



Selected by
Slovenska Matica

A Catalogue of Slovenska Matica's
Sample Translations

Ausgewählt von
Slovenska Matica

Ein Katalog der Musterübersetzungen
von Slovenska Matica



SLOVENSKA MATICA

USTANOVljena 1864

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Slovenska Matica – Queen Bee of Slovenian Thinking and Writing

Founded a hundred and sixty years ago, Slovenska matica is the second oldest Slovenian publishing house and the oldest active Slovenian cultural and scientific society. Today, it undoubtedly continues to be one of the most renowned and respected Slovenian publishers uniting, as a society, more than 400 Slovenian academicians and foremost artists and scientists, winners of the highest national and prominent international awards. Among Slovenska matica's authors from the past, the one clearly standing out is Ivan Cankar, considered to be a central Slovenian literary figure. Among modern authors, those to be singled out are the internationally renowned writer and winner of awards across Europe Drago Jančar, who used to be Slovenska matica's Secretary and Editor for more than thirty years; the recently deceased centenarian and literary observer of the Nazi, Fascist and Communist crimes Boris Pahor; the author of historical novels Alojz Rebula; the great thinker, essayist and translator and renowned Slovenian diplomat Andrej Capuder; the academician and art historian Milček Komelj; and the philosopher Tine Hribar ... In the younger generation, it is the writers Brane Senegačnik, Miklavž Komelj, Miljana Cunta and Nataša Konc Lorenzutti as well as the philosophers Lenart Škof, Tomaž Grušovnik and Gorazd Kocijančič that rank with them in their intellectual breadth and the power of their expression.

The origin of Slovenska matica reaches back to the time when Slovenia did not exist as an independent state but its territory of today was a part of the Austrian Empire. It was a time when Slovenia had neither its own university nor its own academy, and its intellectuals were leaving home to do their studies in Vienna or some other European city, and the rule in power at the time exercised control of what was published in the languages of the nations belonging to the Empire. Nevertheless, those nations' self-awareness started to grow persistently, particularly after the March Revolution of 1848, and they started founding societies to promote their national literatures and sciences. As for the Slavic nations, it was back in 1826 that *matica* societies began to emerge, functioning as a kind of foundations aimed at enhancing national awareness, and literature and science in their national languages. In February 1864 it was Slovenians, too, that got our own, Slovenian *matica* ("Slovenska matica"), which took the lead in publishing the more ambitious literary

and scholarly works as well as in promulgating Slovenian culture, science and language. In the Slovenian language, the Society's name has a double meaning. First, the word *matica* originates in the Czech language, denoting a fund, a depository of financial means gathered towards publishing books in the national language. Second, *matica* in Slovenian means a "queen bee", i.e. one that takes care of the progeny of bees, which is why Slovenska matica may well be called *Queen Bee* of Slovenia's thinking and writing, of its culture and science.

In the one hundred and sixty years of its existence, Slovenska matica published more than one thousand books of specialist, scholarly or literary type, and encouraged the spread of reading and book culture among Slovenians. Indeed, it was Slovenska matica that proposed that the University of Ljubljana and the Slovenian Academy of Sciences and Arts be founded, and contributed its vast book fund for a University Library to be established. Further, it collected manuscripts of older Slovenian poets (for example, of Valentin Vodnik); it took up Bishop Anton Martin Slomšek's endeavours in recording Slovenian topographic names; it engaged itself in putting up monuments of Slovenian literary figures and, for example, in bringing the remains of the linguist with a Europe-wide reputation Jernej Kopitar from Vienna back home to Slovenia. Before World War 1, the most prominent Slovenian writer Ivan Cankar published his most eminent novels and tales with Slovenska matica. After World War 2, Slovenska matica – especially during the time when it was headed by the writer Drago Jančar – published works by authors who were unheard of, and unrecognised, under the Communist rule, such as Boris Pahor, who had fallen into disfavour with the Yugoslav rule of the time because of his publication of an interview with Edvard Kocbek about the postwar mass killings of Communist opponents.

Today, Slovenska matica retains its vital role in enhancing Slovenian literary and scientific language and in raising awareness of the import of books and culture in the formation of the mental makeup of the individual, of nations, of the European Union and of the world. It publishes more than ten series of books ranging in their type from poetry and fiction to essays, philosophy, the natural sciences, classical philology and youth literature, thereby importantly co-shaping the future of Slovenian literature and scholarly works. Moreover, in its care for the utmost quality of the published works, for the relevance of their themes

and for their intellectual breadth and depth, it reaches beyond the scale of Slovenia, ranking as one of those consequential European centres of mind that draw from the roots of Antiquity and Humanism, thus keeping the intellectual power of Europe growing and thriving to be preserved for the future.

Dr. Ignacija Fridl Jarc, Secretary and Editor of Slovenska matica

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Slovenska Matica – die Bienenkönigin der slowenischen Gedanken und Worte

Slovenska Matica wurde vor einhundertsechzig Jahren gegründet und ist der zweitälteste slowenische Verlag und die älteste aktive slowenische kulturelle und wissenschaftliche Vereinigung. Als Vereinigung von mehr als 400 slowenischen Akademikern, den bedeutendsten Künstlern und Wissenschaftlern, denen die höchsten slowenischen und renommierte internationale Auszeichnungen verliehen wurden, ist Slovenska Matica zweifellos noch immer einer der angesehensten und renommiertesten slowenischen Verlage. Unter den ehemaligen Autoren von Matica sticht der Schriftsteller Ivan Cankar als eine zentrale slowenische literarische Größe hervor. Unter den modernen Autoren müssen wir besonders den weltbekannten und mit europäischen Preisen ausgezeichneten Schriftsteller Drago Jančar erwähnen, der mehr als dreißig Jahre lang auch Generalsekretär und Redakteur von Slovenska Matica war. Weiterhin zu erwähnen sind der kürzlich verstorbene Boris Pahor, hundertjähriger literarischer Zeitzeuge der nationalsozialistischen, faschistischen und kommunistischen Verbrechen und der Autor historischer Romane Alojz Rebula sowie der große Intellektuelle, Essayist, Übersetzer und angesehene slowenische Diplomat Andrej Capuder, der Wissenschaftler und Kunsthistoriker Milčec Komelj und der Philosoph Tine Hribar. Mit Ihrer intellektuellen Macht und Ausdruckskraft kommt noch die jüngere Generation der Schriftsteller Brane Senegačnik, Miklavž Komelj, Miljana Cunta und Nataša Konc Lorenzutti sowie die Philosophen Lenart Škof, Tomaž Grušovnik und Gorazd Kocijančič hinzu.

Die Gründung der Slowenischen Matica geht noch in die Zeit zurück, bevor Slowenien als unabhängiger Staat existierte. Das heutige slowenische Territorium gehörte damals noch zum österreichischen Kaiserreich. Es war eine Zeit, in der die Slowenen nicht einmal eine eigene Universität oder Akademie besaßen. Die einheimischen Intellektuellen gingen nach Wien und in andere europäische Städte, um dort zu studieren. Die österreichischen Behörden hatten unter Ihrer Kontrolle damals die Werke in den Sprachen der Nationen, die zum Kaiserreich gehörten. Dennoch erwachte in den Slowenen immer wieder, insbesondere nach der Märzrevolution von 1848, das

ethnische Bewusstsein und sie gründeten Vereine zur Förderung der heimischen Literatur und Wissenschaft. Bereits 1826 gründeten die slawischen Völker die Matica, eine Art Finanzverein zur Förderung des Nationalbewusstseins, der Literatur und der Wissenschaft in den Volkssprachen. Im Februar 1864 bekamen auch die Slowenen ihre eigene Matica, die slowenische Matica, die bei der Veröffentlichung der anspruchsvollsten literarischen und fachlichen Werke sowie bei der Verbreitung der slowenischen Kultur, Wissenschaft und Sprache eine führende Rolle spielte. Ihr Name hat in der slowenischen Sprache eine doppelte Bedeutung. Zum einen stammt der Begriff Matica aus dem Tschechischen und bedeutet Schatzkammer, ein Fonds, in dem Geld für die Veröffentlichung von Büchern im Inland gesammelt wurde. Zum anderen ist Matica in der slowenischen Sprache die Bienenkönigin, die sich um die Bienenbrut kümmert, weshalb die Slovenska Matica mit Fug und Recht als die Königin des slowenischen Denkens, des Wortes, der Kultur und der Wissenschaft bezeichnet wird.

In ihrer einhundertsechzigjährigen Geschichte hat die Slovenska matica mehr als tausend Titel aus dem Bereich der Fachliteratur, der Wissenschaft und der Belletristik veröffentlicht und sorgt für die Verbreitung der Lese- und Buchkultur in Slowenien. Die Slovenska Matica war es, die die Gründung der Universität Ljubljana und der Slowenischen Akademie der Wissenschaften und Künste initiierte und mit ihren reichen Bibliotheksbeständen zum Aufbau der Universitätsbibliothek beitrug. Sie sammelte auch das handschriftliche Material älterer slowenischer Dichter (z. B. des Dichters Valentin Vodnik), setzte die Bemühungen des Bischofs Anton Martin Slomšek zur Aufzeichnung slowenischer topographischer Namen fort, veranlasste die Errichtung von Denkmälern für slowenische Schriftsteller und sorgte beispielsweise für die Überführung des Leichnams des bekannten europäischen Sprachwissenschaftlers Jernej Kopitar von Wien auf slowenischen Boden. In den Jahren vor dem Ersten Weltkrieg veröffentlichte der bekannteste slowenische Schriftsteller Ivan Cankar seine wichtigsten Romane und Kurzgeschichten bei der Slovenska Matica. Nach dem Zweiten Weltkrieg – vor allem unter der Leitung des Schriftstellers Drago Jančar – veröffentlichte Slovenska Matica die Werke von Autoren, die unter dem kommunistischen Regime zum Schweigen gebracht und ignoriert worden waren. Unter den Autoren war auch Boris Pahor, der

bei den damaligen jugoslawischen Machthabern in Ungnade fiel, weil er ein Interview mit Edvard Kocbek über die Massenerschießungen kommunistischer Gegner in der Nachkriegszeit veröffentlicht hatte.

Heute hat Slovenska Matica weiterhin eine wichtige Rolle bei der Stärkung der slowenischen literarischen und wissenschaftlichen Sprache und bei der Förderung der Reflexion über die Bedeutung von Buch und Kultur für die geistige Bildung des Einzelnen, der Nationen, der Europäischen Gemeinschaft und der Welt. Sie gibt mehr als zehn verschiedene Büchersammlungen von Gedichten, Romanen und Essays heraus, sowie Werke zum Thema Philosophie, Naturgeschichte, klassische Philologie und Jugendliteratur. Die Werke sind ein wichtiger Beitrag zur Zukunft der slowenischen Literatur und der Fachpublizistik. Mit Ihrem hohen Anspruch an die Qualität der herausgegebenen Werke, an ihre Substanz, Breite und Tiefe des Denkens, geht sie über die Grenzen Sloweniens hinaus und steht so inmitten der bedeutenden europäischen geistigen Zentren, die aus den Wurzeln der Antike und des Humanismus schöpfen und so die intellektuelle Kraft Europas auch für die Zukunft blühen und wachsen lassen.

Dr. Ignacija Fridl Jarc, Sekretärin und Redakteurin der Slovenska Matica

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Poetry/Poesie



MILJANA CUNTA

Miljana Cunta was born in Šempeter near Gorica in 1976 while since 1995 she has lived in Ljubljana. She studied Comparative Literature and English at the University of Ljubljana, earning a master's degree in English Literature. The range of her work includes writing literature, translating, editorial work and organisation in culture. She has been Programme Director of the Vilenica Cave and *Fabula* literary festivals and has written guest columns for the *Delo* newspaper. She has translated selected poems by G. M. Hopkins, A. Merini, C. Rossetti, D. Levertov, P. Cavalli and L. Müller. *We'd Been Losing Our Way, Now We're Coming Back* is her fourth collection of poetry. Her poems have been selected into some anthologies and translated into several languages, while Croatian, Italian and German translations of them have been published as separate books. Her poetry was nominated for the 2010 *Veronika* and *Jenko Awards*, won her the title of *Champion of Poetry* in 2022 and came first in the 2023 literary contest held by the *Mladika* magazine.



Miljana Cunta: We'd Been Losing Our Way, Now We're Coming Back

Slovenian title: *Nekajkrat smo zašli, zdaj se vračamo*

Commentary by: Veronika Šoster
2023, hardcover, 96 pp.

It was back with her *For One Half of the Sky*, a sophisticated first book of poetry, that Miljana Cunta captivated us, continuing with a more conceptual collection of prose poems, *Poems of the Day*, to return in her third book, *Light from Outside*, to the poetics of her debut book, which came close to the subtly spiritual, exalted, almost ethereal. With her fourth collection, *We'd Been Losing Our Way, Now We're Coming Back*, the poet, while still walking the same landscape, directs her gaze not so much up anymore

than down at her fingers, among which invisible golden dust is running through light. The central elements in the collection are space and time, which bend, meet each other, move around, endlessly emerge. However, even if we desired to catch hold of our time to be able to come in and return, this is an impossible task only realised through poetry itself, i.e. through that matter that is capable of stopping time on the paper, with the covers opening up soundlessly like a well-oiled door. The absence of fear in many of the poems is thus unsurprising – the poet is moving across space and time swiftly and easily, perceiving images and verbalising them forth into eternity, into midspace, where objects float in weightlessness. It is no exaggeration to describe her poetry in this collection as transtemporal or even nontemporal – upon giving ourselves up to those verses, it is us, too, that stop between the two mirrors, feeling the twitching of dust particles on the golden light and letting ourselves come back, this way or that.

Veronika Šoster

Genre: poetry

Key words: space, time, eternity, seeking, completeness, the transtemporal

SAMPLE TRANSLATION

The Watch

I don't pretend to know,
how you wound your watch
with a gold-plated Helvetia case,
given to you by the staff of Živinopromet Gorica,
when you retired.
An ironic gift for someone who was afraid of time –
when there was suddenly too much.

I fasten it the usual way:
I put it on the top of my left wrist,
I press the hand with the watch against my chest
and with my right hand, I clasp the strap.
I slide the left one into the slot
and adjust my grip.

I forget about it during the day, so that it is stationary,
only sometimes, when restless,
I squeeze the crown and twist it until
the rhythm catches up with me.

Perhaps it would help if you wore the watch more often,
when that other life began,
with the retreat and the memories of war.
When not even the barber was allowed near you.
Only a little girl sometimes overheard the rules
and entered the room on the other side of the wall.
For a moment, the world was a whole.

Sometimes moisture accumulates under the glass of a clock
and fogs up the dial.

The watchmaker tells me the lunette is blocked
and that he can fix the fault immediately.

I like to wait in the workshop of the master,
who knows all the parts of the whole,
and knows how to turn the bezel
for an accurate run.

In waiting without planners or memory,
just before the order of numbers reigns,
the room on the other side of the wall
is here. The objects in it float in weightlessness:
They do not belong, they only measure distances.

Translated by Brynne Rebele-Henry



Foto: Jana Jocič

DAVID BANDELJ

David Bandelj (1978) ist Dichter, Musiker und gelegentlicher Übersetzer. Er wurde in Gorica geboren, wo er auch lebt. Er erhielt seinen Dokortitel in Vergleichender Literaturwissenschaft und Literaturtheorie an der Philosophischen Fakultät der Universität Ljubljana und war mehrere Jahre als Dozent und Forscher an der Universität tätig. Derzeit unterrichtet er Literatur an slowenischen Schulen in Italien und ist Chorleiter des gemischten Jugendchors Emil Komel. Er hat den Essayband *Razbiranja žarišča (Das Erkennen des Mittelpunktes)* sowie die Monografien *V iskanju jaza (Auf der Suche nach dem Selbst)* und *Obrazi slovenske literature (Gesichter der slowenischen Literatur)* veröffentlicht, eine Anthologie zeitgenössischer Lyrik von Slowenen in Italien, *Rod lepe Vide (Der Stamm der schönen Vida)*, herausgegeben und eine Kompendium über Ciril Kosmač, *Iz domače doline do sveta (Von den heimischen Hügeln in die Welt)*, vorbereitet. Er veröffentlicht seine Texte regelmäßig in den Zeitschriften *Primorski dnevnik*, *Primorske novice*, *Novi glas*, *Mladika*, *Literatura* und auf dem Webportal KUD Kdo. *Elf Jahre und ein halbes Schweigen* ist sein fünfter Gedichtband, dem vorangegangen sind: *Klic iz nadzemlja (Der Ruf des Überirdischen)*, *Razprti svetovi (Entfaltete Welten)*, *Odhod (Aufbruch)* und *Gorica/Gorizia*. Seine Lyrik, die ins Italienische, Englische und Tschechische übersetzt wurde, wurde auf zahlreichen internationalen Literaturfestivals präsentiert und mehrmals ausgezeichnet.



