

Knjiga: ekonomija kulturnih prostorov

The Book: An Economy of Cultural Spaces

Mednarodna konferenca / *International conference*

(program in povzetki referatov / program and paper abstracts)

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The Slovenian Comparative Literature Association
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ZRC SAZU Institute for Slovenian Literature and Literary Studies
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Četrtek, 25. novembra 2010 / Thursday, November 25, 2010

- 9.30 *Pozdravni nagovor / Opening address:* Marko Juvan
Uvod / Introduction: Jola Škulj: **A Challenging Game of Books and Free Interplay of Cultural Transfer**
- 10.00 – 11.00 Plenarno predavanje / Plenary lecture
Bala Venkat Mani: **Bibliomigrancy and the Bourgeois Private Library: The Making of World Literature in Reclam's Universalbibliothek (1910-1945)**
- 11.00 – 11.15 Odmor / Coffee break
- 11.15 – 13.15 *Prvo zasedanje / First session (chair: Jüri Talvet)*
César Domínguez: **Premodern World Literature and Circulation before European Hegemony: Cultural Routes between Europe and Outremer, 1250-1350**
David Šporer: **Renaissance Poetry, Print and the Role of Marin Držić**
Nele Bemong: **The Distribution and Parading of Cultural and Social Capital in Flemish Nineteenth-Century Literature**
Dragos Jipa: **Canon littéraire et dispositifs éditoriaux : La collection des 'Grands Ecrivains Français' (1887-1913)**
- 13.15 – 15.00 Kosilo / Lunch
- 15.00 – 16.45 *Drugo zasedanje / Second session (chair: César Domínguez)*
Jüri Talvet: **The Lingering Journey of Poetry from 'Peripheries' to 'Centres': The Estonian Case of F. R. Kreutzwald's Epic *Kalevipoeg* (1861) and Juhan Liiv's (1864-1913) Lyrical Work**
Marijan Dović: **Mediatory Role in the Literary System: Three Periods in Slovenian Literature**
Jiřina Šmejkalová: **Researching Cold War Books in the 'Other Europe': Methods, Concepts, and Resources**
- 16.45 – 17.00 Odmor / Coffee break
- 17.00 – 18.00 Plenarno predavanje / Plenary lecture
Miha Kovač: **Materials, Gatekeepers and Artists: Impact of Publishing Business Models on the Content of Books**
- 20.00 Večerja v stari Ljubljani / Dinner in the Old Town

Program konference / The Conference Program

Petek, 26. novembra / Friday, November 26

9.30 – 10.30 Plenarno predavanje / Plenary lecture

Alexis Weedon: **Changing Attitudes to the Value and Status of the Book: Looking Back over Two Centuries**

10.30 – 10.45 Odmor / Coffee break

10.45 – 12.15 *Tretje zasedanje / Third session (chair: Nele Bemong)*

Svend Erik Larsen: **The Book as a True Copy?**

Marijana Hameršak: **How did Fairy Tales Become a Genre of Croatian Children's Literature? Book History without Books**

Slavica Srbinovska: **The book: A Space of an Imaginary Identification and Cultural Dialogues**

12.30 – 13.15 Predavanje v Semeniški knjižnici / Lecture in the Seminary Library

Luka Vidmar: **Ljubljana as the New Rome: The Establishment of the Public Library in the Collegium Carolinum**

13.30 – 15.00 Kosilo / Lunch

15.00 – 16.45 *Četrto zasedanje / Fourth session (chair: Jiřina Šmejkalov)*

Maja Breznik: **Culture as Productive Reproduction**

Tiina Aunin: **The Book: An Object of Our Shared Understanding of Media Change**

Aleř Vaupoti: **The Book and the World Wide Web**

16.45 – 17.00 Odmor / Coffee break

17.00 – 18.00 Plenarno predavanje / Plenary lecture

Anna Notaro: **Towards Book 2.0**

Sobota, 27. novembra / Saturday, November 27

10.00 – 11.30 Voden ogled Ljubljane / Guided tour of Ljubljana (Luka Vidmar)

Knjiga: ekonomija kulturnih prostorov

Literatura prek knjige in revije, svojih glavnih medijev, soustvarja omrežja kulturnih prostorov. Knjige niso le materialni nosilci tekstov, temveč tudi kulturni proizvodi, včasih celo artefakti in simboli, ki imajo svojo lastno zgodovino, kode, vrednost in pomen. Skupaj z besedilnimi svetovi literature, v katere se preslikujejo semiosfere njihovih kontekstov, so knjige dejavnik interaktivnega in procesualnega oblikovanja kulturnih identitet. So spomin, arhiv dane kulture in obenem njena virtualna okna v svet. V obeh primerih so knjige z današnje perspektive nujni pogoj ustvarjalnega mišljenja, prek katerega se neki kulturni prostor reinterpreterira, razvija in projicira svoje utopije. Kulturni transfer literarnih besedil v rokopisih, knjigah in revijah – prek njih ali v povezavi z njimi pa tudi institucionalnih oblik in socialnih modelov literarnega življenja – je vseskozi prečkal jezikovne, etnične, zemljepisne in državno-politične meje. S simbolno in tržno menjavo reprezentacij, z njihovim presajanjem v jezikovno lokalizirane in geokulturne kode so se na ta način obnavljale tradicije posameznih etnij, narodov. Tako pa so se spletala in spreminjala tudi regionalna, transnacionalna in medcivilizacijska omrežja, po katerih so se širile literarne ideje, mentalni prostori, besedilne strukture ter konceptualni zametki institucij in praks. Gre za kulturno difuzijo, podobno epidemijam po nalezljivosti, mutacijah virusov in obrambnih mehanizmi. Brez svojske ekonomije knjižnega transfera, v kateri se križata logiki simbolnega/kulturnega in tržnega kapitala, bi ne mogli govoriti ne o goethejevski »svetovni književnosti« ne o naši udeležnosti v njej, kakor tudi ne o mednarodnih tokovih, kot sta »razsvetljenstvo« ali »modernizem«. Knjiga in literatura sta torej s svojo ekonomijo posrednika kulturnih prostorov: materialno in mentalno vzpostavljata tako njihovo »notranjo« koherentnost, kontinuiteto kakor tudi »zunanjo«, »transnacionalno« integriranost. Transfer knjig, njihovo sistematično zbiranje, katalogiziranje, analiziranje, komentiranje in interpretiranje – vse to so dejavniki, ki so oblikovali zgodovino kozmopolitske zavesti, s tem pa tudi moderni »sistem« svetovne književnosti.

S takšnih izhodišč bo konferenca razmišljala o relevantnosti zgodovine knjige in sorodnih medijev za sodobno, transnacionalno usmerjeno primerjalno književnost in njene refleksije o pojmu svetovna književnost. Obravnavana bodo naslednja vprašanja:

- Kako so po svetu krožili literarni rokopisi, kako so bila razporejena središča, v katerih so nastajali, se hranili in prepisovali? Kaj sta za distribucijo, diseminacijo in sprejemanje idej, predstav in zamišljenih prostorov literature pomenila izum tiskane knjige in širitev literarnih revij?
- Ali je upravičena teza, da so tiskarne, založbe, revije in knjižnice vzpostavljale infrastrukturo svetovne književnosti, pa tudi mednarodnih literarnih tokov, kakršni so razsvetljenstvo, romantika in modernizem?
- Kakšne so bile vloge zasebnih, univerzitetnih, šolskih, akademskih in javnih knjižnic v kulturnem transferju? Kako so oblikovale kozmopolitsko zavest in omogočale literarno produkcijo, ki presega provincialnost in se opira na širša zaledja, bogatejše kulturne arhive (zlasti na »svetovno«, »evropsko« književnost)?
- Kako so se prek korespondenc, salonov in drugih stikov evropskih izobražencev menjale in zbirale beletristične knjige, podatki o njih? Kako so se prek tega formirala transnacionalna omrežja literatov in univerzalni kulturni prostor (»literarna republika«)?
- Kako so spremembe v materialnih značilnostih knjige (v »bibliografskem kodu«) delovale na svetovni razvoj književnosti in njenih zvrsti? Kakšna je bila posredniška vloga razpoznavnih profilov literarnih in kulturnih revij?
- Kako je ekonomija založništva in bibliotekarstva v 19. in 20. stoletju vplivala na svetovno razporeditev literarno-kulturnega kapitala, na asimetrične komunikacije med centri in periferijami?
- Ali so novi mediji s pojavom svetovnega spleta, e-knjige, virtualnih knjižnic, elektronskih arhivov v primerjavi s kodeksno knjigo kondenzirali ali razširili svetovni prostor literature in kako?
- Kateri mediji in medijski hibridi iz digitalnih, elektronskih, tehničnoreproduktibilnih ali tradicionalnih netehničnih kontekstov so povezani z obratom, ki ga poseebljajo novi

mediji? Kakšne so vloge knjižnih likovno-jezikovnih in drugih hibridov (od knjig emblemov prek *artist's books* do eksperimentalnih oblik knjige)?

Ker je slovenska zgodovina geokritično zaznamovana z robnostjo, prehodnostjo, fluidnostjo mej in križanjem raznorodnih območij (zahoda in vzhoda, Srednje Evrope in Sredozemlja) in je od reformacije naprej odločilno vezana na slovenski jezik in literaturo, je knjiga kot kulturni dokument in nosilka tržnih, kulturnih in simbolnih vrednosti še toliko bolj vredna resnega in odgovornega premisleka. Ljubljana, ki je od aprila 2010 do pomladi 2011 »svetovna prestolnica knjige«, je primeren kraj za strnitev in soočenje poglobljenega komparativističnega in meddisciplinarnega razpravljanja o zgodovini in prihodnosti knjige, posebej o njeni vlogi pri razvoju evropske in svetovne književnosti. Odgovori na ta vprašanja lahko definirajo izzive, ki jih pred knjigo ter z njo povezana iskanja v umetnosti in vedenja postavlja skupna evropska prihodnost.

