having acquired experience through studying the European stage, which he brought to his homeland, carrying out reforms which during his tenure were characterised by the important impulses of modern Croatian theatre. Between the two World Wars, all theatrical issues were affected by political interference. However, under the management of Julije Benešić in the 1920s, the directorship of Branko Gavella and the work of scenographer Ljubo Babić, the Zagreb theatre achieved a high level of artistic performance, while other Croatian theatres succeeded in maintaining their independence. After 1945, a series of new, professional theatres was established, while amateur theatricals also received support, becoming a polygon for alternative and avant-garde performances, particularly with the founding of the Experimental Student Theatre. Festivals
with there tradition of performing using local monuments as a natural setting, like the Dubrovnik Summer Festival (launched in 1950) and the Split Festival (launched in 1954), with their international flavour, contributed to the affirmation of the national theatre abroad. In 1954, the Gavella Drama Theatre began operating. This marked the beginning of pluralism on the national cultural scene, which became evident in repertoire, staging, and other organisational aspects. New stages (Teatar & TD in Zagreb), followed by a series of independent, or rather amateur groups which promote a wide range of theatrical forms (Teatar u gostima, Histrioni, Pozdravi, Coccolemozzo, Kugla-glumište, Montažstroj), along with specialised theatres for particular genres and purposes (Zagreb Puppet Theatre, Zagreb Youth Theatre, Komedia, Kerempuh Satirical Theatre) and festival competitions, of which the most important are the Fadil Hadžić Days of Satire (Zagreb) Marul’s Days (Split), the Small Scene Theatre Festival (Rijeka), the Children’s Festival (Šibenik), PIF (an international puppet festival in Zagreb), and Eurokaz (a festival of avant-garde and experimental theatre in Zagreb), have enabled the realisation of a multi-faceted repertoire with a variety of interpretative polymorphisms as the basic characteristics of modern Croatian theatre. Ulysses Theatre,
founded in 2001, also holds a popular place on the theatrical scene, as it seeks to combine great works of world drama with the unique setting of the island of Mali Brijun.

**Ballet**

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

Modern dance in Croatia was cultivated in parallel with the emergence of different trends in Europe. From the late 1920s, the following were active in Zagreb: Mercedes Goritz-Pavelić, a student of Mary Wigman and Gertrud Bodenwieser in Vienna and Munich, Mirjana Dragana Janaček, who established her school on the dance expressions of Isadora Duncan, and Ana Maletić, a disciple of the Rudolf Laban school, whose Rhythm and Dance School (1945) still bears her name today. These schools have produced generations of dancers, among whom are some of the founders or members of the best known modern dance ensembles – the Modern Dance Studio, the Chamber Ensemble of Free Dance and the Zagreb Dance Ensemble. The dance scene today is very active, with a major role being played by the international festival Modern Dance Week, which has been organised in Zagreb since 1984.

**Music**

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

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

The Classical period introduced the first prominent compositions for instruments. In Dubrovnik, Luka Sorkočević composed eight three-movement symphonies in the pre-classical style, while his son, Antun Sorkočević, composed chamber music, and the poetess and artist Jelena Pucić-Sorkočević was numbered among prominent Croatian composers for her solo songs. In Split, Julije...
Bajamonti, a doctor, polymath, organist and composer of the first Croatian oratorio, *Prijenos Sv. Dujma (The Translation of St. Domnus)* (1770), and the *Requiem for Ruđer Bošković* (1787), was active. The organ builder Petar Nakić built about fifteen organs in Istria and Dalmatia and over 300 in Italy in the first half of the 18th century. The violin virtuoso Ivan Jarnović achieved worldwide fame and was the composer of a score of violin concertos; he was also the first person in the music world to introduce the romance as a slow movement.

Musical events in the 19th century gravitated towards northern Croatia. In 1827, the *Musikverein* was founded in Zagreb (today’s *Hrvatski Glazbeni Zavod* – HGK), the oldest music institution in the country, with a comprehensive musical library. In 1876, the HGK opened the first public concert hall in Zagreb, and in 1829, founded a School of Music, which became the Conservatory in 1916, then the Academy of Music of 1922. The early Romantic *Nocturne in F sharp major for piano*, by Ferdo Livadić (1822), along with the nocturnes of the English composer, John Field, is considered one of the earliest works of its kind in European music. The enthusiasm of the Illyrian Movement, which reflected the spirit of romantic nationalism among the other Slavic people led Vatroslav Lisinski to compose the first national opera, *Ljubav i zloba (Love and Malice)* in 1846.

The opera
*Nikola Šubić Zrinjski,*
by *Ivan Zajc,* in the Croatian National Theatre, Zagreb, 1909.

**Vatroslav Lisinski**
(1819–54), composer.
The largest concert hall in Croatia is named after him, built in Zagreb in 1973.

**Dora Pejačević** (1885–1923), the first renowned female Croatian composer, who composed the first Croatian piano concerto (1913).
Ivan Zajc was a major figure in the second half of the 19th century, with an opus which included the opera *Nikola Šubić Zrinjski*. He was also the Director of the Opera and Music School of the HGZ. Franjo Ksaver Kuhač, the founder of Croatian musical historiography and ethnomusicology, collected folk songs. Among internationally renowned artists of the 19th century were the guitarist and composer Ivan Padovec, the violinist Franjo Krežma, and the singers Ilma Murska, Matilda Mallinger (who sang the part of Eva in Wagner’s opera *Die Meistersinger* in 1868 in Munich), Josip Kašman (the first Croat to sing for the Metropolitan, 1883–84), Blaženka Kernic and Milka Trnina.
In the early 20th century, the leading composer of modern music was Blagoje Bersa (*Sunčana polja – Sunlit Fields*, a symphonic poem). In the generation of composers who were named the ‘new national trend’, the most prominent were Josip Štolcer Slavenski (who was acclaimed in Donaueschingen in 1924), Krešimir Baranović (*Licitarsko srce – The Gingerbread Heart* 1924, the first modern Croatian ballet), Jakov Gotovac (*Ero s onoga svijeta – Ero the Joker*, the most popular Croatian opera) and Fran Lhotka (*Davo u selu – Devil in the Village*, the most successful Croatian ballet). Boris Papandopulo produced a rich, stylistically diverse opus (*Symphonietta for Strings*), and represented a bridge to the later 20th century, when representatives of the avant-garde were spearheaded by the composer Milko Keleman (*Transfiguration*) and Ivo Malec (*Cantate pour elle*), with Stanko Horvat, Ruben Radica, Andelko Klobučar, Dubravko Detoni, Igor Kuljerić joining them. The outstanding composers of the late 20th century are Marko Ruždjak, Frano Parać, Davorin Kempf and Ivo Josipović, who is present-day President of Republic.

Great Croatian artists of the 20th century include the conductors Lovro Matačić, Milan Horvat, Berislav Klobučar and Vjekoslav Šutej, the bassoonist Rudolf Klepac, the

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

**Milko Kelemen** (1924), composer, founder of the Zagreb Music Biennale.

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

The **Zagreb Music Biennale**, founded in 1961, is one of the most renowned, oldest international festivals of modern music.
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Ivo Pogorelić (1958) has become prominent due to his expressly personal style of interpretation of the pianist’s standard repertoire.

2 Cellos, Luka Šulić (1978) and Stjepan Hauser (1986), cellists who have become famous for crossover rock and pop performances.

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

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

The most highly regarded Croatian orchestras are the Zagreb Philharmonic Orchestra and the Croatian Radio and Television Symphony Orchestra, whose choir and Big Band
are also esteemed, while among chamber ensembles with an international reputation, the Zagreb Quartet and Zagreb Soloists are prominent.

The most popular Croatian operettas are *Mala Floramy* (1925) and *Splitski Akvarel* (1928) by Ivo Tijardović, and the first Croatian rock opera, *Gubec-beg* (1975), by Ivica Krajač, Karlo Metkoš and Miljenko Prohaska, achieved great popularity. *Jalta, Jalta* (1971) by Alfi Kabilja and Alfi Kabilja and Milan Grgić is the best known product of the famous Zagreb School of Musicals. In jazz, the Zagreb Jazz Quartet acquired fame in the 1960s, thanks to its founder, Boško Petrović and one of its members, the all-rounder Miljenko Prohaska (who composed *Intima*). The international Zagreb Jazz Fair had a great influence on the younger generation in the 1980s and 1990s, and the current jazz scene in Croatia continues to thrive.

Pop music has experienced several high points, from the first hits of the 1920s and 1930s (Vlaho Paljetak), through the biggest star of the mid century, Ivo Robić, nicknamed ‘Mr. Morgen’ for his popularity in Germany, and the Zagreb chanson school of the early 1960s, made famous by Arsen Dedić, Hrvoje Hegedušić and Zvonko Špišić, to the victory of the pop group Řiva at the Eurovision Song Contest in Lausanne in 1989 (*Rock Me*).

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


Arsen Dedić (1938), poet, composer and chansonnier. With his colleague, Sergio Endrigo, who was born in Pula.
Fine arts

Works preserved from the oldest stylistic periods bear witness to the continuity of creativity and to the talents of local people, and place the Croatian art and architecture heritage on an equal footing with the main components of world creative output.

The Pre-Romanesque period (second half of the 8th century to the end of the 10th century). Influenced by the late Classical period, Western European and Byzantine cultural spheres, small Pre-Romanesque churches with different ground plans began to spring up; the most widely distributed types being a central type of structure with vaulted roofs or small cupolas, followed by churches of a longitudinal shape, although several larger churches were also built (Knin, Biograd na Moru and Solin), which have been linked to Croatian rulers and other high-ranking officials. In terms of carved decorations on stone liturgical furnishings, rich motifs of interlace or wattle with Christian
symbols became prominent between the 9th and 11th centuries, while the names of Croatian rulers were recorded on many altar screens (Višeslav, Trpimir, Branimir, Mutimir, Držislav). Weapons and jewellery discovered in graves were at first of Byzantine provenance, but gradually local master craftsmen imprinted their own characteristics on them.

**The Romanesque Period** (11th to mid 13th century).
Romanesque regional variations were expressed in different degrees of development in individual areas (where building and renovation work was carried out intensively on town

The **portal of the Cathedral of Sveti Lovro** (Laurence) in Trogir (13th–16th century), the work of the master craftsman Radovan in 1240.

The **bell tower of St. Mary’s Church** in Zadar, the first monument in the mature Romanesque style, commissioned by the Croato-Hungarian king Koloman in 1105.

**St. Martin’s Church** in Sveti Lovreč in Istria, a triple-naved basilica with a deep choir and three apses decorated with shallow niches.

Fresco depicting the figure of the ruler/donor in the **Church of Sveti Mihajlo** (Michael) near Ston, carried out in a version of the Benedictine school of painting.
walls and fortifications, churches, lodges and mansions in Dalmatia and Istria, and to a lesser extent in the northern regions), but also in the diversity of the prevailing external influences (Lombardy, Apulia, Venice, Byzantium), or the stronger presence of local Classical and Pre-Romanesque heritage. From the second half of the 11th century onwards, triple-naved Romanesque basilicas with apses began to appear in architecture, and almost all the early Christian cathedrals were extended (Krk, Rab, Zadar, Dubrovnik), as were monastery churches (St. Krševan /Chrysogonus/ in Zadar, 1175). Bell towers are among some of the most monumental creations of Romanesque architecture. Early Romanesque sculpture reintroduced the human figure in the 11th century (the figure of a Croatian ruler from the baptistery in Split; the altar screen tablets from the Church of St. Nediljica /Domenica/ in Zadar); while from the early 13th century on, a great feeling for plasticity developed, as seen in the wooden doors of Split Cathedral and the magnificent Radovan portal of Trogir Cathedral. Split Cathedral (13th century) also houses the oldest surviving example in the world of a wooden choir stall. Only fragments of wall paintings have survived (Ston, Srima, Zadar, Peroj, Dubrovnik). Illuminated miniatures in codexes were produced in the scriptoria of Dalmatia (Osor, Zadar, Šibenik, Split) and in Zagreb. A particular place within

**Andrija Buvina.**

**Blaz Jurjev Trogiranin** (1395–1449) was the most important representative of the Late Gothic Dalmatian school of art (polyptychs and the ecclesiastical art collection in the Church of St. John the Baptist in Trogir).
Romanesque art was held by the goldsmiths’ craft (crosses, reliquaries, mobile altars, crucifixes, etc.).

**The Gothic Period** (13th to late 15th century). The Gothic period began in Croatia in the 13th century, and its typical, simple elements prevailed until the 16th century (the churches in Lepoglava, St. Mark’s Church in Zagreb). In Dalmatia, from the later 15th century on, churches were built in the Venetian style, along with town halls, cloisters, city lodges and mansions. The most important master of the Gothic-Renaissance style was the builder and sculptor Juraj Dalmatinac (born early in the 15th century, died in 1473), who trained in Venice and worked in Italy (Ancona) and the towns of Dalmatia. As Istrian painting made contact with northern trends, it reached its zenith in the frescoes which can be seen in Pazin, Butoniga and Beram (Vincent of Kastav, late 15th century).

**The Renaissance** (mid 15th to 16th century). Croatia was the first European country to adopt the influences of the Italian Renaissance. The Italian sculptor and builder Nicholas of Florence brought the early Renaissance style to full

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**St. James’ Cathedral, Šibenik.** Initially a triple-naved Gothic church, it was embellished by Juraj Dalmatinac with a transverse nave and cupola above the transept, three semicircular apses, a baptistery and sacristy. The sculptural content is notable for a frieze of 72 realistic portraits with Renaissance features. In the UNESCO World Heritage List since 2000.

The technique of illumination reached its height in the Glagolitic **Missal of Duke Hrvoje Vukčić Hrvatinić**, which was created by local craftsmen (1403–04).

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The Italian goldsmith **Franjo of Milan**, with colleagues from Zadar, produced St. Simon’s reliquary (commissioned by the Croato-Hungarian Queen Elizabeta).
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**Veliki Tabor**, a fortified castle in Croatian Zagorje, built during the 15th and 16th centuries, with four wide Renaissance semicircular towers, which open onto the courtyard via two-storey arched colonnades.

**Nikola Božidarević**, *The Annunciation* (1513), from the collection in the Dominican monastery in Dubrovnik.

Mausoleum chapel of the **Blessed Ivan of Trogir**, the peak of early Renaissance humanism, built between 1468 and 1494.


**Julije Klović**, *The Lament* (after 1550), Florence, Uffizi
maturity in the Chapel of the Blessed John of Trogir in the Cathedral of Trogir, in which he was assisted by Andrija Aleši. The same chapel shows St. John the Evangelist and St. Thomas, a work by Ivan Duknović who mostly worked in Italy (the sarcophagus with the likeness of Pope Paul II from 1473 in the crypt of the St. Peter’s Basilica in Rome) and in the court of Matija Korvin in Hungary. While aristocratic summer residences were being built in the Dubrovnik Republic in a particular style which was unique even in European terms, many fortifications were being built in northwest Croatia, from Čakovec to Senj, to form a line of defence against the Ottomans. Here, the castle-fortress Veliki Tabor (1505) stands out, along with the ideal Renaissance fortress town of Karlovac (1579).

Art achieved high Renaissance maturity in the works of Nikola Božidarević at the beginning of the 16th century. At that time, many Croatian artists, nicknamed the Schiavoni, were working in Italy, among whom Juraj Ćulinović, Andrija Medulić and Julije Klović (Guilio Clovio, 1498–1578, during his lifetime called the Michelangelo of miniatures), the sculptor Franjo Vranjanin, creator of fine marble busts, and the architect Lucijan Vranjanin were among the most famous.

**The Baroque period (17th and 18th centuries).**

The Croatian Baroque style predominated in
ecclesiastical architecture (the churches of St. Katharine in Zagreb, St. Mary of the Snows in Belec, St. Mary of Jerusalem in Trški Vrh, St. Vitus in Rijeka, the cathedral and church of St. Blaise in Dubrovnik) and public buildings (the Vojković–Oršić–Rauch mansion in Zagreb, the Patačić mansion in Varaždin, the castles of Gornja Bedekovčina, Daruvar and Ilok, and the Tvrđa fortress in Osijek). The illusionist frescoes and stucco decorations, altars and sculptures were mostly the work of foreign masters, among whom Ivan Krstitelj Ranger, Franc and Krištof Andrej Jelovšek were the most prominent, while native artists such as Tripo Kokolja and Federiko Benković, who did work in Italy, Austria and Germany, were also acclaimed.

From the Classical to the Modern period (late 18th to late 19th century). The main commissioners of Classical architectural buildings were the nobility (the Eltz manor-house in Vukovar, 1790), the Church (Maksimir Park in Zagreb, St. Theresa’s Church in Suhopolje, 1802–07) and the military authorities (the Josephine Barracks in Osijek). In the first half of the 19th century, the needs of the citizen class were met by the intimate, modest Biedermeier style, while utensils and ornaments were imported or produced in Croatian glassmaking studios, earthenware and furniture
workshops. Biedermeier painting arrived in the 1830s, mostly produced by foreign travelling artists, but Vjekoslav Karas headed the independent Croatian version of the trend.