David Bandelj: *Elf Jahre und ein halbes Schweigen*

Vorwort: Igor Grdina

Slowenischer Titel: *Enajst let in pol tišine*
2020, Festeinband, 98 Seiten

dünnen Stimmen von Individuen, die die Brutalität des Bösen allein oder aus nächster Nähe erlebt haben. Wenn die erste Stimme aus dem chaotischen und anonymen Urgrund von allem spricht, so spricht die zweite im Kontakt mit dem Chaos des Unbenennbaren dessen Hier und Jetzt in seiner ganzen Konkretheit und Endgültigkeit aus. In den Raum der Begegnung von tragischer historischer Erfahrung und poetischer Einsicht tritt der Dichter nicht als distanzierter Forscher des belagerten Territoriums ein, sondern als teilnehmender, verletzlicher und mitfühlender Seher und Betrachter. Dr. Igor Grdina schreibt im Vorwort u.a.: „David Bandeljs Gedichtsammlung geht die große Aufgabe an in einer äußerst schwierigen Situation, an einem Ort des Todes, wo viele keine Worte mehr haben und nur wenige sprechen können. Deshalb ist es wichtig, die Sammlung zu öffnen und zu fühlen und abzuwägen, was darin geschrieben steht.“

Es gibt auch eine deutsche Übersetzung (übersetzt von Boštjan Dvořák) der gesamten Sammlung.

Elfeinhalb Jahre würde man zählen, wenn man für jedes Holocaust-Opfer eine Minute schweigen würde, und es ist diese Zahl, die als Metapher für die Zeitlosigkeit den Rahmen des Gedichtbandes von David Bandelj bildet. Zwei Stimmen sind darin miteinander verwoben: die Stimme der Geschichte oder des Schicksals in ihrer amorphen, uneigennütigen und überwältigenden Macht und die

Genre: Poesie

Schlüsselwörter: Judentum, Holocaust, Zweiter Weltkrieg, Tod, freier Vers

MUSTERÜBERSETZUNG

Die Berufenen

Erst gabst du ihnen auf
sie zu versammeln
dann klassifizieren
nach dem Nutzen
ihre Namen
wurden Jobs
ihr Wert
der Fleiß
der Winter reichte nicht
um mit dem Ungeziefer aufzuräumen
dann taten es sie
und als du in der Herrlichkeit gekommen bist
hatten sie nicht einmal mehr Angst vor dir
denn durch die Demut
kämmtest du ja das Bewusstsein
und alles sah zahm aus
und nicht einmal mehr die Einsamkeit
war noch ein Grund noch die Verzweiflung
eigentlich gab's keinen Grund
es war der Wunsch
es war Befehl
und viele Jener
die bereit gewesen sind

auch ihr Bewusstsein kämmtest du

Die Tat

Ich weiß nicht wie viele es sind
alles was ich sehe ist ihr Atem
er schwebt zwischen den Baumkronen
und bleibt nicht über jedem von uns stehen

ich sehe dich wie du von deinem Thron aus wächst
während wir kleiner werden

die Herrschaft über die Schöpfung lässt dich furchtbar werden
aber selbst weißt du dass du auch nur ein Atem bist

ich suche Worte um all das zu erden
aber alles was ich habe ist die sichere Erinnerung

sie reicht nicht aus gegen die Strömung muss man
aber du bist dort und es gibt keinerlei Lorenzos
die mir den Weg leichter machen würden

wenn sie mir Fragen unmöglich machen
bin ich bis in meinen Grund verwundet
und die Schlange die vor mir auftaucht
ist Widerschein von ihren Resten

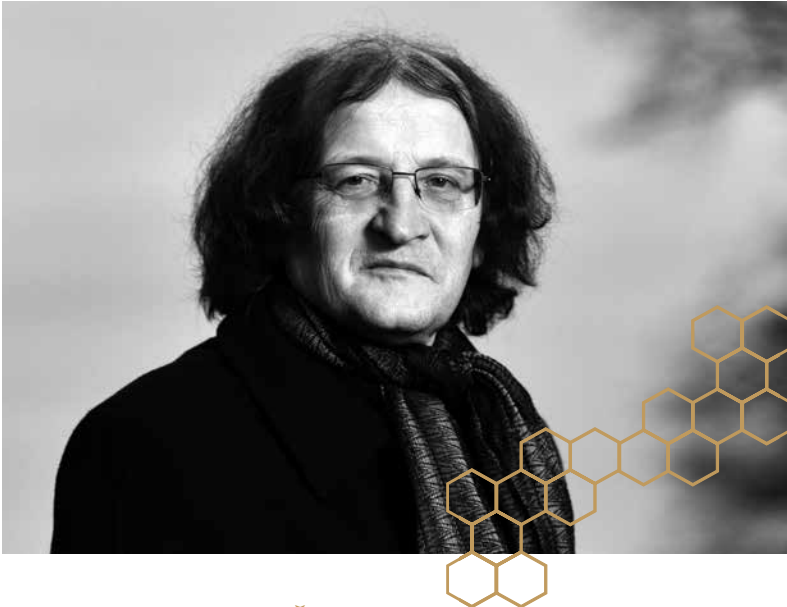
ich bewege mich auf
dass sie überleben würden und alle
um mich herum
werden zu Spiegelungen

ehe wir zum Atem werden
wirst du lachen

Reihen werden dichter
Hoffnung füllt Statistiken
der Löwe der in meinem Bauch wohnt
schlingt Antworten
und aus ihnen wird ein Feuer
das alles verzehrt außer dem Geist

man sucht ihn uns zu stehlen
doch er widerstrebt und überlebt
wenn die Erinnerung auch brennt
scheint es er ist

Übertragen von Boštjan Dvořák



BRANE SENEGAČNIK

Univ.-Doz. Dr. Brane Senegačnik, geboren 1966, promovierte im Fach Klassische Philologie an der Philosophischen Fakultät der Universität in Ljubljana/Laibach und studierte u. a. auch am Institut für Philologie der Salzburger Universität. Als Dozent der Universität in Ljubljana widmet er sein wissenschaftliches Interesse schwerpunktmäßig der Erforschung der griechischen Tragödie. Er übersetzt antike Schriftsteller ins Slowenische und ihm wurde für die Übersetzung von Senecas *Oedipus* die prestigeträchtige slowenische Sovre-Auszeichnung verliehen. Bisher veröffentlichte er sieben Gedichtbände und machte sich in Slowenien auch als Essayist und Publizist, u. a. war er der letzte Chefredakteur der slowenischen Literaturzeitschrift *Nova Revija*, einen Namen. Für den vorliegenden Gedichtband *Pogovori z nikomer* erhielt Brane Senegačnik 2021 die höchste slowenische Auszeichnung, *den Preis der Prešerenstiftung*.



Brane Senegačnik: *Gespräche mit Niemandem*

Vorwort: Alen Širca

Slowenischer Titel: *Pogovori z nikomer*
2019, Festeinband, 127 Seiten

mit seiner Umgebung steht, aus der er Bilder, Worte und Formen schöpft, bleibt sein Ankerpunkt das Empfinden, die Emotionen und der Gedanke, zu denen er immer wieder zurückkehrt als die grundlegendste und wahrste Seinsweise in der Welt, die für Senegačnik auch der Ort der Begegnung mit dem Transzendenten ist. Diese doppelte Offenheit – für das weltliche, das den Dichter mit der Greifbarkeit seiner Bilder inspiriert, und für die transzendente Weite des Schweigens und der Unaussprechlichkeit – erzeugt eine besondere Elektrizierung der poetischen Sprache, die in *Pogovori z nikomer* (*Gespräche mit niemandem*) erstaunlich hohe symbolische, stilistische und formale Niveaus erreicht“, schreibt die Rezensentin Miljana Cunta in der Zeitschrift *Slovenski čas*.

In seinem siebten Gedichtband bleibt der Dichter, Altphilologe, Übersetzer, Essayist und Kolumnist Brane Senegačnik der Haltung treu, die er seit seinen poetischen Anfängen kultiviert und mit Subtilität vertieft hat. Der Gedichtband zeichnet sich durch eine Fokussierung der schöpferischen Aufmerksamkeit auf die innere Landschaft aus. Darin trotzts Senegačnik der Zeit, die von der Poesie vor allem eine engagierte Haltung erwartet, und bleibt der führende Lyriker seiner Generation. „Obwohl er in lebendigem Kontakt

Genre: Poesie

Schlüsselwörter: Lyrik, Gefühl, Emotion, Existenz, Überschuss, Umgebung

Auszeichnung: Preis der Prešerenstiftung 2021

Übersetzt nach: Deutsch (Mohorjeva založba/Hermagoras Verlag, Klagenfurt/Celovec, 2022)

MUSTERÜBERSETZUNG

Des Liedes Heim

Berühren Blätter die Erinnerungen,
sind das nicht mehr nur Birken, Buchen, Eichen –
die Stadt verpufft, wenn Glocken blau erklingen,
Gesichter schwebend durch die Lüfte streichen.

Die Ferne, nicht Chagall, hat sie geboren,
und dass sie nicht wie einst dein eigen sind –
es kehrt, was jetzt für immer ist verloren,
über den Dächern wieder mit dem Wind.

Da tut ein Raum sich auf, von Klang verziert,
hauchzart, unendlich, und so feucht wie Hoffen,
uraltes Trugbild, vom Südwesten her, mit Winden,

des Liedes Heim, will schneller als das Lied verschwinden –
im Himmelsduft sind Sinn und Blatt ersoffen,
das Leben scheint, was nicht mehr existiert.

Bellerophons Fall

Die Augen, die vor kaltem Grauen leuchten, schwenkt
er durch die öde Luft Kilikiens, Verstörter,
die Finger, von Pegasus' Mähne angesengt,
greifen nach – was? Was – wenn er röchelt – hört er?

Oh, Steneboia, meuchlerisches Schwert der Wörter –
das Kleid entgleitet, der verhexte Mond tritt an:
und aller Jahre Schlingen, blutiger, zerstörter,
und der behörnte Löwe speit auch tot noch Wahn ...

Darum, darum hat er vor Gott gewollt,
dass er die Wahrheit ins Gesicht ihm grollt:
„Die Wahrheit ist, dass es gar keine gibt! Du Lüge du!“

Und alles, was von ihm noch bleibt, sein irrer Schrei „Wozu?“,
erschallt jetzt hier, wo keine Menschen sind.
Die Augen leuchten, wie das Schicksal blind.

Übertragen von Boštjan Dvořák



Fiction and Literary Prose/
Belletristik



Photo by Pavšič Zavadlav

NATAŠA KONC LORENZUTTI

Nataša Konc Lorenzutti, born in 1970, has graduated from the Academy of Theatre, Radio, Film and Television's Department of Stage Acting and the Artistic Word. In 2010 she completed a master's degree in Artistic Word with Professor Aleš Valič. She had performed as an actress for five years in two Slovenian professional theatres, while in 1999 she turned to prose fiction, having published to date nineteen books for children and youth and five books for adults. She has been shortlisted for the awards for an original Slovenian picture book and the Blue Bird, as well as the *Desetnica* (seven times) and *Večernica* (four times) awards, has received the Golden Pearl recognition and the *Svetlobnica* award and has been listed in the honorary list of the international youth literature organisation, IBBY. In addition to her freelance work, she had taught, for fourteen years, stage-art subjects in art-intensive classes of the Nova Gorica grammar school. Now she is a freelancer again writing fiction and scripts.

At the end of 2019 she started to research the stories of Slovenian children stolen during the War, discovering that among those, some who were aged less than a year had been selected for the infamous Himmler's *Lebensborn* programme, which meant a complete Germanisation and estrangement from the native family and land. She explored the motif of a lost child in her novel *A Word I don't Have* (2021) but, as a gallery of new stories began to take shape while she was writing it, she went on with the work. Together with Maja Weiss, she completed the script for a documentary film titled *Taken at First Start – Slovenian Children from Lebensborn* (Bela film, 2023, directed by Maja Weiss). During the shooting, however, she was discovering still new dimensions of the programme and new stories for which there was no room left in the film, and thus she went on to write a “documentary novel”.



Nataša Konec Lorenzutti: *A Shadow without the Person: A Prose Film*
 Slovenian title: *Senca brez človeka: film v prozi*
 2023, hardcover, 268 pp.

In August 1942, the Nazis, in two actions in Celje, stole some 650 Slovenian children, which they took to the Third Reich territory, while the majority of their mothers perished in the Auschwitz-Birkenau camp. Some thirty of the youngest among them, infants, passed the “race selections” and were relocated from children’s camps of the Office for the Strengthening of Germandom into the “Sunny Meadow” care facility in Kohren-Sahlis near Leipzig managed by a network of the secret Himmler’s organisation *Lebensborn*.

There they were offered to be taken up by potential German foster parents who, at least seemingly, were loyal to the German regime but did not know they were taking stolen children.

The documentary novel about children of war who became victims of peace is based on the distressing memories of *Lebensborn* children themselves (if still alive) and of their descendants told to the author when she visited them, intertwining with her own story of seeking traces of the vanished children told in the context of a time when war is raging on the outskirts of Europe and human destinies again are but commodities. Like the author herself, the sensitive reader, confronted with real people’s memories documented both fictionally and in a fact-based historical manner that, in this “prose film”, are growing into more or less tragical literary heroes, can build up their attitudes towards family, identity, nation and its past, i.e. universal concepts vital for every one of us.

Genre: literary prose, documentary prose

Key words: memoir, documentary, *Lebensborn*, World War 2, childhood, stolen children, Slovenia

SAMPLE TRANSLATION

Nataša, Osek, May 2022

The forest, on early mornings in late spring, is engulfed in cobwebs, having emerged over the night. When they get overlain by raindrops lit up by the first sun, they become silver. In their knots, spiders are awaiting their prey. When I perceive them, I check my pace. Bending down, I start crawling beneath the webs to spare them, but they keep getting stuck to my hair, to my face, my back. Is this truly my terrain?

Dear Meta, I'll begin, making the first prick into the blob of her calm. What follows will tear it apart. I know she'll not believe me at first, I'm ready for that. Maybe she'll burst out with anger, but she'll certainly be filled with fear, as my letter will break into her ordered space, swirling it up and usurping it. It will flood its corners, its creaks and gaps, changing its order, agitating its edges, checking its flexibility, pulling down its symmetry. Once Meta cleans up the mess made by the first surge trying to regain her previous balance, she will reread the letter, taking a breath, pouring herself a glass of water, and will reply to me before even having the first sip, tersely at first, in a reserved, almost curt manner, *I want evidence please*. The waters that had risen in her underground will begin to subside while leaving behind a disturbed, wet soil. She'll ask herself why this woman – I – would have written to her if only wanting to confuse her; why should I be tearing the cobweb if only intending to shred things; had I not done it out of a necessity to make way for myself even if full of thin, sticky threads.

I enter Send. Once I'd made the decision, I wish the addressee saw and read and answered the mail this very moment, as this click has surrendered me, too, into the grip of unrest.

