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1857



We get to know the life stories of three men who are united by fate in ancient Ptuj. They will have to find a crossroads in friendship and care for each other, despite their different starting points.

BRANKO CESTNIK:

THE SUN OF PETOVIONA

In Branko Cestnik's historical novel, we get to know the life stories of three men who are united by fate in ancient Ptuj. In the midst of the turbulent times of the reign of Emperor Komod, they will have to find a crossroads in friendship and care for each other, despite their different starting points.

The novel Sonce Petovione follows three protagonists who, despite their different religious beliefs and attitudes towards the Roman Empire, share an upright posture that allows them and their families to stay in a country facing internal and external political turmoil. These are a pagan captain, a chubby Latine, who, after retiring to Petoviona, creates a family home; a slave, a Nubian giant who works in the Pohorje quarries and is a member of the Egyptian cult of Serapis; and a newly arrived Greek merchant family from Nicomedia, the first to bring Christianity to the city along the Drava.

Their tense destiny connects in ancient Ptuj, which in the novel breathes and lives as an independent protagonist. Historically, the novel is based on studies of St. Victorinus of Ptuj (+ 303), which indicate that Christianity came to Petoviona and thus to this part of Pannonia and perhaps Noricum before 200, with newcomers from the Orient. However, in the foreground is not only the early appearance of Ptuj Christianity, which could be the first in the area of today's Slovenia, but also the pagan soul of the Roman city along the Drava. Branko Cestnik reconstructs Ptuj precisely and subtly, with regard to numerous historical and archaeological sources, which, with an extensive dictionary at the end of the book, revive Petovion in a unique way. Through the depiction of various Eastern cults, Mithraism, early Christianity, domestic political intrigues and the invasion of foreign tribes, the novel also addresses issues that are still relevant today: the role of women in the Church, the relationship between politics and religion and dialogue between different religions and cultures.

BRANKO CESTNIK

1857

born in 1965 in Hajdina near Ptuj, entered the missionary order of the Claretians in 1986, sending him to study in Rome and later to the novitiate in Madrid. He received his master's degree from the Salesian Uni-versity with the theme *The Search for God in the Theater of Eugène Ionesco*. Since then, he has begun to es-tablish himself as a writer, commentator and columnist in the catholic and other media. In 2016, he pub-lished a collection of essays *Less, Better, Quieter*. *The Sun of Petoviona* is the author's novel debut.



516 pages

135 mm x 210 mm

hardback

2019, 2021

Nominated (top 5) for Slovene literary prize kresnik







Theory of Visual Arts

The Concise Dictionary of Art Terms

by Jožef Muhovič

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 (ger. *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 unnoticeably 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.

List of terms

A

Absolute threshold
Absorption spectrum of visible light
Abstract art
Abstraction
Academic art
Academism
Academy (of fine arts)
Accent
Accomodation
Achromatic colors
Acryilic (painting)
Act
Action
Active line
Activity
Adaptation
Additive color mixing
Additive color wheel
Additivity
Adventure
Aesthetic information
Afterimage
Aggregate
Aggregation
Algorithm
Alla prima
Alogical
Alogicalness
Ambient light
Amygdala
Anaesthetics
Analogies between colors and shapes
Analogy
Analysis
Anchor centre
Apollynic
Apperception
Aquarelle
Archetype
Architecture
Art
Art and theory
Artefactum
Artes liberales
Artform
Articulation
Articulus
Artistic
Artistic (pictorial/plastic) concept
Artistic (pictorial/plastic) space
Artistic (pictorial/plastic) thinking
Artistic and visual
Artistic articulation (fine arts)
Artistic form
Artistic formalization
Artistic hermeneutics
Artistic macro-axiomatic system
Artistic matter
Artistic micro-axiomatic system
Artistic morphology (fine arts)
Artistic senses
Artistic speech act
Artistic variable density
Artistic variable direction
Artistic variable number
Artistic variable position
Artistic variable size
Artistic variable texture
Artistic variable weight
Artistical
Artwork
Assemblage
Assimilation
Asymmetry
Atmospheric perspective
Autonomic nervous system of retina
Axiology
Axiom
Axiomatic method
Axiomatic system
Axiomatics

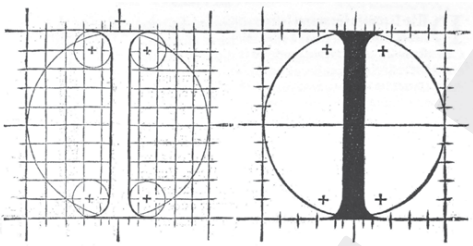
B

Balance
Basic mean of expression
Bauhaus
Beauty
Body planes
Bolus
Book painting
Border contrast
Bozzetto
Branches of fine arts
Brightness
Brunaille

C

Cadre
Camaïeu
Cameo
Canon
Cartoon (fresco)
Cast shadow
Cathegory
Central perspective
Chaos
Chiaro-scuro
Chroma
Chromaticity
CIE 1931 color space

SAMPLE



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 colour lights (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 (greyscale) 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 2.16–2.12 eV/photon, *orange* with an energy of 2.12–1.91 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 [cited from: http://goo.gl/qPiI7D, accessed February 2015]. In physics, the aspect of intrinsic brightness of hue is therefore linked to the quantity of energy radiated (corpuscular aspect of light) and to the amplitude of electromagnetic waves in a specific wavelength of visual light (wave aspect). In physical metrics, colour lights with an increasing intrinsic brightness of hue follow one another in the following order: red, orange, yellow, yellow-green, blue and, as the brightest, violet.

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 to a certain extent by the »physics« of the eye. The light falling on the eye is »affected« or changed as it passes through the medium of the cornea and lens. This phenomenon is called extinction [Lat. *extinctiō,* weakening, reduction; weakening of light due to passage through the atmosphere; in spectrophotometry: relationship 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 (approxim. 65%) whose curvature is constant, and additionally (approxim. 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 (L 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: LIT Verlag, 1995 (Theorie der Gegenwartskunst, Vol. 5), pp. 107–108].

