A contemporary story in this novel takes the shape of email correspondence between two middle-aged women, one from Slovenia and the other from France. A reserved at first but increasingly intense revelation of each other's life journeys, characterized by numerous fateful ordeals; with tragic love on one side and estranged love on the other. The correspondence, with its inner monologues, often unfolds in the form of self-questioning, intertwined with the author’s subjective narrative. The two women’s stories are an extraordinary revelation of their relationships with their loved ones, including a rebellious daughter hidden behind a wall of silence and anorexia, and a young girl on her journey from addiction, used to life’s luxuries, but only yearning for her mother’s affection. Both girls’ reactions are just a cry for love, acceptance and understanding. The pain of the two main characters is a pearl reflecting numerous truths of the present time.

This uniquely structured novel exhibits the author’s eminent poetic style with fresh images and metaphors and her acute sense of detail. Although an established poet with nine published poetry collections, her power of expression never ceases to amaze.

VANDA ŠEGA:
NO ONE’S WOMAN
216 pages
135 mm x 210 mm
paperback
2016

was born in 1959 in Ljubljana. She finished secondary school education with a teacher training focus and graduated from the Faculty of Administration in Ljubljana. She is interested in all aspects of the human being. As an individual put in a certain social space and time. She listens to this individual with an astute social sense and a sense of justice. Everything that touches her is as if it were calling for her presence, her cooperation, her help. She gets her inner strength and inspiration from the beauties of Lake Cerknica and the world around it. And to this world of hers—the grasses, the forests, the birds, the rays of light and the countless faces of the lake—she returns her endless love and gratitude with her delicate words.

She has published nine poetry collections, a short prose collection and now the novel No One’s Woman. Her poetry and prose remain faithful to delicate, deep and responsive narrative.

{Pol leta pred tem…} 


Prizgala je luč, sedla k računalniku in prazen pisemski papir zamenjala za prazen zaslon, prostor za elektronska sporočila.
studied Slovenian, Latin and theology. He obtained a PhD from the Department of History at the Faculty of Arts in Ljubljana with a thesis *Political History in Latin Christian Historiography of the 4th and 5th Century*. He is assistant professor of ancient history and Latin teacher at the Faculty of Arts, University of Maribor, and professor of Latin and theology at the Department of Church History and Patrology, Faculty of Theology in Ljubljana. He also works as a translator, article writer, columnist and political commentator. He has produced over 200 individual written works, translations and academic papers.

**ALEŠ MAVER:**

A DROP HOLLOW A STONE

Latin Proverbs and Sayings

An assortment of Latin sayings, unveiling the truths about life in a few words, written long ago but still relevant today and tomorrow. They are accompanied with instructive and witty comments from Aleš Maver.

The collection encapsulates some of the most well-known and often used (and occasionally misused) Latin proverbs and sayings. The author’s aim was to at least call attention to their abundant sources, which go far beyond pagan antiquity. Many of these famous pieces of Latin wisdom were not conceived until much later—up until the French Revolution. It would be wrong not to include some examples of sayings originating from the Bible. They were not originally in Latin there, but they became most common in Latin translation. Latin pieces of wisdom have proven to be the most durable part of the linguistic heritage of the ancient Romans, although not entirely justly, as Latin has influenced our everyday language in a 1000 different ways. But cultural history is not always fair and has gone its way. It is impossible to capture the entire comprehensive meanings of the sayings in such a short collection, but every reader will surely find at least something to their liking.

**ALEŠ MAVER**

**COGITO, ERGO SUM**

(Rene Descartes, *Filozofska načela*, 1, 7)

mislim, torej sem

**MISLIM, TOREJ SEM**

The Beavers trilogy (Sam, Rod and Vrh) is the most comprehensive verbal portrayal of pile dwellers in Slovenian (and likely world) literature. In this well-rounded cycle, Jalen encapsulated the life of an ancient tribal community that lived 5,000 years ago. In it, Jalen developed a distinctive narrative style, encompassing all levels of the archaic little world of the historic pile dwellers.

