Slovenian Writers and Imperial Censorship in the Long Nineteenth Century

I. Research background, problem identification, and objective of the proposed project

Censorship practices tend to intensively shape society and the communication processes in it: they influence the authors, mediators, and readers of texts, and also develop special relationships with the economy, law, science, and other social systems. In modernity, censorship gradually broke away from the church domain and established itself as the central tool of secular state control over the printed (and publicly spoken) word. The most interesting periods of its history include the long nineteenth century, which followed the Enlightenment and gave rise to romantic nationalism and national literary cultures. During this century, the ruling regimes in Europe faced a growing number of increasingly powerful national movements and printed media susceptible to them (i.e., new newspapers, magazines, and books), which outdated preventive censorship regimes had increasing difficulty controlling. This was also a watershed period for the Habsburg Monarchy, as modern national literary cultures began to take shape in a complex confrontation with censorship. In Slovenian lands, too, a national culture in which literature played a key role quickly took root, as the pioneering stage of the national revival in the late eighteenth century was soon followed by the national revolutionary developments around 1848. Slovenian writers—authors of aesthetic writings but also editors, journalists, publishers, and critics—continually dealt with censorship as an important determinant of their activity. Resulting in the consolidation of a typical minor literature in the age of cultural nationalism, this activity is representative of Slovenian lands as well as of many other regions of the Monarchy and beyond.

The proposed research project examines a complex problematic that has been relatively poorly and unsystematically studied as literary, cultural, and general historiography has tended to address literary censorship only partially, mainly in connection with those individual cases that attracted the most attention (e.g., Miklošič's notorious modifications to Prešeren's "Zdravljica" [A Toast], the current Slovenian national anthem). Rather than providing partial insights, this project entails the first systematic collaborative study of the selected period. Addressing censorship as a complex problem, it identifies and analyzes previously unknown primary sources, and frames detailed case studies in a wider synthetic context. Where existing scholarship tends to use the term "censorship" to refer to a wide range of procedures and problems, this project takes a step forward by providing a more detailed definition of censorship and, first and foremost, clearly demarcating the main areas of censorship (i.e., periodicals, book publishing, and theater), each with relatively specific legal regulation and implementation.

The project is motivated by two basic premises, namely that the nature of censorship practices is both constitutive and concealed. The constitutive nature of these practices lies in the fact that they fundamentally define the discursive flow in society. Familiarity with them is thus the precondition for understanding a selected historical period and its cultural peculiarities. Like elsewhere in Europe, in its diverse institutional forms censorship also played a key historical role in the Habsburg Monarchy in terms of regulating access to printed publications and hence also the circulation of knowledge, theories, and ideas. On the other hand, the concealed nature of censorship practices means that they usually leave only few traces behind; moreover, the results of successful censorship interventions (e.g., the *Slavinja* journal) can remain completely invisible. Censorship is at

its most effective when its achievements cannot even be seen, which poses complex methodological problems to literary and cultural history: When should an absence be understood as being symptomatic? What are the things that are potentially "missing"?

In terms of the space and period covered, this project picks up from where a recently concluded project on banned books and censorship in the seventeenth and eighteenth centuries left off (its PI, Luka Vidmar, is also on the proposed project team). Its spatial framework comprises Slovenian lands in the Habsburg Monarchy (especially Carniola, but also Carinthia and Styria), whereby the developments in Slovenian territory are always embedded in the wider context of imperial censorship and compared to other literary cultures (esp. the German-Austrian, Czech, Croatian, and Hungarian cultures). Chronologically, the project covers the "long nineteenth century," specifically the period from 1789 to 1914; individual studies can also reach back to 1780 (i.e., the rule of Joseph II) or forward into the First World War, when tightened censorship was put in place in the monarchy. Based on existing research, Habsburg censorship from 1789 to 1914 can generally be divided into two types: preventive (pre-publication) censorship, which predominated before the 1848 March Revolution, and retroactive (post-publication) censorship, which marked the second half of the period. While the project seeks to utilize the panoramic view of the "longue durée," the subject remains historically divided into two comparable phases delimited by the revolutionary year of 1848 (i.e., 1789–1848 and 1848–1914).

The project focuses on censorship in the narrow sense of institutionalized forms of control over the circulation of texts (in printed or spoken form), the essential dimension of which is the capacity to sanction (implemented by the repressive apparatus of the state: censors, prosecutors, judges, the police, and the military). Such a narrow definition provides a starting point which, however, does not exclude other restrictions associated with censorship in the broader sense. These primarily include self-censorship as an inevitable effect of a specific censorship regime, but alongside this factor, which is difficult to measure, other factors must sometimes be examined as well: indirect sanctions, market forces, access to publishing media, and discrimination against gender, ethnic, and class minorities. From this perspective, despite its emphasis on historiography (primary sources and case studies) certain segments of the proposed project will also cover theory and methodology (definition of censorship in the narrow and broader sense, censorship of minorities, censorship genres, and theorizations of censorship).

The research problems addressed by the project can be delimited by the following questions:

- What was the legal regulation and practical implementation of the Habsburg censorship practices like in Slovenian lands from 1789 to 1848 and from 1848 to 1914? What position did Slovenian lands occupy within the monarchy in terms of censorship practices?
- Did the function of censorship vary across different periods? Did preventive censorship perhaps also have a quality control function alongside its repressive function, in contrast to retroactive censorship, which largely remained a repressive mechanism?
- How did censorship practices affect the Slovenian media (especially literary) system, its development, economics, and the professionalization of roles within it? What were the interactions between censorship and the development of the modern professional writer?
- What was the fate of the texts that were officially banned through preventive censorship? Did certain genres make their way to the public despite being censored?
- What was the role of censorship in the development of the Slovenian national movement: to what extent can censorship interventions be conceived of as putting constraints on the monarchy's "nationalization"? How successful was imperial censorship in tamping down nationalisms?
- What were the dynamics of the struggle between censorship, on the one hand, and liberal discourse and advocacy of the freedom of thought and the press, on the other?
- What strategies did the participants in the literary (and broader media) system use to avoid censorship? How does censorship "read" in literary texts?