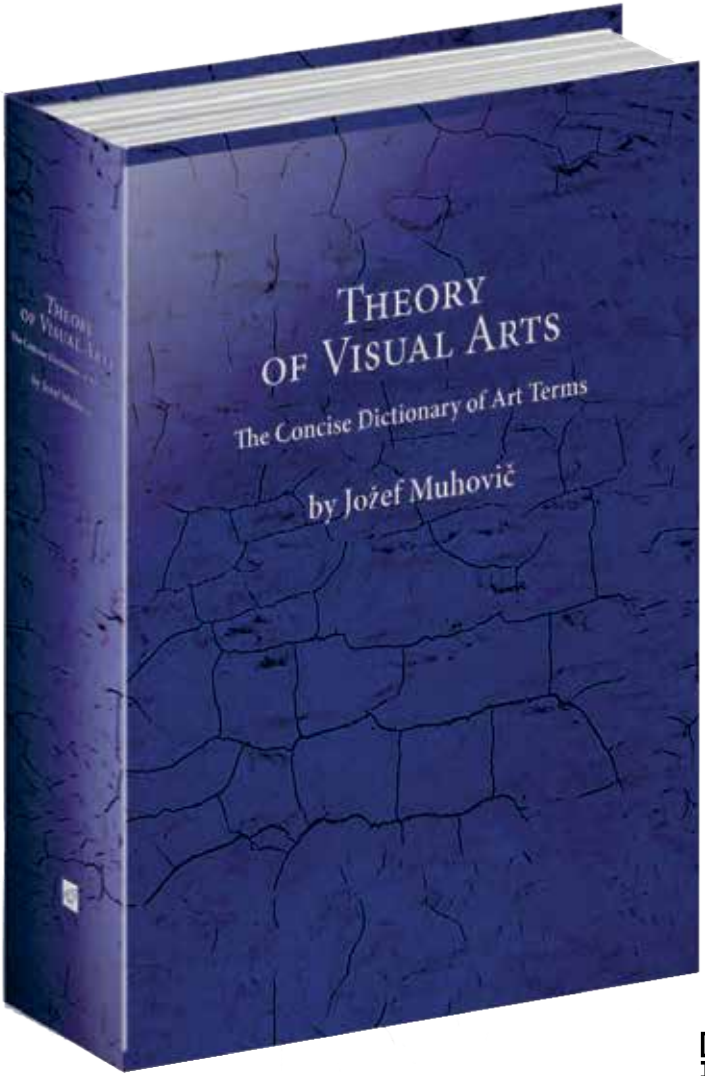


Jožef Muhovič, born in 1954, studied Painting, Graphic Arts, Art Theory and Philosophy at the University of Ljubljana (BA in Painting 1977, MA in Painting 1980, MA in Graphic Arts 1981, MA in Philosophy 1981, PhD in Philosophy 1986). He deals with painting, graphic arts, art theory and aesthetics. In 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.

Main publications: *Umetnost in religija* (*Art and Religion,* Ljubljana: Logos, 2002), Über das Geistige in der Kunst – Zum zweiten Mal (with G. Kocijančič and V. Snoj; Münster-Wien-Berlin: LIT Verlag, 2010), *S slikarstvom na štiri oči* (*Face to Face with Painting,* Ljubljana: Research institute of the Academy of Fine Arts, 2012), *Leksikon likovne teorije* (*Theory of Fine/visual Arts: The Concise Dictionary of Art Terms,* Celje-Ljubljana: Celjska Mohorjeva družba, 2015).

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 Joaneum; Wien, The Graphic Arts Collection Albertina; Wien, Kleine Galerie; Wien, Künstlerhaus; Berlin: Kunstbibliothek.



896 pages

210 mm x 280 mm

hardback

2015

1857



More than 2400 entries

ANTON STRES:

THE LEXICON OF PHILOSOPHY

The most extensive and thorough lexicon of philosophy in Slovenia so far! *The Lexicon of Philosophy* by dr. Anton Stres is explanatory in nature and contains more than 2400 entries. It is a unique lexicon both in terms of scope and in terms of thorough philosophical treatment. In it, the author comprehensively discusses the philosophical concepts and names of many philosophers from the history and modernity of various philosophical directions and views. He defines them both with fundamental information about their lives and with the placement of their philosophical work. He enriches the dictionary entries with original professional explanations, which are the result of the author's many years of philosophical research. The dictionary is clearly and transparently designed. It is useful for the widest circle of users, either for their first contact with philosophical content or for their in-depth philosophical research.

"A significant virtue of Stres' *The Lexicon of Philosophy* is the impartial and scientifically supported objectivity of the author's entries explanations." Dr. Janko Kos

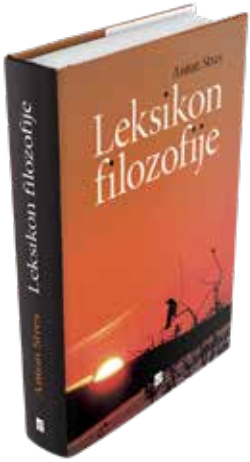
"Anton Stres' *The Lexicon of Philosophy* is not merely a piece of work or a book that you pick up and put down, but is a reflection of the path that philosophical rationality has so far traversed as such; it will also be a signpost to philosophy and support for the spiritual and political maturation of the spirit in our space and time." Dr. Robert Petkovšek



ANTON STRES

1857

Retired Archbishop Msgr. Dr. **Anton Stres** was born in 1942 in the parish of Rogatec. After graduating from high school in Zagreb, he joined the Missionary Society (Lazarists) and studied philosophy and theology at the Faculty of Theology in Ljubljana for three years. He completed his studies in theology at the Faculty of Theology and his studies in philosophy at the Faculty of Arts of the Catholic Institute in Paris. He received his doctorate in theology in Ljubljana (1974) and in philosophy in Paris (1984). He lectured philosophy at the Faculty of Theology in Ljubljana until his retirement in 2006. Since 2015 he has been lecturing at the Faculty of Business Studies of the Catholic Institute in Ljubljana. He has published a number of dissertations and books on the history of philosophy, ethics and political philosophy, and the philosophy of religion.