In the second half of the 19th century, Historicism prevailed (the Neo-Romanesque cathedral in Đakovo, 1866–82, the urbanised, lower town of Zagreb /1887/, and Mirogoj Cemetery and the Crafts School and Museum of Arts and Crafts /1891/). At the end of the 19th century,

The Croatian State Archives in Zagreb (formerly the National University Library), designed by **Rudolf Lubynski**, the finest example of Secessionist architecture (1910–13).

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

Poster for **Marya Delvard** (c. 1907), by **Tomislav Krizman**.
architecture for the tourist industry was built on the Kvarner coastline (Hotel Imperijal in Opatija, 1885), and in Dalmatia. The Secessionist style was applied to typical building in Zagreb, Osijek and Split, in the early sculptures of Ivan Meštrović and on posters and items of applied art in the work of Tomislav Krizman.

The 20th and 21st centuries. The ideas of modern, creative freedom and the right to individual artistic expression in architecture were advocated by Viktor Kovačić, while functionalism was represented by Drago Ibler and Stjepan Planić, the leading proponents of the Zagreb school of architecture between the two world wars. After the Second World War, many architects developed individual modes of expression based on the aesthetic postulates of the Zagreb school, among whom Marijan Haberle and Ivo Vitić stood out. Post-war architecture included the so-called international style. Vjenceslav Richter designed the Yugoslav exhibition pavilions in Brussels (1958) and Milan (1964), while Radovan Nikšić and Ninoslav Kučan designed typical structures and interiors executed by the architect Bernardo Bernardi, the author of many hotels and multi-storey industrial buildings. Postmodern tendencies can be discerned in the work of Zvonimir Krznarić, one of the authors of the Crematorium and the new building for the National University Library in Zagreb. Nikola Bašić also produced important works, paying particularly attention to architectural and sculptural spatial interventions.
The arrival in Zagreb of Vlaho Bukovac (1855–1922) in 1893, who had studied in Paris, had a definitive significance for painting; his open colourism was adopted by several younger artists (the Zagreb School of Colour), forming the artistic wing of the Croatian Modern period, and contributions were also made by other artists, such as Menci Klement Crnčić, a plenarist with a pronounced colourist emphasis and the founder of modern Croatian graphics, and Emanuel Vidović, Josip Račić, Miroslav Kraljević,
Vladimir Bečić and Oskar Herman, who studied in Munich (they formed a group known as the Croatian School – Die Kroatische Schule), and who based their painting on tonal modelling. The progressive thread in painting (from Cezanne, through Expressionism and Neorealism to Neoclassicism) developed in the opus of Ljubo Babić, the author of various stylistic cycles, Zlatko Šulentić and Marino Tartaglia, painters who introduced the avant-garde into Croatian art, and continued along the lines of Cubism and Postcubism in the works of the Group of Four, pupils of the Prague school, among whom Vilko Gecan and Milivoj Uzelac were most prominent. The architect and painter Josip Seissel (whose pseudonym was Jo Klek) painted the first abstract painting in 1922.

Members of the left-oriented group Zemlja (1929–35) dealt with social topics; the main ideologue was Krsto Hegedušić, promoter of Naive art, particularly the Hlebine School, which in the mid 20th century attracted international acclaim, particularly for the works of Ivan Generalić, Ivan Rabuzin and Ivan Lacković Croatia. The first post-war
European and American avant-garde tendencies (lyrical abstraction, Art Informel and abstract Expressionism) were first adopted by Edo Murtić and Ferdinand Kulmer. The EXAT 51 group (1951–56) moved in the direction of geometric abstraction, particularly in the works of its artistic champions Ivan Picelj and Vladimir Kristl. Julije Knifer was quite close to them, but also faithful to his sole preoccupation – the ‘meander’. Miljenko Stanić belonged to a circle of post-Surrealist art, while Josip Vaništa leaned towards poetic figuration. Within the framework of the New Tendency international artistic movement, Miroslav Šutej developed an artistic expression in op-art, playing on the boundaries between art, graphics and sculpture. Conceptual tendencies appeared between 1966 and 1978; many authors carried out happenings, performances, created installations and experimented in new media. Many of them (Mladen Stilinović, Sanja Iveković, Mirko Zrinšćak, Željko Kipke, Goran Petercol) began participating in the Biennale in Venice from 1991 on, the Kassel Documenta show, and in other important international art events. In terms of
illustration, book illustration and posters, many painters and professional poster designers developed particular styles from the early 20th century onwards. In the second half of the century, Boris Ljubičić, Boris Bućan and Mirko Ilić introduced graphic, thematic and iconographic innovations. The new age of contemporary tapestry began with the monumental works of Jagoda Buić (1930).

The realistic sculptures of Ivan Rendić heralded the development of modern Croatian sculpture, which was continued through the work of Robert Frangeš-Mihanović and the impressionist inspiration of Branislav Dešković in portraying animals, to the great sculptor Ivan Meštrović (1883–1962), the creator of many sculptures in marble, bronze and wood, and of architectural-sculptural monuments in varying stylistic modes (from the Secession through Rodinism, the Classical, Gothic and Renaissance to Bourdelle and Maillé’s concepts of shape). Antun Augustinčić and Vanja Radauš were sculptors of psychologically motivated realism and socially oriented
aspirations. The bearers of a new spirit after 1950 were Kosta Angeli Radovani and the abstract sculptors Vojin Bakić, Dušan Džamonja and Ivan Kožarić, the author of a huge, heterogeneous opus. Aleksandar Srnec created the first lumino kinetic works in the early 1950s. Branko Ružić and Šime Vulaš developed their work, mostly in wood, on the edges of abstraction and figuration. The works of Zvonimir Lončarić and Marija Ujević-Galetović veered towards elements of pop-art.

The younger generation, while leaning on tradition, seeks new expressions in free abstract forms and ludic associations, as depicted in the sculptures of Peruško Bogdanić and Dalibor Stosić, and the installations of Matko Mijić.
Film production

The history of professional Croatian cinematography began only in the mid 20th century, although the first preserved films of Croatian places were made as early as 1898 by Alexandra Promio of the famous film company Lumiére, and in 1904 by Frank Sheffield, the English film pioneer. Between the two World Wars, several Croatian actors enjoyed notable careers in other European countries (Zvonimir Rogoz). The documentary and short films of internationally acclaimed Oktavijan Miletić and the educational films produced by the School of National Health, which thanks to mobile cinematography were watched by audiences throughout Yugoslavia, are of historical significance. State-sponsored film production was launched during the time of the Independent State of Croatia (NDH), when propaganda documentary and cultural films were made, and in 1944, the first full-length feature film with sound, *Lisinski*, was made, directed by Miletić. The post-war Communist regime supported film production, introduced film studios, and up to the early 1950s produced many documentaries and films with war themes (known as Partisan films). In the mid 1950s, films were made on a level with Soviet and Hollywood films, while stylistic features typical of European films were evident,
particularly traces of neorealism, but also modern narrations (Koncert, by Branko Belan; H-8..., by Nikola Tanhofer), and classical genres were also mastered (Ne okreći se sine, by Branko Bauer). Croatian film then achieved its greatest success; the war melodrama The Ninth Circle was nominated for an Oscar in the foreign film category, and this was followed by similar successes by Yugoslav co-productions of Partisan spectacles, in which Croatian directors, cameramen, actors and studios participated (Battle on the Neretva, by Veljko Bulajić). In this period, Croatian cinematography, along with excellent documentaries and children's films, included internationally acclaimed experimental films (Mihovil Pansini, Tom Gotovac, Ivan Martinac, Sanja Iveković, Dalibor Martinis). The greatest contribution to world film was made by the Zagreb School of Animated Film, with a series of original, modernist, un-Disneylike cartoons by authors such as Dušan Vukotić, Vladimir Kristl, Vatroslav Mimica, Aleksandar Marks, Vladimir Jutriša, Boris Kolar, Zlatko Bourek, Nedeljko Dragić, Zlatko Grgić, Zdenko Gašparović and Borivoj Dovniković, and the popular series Professor Baltazar. During the 1960s and 1970s, Croatian film-making was characterised by originality, part of the Eastern European 'new film' trend, i.e. modernism (the works of Vatroslav Mimica, Ante Babaja, Antun Vrdoljak, Krsto Papić, Tomislav Radić, Zvonimir Berković, Krešo Golik, Fadil Hadžić, Lordan Zafranović and Rajko Grlić). During the 1980s, genre-based films dominated in the postmodern spirit (the works of Zoran Tadić), while in the early 1990s, cinematography went through an organisational and production crisis. However, a new generation of directors soon arose (Zrinko Ogresta, Lukas Nola, Vinko Brešan, Hrvoje Hribar, Dalibor Matanić, Ognjen Sviličić and Arsen Anton Ostojić), who contributed to the revival of cinematography. Since 2000, multi-screen cinemas have spread throughout most large towns. Production has been reanimated in particular through the reform of the public film subsidies system in 2008 and the creation of the Croatian Audiovisual Centre, the main governing body for the audiovisual sector, increased international co-operation through the membership in the European co-production film fund Eurimages, as well as the participation in the MEDIA Programme of the European Union.
Cartoons and comics

The development of cartoons in Croatia, as in the rest of the world, was linked to caricatures in satirical papers, and the first Croatian cartoon is considered to be Maks i Maksić, which appeared in 1925 as a direct copy of the work of Wilhelm Busch. Following a thriving period of serial cartoons in newspapers in the mid-1930s, the golden age of Croatian cartoons arrived: several magazines were published in Zagreb, and newspapers regularly serialised American and Croatian cartoons, with a strong cohort of artists (Andrija Maurović, Walter Neugebauer and Ferdo Bis) and scenographers (Krešimir Kovačić, Franjo Fuis and Norbert Neugebauer). The same group of authors got together again in the second golden age during the 1950s, when Maurović started drawing in colour (Ukleti brod / The Haunted Ship, Djevojka sa Sijere / The Girl from the Sierra, Biser zla / Pearl of Evil, Čuvaj se senjske ruke / Beware the Hand from Senj), joined by Neugebauer, Žarko Beker, Zdenko Svirčić, Frano Gotovac, and the most significant new artist, Julio Radilović Jules; scenographers included Zvonimir Furtinger (who with Jules created the classic Croatian cartoon Kroz minula stoljeća / Through past centuries), Rudi Aljinović and Marcel Čukli. The comic strip using cartoon caricatures also developed in the work of Jules, Vladimir Daleč, Borivoj Dovniković, Ivica Bednjane, and Otto Reisinger. An aesthetic turning-point was reached in the so-called third generation of artists, in the mid-1970s, or the Novi Kvadrat group, composed of Mirko Ilić, Igor Kordej, Ninoslav Kunc, Joško Marušić, Krešimir Zimonić and, most importantly, Radovan Devlić (Macchu Pichu, Ćiril i Metod / Cyril and Methodius).

Later, Croatian comics continued the graphic trends of Novi Kvadrat (Danijel Žeželj), and the realism of commercial comics (I. Kordej, Edvin Biuković, Esad T. Ribić and Goran Sudžuka), while an original ‘underground’ Croatian comic strip genre also developed (Dubravko Matakos), along with ‘alternative’ comics (Novo hrvatsko podzemlje / New Croatian Underground, Divlje Oko / Wild Eye, and Komikaze). Several Croatian comic strip artists have achieved international careers (Ilić, Kordej, Biuković, Darko Macan, Sudžuka and Ribić).
Museums and galleries

The tradition of collecting and preserving cultural heritage among the Croats is very old; it began with the development of ecclesiastical treasuries and private collections, while the first public museum collection was established in 1750 in Split. In the 19th century, institutions were founded to collect and exhibit works of art and items of various types of heritage – the national museums in Zadar (1832), Dubrovnik (1872), Osijek (1877) and Zagreb (1866), within whose collections archaeology, natural history, ethnography and history departments were organised, some of which have since grown into separate institutions in their own right. Specialist museums were founded from the late 19th century onwards, mostly in Zagreb: the Museum of Arts and Crafts (1880), the Old Masters Gallery (1884, based on a donated collection from Bishop Strossmayer), the Modern Gallery (1905) and the City Museum (1907). The Museum of Croatian Antiquity was founded in Knin in 1893, but was moved after the Second World War to Split, where it was renamed the Museum of Croatian Archaeological Monuments. In 1925, the year in which one thousand years of the Kingdom of Croatia was celebrated, museums
Culture

were founded in Požega, Varaždin and Šibenik. After the Second World War, many civic museums appeared, some of which specialised in preserving regional heritage, for example in Rijeka, Gospić, Poreč, Čakovec and Kutina. New institutions continued the tradition of art galleries in Dubrovnik (1945), Rijeka (1949), Osijek (1954), and Vukovar (1959). In 1954, the Gallery of Contemporary Art opened in Zagreb, today the Museum of Contemporary Art, housed in a new, appropriate building since 2009. Among memorial museums, one of the most prominent is the Meštrović Gallery in Split, founded in 1954 with a donation of works by the artist himself. The most important ecclesiastical collections are the Permanent Exhibition of Church Art (1976) in Zadar, the cathedral treasuries in Zagreb, Split and Dubrovnik, and the collections of individual monastic orders. Newer institutions include the Klovićevi Dvori Gallery in Zagreb (1982), which does not have its own permanent collection, but hosts exhibitions of world and national heritage, the Narona Archaeological Museum (2007) in Vid, near Metković, the Museum of Antique Glass (2009) in Zadar, the Krapina Neanderthal Museum (2010) in Krapina, on the site of the former Museum of Evolution, and the innovative Museum of Broken Relationships (2011) in Zagreb.

In 2011, there were 281 registered museum and gallery institutions, with a further 171 collections owned by religious communities. The work of museums and galleries is coordinated by the Museum Documentation Centre, founded in 1955.
Libraries

The first libraries in Croatia were founded by the Benedictines, and later by other religious orders. Medieval bishops had libraries, as evidenced by information from the late 14th century on the inventory of books in the library of the Diocese of Zagreb, which even today forms part of the well-known Metropolitan Library. When Jesuit colleges were founded, libraries were also established in their schools, while during the Renaissance, private libraries were also well known. During the 19th and 20th centuries, the number of public, school, expert and other libraries grew rapidly. According to data from 2011, there are 155 separate public libraries with a network of branch libraries in over 300 locations and an inventory of over 9,700,000 volumes. The largest are the Zagreb City Library, the Osijek City and University Library, and the city libraries in Rijeka, Karlovac, Split and Zadar. The largest higher education library is the National University Library in Zagreb, which also fulfils the function of the country’s national library (a copy of any book published must be filed there and it keeps a constantly updated version of the national bibliography). Today, there are university libraries in Osijek, Pula, Rijeka and Split as well, which also receive copies of new books, as do the general libraries in Dubrovnik and Zadar. The Croatian Academy of Sciences and Arts has its own library, in which valuable manuscripts, incunabula and rare items are housed, and which cooperates with academies and scholarly institutions in Europe and throughout the world.
The traditional way of life in Croatia is characterised primarily by community, which is reflected in customs, crafts and folklore, and also in eating habits, with regional cuisines becoming more and more available to foreign guests as part of the tourist range of services. Croatia is particularly proud of its top quality olive oil and selected indigenous wines. The community spirit is also seen in sports and recreation – popular ways of spending leisure time. In this sense, and due to the success of top sportsmen and women, Croatia is considered to be one of the top sporting countries of Europe. Our sportspeople have often been high profile representatives of the country; among them are the basketball player Dražen Petrović, the footballer Davor Šuker, the tennis player Goran Ivanišević, the skiers Janica and Ivica Kostelić, and the national waterpolo and handball teams.

**DID YOU KNOW?**

Janica Kostelić, the Croatian skier who won four gold and two silver Olympic medals, is the best Alpine woman skier in the history of the Winter Olympic Games.
Social security

Social security in the Republic of Croatia refers to organised protection for vulnerable groups within the population, such as the sick, elderly, those unfit for work, the unemployed, the socially endangered, and families with children, and it is implemented by the state through contributions made on the principle of solidarity.

Social security includes health and pension insurance, unemployment insurance and family benefits, social benefits and child benefits.

Compulsory primary health insurance is administered by the Croatian Institute for Health Insurance (HZZO) and covers the costs of health services prescribed by law. These include services in the case of workplace injury and profession-related illness, and compensation for loss of pay during sick leave, maternity or paternity leave, and transport costs linked to the use of health services. Services which are not covered by basic health insurance are borne by the individual, or are covered by additional health insurance.

Pension reform was initiated in 1998, and in 2002, the system of three pension pillars was created: the first pillar is the generational solidarity system, the second pillar is compulsory individual pension insurance, and the third pillar is voluntary pension insurance. The last two pillars represent individual capitalised savings by the insured person.

The institution charged with the organisation and implementation of the pension insurance system is the Croatian Institute for Pension Insurance (HZMO) and is a public institution. All those in employment must contribute to the first two pillars of pension insurance, at the rate of 15% and 5% of gross pay.