The Book: An Economy of Cultural Spaces

Through books and magazines as its main media, literature helps create the networks of cultural spaces. Books are not merely the material bearers of texts, but also cultural products or even artifacts and symbols with their own history, codes, value, and meaning. Together with the textual worlds of literature, into which the semiospheres of their contexts are inscribed, books are factors in the interactive and processualformation of cultural identities. They are the memory and archive of a given culture, as well as its virtual windows into the world. In both cases and from today's perspective, books are a necessary prerequisite of creative thinking, through which a specific cultural space reinterprets itself, develops, and projects its utopias. The cultural transfer of literary texts in manuscripts, books, and magazines – as well as institutional forms and social models of literary life associated with them – has always crossed linguistic, ethnic, geographical, and national/political borders. On the one hand, the symbolic exchange and market of representations, and their translation into linguistically localized and geocultural codes, regenerate the traditions of individual ethnic groups and nations. On the other hand, these processes permanently establish and reshape regional, transnational, and intercivilizational networks, through which literary ideas, mental spaces, textual structures, and conceptual germs of institutions and practices spread. This involves a cultural diffusion similar to epidemics in terms of contagiousness, viral mutations, and defense mechanisms. Without the unique economy of book transfer, in which the logics of the symbolic or cultural capital and market capital intersect, it would be impossible to speak of Goethe's idea of "world literature" or our participation in it, or international movements such as the Enlightenment and Modernism. With their economy, books and literature are mediators of cultural spaces: they materially and mentally establish both their "inner" coherence and continuity as well as their "outer" or "transnational" integration. The transfer of books and their systematic collection, cataloguing, analysis, commentary, and interpretation – all of these are factors that have shaped the history of the cosmopolitan awareness and consequently also the modern "system" of world literature.

This is the background to the conference, which will consider the relevance of the history of books and related media for contemporary, transnationally oriented comparative literature and its reflection on the concept of world literature. The following issues will be discussed:

- How did literary manuscripts circulate around the world, and what was the geocultural distribution of the centers where they were created, preserved, and copied? What did the invention of printed books and the expansion of literary journals signify for the distribution, dissemination, and reception of ideas, notions, and imaginary spaces of literature?
- Is the view that book printing, publishers, and libraries established the world literature infrastructure, as well as international literary movements such as the Enlightenment, Romanticism, and Modernism, well founded?
- What were the roles of private, university, school, academic, and public libraries in cultural transfer? How did they shape cosmopolitan awareness and enable literary production to transcend provinciality and benefit from broader backgrounds, and richer cultural archives (namely “world,” and “European” literature)?
- How were works of fiction and information on them exchanged and collected through letters, salons, and other contacts between European intellectuals? How did this help form the transnational writers’ networks and the universal cultural space (i.e., the “republic of letters”)?
- How did changes in the physical characteristics of books (the “bibliographic code”) affect the global development of literature and its genres? What was the intermediary role of distinguishing profiles for literary and cultural periodicals?
- How did the economics of the publishing industry and libraries in the nineteenth and twentieth centuries affect the global distribution of literary and cultural capital, and the asymmetric communications between the centers and the peripheries?
- Did the new media condense or expand the global literary space with the event of the World Wide Web, e-books, virtual

libraries, and electronic archives in comparison to the codex book, and how?

- Which media and media hybrids from digital, electronic, technically reproducible, and traditional non-technical contexts are connected with the shift introduced by the new media? What are the roles of hybrids of visual and verbal modes of expression? And how to regard in such a particular light other hybrids (from Emblem books through *artists' books* to experimental book forms)?

Since Slovenian culture is geocritically situated at the edges and marked by the permeability and fluidity of borders as well as by the intersection of heterogeneous regions (west and east, central European and Mediterranean), and has been decisively linked to the Slovenian language and Slovenian literature from the Reformation onwards, the book as a cultural document and a bearer of cultural, symbolic and economic values is all the more deserving of serious and conscientious consideration. As the “world book capital” from April 2010 to spring 2011, Ljubljana is an appropriate place for bringing together literary comparatists and book historians and opening a thorough interdisciplinary discussion of the history and future of books, especially their role in the development of European and world literature. The answers to these questions can define the challenges that a common European future poses to the book and the quests in art and knowledge connected with it.

Bala Venkat Mani

Bibliomigracija in buržoazna zasebna knjižnica: Izgrajevanje svetovne literature v Reclamovi Univerzalni biblioteki (1910–1945)

Vzajemna delovanja civilizacij, cesarstev, nacij in skupnosti so snovala kulturne spremembe in menjave skozi ves potek človeške zgodovine. Literature so bile v obliki ustnih, pisnih, vizualnih ali izvedenih besedil v osrčju človeških vzajemnih prizadevanj. V okoliščinah globaliziranja sveta je z nebrzdanimi prevzemi, imperializmom, merkantilizmom in kolonializmom vse do zdajšnjih sodelovanj med nacionalnimi državami v multinacionalni trgovini »svetovljenje« sveta spodbujalo in omogočalo »svetovljenje« literature. V takšnem svetovnem pretoku pripovedi so knjižnice igrale pomembno vlogo v zbiranju, distribuciji in obtoku pripovedi. Glinene ploščice v kraljevih knjižnicah v mestu Ninive (7. st. pred n. š.), tiskane zbirke v Knjižnici azijske družbe v Kalkuti (1784) in evropska digitalna knjižnica (2005) so le troje primerov, kako se je s spremembo medija spreminjala tudi sama »medialnost« knjižnic. Knjige – priročen pojem za publikacije, ki se danes predvsem uporablja za kodekse na pergamentu ali papirju – so se zbirale, krožile in razpošiljale. S knjigami so potovale pripovedi, zapuščale stara prebivališča ter najdevale nove domove na novih policah.

Živimo v času, ko »knjige« in »knjižnice« – oboje kot predmeti in orodja pismenosti – uveljavljajo še nikoli doslej slutene vplive v polju literarnih preučevanj. Referat se osredotoči na preoblikovanja v kulturi natisov in na njihove vplive na eno najpomembnejših, najstarejših in verjetno najbolj posredujočih med vsemi institucijami, ki imajo prav posebno razumevanje za »svetovljenje« literature skozi stoletja, to je knjižnico. V nadaljevanju raziskave referat prepoznava in umešča svetovno literaturo na presečišče knjižnic, prevodov in izdajateljske industrije. Ključna je ideja, da je svetovna literatura nekaj »narejenega« – in izobilje socioekonomskih, političnih in historičnih dejavnikov pogojuje njeno produkcijo, prevajanje, distribucijo, kroženje in recepcijo. S spajanjem izbranih znanj o svetovni literaturi in zgodovini natisnjene kulture razprava raziskuje to »izdelovanje« svetovne literature skozi preučevanje nemške založniške hiše Philip Reclam in predvsem

njene zbirke »Universalbibliothek«. Ta zbirka izpričuje izjemno prizadevanje, da izdaja prevode del z vsega sveta iz prve polovice 20. stoletja. Med drugim je izdala tudi esej Hermanna Hesseja »Eine Bibliothek der Welt Literatur« (1929), v katerem je konceptualiziral knjižnico svetovne literature. Ob tem besedilu referat osvetljuje nove standarde primerjav svetovne literature, ki jih je predložil Hesse v 20. stoletju, hkrati pa presoja svetovno literaturo v navezi s specifičnim trgovanjem svetovne literature, ki ostaja ključen za izdajateljsko poslovanje Reclama.

Referat se zavzema za izčrpnije preučevanje knjižnic – zasebnih in javnih – kot prostorov obtoka, distribucije in klasifikacije literatur. Opirajoč se na del Michela Foucaulta »Des espaces autres« in Rogerja Chartierja *L'ordre des livres*, se referat osredotoča na troje ključnih pojmov (biblioteka, bibliograf in bibliofil), da bi oblikoval pojem svetovne literature kot transakcijskega prostora pogojenega z bibliomigracijo, fizičnim in virtualnim pretokom knjig.

Bala Venkat Mani

Bibliomigrancy and the Bourgeois Private Library: The Making of World Literature in Reclam's Universalbibliothek (1910-1945)

Throughout the course of human history, interactions between civilizations, empires, nations, and communities have initiated cultural changes and exchanges. Literature—in the form of oral, written, visual, or performance texts has been at the heart of human interactions. In the moments of globalization of the world through violent conquests, imperialism, mercantilism, and colonialism, all the way to modern day interaction between nation-states through multinational commerce, the “worlding” of the world has initiated and facilitated the “worlding” of literature. In such worldwide movements of narratives, libraries have played a significant role in the acquisition, distribution, and circulation of narratives. Stone tablets at the Royal Libraries of Nineveh (circa 650 BCE), the print collections at the Asiatic Society Library in Calcutta (1784), and the European Digital Library (launched 2005) are just three examples of how with changes in the medium, the very “mediality” of libraries changed. Books—a short-hand term for publication that today is primarily used in reference to codex on vellum or paper—were accumulated, circulated, and distributed. With books travelled narratives, leaving old abodes, finding new homes on new shelves.

We are part of a time when the “book” and the “library”—both as artefacts and instruments of literacy—are exerting hitherto unforeseen influence on the field of literary studies. This paper draws attention to transformations in print culture and their impact on one of the most important, most ancient, and arguably perhaps the most medial of all institutions that have had a very special affinity to the “worlding” of literature over the centuries: the library. Extending this line of inquiry, this paper locates World Literature at the intersection of libraries, translations, and publishing industry. Central to the paper is the premise that World Literature is “made”—and a plethora of socio-economic, political, and historical factors condition its production, translation, distribution, circulation, and reception. By suturing select scholarship on World Literature and Print Culture History, the paper investigates this “making” of World Literature through a study of the German publishing house Philip Reclam, especially its publications series “Universalbibliothek.” The series made a concerted effort to publish translations of works of literature from around the world in the

first half of the 20th century. It published, among others, Hermann Hesse's conceptualization of a library of world literature in his essay, "Eine Bibliothek der Welt Literatur" (1929). While highlighting, in the discussion of this text, the new standards of world literary comparison that Hesse proposes in the 20th century, the paper evaluates world literature in tandem to the specific commerce of World Literature that remains central to Reclam's publishing agenda.

The paper argues for a closer examination of libraries—private and public—as spaces of circulation, distribution, and classification of literatures. Building on the work of Michel Foucault's "Of Other Spaces" (1986) and Roger Chartier's *The Order of Books* (1994), the paper focuses on three key terms: the Bibliothek, the Bibliograph, and the Bibliophile to imagine World literature as a transactional space conditioned by Bibliomigrancy, the physical and virtual movement of books.