The first part, Sam, is a broad and comprehensive introduction into the tribal life of the Ljubljansko Barje pile dwellers, their social order, relationships and religion. The plot, however, is propelled by a rebellious nature of Sharp-horned Deer, whose father wrongfully takes away his rights as the firstborn. With extraordinary confidence and a clear goal in mind, Sharp-horned Deer reclaims his rights, albeit by fighting his father, Moustached Silurus, and half-brother, Rigid Carp. He succeeds and builds his own crannog, where he begins an independent life with Lake Flower.

The second part, Rod, shows a prosperous Sharp-horned Deer, who gradually rises to become the leading tribal figure of the Great Lake. He broadens his estate to the shores of the lake, establishes trade routes far along the Sava river and ultimately makes his way to the sea with heavy escort.

The third part, Vrh, brings the tail of Sharp-horned Deer and his clan to an end. The clan follows rapid social change and has an encounter with the Argonauts, whose ship later arrives to the sea through the Ljubljansko Barje. Sharp-horned Deer moves to the Drava Plain and the majority of the clan abandons their dwellings on the Great Lake and gradually assumes a new way of life—the former pile dwellers become farmers with the exception of some craftsmen.
A search for an insight into the depth of the African perception of life. In a humble village, among the natives and their customs, where the whole world happens in a peaceful courtyard of an indumba.

An Indumba Courtyard is an attractive read, intertwining the author's personal experience during his stay at an African healer, ethnography and the healer's biography. It is a combination of anthropological studies and a personal quest for purpose. Ethnographic data provide the text with content, and personal experiences provide it with a story. The latter does not begin in Africa, but does become somehow complete there. In Africa, it is expressed as a last act of a search that began long ago.

What is perceived as good in Africa, exceeds the boundaries of what is perceived as 'good' elsewhere, and it exceeds the boundaries of each individual. An individual is never an 'alone' but a 'together'; a union of personal and social, of heaven and earth. Therefore, the key to 'understanding' Africa is not 'otherness'; Africa is primarily an experience within us. More than a physical contact, this experience requires our honesty and courage to face our weaknesses.

The author aims to show that Africa resonates in of us as a distant memory of a lost harmony. Another objective of the book is a search for the point of a conscious decision to make a personal transition from paganism to Christianity.

M.A., born in 1969, has a master's degree in anthropology and works in a computer company. Both is almost a metaphor for the only constant in his life—a disconnect which had lingered within him until he accepted it as his own, and which became, as he states, his true calling, his mission. This calling has provided a breath of relief for him and opened an array of possibilities. In it, he could be an ecological farmer or a priest, a writer or a mason, a herbalist or a carpenter. And all of this and none of it at the same time is his true calling. What he truly does not identify with, however, is being a computer expert—although this is what earns him a living. The only label that suits him is a 'pilgrim'—which is also the topic of this book—and a husband and father who makes spelt pancakes for his two children every morning before school.
Lovely stories for ECO-READERS: What is forest like in the winter? Where do bumblebees live? How many chestnuts to bring home? How to spend the night in nature? What if you suddenly come across a bear? You’re invited to join Ivana, Jure and their friends, get the answers to these and many other interesting questions about the forest, meadow and their dwellers and have a WANDER IN NATURE!

In the book, the author artfully combines her love of exploring nature and its secrets with her skills of working with children. When curiosity, adventurous spirit and a desire for authentic contact with nature are joined, there are no obstacles for little heroes. Even professionally verified facts from the fields of biology and forestry are explained in an appealing manner, encouraging younger and older heroes to go outdoors, in nature, and discover its beauties—to observe it with a magnifying glass, binoculars or simply with the naked eye. In a time when we are increasingly aware of the importance of a healthy attitude towards nature, this educational read is most welcome at home or at school.