- How was the situation handled by those intellectuals whom the state designated as censors but who, as writers and scholars, remained a potential subject of censorship themselves?
- How did censorship practices affect the production, distribution, and reception of the Slovenian theater plays from Linhart to Cankar?
- How did the genres that were censored and the censorship genre change over the long nineteenth century? Did censorship change in terms of length, modality, or authorship? Are there any correlations between the genres that were censored and the censorship genre?
- How did "gender censorship" affect the development of Slovenian female literary authorship? How did censorship affect ethnic and class minorities? Can one speak of the intersectionality of discrimination and censorship mechanisms during this period?
- Did theorizations of censorship (especially in Prussia with, e.g., Kant after 1789 or Marx around 1848) have a notable reception in the Habsburg Monarchy? Was (theoretical) reflection on censorship present also among Slovenian writers?

II. State-of-the-art in the proposed field of research and survey of the relevant literature

CENSORSHIP IN (EUROPEAN) HISTORY AND THEORY

Scholarly interest in censorship has been on the rise ever since the new global political regimes have started to open up the archives of their predecessors, and the new media have triggered new forms of media access regulation. Important new research is published every year; following early impulses of French theory (e.g., Foucault) and the rise in censorship studies after the fall of communist regimes, scholars have started to reexamine older periods as well, from early print cultures to the nineteenth century and beyond. General presentations (Green and Karolides; Schütz) have been supplemented by studies of individual periods, such as the Enlightenment (Laerke; Haefs and Mix), or empires and other geopolitical regions (Ruud; Vukićević), but also by comparative work (Darnton; Pastar); literary censorship has received new attention, too (Körtlander and Stahl; Moore; Wolf), as has censorship of women writers (Bourdieu; Becker-Cantarino and Clausen; Saint Martin). The proposed project intends to use this rich body of knowledge as a source of its data as well as of theoretical and methodological inspiration.

Becker-Cantarino, Barbara, Jeanette Clausen. "'Gender Censorship': On Literary Production in German Romanticism." *Women in German Yearbook* 11 (1995): 81–97.

Bourdieu, Pierre. "La domination masculine." *Actes de la recherche en sciences sociales* 84 (1990): 2–31.

Darnton, Robert. *Censors at Work: How States Shaped Literature*. London: The British Library, 2014.

Foucault, Michel. "Orders of Discourse." Trans. Robert Swyer. *Social Science Information* 10.2 (1977): 7–30.

Green, Jonathon, and Nicholas J. Karolides. *Encyclopedia of Censorship*. New York: Facts on File, 2014.

Haefs, Wilhelm, and York-Gothart Mix (ed.). *Zensur im Jahrhundert der Aufklärung*. Göttingen: Wallstein Verlag, 2007.

Körtlander, Bernd, and Enno Stahl (ed.). *Zensur im 19. Jahrhundert: das literarische Leben aus Sicht seiner Überwacher*. Bielefeld: Aisthesis, 2012.

Laerke, Mogens (ed.). *The Use of Censorship in the Enlightenment*. Leiden: Brill, 2009.

Moore, Nicole (ed.). *Censorship and the Limits of the Literary: A Global View*. London: Bloomsbury, 2015.

Pastar, Andrej. "Primerjava cenzurnih sistemov v prvi polovici 19. stoletja v celinski Evropi." *Časopis za zgodovino in narodopisje* 86.2–3 (2015): 34–62.

Ruud, Charles A. *Fighting Words: Imperial Censorship and the Russian Press, 1804–1906*. Toronto: U of Toronto P, 2009.

Saint Martin, Monique de. "Les 'femmes écrivains' et le champ littéraire." *Actes de la recherche en sciences sociales* 83 (1990): 52–56.

Schütz, Hans J. *Verbotene Bücher: eine Geschichte der Zensur von Homer bis Henry Miller*. Munich: Beck, 1990.
Vukićević, Dejan. *Non imprimatur ili Cenzura u bibliotekarstvu i izdavaštvu*. Obrenovac: Biblioteka Vlada Aksentijević; Lazarevac: Dimitrije Tucović, 2019.
Wolf, Hubert (ed.). *Inquisition und Buchzensur im Zeitalter der Aufklärung*. Paderborn: Ferdinand Schönigh, 2011.

CENSORSHIP IN THE HABSBURG MONARCHY (AND THE SLOVENIAN LANDS)

In German-speaking academia, older studies of censorship (Wiesner; Fournier; Marx) have recently been upgraded by new work on Habsburg censorship (Bachleitner; Eisendle; Amann et al.; Judson). This new research has achieved important breakthroughs, but has yet to focus on such individual cases as that of the Slovenian lands. In supplementing this lack, the project will build mostly on those studies that have addressed Austrian literary censorship (Bachleitner) and censorship in the Czech lands (Wögerbauer et al). In Slovenian, the most exhaustive study on the topic is the collective book *Cenzurirano* (Režek), which includes many case studies on nineteenth- and twentieth-century censorship. Beside the members of the proposed project team, scholars who have given the most attention to censorship in the so-called long nineteenth century include Cvirn and Pastar (both for periodicals), Ugrinović (for theater), and Prunč (for literature). The project will systematize and upgrade this scholarship by focusing on the Slovenian lands as a characteristic case of a community that was nationalized throughout the century as an imagined community with a so-called minor literature and is as such relevant for research on nineteenth-century censorship throughout the Habsburg Monarchy.

Amann, Klaus, Hubert Lengauer, and Karl Wagner (ed.). *Literarisches Leben in Österreich 1848–1890*. Vienna: Böhlau Verlag, 2017.
Bachleitner, Norbert. *Die literarische Zensur in Osterreich von 1751 bis 1848*. Vienna: Böhlau Verlag, 2017.
Cvirn, Janez. *Dunajski državni zbor in Slovenci*. Ljubljana: FF, 2015.
Eisendle, Reinhard. *Der einsame Zensor: Zur staatlichen Kontrolle des Theaters unter Maria Theresia und Joseph II*. Vienna: Hollitzer Wissenschaftsverlag, 2020.
Fournier, August. *Gerhard van Swieten als Censor. Nach archivalischen Quellen.* Vienna: Gerolds Sohn, 1877.
Judson, Pieter M. *The Habsburg Empire: A New History*. Cambridge (MA): Harvard UP, 2016.
Marx, Julius. *Die österreichische Zensur im Vormärz*. Vienna: Verlag für Geschichte und Politik, 1959.
Olechowski, Thomas. *Die Entwicklung des Preßrechts in Österreich bis 1918. Ein Beitrag zur österreichischen Medienrechtsgeschichte*. Vienna: Manz Verlag, 2004.
Pastar, Andrej. *Časopisna cenzura na Kranjskem od časa Jožefa II. do marčne revolucije. Doktorska disertacija*. Ljubljana, 2019 (submitted).
Prunč, Erich. "Die Funktion der Übersetzung im Prozess der Nationswerdung." In: *Stabilität in Südosteuropa: eine Herausforderung für die Informationsvermittlung*. Ed. Franz Görner. Berlin: Osteuropa-Abteilung der Staatsbibliothek zu Berlin, 2008. 114–24.
Režek, Mateja (ed). *Cenzurirano: zgodovina cenzure na Slovenskem od 19. stoletja do danes*. Ljubljana: Nova revija, 2010.
Ugrinović, Ana. *Cenzura in prepoved gledališča. Diplomska naloga*. Ljubljana: AGRFT, 2001.
Wiesner, Adolph. *Denkwürdigkeiten der Oesterreichischen Zensur vom Zeitalter der Reformazion bis auf die Gegenwart.* Stuttgart: Adolph Krabbe, 1847.
Wögerbauer, Michael, et al. (ed.). *V obecném zájmu. Cenzura a sociální regulace literatury v moderní české kultuře 1749–2014*. 2 vols. Prague: Ústav pro českou literaturu AV ČR, 2015.