César Domínguez

Predmoderna svetovna književnost in obtok pred evropsko hegemonijo: Kulturne poti med Evropo in »Outre-mer«, 1250–1350

Novejše razprave o svetovni književnosti so poudarile pomen obtoka kot kriterija za svetovnost, tako v dobesednem kakor v prenesenem pomenu. David Damrosch na primer trdi, da so »dela svetovne književnosti zaživela novo življenje, ko so se selila v širši svet« (*What is World Literature?*, str. 24). Po njegovem je to novo življenje povrh precej odvisno od prevodov. Moj prispevek ima za izhodišče Damroscheve argumente proti »prezentizmu« v raziskavah svetovne književnosti, posveča pa se vprašanju, kako postaviti obtok v razmerje s predmoderno svetovno književnostjo. Natančneje, ukvarjal se bom z deli, ki so bila proizvedena v prekomorskem svetu (»outre-mer«) ali pa so bila z njim povezana; v zahodni Evropi med 1250 in 1350 so imela ta dela širok obtok. Omenjeni stoletni časovni razpon se zdi še posebej primeren za literarni obtok v predmoderni dobi, vsaj v skladu z dokazi iz analiz Janet L. Abu-Lughod; te kažejo, da »nikdar prej ni prišlo v medsebojni stik toliko območij starega sveta« (*Before European Hegemony: The World System AD 1250–1350*, str. 3).

César Domínguez

Premodern World Literature and Circulation before European Hegemony: Cultural Routes between Europe and Outremer, 1250-1350

Recent discussions on world literature have stressed the importance of circulation as a criterion of worldliness, both in a literal and a figurative sense. David Damrosch, for instance, claims that “works of world literature take on a new life as they move into the world at large” (*What is World Literature?*, p. 24). Furthermore, in his view this new life is very much dependent on translation. Taking as a point of departure Damrosch’s arguments against “presentism” in world literature studies, this paper focuses on how to correlate circulation with premodern world literature. More specifically, I will deal with works either produced in or associated with Outremer that enjoyed a wide circulation within Western Europe between 1250 and 1350. This one hundred year span seems to be particularly appropriate when it comes to literary circulation in premodern times, at least according to the evidence provided by Janet L. Abu-Lughod’s analysis, which shows how “[n]ever before had so many regions of the Old World come in contact with one another” (*Before European Hegemony: The World System A.D. 1250-1350*, p. 3).

David Šporer

Renesančno pesništvo, tisk in vloga Marina Držića

Zdi se, da je v prvem stoletju po izumu tiska obtok rokopisov ostal najbolj priljubljen medij za objavlanje lirskega pesništva. Izhajajoč iz analiz, ki odkrivajo proces postopnega uveljavljanja tiskanja lirskega pesništva (na primer Arthur F. Marotti), bo referat v kontekstu hrvaške renesanse skušal preučiti vlogo prve izdaje Marina Držića (1508–1567) iz leta 1551.

Osamosvajanje tiskanja lirskega pesništva v renesansi se je razvijalo prek ločnice med postumnimi tiski in tiski živih avtorjev. Pesništvo italijanskih prednikov je bilo v tisku objavljeno postumno, tako kakor pesništvo Philipa Sidneyja, ki ga Marotti vidi kot preobrat, po katerem se v Angliji uveljavlja tiskanje pesništva. Glede na hrvaško renesanso bi Držića lahko primerjali z Benom Jonsonom, ki je bil prvi angleški avtor, ki je objavil foliant svojih *Workes* še v času svojega življenja. S tem da je dal svoje igre v tisk, je Držić, prav kakor Jonson, dela priložnostne in začasne narave (uprizorjena so bila ob karnevalskih praznovanjih in porokah) preoblikoval v literaturo, ki ni odvisna od svojih izvornih okoliščin. Podobno kot je Jonson svoje lastne besede filtriral od besed drugih, je tudi Držić verjetno naredil izbor. Najpomembnejše dejstvo je, da je bil Držić prvi (ne le med renesančnimi pesniki v Dubrovniku, temveč verjetno tudi na Hrvaškem nasploh), ki je za časa svojega življenja natisnil zbirko posvetnega pesništva v ljudskem jeziku. Prispevek bo pokazal, da je imel Držićev tisk prelomno vlogo v osamosvajanju tiskanja lirskega pesništva v dubrovniški in širši hrvaški renesansi; ta proces je bil podoben procesom v drugih kulturah tistega časa.

David Šporer

Renaissance Poetry, Print, and the Role of Marin Držić

In the first century after the invention of print manuscript circulation seems to have remained the preferred medium for publication of lyric poetry. Departing from analyses that reveal the process of gradual affirmation of printing of lyric poetry—such as those by Arthur F. Marotti—the paper will try to examine the role of the first edition of Marin Držić (1508-1567) in 1551 in the context of Croatian Renaissance.

Emancipation of printing of lyric poetry in Renaissance unfolded along the lines of the distinction between posthumous printing and printing of living authors. The poetry of Italian forbearers was published in print posthumously, just as Philip Sidney's poetry that Marotti sees as a turning point after which the trend of printing of poetry in England was launched.

As for Croatian Renaissance, Držić could be compared with Ben Jonson who was the first English author to publish a folio volume of his *Workes* during his lifetime. By giving his plays into print Držić, quite like Jonson, transformed works that were occasional and temporary, performed at carnival festivities and weddings, into a literature independent of its original occasion. Like Jonson, who filtered his own words from those of others, Držić probably made a selection. And most importantly, he was the first—not only among Renaissance poets in Dubrovnik, but probably among other Croatian Renaissance poets as well—to print a collection of vernacular and secular love poetry during his lifetime. The paper will therefore propose that Držić's printing had a pivotal role in the emancipation of printing of lyric poetry in Renaissance Dubrovnik and the broader context of Croatian Renaissance, in a process similar to the processes in other cultures at the time.

Nele Bemong

Razdelitev in razkazovanje kulturnega in socialnega kapitala v flamski književnosti 19. stoletja

V nasprotju z večino sosednjih dežel (Francijo, Nemčijo, Anglijo, Nizozemsko) v Belgiji vse do sredine 19. stoletja ni bilo založb. Za publikacije so skrbeli tiskarji in knjigotržci, ki so delovali tudi kot priložnostni založniki. Ker založb ni bilo, so morali avtorji (pisateljic tedaj v Flandriji skoraj ni bilo) sami financirati in razpečevati svoje tiske. V obdobju od 1828 do 1856 je moral biti flamski pisatelj bodisi tako premožen, da je lahko založil tri četrtine stroškov za proizvodnjo svoje knjige ali pa jamčil za prodajo določenega števila izvodov. Glede na stigmo, ki jo je moral prenašati flamski jezik, to ni bilo lahko. Zato so se pisatelji pogosto opirali na sistem spiskov prednaročil (Kuitert jih je opisal kot »kolektivno mecenstvo«), a so bile s tem izdaje nujno zelo omejene.

Flamski avtorji so spričo takšnih okoliščin svoje pisateljevanje povezovali s kakšnim drugim, »glavnim« poklicem. Mnogi so bili v svojem preživljanju odvisni od oblasti; delali so kot učitelji, knjižničarji, državni uradniki, ipd. – to jim je puščalo dovolj časa za pisanje. Kar polovica od dvestotih pisateljev, ki so v 19. stoletju delovali v Flandriji, je delala v javnih službah, kot upravitelji, knjižničarji, arhivarji ali učitelji. Vse to je dejansko vodilo v sistem posrednega državno-vladnega subvencioniranja.

V svojem prispevku bom analizirala, kako je takšen položaj vplival na razdelitev literarnega in kulturnega kapitala avtorjev s flamskega obrobja v razmerju do nizozemskega središča, kjer so založbe obstajale in so se avtorji očitno lažje preživljali s pisanjem. Pri tem bom posvetila pozornost zanimivi praksi flamskih knjig: na platnicah ali naslovnih straneh so pisatelji pogosto razkazovali bodisi svoj kulturni kapital (na primer s frazo »avtor tega in tega«, ki je omenjala njihove zgodnejše naslove) bodisi svoj socialni kapital – tako da so omenjali svoj »glavni« poklic (zvečine zelo ugleden).

Nele Bemong

The Distribution and Parading of Cultural and Social Capital in Flemish Nineteenth-Century Literature

In contrast to most surrounding countries such as France, Germany, England, and the Netherlands, in Belgium there existed no real publishing houses until halfway through the nineteenth century, when the first publishers started to appear. Publications were for the most part provided by printers and booksellers who acted as occasional publishers. Due to this lack of publishers, authors had to finance and distribute their own publications. In the period 1828-1856, every Flemish writer either had to be so wealthy that he (there were hardly any female authors in Flanders at this time) could advance three-quarters of the production costs of his book or guarantee the sale of a certain number of copies. And with the stigma that rested on the Flemish language, this was not easy. For this reason, authors often worked with a system of subscription lists (described by Kuitert as a “collective patronage”), which necessarily kept the editions very limited.

Flemish authors therefore combined their authorship with another, “main” occupation. Many of them depended on the government for their livelihood, working as a teacher, librarian, civil servant, etc., all positions that enabled them to spare enough time for their writing. As many as half of the two hundred writers that were active in Flanders in the nineteenth century worked in public service, as a curator, a librarian, a archivist or a teacher. This factually resulted in an indirect state government subsidy system.

In my paper, I will analyze how this situation affected the distribution of literary and cultural capital of authors from the Flemish periphery vis-à-vis the Dutch center, where publishing houses did exist and where authors were apparently far more capable of making a living from their writing. In all this, I will also pay attention to an interesting practice in Flemish books: on the book cover or title page, writers usually parade either their cultural capital (e.g. through the phrase “author of,” followed by earlier titles) or their social capital, through the mentioning of their (often very respectful) “main” occupation.

Dragos Jipa

Literarni kanon in založniški mehanizmi: Zbirka »Veliki francoski književniki« (1887–1913)

Po Michelu Foucaultu diskurze obvladujejo nekateri nadzorni postopki in mehanizmi, ki vanje vnašajo »red«. Po mnenju Rogerja Chartierja naj bi bila prav knjiga kot materialni predmet eden takšnih mehanizmov, saj s tem, ko uvaja nekakšen »red knjig«, njeni procesi in značilnosti vplivajo na sam pomen besedil, katerih posrednica je.