Civil society

The organisation and development of civil society in Croatian history has mostly been associated with the charitable work of the Church and wealthy citizens, while in the Middle Ages, it was also conducted through the formation of endowments and brotherhoods. During the socialist period, civil activities of this nature did not exist. From the early 1990s, civil society began to
develop slowly, as citizens gradually became aware of the opportunities and ways in which civil society might function. The development of civil society was encouraged in the late 1990s, when the Associations Act was passed, while in 2003, the National Foundation for Civil Society Development was established. Today, the greatest number of associations in Croatia are connected with sport (over 10,000), culture (more than 3,600), the economy (over 3,000), technical matters (around 2,800) and social issues (around 1,000). There are also health, humanitarian and ecological associations, and those which advocate child, youth and family protection. Veterans’ associations (and those for the victims of the Homeland War) grew out of the need to exercise specific legal rights and also to preserve the memory of recent events. They are financed from the State Budget, EU funds, various donations and membership fees.

**The best known associations are:**

**Caritas Croatia**, a Catholic humanitarian organisation which helps people in need or trouble, founded in 1934.

**GONG**, founded in 1997, to encourage citizens to participate actively in political processes, monitor elections and educate citizens on their rights and duties.

**B.a.B.e.**, founded in 1994 to promote and protect women’s rights and to promote gender equality.
Green Action (Zelena Akcija), an NGO for environmental protection, founded in 1990.

Croatian Helsinki Committee for Human Rights, which was for many years the leading association promoting human rights. Founded in 1993, it operated until 2003 as a representative of the International Helsinki Federation, and from then on as a national non-governmental organisation.

Transparency International Croatia primarily deals with suppressing national and international corruption and increasing government accountability.

Media

The first newspaper in Croatia was Ephemerides Zagrabienses, printed in Zagreb in 1771 in Latin, and the first newspaper in Croatian was Kraljski Dalmatin, launched in 1806 in Zadar (it also appeared in Italian). From 1830 onwards, the numbers of newspapers and readers grew steadily. The most important were Danica, Narodne novine and Obzor. From the 1920s to the 1980s the highest circulation was reached, influenced by daily newspapers, of which the most significant were Novosti and Jutarnji list (between the two World Wars), then Vjesnik, Večernji list and Slobodna Dalmacija (in the Socialist period), while
from the 1950s onward, professional modern weekly and fortnightly publications such as *Vjesnik u srijedu* and *Start* were particularly widely read. Since the 1990s, printed media have lost their prime ranking in the battle with electronic media (the most important newspapers today are the dailies *Jutarnji list* and *Večernji list* and the weekly magazine *Globus*), and have mostly gone tabloid.

In 1924, the Zagreb Radio Club was founded, from which Zagreb Radio Station emerged in 1926 (the first radio station in southeast Europe), which has today been succeeded by Croatian Radio. There are several other national radio networks broadcasting programmes (Otvoreni Radio, Narodni Radio, etc.), and a host of local stations. Zagreb Television began broadcasting in 1956 and today, renamed Croatian Television, is a public television company with four channels (with the digital switchover completed in 2010). RTL and Nova TV also broadcast nationwide, each with two channels, and there are cable and digital specialised channels, along with many local networks. Television reached record viewing levels and had most influence from the late 1970s to the turn of the century, when it began to encounter competition from an increasing number of internet portals.

*Croatian Radiotelevision*, a public radio and television company, which broadcasts on 4 national TV channels, 3 national radio channels and a number of local radio channels.

*Vjesnik publishing house* was the leading Croatian newspaper publisher in Yugoslavia (as well as the daily newspaper *Vjesnik*, it also published several weeklies and reviews, such as *Arena, Start, Studio* and *Svijet*).
Traditional culture

Traditional Croatian culture is characterised by exceptional diversity. Ecological conditions and the influences of the cultures with which the Croats have come into contact through history (Mediterranean, Central European, Ancient Balkan, Oriental, etc.), have resulted in the development of three specific regional cultures: Pannonian, Dinaric and Adriatic.

The Pannonian cultural zone has been characterised by the growing of grain, flax and hemp, and breeding larger domestic animals (horses, cattle). The people lived in single-storey houses made of wood or mud and wattle (in the west), or of compacted clay or unfired bricks (in the east), with straw roofs. Along the River Kupa and River Sava, two-storey houses were prevalent, the successors to pile-dwellings. Furniture was tall. Home crafts which were particularly developed included weaving on a horizontal loom and pottery using a foot-turned wheel. One particularly interesting form of artistic expression was the decoration of gourds. Clothes were made from densely smocked cloth with richly woven or embroidered decoration, and topped off with broadcloth or leather.

The tambura, a traditional stringed instrument, first took root in Slavonia, then in the 19th century in other parts of Croatia, and has become one of the symbols of Croatian musical identity.

Lace, a netted, ornamental handicraft made from various fibres, used primarily to decorate clothes, and later as an ornament in itself. In Croatia, needle-lace is produce on the island of Pag, bobbin-lace in Lepoglava in Croatian Zagorje, and aloe lace on the island of Hvar. All have been inscribed in the UNESCO Intangible Cultural Heritage List.

Gingerbread, a colourfully decorated confection traditionally produced in northern Croatia, usually in the shape of a heart. Gingerbread-makers also make mead and beeswax products. Their craft is inscribed in the UNESCO List of Intangible Cultural Heritage.

Chest from Slavonia
jerkins, wide broadcloth capes or sheepskin coats and broad soft-soled shoes (kapičari), or boots. Women wore necklaces made of coral or glass beads and, in Slavonia, of gold coins. Annual processions of young people through the village on feast days, collecting gifts, were common (jurjaši on St. George’s Day, kraljice or ljelje at Pentecost, ladarice on Midsummer’s Day, betlehemari on Christmas Eve, etc.), as were lavish wedding customs. Music and dance traditions also varied greatly. In Međimurje, there was a specific form of unison singing based on medieval scales (known as the Old Church style), and the instruments played were the bordun zither, cimbalom and violin, to which couples would dance (the influence of the Alpine zone). The most famous dance in northwest and central Croatia was the drmeš, danced in pairs or small reels to the music of a string ensemble known as guci. Reel dancing was characteristic in Slavonia and Baranja, accompanied by bagpipes (gajde), folk instruments made from animal skins, which by the 20th century had been virtually replaced by the tambura (a stringed instrument something like a mandolin).

In the Dinaric cultural zone (highland Croatia and the Dalmatian hinterland), sheep and goat breeding was dominant. Shepherds spent the summers in the mountains with large flocks of sheep, and in winter, moved them to the coastal areas, using mobile pens and huts. In Alpine regions, families would move their flocks in spring from the villages in the valley to high dwellings, where they worked in the meadows and hayfields, then in the summer months to the mountain pastures. In the autumn, they would gather the meadow produce and return to the villages before winter set in. In highland Croatia, houses were mostly made of wood, often with a stone ground floor section, and the tall, steep roofs were covered in wooden slats. Furniture was low. Home crafts included spinning and weaving woollen fabrics for soft furnishings and clothes, producing rolled broadcloth in mills powered by water, and pottery using a hand-turned wheel. Shepherds were particularly skilled in woodcarving. Women’s costumes consisted of cloth blouses, simply cut, with characteristic geometric embroidery on the breast and edges of the sleeves, woollen pinafores and long, broadcloth jackets known as zobun. Men wore narrow broadcloth trousers and jackets in three layers over a shirt,

The bellmen of Kastav, a grouped of masked men who at Carnival time process through the villages, performing characteristic movements which make the bells hung from their clothes ring loudly, chasing away winter and evil spirits. Their annual procession is inscribed in the UNESCO List of Intangible Cultural Heritage.

Croatia has 13 cultural elements inscribed in the UNESCO List of Intangible Cultural Heritage:

- lacemaking
- two-part singing and playing in the Istrian scale (Istria and Croatian Primorje)
- the Festival of St. Blaise, patron saint of Dubrovnik (3 February)
- the annual spring procession of the kraljice or ljelje from Gorjani
- the annual Carnival procession of the Kastav bellmen
- the Za Križen procession on the island of Hvar (Holy Week)
- traditional manufacturing of children’s wooden toys in the region of Croatian Zagorje
- the Sinjska Alka, a knights’ tournament in Sinj
- the gingerbread craft in northern Croatia
- Bećarac singing and playing from Slavonia, Baranja and Srijem
- the Nijemo Kolo (Silent Reel) of the Dalmatian hinterland
- Klapa singing
- Ojkanje singing.
Society and way of life

a wide leather belt and several layers of woollen socks decorated with scraps of broadcloth. Girls and men wore low, red, broadcloth caps, while married women covered their heads with white kerchiefs. Light, woven soft-soled shoes were worn on the feet. Clothes for special occasions were set off by large amounts of silver jewellery and men often carried engraved weapons. Social life included specific forms of non-blood kinship (fraternities, godparents, etc.). The musical tradition was characterised by a specific type of singing, *ojkanje*, which emerged as a refrain in various types of short song (*rozgalice, gange*, etc.). Longer narrative songs describing heroic deeds were performed by *guslari*, who accompanied their own singing on *gusle*, single-stringed instruments played with a bow. The typical dance was the *nijemo kolo* (Silent Reel – also called the Vrlika, Lika or Sinj Reel), which was performed in large steps and leaps with no musical accompaniment.

In the *Adriatic* cultural zone, the population was engaged in fishing and cultivating olives, vines, figs and almonds and rearing sheep and goats. They grew vegetables and, to a lesser extent, grains on small terraced meadows. They also used wild plants such as broom (for yarn) and carob. Shipping and trade were also important. Their houses were made of stone, usually tall, narrow buildings roofed with cylindrical tiles or split limestone slates. They had open hearths equipped with range-hoods and typically Mediterranean utensils (gridirons, chains, bellows). Their costumes developed from their urban milieus. Men’s costumes were characterised by typical Mediterranean components such as wide trousers, gathered at the waist, short stockings and cylindrical woollen caps. Women’s costumes comprised cloth blouses over which bell-shaped broadcloth skirts with shoulder straps were worn, encircled by woollen or silk belts. They preferred jewellery made of precious metals, complemented with coral or pearls, often in the form of filigree work. At Christmas and the New Year, it was customary to process through the streets, greeting the neighbours with songs and collecting gifts (*koledanje*), and Carnival customs were widespread. *Klapa* singing is considered to be a particular characteristic of Dalmatian folk music – multi-part singing in small groups, *klape*, with no musical accompaniment. Rural dances (the *lindo* and

**Wooden toys**, a particular, traditional handicraft of Croatian Zagorje from the mid 19th century. The toys are made by hand by men, then floral and geometric motifs are painted on them by women. One of the elements on the UNESCO Intangible Cultural Heritage List.
poskočica) were accompanied by lijerica, three-stringed bowed instruments, while in the towns, dances such as the šotić and kvadrilja were accompanied by guitars or mandolins. The traditional music of Istria and the Croatian Primorje were characterised by chromatic scales (the best known is the Istrian Scale), upon which songs and music played on sopele, or roženice (woodwind instruments with piercing tones) were based. Often two such instruments were played, one large and one small, producing two-toned close intervals or unison sounds, and ending in octaves. The same two-toned effect was mirrored in singing performed by several singers. The balun and tanac were danced to the accompaniment of the sopela.

In the early 20th century, 80% of the population of Croatia was rural, and to a great extent continued to live along traditional patterns. Although traditional culture began to disappear in the late 19th century, affected by modernisation and urbanisation, this process accelerated in the mid 20th century. Many elements of traditional culture today continue in changed forms and new contexts, and have gained new significance, while some have come to denote national, regional or local identity. These include, for example, the Carnival procession of the bellmen (zvončari) in the Kastav area, performances of a military dance with swords (moreška) in the town of Korčula, the custom called kumpanija in the villages of Korčula, the annual Pentecost procession of the kraljice, or ljelje in Slavonia and Srijem, the knights’ tournament known as the Sinjska Alka, and many others. Traditional music, songs and dances are most often
The moreška, a mimed knights’ performance, staged in Korčula. The oldest records of this performance, which is also known in other parts of the Mediterranean, date back to the 16th century.

Gastronomy

The main feature of Croatian cuisine is its diversity, so it is impossible to single out a typical cuisine or typical dish. Different natural and economic circumstances and diverse cultural influences have affected the development of several regional cuisines. Four main areas can be identified, but each of these has several subgroups with their own specific characteristics and specialities.

The Adriatic coast belongs to the Mediterranean world of cuisine. The food is light and includes a lot of fish and other seafood – cuttlefish, squid, octopus and shellfish. These are stewed, casseroled, grilled or roasted. Plenty of vegetables, legumes and wild plants (wild asparagus, meadow plants – mišanca) are also eaten. They are made into soups (maneštra), or steamed or boiled and seasoned with olive oil and garlic. Olive oil is the basic culinary addition. The most frequently prepared meats are mutton, and to a lesser extent, beef. A favourite beef dish is paštica, braised with herbs, prunes and dried figs, bacon and red wine, and the most
common accompaniments are potato noodles (gnocchi). Pork is smoked and air-dried to produce prosciutto and pancetta. The most famous hard cheese is goat’s cheese from the island of Pag.

The cuisine of Lika and Gorski Kotar is most meat-based: lamb, kid, beef and some pork. Meat is cooked with beans and pickled cabbage or turnip, grilled or roasted, and may be smoke-dried. The most common accompaniments are potatoes (ličke pole). Game is also eaten, particularly venison or boar goulash. Various kinds of mushrooms grow plentifully in the woods. The diet of these predominantly cattle-farming areas also includes plenty of dairy produce, such as the famous Lika cheese, škripavac.

Dairy products are also part of the cuisine of northern and central Croatia. Soft cow’s cheese, eaten with sour cream, is popular, as is podravska prga, a dried cheese seasoned with paprika and garlic. Sour cream is often added to stews and soups. Meat is usually poultry or pork. Turkey with mlinci, a side-dish of unleavened pastry, is one of the most famous dishes in Croatian Zagorje and the Zagreb area. Štrukli, filled pastry turnovers, are another popular dish. They can be sweet or savoury, boiled or baked, added to soup, filled with soft cheese, apples, pumpkin, poppy seeds, millet, etc. Dishes made from buckwheat, millet and barley used to be common, but these ingredients are less frequent on modern menus.

The culinary tradition of northeast Croatia (Slavonia and Baranja) relies heavily on pork, whether fresh or processed as dried products – sausages, bacon, ham, pork crackling, or the famous kulen and kulenova seka (types of salami). Čobanac is a goulash made with several kinds of meat, served with potatoes or dumplings. River fish are used

**Truffle**

Truffle, a fungus whose fruits grow underground. They are highly prized as a delicacy and are extremely expensive. Truffle-hunting and cooking have developed in Istria.

**Prawns à la Kvarner**

**Pag cheese**

**Pašticada with gnocchi**
to make *paprikaš*. Dishes are seasoned generously with paprika. Lard is used to make lard cakes (*salenjaci*).

Fine food and drink are an integral part of the traditions of the Croatian regions and an important factor in their contemporary identities. One component is the range of different gourmet treats for tourists – truffles in Istria, chestnuts in Kvarner, the ‘What our Ancestors Ate’ festival in Vrbovec – and restaurants and rural farms which offer traditionally prepared dishes, or those based on tradition, but adapted to modern culinary principles.

**Wine**

There is a long tradition of grape-growing and wine production, spread throughout most parts of the country, and viniculture is a traditional way of life. In homes and restaurants, local wines are commonly served. Natural features (climate, soil and topography) have divided the country into two main wine-producing regions, continental and coastal, and in each, there are several wine-growing hills with specific characteristics. About two-thirds of the wine produced is white, mostly in the continental region, while red wine is dominant in the coastal region. Wines are categorised by quality as table wines, quality wines and premium quality wines.

In the continental region, the most widespread variety is *Graševina* (Italian or *Laški Riesling*), and the main vineyards are in Baranja and the area around Ilok in the far east of the country, Kutjevo and the Đaković area in central Slavonia, the Varaždin and Međimurje areas in the far north of the country, and the Plešivica Hills near Zagreb. Notable white wines are *Traminac* and *Pinot White*, while the best known red wines are *Frankovka* and *Portugizac*, which are drunk while still new.
In Istria, where there is the greatest number of family-run vineyards with their own labels, *Istrian Malvazija* is the most popular culture among white wines, and *Teran* among reds. The most renowned wine from the northern Adriatic islands is the white *Žlahtina* from the island of Krk. Typical Dalmatian red wines are produced from *Plavac Mali* grapes, often called after the place where they are grown (*Dingač*, or *Postup* from the Pelješac Peninsula). There are also notable vineyards on the islands of Hvar, Vis and Korčula.

In **Dalmatia**, **vineyards** tend to be enclosed by stone drywalls. They form part of the unique cultural landscape and are a monument to centuries of human labour. There are particularly picturesque terraced vineyards in the Primošten area in central Dalmatia.
Sport

Although Croatia has inherited a tradition of sporting competition dating back to Roman times, or medieval knights’ tournaments, the beginnings of organised sport in the country can be traced to the late 19th century, when the first sports associations were founded. Hrvatski Sokol (Croatian Falcon) was founded in 1874, and soon spread...
The men's national handball team has been playing since 1991; they won the World Championship in Portugal in 2003, took the gold at the Olympic Games in Atlanta in 1996 and in Athens in 2004, as well as the bronze in London in 2012. Ivano Balić (1979) is the most prominent player, voted the best handball player in the world in 2003 and 2006.