CASE STUDIES: SOURCES

A preliminary survey has shown that we still lack the documentation and presentation of many available primary sources that directly or indirectly relate to the nineteenth-century censorship in the Slovenian lands. The period of preventive censorship (1789–1848) in particular needs to be illuminated via sources on the centrally led Habsburg censorship that are available at the Austrian National Library and the Austrian State Archives, especially in the Archives' General Administration

Archives and the Household, Court, and State Archives. In the section "Interior: Police," the General Administration Archives also keep some archival testimonies about Jernej Kopitar as censor of Slavic books. Additionally, the prohibition of two newspapers, *Stimmen aus Inneröesterreich* and *Slovenec*, could be documented through some of the material of the Provincial Assembly at the Carinthian Regional Archives in Klagenfurt. Some of the less known sources in Ljubljana will need reexamining as well, particularly those in the Archives of the Republic of Slovenia (for theater censorship), the Manuscript Collection of the National and University Library (for Prešeren, Blaznik, *Slavinja*, *Krajnska čbelica*, etc.), and the Historical Archives of Ljubljana (for Grasselli).

Arhiv Republike Slovenije, Ljubljana.
Kärtner Landesarchiv, Klagenfurt.
Österreichische Nationalbibliothek, Vienna.
Österreichisches Staatsarchiv, Vienna (Allgemeines Verwaltungsarchiv (Inneres [1550–1918], Polizei [1782–1867]).
Rokopisni oddelek NUK, Ljubljana.
Zgodovinski arhiv Ljubljana .

Individual case studies will address periodicals that are largely available either at the dLib digital library, in print, or as facsimiles (*Carniolia*, *Kmetijske in rokodelske novice*, *Krajnska čbelica*, *Ljubljanske novice*, *Naprej*, *Pisanice*, *Slovenec* [Klagenfurt], *Slovenec* [Ljubljana], *Slovenski narod*, *Stimmen aus Innenösterreich*, *Triglav: Zeitschrift für vaterländische Interessen*). For individual censored authors, scholarly editions of their collected works (mainly in the *Zbrana dela* book series) will be consulted.

Alešovec, Jakob. *Kako sem se jaz likal.* Ljubljana (self-published), 1884.
Alešovec, Jakob. *Ričet iz Žabjeka, kuhan v dveh mesecih in zabeljen s pasjo mastjo*. Ljubljana (self-published), 1873.
Cankar, Ivan. *Zbrano delo*. Ljubljana: DZS (multiple vols.).
Jurčič, Josip. *Zbrano delo*. Ljubljana: DZS (multiple vols.).
Levstik, Fran. *Zbrano delo*. Ljubljana: DZS (multiple vols.).
Linhart, Anton Tomaž. *Zbrano delo*. Ljubljana: DZS.
Trdina, Janez. *Zbrano delo*. Ljubljana: DZS (multiple vols.).
Vodnik, Valentin. *Zbrano delo*. Ljubljana: DZS.
Vilhar, Miroslav. *Žabjanke.* Zagreb (self-published), 1865.
Kveder, Zofka. *Zbrano delo*. Ljubljana: ZRC SAZU (multiple vols.).
Župančič, Oton. *Zbrano delo*. Ljubljana: DZS (multiple vols.).

CASE STUDIES: SECONDARY LITERATURE

In some cases of censored individuals or institutions, the secondary literature is quite vast; therefore, the list below is limited to studies covering multiple cases or longer periods. Despite their large volume, however, existing Slovenian case studies are not systematically upgraded by new research and hence lack the continuity characteristic of those scholarly communities where the globalization of media and of parliamentary democracy has contributed to the rise of censorship studies. The introduction of such a continuity of inquiry into Slovenian censorship studies will be among the goals of the proposed project.

Čop, Matija. *Pisma in spisi.* Ed. Janko Kos. Ljubljana: MK, 1983.
Globočnik, Damir. "Nekaj slovenskih karikatur in nekaj gradiva o cenzuri 1869–1941." *Zgodovinski časopis* 53.2 (1999): 169–94.
Gspan, Alfonz. "Spremna beseda." In: *Faksimile cenzurno-revizijskega rokopisa Prešernovih poezij iz knjižnice Narodnega muzeja v Ljubljani.* Ljubljana: MK, 1967. III–XXI.
Kidrič, France. "Dvoje Čopovih pisem Kopitarju, rokopisna ocena Čbelice IV iz 1834 in drugo." *Časopis za slovenski jezik, književnost in zgodovino* 7.1–4 (1928): 173–94.
Kidrič, France. *Prešeren 1800–1838. Življenje pesnika in pesmi.* Ljubljana: Tiskovna zadruga, 1938.

Kranjc, Janez. “Cenzurni predpisi, veljavni za Kopitarja kot cenzorja.” In: *Kopitarjev zbornik*. Ed. Jože Toporišič. Ljubljana: FF, 1966. 523–34.
Miladinović Zalaznik, Mira. *Deutsch-slowenische Wechselbeziehungen II: Leopold Kordesch und seine Zeit*. Ljubljana: Oddelek za germanistiko, nederlandistiko in skandinavistiko FF, 2008.
Prijatelj, Ivan. “Doneski k slovenski literarni in kulturni zgodovini.” In: *Zbornik*. Ed. Luka Pintar. Ljubljana: Slovenska matica, 1907. 1–27.
Slodnjak, Anton. “Prispevki k poznavanju Prešerna in njegove dobe. I. Slavinja in Prešeren.” *Slavistična revija* 2.1–2 (1949): 1–29.
Žigon, Avgust. “Krajnska Zhbeliza v cenzuri.” *Dom in svet* 39.1–4 (1926): 154–59, 215–21, 251–54, 281–86.