Meta, Sveti Andraž, May 2022

It's already almost half past seven. It was the baby who made her slide over the edge of sleep into wake, making a tiny moan into her ear. She had not placed him back into his cot after a night breastfeeding. She feels for a dummy among the sheets handing it out to him, and the child grabs it eagerly, and starts to suck as though it was full of milk, then he falls into a nap again. Perhaps just for a few minutes, which are precious to her. She takes in the baby's smell mingled, as she realises, with the smell of coffee having floated in from the kitchen. Tomaž had made coffee before leaving, had probably boiled the milk, too. Meta gets up, slips into the bathroom and, on her way to the living room, throws one more look into the bedroom to see her sleeping son. Everything's fine, the child's floating in a timelessness out of her reach.

The little flat in the local-community building that she and Tomaž had fixed up nourishes, morning after morning, Meta's long-due sense of a hard-won adulthood. Sipping coffee in solitude, without forced conversations, leafing through a magazine, or finishing the chapter during the reading of which she fell asleep the night before, she still feels the sweet triumph of having pulled out from beneath the mass of her mother's worries. When Lenart wakes up and she changes his diaper and feeds him and dresses him up, they'll stop at her place, but just for a while, for just long enough for Meta to assuage her conscience. As always, Mother will invite her to come to lunch but Meta will get out of it saying it'd be all right, she'd make lunch herself while Lenart's sleeping, and eat it together with Tomaž. Well, if she wants to keep her milk going, she must eat earlier, not as late as four o'clock, Mother will insist. The daughter will thank her for advising saying there's truly no need to worry about her, she'll have a snack or two in the meantime, *no need to do it anymore, Mother, I'm old enough*, she'll rebuff her almost softly, therefore Mother will give a nod, her face reflecting doubt that she were in fact quite independent but well, life will give her, this girl of ours, the lessons due, especially if she keeps being as stubborn as she's always been.

Meta knows stubbornness is an unstable currency. She's been paying its interest in swings in her weight, her mood and her will to deal with too great chunks of discipline. This moment, however, she's all enveloped in the soothing calm of having this lovely coffee in her littered nest.

Yesterday she and Lenart remained outside until dusk and she did not check her mail in the evening, did not even wash up the remaining dishes, but rather fell asleep together with the baby; after waking up just enough to hear the clutter coming from the kitchen where Tomaž was washing up, she only dragged to pee, brush her teeth and back into bed. She pours herself more milk and coffee, brings her laptop, sits down at the table with her legs bent, switches on the device, enters the password, waits, opens the mailbox, and three new mails pop up: the telephone bill (how big it is, a better bargain'll have to be found); an offer to buy a collection of fairy-tales in pre-sale (a beautiful two-volume book is to come out, she knows the illustrator, she may actually buy the set) and a letter from an unknown person titled *Valentin*. And that was her father's name.



Foto Matej Metlikovič

MIKLAVŽ KOMELJ

Miklavž Komelj (geb. 1973) hat bisher fünfzehn Gedichtbände veröffentlicht (*Luč delfina* (*Das Licht des Delphins*), *Jantar časa* (*Der Bernstein der Zeit*), *Rosa* (*Der Tau*), *Hipodrom* (*Hippodrom*), *Nenaslovljiva imena* (*Unaussprechliche Namen*), *Modra obleka* (*Das blaue Kleid*), *Roke v dežju* (*Hände im Regen*), *Noč je abstraknejša kot N* (*Die Nacht ist abstrakter als das N*), *Minima impossibilia*, *Liebestod*, *11*, *Stigmatizacija* (*Stigmatisierung*), *Goreča knjiga* (*Das brennende Buch*), *Pred nevidnim* (*Vor dem Unsichtbaren*), *Med* (*Inzwischen*)), einen Roman *Skrij me, sneg* (*Versteck mich, Schnee*), Bücher mit Kurzgeschichten *Sovjetska knjiga* (*Das sowjetische Buch*), *Larvae* und *Prva kresnica* (*Das erste Glühwürmchen*), ein dramatisches Gedicht *Ni mogoče čakati zaman* (*Es ist nicht möglich, vergeblich zu warten*) und einen Bildband mit demselben Titel (als Teil eines gleichnamigen Projekts in Zusammenarbeit mit Leja Jurišič), zwei Kinderbücher und mehrere wissenschaftliche und essayistische Arbeiten, darunter die Bücher *Kako misliti partizansko umetnost?* (*Wie ist Partisanenkunst zu denken?*), *Nujnost poezije* (*Die Notwendigkeit der Poesie*) und *Hierarhija* (*Hierarchie*). Zudem übersetzt er aus verschiedenen Sprachen (Juana Inés de la Cruz, Petar Petrović Njegoš, Fernando Pessoa, César Vallejo, Djuna Barnes, Pier Paolo Pasolini, Alejandra Pizarnik, Vladimir Majakovski). Er hatte bereits fünf Einzelausstellungen seiner Gemälde. Er gab die *Zbrane pesmi* (*Gesammelten Gedichte*) von Jure Detela und zwei Bände der nicht gesammelten Schriften von Srečko Kosovel, *Vsem naj bom neznan* (*Ich soll für alle unbekannt sein*), heraus. Der Roman *Skrij me, sneg* (*Versteck mich, Schnee*) ist der Debütroman des Autors.



Miklavž Komelj: *Versteck mich, Schnee*
 Slowenischer Titel: *Skrij me, sneg*
 2021, Festeinband, 230 Seiten

Persönlichkeit von Stanislav Lenič basiert, erleben diese Veränderungen jeweils auf ihre eigene Weise und stehen zugleich am Rande des Geschehens, auf das sie wie aus einer anderen Welt blicken. Das Werk liefert eine sorgfältig strukturierte Geschichte, die an manchen Stellen lyrisch wird, am Ende aber als unerwartetes spirituelles Erlebnis aufscheint.

Der erste Roman des mehrfach ausgezeichneten Dichters, Schriftstellers, Übersetzers und Essayisten Miklavž Komelj, *Skrij me, sneg* (*Versteck mich, Schnee*), erzählt von der Begegnung zwischen einem heranwachsenden jungen Mann und einem Bischof, den der junge Mann vor dem Tod retten will. Schauplatz ist Ljubljana zwischen 1987 und 1991, einer Zeit, in der in dieser Gegend große soziale und politische Veränderungen stattfanden und die grundlegenden Verhältnisse zum Symbolischen in Frage gestellt wurden. Der junge Mann und der Bischof, deren Darstellung auf der

Genre: Belletristik, Roman
 Schlüsselwörter: Autobiographie, Kunstgeschichte, Sozialgeschichte, Unabhängigkeit Sloweniens, spirituelle Welt, Bischof Stanislav Lenič
 Übersetzt nach: Kroatisch
 wahrscheinlich von Biakova, Zagreb)

MUSTERÜBERSETZUNG

„Lieber M*, da wir dich von ganzem Herzen zu deiner neuen Geburt beglückwünschen und dir auch für dein aufrichtiges Suchen und Streben danken, dass die Gnade des Herrn in dir nicht vergeblich gewesen ist, bitten wir dich nun auch als deine neuen Brüder und Schwestern in Christus, dass du dieses neue Leben immer mit innerer Freude leben mögest, die dir die richtige Lebensrichtung, inneren Frieden und Glück bringt. Möge die Liebe Gottes, die heute bei Taufe, Firmung und Erstkommunion in aller Fülle in euren Herz ergießt wird, Tag für Tag in euch wachsen. Auf diese Weise wirst du nicht nur dich selbst glücklich machen, sondern auch deine Eltern und alle, die in deiner Nähe leben und leben werden.“

Habe ich mich damit von der Religion verabschiedet? Die Welt, die ich im Verborgenen als mein Geheimnis und Experiment geformt hatte, die Welt, die ich im hermetisch verschlossenen Behälter meiner Fantasie wie eine Pflanze aus einer anderen Welt kultiviert hatte, die Welt, die als Welt existierte, gerade weil sie so getrennt von der Welt war, war plötzlich draußen. Ich erkannte die Menschen, die mich umgaben, als Angehörige einer Religion, die ich gerade deshalb geliebt hatte, um mich von den Menschen zu trennen, die mich umgaben. Unter ihnen waren Verwandte, von denen ich nicht wusste, dass sie dieser Religion angehörten – und nun sahen sie mich mit anerkennenden, leuchtenden Augen an. Da war meine Großmutter, da war ihre Schwester, die die Rolle der Patin übernahm. Und als ich im Schulhalle die Psalmen der verbotenen Religion auf Latein sang, bemerkte ich, dass die Schuldirektorin ihre Freude kaum verbergen konnte. Auch viele meiner Klassenkameraden, die begeistert „Gott ist eine Schwuchtel“ riefen, waren Anhänger dieser Religion, die plötzlich einen eigenen Platz in den Zeitungen und im Fernsehen bekam – seit der Erzbischof letztes Jahr zur großen Bestürzung des ganzen Landes Weihnachten im Fernsehen sagen durfte, ist alles anders als vorher, und die Ereignisse spielten sich mit filmischer Eile ab! Etwas, das ich gegen den Zeitgeist tun wollte, war der letzte Schrei der Tagesnachrichten; je mehr der Körper von Bischof Stanislaus schwächelte, desto mehr lösten sich die Fesseln einer sozialen Ordnung – und diese Religion, die ich liebte, um der Explosion der Sonne zu widerstehen, sprach vom Nächstliegenden, nicht vom Fernsten. Im Bischöflichen Ordinariat kaufte ich ein Buch mit dem Titel *Pastorala oddaljenih* (*Seelsorge der Fernstehenden*).

Ein tanzender alter Theologe, der mich einmal grundlos anbrüllte: „O Brunnen, Perlen, das menschliche Herz – welch ein Abgrund ...“ – sagte, dass dies in seinem tiefsten Wesen nicht einmal eine Religion, sondern vor allem eine Geschichte sei.

Aber ich begann mein unnachahmliches Experiment um alle Zeiten gleichzeitig in einem hermetisch verschlossenen Behälter existieren zu lassen.

Und Bischof Stanislaus, der kurz nach Taufe beiläufig und im Scherz zu mir sagte, dass mir jetzt von den Sakramenten nur noch Ehe fehlte, und dann würde Frieden herrschen, schrieb im Gefängnis: „Ich habe dies zu dem einzigen Zweck geschrieben, die objektive Wahrheit der Geschichte zu bezeugen, die eine Reihe von freien menschlichen Handlungen ist. Aber bei jeder freien menschlichen Handlung müssen wir fragen, unter welchen Einflüssen sie getan wurde. Diese Schlussfolgerung ändert nichts an der Tatsache, ob die freie – unter Einfluss begangene Handlung – gut oder schlecht war.“ Er jammerte: „O, was ist das für ein Leben. Ohne Ziele, ohne Ideen, ohne Herz, nur rohe Gewalt, nur Mechanismus. Das ist es, was ich so sehr vermisse, ich, der ich ein Mann der Gefühle bin, der die Heimeligkeit überall so sehr liebt und alle Äußerlichkeiten, die Formalität, das Spießbürgertum hasst.“

Und während der Rede des Bischofs rief ich in Gedanken erstaunt aus: „Aber ich habe nicht die Wahrheit gesucht! Ich habe eine Lüge gesucht – und ich habe die Wahrheit gefunden! Und das ist die weitaus größere Macht der Wahrheit!“ Ich habe nie nach Gott gesucht. Ich habe nicht nach der Wahrheit gesucht, ich habe nie nach der Wahrheit gesucht, sondern ich habe erforscht, wie ich mit der Eskalation der Lüge in eine Wahrheit verwandle. Ich habe diese Religion geliebt, um zu sehen, wie ich selbst aus der Lüge die Wahrheit machen kann, ich habe diese Geschichte geliebt, um selbst aus der Lüge die Wahrheit machen zu können. Damit die Häuser, die unwirklich sind, weil sie mit dem Gedanken an den Tod der Sonne gebaut wurden, wirklich werden. Weil die Wirklichkeit mehr von mir als meine Träume abhängt. Aber wenn ich diesen Mann vor dem Tod bewahren will, muss ich ihn davor bewahren, erschaffen zu werden.



Non-fiction/Sachliteratur



KLEMEN JELINČIČ BOETA

Dr. Klemen Jelinčič Boeta (b. 1973, Ljubljana) is an anthropologist, sociologist, historian and translator. He relocated to Israel in 1991, first studying religions in Jerusalem and going on to graduate with honours in Tel Aviv in sociology and anthropology. After returning to Slovenia in 2002, he earned a PhD degree in history from the University of Ljubljana's Faculty of Arts, with a thesis on the *Lives of Jews in Middle Age Slovenia*, which later was published as a book titled *Jews in Slovenia in the Middle Ages*. He has produced several specialist books on Jewish history and identity, as well as a number of specialist and general public articles, essays and radio programmes. His last book, which was published by Slovenska matica, is a voluminous work of lexicography, *Languages and Peoples of Europe* (2021). He has translated several classical and modern works into Slovenian, including the *Quran*, while beginning with 2013 he also publishes poetry.



easier for the reader to picture the sizes of communities, both as regards their numbers and territories, while a further convenience of the book is its maps and a list of main sources and literature. There is no doubt that historians, linguists, sociologists, theologians, geographers and, in fact, all interested in the origins and makeup of the Old Continent' linguistic and cultural diversity, will be able to put the book to good use.

Klemen Jelinčič Boeta: *Languages and Peoples of Europe*

Peer reviewers: Matjaž Klemenčič,
Aleš Maver

Slovenian title: *Jeziki in ljudstva Evrope*
2021, hardcover, 335 pp.

The book is a lengthy and detailed lexicon, in which Klemen Jelinčič Boeta – an anthropologist, sociologist, historicist and translator – lists 212 entries, of which 201 cover languages and an additional 11 cover nations.

The author delineates the history and the present position of nations and languages of Europe, also specifying the historically predominant religious identity of each community's members. A value-adding feature of the monograph is the wealth of statistical information, making it

Genre: non-fiction, a lexicon
Key words: ethnography, peoples of Europe, native peoples, ethnic groups, languages, language minorities, history, religious identities
Translated into: English (National Museum of Slovenia, Ljubljana)

SAMPLE TRANSLATION

Luxembourgish

Luxembourgish (lb or ltz) is an Indo-European West Germanic language. It is spoken in Luxemburg and in the border region of Belgium. It developed from the group of Central Franconian German dialects, namely Moselle-Franconian ones, spoken also in Germany in Rhineland, Pfalz and Saarland, as well as in Lorraine in France. These dialects represent a linguistic continuum, from which Luxembourgish started to separate already after the Congress of Vienna in 1815, when a traditionally Roman Catholic Grand Duchy of Luxembourg was created. First printed sentences in Luxembourgish appeared in 1821 and in 1829 they printed the first book. It was a poetry collection by Antoine Meyer (1801–1857). In 1839, a new delineation appeared, due to which several proposals for the standard form of language, written in Latin script, appeared. A unified orthography was adopted in 1946, though as it permitted different spelling in six different dialects, in 1975 they adopted a new orthography. In 1977, also the last part of the dictionary of literary standard language was published. Since then, in addition to poetry and drama also an increasing amount of prose started to appear. Roger Manderscheid (1933–2010) is one of these novelists. In 2016, also a Luxembourgish version of the computer programme Word appeared. There are three official languages in Luxembourg, namely German, French and Luxembourgish, which have segregated areas of use. The official business is mostly conducted in French, media and church rituals are in German, while people speak to each other in Luxembourgish. In schools, they learn all three of them. In the recent years, there is an increasing amount of Luxembourgish also in the media. To successfully conclude a high school education, knowledge of all three languages is required. Today, of some 570,000 inhabitants, some 400,000 speak Luxembourgish.

Luxembourgish is also spoken by some 20,000 people in Arelerland in the Province of Luxembourg in Belgium in Wallonia, where the language was in 1990 recognised as a regional autochthonous language, though under the name Franconian. Due to that, bilingual signs started to appear there as well.

