

**REVIEW ESSAY: KLEMENT'S FALL,  
BARTOL'S ASCENT**

**Tomo Virk.** *Vebrov učenec: primer Klement Jug: osebnost, diskurz, legenda.* Novi pristopi 58. Ljubljana: LUD Literatura, 2014. 578 pp. €39.00 ISBN 9789616952125.

**Tomo Virk.** *Bakle in diktatorji: Jug, Bartol in consortes.* Novi pristopi 65. Ljubljana: LUD Literatura, 2016. 285 pp. €35.00. Includes summary in English. ISBN 9789616952811.

**Tomo Virk.** *Trojka s Filozofske: spisi o Vebri, Bartolu in Jugu.* Zbirka Historia Facultatis. Ljubljana: Znanstvena založba Filozofske fakultete, 2017. 174 pp. €19.90 ISBN 9789612378950.

**Tomo Virk,** editor. Vladimir Bartol. *Zbrano delo.* 3 vols. to date. Ljubljana: Založba ZRC SAZU, 2012–<2016>. €41.00 ISBN 9789612544140 (vol. 1), €39.00. ISBN 9789612547486 (vol. 2), €35.00. ISBN 9789612548780 (vol. 3).

Since his death in 1967, Vladimir Bartol's literary rehabilitation has been by turns tentative, moribund, or meteoric. Shunned or dismissed in his day by most of the Slovene literary establishment—writers, critics, literary historians, and publishers alike—Bartol learned to derive professional satisfaction from the approbation of enthusiastic readers reported to him by his friends and associates, or conveyed to him directly in the course of chance encounters with his readers in public. Significantly, the first signs of a Bartol revival came from the margins during Slovenia's liberalizing 1980s,

beginning with the third edition of *Alamut* (1984), with extensive commentary by editor and amateur literary historian Drago Bajt, who in preparation for the task also immersed himself in Bartol's voluminous unpublished manuscript diaries of the 1930s. Just four years later came a fourth edition (1988), this time edited and with over one hundred pages of entirely new commentary by Miran Košuta, a Triestine Slovene who was then a Ph.D. student of Slovene literature at the University of Ljubljana. Yet at the first scholarly conference devoted to Bartol studies, held in Ljubljana in 1990, doyens of the academic literary history establishment, such as Janko Kos and Boris Paternu, were still inclined to damn Bartol with faint praise, invoking what by then were literary common places—for instance, that Bartol was an uneven fabulist and mediocre stylist. To this day, Bartol falls afoul of feminist literary historians for the apparent misogyny articulated by some of his characters, and of cultural critics for the Orientalism presumably informing *Alamut*. As recently as 2005, the critical theorist Mladen Dolar dispatched Bartol's magnum opus on a whole litany of capital counts, bad stylistics included: "Good novels consist of good sentences, but in *Alamut* you won't find a single one" (Dolar 2005: 39).<sup>1</sup>

So it should come as no great surprise that a recent prodigious, even unprecedented surge in the literature about Bartol has been brought about not so much by an interest in the writer himself, as by a lifelong fascination on the part of an exceptionally capable and diligent scholar with one of Bartol's most celebrated youthful associates, the philosopher and mountaineer Klement Jug (1898–1924), who was killed at the age of twenty-six while trying to scale the north face of Triglav. In the brief and winningly candid forward to his lengthy study, *Vebrov učenec* (Veber's disciple: the case of Klement Jug—person, discourse, and legend), Tomo Virk, professor of comparative literature at the University of Ljubljana and successor to Kos as Slovenia's unofficial dean of comparative literature, admits to a lifelong admiration for Jug going back to adolescence, when Jug's twin passions for mountaineering and ethics resonated deeply for the young Virk. At that time, the 1970s and 1980s, Jug's life and influence were still primarily known in Slovenia thanks to the quasi-hagiographic reminiscences of devoted lifetime friends and associates, including Bartol and Zorko Jelinčič, co-founder of TIGR, the Slovene armed, anti-Fascist resistance organization in the Italian-occupied littoral. But subsequently Bartol also published fiction centered on characters that he fashioned explicitly or loosely on Jug, writing that was far more ambivalent about its subject than his non-fiction encomiums, and these

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<sup>1</sup> "Dober roman je sestavljen iz dobrih stavkov, v *Alamutu* pa dobrega stavka ne boste našli niti enega."

complicated the picture of Jug that Virk as a young man was trying to construct. The nature of Bartol's relationship to Jug, as reflected in Bartol's published prose, but also in his unpublished diaries, notebooks, and letters, thus became a vital secondary strand in Virk's quest to attain a true-to-life image of this youthful role model from the opposite end of the century.