STUDIES ON OR RELATED TO CENSORSHIP BY THE PROPOSED PROJECT TEAM

The Principal Investigator proposed for this project has studied censorship both in Slovenian culture and across Europe since 2007, when he organized and chaired the international comparative literature conference “Literature and Censorship: Who Is Afraid of the Truth of Literature?” Censorship has been a research topic of other team members as well, some of whom were on the team of the research project on book censorship in the seventeenth and eighteenth centuries (that project’s PI, Luka Vidmar, is also a member of the team proposed here). The project will build on these studies to provide the new focus demanded by the new historical period, the long nineteenth century, with its new problematics (notably those of nationalism and the censorship of women writers). As evidenced by the list below, this project is proposed by a highly competent team of researchers.

Deželak Trojar, Monika. *Janez Ludvik Schönleben (1618–1681)*. Ljubljana: Založba ZRC, 2017.
Deželak Trojar, Monika. “Prepovedana Schönlebnova mariološka dela.” In: *Cenzura na Slovenskem od protireformacije do predmarčne dobe*. Ed. Luka Vidmar. Ljubljana: ZRC SAZU, 2020 (in print).
Dović, Marijan. “Censorship and Literature in Socialist Slovenia.” In: *Totalitarianism and Literary Discourse: 20th Century Experience*. Ed. Irma Ratiani. Newcastle: Cambridge Scholars Publishing, 2012. 357–69.
Dović, Marijan. “Literatura v primežu cenzure?” In: *Cenzurirano: zgodovina cenzure na Slovenskem od 19. stoletja do danes*. Ed. Mateja Režek. Ljubljana: Nova revija, 2010. 291–305.
Dović, Marijan (ed.). *Literature and Censorship: Who is Afraid of the Truth of Literature?* (= *Primerjalna književnost* 31.Special Issue [2008]).
Dović, Marijan. “Literature and Censorship, Truth and Fear.” *Primerjalna književnost* 31.Special Issue (2008): 159–65.
Dović, Marijan. “Totalitarian and Post-totalitarian Censorship: From Hard to Soft?” *Primerjalna književnost* 31.Special Issue (2008): 167–78.
Dović, Marijan. “Totalitarna i posttotalitarna cenzura: od tvrde ka mekoj?” *Glasnik Narodne biblioteke Srbije* 15.18 (2016): 89–104.
Dović, Marijan. “Zaraženi cenzurom? pogovor knjizi *Non imprimatur*.” In: Vukićević, Dejan. *Non imprimatur ili Cenzura u bibliotekarstvu i izdavaštvu*. Obrenovac: Biblioteka Vlada Aksentijević; Lazarevac: Dimitrije Tucović, 2019. 193–202.
Dović, Marijan, Helgason, Jón Karl. *National Poets, Cultural Saints: Canonization and Commemorative Cults of Writers in Europe*. Leiden: Brill, 2017.
Juvan, Marko. “Cenzor in literarno polje: Kopitar, Čop in Krajnska čbelica.” *Cenzura na Slovenskem od protireformacije do predmarčne dobe*. Ed. Luka Vidmar. Ljubljana: ZRC SAZU, 2020 (in print).
Juvan, Marko. *Literary studies in reconstruction: an introduction to literature*. Frankfurt: Peter Lang, 2011.
Habjan, Jernej. “Novel Fiction, Newspaper Reality.” *Neohelicon* 43.2 (2016): 461–71.
Habjan, Jernej. *Ordinary Literature Philosophy: Lacanian Literary Performatives between Austin and Rancière*. London: Bloomsbury Academic, 2020.
Habjan, Jernej. “The First Slovenian Novel and the Literary World-System.” *Journal of World Literature* 3.4 (2018): 512–23.
Mihurko Poniž, Katja. “Der Bruch mit der literarischen Tradition: Weibliche Identitätskonzepte in Zofka Kveders multikulturellem Œuvre.” *Germanoslavica* 27.2 (2016): 37–64.
Mihurko Poniž, Katja. “Die Macht der männlichen literarischen Eliten und ihr Einfluss auf der Kreativität der slowenischen Autorinnen.” In: *Spielformen der Macht*. Ed. Georg Gierzinger, Sylvia Hölzl, and Christine Roner. Innsbruck: Innsbruck UP, 2011. 377–93.

Mihurko Poniž, Katja. “Gender and Narration in the Writings of Three 19th-century Slovene Women: Pavlina Pajk, Luiza Pesjak and Zofka Kveder.” In: *Narrations genrées: écrivaines dans l’histoire européenne jusqu’au début du XXe siècle*. Ed. Lieselotte Steinbrügge and Suzan Van Dijk. Louvian: Peeters. 2014. 301–19.

Mihurko Poniž, Katja. *Zapisano z njenim peresom: prelomi zgodnjih slovenskih književnic s paradigmo nacionalne literature.* Nova Gorica: Univerza v Novi Gorici, 2014.

Ogrin, Matija. “Rokopis kot preoddaja slovenske tiskane knjige: primer *Črnovrškega rokopisa*.” In: *Starejši mediji slovenske književnosti*. Ed. Urška Perenič and Aleksander Bjelčevič. Ljubljana: Znanstvena založba FF, 2018. 15–24.

Perenič, Urška. *Empirično-sistemsko raziskovanje literature*. Ljubljana: Zveza društev Slavistično društvo Slovenije, 2010.

Perenič, Urška. “The Reading Societies Network and Socio-geographic Dynamics.” *Slavistična revija* 60.3 (2012): 383–400.

Perenič, Urška. “The Literary Activities of Mid-nineteenth-century Politico-cultural Societies.” *Slovene Studies* 33.1 (2011): 61–71.

Vidmar, Luka. *A Slavic Republic of Letters: The Correspondence between Jernej Kopitar and Baron Žiga Zois.* Frankfurt: Peter Lang, 2016.

Vidmar, Luka (ed.). *Cenzura na Slovenskem od protireformacije do predmarčne dobe*. Ljubljana: Založba ZRC, 2020 (in print).

Vidmar, Luka, and Sonja Svoljšak. *In vendar so jih brali: prepovedane knjige na Slovenskem v zgodnjem novem veku iz zbirke Narodne in univerzitetne knjižnice / And Yet They Read Them: Banned Books in Slovenia in the Early Modern Age from the National and University Library Collection*. Ljubljana: NUK, 2018.