Prussian

Prussian (prg) is a West Baltic language from the Baltic branch of Indo-European language family. It is spoken in the area of former East Prussia. Proto-Baltic languages have separated from Proto-Slavic ones already around 1000 BC, while around 400 AD, East and West Baltic languages separated. Prussian was spoken in the area of East Prussia between the Pomerania Slavic

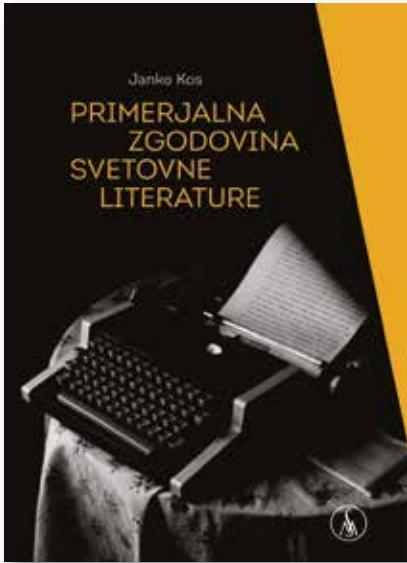
speaking groups, from which Kashubian develops, and East Baltic dialects, from which Lithuanian develops. First inscriptions in the language come from the 13th century, namely from the *Vocabulary of Elbing*, that was written in 1400 and was a copy of an older document. What is preserved from the 14th and 15th centuries, are a few sentences, phrases and short texts, such as a part of the Our Father prayer. There is another vocabulary from 1517–1526. Three catechisms are preserved from the 16th century. In the first two, there are only six pages, while the third one from 1561 is the translation of Luther's *Small Catechism*. The Teutonic knights settled in their area already in 1230 and soon afterwards Low German speaking settlers started to arrive there. Until the end of the 17th century, Prussian was spoken by only a small number of people. It is estimated the language got extinct at the beginning of the 18th century. In 1980, in the city of Dieburg in South Hessen in Germany, an association for its revival was founded, soon joined by enthusiasts from the Baltics. Already in 1985, Heinz Georg Podehl published a first poem and in 1989 Günther Kraft Skalwynas published also a grammar and a few poems. An improved grammar was published in 2004 by Vytautas Maziulis (1926–2009), who also published a dictionary in four books. A few more texts were published by Letas Palmaitis, for instance in 2007 another dictionary. In 2015, a translation of *Little Prince* was published. The project on which several associations are working was so successful, the language was revived. In Lithuania, Russian Kaliningrad, Poland and Germany the language was by 2012 spoken by already 200 people, among which there are also some children, who are completely bilingual.

Translated by Klemen Jelinič Boeta



JANKO KOS

Akademiker Prof. Janko Kos ist Literaturhistoriker und -theoretiker, Mitglied der „kritischen Generation“ der Nachkriegszeit, u. a. Herausgeber der Zeitschriften *Beseda* und *Perspektive* und Mitarbeiter der Zeitschrift *Oder 57*. Von 1970 bis 1998 war er Professor in der Abteilung für Vergleichende Literaturwissenschaft und Literaturtheorie an der Philosophischen Fakultät der Universität Ljubljana. Er ist Autor zahlreicher Bücher und Diskussionen in den Bereichen Literaturtheorie und -geschichte, Komparatistik und Philosophie. Er hat auch mehrere kritische Werke (u.a. (Valentin Vodnik, France Prešeren, Ivan Cankar, Božo Vodušek, Brižinski spomeniki), Lehrbücher, Handbücher und Anthologien veröffentlicht. Im Jahr 2015 wurden seine Memoiren in zwei Büchern veröffentlicht: *Umetniki in meščani* (*Künstler und Bürger*) und *Ideologi in oporečniki* (*Ideologen und Dissidenten*). Seine Monografien *Duhovna zgodovina Slovencev* (*Geistige Geschichte der Slowenen*, 1996), *Prešeren in krščanstvo* (*Prešeren und das Christentum*, 2002), *Sociologija slovenske literature* (*Soziologie der slowenischen Literatur*, 2016) und *Primerjalna zgodovina svetovne literature* (*Vergleichende Geschichte der Weltliteratur*, 2020) wurden von der Slovenska Matica veröffentlicht.



Janko Kos: *Vergleichende Geschichte der Weltliteratur*
 Slowenischer Titel: *Primerjalna zgodovina svetovne literature*
 2020, Festeinband, 204 Seiten

verbinden. In einem Zeitalter, das durch eine Tendenz zum lexikalischen Wissen gekennzeichnet ist, stellt das Werk von Kos einen höchst wertvollen Versuch dar, die komplexen Phänomene und Tendenzen zu synthetisieren, wodurch sich ein einheitliches Bild der Weltliteratur ergibt. „Der Autor zeichnet sich durch seine enzyklopädische Kenntnis der Literaturgeschichte sowie der verschiedenen kulturellen Gemeinschaften und historischen Fakten aus“, schreibt der Rezensent Aljaž Krivec in der Zeitschrift *Delo* über das Buch.

Mit der *Primerjalna zgodovina svetovne literature* (*Vergleichenden Geschichte der Weltliteratur*) entwirft der Wissenschaftler Prof. Janko Kos eine Skizze der Literaturgeschichte, die sich der positivistischen Bestandsaufnahme all ihrer Besonderheiten entzieht. Mit einer geistesgeschichtlichen Methode entdeckt er so in den einzelnen literaturgeschichtlichen Phänomenen die Gemeinsamkeiten, die die Literatur mit den religiösen, metaphysischen und sozio-moralischen Grundlagen der Kultur

Genre: Sachliteratur,
 wissenschaftliche Monographie
 Schlüsselwörter: Weltliteratur,
 Literaturgeschichte,
 Geistesgeschichte, Kultur

MUSTERÜBERSETZUNG

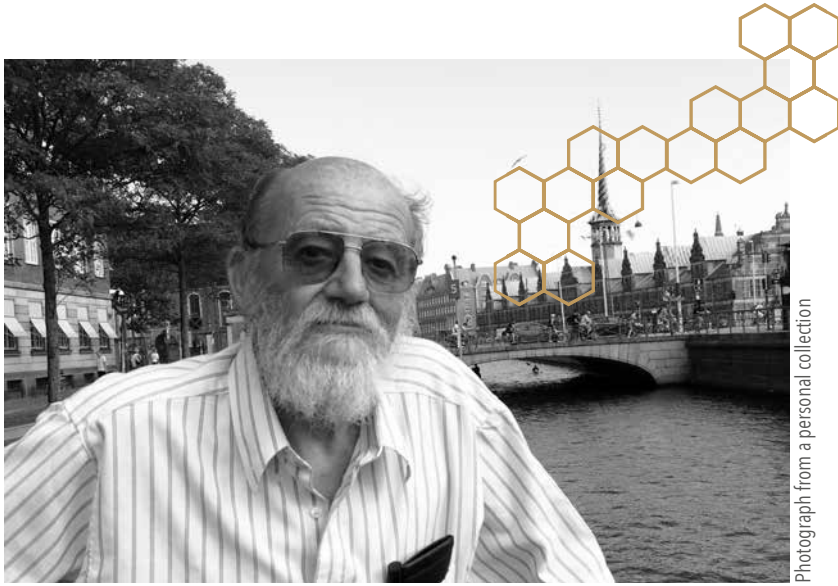
Trotz des Trends zum lexikonbasierten Wissen, der mittlerweile für alle Wissenschaften, sowohl Natur- als auch Geistes- und Sozialwissenschaften charakteristisch ist, scheint eine Geschichte der Weltliteratur als umfassende Erklärung ihrer Existenz und Entwicklung, Genese und typischen Strukturen nicht nur notwendig, sondern auch möglich zu sein. Aber nicht in Form einer positivistischen Bestandsaufnahme all ihrer zufälligen Besonderheiten, sondern auf der Ebene eines historisch sinnvollen Verständnisses der Gleichzeitigkeiten und Parallelen, Gemeinsamkeiten und Unterschiede, durch die das Gebilde, das man Weltliteratur nennen kann, gerade erst umrissen wird. Dies bedeutet jedoch, dass es notwendig ist, zu dem Modell der Weltliteraturgeschichte zurückzukehren, wie es zuerst von F. Schlegel in *Geschichte der alten und neuen Literatur* (1815) konzipiert wurde. Darin hat er in einem geistesgeschichtlichen Abriss die grundlegende Spanne ihres Überganges von Indien über die Antike ins europäische Mittelalter und die Neuzeit auf der Grundlage des romantischen Geschichts-, Religions- und Kulturdenkens erfasst. Eine Rückkehr zu dieser philosophischen Grundlage der Literaturgeschichte ist natürlich nicht mehr möglich. Schlegels Werk kann jedoch als Ermutigung und Vorbild für einen Versuch dienen, die Weltliteratur zu umreißen in die Art die Beschreibungen der umfangreichen Literaturgeschichten der Welt auf positivistischer Grundlage ersetzt. Diese Aufgabe sollte durch die Anwendung der geistesgeschichtlichen Methode erfüllt werden, um im Einzelnen die Gemeinsamkeiten zu entdecken, die die Literatur mit den religiösen, metaphysischen, sozio-moralischen Grundlagen der Kultur, in der sie angesiedelt ist, verbinden. Die geistesgeschichtliche Perspektive, die dies ermöglichen soll, kann nicht bei Schlegels Idee einer einheitlichen historischen Entwicklung bleiben, die sich aus der Philosophie des klassischen deutschen Idealismus entwickelt. Der historische Positivismus des 19. Jahrhunderts mit seinem Determinismus und Relativismus hat diese Konzeption zerlegt, ohne sie durch ein neues, ganzheitliches Modell der Literaturgeschichte ersetzen zu können. Die geistesgeschichtliche Grundlage für den Umriss der Weltliteraturgeschichte muss daher dem philosophischen Denken folgen, das über den Positivismus und Materialismus des 19. Jahrhunderts von Hegel bis Nietzsche, Dilthey und Heidegger und in der Geschichtsschreibung von J. Burckhardt bis A. J. Toynbee führt.

Die geistesgeschichtliche Methode kann nur der allgemeinste Ausgangspunkt für eine vergleichende Geschichte der Weltliteratur sein. Sie ist durch andere, weniger inhaltliche und meistens formale Bestimmungen bedingt. Eine nach diesen Grundsätzen konzipierte Literaturgeschichte muss in ihrer Behandlung des Materials vergleichend sein. Die Anwendung der vergleichenden Methode, die selbstverständliche Grundlage aller

Geistes- und Sozialwissenschaften ist und vor allem in der vergleichenden Literaturwissenschaft ihren Platz hat, erfordert bei ihrer Übertragung auf die vergleichende Geschichte der Weltliteratur ein sorgfältigeres Nachdenken über den Sinn und die Zuverlässigkeit ihrer Verfahren. Das Gleiche gilt für die Methodik, die den Vergleich literarischer Phänomene nicht nur im nationalen, sondern im weitesten globalen Kontext auf Probleme lenken sollte, die aus geistesgeschichtlicher Sicht wirklich vergleichbar sind, sei es in ihren Gemeinsamkeiten oder in ihren Unterschieden. Zu diesem Zweck sind die beiden komplementären Aspekte – genetisch-kausal und typologisch-strukturell – trotz ihrer methodischen Unterschiede geeignet. Ersterer ermöglicht es, sogenannte Einflüsse zu identifizieren oder auszuschließen, was eine Voraussetzung für die empirische Integration und Differenzierung nationaler Literaturen, Autoren und Werke ist, und die zweite macht es möglich, sie in überempirische Strukturen einzuordnen, die eine geistesgeschichtliche Interpretation erfordern. Zu einer solchen Methodik gehört auch die Interpretation genealogischer Ähnlichkeiten und Unterschiede, d.h. der Vergleich der Entwicklung und der strukturellen Besonderheiten literarischer Typen und Arten.

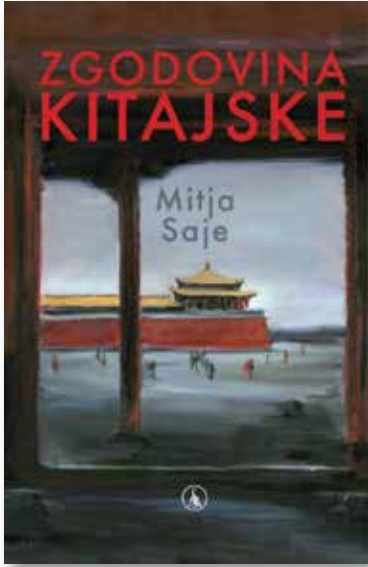
Der Begriff der literarischen Regionen, der 1971 auf dem Kolloquium der Internationale Vereinigung für Vergleichende Literaturwissenschaft in Budapest formuliert wurde, gehört zu den Konzepten, die die Einbindung der Nationalliteraturen in supranationale, internationale und globale – geografisch und historisch geformte Gebilde bezeichnen sollten, wurde aber wegen seiner vielfältigen Bedeutungen als unbrauchbar für die Literaturgeschichte angesehen. Unter den Methoden, die für die vergleichende Geschichte der Weltliteratur relevant sind, müssen schließlich diejenigen berücksichtigt werden, die von der Literatursoziologie bei der Untersuchung der literarischen Produktion, Verbreitung und Rezeption erprobt wurden, und diese gehören sicherlich zu den Elementen, die in der vergleichenden Geschichte der Weltliteratur berücksichtigt werden sollten.

Diese Geschichte kann natürlich keine erschöpfende Beschreibung aller möglichen literarischen Phänomene, Autoren und Werke sein, sondern nur eine Sammlung und Auswahl derjenigen, die mit Hilfe vergleichender Methoden auf eine geistesgeschichtliche Ebene gehoben werden können. Das bedeutet, sie kann nichts anderes sein als eine Skizze einer vergleichenden Weltliteraturgeschichte. Dementsprechend muss die gesamte Abhandlung in einen einleitenden Teil, der den methodischen Hintergrund erläutert, und einen literaturgeschichtlichen Abriss gliedert sein.



MITJA SAJE

Dr. Mitja Saje (b. 1947) is a full professor at the Ljubljana Faculty of Arts' Department of Asian Studies. He graduated from the University of Ljubljana's Faculty of Economics in 1972 and went on to earn a master's degree in Chinese History at the Nanjing University in 1978. He began teaching Chinese at the Ljubljana Faculty of Arts in June 1981, successfully defending a PhD thesis in 1994, which discussed *Reasons for a Slowdown in the Development Dynamics of Advanced Production Forms in Traditional China of the Ming Period (as Reflected in the Case of the Jiangnan Region)*. He was one of the initiators of setting up a department of Asian and African studies at the Ljubljana university. He has been a member of the European Association for Chinese Studies (EACS) since 1981, participating with his presentations at its congresses, and was the chief organiser of the Association's 2006 conference in Ljubljana. He has researched the life and work of a Slovenian missionary in China, Augustin (*Avguštin*) Hallerstein, since 2003, participating in 2008–2009 in an EU project of intercultural cooperation with China, *Hallerstein*. He has taught Chinese history as a guest lecturer in Zagreb since 2006. He has published an overview of Chinese history in four volumes, and a monograph on modern China. In 2009 he put out, within the EU Hallerstein project, an English-language monograph titled *A. Hallerstein – Liu Songling: The Multicultural Legacy of Jesuit Wisdom and Piety at the Qing Dynasty Court*, which, translated into Chinese, was also published in China, in 2015.



Mitja Saje: *A History of China*
Slovenian title: *Zgodovina Kitajske*
2015, hardcover, 546 pp.

A History of China is a historiographic monograph delineating the developments in the history of China from the earliest times until modern age. The book written by the sinologist Mitja Saje is carefully ordered and, after its introductory chapters outline the basics of China's geography and natural environment and the Chinese' view of their own history, historical periods are presented one by one in a clear and vivid manner in terms of not only their politics and administration, but also their society, economy, culture and religion. The book includes maps and select black-and-white illustrations.

“Without any doubt, Professor Saje is Slovenia's foremost specialist on the history of China. [...] In a lively manner firmly based on

expertise, the book panoramically sets forth the long course that has brought China to its present era when it is again recognised as a world superpower. This course starts in prehistory, progressing from the Peking Man right up to the break of the third millennium, when China is facing daring social reforms and their detrimental side effects such as an ecological crisis, social imbalances and internal migration.

However, the book in front of us is by no means a dull overview of historical facts arranged in a chronological order but rather, its main value is primarily in that it also brings forth to the reader, in a clear and captivating manner, the broader cultural, political, social and economic circumstances of different periods of China's past.