1024 pages

167 mm x 238 mm

hardback

2018



A reflection of the path of philosophical rationality

1857



A Women's Novel in Letters with Many Surprising Developments

VANDA ŠEGA:

NO ONE'S WOMAN

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.



216 pages

135 mm x 210 mm

paperback

2016

VANDA ŠEGA

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 …}

No one's Woman

Dolgo je sedela ob praznem pisemskem papirju. Minute so se nalagale v ure, hipna odločitev, da napiše pismo, pa je počasi postajala romanje med vprašanji, podvprašanji in skozi goščavo zakajev. Ko je že skoraj oblikovala preprost stavek, primeren za prvi, uradni stik med dvema tujkama, je odložila pisalo. Kdo pa danes sploh še piše pisma? Na roko.

Po pisemskem papirju so mehko padale sence pozlatelih krošenj topolov, ki so rasli ob hiši. Obrisi so počasi modreli. Svetloba je padala poševno in dan potiskala za zidove visokih hiš. S tišino se je plazil mrak in počasi mehko zastiral svet pred njo. Razlezel se je oktobrski večer. Mrzel. Samoten.

Prižgala je luč, sedla k računalniku in prazen pisemski papir zamenjala za prazen zaslon, prostor za elektronska sporočila.

1959



Vanda Šega

Vanda Šega

No one's Woman

No one's Woman
Vanda Šega
No one's Woman

1857



A historical novel

ZLATKA RAKOVEC-FELSER:

THE MOTHER OF KINGS

ELIZABETH, THE GRANDDAUGHTER OF BARBARA OF CELJE

As an unattractive and unwanted bride, Elizabeth entered into an agreed marriage with the King of Poland, Casimir IV Jagiellon. But within her, she carried the excellence of the Habsburg dynasty and the determination of her grandmother Barbara of Celje. She gave birth to thirteen children who co-shaped European history over the centuries and spread the bloodline of the people of Celje throughout all European royal houses.

The novel's narrative accompanies us to a Polish court, where a Habsburg bride, deformed because of a disease, encounters a cold reception. With wisdom and great devotion, however, she eventually gains the favor of her husband, the entire court, and the entire Polish people. A faithful historical account takes us from the Prince's court of Celje, following the fate of Queen Barbara of Celje and her daughter Elizabeth of Luxembourg to the main heroine Elizabeth of Habsburg and the fate of all her thirteen children. The reader is also invited from the castle rooms to the streets of Krakow and historic Ptuj - among the personal stories of ordinary people, because the affairs of the human heart are similar at all times.

The exploits of members of the Count-Prince's House of Celje, who made the town along the Savinja the cradle of queens, have long troubled historians and artists. But wherever one looks, one thing is certain: the people of Celje were the first to turn the political axis in Central Europe to an east-west position and to turn away from the traditional orientation of the Ondot dynasties, which spread from north to south or vice versa. The novel is, on the one hand, a narrative of human relations and, on the other, a fresco of the world. The traces and voices of the Celje family did not disappear or die with the assassination of Prince Ulrik in 1456. In new stories about the people of Celje, it is still possible to discover tempting and significant content for both science and art. What is, is forever - even if it ends.

ZLATKA RAKOVEC-FELSER

(1947) was born in Maribor. She graduated in psychology, devoted herself to psychotherapy in her postgraduate studies and specialized in clinical psychology. In 1997, she received her PhD and became a university professor. Today she is retired and has an enviable professional career in the domestic and international environment. She is the author and co-author of numerous scientific monographs, and she has devoted a lot of time to scientific research as well as to her pedagogical mission. She has received numerous awards and recognitions. *The Mother of Kings* is her third novel.



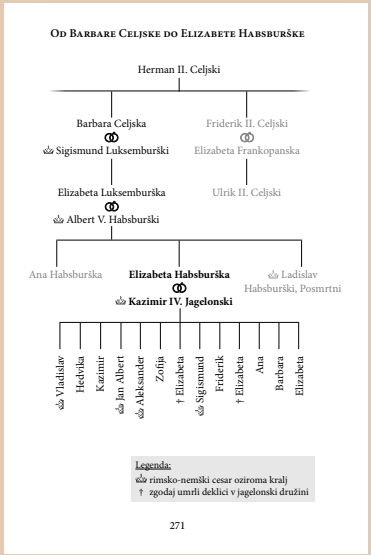
296 pages

135 mm x 210 mm

hardback

2021



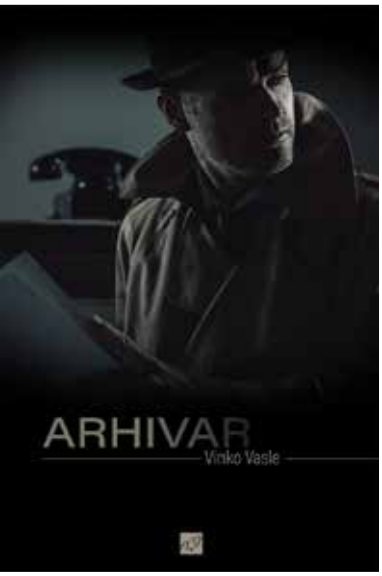




1857

VINKO VASLE:

THE ARCHIVIST



One morning, cleaning lady Anela Koprivnikar finds a dying young archivist Simon Razinger in a secret room of the Main Archives. Apparently, it was a suicide. Almost three decades later, they finally start paying attention to his widow, who is still convinced it was a murder. But each discovery opens up a whole host of new questions that keep the reader in suspense until the last page of the novel. This tense crime story is thematically fed into the real events of recent Slovenian history.