**National handball team.** The men's national handball team has been playing since 1991; they won the World Championship in Portugal in 2003, took the gold at the Olympic Games in Atlanta in 1996 and in Athens in 2004, as well as the bronze in London in 2012. Ivano Balić (1979) is the most prominent player, voted the best handball player in the world in 2003 and 2006.
throughout the country, becoming the largest, most popular organisation, promoting modern gymnastics and other branches of sport (cycling, fencing, equestrianism, athletics, skating, tennis, and so on). By the early 20th century, there were more and more sportsmen and women in Croatia, and alongside the continuing high numbers of Sokol association members, who were united in 1907 in the Hrvatski Sokolski Savez (Croatian Falcons’ Union), special sports organisations were founded, particularly football organisations, while in 1909 the umbrella organisation Hrvatski Športski savez (Croatian Sports Association) was established. The further development of Croatian sport and its rich history have been linked primarily with the Olympian movement, and were organised by Franjo Bučar, starting in 1896, representing a century-long struggle for Croatian sporting independence. Olympic participants from Croatia competed under the Austrian, Italian and Yugoslav flags, and first competed under the Croatian flag in 1992, at the Winter Olympic Games held in Albertville and the Summer Games held in Barcelona, following the admittance of the Croatian Olympic Committee to the International Olympic Committee.

Although the first appearances by Croatian competitors signified national identification, their successes turned Croatia into a strong sporting country, and today, they are a recognisable part of the country’s identity and often serve as its best ambassadors.

Along with many medals at international and European championships, Croatia has won 33 Olympic medals: 10

National water polo team. The national water polo team has been playing since 1991; at the 1996 Olympic Games they took the silver medal, and won the gold in 2012, along with the World Championship.
Croatians are a sporting nation; sport is part of the compulsory curriculum in schools at all levels of education. Many children and young people take part in extracurricular sporting activities, which are also seen as a way of life in recreational terms. There are about 16,000 sports associations in Croatia. The most popular sport is football, with almost 1,500 registered clubs and 130,000 participants. As in most other European countries, sport in Croatia is financed from the State Budget, state and public contributions, sponsorship and membership fees.

The largest sports association is the Croatian Olympic Committee (Hrvatski Olimpijski Odbor – HOO), which was founded in 1991. About 80 national sports associations operate within the HOO, covering 39 Olympic sports and 41 non-Olympic sports.

gold (2 in handball, one each in athletics, weightlifting, shooting, water polo, and 4 in downhill skiing), 12 silver medals: two in rowing, one each in athletics, gymnastics, basketball, water polo and swimming, and 5 in downhill skiing) and 11 bronze medals (3 in tennis, 3 in taekwondo, and one each in weightlifting, shooting, rowing, handball and the biathlon).
Bearing in mind the specific features and influences which are interwoven in it, the root and expression of Croatian culture has always been unambiguously European. Within today’s European Union, several cultural circles can be identified: Central European, German, Italian, French and British, with all of which Croatia has had rewarding contacts through the ages.
DEVELOPMENT OF THE STATE

The names Croat and Croatia in its present-day territory have gradually superseded the ethnically wider concept of the Slavs and their first territorial groupings, Sklavonija, Slovinje (Scalaviniae), and the individual names of the ancient Illyrian tribes and their territories (e.g. the Dalmati, Liburni), the Roman coastal populations (Romani, Latini) and other earlier tribes who settled during the Migration Period (the German Goths, the Eurasian Avars, etc.). The religious division of western and eastern Christianity later influenced national identification, particularly in connection with the migration of the Slavenized Vlachs, and in the era of the Ottoman invasions and migrations of refugees from the “Turkish” (Bosnian) side, so that in the 19th century, at the time of the formation of nations, the Catholic population (generally, but not exclusively) declared itself to be Croatian, the Orthodox Serbian, and the Muslim “Turkish”. Older Croatian writers sometimes call their language Slavic, or Slovinic and, during one period, Illyrian, in addition to Croatian. These different names are not necessarily contradictory, but rather emerged from the interwoven strands of the multi-layered historical components of the Croatian people, their culture and state, which have been joined in the modern age by other European migratory currents – German, Italian, Czech, Hungarian, Slovakian, etc.

At the time of the creation of the first European states from the ashes of the Roman Empire, as with other European peoples, it was crucial in Western Europe to be acknowledged by Rome and the papacy, and in Eastern Europe, by Constantinople and the Byzantine Emperor. The Croats found themselves on the dividing line between the two. The best known, most comprehensive Byzantine source text was written by the Emperor Constantine Porphyrogenitus (De administrando Imperio – c. 949–955). According to him, the Croats came from what is today southern Poland (White Croatia), at the invitation of Emperor Heraclius I (610–641), and imposed their rule upon the Avars and their Slav allies at the time. A treaty between the Croats and Pope Agatho (678–681) is suggested to be the first act of diplomacy, according to which Croats who had already been baptised vowed to refrain from incursions into other lands, and in return, the pope promised assistance should another people attempt to occupy their

Chest of privileges of the Kingdom of Croatia and Slavonia of 1643
land; according to such sources, the Croats were the first Slavic nation to be baptised. However, the “arrival of the Croats” and the credibility of certain historical sources continue to be subjects of debate in contemporary historiography.

Croatia entered the 9th century, which saw the creation of the first principalities, on the divide between the Franks and the Byzantines. Duke (in Croatian: Knez) Borna (810–821), who was according to Frankish sources dux Dalmatiae atque Liburniae, aligned himself with the dominant Frankish powers, with whose assistance he resolved the conflict with the rival duke of (Slavic) Pannonia, Ljudevit Posavski. Borna attended in person the conclusion of the Aachen Peace Treaty (812) between Charlemagne and the Byzantine Emperor Michael I Rhangabes, according to which Pannonian Croatia (and Istria) came under Frankish, while the Dalmatian coast and towns fell under Byzantine sovereignty.

The power of the local dukes, however, gradually increased, as the external powers continued to confront each other. Duke Trpimir (845–864) stood out as the first strong ruler, founding the ruling Trpimirović dynasty. Although under Frankish supremacy, he succeeded in waging war independently against Byzantium and Venice, and against Bulgaria, which was a strong power at that time. In documents, he called himself ‘Duke of Croatia by the grace of God’ (Dux Chroatorum iuvatus munere divino), with no reference to imperial rule. When the Saxon theologian Gottschalk, accused of heresy by the Franks, took refuge at Trpimir’s court, where he obviously felt safe, he called him ‘King of the Slavs’ (Rex Sclavorum).

Following the hegemony of Byzantium in the era of Duke Zdeslav and the conflict between Rome and Patriarch Photius of Constantinople, Prince Branimir (dux, comes, princeps) came to power in Croatia (879–892), aided by Pope John VIII. Branimir aligned Croatia permanently with Rome and western civilisation, succeeded in imposing a peace tribute (tributum pacis) on the Dalmatian towns and the Venetians, who had been defeated at sea (887), and began to implement policies independently from the Franks. In letters dated 879, the pope acknowledged his rule over his entire “earthly principality” and in 880 legalised church services in Church Slavonic. The disciples of St. Methodius, who had been exiled by the Franks, came to Croatia from Great Moravia, spreading Slavonic worship and literacy in a special Slavic (Glagolitic) script.

The first regal title in Croatia, according to traditional historiography, was accepted in 925 by Tomislav, granted by Pope John X, who dubbed him rex Croatorum. King Tomislav is credited with uniting the Croatian lands “from the Adriatic to the Drava”, suppressing Hungarian incursions, and achieving a solid victory over the army of the Bulgarian Emperor Simeon (927). Many streets and squares in Croatia today bear Tomislav’s name. Regal titles acknowledged by the Holy See were also taken by the later so-called native rulers, of whom the most important was Petar Krešimir IV (1058–74). In a founding document of the Benedictine monastery on Rab (1059), Croatia is called a kingdom (Croatiae Dalmatieque regnum), and the
Adriatic described as ‘in our Dalmatian sea’ (in nostro dalmatico mari).

The last powerful Croatian king from the native dynasty was Dmitar Zvonimir (1075–89), who fought against the Franks (Germans) in Istria and was crowned by Pope Gregory VII, who sent him a crown through the legate Gebizon. His strong link with the Holy See was confirmed by a papal declaration that any hostile act against Croatia would be considered an attack on the Apostolic See of St. Peter, while Croatia (with Dalmatia) was affirmed as a kingdom (regnum Dalmatiae et Chroatiae). Zvonimir also ruled over Slavonia, and his wife Jelena was the sister of the Hungarian king Ladislaus, of the Arpad dynasty. After his death, the status of Croatia as an independent factor in European political relations changed. The Hungarian Arpad dynasty claimed the right to the Croatian throne, partly through the line of Queen Jelena, and seized it at a moment of dynastic disintegration, during the war for the throne.

Relations between Croatia and Hungary have often been the topic of political and historical controversy. A document known as Pacta conventa (Agreed Accords, 1102), in which the Hungarian King Coloman was acknowledged as King of Croatia and the rights of the Croatian nobility regulated, has survived only in the form of a 14th century copy. The Pacta was not contested for a long time. It was only in the period of rising nationalism in the mid 19th century that the Hungarian side challenged them, while the Croatian side built the self-identity of the state upon them. However, it is a fact that, according to these Accords, or others of the time, the Hungarian king was crowned king of Croatia separately, while the institutions of the Croatian Sabor (Parliament) and Croatian Ban (Governor) were confirmed, and that the Croatian-Hungarian union was originally established as a personal union.

The state independence of Croatia within the union reached full expression at the crucial moment of the struggle for survival of the Croatian-Hungarian Kingdom, after its army suffered a crushing defeat at the hands of the Ottomans at the Battle of Mohács, when the Croatian, Hungarian (and Czech) King Louis II of the Jagiellon dynasty was killed. At an independent session of the Croatian Sabor held in Cetin (1527), the Austrian Archduke Ferdinand Habsburg (1503–64) was elected King of Croatia. Meanwhile, the Hungarian parliament decided for John Zápolya, who was in fact under the patronage of the Ottoman ruler Suleiman I. At that time, Ferdinand guaranteed that all the former freedoms, rights, laws and customs of Croatia would continue to be respected, and this was recorded in a charter bearing the seal of the Kingdom of Croatia. Through Ferdinand, Croatia became part of the long-lasting Habsburg Monarchy. Although the unification of the countries was carried out as the union of separate kingdoms, the Habsburgs began to centralise the monarchy, so that Vienna increasingly became the centre of political decision-making.

The millennial relations between Croatia and Venice, a maritime power, were extremely complex, ranging from periods of fierce naval and land conflicts to periods of cooperation and combined defence strategies. In Venetian dialect, almost up
to the modern period, the Croats were known as Slavs (Schiavi, Schiavoni), while the later Vlach population of the Dalmatian hinterland were called Morlacchi. Domagoj, Croatian Duke from 864, and according to the chronicler Johannes Diaconus ‘the worst duke of the Slavs’ (pessimus Sclavorum dux), plundered the Venetian navy. Duke Branimir, in an alliance with the Duchy of Neretva, following a naval victory in a battle off Makarska in 887, in which the Venetian Doge Petar I Candiano was killed, imposed a tribute on Venice in return for unhindered sailing, which the Venetians continued to pay for over a hundred years. Nonetheless, the ‘Queen of the Sea’ gradually resumed strength. The Venetian Doge Petar II Orseolo took control of most of the Dalmatian coast from 1000 onwards, and proclaimed himself dux Dalmatiae. However, a century later, the Dalmatian towns came mostly under the rule of the Croatian-Hungarian kings, until 1409. Conflict continued to flare between Croatia and Venice, with varying success. Thus in 1202, Venice conquered Zadar, with the aid of a Crusader army, by promising them transport to Constantinople. The Istrian and Dalmatian towns under Venetian rule often rebelled, attempting to maintain their privileges. Ladislaus of Naples, the defeated pretender to the Croatian-Hungarian throne, granted Venice the “right” to govern Dalmatia for the price of 100,000 ducats in 1409. With this kind of background in international law, and with the emergence of Ottoman threats in the Dalmatian hinterland, Venice took on a genuine defensive role for the Christian population of Dalmatia. There was fierce fighting on land and at sea, often leading to the relocation of the ethnically close, if not identical, Muslim and Christian inhabitants. The Požarevac Peace Treaty of 1718 established the border of Venetian Dalmatia and “Turkey”, which today forms the border between Croatia and Bosnia and Herzegovina.

The Dubrovnik Republic has special significance in the history of Croatian statehood. In the 12th century, the Arabian geographer Muhammed al-Idrisi mentioned Dubrovnik as the most southerly town of “Croatia and Dalmatia”. The city state was founded on the strict obligations of the patricians, as the bearers of power: their maxim was inscribed on the Prince’s Palace and declares, ‘Forget your private affairs, care for public matters’ (Obliti privatorum publica curate). Dubrovnik also came under the sovereignty of various neighbouring powers of that time, yet it always succeeded in maintaining complete internal autonomy, often with special privileges, particularly trading privileges. Freeing itself formally from Venetian supervision in 1358, it paid a tribute of 500 ducats per year to the Croatian-Hungarian king, which later became a tribute of 12,500 ducats paid to the Ottoman sultan. Dubrovnik was in every way an independent state, with its own diplomatic representatives spread throughout Europe and with strong merchant emporiums in Southeast Europe and the Middle East. It had close links with Florence and the Florentine popes during their “golden age”. Dubrovnik grew into a respectable rival to Venice in the Mediterranean, while its diplomacy affected the relationships between European states
and the Sublime Porte, so that from time to time the French used Dubrovnik as a mediator (for example with Serafin Gučetić at the conclusion of the Franco-Turkish treaty of 1536). The city’s wealth, out of proportion to its size, enabled exceptional communal achievements, such as the first modern sewage system, the first quarantine facilities for ships, organised health care, including the oldest pharmacy in Europe that is still active today, the first known law on maritime insurance and many more, including the law prohibiting slavery, which was adopted in 1416 (compared to 1542 in Spain and 1569 in England). Under the flag of its patron saint, St. Blaise, and with the motto of the city, Libertas, when Napoleon abolished the Republic in 1808, some of the Dubrovnik nobility vowed not to marry rather than produce offspring “in slavery”.

The Croatian nobility, which emerged from ancient lineages (tribes), independently of the statehood position of Croatia, from time to time assumed considerable powers, even beyond those of the king. So Pavao I Bribirski (1273–1312), in a dynastic conflict about the Croatian-Hungarian line to the throne, installed the House of Anjou (Charles I Robert – 1301–42), while he himself, with the title “Ban of the Croats and Lord of Bosnia”, ruled as “the uncrowned Croatian king” from the Sava to the Adriatic, including Bosnia. This aristocratic line, particularly in the later Zrinski branch, along with huge possessions in Croatia and Hungary, gave rise to famous warriors (Nikola Šubić Zrinski, the defender of Siget) and also dangerous opponents to the absolutism of the Austrian Emperor Leopold I. In 1671, Petar Zrinski and Fran Krsto Frankapan, a scion of the second most powerful Croatian aristocratic family, were sentenced to death for conspiracy, and both were executed in Wiener Neustadt. With the confiscation of all their property, the two most powerful Croatian aristocratic families were destroyed.

The statehood status of Croatia as a separate kingdom within the Habsburg Monarchy became a particularly burning issue in relation to the potential inheritance of the Habsburg throne through the female line. Since Charles VI had no son, the Croatian Sabor published the Pragmatic Sanction in 1712, acknowledging his daughter, Maria Theresa, as Queen of Croatia, along with her right to inherit the throne, although this was at first opposed by the Hungarian parliament. During Maria Theresa’s reign, Croatia was a kingdom on the south-eastern edges of a monarchy which extended all the way to Belgium. While it could hardly be claimed that Croatia and Belgium entered into a particularly significant relationship at that time (apart from the heraldic aspect), Croatian MPs in the modern European Parliament in Brussels should remind themselves that they are not the first to find themselves part of the same community as Belgium (and many other countries).

The ambivalent relationship between the Croatian Sabor and Hungarian parliament, as the bodies of state power in two kingdoms, and their joint relationship with Vienna as the actual centre of state power, gradually shifted towards the increasing role of a joint parliament, in which the Hungarians held the majority
of seats. Nonetheless, it was possible for Croatian representatives at the joint parliament to veto decisions made regarding Croatia, while their proposals in connection with Croatian affairs could be rejected only by the king himself. As early as 1790, at a joint session of the two parliaments in Buda, the Croatian delegation rejected a proposal for a law introducing the Hungarian language in Croatia, with the famous statement *Regnum regno non praescribit leges* (One kingdom does not prescribe laws for the other).