Žejn, Andrejka. “Medbesedilnost in retoričnost baročne asketično-meditativne proze Poljanskega rokopisa.” *Primerjalna književnost* 40.1 (2017): 175–93.

Žigon, Tanja. “Deutschsprachige Presse in Slowenien (1707–1945).” *Berichte und Forschungen: Jahrbuch des Bundesinstituts für Ostdeutsche Kultur und Geschichte* 13 (2005): 127–213.

Žigon, Tanja. “Eine slowenische Stimme in deutscher Sprache: *Triglav, Zeitschrift für vaterländische Interessen* (1865–1870).” In: *Benachrichtigen und vermitteln: deutschsprachige Presse in Ostmittel- und Südosteuropa im 19. und 20. Jahrhundert*. Ed. Mira Miladinović Zalaznik, Peter Motzan, and Stefan Sienerth. Munich: IKGS-Verlag, 2007. 97–110.

Žigon, Tanja. “Übersetzung oder Adaption: Fallbeispiel Jakob Alešovec (1842–1901).” *Acta neophilologica* 50.1–2 (2017): 153–71.

III. Detailed description of the work program

CENSORSHIP AS A SYSTEM OF STATE CONTROL IN THE HABSBURG MONARCHY

During the long nineteenth century, censorship in the Habsburg Monarchy established itself as the central tool of secular state control over public communication processes. Recent research shows that censorship during that time can be divided into two types: preventive (pre-publication) censorship, which was dominant before the 1848 March Revolution, and retroactive (post-publication) censorship after that. This is somewhat simplified because there were significant regulation and implementation differences in the three relatively autonomous areas (i.e., periodicals, book market, and theater) and even within each of these the practice was not completely uniform. Nonetheless, 1848 is an important dividing line that cuts the selected period into almost symmetrical halves.

1789–1848. The censorship regime in the Habsburg Monarchy from 1789 to 1848 was primarily characterized by the following: pre-publication censorship (control before the text was printed), centralization (the supreme office in Vienna and a network of provincial offices), comprehensiveness (in principle censorship included any type of printed material: not only books and newspapers, but also pamphlets, illustrations, and even shop signs and tombstones), restrictiveness (especially the system of granting concessions, which was distinctly not in favor of Slavic periodicals), economic obstacles (newspaper tax, stamp duty, and monetary deposits), and severe sanctions (high fines, imprisonment, and withdrawal of printing license were envisaged for printing publications without the *imprimatur* or for disseminating banned books categorized as *erga schedam* or *damnatur*).

All of the above is characteristic of repressive state control, in which the institution of censorship primarily serves as the guardian of the regime, monarchic and ecclesiastical elite, social order, and public morals. In addition, studies have shown that censorship had another function during this period as well: in the tradition of Enlightenment, censorship also sought to ensure scientific and aesthetic quality. Hence the proactive dimension of censorial work (with the aim to improve texts) as well as greater forbearance towards innovative scholarly works. From this perspective, the work of pre-March censors, who as a rule were professional authorities in their fields, should not be understood in Manichean terms. The project will analyze imperial censorship and its contradictions during the period between the two revolutions both on a general level and in the form of detailed case studies focused on the confrontations of individual Slovenian writers with censorship.

1848–1914. The liberally- and democratically-charged March Revolution, which was ultimately cruelly subdued, in principle did away with preventive censorship in book publishing; however, censorship was still in place. Just like in the first half of the century, censorship legislation and practices continued to change between 1848–1914 and therefore the censorship landscape of that time was not completely uniform. The 1850s were characterized by a stricter policy that threw newspapers back into a pre-publication censorship regime; jury courts were introduced, but their organization and role continued to change; in addition, the authorities also interfered with the media system's dynamics through proactive establishment of pro-regime mouthpieces. However, even after the thawing of relations and the liberalization that followed during the constitutional period (e.g., the printed publications law from 1862) and later under dualism, the effectiveness of control was ensured by well-grounded fear of severe sanctions, the principle of simultaneous liability, which extended criminal sanctions from authors and responsible editors down the production and distribution chain, and uncertain judicial interpretation. A loose definition of "libel and slander" and "breach of the peace" was what may well have kept periodicals—at least the ones that actually managed to break through the barrier of nettlesome monetary deposits—on a short leash more effectively than preventive censorship.

After 1848, censorship increasingly focused on political newspapers in an attempt to prevent the monarchy from disintegrating. As we know from the wider context (especially Bohemia, where confiscations and imprisonment had already become routine by the end of the century), oppression of national(ist) media remained a priority up until the monarchy's dissolution. Censorship in this form was losing its role of a quality guarantor, which it had played during the pre-March period to a certain degree, and remained just a repressive body of the regime. The high fines intensified fear, which had already abundantly fed self-censorship during the pre-March period. In literature, the abolition of preventive censorship made the situation more relaxed, whereas in theater, which the authorities clearly perceived as a potentially subversive institution, strict pre-censorship remained in force up until the collapse of the empire. The project will first examine the issues of this period at a general level and then refine the findings with a series of interconnected case studies.

Analysis by category. During the first phase, one of the tasks will be to use the preserved archival sources to expand and systematize the current findings about Habsburg censorship in Slovenian lands (both in terms of legal regulations and real-life practice) by the following categories:

1.a Periodicals, 1789–1848;
1.b Book publishing, 1789–1848 (including censorship in librarianship);
1.c Theater, 1789–1848;
2.a Periodicals, 1848–1914
2.b Book publishing, 1848–1914 (including censorship in librarianship);
2.c Theater, 1848–1914.

Special attention will be directed to the legal-legislative and organizational aspects of censorship institutions, on the one hand, and, on the other, to the practical operation of the censorship apparatus from the top state level (e.g., van Swieten's committee and the censors and bureaucrats in Sedlnitzky's censorship office) down to local censors and review offices. With regard to the core research questions (see section I), the following topics will be at the forefront: the implementation of censorship practices in Slovenian lands; the impact of these practices on the Slovenian media (especially literary) system and the professionalization of roles within it; the role of censorship practices in the development of the Slovenian national movement; contemporary theoretical reflections of censorship practices; relationships between the genres that were censored and the censorship genre; changes in the social functions of (preventive and retroactive) censorship; and the impact of gender censorship, which has not yet been rigorously thematized in Slovenian scholarship before.