With the collapse of the totalitarian regime and the emergence of democratically elected authorities, many political archives were emptied. A lot of material was destroyed, a lot of it disappeared to places unknown. In such documents, however, there are usually not only evidence of historical events, but also personal stories of people with names and surnames. In a tense narrative arc, the protagonists of the book come to the common conclusion that history is important. For an individual just as much, if not more, as for a community, a nation, a state.

A crime novel



VINKO VASLE

(1949) is a graduate journalist, long-time commentator and editor of Slovenian newspapers, magazines, and on national television. After 45 years of work, he retired of his own accord so that he can work even more. As he says, God struck him with many talents. He writes humorous and political satires, in recent years he has been painting and is preparing an exhibition, and farms a little as a hobby. In addition to *The Archivist*, he wrote novels *The Purgers*, *The First House on Mars*, and *The Giver* (in the selection for the Kresnik Award in 2007).



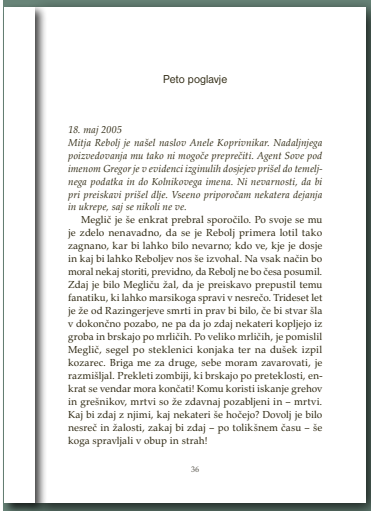


224 pages

135 mm x 210 mm

softbound

2020



Peto poglavje

18. maj 2005
Mitja Rebolj je našel naslov Anele Koprivnikar. Nadaljnjega poizvedovanja mu tako ni mogoče preprečiti. Agent Sove pod imenom Gregor je v evidenci izginulih dosjejev prišel do temeljnega podatka in do Kolnikovega imena. Ni nevarnosti, da bi pri preiskavi prišel dlje. Vseeno priporočam nekatera dejanja in ukrepe, saj se nikoli ne ve.

Meglič je še enkrat prebral sporočilo. Po svoje se mu je zdelo nenavadno, da se je Rebolj primera lotil tako zagnano, kar bi lahko bilo nevarno; kdo ve, kje je dosje in kaj bi lahko Reboljev nos še izvohal. Na vsak način bo moral nekaj storiti, previdno, da Rebolj ne bo česa posumil. Zdaj je bilo Megliču žal, da je preiskavo prepustil temu fanatiku, ki lahko marsikoga spravi v nesrečo. Trideset let je že od Razingerjeve smrti in prav bi bilo, če bi stvar šla v dokončno pozabo, ne pa da jo zdaj nekateri kopljejo iz groba in brskajo po mrličih. Po veliko mrličih, je pomislil Meglič, segel po steklenici konjaka ter na dušek izpil kozarec. Briga me za druge, sebe moram zavarovati, je razmišljal. Prekleti zombiji, ki brskajo po preteklosti, enkrat se vendar mora končati! Komu koristi iskanje grehov in grešnikov, mrtvi so že zdavnaj pozabljeni in – mrtvi. Kaj bi zdaj z njimi, kaj nekateri še hočejo? Dovolj je bilo nesreč in žalosti, zakaj bi zdaj – po tolikšnem času – še koga spravljali v obup in strah!

36

POLONA RODIČ:

STARVING

I WANT TO LIVE!



Contemporary poetry of a beautiful young woman about a strenuous journey through the complex world of anorexia. The author summarizes her six-year story in four chapters: Ana, The organs are decaying, I want to go back, I want to live. Without any embellishments, she confides in us, to put it mildly, a bitter story that is known (too) well by (too) many individuals and families. A painful story of rejection and misunderstanding, but also a story of courage and hope!

"Living with anorexia is difficult and complicated, but there is a way out of this condition. Polona's poems bring us closer to the experience of dark moments of living with Ana, as well as the experience of liberation that followed. Despite the belief of many that anorexia is incurable, Polona tells us the opposite. "[…] When people with anorexia accept their uniqueness and allow themselves to fully live and share it with others, both themselves and their work become an inspiration to many. I am grateful to Polona for her decision to share her experiences with us." (From the foreword by Dr. Mateja Cvetek)





POLONA RODIČ

Polona Rodič (1998, Ljubljana) is a student of Slovene studies. She started writing her first poems at the age of four, participated in literary competitions several times during her schooling, and also has music, dance, fine arts and theater in her heart. She struggled with an eating disorder, anorexia, for six years. She fell ill at the age of fourteen and reached a critical point at the age of seventeen, and in the autumn of 2015, she was treated for three months at the Pediatric Clinic in Ljubljana at the endocrinology and psychiatric department. She continued her treatment at home with the help of psychotherapy, and the experience of the illness inspired her to write the resounding *Starving* collection.