Prispevek namerava na podlagi teh podmen ugotavljati in ocenjevati takšne pomenske učinke na konkretnem primeru. Leta 1887 je založba Hachette začela izdajati zbirko kritičnih monografij, posvečenih »Velikim francoskim književnikom«. Te knjige, namenjene širokemu bralskemu krogu, ki so jih napisali najpomembnejši tedanji zgodovinarji in kritiki (Gustave Lanson, Émile Faguet, Gaston Paris in drugi), so skušale sodobnemu bralcu približati »velika imena preteklosti«. Na zbirko »Veliki francoski književniki« (1887-1913) in njeno poslanstvo kanonizacije lahko gledamo kot na mehanizem, ki vnaša poseben red v diskurz o literaturi nekega obdobja, ki je bilo priča vzpostavljanju literarne zgodovine.

Raziskava se torej vprašuje o naslednjem: kako ta mehanizem (zbirka poljudnoznanstvenih monografij) vpliva na ta diskurz? Kakšne so založniške omejitve (pogodba, struktura knjig, format, naslovnica itd.) in kakšen je delež teh formalnih omejitev pri izvedbi pomena in idej, ki jih posredujejo te knjige?

Dragos Jipa

Canon littéraire et dispositifs éditoriaux. La collection des « Grands Écrivains Français » (1887-1913)

Selon Michel Foucault, les discours sont gouvernés par quelques procédures et dispositifs de contrôle qui y introduisent de l'« ordre ». Selon Roger Chartier, le livre en tant qu'objet matériel serait un tel dispositif, parce que les procédures et les caractéristiques qui lui sont propres influencent le sens des textes dont ils sont les véhicules, en instaurant un « ordre des livres ».

À partir de ces hypothèses, mon travail se propose d'identifier et d'évaluer ces effets de sens, en prenant comme terrain de recherche un cas concret. En 1887, les éditions Hachette commencent la publication d'une collection de monographies critiques consacrées aux « Grands Écrivains Français ». Orientés vers le grand public, ces livres, écrits par les plus importants historiens et critiques de l'époque (Gustave Lanson, Émile Faguet, Gaston Paris, etc.) veulent produire un rapprochement entre « les grands hommes du passé » et les lecteurs du présent. Entreprise de canonisation, la collection des « Grands Écrivains Français » (1887-1913) peut être vue comme un dispositif qui introduit un ordre spécifique dans le discours sur la littérature d'une époque qui a vu l'institutionnalisation de l'histoire littéraire.

La question de cette recherche serait donc la suivante: en quoi ce dispositif (une collection de monographies critiques pour le grand public) affecte ce discours? Quelles sont les contraintes éditoriales (contrat, structure des livres, format, frontispice, etc.) et quelle est la part de ces contraintes formelles dans l'élaboration du sens, des idées, que ces livres transmettent?

Jüri Talvet

**Dolgotrajno potovanje poezije od »periferij« k »centrom«:
Estonski primer epa *Kalevipoeg* (1861) F. R. Kreutzwalda in lirike
Juhana Liiva (1864–1913)**

Po splošnem premisleku o težavnem razmerju med »centri« in »periferijami« v zgodovinskem procesu medkulturne izmenjave knjig in rokopisov prek državnih in jezikovnih meja se bom podrobneje posvetil predvsem dejavnikom, ki so spodbujali oz. ovirali nastanek dveh temeljnih estonskih literarnih del: epa *Kalevipoeg* Friedricha Reinholda Kreutzwalda in lirsko-filozofske poezije Juhana Liiva. Navkljub vsem kontradikcijam in paradoksom pri interpretaciji se je ep *Kalevipoeg* uveljavil kot »nacionalni ep« in je bil kot takšen že od začetka skoraj odrezan od svojega avtorja Kreutzwalda. (V angleškem prevodu Jürija Kurmana, objavljenem v ZDA leta 1982, je Kreutzwald omenjen zgolj kot njegov »kompilator«.) Juhanu Liivu, ki je preživel življenje v hudi revščini in je od leta 1893 trpel še za duševno boleznijo, ni uspelo objaviti nobene knjige. Veličino njegove lirske poezije so odkrili šele pripadniki zgodnjega modernistično-simbolističnega gibanja Mlada Estonija (1905–1915), še posebej Gustav Suits in Friedebert Tuglas. Posmrtno Tuglasove izdaje Liivove poezije, objavljene na podlagi pesnikovih rokopisov, in Tuglasove monografije o njegovem življenju in delu so dokončno ustoličile Liivov kanon v estonski knjižvnosti.

Četudi je bil francoski prevod epa *Kalevipoeg* leta 2004 objavljen pri Gallimardu, to Kreutzwaldovo delo kanonu svetovne literature še vedno pripada bolj v potencialnem kot pa v dejanskem smislu. Po drugi strani je bil Liiv vsaj do leta 2007, ko je v Tartuju izšel prvi dvojezični (angleško-estonski) izbor iz njegove poezije, zunaj Estonije povsem neznan.

Jüri Talvet

The Lingering Journey of Poetry from “Peripheries” to “Centers”: The Estonian Case of F. R. Kreutzwald’s Epic *Kalevipoeg* (1861) and Juhan Liiv’s (1864-1913) Lyrical Work

After a general meditation about the difficult relationship between “centers” and “peripheries” in the historical intercultural process of exchanging books and manuscripts across state and linguistic borders, as well as establishing what is known as “world literature” and “Western literature,” I am going to examine in more detail the factors that have favoured/hindered the emergence in Estonia of two fundamental literary works: Friedrich Reinhold’s epic *Kalevipoeg* and Juhan Liiv’s lyrical-philosophical poetry. Despite all contradictions and paradoxes in the interpretation of *Kalevipoeg*, the work has emerged as a “national epic,” and as such, it has almost been detached from its author Kreutzwald. (Even in the English translation by Jüri Kurman, published in the US in 1982, Kreutzwald is mentioned as a mere “compiler” of the work.) Juhan Liiv, who spent his life in elementary poverty and suffered since 1893 mental illness, did not manage to publish any book. His greatness as a lyrical poet was revealed exclusively by some writers belonging to the early modernist-symbolist movement Young Estonia (1905-1915), especially Gustav Suits and Friedebert Tuglas. The posthumous editions of Liiv’s poetry by Tuglas, published on the basis of Liiv’s manuscripts, in parallel with Tuglas’s monographs on the life and work of Liiv above all established Liiv’s canon in Estonian literature.

Despite the fact that *Kalevipoeg*’s translation in French was published in 2004 by Gallimard, Kreutzwald’s epic still seems to be in the canon of world literature as a potentiality, rather than actuality. On the other hand, Liiv has been totally unknown outside Estonia at least until 2007, when a first bilingual (Estonian-English) selection of his poetry was published in Tartu.

Marijan Dovič

Posredniška vloga v literarnem sistemu: Tri obdobja slovenske literature

V prispevku bom – izhajajoč iz empiričnih koncepcij literarnega sistema – kritično in primerjalno obravnaval literarnoposredniško vlogo v treh obdobjih razvoja slovenske literature. Pri tem se bom oprl na tipologijo, v kateri bom predstavil kompleksno omrežje dejavnikov oziroma omejitev, ki vplivajo na delovanje literarnoposredniškega sektorja. Podrobneje bom obravnaval tri skupine takšnih dejavnikov: ekonomske, politično-ideološke in mreženjske.

Vpliv in interakcijo omenjenih kategorij dejavnikov oziroma omejitev bom ponazoril s primerjavo treh obdobj v slovenski literaturi: medvojnega obdobja (kraljevina Jugoslavija, 1918-1940), obdobja socializma (Jugoslavija, 1945-1990), in obdobja tranzicije oziroma demokracije (Republika Slovenija, po letu 1991-). Izkazalo se bo, da je v posameznih obdobjih vloga različnih kategorij dejavnikov izrazito nihala. Predvsem pri obravnavi obnašanja posredniškega sektorja v obdobju socializma se bo pokazalo, da pri »ekonomiki« cirkulacije knjig v razmerah razmeroma močne regulacije ni mogoče vedno brez rezerve uporabiti modelov in kriterijev, ki so izpeljani iz opazovanja knjižnih tradicij, od nekdanj primarno zvezanih svobodnemu trgu.

Marijan Dovič

Mediatory Role in the Literary System: Three Periods in Slovenian Literature

Following the empirical conceptions of a literary system, the paper will critically and comparatively examine the mediatory role in three periods of the development of Slovenian literature. The examination will be based on a typology that presents a complex network of factors/constraints that influence the functioning of the mediatory sector. Three major clusters of such factors will be treated in more detail: the economical, political/ideological, and networking.

The influence and mutual interactions of these categories will be illustrated by a short comparison of three periods in Slovenian literature: the interwar period (Kingdom of Yugoslavia, 1918-1940), the socialist period (Yugoslavia, 1945-1990), and the transition/democracy period (Republic of Slovenia, 1991-). It will turn out that the role of different categories was rather variable in particular periods. Especially when treating the behaviour of the mediatory sector in the socialist era, it should be noted that for the “economy of circulation” of the books in the circumstances of comparatively strong regulation it is not always possible to use models and criteria devised from observing the book traditions that have always been primarily bound to the market economy.

Jiřina Šmejkalov

Raziskovanje knjig iz asa hladne vojne v »drugi Evropi«: Metode, koncepti in viri

V prispevku nameravam poglobiti nekatere ugotovitve iz svoje knjige, ki je trenutno v tisku (*Cold War Books in the 'Other' Europe and What Came After*). V knjigi na podlagi raziskovanja arhivov, statistik, medijske analize ter poglobljenih intervjujev z udeleřenci post-komunistine decentralizacije in privatizacije nadzornega knjiřnega sistema preuujem druřbeno, materialno in simbolno reprodukcijo tiskanega teksta v »totalitarnih razmerah« – in sicer tako v uradni kot v alternativni sferi – ter raziskujem vzorce razširjanja knjig in branja. Pri tem sicer izhajam iz eške kulturne dinamike v asu hladne vojne in pozneje, a zastavim tudi bolj splořna vprařanja o nastanku in zlomu centralno nadzorovanega sistema knjiřne proizvodnje in recepcije. Takřna vprařanja so še vedno marginalizirana v prevladujoem toku zgodovine knjig in knjiřnih študij, podroij, ki – navkljub njunemu neprecenljivemu doprinosu k razumevanju druřbene eksistence tiska – še vedno razumeta prevlado trřno naravnanih knjiřnih kultur v »Gutenbergovi dobi« kot nekaj samoumevnega.