MATEJA GOMBOC

A WANDER IN NATURE
How to Behave in the Forest and Meadow

ILLUSTRATOR: ERIKA OMERZEL VUJIĆ

MATEJA GOMBOC

is a writer and professor. In her life, she has had many wanderings with her children and pupils. Most of all, she likes to wander in nature, which she still admires in every moment of the day and every season. Occasionally, however, she stays at home writing and giving life to stories for younger and older readers. Sometimes her mind just bursts with ideas and stories that want to get out. But she sternly orders them to wait until she clears her head in the forest. Her dog is the first to agree. And when the stories, the dog and Mateja return, lo and behold, the stories virtually write themselves!

Erika Omerzel Vujić has loved drawing and colouring since she was a child, when she browsed through picture books and admired their illustrations. Now her own illustrations adorn numerous books, children’s magazines, textbooks and workbooks. Most of all, she loves to illustrate humorous stories and poems.

Caution—Risk of Being Bitten by the Nature Bug!

84 pages
148 mm x 210 mm
paperback
2016
Theory of Visual Arts

The Concise Dictionary of Art Terms

by Jožef Muhovič

Foreword

General information

The Concise Dictionary of Art Terms comprises 821 concepts and terms from the field of the theory of fine/visual arts and its sub-disciplines: photology (means of expression), colour theory, art morphology, art composition, theory of visual language, visual semiotics, and formal artistic analysis. The lexicographic part is supplemented with an extensive, mainly primary bibliography, which may serve as a basis for the reader’s further study.

The dictionary was published in 2015 on 896 pages by the oldest Slovenian publishing house—Celjska Mohorjeva družba—with the financial support of the Alexander von Humboldt-Stiftung / Alexander von Humboldt-Foundation from Bonn and the Slovenian Book Agency.

Structure of terms

The terms in the Dictionary are analysed according to a specific general matrix. Its basis is the etymology of a term and its harmonisation with English, German and French specialised terminology. This is followed by a definition of the term’s general meaning, a definition of its special meaning when the term is also used in other fields and, finally, a comprehensive definition of its current and historical meaning in art practice and art theory. More important and fundamental terms (e.g., style, colour, art theory, visual semiotics, etc.) are accompanied by a basic bibliography directly linked to the term.
Lexicographic principles

The terms are analysed according to the following principles: the principle of searching for primary sources, the principle of comprehensive presentation of content, the principle of considering the nature of visual thinking, and the principle of understanding the limitations that a verbal language has in relation to artistic reality. The direct expression of the first principle are the sections that present the historical development of concepts (e.g. Begriffsgeschichte) and make reference to original quotes and original bibliographic units. The expression of the second principle is a hierarchically arranged and transparent succession of sections (general, in other sciences, in art practice, in art theory) in which the reader can relatively quickly identify all that is essential about the term. The expression of the third principle is emphasis on artistic formality, which is the «common denominator» and parameter of art creations of all times. Directly linked to the fourth principle is the concern that the verbal language would not be erroneously used in the Dictionary as a surrogate of the (material, physical, sensory) «real presences» of art, in which it would unnecessarily be transformed into «real absences», to paraphrase the title of the famous book by George Steiner. The external expression of this concern is emphasis on pictorial materials and formal analyses of artworks.

Target audience

The Dictionary’s target audience includes professionals in the fields of painting, sculpting, design and architecture, students of art, students of theoretical disciplines directly or indirectly engaged in art (art theory, art history, design theory, theory of architecture, philosophy of art, sociology of art, aesthetics, cultural studies, etc.), translators of specialised texts, and art teachers on all levels of art education. Given that the theme of pictoriality is gaining in importance in the post-modern period (see pictorial turn), the Dictionary’s circle of users can also include those who professionally deal with visualization problems, and generally those who are interested in art and would like to consciously, precisely define their relation towards it.
Intrinsic value of hue