Virk's inquiry into the real-life Jug, achieved now at last at the height of a productive and varied career, makes for a well-told, eminently readable story, laced with subtle humor and just the right touches of irony. Virk is intent on reconstructing as many aspects of Jug's personality as possible, based on all available written sources. He is mindful of his readers in other ways, too, even to the extent of pointing out that those with less than a professional interest in the history of philosophy can bypass the fifty percent of the book (approximately 250 pages) that consists of a close analysis of the published philosophical work of Francè Veber, Jug's principal mentor, who since 1920 held the first chair of philosophy at the newly established University of Ljubljana, as well as that of Veber's mentor Alexius Meinong of the University of Graz, and the role that these philosophers' work played in shaping Jug as a thinker. Unfortunately, Jug's draft manuscript of his never-published *Etika* (Ethics), as well as his Ljubljana Ph.D. dissertation, are no longer extant, and thus are known only from references to them that others have left behind. Only Jug's philosophy as he adapted it for a popular audience in his writings on mountaineering—e.g., in the journal *Planinski vestnik* (Mountaineering gazette), the texts of a few of his public lectures, and three seminar papers from his first, epistemological period at the University have survived.

By contrast, Jug's remaining personal papers are voluminous and rich with human interest. They consist primarily of his diary, some 700 letters that he exchanged between 1921 and 1924 with his fiancée, Milka Urbančič, and his correspondence with others. Most of this source material remains in unpublished manuscript form, the majority of it contained in the Jug archive at the National and University Library (NUK) in Ljubljana, with additional holdings at the National and Research Library (NŠK) in Gorica. Virk points out that Jug's letters have been excerpted for publication before, but most often as sterling examples of personal dedication, devotion to country, humanity, truth, and virtue. In fact, when read in their entirety, the letters present nearly incontrovertible evidence of a perversely conflicted, tragically stunted, and frequently manipulative personality.

Virk proceeds immediately to dismantle the myth of Jug. The traditionally pious, posthumous depictions of Jug's childhood present a youth

altruistically preoccupied with the survival of his nation, but Virk avers that all of the evidence points to an ordinary childhood filled with typical youthful pursuits. Though Virk discerns early signs of a commandeering and competitive streak in the young Jug, it is not until his family relocated from Gorica to Ljubljana at the outbreak of hostilities on the Soča/Isonzo front that Virk detects a potentially fateful break. Like the many hundreds, at first, and then thousands of littoral Slovenes who were driven into exile in the Slovene interior beginning in 1915, Jug acutely felt the scorn that longtime residents of Ljubljana directed at this sudden influx of unwanted, mostly impoverished newcomers. Virk sees Jug compensating for his sudden status as an outcast by developing an unshakable sense of intellectual and moral superiority over the vast majority of Slovenes around him, whom he castigates above all for the callousness they showed toward his penurious family. By the time of his graduation from high school in 1919, his defiant self-regard had reached the extreme dimensions that would characterize him for the rest of his short life; in one of his earliest preserved writings, the valedictory address to his schoolmates titled “Slovo od mladosti” (Farewell to youth), he projects a self-image based on the conflicting extremes of martyrdom and scorn, with unmistakable undertones of masochism:

Hvaležen sem Bogu, da je poslal svetovno vojno. Pretrpel sem mnogo, postal berač, trpel duševne in druge muke, od katerih je bila lakota najlažja, a sem kljub temu zadovoljen. V tej šoli mi je odprl pogled v gnusno človeško življenje in postalo me je sram, da sem človek... Hočem poskusiti na samem sebi, ali je nesebičnost res nemogoča... Hvaležen sem usodi za njen bič... (Virk 2014: 23)<sup>2</sup>

From the defensive stance of his extreme self-regard, Jug paradoxically derived inspiration from the great charismatic personalities of the few years immediately following the war, beginning with the proto-fascist Gabriele D’Annunzio, whom he admired “more than all the inhabitants of Ljubljana combined” for his heroic action in seizing the city of Rijeka/Fiume for Italy. He read Mussolini and Gentile on fascism, developed an admiration for Lenin, and took Dostoevsky’s “Legend of the Grand Inquisitor” as a foundational text.