Sama bom skuřala obravnavati vznemirljive vidike raziskovanja zgodbe o knjigah v »starih reřimih« dvajset let po tem, ko so izginili cenzorji, samozalořniřki aktivisti in izgnani zalořniřki zanesenjaki. Med takřne vidike sodijo (pogosto izmalieni) spomini vseh vpletenih posameznikov, nasprotujoa si sporoila v (pogosto vekrat preseljenih in zato fragmentarnih ali kaotinih) arhivih nekdanih druřavnih zalořniřkih hiř, veinoma netransparentni dokumenti o njihovi ekonomski in kadrovski politiki, ideolořko deformirane medijske reprezentacije sveta knjig ter centralno vodeni in morda manipulirani statistini podatki. Zavedam se nevarnosti, da se utegne proces posredovanja zgodb te nedavne knjiřne preteklosti mednarodni strokovni javnosti ujeti v past, ki jo Katherine Verdery opiše kot »ves konceptualni arzenal, prek katerega so se zahodne institucije in druřboslovne discipline vzpostavile v 20. stoletju« – arzenal, ki utegne še bolj popaiti sliko tega specifinega konteksta. Nakazala bom nekatere mořne poti pristopanja k takřnim »izzivom« in pretehtala njihovo relevantnost za sodobne transnacionalne in interdisciplinarne diskusije o zgodovini in prihodnosti knjig.

Researching Cold War Books in the “Other Europe”: Methods, Concepts, and Resources

In my presentation I intend to take further some of the questions that are mapped out in my current book in print (*Cold War Books in the “Other” Europe and What Came After*). Here, following archival research, statistical data, media analyses, and in-depth interviews with the participants of the post-1989 de-centralization and privatization of the command book system, I explore the social, material, and symbolic reproduction of the printed text in the “totalitarian condition,” in both official and alternative spheres, and patterns of dissemination and reading. While my focus was on the Czech cultural dynamics of the Cold War and its aftermath, I ask more general questions about the making and breaking of the centrally-controlled system of book production and reception. These questions continue to be marginalized in the mainstream book history and book studies, i.e. fields that—despite their invaluable contributions—tend to take the dominance of the market-oriented book cultures in the “Gutenberg era” for granted.

I shall try to address the challenging aspects of researching and telling the story of books under the “Old Regimes” twenty years after the censors, samizdat activists, and exiled publishing enthusiasts have gone. These include (just to name a few): obscured and often distorted memory of all the individuals involved; conflicting messages provided in the—many times relocated and thus fragmented and chaotic—archives of the former state publishing houses; largely non-transparent records of the houses’ economic and personnel policies; ideologically deformed media (mis)representation of the book world largely dominated by politicised accounts of the literary establishment, as well as centrally conducted and thus possibly manipulated statistical data. In addition, the very process of sharing the stories of this recent book past with the international scholarly audience tends to get trapped in what Katherine Verdery calls “the entire conceptual arsenal through which Western institutions and social science disciplines have been defined in this [20th] century.” i.e. an arsenal that may further deform the picture of this specific context. I shall suggest some possible ways of approaching these “challenges,” and consider their relevance for contemporary transnational and interdisciplinary discussions of the history and future of books.

Miha Kovač

Materiali, posredniki in umetniki: Vpliv sprememb poslovnih založniških modelov na vsebino knjig

Knjiga je eno najtrdoživejših informacijskih orodij, saj je svoj format v zadnjih dva tisoč letih spremenila le dvakrat, najprej ob pojavu krščanstva, ko je kodeks izpodrinil zvitek, druga sprememba pa se bo morda zgodila v našem času, ko nekateri trendi nakazujejo, da bo elektronska knjiga morda izpodrinila tiskano. Podobno je tudi način reprodukcije knjižnih besedil z izumom tiska doživel le eno resno revolucijo, saj so spremembe v organizaciji skriptorijev ali v delovanju tiskarn pomenile zgolj tehnično in organizacijsko nadgradnjo obstoječih modelov. Referat se bo ukvarjal s povezavo materialnih značilnosti formata knjige in načinom njene tehnične reprodukcije, ter njunim vplivom na naše razumevanje tega, kaj je knjižno besedilo. V nadaljevanju pa se bo osredotočil na značilnosti tiskane knjige v zadnjih desetletjih in pod drobnogled vzel spremembe, ki so se začele nakazovati z nastankom prvih uspešnih poslovnih modelov za trženje e-knjig, kot sta jih v ZDA razvili ameriški mreži Barnes and Noble ter Amazon. Referat bo zagovarjal tezo, da bo ameriški trg tiskanih knjig v naslednjih letih doživel močan disruptiven šok, če se bodo te spremembe nadaljevale z enakim tempom, vendar zaradi nekaterih fiskalnih, jezikovnih in kulturnih razlogov ta šok Evrope ne bo doletel istočasno, ampak s precejšnjim časovnim zamikom. V zadnjem delu se bo referat ukvarjal s podobnostmi med poslovnim modelom trženja e-knjig in s tiskom po naročilu, ter nakazal, da oba modela pomembno spreminjata razmerja med avtorji, založniki in knjigotržci, kar bo v naslednjem koraku pripeljalo tudi do spremembe razumevanja tega, kaj je knjižno delo.

Miha Kovač

Materials, Gatekeepers, and Artists: The Impact of Publishing Business Models on the Content of Books

The book seems to be one of the oldest information tools. It changed its format only twice in last two thousands years, first with advent of Christendom when the scroll was replaced by the codex and second, with the advent of e-books and e-book reading devices that might substitute printed books in forthcoming years. Similarly, up till now, there was only one real revolution in technical reproduction of texts with Gutenberg's invention of movable printing; all other changes in scriptoria and print-houses were only technical and organizational upgrades of existing reproduction models. The paper will analyze the impact of both the materiality of the book and the modes of reproduction of texts on the organization of book content, with a special emphasis on changes that took place in last few decades. In its second part, the paper will analyze the trends that became visible with the invention of sustainable e-publishing business models that were developed by Barnes and Noble and Amazon in the USA. The paper will show that these trends might cause a disruptive shock in next few years in the US trade printed book market; additionally, it will be shown that due to a variety of fiscal, cultural, and linguistic reasons, these developments will be different in Europe. In its final part, the paper will analyze differences between e-book and print on demand publishing models and show how both models change our perception of a book.

Spreminjajoči se odnosi do vrednosti in statusa knjige: Pogled dve stoletji nazaj

Kulturni status knjige kot estetske forme in kot medija, ki izmenjuje ideje, je v devetnajstem in dvajsetem stoletju postajal ogrožen, kot ni bil nikoli dotlej. Trdnjavo knjige je oblegala velika množica družbenih in političnih sprememb, zamajalo jo je topništvo različnih množičnih medijev, izzvale pa so jo prav digitalne tehnologije, ki so jo osvobajale njenega fizičnega utelešenja v tiskarskem črnilu na papirju.

V devetnajstem stoletju je tovarniška proizvodnja zaznamovala izdelavo knjig in procesi dela stavcev, mehanskega tiska, preloma in vezave so ustvarjali trdo vezana in broširana dela, ki so jih potem v škatlah razpošiljali z ladjami, železnico ali po kopnem po trgovskih poteh imperija. Sam proces izdelave je iz knjige naredil prvi množični medij. Postavljala so se vprašanja o vrednosti knjige v dobi mehanske reprodukcije. Ali je cenenost tiska devalvirala njeno vsebino? Ali naj bode davek na literarno produkcijo? Kakšen status je imela knjiga, ko je postala dostopna vsakemu bralcu? Kaj so sprejemljive meje svobode tiska?

V dvajsetem stoletju je knjigo doletel izziv novih medijev in komunikacijskih tehnologij: z vsako generacijo so bile na voljo hitrejši poti komuniciranja in nova vznemirjenja. Telegraf in poštne usluge, ki so svojčas odigrale osrednjo vlogo v urbanem in ruralnem življenju in so leta 1900 prve prenašale zasebne novice, je nadomestil telefon in po 1990 elektronska pošta. Vsaka naslednja pridobitev je prinašala novosti v oblikah sprostitev, ki so izzvale knjigo. Utopično vizijo najboljši dosegljivi knjižnici, v kateri bo sleherno natisnjeno delo dostopno z osebnega računalnika, splet povezanih digitalnih besedil, ki domujejo v računalniškem spominu, je zasenčila zaskrbljenost zaradi cenzure. Založniki posegajo po novih tehnologijah in razpošiljajo elektronsko natisnjene izvode knjig po svetu v nekaj minutah ter izdajajo identične spletne izvode v natančno istem trenutku po vsem svetu. Panoga masovno proizvaja in distribuira vzporedno – čeprav malokdaj istočasno – elektronske in broširane knjige. Do konca stoletja je knjiga postala zgolj eden od mnogih možnih načinov komuniciranja idej ali pripovedovanja zgodb; na prelomu stoletja so skrbi o smrti knjige kot fizičnega objekta in posredovalca nacionalnega kulturnega izraza

dobivale precejšnje težo. Je bila knjiga prepočasna za svojo žetev in preobsežna za branje? So se ljudje odvrnili k hitrejšim medijem? Je knjiga forma, ki je prišla iz mode?

V prvem desetletju enaindvajsetega stoletja se nadaljujejo izzivi za status in vrednost knjig. Ali gre za resno skrb ali pa je knjiga trdovratnejša in trajnejša forma, ki jo pisatelji in založniki vsake generacije preoblikujejo, da se prilega njihovemu sodobnemu literarnemu trgu?

Alexis Weedon

Changing Attitudes to the Value and Status of the Book: Looking Back over Two Centuries

In the nineteenth and twentieth centuries the cultural status of the book as an aesthetic form and as a medium for communicating ideas came under threat as it had never done so before. The citadel of the book came under siege by the armies of social and political change, torn by the artillery of competing mass media and undermined by the very digital technologies that had liberated it from its physical incarnation of metal type on paper.