The overviews will be produced in the form of reports and presented as papers at an international workshop. Subsequently, they will be either expanded into independent publications or integrated into other studies conducted during later research phases. In addition to these reports, which will examine censorship practices within a historical and comparative context, the project will analyze in detail the major cases of censorship interventions connected with Slovenian writers from the Enlightenment (Linhart, Vodnik, and Zois) to the "moderna" period of the early twentieth century (Cankar and Kveder).

Analytical case studies supported by primary sources will shed new light on the historical dynamics of institutional censorship from the perspective of its diverse consequences in practice, as personally experienced by Slovenian writers, playwrights, editors, and publishers. The studies have been carefully selected, so that they comprehensively cover the entire period, all literary media and genres, and all key problem fields of the proposed project; in this way, they will be able to overcome their initial particularity. They will be summarized in a synthetic form by the PI in the final stage of the project.

CENSORSHIP, 1789–1848: CASE STUDIES

Anton Tomaž Linhart, censorship of historiography and drama. Linhart came up against censorship in his second volume of *Poskus zgodovine Kranjske* (An Attempt at a History of Carniola): he was only allowed to print it after correcting the sections that the authorities thought were too pro-Slavic and anticlerical. Hence, the work, which represents a shift from the provincial to a national historiography paradigm, was published three years later (in 1791). During that same time, censorship also significantly affected the printing and (non)performance of two Linhart plays that marked the beginning of Slovenian drama: *Županova Micka* (Micka, the Mayor's Daughter) and *Matiček se ženi* (Matiček's Wedding). The study will examine Linhart's encounters with censorship during the delicate times of the French Revolution.

Valentin Vodnik and censorship. Between 1795 and 1809, Valentin Vodnik published important works of poetry and journalism, in which he adapted to the pressure of censorship to a varying degree: his translation of the patriotic *Pesmi za brambovce* (Poems for the Militiamen) was commissioned by the authorities, the content of his almanacs was not a problem, but he had to extensively adapt for the *Lublanske novice* (The Ljubljana News) newspaper, where he had to base his articles on the censored *Wiener Zeitung*. Nonetheless, a comparison of the Ljubljana and Vienna newspapers shows that Vodnik retained a certain degree of freedom, especially when reporting local news.

Censorship and manuscript publications of banned texts. In the late eighteenth century, a considerable number of Slovenian manuscripts were produced featuring various texts banned by the Austrian imperial censorship (especially under Joseph II and later). One such example is a series of Slovenian manuscripts about the Antichrist, a German apocalyptic work by the Capuchin Dionysius of Luxembourg. The case study will show the various Slovenian translations and adaptations of the original Baroque text conveyed in these manuscripts.

The Zois Circle, Pashal Škerbinc, and the "positive" aspects of censorship. The circle that gathered around Baron Sigismund Zois and represented the center of the early Slovenian national revival did not oppose the absolutist monarchy's censorship but perceived it as an aesthetic and linguistic corrective. Hence, Zois and his associates did not approve of the Franciscan Pashal Škerbinc circumventing their careful linguistic review in 1813 and obtaining permission to print his sermons directly from the Ljubljana bishop, who allegedly did not even read them.

Administrative obstruction of publication and *Slavinja*. Alongside the pre-publication censorship of books in the first half of the nineteenth century, the power of imperial censorship was also manifested in another form that largely remains in the shadows: administrative obstruction of publication. This can be illustrated by the unsuccessful attempt to launch the Slovenian cultural weekly *Slavinja* during the 1820s. *Slavinja*, as designed by Janez Cigler, Ignac Holzapfel, and Franc Ksaver Andrioli, was planned to be published as a supplement to the German-language *Laibacher Zeitung* (The Ljubljana News) and its proposed name was supposed to emphasize the special Slavic identity. The case study will elucidate in detail this fairly obscure case.

***Kranjska čbelica,* Jernej Kopitar, Matija Čop, and France Prešeren.** *Kranjska čbelica* (The Carniolan Bee, 1830−1833) is rightfully considered the central Slovenian literary almanac of the pre-March period. Upon its establishment, the main figures behind it demonstrated successful tactics, but they later had great problems with censorship. Confrontations with censorship and Jernej Kopitar, in which Matija Čop and France Prešeren showed great ingenuity (skillfully bending censorship rules between Ljubljana and Vienna), were partly successful. Nonetheless, until its 1848 abolition the pre-

March censorship apparatus remained a great obstacle that kept authors on thin ice between an *imprimatur* and a ban.

***Carniolia* and German-language newspapers in Carniola.** The German-language newspaper *Carniolia* (1838−1842 and 1844) mainly covered Slovenian cultural topics, with contributions by both Slovenian and German authors. Among other things, the aim of the newspaper, which was marked by the influence of its editor Leopold Kordesch, was to strengthen Slovenian national awareness. In the case of *Carniolia*, a deviation from the established censorship policy occurred because the permission for its publication was first issued by the provincial governor of Carniola and Carinthia and not the central censorship office in Vienna. The Vienna office was only notified of its existence after it had already been published for three months and even then it did not stop the publication.

Anton Krempl and *Dogodivščine Štajerske zemle* (Notable Events in Styria). This historiographical work by Anton Krempl was reworked four times during the 1830s and 40s. First, censorship did not allow it to be published in Zagreb in 1842, allegedly due to increasing Hungarian pressure on Croatia. Afterwards it was also rejected by the imperial censorship office in Vienna, primarily due to its emphasis on the patriotic Slavic sentiment and its criticism of Germans. After being reworked four times, it was finally allowed to be printed in Graz in 1844 and 1845. The case study will provide a detailed analysis especially of the third manuscript adaptation, which has been preserved.

Bleiweis's *Kmetijske in rokodelske novice* (Farmers' and Craftsmen's News). Janez Bleiweis's *Novice* (1843–1902) had already obtained permission for publication during the pre-March period and on March 22nd, 1848 it reported with great enthusiasm that from then on newspapers were allowed to be printed uncensored. This case study will explore how this newspaper dealt with institutional restrictions in the years before the revolution and during the decade after it, when it continued to serve as the leading newspaper in Ljubljana.

CENSORSHIP, 1848–1914: CASE STUDIES

Carinthia: Andrej Einspieler, *Stimmen*, and *Slovenec*. The revolutionary rise of nationalism was soon curbed by tightened censorship; it was not until the constitutional period that pre-publication censorship of periodicals was finally abolished and the monarchic repressive apparatus began to resolve problems differently. In Carinthia, Andrej Einspieler, who advocated the equal status of Slovenian in his newspaper *Stimmen aus Innerösterreich* (Voices from Inner Austria, 1861–1863), was put on trial: eventually, he found himself behind bars, his term as a provincial deputy was revoked, and the fine imposed by the court was so high that he had to discontinue his newspaper. A similar fate soon befell his next newspaper, *Slovenec* (The Slovenian, 1865–1867). The case study will use archival sources to shed new light on this instance of censorship.