**Napoleon’s construction of Europe** took into account the specificity of the “Illyrian” southeast, from Trieste to the Bay of Kotor. The Illyrian Provinces (1809–13), with their seat in Ljubljana, besides Slovenia covered most of the Croatian lands (south of the River Sava to the Adriatic coast), while the majority of the population was Croatian. As a product of French administration, under the special authority of Marshal Marmont, the province did not have the status of a state, but neither was it an integral part of the French Empire. Although it did not last long, Napoleon’s Illyria spawned the modernisation of the Croatian lands, from road infrastructure to education in Croatian (“Illyrian”), and the appearance of the first newspapers in Croatian (*Kraljski Dalmatin*, in Zadar, 1806–19). The influence of French modernisation soon came to full expression in the Illyrian Movement, better known as the Croatian National Revival.

**Croatia within complex state communities**, as other European countries in similar situations, independently could not play a role in international relations, in more or less centralised states of which it was a part, from the Croatian-Hungarian Kingdom, the Habsburg Monarchy, Austria-Hungary, to the two Yugoslavias (the unitary kingdom and the socialist federation). Nonetheless, Croatia in principle entered all these communities “voluntarily”, by decision of the Croatian Sabor (the aristocracy, upper classes or representatives of the people), and pursuant to the acknowledgement of Croatian state rights, except in the case of the formation of the Kingdom of Serbs, Croats and Slovenes, i.e. the later Kingdom of Yugoslavia.

**“Croatian Right to Statehood”** was a phrase of particular meaning in the political consciousness of Croatia. Although Croatia, from the time of the native rulers, which ended in 1102, remained for over 900 years within the framework of multinational state communities, with the exception of the Dubrovnik Republic, whether as a kingdom, a ban’s province or a republic, its right to statehood was always accepted as the basic right of the Croatian people to self-determination, i.e. to their own statehood, which did not actually mean it could be established, but it could not be contested.

**After the collapse of Austria-Hungary** and the formation of the State of Slovenes, Croats and Serbs in the former southern Slavic region of the monarchy (again by a decision of the Sabor, in 1918), the formation of the Kingdom of Serbs, Croats and Slovenes (from 1929 known as the Kingdom of Yugoslavia) was carried out by the Serbian government in contravention of the Corfu Declaration (1917), that is, the agreement reached by the Serbian
government with leading politicians from the former Austro-Hungarian lands (the Yugoslav Committee). The Constitutional Assembly declared, with the simple (unqualified) majority of representatives present, the unitary Vidovdan Constitution in 1921. The Croatian representatives abstained, as did the representatives of the leftist faction. From then on, along with other unresolved issues, the particularly crucial “Croatian Question” continued to raise its head in Yugoslavia.

**The assassination of Croatian representatives at the National Assembly (1928),** which resulted in the death of Stjepan Radić, leader of the Croatian Peasants’ Party (HSS), particularly strained national relations. For the first time on the international scene, a Croatian militant national emigration policy emerged (*Ustasha*), which aimed at the destruction of Yugoslavia, and included the use of terrorist methods (participation in the assassination of King Alexander I Karađorđević in Marseilles in 1934). On the other hand, the illegal Communist opposition, bolstered by international connections, became more and more active, particularly in Zagreb and Croatia. Its aim was to topple the Kingdom and set up a “federative republic of equal nations” through revolutionary means, taking Soviet Russia as its example.

**Monarchist Yugoslavia and democracy could not go hand in hand;** that particular version of Yugoslavia never had a democratically adopted constitution. Primarily with the assistance of para-state groups (the *Orjuna* in Croatia; the *Chetniks* in Serbia), then by the introduction of a personal dictatorship in 1929, which banned political parties, imposed police terrorist tactics, and had “Republicans” murdered, King Alexander proclaimed the Octroyed Constitution in 1931, which was never taken out of effect. In this context, and accompanying a deep state crisis on the eve of the Second World War, the leading Croatian and some Serbian politicians forged the *Cvetković–Maček Agreement*, by which the Banovina of Croatia was established as an autonomous territorial unit within the Kingdom of Yugoslavia, led by the Ban and the Sabor. Thus, for a short time, by a decree issued by the royal vice-regency, a certain degree of Croatian sovereignty was established, without this being constitutionally defined and without international (foreign-policy), security and defence autonomy.

**In opposition to the Ustasha movement in Croatia,** the ally of the Axis powers during the Second World War, which formed a quisling Independent State of Croatia (NDH), abandoning large tracts of Croatia to the occupying powers, and approving wide-ranging criminal offences accompanied by a terrorist form of government, which became thoroughly compromised among the people, the Communists, led by the Croat Josip Broz Tito, organised a mass anti-Fascist uprising, which was at the same time a “national revolution”. Taking the initiative during the war, and holding most of Croatia, the Communists (in cooperation with part of the Croatian Peasants’ Party and the representatives of the Serbs), formed the highest representative bodies of “the government of the people”.

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**CROATIA**
The anti-Fascist Movement in Croatia was one of the strongest Partisan movements in occupied Europe. Within it, the ZAVNOH (National Anti-Fascist Council of the People’s Liberation of Croatia) was formed, which in June 1943 took over the remit of the Croatian Sabor and at its third session (in Topusko, in May 1944), declared itself the supreme legislative and executive representative body and highest body of state power in Croatia. At this time, the decision to create the Democratic Federative Yugoslavia, with the Federal State of Croatia as one of the future Yugoslav republics, was adopted.

In the Federal People’s Republic of Yugoslavia (FNRJ, 1945–63), Croatia was one of the republics with defined borders which were extended to include areas with majority Croatian populations (Istria, Rijeka, Zadar and the islands) which had belonged to Italy during monarchist Yugoslavia, or had been annexed under the Fascist occupation. Although the Yugoslav republics were defined in principle as states with the right to self-determination, government was in fact not only centralised, but also rigidly Communist in ideology. In the immediate post-war period, the historical and politically most important Croatian Peasants’ Party was banned, while many of its members, who were also anti-Fascists, were indicted and given severe prison sentences. This led to a new wave of political emigration, in which democratic politicians were also involved, along with the remnants of the nationalist “defeated forces”.

Socialist Yugoslavia, during its 50 years of existence (from 1963–1991 known as the Socialist Federal Republic of Yugoslavia), significantly changed the political characteristics of power, yet always remained under the strict supervision of the Communist Party and the emphatic personal authority (or cult status) of Marshal Tito. There was relative democratisation during the mid 1960s, but after a mass democratic movement in Croatia which insisted on greater autonomy for Croatia (the Croatian Spring, in 1971), and the resulting settling of accounts with its political bearers (1972), the 1974 Constitution granted wider rights to the republics as states. However, majority vote decision-making was maintained through majority voting in the Federal Council and through the institute of joint decisions in the assembly chambers. A certain degree of freedom was allowed in terms of the republic’s international activities, so that Croatia (and Slovenia), along with certain Italian, Hungarian, Austrian and German regions, became a founding member of the regional Alps-Adriatic Working Community.

The role of the Communist League of Croatia was based on the “unity of the Communist League of Yugoslavia” as a whole. This unity was crucial to maintaining Yugoslavia as a country. Although based primarily on an emphatic pro-Soviet Communist ideology, the later withdrawal of Yugoslavia from the Soviet bloc (1948) and its links with the West from the early 1950s onwards (including the military aid of the USA), along with the complexity of internal national relations, demanded other political solutions, even within the Communist League. Some of these solutions leaned towards democracy.
occupied territories and the peaceful reintegration of other, smaller areas (1998), Croatia at last achieved full state independence, within the same borders it had had as a Yugoslav republic. The first international recognition of the new state came during the Homeland War (first by Iceland, in December 1991), while other European countries followed up to the end of January 1992, and on 22 May 1992, Croatia became a member of the United Nations.

**HISTORICAL AND CULTURAL RELATIONS**

In their early cultural history, the Croats appear as the “nation of three scripts”. Along with Latin, in different variations, they also used two Slavic scripts, Glagolitic and Cyrillic. Both appeared in the 9th century and were linked to the educational activities of the “Solun brothers”, Cyril (Constantine) and Methodius, who were Greek by origin, but who had learned the language of their Slav neighbours, which ranged in several related variations from the southeast to the north of Europe. Both Slavic scripts were used in the Croatian region, and were subject to a specific kind of Croatian revision. The Croatian form of Cyrillic script was known as *hrvatica*, *arvatica*, *bosančica*, etc. It is thought that the earliest recorded writings were in Glagolitic, although science does not agree on which script is the older. From the 16th century on, Cyrillic was increasingly suppressed in Croatia, while Glagolitic was maintained in certain areas for religious use up to the 19th century, particularly in the north coastal regions.
Similar to its position regarding scripts, Croatia was located on the dividing lines between West and East, the Slav, Romance and German worlds, the border of Western and Eastern Christianity, then the border between Christianity and Islam, and finally on the conflagration point of the battle between Communism and Western democracy. Croatia has always gravitated culturally towards the West, although its political paths have often led in the opposite direction. All these previously divisive factors, following the achievement of Croatian state independence, may prove to be bridges to wider European understanding and cooperation, in which Croatia may find an active role.

The cultural relationships between Croatia, Croatians and other European nations and countries have a long tradition, dating back to the establishment of the first Croatian duchies. The later development of individual national cultures led to the proliferation of such relationships, while today, they are part of European and world culture, particularly globalised, mass culture. In the overview which follows we will attempt to single out some of these cultural relationships, particularly those which have left deeper traces, though in this sense the larger European nations and stronger cultural centres which form the European Union assume a certain priority.

**Croatian-French relations**

Croatian-European links in the Carolingian period retained the characteristics of links with wider western culture overall; the Carolingian Renaissance gave that culture a general European significance within Croatia too. The tangible forms of such links can be seen in preserved examples of Pre-Romanesque church buildings, which in Croatia, particularly in terms of ornamentation, display interlaced carved motifs. The Church of St. Donatus (Donat) in Zadar may be singled out for its monumentality and other architectural features, modelled on Charlemagne’s chapel in Aachen. It is well known that Bishop Donatus of Zadar (after whom the church was later named) paid a visit to Charlemagne in 805–06.

Contact with French culture was first introduced by French Benedictine monks, who built many monasteries in Croatia. When the Diocese of Zagreb was founded in 1094, liturgical books and reliquaries were brought from French regions. The scholarly monk Hugo de la Scura de Franzia became abbot of the Benedictine monastery on Mljet, while the 13th century debates of the French Dominican Laurent d’Orleans (La Somme le Ro) were copied in Glagolitic script. Though *littera francigena* still meant the Frankish script, i.e. Carolingian, *lingua francigena* began to refer to the French language. Geoffroi de Villehardouin, chronicler of the Fourth Crusade, wrote in this form of Old French, describing the Crusaders’ conquest of Zadar in 1202 on behalf of Venice, which paid for their journey to Constantinople. In his description of the event (*La conquête de Constantinople*), he stated that Zadar was “one of the best fortified cities in the world (...) that no more beautiful, stronger nor richer city could be found”. In the 14th century, some of the inhabitants of old Vlaška Street in Zagreb spoke French,
as this was where the French and Italian craftsmen engaged on the building of Zagreb Cathedral were accommodated. Those who spoke Romance languages at that time were referred to as Vlachs among the Slavic peoples, which is where the name of the street came from.

Along with the widely renowned 12th century Croatian theologian and translator of texts from Arabic into Latin, Herman Dalmatin, and several other aristocratic scholars, Juraj of Slavonia, a man of humble origins who was a Glagolitic scholar, received his master’s degree at the Sorbonne in the 14th century and in 1401 was appointed an emissary of the University to Queen Elizabeth of Bavaria. Among those who appeared in France at that time, men from Dubrovnik were particularly prominent. The first to study at the Sorbonne was Ivan Stojković (15th century), while the Latinist Ilija Crijević (Cervinus) was also working in Paris. Saro Gučetić negotiated on behalf of the French King Francis I with Suleiman the Magnificent and was granted the authority to conclude secret pacts. The first known translation of a Croatian writer into French was the sonnets of the Petrarchian Dinko Ranjina, and the translator was Philippe Desportes (1546–1606). A work by Benedikt Kotruljević, Otvornini (On Trade) appeared in a Venetian edition and was later translated into French and printed in Lyons in 1613. The most translated Croat was Marko Marulić from Split, with seven editions in French of his Latin work De Institutione. Men from Dubrovnik were also active at court and in French cultural and scientific life. The most prominent was Ruder Bošković, who arrived in France in 1773 when he was appointed Director of Optics for the French navy. He became an honorary member of the Academy of Science in 1748.

While Dubrovnik was building diplomatic relations in France, the French opened a consulate in Dubrovnik. One consul married a Dubrovnik woman and their son became the famous Croatian poet Marko Bruerović (Marc Bruère Desrivaux). The passionate obsession with French literature which caught hold in the city, along with its particular lifestyle, was dubbed frančezarije. From the early 18th century on, 24 plays by Molière were translated, sometimes with interpolations specific to Dubrovnik. But the first person to translate Molière actually came from the north, the Croatian Duke Fran Krsto Frankapan, who translated George Dandin into the Kajkavian dialect while waiting his end following his death sentence for conspiracy against the emperor (1670).

Many new ideas, including the first Masonic lodge in Croatia, spread from France. Count Ivan VIII Drašković founded L’amitié de guerre (Military friendship) lodge in Glina in 1769. The ideas of the Enlightenment and the French Revolution became more prevalent, and after the Declaration of the Rights of Man and of the Citizen (1789), and the Convention on supporting the oppressed nations of Europe, Jacobin clubs were formed in Zagreb and Dubrovnik.

In the era of the Napoleonic Illyrian provinces, cultural links grew stronger, and many French expressions entered the Croatian language, particularly in
administration. The French writer Charles Nodier took an interest in Croatian literature and his novel Jean Sbogar (1818), which was highly successful in France, was inspired by the character of an Istrian rebel. Along with the printing of the first newspapers in Croatian (Kragliski Dalmatin, 1806), and the predominantly Italianate vocabulary of the “Illyrian” language, Šime Starčević, a parish priest from Lika, wrote the first Croatian handbook for French: Nova ričoslovica ilirčko-franceska (1812).

As it became fashionable in Western Europe to travel to the more exotic East, including the “wild Balkans”, more and more French writers published their notes and impressions from the Croatian regions. The most popular were the luxury edition of Voyage by Louis-François Cassas (1802), and the illustrated Les bords de l’Adriatique et le Monténégro with 257 outstanding engravings, written by Charles Yriarte, a French nobleman of Basque origin. Prosper Mérimée achieved the highest degree of popularity in terms of “Illyrian” themes, with his La Guzla (1827), named after the Croatian (and Balkan) stringed instrument (gusle) played by folk singers to accompany epic or lyric poems. Mérimée included in his work Fortis’s original rendition of Tužna balada plemenite supruge Hasan-age (The Mourning Song of the Noble Wife of Hasan Aga). Although he never visited Croatia, he presented some of his own poems as “Illyrian”, said to have been collected in “Dalmatia, Bosnia, Croatia and Herzegovina”. The most important translation of a Croatian work into French was Gundulić’s Osman (1838).

The Illyrian Movement considered the French to be the foremost nation in Europe (Adolfo Veber Tkalčević). The Pole Adam Mickiewicz popularised Southern Slavic themes at the Collège de France, and his successor, Cyprien Robert, visited Zagreb, where he met the Croatian politician and cultural activist Ljudevit Gaj. Hippolyte Desprez (who spent time in Croatia in 1845) spoke up for Illyrianism (i.e. the Croatian national cultural and political revival) in France, through his public activities and book, Les peuples de l’Autriche et de la Turquie; histoire contemporaine des Illyriens, des Magyars, des Roumains et des Polonais, which included an introductory study on Croatia and the Illyrian Movement.

In 1861, the Croatian Sabor began attempts to introduce French into Croatian schools, but only succeeded in 1876. A French lectorate was founded at the University, and respectable French-Croatian dictionaries and grammars were printed. It became a tradition to elect prominent French Slavic Studies scholars as external or honorary members of the Academy of Science, and vice versa. The Croatian theatrical expert Slavko Batušić claims that between 1840 and 1940, 553 French plays were translated and performed. Among them, in addition to the inevitable Molière, were works by Pierre Corneille and Jean Racine. The path was cleared for a wide acceptance of French literature primarily by the Croatian classicist August Šenoa, who published several French authors in the newspaper Vijenac. In addition, Šenoa’s novels began to be published in French in 1879. It is hard to list all the literary
translations which followed: famous French writers were translated into Croatian, with Victor Hugo becoming particularly popular, as a defender of human rights, but there were others who also had an influence on Croatian writers, particularly Gustave Flaubert and Émile Zola (whose father was descended from a Venetian/Zadar family). Vinko Šeringer noted 780 Croatian words of French origin in his 1889 Dictionary of Foreign Words (Rječnik stranih riječi).

As Paris turned into the leading cultural centre of Europe, so Croatian artists turned further away from German and other centres and gravitated towards France. The most significant example was the writer Antun Gustav Matoš, who lived in Paris between 1898 and 1904, and who brought back not only the spirit of French literatures, but also the principles of literary criticism (Jules Lemaitre, Anatole France). Other important Croatian writers followed him (Tin Ujević, Josip Kosor, Janko Polić Kamov), meeting and sharing in the atmosphere of the Café du Dôme and La Rotonde. Some of them blended perfectly with French artistic trends, such as Radovan Ivšić, an adherent of Breton’s surrealism. In the fine arts, Vlaho Bukovac exhibited several times at the Paris Salon, where he won awards. Vladimir Becić, Miroslav Kraljević and Josip Račić produced paintings influenced by Manet, while the world famous sculptor Ivan Meštrović was influenced by Rodin, whom he met in person.