Although Jug, like his later associate Bartol, began his university studies equally interested in biology and philosophy, in his diary for June 1920, he declared his decision to specialize in philosophy. Virk sees here a

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<sup>2</sup> “I thank God for sending us the World War. I suffered much, became a beggar, enduring spiritual and physical torments, the least of which was hunger, and even so I am content. In this school he revealed to me a vision of the squalor of human life and I grew ashamed of being a human being... I intend to experiment on myself to find out if selflessness is even possible... I am grateful to fate for its whip...”

chronological and causal connection to the fact that France Veber had just been appointed the University of Ljubljana's first professor of philosophy in April of that year, and that Jug would have attended and been impressed by the charismatic Veber's first lectures, which were famously delivered extemporaneously and to great dramatic effect. More substantively, amid the ruins of the Great War Veber saw as his mission the creation of a new philosophical counterweight to the growing materialism of the industrial age and the concomitant nihilism that had added fuel to Europe's cataclysm. This combination of charisma, method and messianism were bound to appeal to Jug, who became Veber's first disciple and, soon afterwards, his principal challenger.

The legend of Klement Jug as a philosopher-genius is tied, as Virk demonstrates, primarily to the reputation accruing to his two principal written works, the first being his Ph.D. dissertation in philosophy written under Veber's supervision and defended in 1923, and the second the unpublished manuscript of his monumental *Etika* (Ethics), which aspired to rewrite from scratch that entire field of philosophy for the generation emerging from WW I. Their reputation, however, is all that remains of either document. Veber praised the dissertation as "epochal," but made no corrections and offered no specific comments, which caused Jug no end of skepticism about the sincerity of his mentor's judgment, despite the subsequent award of his Ph.D. *summa cum laude*. Although various associates of Jug have attested to having read either the preliminary notes for his *Etika*, or the final draft manuscript itself, all versions of it have since vanished and no independent corroboration of their assessments is possible. In his diaries of the 1950s, Bartol attributed their disappearance to the ideological zeal of the immediate post-1945 Yugoslav communist regime in purging the country's libraries of subversive material, but even this can be no more than speculation.

To reconstruct Jug's contributions to philosophy, Virk is thus left with little more than the drafts of the three early philosophical seminars, the references to philosophy in the context of mountain climbing that Jug made in the popular articles he wrote for the *Planinski vestnik* beginning in 1921, the diary, the 700 letters Jug exchanged with his Milka Urbančič, and his correspondence with others. To this Virk adds the early published philosophical work of Franc Veber, as well as the principal contributions of Veber's mentor at the University of Graz, Alexius Meinong, all of which he scrutinizes with the aid of his own solid academic grounding in philosophy as part of his effort to reconstruct the genealogy of Jug's philosophy. In summarizing the three early epistemological seminars, aside from reconfirming the previously established fact that they were never considered a core element of Jug's work, Virk concludes that

... želja po dognanju resnice sicer je eden poglavitnih motorjev njegovega delovanja; a še močnejši je gon po uveljavitvi sebe kot postavljalca resnice. Egocentrični voluntarizem notranje izpodjeda Jugovo težnjo po objektivni resnici in jo na vsakem koraku sprevača v njeno nasprotje. (Virk 2014: 289)<sup>3</sup>

Virk imputes a number of likely, suppressed psychological motivations to Jug's ambitions and his less than orthodox methods for achieving them. Thus a profound sense of inadequacy, brought about by the sudden precariousness of the Jug family's circumstances beginning in 1915, is said to have led to attempts at overcompensation, exaggerated Nietzscheanism, aloofness from the great unwashed majority of mediocrities, and an overweening need to always be first, whether in philosophy, mountain climbing or any other endeavor. His love of the mountains and his idiosyncratic philosophy of mountaineering thus arose, in part, as a way of periodically escaping from the pressures of his troubled relationship with Milka Urbančič, whom he insisted on relating to as the embodiment of a pure, untouchable platonic ideal. Virk points to convincing evidence that Jug had a phobia of physical relationships, which he characterizes as "včasih ... nezdravo puritanstvo,"<sup>4</sup> and suggests that it would require psychoanalysis to determine its source. Indeed, a kind of psychoanalysis is precisely what Bartol, who made his first discovery of Freud in spring 1924, months before Jug's death, gradually began to subject the memory of his colleague's behavior to, particularly post mortem, over and over again.

Virk devotes deserved space to Jug's climbing career, including accounts of individual climbs, as well as his career moonlighting as a mountaineering writer, in the course of which he produced many vivid and dramatic published descriptions of his own climbs. Virk discerns in these numerous rhetorical and stylistic turns aiming at self-mythologization an effort to paper over significant chinks in the image of the ideal climber that Jug tried to project, as in an inclination to exaggerate his achievements and explain away instances where he failed while climbing. Virk, a longtime serious climber himself, criticizes Jug's daredevil, death-defying attitude toward climbing, which he pioneered and made fashionable in his own day, and tried to justify in philosophical terms, but which was indeed the antithesis of serious, responsible climbing.