[Ger. die Eigenhelligkeit (des reinen Farbtons); der Lichtwert or die Leuchtkraft (acc. to Goethe); Fr. la valeur propre de la couleur pure] is one of two modalities of the colour dimension (value (§ 3a), by which the proper characteristic difference in value is expressed in maximally intensive monochromatic light (brightness) and colour pigments (value)). Namely, the emission spectrum of light and the colour circle of subtractive (pigment) colours are not merely sequences of different hues, but also sequences of the hue’s different brightnesses or values. Since this difference is an intrinsic (internal, essential) and unchanging quality of hues, it is referred to as intrinsic in order to distinguish it from relative brightness/value of hue, which can be changed by brightening the hues [in colour lights by increasing the power or quantity of luminous flux per unit area (cf. reducing the effects of the dimmer switch); in colour pigments by adding white] or by dimming [in colour lights by reducing the power or quantity of luminous flux per unit area (cf. increasing the effects of the dimmer switch); in colour pigments by adding black]. Intrinsic brightness or value of hue can be optically identified by selecting the appropriate value on the value scale (grey scale) for the monochromatic light or monochromatic pigment hue.

1. Physical aspect: If light is viewed from a physical perspective, one could say that the brightness of the monochromatic lights in the visible spectrum of light depends on the sum of energies of all photons emitted by a radiating body (e.g., the sun) in a certain wave region. The greater the energy, the brighter the colour light, and the smaller the energy, the darker the colour light. In this respect, from the physical perspective, the brightest colour light is violet on the short-wave end of the spectrum, whose photons have the highest energy value, i.e., 3.26–2.95 electron volts per photon (eV/photon). In the direction of decreasing brightness, it is followed by blue with an energy of 2.95–2.53 eV/photon, green with an energy of 2.53–2.16 eV/photon, yellow with an energy of 2.16–2.13 eV/photon, orange with an energy of 2.13–1.91 eV/photon, and red on the long-wave end of the spectrum with the lowest energy value, i.e., 1.91–1.65 eV/photon. It is expressed in mathematical form, one could say that a five-percent stimulus of black or white light, i.e., the dark and the black, which in reality are not even independent perceptions, but are, from the perceptive aspect, defined primarily as a lack or absence of stimuli. If this is expressed in mathematical form, one could say that a five-percent stimulus of blue is approaching a zero-percent stimulus of black. To verify this assertion, it is sufficient to think of blue colours in tubes (e.g., ultramarine, Parisian blue, Prussian blue, indigo blue) which, at a glance, actually look black [cf. Dietmar Schuth, Die Farbe Blau. Versuch einer Charakteristik, Münster: 171 Verlag, 1995 (Theorie der Gegenwartskunst, Vol. 5), pp. 107–108].