The author's thorough knowledge of sinology and his mastery of the Chinese language and alphabet enabling him to also access original Chinese texts are particularly precious qualities of the book. The result of this expertise is a deep and broad account of the character of China's development in the course of history. The book can serve as a valuable source of knowledge broadening the horizons and opening up new opportunities for intercultural dialogues.”

Jana S. Rošker

Genre: non-fiction, a scholarly monograph

Key words: history, political history, economy, culture, society, China

Translated into: Croatian (Srednja Evropa, Zagreb)

SAMPLE TRANSLATION

Foreword (a section)

I wrote the book making use of both Chinese and Western sources as well as both Chinese and Western historiographies. I strived to delineate particular developments in the broadest possible social context, explaining the qualities unique to the Chinese social, cultural and economic development. I described the wider social and economic circumstances in quite some detail particularly with regard to the Ming dynasty spanning from the late 14th to the mid-17th centuries, when the traditional Chinese society reached its developmental peak under the final native dynasty. Predominately, this part is based on research I made in China in the 1980s and is backed by my translations of quotes taken from Chinese sources. An entire chapter is concerned with a fellow Slovenian, the Jesuit Augustin Hallerstein, who held an important position at the Chinese court in the 18th century, ranking with the very few Europeans that were top officials in the traditional Chinese society. His scientific achievements and writings are vital both for a history of the Qing dynasty and of science in China and as an example of early contacts between Europe and China. In addition, his letters are a first-rate testimony to the situation and the developments characterising China of the time.

The book comes with maps explicating the circumstances in the key periods and with a selection of photographs. To help the reader form a clear picture in terms of geography, the book concludes with a map and a list of present-day Chinese provinces with their names given in Chinese characters, and therefore there are no Chinese characters used in province names in the text itself. Then comes a table of Chinese dynasties and a table of emperors of the two final dynasties including the names of periods in which they ruled. The names of particular rules are vital for historical periodization, as it was the years of emperors' rules what segments of time were marked by in traditional China. In the text, Chinese names and words are given in the pinyin Latin spelling system, which is an established international standard. It is just a handful of names that I give in their traditional Slovenian translations as *Peking*, *Šanghaj*, *Kanton*, *Tajvan*, *Konfucij*, *Mencij* (Peking, Shanghai, Canton, Taiwan, Confucius, Mencius). To avoid any potential confusion, I add to them (mostly only at first mention) their spelling in Chinese characters. Because Chinese numbering of years is complicated, the chronology used follows the modern calendar.

**Jesuits and Augustin Hallerstein at the Manchurian Court:
Augustin Hallerstein and His Work**

In those complex circumstances it was also Augustin (*Avguštin*) Hallerstein from Mengeš that had a prominent role in Beijing in 1739–1774, having proved himself an outstanding astronomer, mathematician and diplomat. He arrived in China with a Portuguese expedition and maintained regular contacts with the Portuguese Court. In Beijing he first learned Chinese and then started to work

at the Imperial Astronomical Bureau (*qintian jian*). After the death of Ignaz Kögler, i.e. the German Jesuit who had succeeded Ferdinand Verbiest, Hallerstein became in 1746 Director of the bureau, keeping his position right until death. In 1752 the emperor appointed him to accompany the emissary by the Portuguese King, and he therefore made the journey to Macao to accompany the Portuguese expedition to Beijing. After the members of the latter had enjoyed five weeks of banquets and receptions at the court, he accompanied them back to Macao, from where he returned to Beijing. It took him a little more than a year to travel two times to Macao and back. After he successfully completed the task, the emperor granted him the rank of national official (mandarin) of class 3.

As Director of the Astronomical Bureau, Hallerstein was trusted with the demanding task of balancing the interests of Jesuits with both those of the Imperial Court and those of the Chinese scholars working for him in his Bureau. There were also frictions among Jesuits coming from different European capitals, particularly between the group under Portuguese sponsorship and the one backed by the French court. Hallerstein proved himself an excellent diplomat in organising and aligning those relations.

He was one of the rare foreigners with such a high national position and directed the work of the Astronomical Bureau longer than any other Jesuit. One result of his astronomic observations was *Observationes Astronomicae*, a bulky work especially distinguished by precise measurements taken by classical instruments. Among other things, he discovered a comet, and therefore an asteroid was later named after him. Based on observing Jupiter's moons, he was the first to calculate the geographical location of Beijing. In addition, between 1746 and 1754 he supervised the construction of a new Equatorial Armillary Sphere for the Beijing Astronomical Observatory. Today, the Sphere is the largest preserved astronomical observation instrument of the Beijing Ancient Observatory. The building now serves as a museum, displaying on its flat roof ancient astronomical observation instruments.

Further, Hallerstein made a map of Manchuria and was involved in the preparation of the great atlas of China published by the Jesuits in 1769. He calculated and upgraded the Chinese calendar and calculated, using registers of the Court's incomings, the number of China's inhabitants for 1760 and 1761; for the 19 provinces, he calculated the total population size of 196,837,977 for 1760, and a 1,376,576 more for the following year. Throughout his stay in China, he maintained correspondence with the scientific academies of Paris, London and Sankt Peterburg. When health began to fail him, he asked in November 1773 the emperor to dismiss him from the demanding work in the Astronomical Bureau but the emperor rejected his application insisting that he remained in the high position working just as much as he was able to. He died shortly after the news reached China that the Pope had dissolved the Jesuit order. He was buried at the Jesuit graveyard in Beijing, which would later be desecrated by the rebels during the Boxer Rebellion, although his gravestone remained preserved. It now stands in the memorial park at the site of the former Jesuit graveyard.



MATJAŽ ZWITTER

Prof. Dr. med. Matjaž Zwitter (geb. 1949), Dr. Med., arbeitete 41 Jahre lang als Facharzt für Onkologie mit Strahlentherapie am Onkologischen Institut in Ljubljana. Heute ist er als Arzt im Ruhestand, arbeitet aber weiterhin als Leiter des Lehrstuhls für medizinische Ethik und Recht an der medizinischen Fakultät der Universität in Maribor. Seine Fachbibliografie umfasst 370 bibliografische Einträge, darunter 50 Artikel in der Datenbank PubMed, und er ist Mitherausgeber zweier Bücher über Kommunikation in der Medizin, die von der New York Academy of Sciences und dem Springer Verlag veröffentlicht wurden. Im 2018 wurde sein Buch *Pogovori o zdravniški etiki (Diskussionen über Medizinethik)* bei Cankarjeva založba veröffentlicht und Anfang 2019 veröffentlichte er bei Springer Verlag *Medical Ethics in Clinical Practice*, angepasst an eine internationale Leserschaft.



Matjaž Zwitter: Wir diskutieren über Euthanasie

Vorwort: Radko Komadina

Slowenischer Titel: *Pogovarjamo se o evtanaziji*

2019, Festeinband, 114 Seiten

sterbende Patienten begleitet hat, führt uns von Kapitel zu Kapitel zu Schlussfolgerungen, die jedem vertraut sein sollten, der zu den menschlichen und ethischen Fragen der Sterbehilfe Stellung nehmen will. Das Buch sollte auch von all jenen gelesen werden, die sich in ihrer Arbeit mit den Ängsten und Leiden sowie dem Seelenfrieden derer, die uns verlassen, beschäftigen. An vielen Stellen macht das Buch auf Praktiken aufmerksam, die die Glaubwürdigkeit von Sterbehilfebotschaften untergraben. Das Werk ist in der ersten Person geschrieben – der Autor bleibt zwar durchgehend der medizinischen Ethik treu, gibt aber oft ganz persönliche Ansichten zu diesem Thema, was die Möglichkeit einer demokratischen ethischen Debatte eröffnet.

Das Buch über Euthanasie von Dr. Matjaž Zwitter, Onkologe und Universitätsprofessor für Ethik an der Medizinischen Fakultät in Maribor, wurde zu einer Zeit geschrieben, als die Debatte über die Zweckmäßigkeit der Legalisierung der Euthanasie in Slowenien hitziger war. Über Euthanasie kann unter verschiedenen, mehr oder weniger gut durchdachten und verantwortungsvollen Gesichtspunkten diskutiert, rasoniert und entschieden werden. Der Autor, der als Onkologe jahrzehntelang

Genre: Sachliteratur, Fachmonographie

Schlüsselwörter: Medizin, Medizinethik, Euthanasie, Organtransplantation, Selbstmord, Patientenrechte, Palliativmedizin, Behandlungsabbruch, Patienten im Endstadium

MUSTERÜBERSETZUNG

„Janko Pleterški möchte sterben.“ Dem bekannten Historiker, Akademiker und Spitzenintellektuellen ging das Leben in schmerzhafter Erkenntnis eigener Ohnmacht aus. Er war fast blind und taub, in einem für ihn sehr unpassenden sozialen Umkreis. Man verhinderte seinen Selbstmordversuch. Er adressierte auf die Staatsversammlung der Republik Slowenien eine Initiative zur Legalisierung von Euthanasie. Seiner Geschichte folgten noch Aussagen einiger Schwerkranker und das alles regte die Befürworter von Euthanasie an, sich an die Vorbereitung eines Entwurfes des Gesetzes zu machen, durch das das Recht auf einen menschenwürdigen Tod anerkannt werden sollte.

Zum Schreiben dieses Buches wurde ich durch zwei Faktoren bewogen. Zunächst war da der Umstand, dass viele Menschen in öffentlichen Diskussionen über Euthanasie Begriffe verwenden, die fachlich ungenau und ethisch unsinnig sind, wie etwa der Begriff »passive Euthanasie«. Wenn man keine Vereinbarung über die richtigen Ausdrücke trifft, dann ist freilich auch der Diskussionsinhalt nicht gut bestimmt. Der zweite Grund liegt in einer äußerst scharfen Polarisierung der gesamten öffentlichen Diskussion. Es gibt sehr seltene Bemühungen, wie das vom Verein Slovenska matica am 27. März 2019 veranstaltete Symposium über Euthanasie, das zum Ziel hatte, die Standpunkte der Befürworter und Gegner von Euthanasie zumindest ein wenig zusammenzubringen. Gegenseitige Beschuldigungen, die den meisten Polemiken in den Medien den Ton angeben, verhelfen uns keineswegs dazu, einen Schritt weiter zu machen. Das ist ganz gewiss nicht der Weg zu irgendeinem Konsens – und möge dieser auch so anders sein.

Slowenien bildet nur ein kleines Bruchstück der entwickelten Welt. Wenn es um Leben, Krankheiten, Alter und Tod geht, dann ähneln wir in vielen Hinsichten sowohl den Staaten, die Euthanasie und ärztliche Hilfe zum Selbstmord bereits legalisiert haben, als auch den Staaten, die dagegen sind. Der Großteil des Buches setzt sich mit den von anderen gemachten Erfahrungen auseinander. Es ist nämlich nicht wahr, dass wir uns durch die Legalisierung von Euthanasie auf den Weg ins Unbekannte machen. Die Literatur über Euthanasie und fachliche und ethische Fragen am Lebensende ist äußerst umfangreich. Ich bin überzeugt, dass Sachargumente ein größeres Gewicht als die unnötige ideologische Etikettierung haben, und ich glaube zudem, dass unsere Debatten mehr Verständnis einbringen.

Ziemlich viel Raum widme ich der Palliativmedizin und meiner Beurteilung ihres gegenwärtigen Ist-Zustandes in Slowenien. Die Palliativmedizin und Euthanasie sind freilich keine Alternativen. Wir müssen uns allerdings um eine ausgezeichnet organisierte und für jeden zugängliche Palliativversorgung bemühen. Erst wenn dieses Ziel erreicht worden ist, können wir die Diskussion darüber eröffnen, ob den einzelnen Kranken auch Lebensbeendigung auf deren

Verlangen gesetzlich zu ermöglichen sei. Eine umgekehrte Reihenfolge, d. h. zuerst die Verabschiedung eines Euthanasiegesetzes und Verschiebung des Ausbaus der Palliativversorgung, ist äußerst gefährlich. Hausärzte, verschiedene in der Palliativmedizin tätige Spezialisten aus anderen Bereichen und ihre Mitarbeiter sollen mein Schreiben nicht als Kritik auffassen: ich schätze ihre Arbeit sehr. Auf unsere gegenwärtigen Mängel in der Palliativmedizin weise ich mit dem Wunsch hin, dass sich die momentane Energie von den Initiativen zur Legalisierung von Euthanasie auf die Ausbesserung der Verhältnisse für eine qualitätsvolle und jedem zugängliche Palliativversorgung verlege.

Akademiker Professor Janez Milčinski sagte uns, den Studenten, in einer seiner Vorlesungen Folgendes: „Kollegen, wenn Sie mit einem guten Schachspieler Schach spielen und die Königin verlieren, werden Sie das Spiel aufgeben. Und glauben Sie mir, der Tod ist ein sehr guter Schachspieler.“ Wenn unsere Fachkenntnisse uns sagen, dass der Kampf mit der Krankheit verloren ist, dann unterlässt der Arzt mit Recht alles, was dem Kranken nur noch sein Leiden verlängert. Aber die meisten Menschen haben das Glück, dass sie nicht wie die führenden Politiker in undemokratischen Staaten sind, bei denen die Ärzte mit der leivollen Lebensverlängerung nicht aufhören dürfen.

Es gibt leider nach wie vor Fälle, wenn Ärzte einen Kranken im hoffnungslosen Zustand an eine Notfallstation weiterleiten, invasive Untersuchungen bestellen und Intensivbehandlung fortsetzen. Die Befürworter von Euthanasie nutzen solche unangemessenen Erfahrungen als Beispiele aus, in denen die Unterlassung der Behandlung, also die ‚passive Euthanasie‘ berechtigt sein sollte. Nein und nochmals nein! Die Unterlassung der unbegründeten Intensivbehandlung ist keine Euthanasie. Die Unterlassung der unbegründeten Intensivbehandlung ist eine allgemein akzeptierte fachliche Orientierung, wobei eine eventuelle Nichtbeachtung dieser Regel keinesfalls ein Argument zugunsten Euthanasie bilden kann.

Übertragen von Alfred Leskovec



Photograph from a personal collection

DIMITRIJ RUPEL

After 1980, Dimitrij Rupel had taken every opportunity to oppose the system, or rule, in power at the time. He was a co-founder and editor of the progressive *Nova revija* journal, which published “Contributions to Slovenia’s National Programme”; he founded a political party (*SDZ*) and joined the *Demos* coalition, which set up the first democratic government of Slovenia and achieved its statehood. It was back on 13 January 1990 that he published in the *Delo* daily the article “Headed for Europe via Belgrade or via Ljubljana?” Rupel has served as a mayor of Ljubljana and as an ambassador to Washington. As Slovenia’s first foreign minister, he contributed decidedly to the international recognition of its independence, which came half a year after its declaration, and to Slovenia’s entry into the EU and NATO. In 2005 he was the president of OSCE, and in 2008 the director of the Council of Europe for General Matters and Foreign Relations. Before becoming a minister, Rupel had taught for some years at the Ljubljana Faculty of Sociology, Political Studies and Journalism (where he became Full Professor), as well as at the Queen’s University in Canada, at the New School for Social Research in New York and at the Cleveland State University. He is the author of several novels, memoirs, books on sociology and international relations. He is now Deserving Professor of the New University.



The book falls into two parts, the first one bringing along a wealth of facts, including documents that have only become publicly accessible lately. The second part, meanwhile, is more personal also in terms of its genre, bringing correspondence between Dimitrij Rupel and Borut Trekman, who had a major political impact in the early independence period. *Images from Reality* is a precious document, which ought to also find its way into Slovenia's education system and to be known to the wider public, as it contributes importantly to a comprehension of the situation in which the state of Slovenia is today.

Dimitrij Rupel: *Images from Reality: From Šumi to Valenčak*
 Slovenian title: *Podobe iz resničnosti: Od Šumija do Valenčaka*
 2022, hardcover, 404 pp.