104 pages

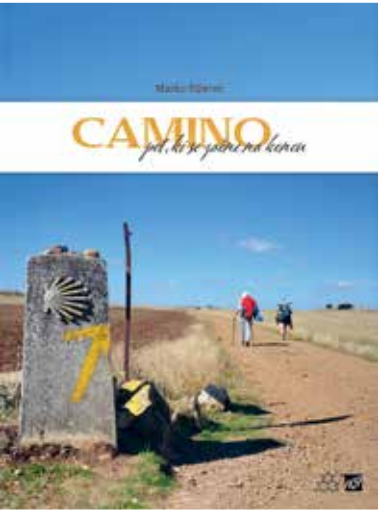
130 mm x 220 mm

hardback

2020



1857



MARKO RIJAVEC:

CAMINO, THE PATH THAT BEGINS AT THE END

THE PATH THAT CHANGES YOU

The author's reflections on the month-long journey he took in 2017 to the Compostela to the Tomb of St. James reveal the Camino step by step in condensed daily records - as a journey of horrifying seven hundred and eighty kilometers in a variety of weather conditions and with many physical afflictions, but also as a path through the most hidden corners of the human soul to itself and to God. The stories urge us to walk the Camino, St. James' pilgrimage route, in our minds, which invites us to face questions about the meaning of life, our work, and our mission. It is a path to the Lord, a path to oneself. A path that always starts a little differently than we plan, but at the same time invites us to trust and change - to be closer to Him: "Whoever wants to be my disciple must deny themselves and take up their cross and follow me." (Matthew 16:24)

St. James' pilgrimage route - step by step

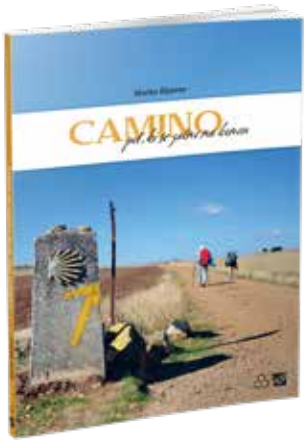


MARKO RIJAVEC

1857

Marko Rijavec (1982) comes from Dornberk in the Vipava Valley. He was ordained a priest in 2007. After studying biblical theology in Rome, he became a pastor in Idrija. He is a poet at heart, although lately he has been writing a lot of articles, which he publishes everywhere. In his pastoral work, he prefers to work with young people and children, but otherwise, he is an enthusiastic nature admirer, a passionate mountaineer and a restless traveler, he loves books, sunsets, and good tea.





84 pages

150 mm x 210 mm

softbound

2021

A path to the Lord, a path to oneself

1857

BINA ŠTAMPE ŽMAVC:

CINEMA WITH INA THE CAT

A ROMANTIC CRI-MEOW-INAL STORY



A modern and at the same time eternal theme that is manifested in the everlasting and loved poetic form, adored by the modern (young) reader, and in a charming feline image. Bina Štampe Žmavc continues the tradition of Slovenian ballads and romances in the noblest manner and upgrades it by adding her recognizable story components to the tale, alongside with original neologisms. In collaboration with the painter Kristina Krhin, they created a perfect masterpiece that will delight children and adults alike.

From stanza to stanza, from verse to verse, which constitute the narrative with sparkling creative vocabulary, we accompany Pina and Ina to the cinema: we muse and tremble with them as we enter a new story together. The introductory gallant dance beats hardly give a hint of a tense story - a real cri-meow-inal story - that will unfold in front of the assembled company. The diverse set of characters that appear in the story stir children's imagination, the rhythmic musical background give tone to the narrative, and the finished illustrations further attract the attention of the young audience. And even though there is a whole array of cats present, it is possible that a mouse or two will escape the attention of virtuous mouse-keepers here and there!





BINA ŠTAMPE ŽMAVC

Bina Štampe Žmavc (1951) writes poems, prose and dramatic texts, plays and puppet plays, and chansons. She creates for adult and young readers. Her youth poetry is characterized by an extremely rich poetic language with neologisms. Her poems are rhythmic and her youth storytelling is characterized by imaginary worlds. She is one of the best Slovenian writers, the princess of poetry, awarded several times at home and abroad.





28 pages

210 mm × 270 mm

hardback

2020



1857



ANDREJ ARKO, JELKA REICHMAN:

OUR ASTOR

There is not a kid in the world that doesn't dream of having their own dog! A pet brings a lot of joy, but it also requires a lot of responsibility. This is what Jake's parents face when their son's kindness and helpfulness connect them with an elderly couple which then turns into a real intergenerational adventure. Jake is an only child and he really wants to have a dog. His mom teaches him (and thus the reader) that having a dog in a small apartment can be irresponsible to animals and to roommates. But Jake is responsible! On the way home from school, he goes to meet the elderly couple and helps them with small chores around their house, and in the winter he goes shopping for them. But the dilapidated house becomes too much of a burden for the old couple and they long for a smaller and more affordable apartment. Fortunately, solutions can be found quickly among reasonable people… Thus, Jake's greatest wish soon comes true.

The readers are learning the right attitude towards man's best friend with Jake's German Shepherd Astor. We realize that a dog cannot be bought as a gift. We learn that an animal needs its time and proper upbringing and that it does not only serve its master for joy and company, but also for help. The story was gently and movingly drawn by Jelka Reichman.





ANDREJ ARKO, JELKA REICHMAN



Andrej Arko is a retired translator, journalist, and editor. He has worked for a newspaper, national radio, and for Celjska Mohorjeva družba. He has published several books of short stories, two novels, radio plays, and a screenplay. He translated many works by great authors (Wordsworth, Keats, Tennyson, Poe, Njegoš, Lermonovtov, Gibran) into Slovene.

Illustrator and academic painter **Jelka Reichman** is the most recognizable Slovenian illustrator for children. She has dedicated all her creative life to children's illustrations. Her recognizable features have taken over all generations with tenderness, openness, light, and playfulness. She has received virtually all major national awards.





28 pages

240 mm x 265 mm

hardback

2020

1857





CVETKA BEVC, POLONA KOSEC :

MODRI MED

Honey is often something that brings joy to everyone: to adults, children, bears and teddy bears, bees and wasps and ants. But let's think what it would be like if we couldn't even imagine our lives without honey and if we forgot about work, school, friendship, and even ourselves. Yes, this is exactly what happens to Lili the bear: she was seduced by the blue honey she bought for silver from Erika the weasel until she could no longer live without it. Luckily, she was smart and brave enough to visit Dr. Dachshund! And then?