The activities of the French Institute in Zagreb (founded in 1924) began with the serious task of acquainting the French public with Croatian culture. In 1928, Krleža’s literary output and the performances of his dramas were being written about. In his bibliography of works translated from Croatian into French (1813–1968), Stanko Lasić listed 312 authors. Linguistic links were strengthened by the establishment of L’Alliance Française (The French Alliance) in Zagreb in 1952, in which Petar Guberina played a vital role. He was the creator of the acknowledged system for developing speech, known by the abbreviation SUVAG, which is actually a French term (Système universel verbotonal d’audition – Guberina).

At the end of the 1950s, Zagreb became an interesting European cultural centre, partly because of the particular political position of the then (non-aligned) Yugoslavia. Jean-Paul Sartre visited Zagreb in 1960, meeting Krleža and other Croatian writers, and appearing before a wider public. Along with the Musical Biennale, which for the first time opened its doors to avant-garde music, in 1961 in Zagreb a separate movement in the fine arts, named the New Tendency, appeared, gathering artistic groups from Western and Eastern
Europe, and from France the Grav group. One of the joint exhibitions of the New Tendency was held in the Paris Museum of Decorative Arts in 1964. In music, Croatia was linked with France by the composer Ivo Malec, who taught at the Paris Conservatory from 1972 to 1990.

At a time when Croatia was struggling for international recognition, accompanied by the attempt to present a true account of the events linked with the collapse of Yugoslavia, French intellectuals played a crucial role, represented in particular by the cultural and scholarly efforts of Mirko Dražen Grmek, a native Croat and naturalised Frenchman, and heir to the legacy of the physiologist Claude Bernard, at the Chair of Biological History at the École Pratique des Hautes Études (in Croatia, he was one of the initiators and later the editor-in-chief of the grand Medical Encyclopaedia). His global scientific status in the history of the biomedical sciences, his considerable publications and public activities (along with Marc Gjidara and Neven Šimac, among others) attracted figures in French culture such as the historian Jacques Le Goff, the philosophers Alain Finkielkraut and Pascal Bruckner, and the writer Louise Lambrichs. Within this setting, and a wider one, in March 2000 in Paris, the French edition of a large encyclopaedic work published by the Croatian Academy, Croatia in Europe, was presented, and the pièce de resistance was the festival Croatie, la voici, which was held from September to December 2012 in Paris and the surrounding towns, and included over 60 cultural and tourist events presenting Croatian cultural heritage.

**Croatian-Italian relations**

Geographical proximity and the gravitation of Italian regions towards the Adriatic Sea, along with the ecclesiastical and political tendencies of Croatia towards the West, dictated, in spite of many mutual prejudices, common connections through the centuries, which were particularly fruitful in the era of the Venetian Republic, and intensified through Humanism and the Renaissance, when the civilisational levels of the opposite Adriatic shores drew closer together. Early links were noted in the Codex aquileiensis, a 5th or 6th century codex of the Gospels in Latin, signed in the margins during the centuries which followed by prominent pilgrims, among whom were the Croatian dukes Trpimir, Branimir and Braslav, while Dante Alighieri mentioned a devout Croatian pilgrim in his Divine Comedy. His efforts were rewarded by four translations of the entire work and a further two versions of Hell into Croatian.

As the key language of international communication and literacy, Latin remained for a long time the second language of Croatian culture, making Croatia part of the wider European cultural scene, through the Latinist school. Later, Italian became the language not only of culture, but of part of the coastal population, and its influence was in no way diminished by the strengthening of Austrian power in the Adriatic after the fall of Napoleon (1815). Links between northern Croatia and Italy were somewhat weaker than on the coast, but were never completely severed, while the Italian influence was felt via continental routes, particular through Vienna.
From the earliest contacts, whether religious, commercial, or cultural, education played an important part in linking the two coastlines, through universities and the Italian towns. The most prominent role belonged to the University of Padua (1222), where many Croatian intellectuals studied; the humanists Jan Panonac (Janus Pannonius) and Juraj Šižgorić, the philosophers Juraj Dragišić and Frane Petrić (Franciscus Patricius), the natural historians Federik Grisogono, Faust Vrančić, Markantun de Dominis and Marin Getaldić, and others, whose renown and achievements reached European proportions. An important role was played by institutions for educating clergy with, roots in the Croatian lands; the Croatian Papal Institute of St. Jerome in Rome (1787), the Croatian Institute in Bologna (1553–1781) and the Illyrian Colleges in Loreto (1580–1860) and Fermo (1663–1746).

The main spiritual trends in the Croatian lands (artistic styles, philosophical and scientific movements) were closely linked with Italian counterparts (Pre-Romanesque, Romanesque, Renaissance, Baroque, the Reformation and Counter-Reformation, etc.). Some of these trends affected national awareness in Croatia in key ways; modelling itself on the Italians, Croatian as a national language (instead of Italian and Latin) was raised to a literary level, whether through a multitude of translations (Marko Marulić, Šiško Menčetić, Marin Držić, Stjepo Đurđević and others) or through original works in Croatian, which led to the rapid growth of Croatian literature in the Renaissance and Baroque periods. This was particularly evident in Dubrovnik, which, although an independent republic, had ongoing links with Italy. Writers in Dubrovnik and Dalmatia had a wide knowledge of Italian authors, while their poetic models were Francesco Petrarch (Petrarchism), Pietro Bembo (Bemboism), Jacopo Sannazaro, Ludovico Ariosto and Torquato Tasso, whose pastorale *Aminta* was published in Croatian as *Gliubimir* by Dominko Zlatarić in Venice in 1580, a year before the Italian original.

The academies became the centres of cultural life in the 18th century, communities of educated people who nurtured stylistic simplicity in contrast to Baroque excesses. Following the lead of the *Accademia degli Arcadi* in Rome (1690), among whose founders were two Croats, Nikola Radulović (who later became a cardinal) and Stjepan Gradić, the Director of the Vatican Library, similar institutions were founded in Croatia, as in the rest of Europe, such as the *Accademia degli Oziosi Eruditi* in Dubrovnik and the *Accademia degli Incaloriti* in Zadar, where Ivan Tanzliger Zanotti, compiler of a Croatian-Italian-Latin dictionary and translator of Vergil’s *Aeneid*, was active.

From the 19th century on, Italian influence in Europe gradually diminished, although the effects of contemporary Italian authors continued to be marked in Croatian culture and beyond, although its continental elements became on the whole oriented towards Austrian and German art. The proponents of the Croatian Renewal (Petar Preradović and Ivan Mažuranić) found in Italy an ideal for the unification and independence of their homeland. At that time, the writer and philologist Niccolò
organisation is the League of Croatian Communities in Italy, founded in 2001). On the other hand, open borders have led to the free flow of information and people, and many personal, cultural and scientific contacts and exchanges. Affirmed Croatian Romanists have contributed greatly to this (Josip Jernej, Pavao Tekavčić, Vojmir Vinja, Žarko Muljačić, Mate Zorić, Mladen Machiedo, Mirko Tomasović), while the Italian Cultural Institute in Zagreb (founded in 1942) has kept up regular activities since 1973.

Although the prevailing characteristic of the influence of Italian culture in Croatia has mostly been in the area of mutual relations, nonetheless Italian art has found one of its greatest advocates in Croatia, while the gravitation of Italy towards Croatia, particularly the coast, has left its mark on the Italians. Apart from the fact that Croatian writers have participated in Italian cultural events, several Italian writers have dealt with Croatian themes and concepts (Dante, Niccolo Machiavelli, T. Tasso and others), as have historians (the monumental *Illyricum sacrum* by Filippo Tommaseo, born in Šibenik, came to prominence, as he brought the “Illyrian spirit” to Italy, although he later parted company with the Illyrians, as he opposed the unification of Dalmatia and Croatia, even more so the unification of Dalmatia and Italy, which he maintained should never extend in the north beyond the “arc drawn by the compass” (i.e. as far as Istria).

In the 20th century, mutual contacts were based on the increasing level of translation activity; in Croatia, Italian classics were translated, while Croatian literature was presented to the Italian public primarily by authors/translators such as Ivo Vojnović, Milan Begović and Vladimir Nazor, but also by Italian experts in Slavic studies, particularly after the foundation of chairs in Slavic Philology. Italian writers with dual affiliations (Italian and Croatian) were also occupied with Croatian themes – such as Enzo Bettiza and Fulvio Tomizza – whose poetry of coexistence and tolerance, the so-called “Romanticised dialogue” was accepted by writers on both sides of the Adriatic (Nedjeljko Fabrio, Mario Schiavato, Claudio Ugussi and others), and even by Silvio Ferrari, the most competent translator of Krleža’s works. Finally, the gap between the two coasts was bridged by Predrag Matijević, Professor of Slavic Studies at La Sapienza in Rome, and the author of the *Mediterranean Breviary*, particularly popular in Italy, and translated into many languages.

Contemporary cultural links have been regularly maintained thanks to national minorities, mainly the Italian minority in Croatia, but in recent times, also by the Croatian minority in Italy (the umbrella
Riceputi, Daniele Farlati and Jacopo Coleti) and printers (up to the late 18th century, Venice was the centre for publications in Croatian), while travel writers have contributed to a wider knowledge of the Croatian lands (Benedetto Ramberti, then the renowned Alberto Fortis, Giovanni Battista Casti, and others). Furthermore, the circulation of people and artistic works between Croatia and Italy over many centuries has not been limited simply to culture, based on language, but has incorporated civilisation in general, and spread to the fine arts, music, the theatre, philosophy, architecture, etc. In recent times, it has also spread to film, comics and design. Many Italians (teachers, artists, representatives of ecclesiastical and political powers, those in holy orders, doctors, notaries, chancellors, craftsmen and traders) have also infiltrated areas of Croatia, by participating in and influencing cultural life, while many Croats (Schiavoni) have played an irreplaceable role in Italian and European cultural circles (such as the scientists F. Petrić and Ruder Bošković, the painters Julije Klović (Guilio Clovio Croata) and Federiko Benković (Federico Bencovich Schiavoni), the sculptors Franjo Vranjanin (Francesco Laurana), Ivan Duknović (Giovanni da Traù) and Ivan Meštrović, and the architect Lucijan Vranjanin (Luciano Laurana) along with many others.

**Croatian-Austrian and Croatian-German relations**

Links between Croatia and German-speaking countries and their cultures are long-standing and complex. This is especially due to the fact that for almost 400 years, from the election of Ferdinand I as Croatian king in the 16th century, Croatia was an integral part of the Habsburg, then the Austro-Hungarian Monarchy. As early as the 9th century, Frankish missioners left clear traces of a close relationship in the Church in Croatia (Abbot Teudebetus of Nin, Bishop Adelfred of Nin and Gumpertus, a priest from Bijać, near Trogir). This was reflected in the cult of Frankish saints and ecclesiastical architecture. At that time, the Saxon Benedictine monk Gottschalk resided at the court of Prince Trpimir, contributing to the expansion of the order in Croatia, about which records have survived.

In the early 13th century, immigrants from German countries (known as *hospites*), primarily craftsmen and traders, then doctors, apothecaries and officials, participated in founding Croatian towns, mostly in northwest Croatia (Samobor, Varaždin and Krizevci), and German weavers were mentioned in Dubrovnik (1420). Many marriages were contracted with the Croatian aristocracy. More significant German settlements were established after the Ottoman retreat in the 18th and 19th centuries, particularly in the abandoned areas of eastern Croatia. The newcomers embraced their new environment as their home, and integrated with the Croatian people, learning their language. They were well educated and connected with Europe, often adopting teaching, cultural and political roles. In the 17th century, Pavao Ritter Vitezović, a descendant of an Alsatian family who had settled in the...
Military Border, propagated in his entire work the Slavic unity and Croatian name. Bishop Josip Juraj Strossmayer, by birth and education an Austrian, eagerly advocated Slavic ideas.

Particularly vital links between the Croats and German culture were established during the Reformation in the 16th century. Croatian Protestant writers, Stjepan Konzul Istranin, Anton Dalmatin and Juraj Cvečić, worked in the Bible Institute in Urach, near Tübingen, while Croatian professors at German Protestant universities played an exceptionally important role: Matija Grbić (Grbac) in Wittenberg and Tübingen, Pavao Skalić in Königsberg and Matija Vlačić Ilirik in Wittenberg and Jena. Vlačić made a particularly important contribution to an encyclopaedia of church history from the Protestant viewpoint, and held an important position in the leadership of the circle to which Martin Luther belonged, following the latter's death.

Close links with Austria had a particular impact on the development of education in Croatia. The first gymnasia in Zagreb (1607), Rijeka (1627) and Varaždin (1636) were founded by Jesuits from the Vienna College (Augustineum), and one of the most valuable, positive aspects of mutual relations was the Austrian higher education system, which developed at a time when Croatia had no similar institutions of its own. Many of the Croatian revivalists, such as Count Janko Drašković, Dimitrije Demeter, Ljudevit Gaj and Stanko Vraz, completed their university studies in Vienna and Graz. When the Austrian education authorities began reforms of the high school and higher education system in 1849, the positive effects were felt in Croatian gymasia and universities.

Due to the many centuries of legislative, social and cultural links with Austria which we have already mentioned, up to the mid 20th century, the middle classes and aristocracy in Croatia were to a large extent bilingual, which is one reason why German authors were not extensively translated. Another factor was the preference for music, theatre and the fine arts over literature in the areas of Croatia which gravitated towards Austria. Austrian travelling theatre ensembles were common sights in northern Croatian towns from the mid 18th century onwards, while in the early
19th century, the first translations into the Kajkavian dialect were produced. German theatre thus favoured the development of Croatian theatrical and thespian culture. After the founding of the modern university system in 1874, Croatian students continued to attend faculties and higher education institutions in Austria which taught subjects not available to them at home, particularly in the arts. The musicians Blagoje Bersa, Božidar Širola and Jakov Gotovac studied or worked in Austria; Ivan Zajc graduated from the Conservatory in Milan and became famous in Vienna as a successful composer of operettas, moving back to Zagreb in 1870 to found the Croatian Opera. The city’s architect, the Czech Bartol Felbinger, who studied in Vienna, planned the centre of Zagreb from 1809 on according to the Austrian model. His work was continued after 1888 by Leo Hönigsberg and Julije Deutsch, who had also studied in Vienna. The Viennese Secession had a huge influence on Croatian artists in the late 19th century. Ivan Meštrović studied at the Viennese Academy from 1901 to 1904.

The first direct reflections of German literature among Croatian writers were felt in the 18th century, when writers from Slavonia, influenced by German writings of the Enlightenment, attempted in their works to re-educate their fellow countrymen. Thus Matija Antun Relković produced his Nova slavonska i nimačka gramatika (New Slavonian and German Grammar, 1767), which became the basis for later German grammars in Croatian. His son, Josip Stjepan Relković, published Kućnik (The Householder), written in popular decasyllables, which was a sort of practical handbook for the peasantry, based on a German original.

The Croatian revivalists were most affected by the poets of freedom, primarily Friedrich Schiller, though Johann Gottfried Herder also had a strong influence, with his Composition on the Slavs, published in the first issue of Danica in 1835. The Illyrians (Ljudevit Gaj, Antun Mihanović, Antun Nemčić, Stanko Vraz and others) translated German poetry, and most of them began their literary careers by writing in German. The introduction of absolutism and the forced Germanisation of public and cultural life after the 1848–49 revolution in Austria and Hungary led to the widespread rejection of German culture and literature. Croatian writers began to look for their role models in Slavic, Romance, English or Scandinavian literature, while continuing to focus the attention of readers on Romance and Slavic literature. It was only in exceptional circumstances that German literature was considered of any worth at all (e.g. the expressionism of Rainer Maria Rilke). German as a foreign language was also affected by the general atmosphere, and the teaching of other foreign languages, e.g. French, was strongly advocated. The situation eased by the close of the century, so that in 1897, the first history of German literature was published in Croatian (German Literature up to the Death of Goethe). German language journalism continued to be published in Croatia from 1879 (Kroatischer Korrespondent, Zagreb) to 1929 (Die Drau, Osijek). German reviews met the cultural needs, particularly in the 19th century, of the many German speakers.
and educated Croats in the country. The close contacts between German and Croatia in the past are still evident today in a great number of loan-words in Croatian dialects, some of which date back to Old High German.