2. Physiological aspect: It is, however, interesting to note that the human visual apparatus assesses the intrinsic brightness or value of hue of monochromatic colour lights and pigments in complete contrast to physical parameters, and that the physical reality of intrinsic brightness or value of hue is actually not the reality of physiologically perceived intrinsic brightness or value of hue, which practically goes unnoticed in classical colour research activities, as these are focused on studying perceptual and not physical reality. If, in the physical world, the brightest and warmest colour values are high-energy and high-frequency violet and blue, and the darkest and coldest values are low-energy and low-frequency yellow and red, then this is precisely the opposite in the physiology of human perception. Short-wave colour values (violet, blue, green) are perceived as dark and cold (their value diminishes from green through blue and indigo blue to violet), while long-wave colour values are perceived as bright and warm (their intrinsic value increases from red through orange to yellow and white). This inversion can already be explained by a certain extent by the physics of the eye. The light falling on the eye is reflected or changed as it passes through the medium of the cornea and lens. This phenomenon is called extinction [Lat. extinctio, weakening, reduction; weakening of light due to passage through the atmosphere; in spectrophotometry: relation between the logarithm of the quantity of light entering a specific layer of substance and the light that has passed through such a layer]. Light generally diffracts and refracts on a cornea (approx. 65%) whose curvature is constant, and additionally (approx. 35%) during its passage through the colloidal gelatinous medium of the eye lens, which is converging and has, due to its ability of accommodation, a variable refractive index; both enable the lens to diffract and refract light in such a manner that it can be point-focused. This also changes the energy potentials of individual spectral regions of light. Diffraction (spreading of electromagnetic waves into the shadow region) mostly affects short-wave light, while long-wave light reaches the retina almost intact. The consequence of this is that the short-wave, i.e., high-frequency and high-energy, part of light is weakened, while the low-frequency and low-energy, long-wave light has a great stimulus effect on the retina. Through its evolution, the human retina therefore accommodated itself to ensure that the photoreceptors for red and yellow (R cones) react, within the retina, to all the energy of their absorption spectra and translate it into nerve impulses, while the photoreceptors for blue (S cones) are set to translate only 5% of the energy of their absorption spectra into nerve impulses. Although the neurological aspects of colour perception have not yet been thoroughly examined, more recent theories stem from the conception that the colour values identified by physiological processes as stimulus-intensive and bright produce stimulations with a positive electric charge, which are then transmitted as nerve impulses towards higher optical centres, while stimulus-passive and darker colour values between green and violet supposedly produce stimulations with a negative electric charge and are therefore, from the aspect of nerve impulse production, inhibited. Blue and violet are thus physiologically approaching the negative of light, i.e., the dark and the black, which in reality are not even independent perceptions, but are, from the perceptive aspect, defined primarily as a lack or absence of stimuli. If this is expressed in mathematical form, one could say that a five-percent stimulus of blue is approaching a zero-percent stimulus of black. To verify this assertion, it is sufficient to think of blue colours in tubes (e.g., ultramarine, Parisian blue, Prussian blue, indigo blue) which, at a glance, actually look black [cf. Dietmar Schuth, Die Farbe Blau. Versuch einer Charakteristik, Münster: 171 Verlag, 1995 (Theorie der Gegenwartskunst, Vol. 5), pp. 107–108].
Jožef Muhovič, born in 1954, studied Painting, Graphic Arts, Art Theory and Philosophy at the University of Ljubljana (BA in Painting 1977, MA in Painting 1980, MA in Graphic Arts 1981, MA in Philosophy 1981, PhD in Philosophy 1986). He deals with painting, graphic arts, art theory and aesthetics. In years 1993-1996 he attended a postdoctoral study at Otto-von-Guericke Universität in Magdeburg and at Freie Universität in Berlin through the Alexander von Humboldt-Foundation scholarship. Currently he is a full professor of art theory at the Academy of Fine Arts and Design at the University of Ljubljana.

Main fields of research: painting, graphic arts; art theory, aesthetics, terminology of art theory, theory of style in plastic art, philosophical views of formal transformations in modern art.


Works in art collections: Ljubljana, Art Collection of the Slovenian Academy of Sciences and Arts; Ljubljana: Art Collection of the University of Ljubljana; Novo Mesto, Graphical Collection of Biennial of Slovenian Graphic Arts; Graz, Landesmuseum Joanneum; Wien, The Graphic Arts Collection Albertina; Wien, Kleine Galerie; Wien, Künstlerhaus; Berlin: Kunstbibliothek.
MIHA ČELAR:  
**BEAVERS VOZ**  
How the Ljubljansko Barje Pile Dwellers Invented the Wheel. An Interactive Comic

Authors:  
Miha Čelar (story and text author),  
Iztok H. Šuc and Gašper Vovk (animation authors),  
Rožle Bregar (photographer),  
Klen Čopič Pucihar (interactive mobile app author),  
Vedran Vražalić (designer)

*Beavers Voz* is an interactive comic, created after the animated film of the same name. The story and text author, Miha Čelar, has combined the legendary characters from Janez Jalen’s *Beavers* trilogy (*Sam, Rod, Vrh*), the discovery of the oldest preserved wooden wheel with an axle in the world (Ljubljansko Barje, 2002) and modern mobile technology, making the characters in the comic come to life before our very eyes.