The picture book about Lili the bear who was seduced by blue honey speaks in a child-friendly way about the problem of addiction. A cute fairy tale with colorful illustrations answers many child's questions, such as: what is addiction, how does addiction occur, how does it have a devastating effect on all areas of an individual's life… Most importantly, there is a message that inspires hope: addiction can be overcome with professional help. For children from 5 years and up.



CVETKA BEVC, POLONA KOSEC



Cvetka Bevc completed her studies in musicology and comparative literature. She has worked in various cultural fields, including as a book editor and in the editorial board of the RTV feature program. She has written numerous prose works, poetry collections, and youth works, created numerous radio plays, some musical-theatrical performances and screenplays for TV series, as well as some film scripts.

Polona Kosec completed her master's degree at the Academy of Fine Arts and Design in Ljubljana. Her artistic opus includes more than 30 books for children and adolescents. She also contributes her illustrations to many children's magazines.

Foreword: Dr Andreja Barbara Jaš, B.Sc. psych.

Review: Dr Igor Saksida





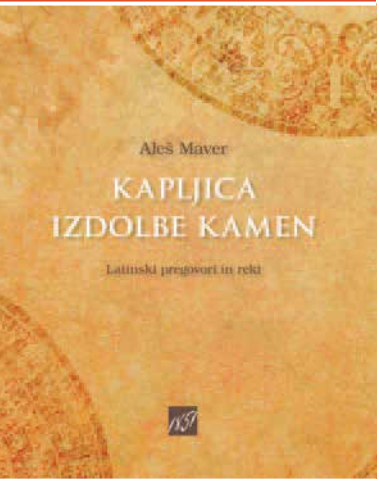
28 pages

240 mm x 265 mm

hardback

2020

1857



Ancient Latins forever!

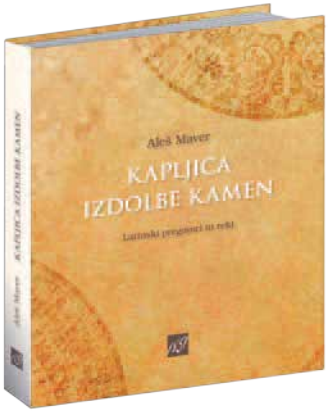
ALEŠ MAVER:

A DROP HOLLOWS 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.



136 pages

135 mm x 155 mm

hardback

2016

ALEŠ MAVER



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.

COGITO, ERGO SUM

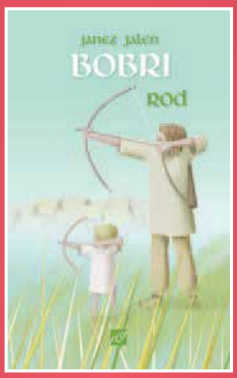
(Rene Descartes, *Filozofska načela*, 1, 7)



MISLIM, TOREJ SEM

Podobne misli so sicer rojile po glavi že marsikomu, a izrek vseeno najbolj povezujemo z racionalističnim filozofom Renéjem Descartesom (1596–1650). To je tisti Francoz, ki se je dal kot mednarodni zvezdnik mladi švedski kraljici Kristini zvabiti v mrzli Stockholm. Tam ga je seveda po hitrem postopku pokosila pljučnica. Descartesova misel je spričo danosti naše človeške vrste, ki, kot že vemo, vključuje predvsem veliko zmot, vsekakor tolažilna. Tudi njega je ob zavedanju, da se morda moti čisto v vsem, tolažila zavest, da premlevanje o bivanju in niču samo dokazuje vsaj to, da obstaja. Upam, da se ni motil.







From the Life of the Ljubljansko Barje Pile Dwellers

JANEZ JALEN:

BEAVERS – SAM, ROD, VRH

ILLUSTRATIONS: TAMARA KOROŠEC
FOREWORD: DR. ANTON VELUŠČEK
AFTERWORD: FRANCE PIBERNIK

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.

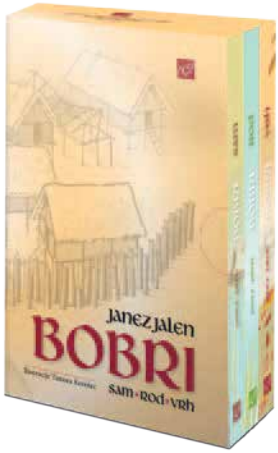
The third part, *Vrh*, brings the tail of Sharp-horned Deer and his clan to an end. The clan follows rapid social change and has an encounter with the Argonauts, whose ship later arrives to the sea through the Ljubljansko Barje. Sharp-horned Deer moves to the Drava Plain and the majority of the clan 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.

JANEZ JALEN

1857

(1891-1966) finished secondary school in Kranj and graduated in theology in Ljubljana. During the First World War, he was mobilized to the Austrian army. He served as a curate in the Lebring military camp near Graz. During his early writing period, he mainly wrote plays portraying the rural life during the First World War. Later he began to write prose, which also mostly depicts rural life in a realistic but also idyllic manner. Jalen's best-known work is a tale of the life of pile dwellers in the Ljubljansko Barje, *Beavers*.