New trends in German literature affected the Modern period in Croatia. The Munich journal Jugend formed the model for Mladost, edited by a group of students from Osijek in Vienna (1898). Expressionism also left its mark in Croatian literature. The articles of Antun Branko Šimić and his contemporaries display a vital interest in the turmoil in contemporary German poetry and art, for example the aesthetic understandings represented in the Berlin journal Der Sturm. The influence of the school of Neue Sachlichkeit writers during the Weimar Republic on leftist literature was also obvious: Erich Kästner, Hans Fallada, the early work of Erich Maria Remarque, etc. The German component was emphasised in the literary formation of Miroslav Krleža: his foundations in the philosophy of Arthur Schopenhauer and Friedrich Nietzsche, and his distinct critical judgments of various segments of culture. This is more evident in his essays on Rainer Maria Rilke, Hugo von Hoffmannsthal, Stefan Georg, expressionist lyricism, Hermann Bahr, Karl Kraus, and Heinrich von Kleist, than in his literary works.

The systematic translation of major works of German literature only began after the Second World War. The works of Franz Kafka, who had a great influence on Croatian writers during the 1960s and 1970s, were translated then, along with contemporary German authors such as Heinrich Boll and Günter Grass.

Apart from publications in periodicals, the first real literary translations from Croatian into German were produced only at the end of the 19th century, when Mažuranić’s epic The Death of Smail-Aga Čengić was translated, followed by Šenoa’s historical novel, The Goldsmith’s Gold and a collection of poetry by Petar Preradović. The novels of Ksaver Šandor Gjalski, published in the popular Universal Library by Philip Reclam, aroused more interest for Croatian writers, and works by Antun Gustav Matoš, Milan Begović and Josip Kosor were translated. The latter two also wrote in German. Begović took up theatrical work in Hamburg (1902–12) and Vienna (1912–15), while Kosor’s play Fire of Passion, written at the urging of Stefan Zweig, enjoyed considerable success on German and Austrian stages. The Austrian humorist Alexander Roda Roda, who grew up near Našice, in Slavonia, popularised Croatian people and places in his satirical and humorous work. A generation of writers with German roots wrote about the expulsion of the German population from the Danube basin (Schwaben) after the Second World War, while in recent times, Ludwig Bauer has done the same in his novels, particularly in A Short Chronicle of the Weber Family.

Croatian authors were translated more intensively from the 1950s on, and the launching of the magazine Most/Die Brücke in 1966 was extremely well received in German speaking areas. It included translated works from different periods and several issues were dedicated to criticism
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directed at the current state of affairs. Although there was a continuing interest on the part of the German public for Croatian authors, the 1990s drew more foreign attention to writers in exile than those established at home: Irena Vrkljan, Slavenka Drakulić, and in particular Dubravka Ugrešić and Slobodan Šnajder, whose play The Croatian Faust was better received in Germany than in Croatia. The poet Slavko Mihalić has also come to prominence since publishing a comprehensive anthology of Croatian poetry (Das Schangenhemd des Windes) in 2004.

A special place in the promotion of German language and literature in Croatia is held by the Chair of German Studies at the Faculty of Humanities in Zagreb, which was founded in 1895, though German Studies actually began earlier, in 1876, through the German Language Lectorate, only two years after the foundation of the modern university. By 1897, the Chair was already placed on a level with other German speaking universities in Austria-Hungary. German Studies spread to Zadar, Osijek and Rijeka, while fruitful cooperation was established with German experts in German and Slavic Studies. Zdenko Škreb and Viktor Žmegač achieved international reputations as interpreters and historians of German literature. A project led by Žmegač, in cooperation with leading scholars from Germany, Austria and Switzerland, carried out between 1978 and 1984, led to the publication of one of the best known bestsellers on the history of German literature, Geschichte der deutschen Literatur vom 18. Jahrhundert bis zur Gegenwart. Promoters of German language and culture and cultural and scholarly links between Croatia and Austria, and Croatia and Germany, are the Austrian Cultural Forum (founded in 1955, the year in which the Republic of Austria achieved full state sovereignty, and one of the oldest Austrian cultural institutions outside Austria) and the Goethe Institute in Zagreb.

Croatian-British relations

In the Old English 9th century translation from the Latin by King Alfred of the History of the World by Paulus Orosius, to which the king appended a review of more recent history up to his own day, White Croatia is mentioned, as are the geographical names of Istria and Dalmatia. In the 12th century, contacts were made through King Richard I (Richard the Lionheart), who was thought to have been shipwrecked in the Adriatic on his return from the Holy Land, and to have spent some time in Dubrovnik. Both English and Mediterranean chroniclers recorded these events.

British travellers and pilgrims reported from Croatian lands in the 14th century – the best known such description, by Richard Guilford, was printed in 1511.

Thanks to its well-developed trading network, Dubrovnik held a prominent place in cultural links with Great Britain. There were several distinguished scholars active in the Dubrovnik trading colony in London. In the 15th century, Juraj Dragišić taught theology at Oxford, while in the 16th century, Marin Getaldić, the astronomer and mathematician, joined British colleagues in significant scientific work. In the 17th century, Franjo Biundović from
Hvar wrote his *History of the English Civil Wars* while living in England, for which he was rewarded with an aristocratic title. The Protestant apologist from Rab, Markantun de Dominis, took up a high position at the English court; in 1617 he became the first Croat to receive an honorary doctorate from the University of Cambridge, and in 1618 he was appointed Dean of Windsor. Ruđer Bošković, the greatest Croatian scientist, visited England in 1760. He lectured at the universities of Oxford and Cambridge and visited the observatory at Greenwich. Although his stay was short, he met leading British scientists and artists and left a deep impression on them, so much so that he was elected a member of the Royal Academy of Science in 1761.

In the 18th and 19th centuries, interest on the part of the British people in Croatia increased. They were particularly fascinated by archaeological monuments such as Diocletian’s Palace in Split, which was described in detail by the architect Robert Adam. More and more articles were published on Croatian history and folk customs, as part of a growing interest in southeast Europe in general. At this time, the first translations of poems appeared, such as the *Hasanaginica*.

In Croatia, contacts with English literature date back to the 18th century, when the first Shakespeare plays were staged, although in German and Italian translations. It was not until the time of the Croatian Revival that English literature became better known, mostly thanks to the efforts of Abbot Ivan Krizmanić of Marija Bistrica. His translations, although preserved only in manuscript form, are considered the first direct translations from English into Croatian. Another person who had a wide knowledge of English literature and a desire to popularise it was Stanko Vraz. More recent Croatian writers extended knowledge of English literature, among whom Ivan Goran Kovačić made a significant contribution to the translation of poetry.

The first chair of Slavic Studies was established in 1890 in Oxford, and lectures by the first incumbent, William Morfill, who was an associate of Vatroslav Jagić, formed the basis for studies in South Slavic Literature and Languages, including Croatian. A department for Slavic Studies opened in Cambridge in 1900, and was later headed by Robert Auty, the leading British 20th century Croatian expert, who produced an overview of the development of the Croatian language in 1979. Several classic works of Croatian literature were translated into English, for example Gundulić’s *Dubravka* and *Osman*, Mažuranić’s *The Death of Smail-Aga Čengić*, Croatian *Tales of Long Ago* by Ivana Brlić-Mažuranić, Ivo Vojnović’s *Dubrovnik Trilogy* and some of Držić’s works.

At the end of the 19th century, the first English language experts appeared in Croatia. Natalija Wickerhauser opened the first English Language School in Zagreb, Aleksander Lochmer compiled the first English-Croatian dictionary in Senj in 1906, and launched the English Lectorate in Zagreb, while Vladoje Dukat emerged as the founder of English Studies and the author of the first Croatian overview of English literature. Since then, work has continued systematically in terms of studying and
translating literary works, and this has gained in range since the end of the Second World War. Josip Torbarina, a university professor in Zagreb and Zadar, reached the zenith of translation skills in this period, in addition to being a renowned Shakespearian expert and teaching many generations of Croatian students of English language and literature. The British Council, which opened an office in Zagreb in 1946, has made a great contribution to the development and spread of English studies. Although English has never been historically present in Croatia in the same way as German or Italian, since the 1960s it has become the most influential foreign language, partly due to the effects of popular culture.

In the 20th century, many Croatian artists and scientists lived in or visited England, including the writer Josip Kosor, who spent the longest time there, and whose works were translated into English. In 1915, Ivan Meštrović exhibited in London and in 1919 a monograph about him was published. Musicians have also enjoyed considerable success: in 1911, the operetta Baron Trenk by Srećko Albini was performed, while Milka Trinia appeared many times at Covent Garden. The theatre director Vlado Habunek received wide acclaim for his production of The Canterbury Tales by Geoffrey Chaucer. The works of Croatian artists are housed in British museums, for example miniatures by Julije Klović, and a list of such works was compiled in 1971 by Vladimir Markotić. Branko Franolić presented a Croatian bibliography to the English public. Many Croatian scholars and scientists have worked at British universities, of whom the most prominent is the philosopher Edo Pivčević at Bristol University, who launched the British-Croatian Review in 1974. The journalist and publicist Krsto Cviić is particularly credited for engendering better understanding of political circumstances in Eastern Europe and the former Yugoslavia.

As Croatia joins the European Union, a cultural festival entitled Welcome Croatia took place between January and June 2013 in London and other British towns. The programme included lectures and seminars, as well as drama and musical performances promoting Croatian culture.

Croatia and Central European relations

Apart from its relations with leading European nations and cultures, relations with Central European nations have also been important to Croatia for historical and geographical reasons. Relations between Croats and certain Central European nations have been defined by two main factors – political (statehood) and ethno-cultural (a common Slavic heritage).
Common state frameworks have formed the most intensive factors in Croatian-Hungarian long-lasting (for over thousands of years) relations, and through them, Croatian-Slovak relations, given the fact that modern Slovakia was also part of the Hungarian Kingdom. From the 16th century on, the Czechs and some Poles also lived within the bounds of the Habsburg Empire.

Legends linked to ethnic descent, which connect the Croats with Czechs and Poles, have long existed, but it was in the 19th century that the idea of mutual Slavic roots formed the basis for the development of specific cooperation between leading scholars and artists.

Croatian-Hungarian relations. Given the enduring close political links between Croatia and Hungary, the Hungarians played a significant role in the cultural formation of continental Croatia, starting in 1094, with the foundation of the Diocese of Zagreb, which for a long time was part of the Esztergom, then the Kalocsa Archdiocese. Through their mediation, the oldest liturgical codices came to Croatia (Agenda Pontificialis, Benedictionale, Sacramentarium), spreading the cult of the venerated Hungarian royals, Ladislaus, Stephen, Emeric and Elizabeth.

Originally, traces of the oldest literary links between Croatia and Hungary were evident in ecclesiastical and courtly literature, and gained strength in the Humanist period (15th century), during the reign of Matthias Corvinus and his heirs, when Croats were members of Hungarian courts or university circles (Janus Pannonius, the Bishop of Pécs, and Ivan Vitez of Sredna, the tutor of Matthias Corvinus, the sculptors Ivan Duknović and Jakov Statilić, the architect Vinko of Dubrovnik, the miniaturist Julije Klović, and the physician Jakov de Angelis, for example), while the influence of Croatian oral tradition was evident in Hungarian literature and later in the poetry of the Illyrian period (Bálint Balassi). Mutual relations developed through linguistic influences, migratory trends, common rulers or heroes in the wars against the Ottomans, but particularly through
familial relationships among the nobility, who often bore a dual cultural identity. So, for example, in the 17th century, Petar Zrinski translated in Croatian the poem *The Adriatic Sea Siren*, which his brother Nikola originally wrote in Hungarian. Several Croats were installed as leaders in the Kalocsa Archdiocese, and one of them, Adam Patačić, founded the archdiocesan library in the 19th century, which is today a public, scientific library.

After the Croatian-Hungarian Settlement in 1868, Hungarian periodicals (*Vasárnapi Ujság, Hölgyfutár, Szépirodalmi Figyelő*, etc.) continually published notes, presentations and translations of works of Croatian literature, predominantly by authors such as Ivan Mažuranić, Petar Preradović, August Šenoa, Ksaver Šandor Gjalski, Josip Kozarac and Ivo Vojnović. At the same time, Hungarian works were reviewed and published in *Danica Ilirska, Luna* and *Agramer Zeitung*. In Croatia, works by Hungarian literary critics and the literary historian Sándor Petőfi were published, while reviews of Hungarian literature were presented by Mavro Špicer and Miroslav Krleža. Hungarian dramatists also aroused considerable interest (Mór Jokáj, Ferenc Molnár), and their works were performed on Croatian stages, while the plays of Milan Begović were performed in theatres in Kaposvár and Budapest.

A significant role in cultural relations was played by the Chair of Slavic Studies from 1881 on, and the Chair of Croatian Language and Literature from 1899 to 1939, at the University of Budapest. The philologist Kazimir Grekša, author of *Slovnica mađarskoga jezika* (Hungarian Grammar), was associate professor of Hungarian from 1904 to 1918 at the Zagreb Faculty of Humanities, while Ivan Bojničić was the Hungarian lector there from 1882, becoming associate professor from 1910 to 1922.

The disintegration of the Austro-Hungarian Monarchy in 1918 meant that members of the Hungarian minority became the cultural mediators between the two nations. They launched literary journals, and in the inter-war and post-war periods, the translation of works by Milan Begović, Slavko Kolar, Miroslav Krleža and Tin Ujević intensified. Thanks to translations by the Hungarian Slavic scholars Zoltan Csuka, Lászlo Hadrovics and Kálmán Dudás, and to translations published in many Hungarian magazines, other major works of Croatian literature became available to the Hungarian public. In theatres, the works of Miroslav Krleža and Ranko Marinković were most often performed. Croatian literature was represented in several anthologies of South Slavic literature, and also in Croatian anthologies, among which the compilation of Zoltan Csuka, *Adriaí tengerek műszája* (1976) was prominent. Csuka dedicated a large portion of his history of Yugoslav literature to Croatian literature (*A Jugoszláv népek irodalmának története*, 1963).

A great contribution to the advance of Croatian-Hungarian cultural links in recent times has been made by the Chair of Hungarian Studies, established in 1994 at the Faculty of Humanities of the University of Zagreb.

**Croatian-Czech relations.** Croatian-Czech cultural relations can be traced back to the activities of Sts. Cyril and Methodius, whose disciples spread Old
Slavonic worship in the region of present-day Croatia (Žitija Konstantina Ćirila i Metodija), as witnessed by the Glagolitic script used to write the Kijevski listići, the oldest (10th century) Old Slavonic text revised by the Czechs/Moravians, and the Bečki listići, the oldest (11th to 12th century) Old Slavonic liturgical monument to Croatian revision. The first bishop of the Diocese of Zagreb (1094) was Bishop Duh, a Czech by origin, who brought over many clergy and laid the foundations of Zagreb’s Capitol.

In the mid 14th century, King Charles IV founded the Emmaus Monastery (Na Slovanec) near Prague, to which he invited Croatian Glagolitic priests to promote the expansion of Old Slavonic worship. It is said he brought 80 Benedictines (of whom the first was the Croat Ivan Charvat), who remained there until the emergence of Hussitism and the Hussite Wars (1419–36). Many Croatian Glagolitic translations from Emmaus have an immense literary and historical significance, as they are the first known translations from one Slavic language into another. During the reign of Charles’ son, Sigismund of Luxembourg, Croatian-Czech relations reached their zenith: historical Croatian documents list many Czech clergy in high state and ecclesiastical functions (the Dalmatian Bishop Blaž of Knin, 1354, the church lector of St. Peter’s in Požega, Petr Moravsk, 1361, Bishop Ondřej of Skrad, Bishop Lukaš of Hvar, Ivan Čech, a priest in Zagreb, Canon Jakub Čech of Zagreb, c. 1387), and the Hussite preachers in Zagreb (Dominik and Jan Bohemus), while the powerful Bishop Eberhard of Zagreb, Queen Barbara of Cilli and other prominent Croats commissioned stonemasons from the Czech Parler family firm and embellished their estates in the Late Gothic style with many fortifications, churches and monasteries, among which the Cathedral and Church of St. Mark in Zagreb and the Pauline Monastery in Lepoglava are prime examples.

In the 15th century, many Czech fighters in the war against the Ottomans came to Croatia (Commandant Petr z Myšlina, the Dalmatian-Croatian-Slavonian Ban Blaž Podmanický 1470–78 and the military commandant Jan Vitovec). After the Ottoman defeat in the late 16th century, the Croatian border with the Ottoman Empire was strengthened, and more favourable conditions created for the arrival of many Czech priests, particularly at the Zagreb Jesuit gymnasium between 1607 and 1628 (Martin Slabinus, Mikuláš Kučera and Matěj Bernatius), which was the leading educational institution of its time in Croatia.

The manufacturing era in Croatia (18th century) was marked by the increasing immigration of Czech craftsmen, who are mentioned as the directors of the Jesuit (Vojtěch Vilém Veselý), Capitol (Antonín Jandera) and national printing houses in Zagreb (Ivan Křtitel Weitz, who printed Calendarium Zagrabiense).