The Slovenian sociologist, politician and author Dr. Dimitrij Rupel is publishing his third book with Slovenska matica. Priorly, Slovenska matica put out his *Slovenia in the International Setting* (2011) and *Iron and Velvet or From Culture to a State* (2017). *Images from Reality*, which raises associations with Ivan Cankar's *Images from Dreams* while breaking away from it in terms of both subject and mood, delineates the time of Slovenia's struggle to become independent and the beginning period of independence.

Genre: non-fiction, a memoir, letters, essays
Key words: domestic politics, foreign policy, Slovenia's independence process, early independence period, correspondence, Borut Trekman

SAMPLE TRANSLATION

Why Did Fanfani Pray for Gorbachev? (a section)

I had assumed that when I flew to Italy to pay a visit to the former Italian president and prime minister, Senator Amintore Fanfani as well as, if possible, to the president of the Christian Democratic party, Arnaldo Forlani, it would be together with Lojze Petrl, but he disliked the idea. I therefore consulted France Bučar nad Milan Kučan who advised me to go nevertheless, although alone.

On a sunny day of May 1991, I was thus met at the airport by the banker and former member of Kavčič government, Jožko Štrukelj. Compared to Ljubljana, the weather was warm, almost like true summertime. Amintore Fanfani lived in the top floor of a rather modest-sized house in the midst of the city, in a flat of the type called penthouse. The rather short but lively man of eighty-three invited me and Štrukelj to a terrace under a bright multi-coloured awning, and his daughter brought coffee. We spoke Italian, which meant a slight handicap for me, but I came out fine. Štrukelj, who had offered to serve as an interpreter, had no work to do in the end. I first described the Yugoslav crisis. I was very clear about Milošević and getting independent; also, I was wondering about the lack of understanding on the part of (Italian) socialists. Without hesitation, Fanfani made a phone call to the headquarters of the Christian Democratic party and arranged a meeting with Secretary Forlani. Then a long soliloquy ensued, in which he was wondering about the destinies of socialism, of Gorbachev and of the Soviet Union.

“I pray for Gorbachev every day,” Fanfani said. I understood that they were paying visits to each other and were speaking over the phone. After this assertion, I wondered many a time whether he felt sympathy for the Soviet leader’s personal distress or was worried about the further existence of socialism and of the Soviet Union. My speaking partner judged that the “glue” holding the Soviet Block together, i.e. Communism, had worn out and had become unstuck. Is Fanfani regretting the disintegration of Communism?

“The whole world,” Fanfani went on, “is looking for a new glue, a new foundation, but it fails to find it or to be able to use it. The new European glue is collaboration, participation.” Is Fanfani advocating self-management? Is self-management the solution for the Soviet Union? For socialism? For Europe? As though he were reading my mind, he praised Kardelj.

Many a time I pondered over the conversation, which went on for nearly three hours. The judgements held by the patriarch of Italian politics were typical of European politics in general. Some Western politicians had second thoughts about the unification of the two Germanies, believing that this was a revision of the outcomes of World War II. On the other hand, they – except the German ones – regretted the crisis of Yugoslavia and of the Soviet Union,

in fact the crisis of European socialism which, despite all the inconvenience, had provided a balance. The glue holding together the Communist Bloc had also worked for the other side, uniting it in a fight against Communist values. After all, Anti-Communism had been an effective glue of the West. Europe had been integrating also in order to more effectively oppose the Soviet Bloc; it had even survived a reconciliation among the hereditary enemies that the Germans, the French and the English had used to be. Then socialism collapsed, and a reconciliation between the East and the West took place. What glue is keeping together the European Union today, when it unites 27 member states?

The meeting with the Italian Christian Democrats' Secretary Forlani, which followed the cordial talk on the terrace of Fanfani's flat, was supposed to smoothen the relations between Slovenia and Italy. Forlani is an amicable gentleman, who made several phone calls during our talk, in one of which the Italian president, Cossiga, complained to him that his party was not giving him sufficient support. Apart from that, he had no idea of the circumstances in Yugoslavia or of the Serbs. "Is it possible that Serbs would be like that?" he was surprised. Then I asked my speaking partner to pass to the Demo-Cristian prime minister Andreotti a request for the reception of a delegation of Slovenia's government.

On 16 May 1991, I and Petrle paid a visit, in the Moscow "White House", to the president of the Supreme Soviet of the Soviet Federal Socialist Republic and the subsequent president of Russia, Boris Yeltsin. I later realised that our reception in that tumultuous time was an exception and a privilege. During the talk, the president uttered words that have stuck in my memory: "The Soviet Union is going to fall apart!" The collapse was foreshadowed by the riots and protests in Georgia, Ukraine and the Baltic Republics. Georgia held a referendum on its independence in March, Ukraine became independent in August, and the Baltic states in September 1991. Yeltsin, who had resigned from the Soviet Communist Party a year before, became President of Russia a year after our visit, winning 57 percent of the votes in a multi-party election. In late December 1991 the Soviet Union disintegrated for good, and Russia took over its atomic armament and its position in international organisations. If not before, it was then that it became clear why Fanfani prayed for Gorbachev.



Photo from the FF UL archive

MARKO URŠIČ

Dr. Marko Uršič (b. 1951) is a university teacher of philosophy retired from the Ljubljana Faculty of Arts. In addition to numerous papers published in Slovenian and international philosophical journals, his opus comprises a number of books, including a philosophical essay, *Eniwetok* (1981), a collection of essays and studies, *Matrices of Logos* (1987), the novel *A Pilgrimage after Anima* (1988) and studies in religion titled *Gnostic Essays* (1994), while his central work is a voluminous tetralogy, *Four Seasons*, subtitled “Philosophical Dialogues and Monologues” (2002–2015). He has published two books in English: *Shadows of Being* (2018) and, in co-authorship, *Mind in Nature* (2012). From among philosophical positions, he feels closest to (Neo-)Platonism, which he relates to modern cosmological pantheism and to ancient Buddhist spirituality. Uršič has headed the Slovenska matica Society’s Philosophical Section since 2020.



Marko Uršič: *Transcendent Presences: Essays on Plotinus' Metaphysics of Light*
 Slovenian title: *Presežne prisotnosti: eseji o Plotinovi metafiziki svetlobe*
 2021, hardcover, 404 pp.

and wider. The theme is structured in three arrays of philosophical essays or treatises: the first array is concerned with the “Shining Kingdom” of the Intellect; in the second array, which makes up the central, most voluminous part of the book, the author contemplates the Soul in its duality (and, at the same time, oneness) between mind and body; and in the third array titled “Circles of Light” which, though the briefest, is the most condensed in terms of content, the author selected from Plotinus’ opus nine passages for his own philosophical-poetical meditations on the One-or-Good. In addition to detailed footnotes, the book includes a bibliography, a list of citations from Plotinus’ tractates and an index of names.

The book by the university teacher, philosopher and author Marko Uršič is a thematically coherent and methodologically sound philosophical monograph on the metaphysics of light in the most prominent philosopher of late classical antiquity and the founder of Neo-Platonism, Plotinus (3rd century BC). On the other hand, it is a markedly original work, in which theoretical discourse intertwines with personal philosophical and spiritual contemplations of the world of the Intellect in (Neo-)Platonism

Genre: non-fiction, essays
 Key words: ancient philosophy, Plotinus, metaphysics of light, Neo-Platonism, philosophical-poetical meditation

SAMPLE TRANSLATION

Phidias's Statue of Zeus (a section of Chapter 7)

In Plotinus' Neoplatonism, the attitude towards beauty in visual arts is essentially different in comparison with Plato. As it is almost too well known that Plato, in Book X of *The Republic* (595a–608b), denied poetry a place in the ideal state, because he considered that poets – including the great Homer – were in their creativity only “imitators of images [...] and [did] not lay hold on truth” (ibid. 600e). Together with poets, Plato also disparaged the artists of visual arts, attributing to them a lower place than to craftsmen, since artists allegedly created only copies of copies (of the Forms, Platonic “ideas”). [...]

In several critics of Plato, his attitude towards poetry and art has been considered up to the present day as the heaviest flaw of his philosophy. It surely is a flaw, or at least a lapse, since Plato himself was a philosophical “poet” *sui generis*. However, I think that most of contemporary critics of classical Platonism do not know, or ignore, that Plotinus emphatically corrected this unfortunate “mistake” of his great master. In this respect, it is especially important to consider the passage about Phidias' statue of Zeus in Plotinus' tractate “On the Intelligible Beauty”, where he expressed his belief that beauty and harmony, in nature as well as in visual arts, arise from the same source:

“[I]f anyone despises the arts because they produce their works by imitating nature, we must tell him, first, that natural things are imitations too. Then he must know that the arts do not simply imitate what they see, but they run back up to the forming principles [*logoi*] from which nature [*physis*] derives; then also that they do a great deal by themselves, and, since they possess beauty, they make up what is defective in things. For Phidias too did not make his Zeus from any model perceived by the senses, but understood what Zeus would look like if he wanted to make himself visible.” (Plotinus, *Enn.* V 8 (31) 1.33–40, translated by A. H. Armstrong)

This is surely something quite different from Plato's devaluation of visual arts just to the fabrication of “images of images”, since according to Plotinus' belief, an artist who is inspired by the Beauty of the living Intellect, “recreates” this ideal Beauty in his work – almost as a human demiurge – by presenting to our eyes what the Form of some being, including Zeus, *would look like if it were visible* (or audible, or tangible ...). Werner Beierwaltes, in his treatise “Realisierung des Bildes”, wrote in the context of Plotinus' Phidias the following lines: “Therefore, the fundament and the objective of artistic creation of an image is the ideal image [*Ideal-Bild*], which makes art itself an act of spiritualising and sublimating the world.” (Beierwaltes, in: *Denken des Eines*, 2016: 92) We may add that Plotinus' conception of beauty in arts is a distant prediction of Hegel's definition of beauty as *das sinnliche Scheinen der Idee*. [...]

In the Greek mythological and religious tradition, the cosmic Intellect is impersonated in Zeus. [...] However, it is not quite clear what Phidias' athletic giant has in common with Plotinus' spiritual conception of the Intellect, unless we reduce this "example" in the treatise "On the Intelligible Beauty" to an "abstract", allegorical figure of Zeus that visually "represents" the power and rule of the cosmic Intellect. But this reduction, which, anyway, is more classicistic than classical, is not an appropriate answer to our question, since Plotinus explicitly says that Phidias succeeded to present "what Zeus would look like if he wanted to make himself visible", and these words surely do not mean the same as saying that the statue were made after a "model perceived by the senses". Nevertheless, I am wondering about the actual proper meaning of Plotinus' thought that Zeus would look like Phidias' statue *if he wanted to make himself visible*. [...]

Let me express in this context a philosophical statement, which I consider important for the proper understanding of Plotinus: precisely because the One-Good is not "powerful" in the sense in which Zeus in Homer's epics (and consequently, in Phidias' statue) is, Plotinus' Neo-Platonic philosophy is not "metaphysics" in Heidegger's sense, namely "onto-theology" as the "oblivion of being". In Plotinus' philosophy, neither the One as the first hypostasis nor the Intellect as the second hypostasis, i.e. the self-reflexive knowledge and "life" of the One, have the "executive" power of an onto-theological "Highest Being", who or which rules over all other beings and – according to Heidegger – dominates in the long historical period of "metaphysical nihilism", in the epoch(s) of "concealment" of the so-called "ontological difference". – But even if we agree with Plotinus' observation that Phidias "did not make his Zeus from any model perceived by the senses", a deeper and more basic question remains open: *How could (or might or should) the works of art present what is "unpresentable" or "unimaginable"?*

Translated by Marko Uršič



Photograph from a personal collection

TOMAŽ GRUŠOVNIK

Tomaž Grušovnik (b. 1982, Maribor) is an associate professor and senior researcher at the University of Primorska's Faculty of Pedagogy, Koper. His research interests include animal ethics, environmental ethics and philosophy of education. He completed his undergraduate and doctoral studies at the University of Ljubljana, while he did postdoctoral research, on a Fulbright scholarship, at the University of New Mexico in the USA, and taught at the University of Oslo as a visiting professor. In addition to four books in Slovenian (i.e. *Shades of Green*, *Animal Ethics*, *Moral Ponderings* and *Lockdown Wisdom*), he has written a significant number of articles for both Slovenian and international audiences, and has edited several Slovenian and international monographs. Further, he writes columns for the *Večer v nedeljo* Sunday paper. He was granted the "herald of science" prize by the Koper Science and Research Centre for his research work in 2011, and the "formal recognition of a young university teacher" by his employer institution for his teaching in 2018. He has been the president of the Slovenian Philosophical Association since 2018.



Tomaž Grušovnik: *Willful Ignorance*
Slovenian title: *Hotena nevednost*
2020, hardcover, 275 pp.

of knowledge is related not only to frailty of human reason, but also to our deliberate hiding, or running away, from the relentlessness of truth: the first chapter focuses on the history of examining willing ignorance, which can be traced from classical antiquity through middle ages to modernity; the second one is concerned with types of, reasons for, and (non-) contradictoriness of the phenomenon; while the third one deals with its ethical dimensions. “One source of the author’s knowledge is his experience in environmental and animal ethics recurring throughout the treatise, which is written in a discourse of great linguistic elegance, rich meaning, and clarity also to a reader with no pre-knowledge in philosophy,” the reviewer Maja Črepinšek writes in *Bukla*.

The monograph by the philosopher Tomaž Grušovnik attempts to provide a full-scale account of a phenomenon that we, although all aware of, know but scarcely: avoiding the truth. Whereas traditionally, theory of knowledge focuses on (non-)attainability of truth, Grušovnik turns this optics upside down and rather inquires into the role played, in our ideas and actions, by the uneasy burden of knowledge, which we often wish we had been spared. There are three lengthy chapters in which the author elaborates his main point, i.e. that the problem

Genre: non-fiction, a scholarly monograph
Key words: philosophy, knowledge, genealogy, truth

SAMPLE TRANSLATION

Willful Ignorance in Society: From a Source of Sin to Ideology and the Hypothesis of a Just World (a section)

In the section on Thomas Aquinas we saw, among other things, that ignorance does not excuse an individual and does not purge them of sin nor does it diminish the moral weight of their sinning but rather, that it can be the indirect cause of a sin, or itself a sin. In modern court cases, too, willful ignorance (“blindness”) can turn out to be incriminating, as emphasised by Margaret Heffernan citing Judge Simeon Lake’s judgement in the case involving the director of Enron, where the Judge declares: “You may find that a defendant had knowledge of a fact if you find that the defendant deliberately closed his eyes to what would otherwise have been obvious to him. Knowledge can be inferred if the defendant deliberately blinded himself to the existence of a fact.” In this regard, we can thus say that willful ignorance, be it in the form of ignorance or denial, is an incriminating factor, as it turns out to be a “culpable attempt to cheat justice”.

In the course of our discussion, we have also met with the awful recollections of Varlam Shalamov relating to the Soviet labour and prison camps. It is noteworthy that it was not only the people living nearby or members of the internees’ families that were in denial of existence of the camps – as described by Primo Levi – but also those who were the victims, i.e. the prisoners and labourers in the camps themselves. Discussing Nietzsche, we thus stressed that an oblivion of facts was a prerequisite for an individual’s survival of a camp. In Karlo Štajner, too, we can find the same phenomenon – i.e., denial on the part of the internees.

Thus, Štajner describes numerous cases when labourers or prisoners are not able to come to terms in any way with the fact that the system as a whole was corrupt and deeply unjust. “It seemed that all those people were completely blinded as they did not perceive that their own comrades were informing the NKVD and the MGB about everything that was happening in the camp,” Štajner narrates about his comrades.

Particularly interesting cases in this context are those where individuals firmly believed they were imprisoned by mistake and would be freed as soon as the top leadership learned of the wrong. There are many such cases, and very well documented. Let us cite three of them, the first by Štajner, the second by Shalamov, and the third taken from the documentary film *Man of Steel*. The first one is a rather sympathetic Štajner’s narration about the conduct of a man whose last name was Vishnyakov:

As for the other man in the cell, I was unable to make any real contact with him, he refused to talk.

– I won't have anything to do with counter-revolutionaries, he replied to all my attempts.