The story revives the time 5,200 years ago, when pile dwellers inhabited the Great Lake in the Ljubljansko Barje. Sharp-horned Deer and Rigid Carp fight for Lake Flower’s hand in marriage in a great race. Carp sets a trap on Deer, but farmhand Crafty Rascal gets Deer out of the pickle with an unusual rotating device. This fictional tale shows how a real invention of revolutionary importance for the society came into existence: after the invention of the wheel, our society has never been the same.

MIHA ČELAR

The story and text author Miha Čelar is a Slovenian screenwriter and director. He is a co-author of numerous Slovenian sitcoms and has been active in the creative documentary genre in the past five years. Čelar’s multimedia project *Beavers Voz* (2016) is an interactive film and comic trilogy, consisting of the comic, a short animated film and a feature documentary, *The Barje Wheel* (2015). Both films uncover the secret of the emergence of the oldest wooden wheel with an axle, found in 2002 in the Ljubljansko Barje.
Although Filip and Jetmir have already met in kindergarten and are schoolmates, they don't socialize a lot. This changes when Filip notices that other schoolmates make fun of Jetmir because of his origin. When he sees Jetmir is also bullied, he decides to help... The first book in the Friendly Society series introduces the issue of discriminating immigrant children and overcoming prejudice related to it.

The book is written for children from 5 to 9 years of age. The adventures of the main characters can teach children to accept the differences due to different origins (appearance, language, food, religion, clothing etc.) and realize that being different should not hinder friendship. An additional explanatory text and activities are added. The book's content and information are presented in a simple manner to help children understand why people immigrate to other countries.

The books in the Friendly Society series discuss the social phenomena children encounter as a part of coexisting with others: immigration of foreigners and their integration (My Friend Is Different), child adoption and their integration into the family and society (Jakob Gets a Sister, 2017), coping with sadness when you lose a pet (Goodbye My Friend, 2017) etc. The books help children to understand and accept that people are different. Developing tolerance teaches young readers that the differences between us should not hinder our friendships; moreover, they can enrich us.

The author, Dr. Nina Novak Kerbler, discusses the selected socially critical topics through the eyes of children, enabling young readers to relate to the main characters and feel their sadness, frustration, guilt, curiosity, courage etc. By putting themselves in the shoes of their peers and experiencing their emotions, children learn to express emotions and compassion towards others.

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In addition to the Friendly Society series, she wrote the picture book Greyhounds on a Walk, which deals with the issue of rescuing abandoned and homeless animals.

Mojca Sekulič Fo is a painter and illustrator. She graduated in architecture and passed pedagogical and andragogical exams at the Faculty of Arts in Ljubljana. She paints, illustrates and designs books and magazines for children and adults. She also likes to sing, travel and read, and she loves nature.
Jakob and Matej play together in the playground almost every day. But one Saturday Jakob doesn’t come when agreed. When the two friends finally meet again after a few days, Jakob has a surprising news: he got a five year old sister Tina…

The book is written for children from 5 to 9 years of age, their parents and their teachers. The main characters' adventures can teach children to accept the differences between people. The book is also an excellent tool and basis for adults to talk to children about an important possibility in our society and a concept which every child eventually encounters—child adoption.

The story, through the eyes of a child and through the questions posed by our youngest, deals with the issue of integrating an adopted child into the family and society. Adopting a child from abroad is one of the possibilities of growing a family: the main character’s sister is not brought from the hospital but from an orphanage. The book teaches young readers why some children live in orphanages, what it is like to live there, what it means to be adopted and that family is an important value.

The book Jakob Gets a Sister is the second book in the Friendly Society series. The series discusses various social phenomena that children encounter as a part of coexisting with others: immigration of foreigners and their integration (My Friend Is Different, 2016), child adoption and their integration into the family and society (Jakob Gets a Sister, 2017), coping with sadness when you lose a pet (Goodbye My Friend, 2017) etc. Developing tolerance teaches young readers that the differences between us should not hinder our friendships; moreover, they can enrich us.