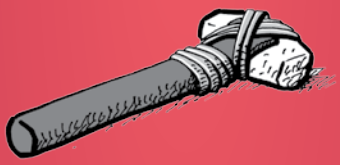


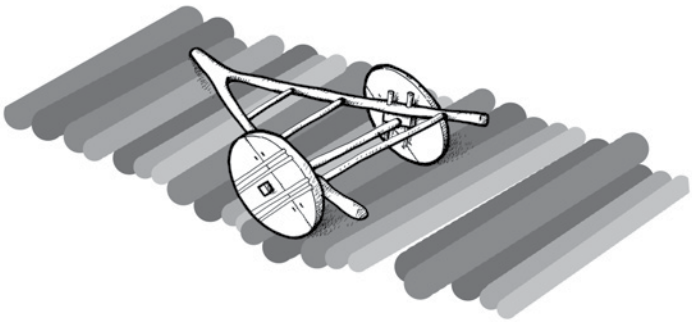
256+248+276 pages

135 mm x 210 mm

paperback

2016





1857



Africa Resonates in All of Us as a Distant Memory of a Lost Harmony

MIRAN SUŠA:

AN *INDUMBA* COURTYARD

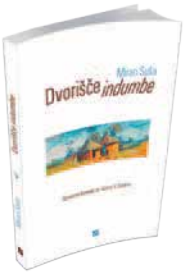
AFTERWORD: DR. VESNA V. GODINA

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.



208 pages

135 mm x 210 mm

paperback

2016

MIRAN SUŠA





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.



Pozno zvečer, ko sva ostala z Mosesom sama v *indumbi* in sva se odpravljala spat, se je na vratih pojavila simpatična mlada ženska in nekaj tiho zamrmrala. Moses se ni odzval. Še naprej je pregledoval posode z zelišči in se pretvarjal, da je ni opazil.

Mene še pogledala ni.

Dolgo je resnega obraza in s sklenjenimi rokami na prsih čakala, da bo Moses kaj odgovoril. Potem je rekla še nekaj, odločneje in s strahom obenem, toda Moses je še vedno ostajal tiho.

S težavo sem se zadrževal, da ga nisem sunil, naj kaj zine.

Vzdušje je bilo mučno.

Naposled se je ženska naveličala čakanja, nekaj jezno dodala in odšla.

1857



Caution—
Risk of
Being Bitten
by the
Nature Bug!

MATEJA GOMBOC:

A WANDER IN NATURE

How to Behave in the Forest and Meadow

ILLUSTRATOR: ERIKA OMERZEL VUJIĆ

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.



84 pages

148 mm x 210 mm

paperback

2016

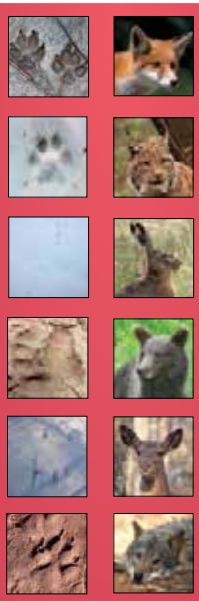
MATEJA GOMBOC

is a writer and professor. In her life, she has had many wanders 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.







1857



I'm Happy to Be Jetmir's Friend

NINA NOVAK KERBLER:

MY FRIEND IS DIFFERENT

The Friendly Society Series

ILLUSTRATOR: MOJCA SEKULIČ FO

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.



40 pages

165 mm x 235 mm

hardback

2016

DR. NINA NOVAK KERBLER



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.

wrote articles, news reports and literary reviews for daily newspapers and magazines in her secondary school and university years. She has a PhD in linguistics and a bachelor's degree in comparative literature. She works as a proofreader, translator and lecturer. She likes to travel abroad and hike the Golovec hill with her family and two adopted greyhounds. 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.





NINA NOVAK KERBLER:

JAKOB GETS A SISTER

The Friendly Society Series

ILLUSTRATOR: MOJCA SEKULIČ FO



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.

Family Is One of Our Greatest Values

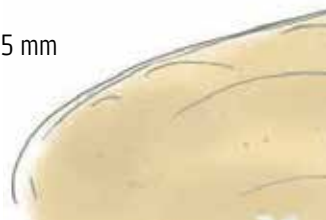


36 pages

165 mm x 235 mm

hardback

2017



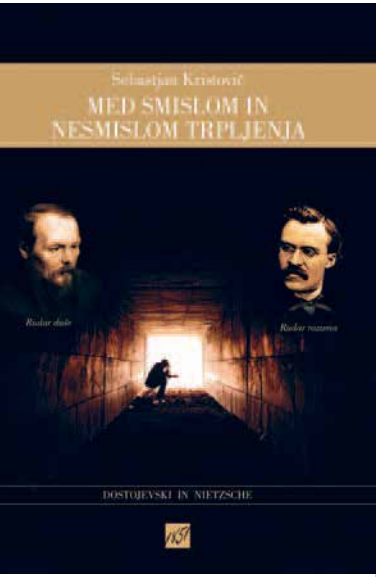
The book *Jakob Gets a Sister* is the second book in the *Friendly Society* series. The series discusses various social phenomena that children encounter as a part of coexisting with others: immigration of foreigners and their integration *(My Friend Is Different, 2016)*, child adoption and their integration 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.





1857



Suffering Is Not Always and Necessarily Bad; It Can Be of Great, Irreplaceable Value

SEBASTJAN KRISTOVIČ:

BETWEEN THE MEANING AND MEANINGLESSNESS OF SUFFERING

Dostoyevsky 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, Dostoyevsky, 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.

Dostoyevsky 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 Dostoyevsky 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.

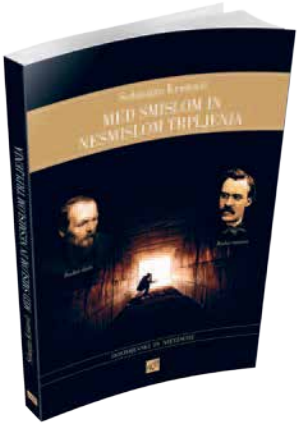
The book's primary purpose is to illuminate these mysterious dimensions through the prism of both authors. The suffering of each is reflected in different ways, but we can also see a number of common denominators, mutual intertwining and certain common consequences. Dostoyevsky's and Nietzsche's strong 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 Dostoyevsky speak. The reader is invited to take an open stance, let the truth speak to them and dare to reveal themselves to the truth.