In the nineteenth century factory-based production characterized book manufacture, and the processes of hot-metal composition, powered printing, folding and binding produced case-bound hardbacks or section-bound paperbacks that were then boxed and shipped by boat, rail, or road along imperial trade routes. Book manufacture made the book the first mass media. Questions were raised about the value of the book in the age of mechanical reproduction. Did the cheapness of print devalue its content? Should there be a levy on literary production? What status had the book when it became affordable by every reader? What were the acceptable limits of freedom in print?

In the twentieth century the book came under competition from new media and communication technologies: for every generation there were faster ways to communicate and new distractions. The telegraph and postal service, which once held a central role in urban and rural life and was the first to bring personal news in 1900, was superseded by the telephone, and after 1990 by e-mail. Each successive adoption brought innovations in entertainment formats which challenged the book. Utopian visions of the ultimate library where every published work was accessible from a personal computer, a web of linked digital texts lodged in computer memories were shadowed by concerns over censorship. The publishers harnessed for new technologies and sent electronically typeset copies of books around the world in minutes, publishing identical copies online at exactly the same moment across the globe. The trade manufactured and distributed in parallel—though rarely simultaneously—electronic and paperback books. By the end of the century, the book had become only one of several alternative means of communicating ideas or telling a story and fin de siècle concerns over the death of the book both as a physical object and as vehicle of

national cultural expression were given widespread credence. Was the book too slow to produce, and lengthy to read? Were people turning to faster media? Was the book an outmoded form?

In the first decade of the twenty-first century, the challenges to the status and value of the book continue. Is this a serious concern or is the book a resilient and enduring form which writers and publishers of each generation morph to suit their contemporary literary markets?

Svend Erik Larsen

Knjiga kot pravi izvod?

Folij Shakespearovih iger iz leta 1623 vsebuje nekaj, kar je označeno kot »pravi izvorni izvod« (»true original copies«). Kaj to pomeni, ko govorimo o knjigah? Folij je postal temeljna referenca za poznejše izdaje Shakespearovih del in potemtakem tudi temelj za njegovo kanonizacijo. V prispevku bom pokazal, kako knjižni medij proizvaja kompleksna razmerja med izrazi, kot so izvirnost, kanonizacija, cenzura, lastninske pravice / avtorske pravice, ki vsi kažejo, kako je tekstu pripisana avtoriteta. Takšni izrazi so bili leta 1623 še novi oziroma so se ravno pojavili, pozneje pa so proizvedli konfliktno določitve funkcije in statusa literarnih besedil, ki so do danes ostale nepogrešljive – še posebej v diskusiji o vlogi literature v novem medijskem okolju. Diskusija bo potekala na treh ravneh: besedilna struktura knjige, njeno institucionalno lociranje, medijske pokrajine – pri čemer je treba poudariti, da zgodovina knjig ni poseben kvazi-sociološki kontekst, ki bi ga bilo mogoče preučevati ločeno, temveč mora biti integriran v temeljno besedilno dinamiko formiranja avtoritete literature.

Svend Erik Larsen

The Book as a True Copy?

The 1623 folio of Shakespeare's plays contains what is labelled "true original copies." What does that mean in terms of books? The folio became the basic reference for later editions of Shakespeare's works and therefore the basis of his canonization. The paper will discuss how the media of the book produces a complex interrelationship between terms like originality, canonization, censorship, and copy rights/authors' rights, all pointing to how authority is ascribed to a text. Such terms were new or just emerging in 1623, but later they produced conflicting determinations of the function and status of literary texts that are still crucial in today's use of these terms and, in particular, in the debate on the role of literature in the new media landscape. This discussion will be situated on three levels: textual structure of the book, institutional location of the book, and media landscape, the point being that book history is not a separate quasi-sociological context that can be studied in its own right, but has to be integrated in the basic textual dynamics of formation of authority of literature.

Kako so pravljice postale zvrst hrvaške otroške literature? Knjižna zgodovina brez knjig

Pravljice so bile obrobna zvrst hrvaške otroške književnosti vse do konca sedemdesetih let 19. stoletja, ko so se pojavile tri ilustrirane knjižne serije. Šele te so pravljico ustoličile kot reprezentativno zvrst hrvaške otroške književnosti in prvič prinesle natis *Pepelke*, *Obutega mačka*, *Trnuljčice* in drugih zgodb, ki so v prihodnjih desetletjih in stoletjih postale nepogrešljive. Prispevek se osredotoča na razmerje med temi serijami in sodasnimi hrvaškimi knjižničarskimi in izobraževalnimi praksami ter skuša pokazati na pionirsko vlogo hrvaškega založništva pri vzpostavljanju še vedno veljavnega kanona pravljic in splošno sprejetega dojemanja pravljice kot otroške zvrsti.

V prispevku bom izhajala iz ugotovitve, da je zgodovina teh knjižnih serij v resnici knjižna zgodovina brez knjig, saj je njihova glavina danes izgubljena. Dve od omenjenih edicij (ena imenovana *Zgodbe o ...* in druga *Arabske noči ...*) sta povsem izgubljeni, medtem ko so knjige iz tretje (imenovane *Pripovedovalci zgodb*) dostopne le deloma. Omenjene okoliščine preusmerjajo interpretacijo od tekstov in peritekstov k epitekstom; od naslovov, podnaslovov in besedila zgodb k oglasom, naročniškim seznamom, kritikam, katalogom itn. Prav tako interpretacijo usmerjajo proč od knjige kot materialnega objekta k vprašanju kulturno in zgodovinsko specifičnih pomenov materialnosti. Paradokсно je, da knjige iz omenjenih serij niso bile vključene v zbirke materialne dediščine (knjižnice in arhive) ravno zaradi svoje poudarjene materialnosti (prestižna vezava, format kvarto, število in tip ilustracij), ki jih je konceptualno oddaljevala od knjig poznega 19. stoletja in jih približevala igračam.

How Did Fairy Tales Become a Genre of Croatian Children's Literature? Book History without Books

Fairy tales were a marginal genre of Croatian children's literature until the turn of the 1870s, when three illustrated book series were launched. These three book series were the first to define fairy tales as the representative genre of popular Croatian children's literature and the first to publish *Cinderella*, *Puss in Boots*, *Little Briar-Rose*, etc., which were to become omnipresent children's literature narratives in next decades and centuries. By focusing on the relationship between these three book series and Croatian librarianship and educational practices of the time, this paper will try to point to the crucial and pioneering role of Croatian publishing industry in creating the still persistent fairy tale canon and commonly accepted views of fairy tales as children's genre.

The departing point of the paper will be the insight that the history of these book series is in fact a book history without books because the majority of discussed books are lost today. Two of these editions (one named *Stories of ...* and the other *Arabian nights...*) are completely lost, and books from the third and the most recent one (*Storytellers*) are only partially available today. These circumstances will redirect the interpretation from texts and peritexts toward epitexts; from headings, subtitles, and the text of the narrative toward advertisements, subscription lists, reviews, catalogues, etc. They will also redirect the interpretation from the book as a material object toward culturally and historically specific meanings of materiality. Paradoxically, as it will be shown, books from these book series were not included in the material heritage collections such as libraries and archives, since their stressed materiality (luxury bindings, quarto format, number and type of illustrations, etc.) distanced them from the late nineteenth-century concept of book and moved them closer to the concept of toy.

Knjiga: prostor imaginarne identifikacije in kulturnih dialogov

Prispevek se posveča preučevanju besedilnega prostora, a tudi časovnemu kontekstu njegovega obstoja, predstavitev in recepcije, kot se uresničuje prek pojava knjige. Analizirane so tudi stopnje »artikulacije« razmerij, ki se delijo na meje politične strategije za predstavljanje resničnosti in na kulture v njej (razdeljene, različne in protislovne). S tem da se ukvarja z imaginacijo, knjiga zagotavlja obstoj »svobodnih gibanj« individualnosti, ki lahko razume sebe in okolje. Mnoštvo vlog, določenih s kulturo, je prav tako del prostora knjige; isto velja za razne časovne tokove, ki obstajajo kot vzporedni svetovi. Druženje časa in prostora ene kulture lahko opredelimo kot svet, a ta se obenem povezuje z imeni ali diskurzi uvajanja. Prek njega se lahko sproži hermenevtično dejanje in vzpostavi vez z bralcem, ki je član druge kulture in časa. Branje ali interpretiranje knjige je vedno povezano z določenimi vidiki imaginacije, isto pa velja za pisanje. Prav ta imaginacija je močno sredstvo, ki omogoča začetek procesa dialoga, vpraševanja in medsebojnih vezi.

Pričujoči prispevek prevprašuje problem ekonomije kulturnih prostorov v tesni povezavi z vprašanjem identitete, ki si jo subjekt oblikuje v svojem življenju. Žanr avtobiografije je pogosto zastopan z gibanjem subjekta med kulturami v času in med identitetami, ki jih subjekt dinamično razvija v teku svojega življenja. Projekcija življenja v knjigo in problem samospoznavanja sta le dva od problemov, s katerimi se mora spoprijemati izseljeniški posameznik, še posebej če njegove korenine segajo v obrobne svetove, katerih obstoj se mora šele potrditi in doseči sprejetost. Dileme, ki nastajajo v precepu med tistim, kar subjekt pušča za sabo (domovino, rodno mesto, tradicijo, izvire), in naselitvijo v drugačna, druga ozemlja in njihova presečišča, najpogosteje razkrivajo pragove, ki jih je težko, če sploh mogoče prestopiti. Toda v prostoru kulture, kot ga predstavlja knjiga, to postaja še kar mogoče ali resnično. Posameznikom, ki se prepuščajo potovanju skozi pripoved v prostoru knjige in prek gibanj v prostorih resničnosti, po navadi uspe združiti ločene stopnje časa in prostora, tako da svoje življenje uresničijo prek strani knjige, svoje knjige.

Predmet pričujoče raziskave so torej avtobiografije kot posredniki, ki imajo moč ekonomiziranja kulturnih prostorov identitet posameznika, ki je prešel silovito spremembo.

The Book: A Space of an Imaginary Identification and Cultural Dialogues

The study is focused on the examination of the text's space and, moreover, on the timely context of its existence, presentation, and reception, actualized through the phenomenon of the book. In addition to this subject, the steps of the "articulation" are analyzed, the one of the relations that are divided on the borders of the political strategy of the presentation of reality and the cultures within it—divided, different, or contradictory. Dealing with imagination, the book ensures the existence of "free movements" of the individuality, which could understand itself and its environment. The multitude of roles defined by culture is also a part of the space of the book, and so are the different temporal currents that exist like parallel worlds within. The joining of time and space of one culture can be defined as a world, but is simultaneously related to the names or the discourse of introduction. Through it, it is possible to cause a hermeneutical act of starting to establish a connection with the reader, a member of a different culture and time.