The author discusses the selected socially critical topics through the eyes of children, enabling young readers to relate to the main characters and feel their sadness, frustration, guilt, curiosity, courage etc. By putting themselves in the shoes of their peers and experiencing their emotions, children learn to express emotions and compassion towards others. The text is accompanied by warm illustrations by Mojca Sekulič Fo.

36 pages
165 mm x 235 mm
hardback
2017
The book by a logotherapy expert, Dr. Kristovič, illuminates the meaning of the suffering of both ‘giants’, the miner of the soul, Dostoevsky, and the miner of reason, Nietzsche. In doing so, it also highlights human suffering in general, all the while maintaining that suffering is a mystery which cannot be completely understood or clarified. What is important, however, is one’s mindset in suffering.

Dostoevsky and Nietzsche undoubtedly come from ‘another’ world—a world with ‘different’ laws—the laws of suffering, darkness and zero gravity. Nietzsche probably never left this world and Dostoevsky did only at certain moments. Suffering left a deep mark on both, not only on an existential, personal level, but also on a creative level.

The book’s primary purpose is to illuminate these mysterious dimensions through the prism of both authors. The suffering of each is reflected in different ways, but we can also see a number of common denominators, mutual intertwining and certain common consequences. Dostoevsky’s and Nietzsche’s strong influence on philosophy, theology, psychology and literature, and their discussion of one of the fundamental dimensions of being human, add to the relevance of the book. Kristovič further upgrades his work with a logotherapeutic perspective of Viktor E. Frankl—that suffering is a part of life, as are fate and death, and that all this “cannot be eradicated from life without demolishing its meaning.”

Let Nietzsche and Dostoevsky speak. The reader is invited to take an open stance, let the truth speak to them and dare to reveal themselves to the truth.

SEBASTJAN KRISTOVIČ: BETWEEN THE MEANING AND MEANINGLESSNESS OF SUFFERING
Dostoevsky and Nietzsche
REVIEWS: DR. URŠKA ZABUKOVEC, DR. TOMO VIRK

The book by a logotherapy expert, Dr. Kristovič, illuminates the meaning of the suffering of both ‘giants’, the miner of the soul, Dostoevsky, and the miner of reason, Nietzsche. In doing so, it also highlights human suffering in general, all the while maintaining that suffering is a mystery which cannot be completely understood or clarified. What is important, however, is one’s mindset in suffering.

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Dostoevsky and Nietzsche
REVIEWS: DR. URŠKA ZABUKOVEC, DR. TOMO VIRK

The book by a logotherapy expert, Dr. Kristovič, illuminates the meaning of the suffering of both ‘giants’, the miner of the soul, Dostoevsky, and the miner of reason, Nietzsche. In doing so, it also highlights human suffering in general, all the while maintaining that suffering is a mystery which cannot be completely understood or clarified. What is important, however, is one’s mindset in suffering.

Dostoevsky and Nietzsche undoubtedly come from ‘another’ world—a world with ‘different’ laws—the laws of suffering, darkness and zero gravity. Nietzsche probably never left this world and Dostoevsky did only at certain moments. Suffering left a deep mark on both, not only on an existential, personal level, but also on a creative level.

The book’s primary purpose is to illuminate these mysterious dimensions through the prism of both authors. The suffering of each is reflected in different ways, but we can also see a number of common denominators, mutual intertwining and certain common consequences. Dostoevsky’s and Nietzsche’s strong influence on philosophy, theology, psychology and literature, and their discussion of one of the fundamental dimensions of being human, add to the relevance of the book. Kristovič further upgrades his work with a logotherapeutic perspective of Viktor E. Frankl—that suffering is a part of life, as are fate and death, and that all this “cannot be eradicated from life without demolishing its meaning.”