The guy was around sixty, the director of a Moscow industrial academy, his surname was Vishnyakov. I told him about myself, that I was a Communist and a member of the Communist Party since 1919, that I had been in various European prisons because of my Communist activism and that I was now charged with espionage, terrorism and sabotage.

– NKVD does not imprison the innocent, the old Vishnyakov dismissed me.

– Okey, but why did they imprison you? I asked.

– It's a mistake, a misunderstanding, he snapped and turned his back on me. We were visited by a prison's clerk in a white robe, who told us that those who had money could buy bread, sugar, jam, herrings and cigarettes in the prison's canteen.

He left three pieces of paper to write down what we wanted to buy. Though a non-smoker, I ordered three packs of cigarettes and a piece of soap. The next day we got what we'd ordered. I offered the cigarettes and the soap to Vishnyakov, as the old man had no money but was a passionate smoker.

– How dare you offer me anything, you, who are an enemy of the state! he got angry.

I replied nothing, putting the cigarettes and the soap on the table.

At night, I was awoken by clicks of the lock. I rose my head and saw the NKD man that was on duty that day. He beckoned to me to come close.

– Is there anyone in the cell beginning with the letter V? he whispered. That was their way of asking when they were not sure that a cell was the right one. They did not want that those in the adjacent cell found out who those next to them were. I woke Vishnyakov.

– Get dressed! Take nothing with you! the NKD man ordered. Vishnyakov returned from the interrogation at eight in the morning.

– What is going on! They've told me I was a bandit, a pest, an enemy of the state, a Trotskyist, that they would smash me into dust if I don't admit everything, oh, how on earth is this possible, the old Vishnyakov wailed, running around the cell and grabbing his head. I tried to pacify him.

– Here, have a cigarette, it'll calm you down, I offered a pack to him. The old man took it, lit it, and tears overcame him. Then he went over to the door and started to pound on it. A guard came.

– Give me ink and paper! I have to write to Comrade Stalin so that he finds out what's going on here.



Foto Vid Ponikvar

GORAZD KOCIJANČIČ

Gorazd Kocijančič (geb. 1964) ist Philosoph, Journalist und Dichter sowie ein renommierter Übersetzer auf dem Gebiet der Philosophie. Er arbeitete an der slowenischen Standardübersetzung der *Bibel*, als Herausgeber und Übersetzer an den *Fragmenti predsokratikov* (*Fragmenten der Vorsokratiker*), an der Ausgabe der *Zgodnjekrščanski spisi* (*Frühchristlichen Schriften*) (zusammen mit Vid Snoj), übersetzte und redigierte die gesammelten Werke Platons und übersetzte und kommentierte viele der Kirchenväter: die Apostolischen Väter, die Apologeten, Origenes, Evagrius von Pontus, Gregor von Nyssa, Dionysius der Areopagit und Maximus der Bekenner.

Für seine Essays *Tistim zunaj* (*Für diejenigen außerhalb*) erhielt er 2004 die *Rožanec-Auszeichnung*, für seine Übersetzung des Gesamtwerks von Platon, in 2005 die *Sovre-Auszeichnung* und für seinen Gedichtband *Primož Trubar zapušča Ljubljano* (*Primož Trubar verlässt Ljubljana*) in 2013 den *Preis der Prešerenstiftung*.



Gorazd Kocijančič: *Erotik, Politik usw. Drei versuche über die Seele*
 Vorwort: Vid Snoj
 Slowenischer Titel: *Erotika, politika itn. Trije poskusi o duši*
 2011, Festeinband, 455 Seiten

Erotika, politika itn. (Erotik, Politik, usw.) ist ein Buch über die Seele des Philosophen, Übersetzers, Publizisten und Dichters Gorazd Kocijančič. Nach einer alten Tradition, die sich im Westen durchgesetzt hat – und nur die Traditionen, die etwas zu sagen haben, setzen sich durch – hat der Mensch nicht nur eine Seele, sondern ist eine Seele. Nicht jenes „immaterielle Etwas“, das im Körper eingeschlossen ist, der „Geist in der Maschine“ (um Herrn Ryles einprägsames

Syntagma zu verwenden), sondern die transzendente Unzugänglichkeit, die der Ort von allem ist. Und eine andere Tradition, die mit der Struktur des vorliegenden Buches zusammenhängt, besagt, dass die Seele aus drei Teilen „besteht“: dem begehrenden Teil, dem Erregungsvermögen und dem denkenden Teil. Die drei Essays des vorliegenden Buches, die dieser Trichotomie entsprechen, versuchen, die möglichen Dimensionen dieser Tradition durch kreatives Philosophieren freizulegen und sie heute wieder einzuführen. Dies geschieht in drei Fragmenten, an drei Grenzphänomenen, drei Verdichtungen von Eros, Thymus und Logos-Kapazität: Erstens auf dem Territorium des erotischen Phänomens im konkretesten Sinne des sexuellen Begehrens und der Lust; zweitens auf dem Boden des politischen Handelns als einer ursprünglichen Geste der „erregten“ Abgrenzung des Territoriums der eigenen Welt und des konflikthafter Kontakts mit andere „Wut“; und drittens an der Grenze des Denkens selbst, an dem Punkt, an dem die phantastische Kapazität dieses Logistikón in sein anderes übergeht, ohne sicher zu sein, ob dieser Übergang etwas Reales ist: im Gedanken der Unendlichkeit.

Genre: Sachliteratur, wissenschaftliche Monographie
 Schlüsselwörter: Philosophie, Seele, Unendlichkeit
 Übersetzt nach: Serbisch (Otačnik, Belgrad/Bernar, Stari Banovci)

MUSTERÜBERSETZUNG

Einleitung (ein Abschnitt)

Was kann man uns anhaben, wenn wir frohen Mutes sind ... Die Sonne scheint, (ausgewählte) Leute sitzen in Cafés herum, sie verlieben sich, geben sich den Träumen hin und hören süße Musik und die Greisen zärteln ihre Enkelkinder und verwöhnen ihre Haustiere. Dass wir, die übersatteten und gehorsame Europäer, uns beklagen würden? Im Innersten, und nicht nur auf der Oberfläche? Warum denn? Solchen Szenen oder ihren Parallelen begegnen wir immer und überall, sogar im Moskau im Jahre 1930 oder in Berlin im Jahre 1942. Und heute sind wir von dieser Vergangenheit weit entfernt; dieses Gefühl haben die meisten sogar mitten der geheimnisvollen Epidemie und der stillen gesellschaftlichen Umwälzung. Der Jammer ist für uns eine Angelegenheit finsterner, kranker Ränder, Ausrutscher, Unfälle und Krisen, fremder Kontinente und innerer Kolonien, Querdenker und Nichtgeimpfter, schwarzer Chroniken und benachteiligter Minderheiten, denen man nur einen erbarmungsvollen Gedanken zubilligt, um sie schon bald darauf wieder zu vergessen. Aber die Flammen des Symbolischen reichen manchmal bis in den Kern unserer Idyllen und machen aus ihnen reale – sowohl private als auch kollektive – Brandstätten. Für die Schönheit des Lebens ist wohl nicht gleichgültig, was in uns, in unserem Innersten, steckt. Vielleicht hängt davon alles ab. Aus diesem Grund folgt zunächst ein wenig jammernder Ultrakonservatismus, um die Leser wegzujagen, die das fünfzigste Lebensjahr noch nicht vollendet haben.

Alexandre Boot stellte in seinem provokativen Buch *How the West Was Lost* eine einfache Behauptung auf, die wohl nicht ganz neu ist, aber gerade durch ihre Einfachheit überzeugend wirkt: Der westliche Mensch ist aus einer Selbstauffassung geboren worden, die ihm vom christlichen Glauben geschenkt wurde; dieser Glaube schuf die westliche Kultur, die sich auf der praktischen Ebene zur westlichen Zivilisation organisierte. Und im Zentrum dieser Selbstauffassung stand die folgende (einigen hellenischen und hellenistischen Geistesströmungen verwandte und freilich dem Judentum unmittelbar entstammende) Überzeugung: Jeder Einzelne hat die Seele, das „metaphysische Selbst“, und lebt durch sie in einer Beziehung zum absoluten, einen und einzigen Gott, von dem die Seele jedes Einzelnen unmittelbar geschaffen und erlöst wird. „[D]as Reich Gottes ist mitten unter euch“, sagt Lukas Christus, und „geschaffen hast du uns im Hinblick auf dich, und unruhig ist unser Herz, bis es ruhet in dir“, wie eine der berühmtesten *confessiones* des heiligen Augustinus lautet. Sowohl die Seele als auch der Gott bleiben dabei Chiffren des Unaussprechlichen und Unbegreiflichen, auch und insbesondere nach Golgatha, und aus diesem Grund gab es auch genügend Raum für vieles: für Zweifel und Suche, für Gewissheit und Hingabe, für Heiligkeit und Verbrechen, für Schuld und Erlösung, für Liebe und Verrat, für das robuste Recht, das die Verantwortlichkeit des Menschen voraussetzt, und für all seine Missbräuche, die der Natur des Menschen anhaften.

In diesem Raum lebt die Idee der „romantischen“ Liebe auf, des Paradoxes eines erotisch-körperlichen Bundes zweier metaphysischen Selbst; darin blüht die Idee eines politischen Pluralismus auf, der vor der Gemeinde keine Angst hat und den angesichts jeder Form des Kollektivismus, der den Wert des Einzelnen verneint, jedoch kalt überläuft. Alles, was im Westen groß ist – und es gibt viel solches Zeug –, ist aufgrund dieser Koordinaten entstanden.

Aber diese Selbstauffassung ist in einer zeitlich unbestimmbaren „Vergangenheit“ – die allerdings der spätmittelalterlichen und frühneuzeitlichen geistigen und politischen Gärung entstammt – in eine Krise geraten, die in ihrer Genese allen Analysen entweicht, mögen diese noch so geistreich sein. Wenn es früher merkwürdig war, an Gott und Seele nicht zu glauben, gilt es heutzutage in Europa als merkwürdig, an sie zu glauben. Ich spreche hier allgemeinen und ungefähr, jedoch keinesfalls ins Leere. Der Westen existiert nicht mehr bzw. er lebt nur noch in verschiedenen Katakomben ... Hunderte Millionen von Ermordeten im 20. Jahrhundert – die meisten davon in kollektivistischen Systemen mit ihrer Aufdrängung des Antichristentums – geben dem Menschen, der denken will, zumindest einen guten Hinweis darauf, dass mit unserer Selbstauffassung etwas Schicksalhaftes passiert ist. Keine moderne Phrasendrescherei über Menschenrechte und Würde des Einzelnen vermag den Abgrund zu verheimlichen, der dadurch aufgeklafft ist. Der moderne Individualismus ist Individualismus physischer Nicht-Selbst, Schutz der Rechte fluiden Körper (und mittlerweile lässt sich beobachten, dass auch diese Rechte höchst fluid sind). Zweifel und Suche haben keinen Platz mehr, denn es gibt nichts mehr, was weder gesucht noch angezweifelt werden könnte. Liebe und Verrat sind nur noch leere Worte. Die erstere ist eine Metapher für die pragmatische gesellschaftliche Konversation. Es gibt keine richtige Schuld, obwohl nach wie vor darüber gesprochen wird (es kann ja nichts getan werden, man ist auch hier auf bloße leere Worte verurteilt). Ausstellungsorte moderner Kunstwerke sind komische Schauplätze der Scheinheiligkeit, wo das Nichts unserer Seele seine Form erhalten und sich zur Schau stellen sollte (ohne dass jemand – außer Händler mit versnobten Illusionen – *cui bono* richtig kennen würde).

Unser wissenschaftlicher und kultureller Betrieb betrachtet heute den Begriff der Seele mit Verachtung und weiß seine viszerale Überzeugung in eine neue große Geschichte umzuwandeln. Diese Geschichte heißt etwa wie folgt: Am Anfang begannen die Griechen von einer eigenständigen und unsterblichen Seele hochmütig zu erzählen; die Angelegenheit spitzte sich zu einem Paroxysmus mit der christlichen Patristik zu, wo durch die Thematisierung der Auferstehung in die Geschichte über das Selbst noch der Körper mit einbezogen wurde, indem das griechische, jüdische und christliche Erbe von der neuzeitlichen Aufklärung glücklicherweise unter die Lupe der kritischen Vernunft genommen wurde und in der Kombination mit der gesunden materialistischen Wissenschaft sind wir heute zu einem ernüchternden Resultat gelangt: das metaphysische Selbst ist eine Illusion.

Übertragen von Alfred Leskovec



Photo by Matej Metlikovič

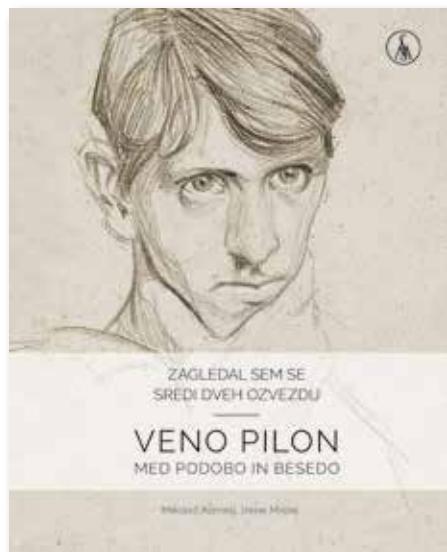


Photo by courtesy of Pilon Gallery of Ajdovščina

MIKLAVŽ KOMELJ, IRENE MISLEJ

To date, Miklavž Komelj (b. 1973) has published fifteen books of poetry (*Dolphin's Light, Amber of Time, Dew, The Hippodrome, Non-Addressable Names, Clothed in Blue, Hands in the Rain, The Night Is More Abstract than N, Minima Impossibilia, Liebestod, 11, Stigmatisation, The Burning Book, Before the Invisible, Honey*), the novel *Cover Me, Snow*, three books of short fiction (*The Soviet Book, Larvae* and *The First Firefly*), a verse drama, titled *It's Impossible to Wait in Vain*, and an eponymous book of paintings (in collaboration with Leja Jurišič within the project of the same name), two books for children and some scholarly and essayistic works, including three books, i.e. *How to Think Partisan Art?, Indispensability of Poetry* and *Hierarchy*. In addition, he translates from various languages (Juana Inés de la Cruz, Petar Petrović Njegoš, Fernando Pessoa, César Vallejo, Djuna Barnes, Pier Paolo Pasolini, Alejandra Pizarnik, Vladimir Mayakovsky). To date, he has had five solo painting exhibitions. He has edited *Collected Poems* by Jure Detela and two books of previously uncollected writings by Srečko Kosovel, *Let Me Be Unknown to All*.

Irene Mislej (born in 1946 in Buenos Aires to Slovenian parents), after attending a Spanish and English primary school, graduated from the *Colegio nacional de Vicente Lopez* grammar school in 1963. She went on to study journalism and radio broadcasting, and art history in Buenos Aires. She wrote for various newspapers as a journalist. After returning to Slovenia in 1978, she first lived in Ljubljana, where she earned a PhD in art history in 1987 from the Faculty of Arts, and went on to serve as the director of Pilon Gallery of Ajdovščina for eighteen years, organising his art estate, researching his opus as well as the work of his contemporaries, evaluating his correspondence and publishing parts of it. She concluded her expert gallery work as a senior curator. She also investigated Pilon's family tree and edited the memories recounted by his son and other testifiers. She put up exhibitions of his opus, both in Pilon's home gallery and in other institutions, and participated in a retrospective exhibition of his work in the Ljubljana Modern Gallery and in his anthology exhibitions in Italy, France and Austria.



Miklavž Komelj, Irene Mislej (ed.):
I Came to See Myself in the Midst of Two Constellations: Veno Pilon Between Pictures and Words

Slovenian title: *Zagledal sem se sredi dveh ozvezdij: Veno Pilon med podobo in besedo*
 2022, hardcover, 205 pp.

selections of Pilon's paintings, essays and poems have been prepared by two prominent specialists in his life and work, Dr. Irena Marija Mislej and Dr. Miklavž Komelj. The concept they used in the book was to combine rather original essays on Pilon's life lived between his native Slovenia, Paris and other European cities, with his work, which reflects a restless creative mind. The book brings Pilon's most representative essays, while his poems, for the first time that many in one place, can also be read. Textual materials are supplemented by numerous full-page reproductions of his paintings and photographs as well as smaller reproductions, which accompany the texts as intertextual vignettes.