The reading of a book or its interpretation is always connected to certain aspects of the imagination, and so is the writing of the book itself. This very imagination is the powerful instrument that allows to start the process of dialogue, the question for a dialogue, and the mutual bonding.

The problem of the economy of cultural spaces is re-examined in this study, in close co-relation with the question of the identity that the subject fashions in its life. The genre of autobiography is usually represented by the movement of the subject among the cultures in time and between the identities which it dynamically develops during the course of its lifetime. The projection of life in the book and the problem of the self-recognition are but two of the problems that any migrating individual is forced to face, especially if its roots are to be traced back to the marginal worlds, whose existence is yet to be confirmed and accepted. The dilemmas related to that which it leaves behind, such as the homeland, hometown, tradition and origin, and the inhabitation of different, other territories, or their crossing, most usually reveals the doorsteps that one has to cross with great difficulty, if it is ever possible. However, in the space of the culture represented in

a book, this becomes rather possible, or real. These individuals, surrendering themselves to the journey through narration in the space of the book and through the movements in the space of reality, most usually succeed in integrating the separate stages of time and space, and make a realization of their lives through the pages of a book—their book.

Subjects of research are autobiographies as mediators and their power to economize the cultural spaces of the identities of the individual, which have undergone tremendous change.

Ljubljana kot novi Rim: Ustanovitev Javne knjižnice v Karlovem kolegiju

Leta 1701 je ljubljanski knezoškof Žiga Krištof grof Herberstein na pobudo Akademije operozov, znanstvene družbe najuglednejših intelektualcev vojvodine Kranjske, pri stolnici sv. Nikolaja ustanovil Javno, današnje Semeniško knjižnico. Novi ustanovi je daroval zasebno knjižnico in glavnico za bibliotekarjevo plačo. Škofovemu zgledu so v naslednjih letih in desetletjih sledili operozi, stolni duhovniki in drugi mecen, ki so Javni knjižnici podarili svoje lastne biblioteke. S tem je bila uresničena ena od najpomembnejših zamisli akademije, ki si je prizadevala za celovit kulturni prerod Ljubljane po zgledu italijanskih intelektualnih središč, predvsem Rima. Operozi so koncept duhovne prenove glavnega mesta Kranjske utemeljevali na tesni zgodovinski in verski povezavi Ljubljane, nekoč Emone, z Rimom kot bivšim središčem antičnega imperija in aktualnim centrom katoliškega sveta. Ta dvojna zveza z Rimom, ki je operozom pomenil večni historični, religiozni in umetnostni ideal, je Ljubljani zagotavljala privilegiran položaj med mesti Svetega rimskega cesarstva, in sicer pravico ali celo dolžnost do transformacije v enega od znanstvenih in literarnih centrov v orbiti italijanske kulture. Opisana idejna podlaga za renesanso mesta v zgodnjem 18. stoletju se zrcali še posebej v konceptu Javne knjižnice. Po eni strani so se operozi pri organizaciji nove ustanove obrnili k idealu javne knjižnice, kakor se je izoblikoval v antičnem Rimu, po drugi strani pa so se dejansko naslonili na tradicijo italijanskih javnih knjižnic v dobi humanizma. Za neposredni model so si vzeli najpomembnejše javne znanstvene knjižnice v Italiji, in sicer Ambrosiano v Milanu (ust. 1609), Biblioteco Angelico v Rimu (ust. 1614) in Biblioteco Casanatense v Rimu (ust. 1698). Semeniško knjižnico povezujejo z njimi vsi glavni atributi: ustanovitev na pobudo humanistično izobraženih patricijev, prelatova donacija zasebne knjižnice in denarnih sredstev, znanstvena vsebina, odprtost javnosti, tj. izobražencem, organiziranost v okviru cerkvene ustanove in knjižnična dvorana, zasnovana kot celostna umetnina.

Biblioteka je bila dokončana v Karlovem kolegiju, današnjem Bogoslovnem semenišču, ob ljubljanski stolnici leta 1725. Z ustanovitvijo javne znanstvene knjižnice se je Ljubljana, ki je že pred tem postala univerzitetno in tiskarsko središče, uvrstila med srednje

velike informacijske, znanstvene in literarne centre novoveške Evrope. Ta ustanova ni bila le prva javna znanstvena knjižnica na Kranjskem in v drugih habsburških dednih deželah, temveč redka zastopnica svoje vrste v celotnem Svetem rimskem cesarstvu, kjer so do konca 18. stoletja prevladovale bolj ali manj zaprte samostanske (Melk, Altenburg, Benediktbeuern) in dvorne knjižnice (Dunaj, Wolfenbüttel, Berlin). Javna oziroma Semeniška knjižnica je kmalu prerasla v največjo biblioteko v slovenskih deželah, ki je najbolj popolno zastopala baročno vednost in ustvarjalnost, predvsem pa tedanjo teologijo, filozofijo, medicino, cerkveno in civilno pravo, zgodovino, geografijo, jezikoslovje, književnost, arhitekturo in glasbo. S stalnim dotokom novih publikacij je poživila lokalno znanstveno in umetniško dejavnost. Tako se je Ljubljana po zaslugi analogije z Večnim mestom, ki jo je razvila Akademija operozov, najtesneje v svoji dotedanji zgodovini povezala z drugimi kozmopolitskimi centri baročne Evrope in prispela na prag razsvetljenstva.

Ljubljana as the New Rome: The Establishment of the Public Library in the Collegium Carolinum

In 1701 the prince bishop of Ljubljana Sigmund Cristoph von Herberstein established the Public Library by the cathedral (today Seminary Library) upon the initiative of *Academia Operosorum Labacensium*, a union of the most prominent intellectuals in the Duchy of Carniola. At the same time he donated to this institution his private library and permanent funds for the maintenance of a librarian. In the next few years and decades he was followed by the *Operosi*, members of the chapter, and other patrons, who contributed to the growth of the new library. This achievement was one of the greatest successes of *Academia Operosorum*, which strived for cultural revival of Ljubljana following the example of Italian intellectual centers, especially of Rome. Their concept of spiritual renovation of Carniolian capital was based on important historic and religious connections between devotedly Catholic Ljubljana (ancient Emona) and Rome—the former center of the political empire and the present center of the religious empire. The Eternal City considered by *Academia* as a perpetual historic, religious, and artistic ideal provided Ljubljana with a privileged position among the cities of the Holy Roman Empire. The capital of Carniola was thus entitled to transformation into one of scholarly and literary centers within the orbit of Italian culture.

Such basis for the renaissance of Ljubljana in the early eighteenth century is especially visible in the concept of the Public Library. First, it intentionally follows the ideal of public library developed in ancient Rome. Second, it is designed after the baroque public scholarly libraries in the manner of late Humanism in Italy, especially after Ambrosiana in Milan (est. 1609), Biblioteca Angelica in Rome (est. 1614), and Biblioteca Casanatense in Rome (est. 1698). The library belongs to this historic, but also geographical, type of public library due to the following characteristics: the initiative for its establishment and its setting up by patricians with Humanist education; the prelate's donation of his public library and of pecuniary funds; the scholarly content; availability to the public (i.e. to all educated users); the organizational structure within a church institution; the library hall designed as a *Gesamtkunstwerk*.

Kultura kot produktivna reprodukcija

Za kulturo nasploh je v družbenih vedah prevladovalo mnenje, da je zgleden primer družbene (ideološke) reprodukcije. Razgradnja »socialne estetske države« in neo-liberalen tip globalizacije sta pripeljala tudi kulturo v »produkcijo«, v novi kapitalizem, ki je predelal kulturno produkcijo v nov svež cikel kapitalistične ekspanzije.

Specifičnost sodobne kulturne industrije predstavlja tridelna struktura pravno-ekonomskega okvira, ki določa produkcijo in širjenje umetnostnih/znanstvenih besedil:

(1) ustvarjalec, ki »proizvaja« avtorska dela v potu intelektualnega napora in zato uživa lastninske pravice nad svojimi »duhovnimi stvaritvami«;

(2) uporabnik, ki ima v nekaterih primerih »širšega javnega interesa« pravico, da uporablja avtorska dela ne glede na avtorjeve intelektualne pravice;

(3) založnik, ki spreminja rokopise v knjige ali potrošniško blago.

V tridelni strukturi sta kot glavna nasprotnika predstavljena avtor in uporabnik, katerih interese mora družba »uravnovesiti«, da bi družba zavarovala umetnost in znanost kot produkciji posebnega družbenega interesa v splošnem okviru blagovnih odnosov.

Zgornja zastavitev velja le v specifičnih družbenih odnosih blagovne ekonomije, zato se postavlja vprašanje, ali interesi avtorjev in uporabnikov v resnici niso izključujoči in ali niso interesi avtorjev in ustvarjalcev, ki so pogosto ene in iste osebe, v resnici povezani. Nedvomni učinek sodobnega pravno-ekonomskega okvira je de-socializacija družbenega značaja kulture in znanosti. Zato se bomo vprašali, ali bi lahko izhodišče, ki velja za »produktivno reprodukcijo« kulturne industrije, veljalo tudi za »produktivno reprodukcijo« predkapitalističnih družb? Bi te družbe v tem primeru sploh lahko preživele? Vprašali se bomo tudi, kakšna je bila vloga anti-sistemskih kulturnih gibanj v 19. in 20. stoletju, ki so se zavzemala za afirmacijo družbenega značaja kulture in znanosti.

Nemalokrat se pod vplivom novih družbenih sprememb zastavijo nova raziskovalna vprašanja. Ko analiziramo specifičnosti sodobne kulturne »ekonomije«, se poraja vprašanje, ali kulturna produkcija vendarle ni bila od vselej »produktivna reprodukcija«. Mi se bomo vprašali, kaj ta »produktivna reprodukcija« ustvarja danes?

Culture as Productive Reproduction

Culture seems to be a clear example of social (ideological) reproduction as it is usually stated in social and human sciences. The end of “aesthetic welfare state” and the neoliberal globalization has driven culture into “production” of new capitalism for a new cycle of capitalist expansion.