DR. SEBASTJAN KRISTOVIČ



has a PhD in logotherapy. He is the dean of AMEU—Institutum Studiorum Humanitatis or the Graduate School of Humanities. He is the chairman of the International Psychotherapy and Applicable Psychology Institute and a lecturer in various courses of study. He spent seven months in Italy (Turin), where he volunteered at the department of oncology and worked with patients in the final stage of their diseases. He was a professional martial artist (kickboxing) and a member of the Slovenian national team with top achievements on a global scale. Dr. Kristovič works in education, treatment and prevention. For several years, he has given lectures to various groups in the sphere of education—professors, teachers and parents—and given seminars for staff members working in the fields of mental health, relationships and open communication. He also provides psychosocial counselling for individuals and families (emotional distress, educational and developmental issues, relationship problems, behavioural problems, coping with loss, guilt etc.). In 2014, Celjska Mohorjeva družba published his book *Solving the Crisis of Meaning of the Modern Man.*



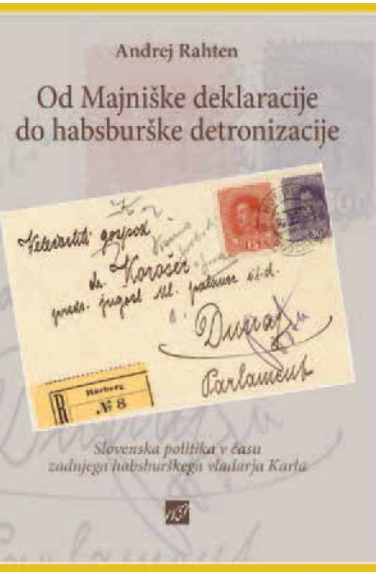
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The Slovenian Nation in a Clash of Two Crowns

ANDREJ RAHTEN:

FROM THE MAY DECLARATION TO THE DETHRONEMENT OF THE HABSBURGS

Slovenian Politics in the Time of the Last Habsburg Ruler, Charles

FOREWORD: CARDINAL DR. FRANC RODE

REVIEWS: DR. TAMARA GRISSER PEČAR, DR. ALEŠ MAVER

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).



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ANDREJ RAHTEN

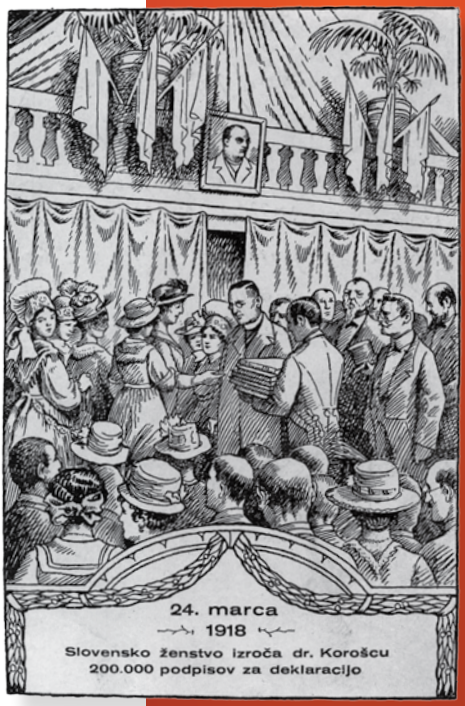
1857



PhD, was born in 1973. He studied history in Ljubljana, Klagenfurt and Munich. In 1998 he obtained a Master's degree. Since 1999 he has been active at the Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU) and in 2000 he obtained a PhD. In 2001 he started working at the Ministry of Foreign Affairs of the Republic of Slovenia. From 2004 to 2008 he was a foreign policy consultant in the prime minister's office and then returned into academia. He resumed his diplomatic career in 2013, when he became the ambassador of the Republic of Slovenia in Vienna. He is a lecturer and full professor at the University of Maribor and the receiver of the Golden Order for Merits for the Republic of Austria.



The last Habsburg Emperor Charles





You Bring Yourself to a Nursing Home!

METKA KLEVIŠAR:

LIVING IN A NURSING HOME—WHY NOT?

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

1957



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.



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Celjska Mohorjeva družba is the first and the oldsest Slovene publishing house (founded in 1851), and today it still remains one of the most important Slovenian classical publishing houses.





Mohorjeva družba, the first and oldest publishing house for the publication of books in Slovenian in Europe and Slovenia, was founded as a book club in 1851 with the aim of spreading Slovenian reading culture throughout the ethnic territory of Slovenians, which at the time, was still mostly one country (the Austro-Hungarian Monarchy). The company has been practicing the publishing-literary business for 170 years, despite the state borders and totalitarian 'curtains' placed over the Slovenian ethnic territory. Since its establishment, the publishing house has pursued the following cultural objectives: to awaken the desire to read good books, develop the reading culture, to spread and promote literary activity, maintain the Slovenian linguistic, ethnic and national identity, respect Christian spirituality, support and deepen religious, ideological and ethnic tolerance among people and communities, and to educate in the broadest sense of the word.

Celjska Mohorjeva družba prepares 60 to 90 publications of books, textbooks and journals in the field of Slovenian and other literature, especially the top classic and contemporary authors of world literature. It also publishes scientific and professional books in the field of humanities (literary studies, linguistics, musicology, history, psychology, philosophy, and theology), literature for youth and manuals in the field of humanities. It has been the recent choice of the most prominent Slovenian authors, its publications have received a number of national awards. World literature in translation has been represented by winners of the Nobel, Goncourt and Booker Prizes; by contemporary authors of Spanish, Portuguese, and Mexican literature (Fuentes, Molina); and by such world's classics as Dante's Divine Comedy or the collected dramatic works of Thomas Stearns Eliot.

The publishing house also publishes the magazine Zvon, the oldest Slovenian magazine for culture and society, which was launched in the seventies of the 19th century.

The administrative and publishing headquarters are in Celje, with bookshops in Celje and Ljubljana.