Croatian-Czech relations intensified during the time of the Croatian Revival and Revolution (1848–49), under the influence of František Palacký and the ideals of Austro-Slavism, which reached full expression at the Slav Congress in Prague in 1848, convened to some extent as a result
In the 20th century, there were several professors of Czech origin at the University of Zagreb, for example Gustav Janeček, Fran Smetanka, Emil Prašek and Albert Bazala. On the other hand, Prague was one of the academic centres for the Croatian intelligentsia of the time, and among others, the soon-to-be prominent politician Stjepan Radić studied at Charles University. At that time, Prague was a central reference point for Croatian art; Vlaho Bukovac became a professor at the Academy, while Milivoj Uzelac, Vilko Gecan and others became acquainted with expressionist trends. Croatian-Czech relations continued after the collapse of the Austro-Hungarian Monarchy, i.e. after the creation of the Republic of Czechoslovakia and the Kingdom of the Serbs, Croats and Slovenes (Yugoslavia). Contemporary writers were systematically translated (Jaroslav Hašek, Karel Čapek and Jan Neruda on the one hand, and Tin Ujević and Miroslav Krleža on the other), and their works were performed on Croatian and Czech stages. Anthologies of Czech literature and poetry were published, and articles on Czech literature written by Ivan Esih and Ljudevit Jonke.

In most recent times, cooperation has continued, characterised by intense cultural cooperation, primarily in the translation of literary works, in which Dušan Karpatský and Predrag Jirsak have particularly excelled. Other areas of artistic expression have also been prominent; Jiří Menzel has directed theatre productions in Zagreb and performances at the Dubrovnik Summer Festival, while the cult theatre group of the Prague Spring and dissident...
resistance, *Plastic People of the Universe*, has performed in Zagreb. One unquestionable factor in mutual cooperation is the Czech Lectorate at the Faculty of Humanities in Zagreb (launched in 1918, and since 1965 an independent study course), and Croatian Language and Literature Studies at Charles University in Prague and Masaryk University in Brno. Members of the Czech minority also nurture their cultural heritage through their societies.

**Croatian-Slovakian relations.** Croatia and Slovakia shared more or less the same destiny under the multinational Hungarian kingdom from the 12th century right up to 1918, under feudal magnates and the aristocracy, whose estates (such as those belonging to the Erdődy, Frankapan and Keglević families) extended throughout Croatian and Slovakian regions following the accession of the Habsburgs to the Croato-Hungarian throne.

Leading Croatian humanists, such as Ivan Vitez of Sredna and Janus Pannonius, played a major role in founding the first Slovak university, the Istropolitana in Bratislava (1467), where several members of the Frankapan family were educated, alongside other Croats.

In the early 17th century, the saint-to-be Marko of Križevci was the principal of the seminary in Trnava, and Esztergom canon and director of the Benedictine abbey of Krásno near Košice. At this time, Juraj Habdelić, Andrija Jambrešić and others also worked at the Jesuit University of Trnava, educating many Croats engaged in cultural activities, and printing religious books and primers in Croatian. Meanwhile, the Slovak intellectuals Ján Spišák and Ján Porubský participated in the founding of Jesuit study courses in Zagreb in 1608.

Pavel Jozef Šafařík and Ján Kollár exerted an enormous influence on the Croatian National Revival, by promoting the ideas of Slavic communality, while L’udovít Štúr, who advocated the nurture of national identities within the Slavic community, was joined in 1847 by several Illyrians (Ivan Kukuljević Sakcinski, Maksimilijan Prica, Janko Drašković, Stanko Vraz). In Croatia, Bogoslav Šulek, a polymath of Slovak origin, used his work and exceptional activities to promote many revivalist ideas regarding the progress of culture, science and the economy. Thanks to Bishop Stjepan Mojzes, Slovak writers such as Ján Čaplovič and Ján Kollár were published in the pages of Croatian newspapers, while Bishop Josip Juraj Strossmayer provided material assistance for the founding of Matica Slovačka in 1863. At the same time, translations of Croatian folk songs and news of the Illyrian Movement and its representatives were published in Slovakia. Two Slovak clergymen, the Bishop of

![Bogoslav Šulek](image)
The promotion of Croatian cultural heritage in Slovakia through scholarly studies and translations. Ludwig Bauer was the author of the first Croatian anthology of Slovak poetry (Crna violina – Black Violin). In addition, since 2003, a theatre festival dedicated to the works of Miro Gavran has been held in Trnava.

**Croatian-Polish relations.** The first Croatian-Polish contacts were linked to the tradition of the ancient homeland of the Croats in White Croatia, in present-day Poland, as recorded in the 10th century by the Byzantine emperor Constantine VII Porphyrogenitus. These contacts were renewed during the reign of the Croatian-Hungarian King Louis I of Anjou, who was also crowned king of Poland in 1370, and increased when Louis II Jagiellon ascended the Croatian-Hungarian throne in 1516. At that time, leading Croatian scholars often spent time in Poland (Stjepan Brodarić, brothers Trankvil and Franjo Trankvil Andreis, and also Antun and Mihovil Vrančić), and many Croatian students enrolled at the University of Cracow. Toma Budislavić was the personal physician of Bishop Petar Myszkowski, whose court was one of the humanist centres of Poland at the time. Budislavić was later ennobled by King Stjepan Batory and given the title of Royal Physician. It is assumed that the library he brought back with him on his return to Dubrovnik was used later by Mavro Orbini and Ivan Gundulić (known in Poland as the ‘Illyrian Homer’) to acquaint themselves with Polish matters. Gundulić celebrated the Polish victory at Khotyn (1621) in his work Osman, while Jerolim Kavanjin and Andrija Kačić Miošić, among others, wrote...
about the great victory of John Sobieski over the Ottomans near Vienna in 1683.

Closer relations were engendered during the entire period of the Polish elected kings. Nobles from Dubrovnik and Bay of Kotor resided at the court of the last Polish king, Stanisław II August Poniatowski, who also corresponded with Ruđer Bošković.

Cultural relations intensified during the Croatian National Revival in the early 19th century, as recorded in the patriotic song written by Ljudevit Gaj, *Još Hrvatska nije propala* (*Croatia has not yet fallen*), which was a paraphrase of the Polish national anthem *Jeszcze Polska nie zginęła*. Adam Mickiewicz, in the newspaper *La Tribune des peuples*, of which he was the editor, published articles by Croatian authors. Translations of Polish writers from the pens of revivalists such as Ljudevit Gaj, Stanko Vraz, Ivan Mažuranić and Petar Preradović were published in *Neven*, while August Šenoa promoted Polish literature in *Vienac*, which influenced the widening of Polish writing circles and their Croatian translators. In theatres, plays by Alojzy Felinski and Aleksander Fredro were performed frequently. A speech by Ivan Kukuljević Sakcinski in Croatian at the Croatian Sabor in 1843 aroused the interest of the Polish public, and his poems were also translated.

In the second half of the 19th century, literary links strengthened in terms of Slavic cooperation. In 1896, a selection of Yugoslav literature was published in Poland (*Obraz literatury powszechnej*), while the influence of Croatian folk poetry was evident in Polish literature. The ‘Towarzystwo Słowiańskie’ society was founded, and Julije Benešić and Branko Vodnik participated in the publishing of its magazine, *Świat słowiański*. Polish centres for Slavic Studies influenced Croatian–Polish relations – the Warsaw Society of Friends of Science and the Slavic Studies Department of the Main School in Warsaw. The Cracow Slavic Studies Centre developed at the University of Cracow and the Cracow Scientific Society (later the Academy of Sciences and Arts), where Marian Zdziechowski, whose study of the Croatian National Revival reflected the high level of interest in Croatian studies, was active.

In the early 20th century, in the newly formed states of Poland and the Kingdom of the Serbs, Croats and Slovenes (Yugoslavia), Polish–Yugoslav friendship societies were established to promote cultural and scientific connections, though the literary sphere was still dominant. Thus the plays of Ivo Vojnović, Milan Begović, Milan Ogrizović and Miroslav Krleža were performed frequently and reported on in many Polish publications (*Kultura słowiańska, Ruch słowiański, Przegąd Polsko-Jugosłowiański, Gazeta literacka*, etc.). In 1925, a Slavic Studies department opened at the University of Cracow, where Kazimierz Nitsch, Tadeusz Lehr-Splawiński and others were actively involved. At the same time, the circle of those who knew the Polish language and literature increased, among whom the lexicographer and translator Julije Benešić was prominent. He worked in the Polish Lectorate at the University of Zagreb and in the Croatian Lectorate at the University of Warsaw, where he started the *Biblioteka Jugosłowiańska*. Finally, the Polish
Lectorate (1919) became the Department of Polish Language and Literature Studies at the Faculty of Humanities in Zagreb in 1996, the result of centuries-long tradition of Croatian-Polish cultural and scientific connections.

Pope John Paul II, a Pole by birth, displayed particular affection for Croatia on many occasions. During his pontificate, Croatia achieved independence and welcomed him on three pastoral visits. In one of his speeches to Croatian pilgrims, he referred to their joint Slavic roots, saying, ‘You speak of White Croatia, your ancient homeland, which is now exactly where my birthplace is.’
11 Did you know?

It is impossible to provide an entire “cycle of knowledge” about Croatia, but it is worth mentioning that the concept describing such knowledge – the encyclopaedia – found its place in the title of a work by Croatian humanist Pavao Skalić as early as in 1559, from where it spread to all languages of the world. In a similar fashion, the neck tie (cravat), which first appeared as part of the Croatian military uniform in the form of a picturesque adornment around the necks of Croatian soldiers in the Thirty Years War, was also accepted as a mark of elegance throughout the world. Thanks to the Croatian computer programmer Tomislav Uzelac, MP3 Players have become an essential part of our everyday life. Venetian explorer Marko Polo was born too early to possess such a player, but, according to some researchers, he is connected to Croatia by his family’s place of origin – the island of Korčula. The Dalmatian dog, the best known indigenous Croatian canine breed, without which the famous Disney cartoon 101 Dalmatians would never have been made, also originates from the same part of Croatia. In this chapter, you will find out many more interesting facts about Croatia...
Did you know...

... that the tie (cravat), today an essential fashion accessory for men and women, was named after an item in the uniform of Croatian soldiers during the Thirty Years War? As part of their uniform, they tied an eye-catching length of fabric around their necks. The Parisians noted this Croatian custom and adopted it as their own fashion detail, wearing neck ties ‘à la croate’, now forming the root of the French noun ‘la cravate’. Croatia is still proud of this historical gem, and the Croatian Sabor has declared 18 October Cravat Day.

Tablets bearing the Croatian name found near the mouth of the River Don.
... the **Dalmatian dog**, also known as the *Dalmatinac* or *Dalmatiner*, is the most famous indigenous Croatian canine breed, named after the Croatian historical province of Dalmatia, where it was bred in the past.

... that according to one theory, ethnic name Croats has Iranian (Sarmatian) origins? The theory is based on the etymology of the name *Horoathos* and ancient writings, of which the oldest are two second-century tablets found at the mouth of the River Don (Tanais).

... that according to legend, the founder of **San Marino** in the early 4th century was a stonemason, Marin, from the island of Rab?

... that **Marco Polo**, a 13th century Venetian explorer of the Far East, was born on the island of Korčula, according to one claim? There is no direct evidence for the claim, but research has shown that a Venetian trading family, the Polos, did in fact come from Korčula.

... that the Dubrovnik Republic forbade **trading in slaves**, according to regulations dated 1413 and 1416, while a law was passed in 1466 ‘against those who sell people’?

... that the Dubrovnik Republic was divided politically between two aristocratic camps, the **Sorbonezi** (older noble families) and **Salamankezi** (newer noble families)? The names, however, have nothing to do with where the Dubrovnik patriarchs sent their sons to study, though they allude to the famous universities of Salamanca and the Sorbonne. Most of the Dubrovnik nobles studied in Padua, and the names are pure word-play, derived from Italian, but twisted to make them terms of mockery: *Salamankezi* means ‘lacking salt’ (i.e. wits), while *Sorbonezi* means ‘dry as a sorb tree’.

... that the surname **Horvát** or **Horváth**, which literally means ‘Croat’, is one of the most common surnames in Hungary and among the Hungarian minority in Slovakia? Of course, not all Hungarians with the surname are of Croatian origin, but the fact that the name is so widespread is an indication of the hundreds of years of connections between Croatia and Hungary and the migration of populations in the past.

... that among the most prominent people at the court of the Ottoman Sultans there were several Islamised Croats? Several of their names included the epithet **Hirwat** (Croat),
Did you know?

such as Mahmoud Pasha Hirwat, Pyale Pasha Hirwat, Siyavuş Pasha Hirwat, and others. The most famous was Rustem Pasha Hirwat, a Grand Vizier during the time of Suleiman the Magnificent, whose daughter he married.

... that the Croatian polymath and humanist, Pavao Skalić, used the word ‘encyclopaedia’ in its modern meaning as long ago as 1559, in the title of one his works?

... that the Croatian writer Marko Marulić is credited with the first ever use of the word ‘psychology’ (in the title of his work Psichiologia de ratione animae humanae), to mean the science of the soul?

... that Dante Alighieri, in The Divine Comedy (Paradiso, cantata XXXI), mentions a Croat? A Croatian pilgrim is described as being deeply moved by the imprint of the face of Christ on Veronica’s veil. It is thought that Dante made reference here to a personal friend, Bishop Anton Kažotić. An interesting off-spin is that Dante’s great-grandson Niccolo ran an apothecary’s shop in Zagreb.

... that the Irish writer, James Joyce, while searching for work in Europe, found a job in Pula in the autumn of 1904? He went there with his wife-to-be, Nora Barnacle. They stayed for four months, during which time Joyce taught English at the Berlitz School for Austro-Hungarian Officers.

... that the French writer, Jules Verne, placed his novel Mathias Sandorf, published in 1885, in Istria? He was
attracted by the picturesque gorge of the River Pazinčica, with Kaštel above it. He was not the only one – this scene has often inspired the imagination.

... that the Vienna Natural History Museum houses a meteorite which fell to earth in 1751 in Hraščina, north of Zagreb? The meteor’s fall was witnessed by a large number of spectators, and an expert report was written about it. The meteor was nicknamed the ‘Zagreb Iron’.

... that the Italian travel writer Alberto Fortis, compiling Viaggio in Dalmazia (1774), included the Croatian folk ballad Hasanaginica, which Goethe later recast in verse? Johann Gottfried Herder put it in his Volkslieder, and it was translated by Charles Nodier, Prosper Mérimée, Gérard de Nerval, Walter Scott and Niccolò Tommaseo, Alexander Puškin and others, having a direct impact on European literature (e.g. the novel Corinne, by Madame de Staël).

... that the Croatian mariner, Ivan Visin, was the sixth mariner after Magellan to sail around the world? Captain Visin, with a crew of nine, set sail from Antwerp in 1852 on the Splendido, sailing under the Habsburg flag, on a voyage around the world. He reached Trieste in 1859.

... that two Croatian artists were praised for their excellence by the authors of the works they appeared in? The Italian composer, Giacomo Puccini, said of the Croatian singer Milka Trinia that ‘no other Tosca can compare with her’. The American playwright Tennessee Williams thought that the Croatian ballerina Mia Čorak-Slavenska was the ‘greatest Blanche Dubois’ in the ballet A Streetcar Named Desire.

... that miners from Labin in Istria, supported by the local population, revolted in 1921 and took over the mine, declaring the Republic of Labin? The revolt was caused primarily by the difficult position and working conditions of the miners, but was sparked by a violent raid by Italian Fascists on the Chamber of Labour in Trieste. Although the Fascists only came to power in Italy in 1922, the Istinian miners’ revolt is considered to be the first anti-Fascist rising ever.

... that among the 1,052 volunteer soldiers from Yugoslavia who fought in the International Brigades on the side of the Republics in the Spanish Civil War, 528 were Croats?
Did you know?

... that one of the three battalions formed on the island of Rab on 11 September 1943 by survivors of the Italian concentration camp in Kampor, one was composed entirely of Jews, the **first Jewish unit** in occupied Europe?

... that over one hundred Croats have received a medal and been declared **Righteous among the Nations** by the state of Israel, for saving Jews during the Holocaust?

... that Hum in Istria is the **smallest town** in the world? This fortress town, partly enclosed by defence walls, and partly by conjoined house walls, and which is entered by a town gate, has 30 residents according to the 2011 census.

... that the **largest truffle** in the world, weighing 1.3 kg, was found in 1999 near the village of Livada in Istria, and in 2000 was entered in the Guinness Book of Records?

... that there is an **organ** in Zadar powered by sea waves? It was built in 2005 by the architect Nikola Bašić, assisted by Ivica Stamač (sound) and Vladimir Andročec (hydraulics), while the calculations for articulating the sound were provided by the Heferer organ-making studio. Bašić’s installation *Greeting the Sun* is close by.

... that there is a crater in the middle of the visible side of the Moon named after the Croatian scientist Ruđer Bošković? Around the **Boscovich Crater** are seven satellite craters, also named after him. The first heavenly body to be given a Croatian name was the asteroid **Croatia**, discovered
Did you know...?

in 1906 by the observatory in Heidelberg and named to mark the foundation of the observatory in Zagreb.

... that the **MP3 player**, which has enhanced the lives of many music lovers, was based on an invention by the Croatian programmer Tomislav Uzelac? In 1997 he developed AMP software for listening to music files, which American students then adapted for Windows and called **WinAmp**.
## Croatia on the Internet

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