Fran Levstik, Miroslav Vilhar, and the nationalist newspaper *Naprej* (Forward). Concurrently with the Carinthian trial, the first major censorship affair took place in Ljubljana. It was triggered by the newspaper *Naprej* (1863), which was published by Miroslav Vilhar and edited by the Slovenian writer Fran Levstik, who was also its main contributor. Under the hand of its fervent editor, *Naprej* became entangled in two lengthy lawsuits: the first one was connected with the radical demand for new language-based borders between provinces and the second with the demand for using Slovenian in official correspondence. Levstik avoided the penalty, but Vilhar ended up in the Žabjak prison. Vilhar managed to capitalize on his imprisonment by portraying it as martyrdom for the national

cause and he also published a collection of poetry in which he rationalized his painful experience as a prisoner.

***Triglav, Slovenski narod,* and other printing-related lawsuits.** A second editor also ended up at Žabjak thanks to Levstik: Levstik wrote the article "Unsere Deutsch-Liberalen" (Our German Liberals) published in the German-language newspaper *Triglav* (Mount Triglav) in June 1868, causing its editor Peter Grasselli to spend five weeks behind bars. Only a few months later, Levstik also wrote a feisty article in the newspaper *Slovenski narod* (The Slovenian Nation), thanks to which its editor Anton Tomšič ended up in court. Tomšič avoided imprisonment but was heavily fined. While it was mainly editors (e.g., Einspieler, Vilhar, Grasselli, Alešovec, and Beg) that ended up behind bars due to retroactive censorship implemented via the judicial apparatus, penalties also threatened others. The lawsuits during this period will be analyzed based on less-known archival material.

Jakob Alešovec and the satirical newspaper *Brencelj* (The Gadfly). During the 1870s, the satirical newspaper *Brencelj* got caught up in printing-related conflicts on a regular basis. His publisher and main contributor was Jakob Alešovec, the pioneer of the Slovenian yellow press. Because of its anti-German articles and caricatures, *Brencelj* was confiscated on multiple occasions. An interesting, yet unusual conflict was the "dog lawsuit" of 1871. The plaintiff won the defamation trial and Alešovec served two months' imprisonment at Žabjak. The case study will show how Alešovec humorously fought the judicial-censorship apparatus.

Censorship and the beginnings of the Slovenian theater. Pre-publication censorship of books was no longer in place after 1848, but effective pre-censorship of theater performances was still in force up until the monarchy's dissolution. Its practice was based on the 1850 Bach legislation, which significantly restricted the development of Slovenian drama. The case study will show how censorship affected the early Slovenian theater from the mid-nineteenth century (reading rooms and the Dramatic Society) to its gradual professionalization at the end of the century.

Janez Trdina's tales and the Vienna Parliament. Janez Trdina published his *Bajke in povesti o Gorjancih* (Tales and Stories of the Gorjanci Hills) from 1881 onward in the newspaper *Ljubljanski zvon* (The Ljubljana Bell), which was edited by Fran Levec. With his literarized anti-German writings and anticlericalism, Trdina triggered fervent reactions that culminated in parliamentary discussions in Vienna (1887 and 1889), when German deputies used Trdina's literary texts to prove that Germans were hated in Carniola. Further severe attacks on Levec's newspaper put the editor in a difficult position, leading to "soft" censorship over Trdina and later also to Levec's resignation as editor. The case study will consider whether those cases that the repressive apparatus does not interfere with can nonetheless be counted as censorship in the broader sense.

Zofka Kveder and gender censorship. A special form of "soft censorship" is the critical discourse that problematizes female authorship in cases when a female author writes about things she is supposed to keep quiet about as a woman (e.g., sex, violence against women, and arranged marriages). The sharp reaction led female authors into self-censorship, the use of pseudonyms, and genre and thematic compromises. They understood this type of gender censorship as a constraint on their creative process. This case study will explore how at the turn of the century the major Slovenian female author, Zofka Kveder, responded to editorial interventions that originated from the belief that certain topics and procedures were inappropriate for her. In addition, the study will examine whether Kveder's works were also directly exposed to censorship (e.g., the staging of her work *Egoizem* [Egotism]).

Slovenian "moderna" and Ivan Cankar: From *Erotika* to *Hlapci*. The emergence of the "Slovenian moderna" at the end of the nineteenth century triggered severe reactions from the critics. Bishop Anton Jeglič even bought all copies of Ivan Cankar's poetry collection *Erotika* (Eroticism, 1899) and burned them. Ideological criticism and the bishop's intervention cannot be described as real censorship (there was no repressive apparatus behind them). In turn, Cankar experienced the power of censorship in theater when his play *Hlapci* (Servants) was not permitted to be staged, which was also influenced by protests from Catholic teachers. The case study will demonstrate inconsistencies in theater and (literary) censorship during the last decades of the monarchy.

CENSORSHIP DISCOURSE UNDER THE MAGNIFYING GLASS: THEATER CENSORSHIP IN CARNIOLA, 1893–1914

The Archives of the Republic of Slovenia (AS 16 – Provincial Presidency for Carniola; units 165, 166, 167, 168, 168a, 168b, 169) contain largely unknown material documenting theater censorship in Carniola during the last two decades before the First World War. For the authorities, theater obviously represented a highly sensitive area: while there was no preventive censorship of books after 1848, effective pre- and inter-censorship was applied to theater until the collapse of the monarchy. Based on the outdated Bach *Theaterordnung* of 1850, it thoroughly steered the development of Slovenian drama in the second half of the nineteenth century and charted theatrical programs well into the twentieth century. Censorship in Ljubljana was handled by the police department under the Presidency of the Provincial Government, which issued decisions (also) on the basis of external expert reviews.

The archive preserves censorship documentation for plays presented between 1893–1914. The vast majority of Ljubljana performances at the time were intended for the German theater (in German), but the share of Slovenian plays staged by the Drama Society gradually increased. Censored performances can be divided into three groups: 1) approved without comment, 2) approved provided that certain spots be changed or deleted, and 3) banned. The project will cover documents on all Slovenian-language performances in categories 2 and 3, as well as the most interesting examples of censored performances in German. In this way, it will become evident which elements of dramatic texts bothered Habsburg censors the most.