The specificity of contemporary cultural industry is the legal and economic framework that determines the production and distribution of works. This framework takes a form of tripartite structure that consists of:

- (1) a creator, who “produces” artworks due to his/her own intellectual efforts and is supposed to retain authors’ rights upon his/her “spiritual creations” for this reason;
- (2) a user with some authors’ rights exemptions due to the “general public interest”;
- (3) a publisher, who changes manuscripts into books and commodities.

In this tripartite structure the creator and the user are represented as main rivals whose interests should be balanced in a good socio-economic order if society wants to protect culture and science as special public interest in the context of the generalized market relations.

This presumption is valid only for specific social relations in market economy. The interests of authors and users, who are often the same persons, are in fact common, so why are they taken as opposite in modern societies? We can observe that the effect of rivalry between the author and the user is de-socialisation of culture and science.

For this reason we will make a brief historical comparison. Would pre-capitalistic societies be able to survive with private appropriation of knowledge as we know it in modern societies? And why did anti-systemic movements in the nineteenth and twentieth century appear and fight for the affirmation of the social character of culture and science? Sometimes new social changes raise new research questions and force us to revise old theories. When we analyze the specificity of contemporary cultural economy, we come to a tricky assumption that, maybe, the cultural production has always been a “productive reproduction.” Our question will be: What does it produce today?

Knjiga: Predmet našega razumevanja medijskih sprememb

Od konca 20. stoletja dalje je knjiga predmet raziskovanja in pogovorov. Debata o knjigi kot mediju je posledica dvomov o pridobitvah in izgubah, ki so se pokazale spričo novih digitalnih medijev, ki so korenito spremenili umetnost linearne perspektive in tiska. Vloge knjige pri vzpostavljanju transnacionalnih kulturnih mrež ni mogoče zanikati. Pa vendar je eksplozija komunikacijskih tehnologij v zadnjih desetletjih naredila knjigo – kot historični premislek narativnega procesa – za orodje analiz in žgočih razprav.

Besedilo raziskuje metaforičnost knjige kot značilen odgovor na izkušnjo medijskih sprememb. V svoji razpravi »Nation, book, medium« Miranda Burgess npr. meni, da je knjiga, bodisi »tradicionalni objekt nostalgije ali pa ogroženi ideal, ki ga je treba braniti, uporabljena kot kompenzacijski objekt ob soočenju medijske in družbene zgodovine« (str. 214).

V svojem prispevku obravnavam knjigo manj kot samoumevnega posrednika kulturnih prostorov in bolj kot predmet raziskave, ki ga je treba redefinirati. Ko govorimo o knjigi z vidika razširjanja kulture in kulturnega okuževanja, je treba priznati, da se to ne more dogajati brez pismenosti, brez predhodne izobrazbe in figurativnega načina mišljenja. Literatura je poleg fizične kulture duhovna disciplina in zahteve, ki se jih v luči sodobnih »novomedijskih« praks zastavlja knjigi, njenemu avtorju in bralcu, so zelo visoke. Oziroma, kot je zapisal znani estonski pisatelj: »Danes knjiga resne literarne produkcije brez dodatka čistega zlata in pokroviteljstva medijev ne more uspeti.« (»Postimees«, 17. 6. 2010, str. 9.) To pomeni: da bi zadostil sodobnemu bralcu, se mora današnji pisatelj počutiti domače na vseh področjih – pri knjižnem oblikovanju, prelomu, trženju, v medijih itn.

V naših poskusih redefiniranja vloge knjige kot vmesnika med subjektom in družbo lahko izhajamo iz družbenih in procesualno orientiranih pristopov k vnovičnemu premisleku žanra v delih Todorova in Bahtina.

Tiina Aunin

The Book: An Object of Our Shared Understanding of Media Change

Beginning with the late twentieth century, the book has become a common ground of reference and conversation. The debate about the book as a media object stems from the concern about the gains and losses made visible by new digital media, which have radically revised linear-perspective art and print. The role of the book in establishing transnational cultural networks cannot be denied. Yet, the explosion of communication technologies in the last decades has made the book, as a historical reflection of narrative process, a tool for analyses and heated arguments.

This paper examines the metaphoricity of the book as a characteristic response to the experience of media change. In her treatise, “Nation, book, medium,” Miranda Burgess, for example, suggests that the book, whether figured as “the traditional object of nostalgia or as a threatened ideal in need of defence, serves as a compensatory object in the face of media and social history” (p. 214).

In my paper I also treat the book less as a self-evident mediator of cultural spaces than as an object of study that is undergoing redefinition. When speaking of the book in terms of cultural diffusion and cultural contagiousness, one has to admit that without literacy, without preliminary intellectual training and figurative way of thinking, one cannot start with it. Apart from physical culture, literature is an intellectual discipline, and the demands presented to the book as well as to its author and its reader are very high in the light of contemporary “new media” practices. Or, as a well-known Estonian writer wrote: “Today, without a package of sheer gold and without patronizing media, a book of serious literary production will no way be a success.” (“Postimees,” June 17th, 2010, p. 9). That means: in order to meet the needs of contemporary reader, the writer of today is supposed to be at home in everything—book design, formatting, marketing, media, etc.

In our attempts to redefine the role of the book as the interface between the subject and society, Todorov’s and Bakhtin’s socially- and process-oriented approaches to the rethinking of genre might serve as a starting point.

Aleš Vaupotič

Knjiga in svetovni splet

V svojem prispevku bom pregledal, na katere značilnosti knjige kot nosilca sporočila so vplivale možnosti, ki jih ponuja komunikacija prek medmrežja. Pregled cikla »sonetoidnih« spletnih projektov Tea Spillerja in primerov spletnih arhivov – na primer Stanfordske enciklopedije filozofije – bo pokazal, kateri vidiki knjige so se spremenili in dobili svojo nadgradnjo in izboljšave v spletnih oblikah komunikacije, kateri pa so tisti, ki so značilni samo za medij knjige in ohranjajo svoj pomen tudi v dobi medmrežja.

Aleš Vaupotič

The Book and the World Wide Web

The paper considers the effects of internet-based communication on the book as a carrier of the message. The examination of Teo Spiller's "sonnet-like" web projects and the examples of web archives, such as *Stanford Encyclopedia of Philosophy*, will show which aspects of the book have changed or were upgraded and improved in the web-based communication forms, and which aspects are book-specific and therefore retain their value also in the era of the internet.

Anna Notaro

Knjigi 2.0 naproti

Literarna veda se je le redko ukvarjala z materialnim nosilcem literature, vendar pa so v zadnjem času nekatere literarne razprave premestile poudarek z vsebine na materialnost literature. To je posledica občutka, da digitalna kultura predstavlja grožnjo za kulturo tiska in knjige na splošno. Že leta 1967 je Derrida v knjigi *O gramatologiji* razglasil »konec knjige in začetek pisanja« – kar pa ni pomenilo konca knjige. Leta 1994 je Sven Birkerts v *The Gutenberg Elegies* pesimistično sklenil, da smrt knjige pomeni »obleganje vseh starih prepričanj«. V dobi Spleta 2.0, ko se govorica kaže v različnih knjigi podobnih oblikah (blogi, vikiji itn.) in so na voljo nove tehnične platforme, je zanimivo premisliti vprašanje o prihodnosti knjige kot objekta in ideje. Referat sooči idejo knjige v tradicionalnem akademskem kontekstu, tj. kot standardni medij za hranjenje in razširjanje raziskovalnega diskurza, z zadnjo tehnično manifestacijo knjige kot »Kindla«, tj. e-knjižno napravo, ki jo je predstavil ustanovitelj Amazona Jeff Bezos. »Kindlov« šestpalčni ekran je tako velik kot knjiga z mehкими platnicami, uporablja najsodobnejšo tehniko e-črnila, ki simulira razločnost natisnjene knjige in – v nasprotju z zgodnejšimi neuspešnimi e-knjigami – ponuja možnost brezžične povezave. Možnost povezave z omrežji bo najbrž izzvala prednost konvencionalne knjige, predmeta, ki je prekrasno oblikovan, zelo funkcionalen in neskončno uporaben ter tudi strastno ljubljen. Besedilo razpravlja o implikacijah povezljivosti za novo »omreženo bralstvo«, za založniško industrijo, za odnos avtor-bralec in za idejo avtorstva, in izhaja iz prepričanja, da so sodobne spremembe v objektu-knjigi povezane z našimi temeljnimi pojmi subjektivnosti in delovanja.

Anna Notaro

Towards Book 2.0

Academic criticism has rarely dwelled on the material media of literature. However, recently some of the conversation concerning literature has shifted the focus from contents to the material side. This is due to the perception of digital culture as a threat to print culture and books in general. Already in 1967 Derrida, in *On Grammatology*, proclaimed “the end of the book and the beginning of writing”—which did not literally mean the end of the book. In 1994 Sven Birkerts, in *The Gutenberg Elegies*, pessimistically concluded that with the death of the book “all the old assumptions [were] under siege.” In the age of Web 2.0, where discourse manifests itself in various book-like forms (blogs, wikis, etc.) and new technical platforms are available, it is interesting to consider the question of the future of the book as object and idea. The paper juxtaposes the idea of the book in the traditional academic context, as the standard medium for the storage and dissemination of academic discourse, to the latest technological manifestation of the book as “The Kindle,” an e-book device released by the founder of Amazon, Jeff Bezos. “The Kindle” with its six-inch screen has the dimensions of a paperback, uses the latest E Ink technology that mimes the clarity of a printed book and, contrary to some previous unsuccessful e-books, offers wireless connectivity. Connectivity is likely to challenge significantly the prominence of the conventional book, an object that is superbly designed, extremely functional, infinitely useful, and passionately beloved. The paper considers the implications of connectivity on a new “network readership,” on the publishing industry, on the author-reader relationship, and on the existing idea of authorship, in the belief that bound up with the changes that the object-book undergoes are our deeply held conceptions of subjectivity and agency.

Knjiga: ekonomija kulturnih prostorov
The Book: An Economy of Cultural Spaces

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(program in povzetki referatov / *program and paper abstracts*)

Prižorišče / Venue:

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Organizacijski odbor / Organizing committee

Marko Juvan, Jola Škulj, Marijan Dovič (ZRC SAZU, Ljubljana)
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