Slovenska matica published Veno Pilon's autobiography, *On the Edge*, back in 1965, while in 2022 it paid its tribute to this great artist with a monograph, *I Came to See Myself in the Midst of Two Constellations: Veno Pilon Between Pictures and Words*, which presents Veno Pilon through pictures and through words with an utmost comprehensiveness, i.e. not only as a painter and photographer, but also as a poet, essayist and a subtle thinker. The commenting texts and

Genre: non-fiction, a fine art monograph, essays
Key words: Slovenian painters, painting, biography, Slovenian photographer, Slovenian poetry

SAMPLE TRANSLATION

Irene Mislej: Anne Marie (a section)

If the first stretch of Veno Pilon's life had been marked by the predominant model of his father including the high valuation he had placed on his character, the second stretch is undoubtedly under the influence of his wife, Anne Marie. She was an interesting and well-educated woman. They met accidentally on the night of the National Day of France in 1933 at a street dance, probably to the sounds of an accordion, in accordance with the folk tradition. Ann Marie had always been a firm support to her rash husband, all up to her death in 1963. But before outlining their life together, we need to make a step back and describe a catastrophe.

As Pilon was in possession of a small capital, his life was rather pleasant at start. At that time, photography became firmly anchored in him as a medium of artistic expression as well as of his daily "job"; there was love, too: Ilse Schneider from Berlin, and he made photographic portraits of her and even dedicated a poem to her. He exhibited two of the last portraits, i.e. of Lidia Wisiak and Václav Vlček, both oils being dated 1930, which means that he painted them in Paris where the two were performing in those years. For his summer vacation of that same year, he visited Ajdovščina, photographing his niece Pavla with her husband Lutman, and his friends Stipe Štekar, Danilo and Zdenko Lokar and a few family members.

Already anchored in Paris, he got involved in an ambitious enterprise supposed to be a prospect of a bright future. On a train two years before, he had met Dore Ogrizek, a resourceful fellow Slovenian from the Notranjska region, and together with a third partner, they put up a firm producing and marketing an anti-nicotine agent supposed to be injected, in the form of a liquid, into cigarettes and cigars, thereby nullifying the detrimental consequences of tobacco. Pilon invested into this business not only his capital but also promotional materials. The name of the brand, *Nicotless*, was suggested by Mirko Pretnar, a Slovenian language and literature specialist at the time studying in Paris. At the beginning, the idea prospered but it finally turned out it did not work; in the smoking France, the audience paid scarce regard to the somewhat bizarre action of injecting a liquid into cigarettes. The result of these efforts (Pilon really toiled, even visiting the tobacconist's and regular shops as a salesman) was a catastrophe, with Pilon losing his entire capital, i.e. what he had inherited from his father. Of the three partners, the only one to save his skin by selling the invention to a large company was Ogrizek. Severely short of money, Pilon took up professional photography. He shared an atelier with the Polish photographer Hermann-Szunke (at 75 Boulevard Montparnasse above *Théâtre de Poche*) in 1930–1933, right up to the unfortunate Polish man's death; he fell from a high-floor window. At that time, Pilon knew not only misery but also hunger. In the midst of those events, he had his fortune told from his hand on 20 October

1932. He preserved the event in the form of a joint portrait with the fortune-teller, Soun-Wou-Cough (“a Tibetan sage from Zhmerynka in Belarus”), and he also recorded the gist of their talk: a long life, imagination, no enemies, no fanaticism. He was supposed to have a power of synthesis but no chance in practical matters. The sheet of paper is signed: *Dolce far niente*.

When he met Anne Marie, Pilon chose a less phantasy-based, more realistic route. Nevertheless, he maintained contacts with Ljubljana, sending a few works to a Grand Fair exhibition. At Montparnasse, he became part of that international crowd of artists who, although more modestly, succeeded the first generation of the previous decade, still in the glamour of the “crazy” 1920s. There he met a young art critic from the Italian Switzerland, Nesta Jacometti, who both described and evaluated his drawing art in his book *Tsêtes de Montparnasse* (1934). He described Pilon’s origin tellingly: “He was from one of those regions stuck between national borders, where races are mixed and their inhabitants have changed their nationality at every turn and the next day sons, such as the fatal consequences, fight against the country their fathers had defended.”

Today, he says, Pilon is a true *Monparno*, i.e. a “free national of the Republic of Montparnasse”. What he valued, besides his photography, was primarily his drawings of bohemian motifs – because of “the essence of truth and humour” –, also seeing in them a trace of George Grosz’ sharpness. Pilon is, he wrote, like a building with open doors and windows inviting everyone who would like to come in.

In his memoir, Pilon described the Guichard family agreeably, and he discovered in his father-in-law one of the first French photographers, while years later he gathered and organised his art estate and passed it on to be cared for by *Bibliothèque Nationale*, as well as published a selection of his father-in-law’s photographs in the *Verve* magazine in December 1937. As was habitual in well-off middle-class circles, the parents, before giving their consent to a marriage (although the bride had long been full of age!), desired to get some references from the aspiring son-in-law. Pilon handed them the address and the basic facts about Dr. Danilo Lokar, a physician and well-respected citizen of Ajdovščina, so that on 6 November 1933 *Madame* Louis Guichard, i.e. the mother-in-law, asked him for references. It was the question of “*honorabilité*” of Mr. Pilon and the family, with her also promising the discreteness due. She wrote from her home in Jallerange, department Doubs, Franche-Comte. Dr. Lokar accomplished well the difficult task, as Pilon thanked him in a letter of 18 November 1933: “I read your reply to my future father-in-law the other day. I saw between the lines the pains that French was giving you but I must admit that you’ve done bloody well and in a bold spirit. And I saw precisely how in doing that, you were smiling kindheartedly, and this line you’ve drawn under a certain word is like the conclusion of something expected painfully for too long. Thank you for your kind words, for a recommendation that downright fascinated the persons whom it concerned.”

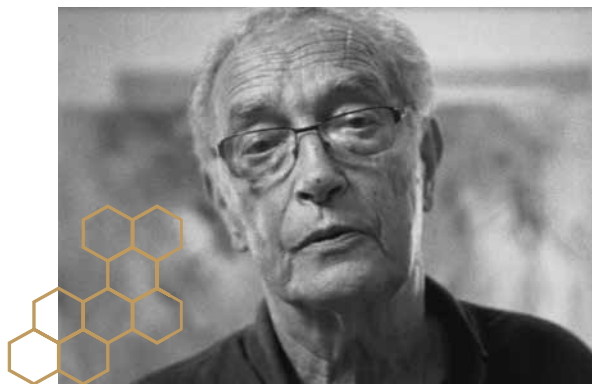


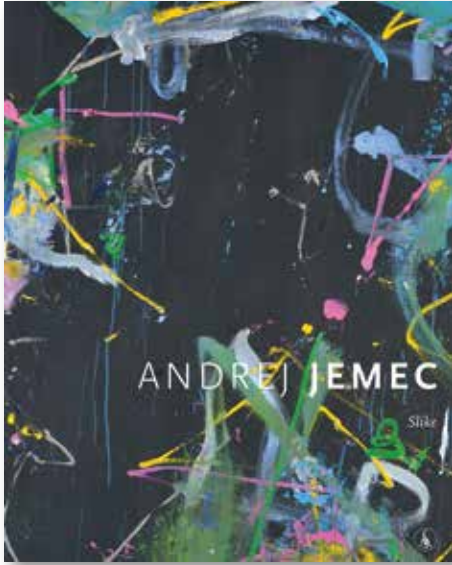
Photo by Tihomir Pinter

ANDREJ JEMEC

Andrej Jemec was born on 19 November 1934 in Ljubljana. He studied painting at the Ljubljana Academy of Fine Arts in 1953–1958 with Professors Marij Pregelj and Gabrijel Stupica, and graphic art with Riko Debenjak and Božidar Jakac. In 1958 Jemec earned a BA in painting under Prof. Gabrijel Stupica. He spent the academic year 1963–64 at J. Friedlaender's studio in Paris and London, on a Prešeren Fund Grant. He started his professional career as Art teacher at the Šentvid near Ljubljana primary school (from 1958 to 1961), and worked as a freelancer (from 1961 to 1973). In 1973, he was appointed Assistant Professor of drawing and painting and started teaching at the Ljubljana Academy of Fine Arts, and was promoted to Full Professor in 1984. Jemec served as the Academy's dean for two terms (in 1977–1981). He was elected a member of the Slovenian Academy of Sciences and Arts on 6 June 1995.

As the dean of the Academy of Fine Arts, Jemec proposed the addition of a department of design, which began operating in 1984, and to which he served as its first head until 1988.

Jemec expresses himself artistically through drawing, painting and graphic art, as well as through sculpting, tapestry and design. His larger design projects include advising and colour scheme solutions for the Ljubljana-based Cankarjev dom cultural and congress centre, particularly the Gallus and Kosovel Halls. He has exhibited his work since his first jubilee Academy exhibition in Ljubljana (1956), first as a participant in group exhibitions, but since 1959, also in solo exhibitions. He occasionally writes texts on culture and education. Jemec has participated in numerous international group exhibitions and international biennials and has received numerous awards. His pieces are kept and displayed in various galleries, museums and collections in Slovenia and internationally.



Andrej Jemec: Paintings
Slovenian title: *Slike*
2022, hardcover, 439 pp.

long time to gather the materials and compile the book. There is a special section bringing detailed biographical and bibliographical information, including a list of all the works presented, a corresponding selection of black-and-white photographs and an overview of his solo and group exhibitions. Also, there is a list of the major awards and recognitions. The texts on Jemec's paintings are supplemented by those touching upon his drawings, water colours, works of graphic art, tapestries, ambient works and buildings; these are inserted between the primary texts as vignettes marking breaks between them.

This monograph brings an exhaustive overview of the rich opus produced by the academy-qualified painter Andrej Jemec. In addition to the introductions written by the late academician Dr. Tonko Maroevič, the academician Dr. Milček Komelj and the academician Niko Grafenauer, respectively, it includes more than two hundred and twenty colour reproductions of works produced between 1951 and 2019. Because it was planned to also incorporate into the monograph Jemec's paintings that would be difficult to access because they were held by different owners in Slovenia and abroad, it took a very

Genre: non-fiction, a fine art monograph, essays
Key words: Slovenian painting, modernist painting, lyrical abstraction, Slovenian drawing, Slovenian graphic art, collage, fine art monograph

SAMPLE TRANSLATION

Tonko Maroević: Artistic Opus by Andrej Jemec (a section)

The Painter Andrej Jemec was a nomad before the announcement of the nomadity. In the generation maturing over two decades ago, very few passed so many and so diverse phases, thereby experiencing frequently contradictory characteristics of his own nature and using the broadest scale of expression possibilities, as he did. While most of his peers jealously guarded the framework of their initial determination and persistently followed their personal style chimaera, he freed himself of the strict coherence dictate – one of the distinctive dogmas of modernism – and, as early as in the sixties of this century, boldly indulged in the amplitudes of informel and geometry, warmth and cold, stain and hard edge, coloristic contrasts and hue shades ... In the seeming simplicity, all basic tension of gestuality and allusivity, construction and deconstruction, suggestion and abstraction are preserved. Figural and landscape onsets, from which free intertwinements of lines and graphisms are bursting, string together in some sequences. Roughness and gentleness (oil or pastel, graphite or drawing ink) harmonise with the simulated ineptness of the line and evident skill in composing, and the result is a clear and authentic seismograph of the state and atmosphere, a specific testimony of a sensitive hand (metaphorically: of heart and soul).

Milček Komelj: Painting Symphony of Andrej Jemec (a section)

Through adjusted selections, the paintings by Jemec can appear as levitating architecture or colour poetry or music. They are lyric solos on one occasion and multi-coloured concerts on another, lyrical intimacy or dramatised conflicts, striving for reconciliation, written with a word in the cross, and even historical calvary or apocalypse. A poetically imagined and innocent but also “bloodily real” world resounds through them; we feel them as an engaged shout and protest, or again, as cosmic silence, as a scene of “one sun for all”, or a canopy of a colour paradise, as a mirror of life or plenitude of everything, as sound and silence, joy and pain, bitterness and relief, as intense anxiety and total non-constraint.

All this live and picturesquely articulated artistic matter transforms under the artist’s conductor’s hands into the symphonic entirety sounding forward into the painting of Jemec; all the time. This painting, accompanied by expressive drawing and subtle prints, thus became the most authentic, either pastose colourful or more elegiacally transparent, or vividly playful personal language; the artist ponders about it and, while painting, directs it also with the dance

intensity of the body movements. Above all, once and again and in the most diverse nuances of the intuitive, but at the same time, controlled impulses, he hands us his entire, today already lushly ramified creative world.

The artist is frequently very accurately articulated, also with the worlds, the cognizance and feeling about his world and his immense sensitivity for everything good or bad on our planet, and thus became his own chronicler. He denotes the messages of his art language, “based on the endless spaces”, as the painted “statements” which are, as a rule, synonyms of freedom and signs of the openness of the human spirit, formed in the language, which is founded on the boundless spaces of colours and their shades, dreamlike forms and ideas, and their countless relationships. He feels the confrontation of the extremes in the world, spread between the good and the bad, to be so unreasonable that he “has an impression as if it is about several worlds, also the alienated ones, to which we do not belong, and that we live in some parallel worlds. But it is not so! All together is only one reality and one truth, like there is one God!”

The painting by Jemec comprises the total belonging to life, his love and care, outrage because of the bloody misconceptions of the tragic history, and, nonetheless, his gaze in the universe, populated by sparks, stars, and planets of the artist’s own spiritual look, constantly striving towards the light. This internalised look is not expressed as a descriptive commentary in his paintings. It is jerky and, in its abstractness, also expressively direct, declaration in the existential merging of the artist’s experiencing and life reality, bloodily absorbed in his colours with “realistic” persuasiveness. From here, the enthusiastic, now outwardly massive, then light as a soft breeze, gesture enables his exits into the sky, the light of the cosmic horizons, deliverance of the colourful poetry, and into the endless journeys from the colourful excitement in the mystically placid night music of the infinitely distant celestial spheres.

Translated by Bibi Misja

Tenders and Public Calls

Slovenian Book Agency: funding opportunities for foreign publishers

Grants for the translation and publication of works by Slovenian authors

A yearly open call for translations from Slovenian, and translations of works written in other languages when their author is a part of Slovenian cultural environment, into foreign languages, including first translations of adult fiction, children's and young adult fiction, essayistic and critical works on culture and the humanities, plays, graphic novels and comics. Applicants must be legal persons (publishing houses, theatres) registered abroad. The subsidy covers up to 100 % and a maximum of € 10,000 of the translation costs.

Grants for printing costs

A yearly open call for printing costs for translations from Slovenian, and translations of works written in other languages when their author is a part of Slovenian cultural environment, into foreign languages, including first editions of adult fiction, children's and young adult fiction, essayistic and critical works on culture and the humanities, plays, graphic novels and comics. Applicants must be publishing houses registered abroad. The subsidy covers up to 70 % and a maximum of € 3,000 of the printing costs.

Slovenia – Guest of Honour at the Frankfurt Book Fair 2023

A yearly open call for translations from Slovenian into German, including first translations and reprints of adult fiction, children's and young adult fiction, essayistic and critical works on culture and the humanities, plays, graphic novels and comics. Applicants must be publishing houses registered in Austria, Germany or Switzerland. This subsidy covers up to 50 % and up to € 11,000 of all types of costs connected with book publication (excluding licence fees) and promotion for first translations, or 50 % and up to € 3,000 for reprints, and eligible costs are printing, typesetting, cover design and corrections.

Travel Grants

Travel grants are available for Slovenian authors, translators, editors or rights agents who have been invited to literary or industry events abroad. An invitation and the program for the event must be enclosed with the application.

Contact: Katja Urbanija – katja.urbanija@jakrs.si

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