As the material is unpublished and virtually unknown, its publication appears to be crucial for further research. The most appropriate form of presentation is a monographic electronic publication containing digital facsimiles of censorship documents, structured metadata (author, title, date, etc.), as well as extensive commentary and an accompanying study. The monograph will be based on the project team's rich experience with digital editions: following the established principles of digital humanities, all textual data will be written in accordance with international standards (XML, Text Encoding Initiative Guidelines – TEI). The monograph will be prepared in cooperation with long-term partners of the project's host institution (Tomaž Erjavec at The Jožef Stefan Institute; Andrej Pančur at The Institute of Contemporary History) whose past collaboration with individual team members has resulted in many lasting achievements in digital humanities (eZISS, NRSS, ezMono collections).

IV. Available research equipment over €5,000

The digital publication of censorship documents is envisaged on the servers of the joint research infrastructure of the SI-DIH consortium (Slovenian Digital Infrastructure in Humanities), of which ZRC SAZU is a member. Otherwise, the capacities of the participating institutions are sufficient to implement the project; no piece of equipment above €5,000 is required.

V. Project management: Detailed implementation plan and timetable

PROJECT TEAM AND PARTNERS

The proposed project team consists of members from the host institution and two participating institutions:

- *ZRC SAZU*: Monika Deželak Trojar, Marijan Dović (PI), Jernej Habjan, Marko Juvan, Matija Ogrin, Luka Vidmar, Andrejka Žejn; Nina Ditmajer (junior researcher with 0% FTE);
- *University of Ljubljana (UL)*: Urška Perenič, Tanja Žigon;
- *University of Nova Gorica (UNG)*: Katja Mihurko Poniž.

The PI will be responsible for the allocation of tasks. Members from the host institution will prepare surveys, theoretical, and methodological studies, and conduct all organizational and editorial work. All members of the group will work on individual cases of censorship. In addition, a member from the UL (Perenič) will participate in the analysis of theater censorship archives, and a member from UNG will pay special attention to gender censorship.

Additional institutions will be included as partners, all of which have successfully cooperated with the host institution on various occasions. The Jožef Stefan Institute (Department of Knowledge Technologies) and The Institute of Contemporary History will collaborate on the digital edition of theater censorship documents), and the National and University Library (Manuscript Collection) will cooperate with the PI to curate an exhibition at a major Slovenian exhibition venue.

Individual scholars from institutions dealing with censorship in other parts of the Habsburg Monarchy (Research Center for the Humanities of the Hungarian Academy of Sciences, the Slavic Institute of the Czech Academy of Sciences, the Faculty of Arts at the University in Zagreb) have already expressed interest in cooperating with the PI. Another partner will be the Study Platform of Interlocking Nationalisms (SPIN) at the University of Amsterdam, a leading international network for research on nationalisms in the long nineteenth century (the proposed project's PI is a member of the ERNiE / BERT editorial board at SPIN).

The project will follow the program outlined below. The team will meet at regular quarterly (and, if necessary, additional) working meetings and at project events, in addition to using email communication, a shared cloud folder (Dropbox), and the project website. The implementation of the project will be supervised by the proposed PI, who has extensive experience in managing scholarly projects, organizing both local and international conferences, editing research outputs (as the editor of the Slovenian AHCI-indexed journal of comparative literary studies), and also demonstrates leadership and organizational skills outside academia (see his CV).

PROJECT MANAGEMENT: TIMELINE

YEAR I

First half of the year:

- Study of archival sources (Ljubljana, Vienna, Klagenfurt);
- Study of primary and secondary literature;
- Organization of the international workshop "Censorship in the Habsburg Monarchy."

Second half of the year:

- Scanning and processing materials on theater censorship in Carniola;
- Starting an internal version of the website "Slovenian Literature and Imperial Censorship in the Long Nineteenth Century" [ZRC SAZU servers];

- International workshop “Censorship in the Habsburg Monarchy” (10–12 presenters) [Norbert Bachleitner, Andreas Leben (Austria), Sándor Hites, Peter Hajdu (Hungary), Marina Protrka Štimec (Croatia), Pavel Janeček (Czech Republic), et al., as well as 4–6 project team members with general papers on censorship (before or after 1848)].

YEAR II

First half of the year:

- Research on general topics and special case studies;
- Continuing archival research and processing the material on theater censorship;
- Writing and editing texts for the cluster of English-language articles on “Censorship in the Habsburg Monarchy”;
- Hosting the conference “Slovenian Writers and Imperial Censorship in the Long Nineteenth Century.”

Second half of the year:

- Conference “Slovenian Writers and Imperial Censorship in the Long Nineteenth Century” (20–25 presenters) [project team members and Andrej Pastar, Aleš Gabrič, Jernej Kosi, Petra Kramberger, Mira Miladinovič Zalaznik, Ana Ugrinović, Rok Stergar, Teodor Domej, Damir Globočnik, Sonja Svoljšak, Anja Dular, Tone Smolej, et al.];
- Publication (or final submission) of the cluster of English-language articles on “Censorship in the Habsburg Monarchy” in an international research journal;
- Preparation of materials for the exhibition “Slovenian Writers and Imperial Censorship in the Long Nineteenth Century” at the National and University Library;
- Finalizing the website “Slovenian Literature and Imperial Censorship in the Long Nineteenth Century.”

YEAR III

First half of the year:

- Writing final synthetic studies;
- Writing and editing chapters of the Slovenian-language collective monograph *Slovenian Writers and Imperial Censorship in the Long Nineteenth Century* [20–25 authors, edited by the PI];
- Opening the exhibition “Slovenian Writers and Imperial Censorship in the Long Nineteenth Century” at the National and University Library in Ljubljana
  [curated by the PI in collaboration with the Manuscript Collection at the National and University Library; the letter of intent is already signed].

Second half of the year:

- Public launch of the website “Slovenian Literature and Imperial Censorship in the Long Nineteenth Century”;
- Publication of the e-monograph *Censorship Discourse under the Magnifying Glass: Slovenian Theater Censorship in Carniola (1893–1913)* [hitherto unpublished censorship texts preserved in the Archives of the Republic of Slovenia; SI-DIH servers];
- Publication of the collective monograph *Slovenian Writers and Imperial Censorship in the Nineteenth Century* [20–25 authors, edited by the PI; the “Studia litteraria” book series at the ZRC SAZU publishing house];
- Submission of the PI’s Slovenian-language book *Slovenian Writers and Imperial Censorship: From Linhart to Cankar*.