Let Nietzsche and Dostoevsky speak. The reader is invited to take an open stance, let the truth speak to them and dare to reveal themselves to the truth.
The book is an invaluable contribution to the understanding of a revolutionary historical era at the end of the First World War and at the disintegration of the Habsburg Monarchy. It also highlights the (unsuccessful) annexation of the Slovenian nation to the newly founded Kingdom of SCS or Yugoslavia. The period of the last Habsburg Emperor, Charles, was short but very dynamic. This is a reason why it has fascinated many historians, although so far, only the basic features of the Emperor as a person have been discussed in studies. In the book, dr. Andrej Rahten clarifies how Slovenian politics found itself in a clash of two crowns—the Austrian imperial and the Serbian royal—at the end of the First World War. The book was published on the 100th anniversary of Franz Joseph's death (1916) and on the 100th anniversary of the May Declaration (1917).
The quality of life in a nursing home most often does not depend on the home but on one’s fundamental mindset. Metka Klevišar sets forth various aspects of the dilemmas of moving to a nursing home—from the view of the person moving there and also from the view of their relatives and staff of the home. The author discusses the art of honest and relaxed living and shares her thoughts and stories from her three years of living in an old people’s home: the challenges she and her peers face there and how to overcome these challenges. She escorts the reader from entirely specific issues to a deeper contemplation of how to prepare oneself for old age in a society that values youth, health, productivity and action.

The writings are based on the author’s personal experience and on the experience of the many people she spoke with. The book is a valuable basis for anyone considering moving to a nursing home. Moreover, it is a contemplation of the art of living—of the usefulness of being fundamentally realistic about life, but also of being true to freedom. A contemplation of the art of accepting and letting go and of living actively in the full scale of life—whatever that may be. In a time when our living is oriented towards external perfection, which leads to increasing isolation, Metka Klevišar invites us to cultivate our interpersonal relations and have an active approach to life. At every age, in every situation. Even when it is time to contemplate going to a nursing home.

A helpful read about what we all eventually face in life!

METKA KLEVIŠAR

is a doctor who worked at the Institute of Oncology Ljubljana until retirement. She is one of the founders of Slovenska karitas and later of Slovensko društvo hospic. It is perhaps less known that she has been living with a disease since the beginning of her student years. She is a writer and columnist, known by many for her reflections upon “entirely ordinary things.” She coordinates group chats in the Sveti Jožef nad Celjem nursing home with her friend Julka Žagar, who is also her peer there. They chose the institute to be their home in 2013. They also host “Talks about Life and Death”—Metka Klevišar remains an open and contemplating spirit in all life’s circumstances.
Andrej Arko: GAUDEAMUS

50th graduation anniversary. Former classmates reveal their life stories in a miscellany. Some different stories of some same memories …

Andrej Arko (1947), a journalist, an editor at national radio and Celjska Mohorjeva družba, first Slovenian publishing house, a distinguished Slovenian translator.

Borut Korun: ZADNJI INKOVSKI ZAKLAD

An exciting adventuress tale of searching a well-preserved secret of the ancient Incs, intertwined by a love story between a Slovene man and a proud Peruvian woman.

Drago in Sara Jerebic: BLIŽINA OSREČUJE

A book about interpersonal relations – for married, parents and teenagers. Life experiences of two family therapeutists. A useful handbook and a precious support.

Franjo Zore: 1204 DNI TEME

A smuggled journal from a Nazi death factory. Revealed after 70 years by his grandson, now published as a novel of life struggles from a prison in Maribor to a concentration camp Dachau – which Franjo lived through.

France Pibernik: POZNI NOVEMBER ZA PESNIKA (Biografska pripoved: France Balantič)

A biographic tale about a concealed Slovenian poet France Balantič, revealing his short life, his rich poetic talent and suppressed literary work.

Urška Čuk: MIKLAVŽ DELI BOŽJO LJUBEZEN

The best gift is knowing that God loves me endlessly. A month before St. Nicholas, restlessness steals into a family. Luka’s heart starts beating, as he thinks of all the gifts the good saint has brought him last year. And there is a Grandma’s story form her youth about her expectations of the most popular children’s saint.