Further attention is paid to Jug's philanthropic work as he traveled repeatedly on a self-styled lecture circuit through the Adriatic Littoral, beginning in September 1922 in his hometown of Solkan, where the Adria

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<sup>3</sup> "While the search for truth is one of his primary objectives, it is overshadowed by an even more powerful drive to assert his own role as the arbiter of truth. This irrepressible assertion of ego undermines Jug's commitment to objective truth, forcing it time and again into its very opposite."

<sup>4</sup> "... a sometimes unhealthy puritanism."

Society of local high school alumni had invited him to appear. Jug found his Adria Society audience to be beneath contempt, complaining that “all they want to do is dance and drink.” However, when they subsequently invited him to give lectures in various villages in the area, his interest was piqued. His series of lectures, titled “Svetovni in življenjski nazor” (Man, life and the world), consisted of individual lectures titled “On Sin and Gratification,” “On the Conscience of Man,” “The Problem of Sex,” and “Historical Materialism.” On balance, Virk recounts, Jug’s lectures were a failure. Either he spoke too softly, or his voice was pitched much too high, but most importantly, Virk suggests, he must have come across to his audience, many of whom were already actively engaged in the underground organized resistance to Fascism, as ludicrously impractical, abstract, and irrelevant. Yet these lectures and the series that Jug attempted to organize for late summer of the following year (1923), and which were also a failure, subsequently became the core of a legend around Jug’s efforts to raise the national consciousness of Slovenes of the occupied littoral.

As he does for most of Jug’s biography beginning in 1920, Virk meticulously reconstructs the sequence of events in his life during its final year, from autumn 1923 through August 1924, when he fell to his death. Essentially, this is detective work on Virk’s part, through which he seeks to gain some clarity on the great unsolved mystery surrounding Jug’s death—namely, whether it was purely accidental or a suicide, or possibly some mixture of both. Bartol’s short story “Zadnji večer” (“The last evening”), first published in 1930 and containing in its Slovene title the echo of an allusion to the Eucharist (*zadnja večerja*), depicts a fictional last encounter between Jug and Bartol at an Alpine cabin on the evening before Jug’s fatal climb. While Bartol’s fictionalized account depicts a Jug on the brink of despair about ever being able to realize his life’s ideals, the story ultimately remains ambiguous about the cause of Jug’s fall, whether it was willed or accidental. Ultimately, so does Virk: although he notes instances of obviously self-destructive behavior on Jug’s part during his final months—most notably, involving some perversely manipulative behavior when he suspects that Milka might be unfaithful to him—Virk perceives in Jug’s hyperactive mountaineering during the summer of 1924 a largely successful attempt at recovery, during which he regained his self-confidence. On 11 August, he attempted his last climb alone and fell one hundred meters to his death.

In the final chapter of *Vebrov učenec*, Virk provides a critical assessment of Jug’s actual legacy, as opposed to the mythologies constructed by others around him during his lifetime but, above all, after his death. One by one, he subjects Jug’s putative achievements as a mountain climber, a philosopher, an ethical reformer, and a crusader against Fascism to close

scrutiny. In each of these areas, Virk finds the popular legacy of heroic achievement to be far overblown. Instead, it was through affect and attitude, rather than content, that Jug left his mark, Virk concludes. Perhaps overgenerously, the author credits Jug through his constant striving, rigor, and fanaticism with providing a model both for his contemporaries and future generations.

In 2016, two years after *Veber's Pupil*, the next major installment in Virk's reassessment of the legacy of Klement Jug appeared under the evocative title *Bakle in diktatorji* (Torches and dictators: Bartol, Jug, and their circle). Once again, in a concise and elegant foreword, Virk sets out the scope of his undertaking. Here he proposes to resume his scrutiny of the image of Jug, primarily through the prism of Vladimir Bartol's work, and not just the published fiction and essays, but also Bartol's voluminous unpublished diaries, sketches, and other handwritten notes. And indeed, this book is not so much about the Bartol-Jug relationship *in vivo*, as it is about the legacy of that relationship in Bartol's life and work. It is a kind of chrestomathic literary biography of Bartol, told overwhelmingly from the standpoint of a single, highly complex influence that was exerted intensively for just three years in person (1921–24), but with aftereffects that persisted throughout the remaining forty years of Bartol's career as a writer and diarist.

Of Bartol's unpublished papers, the diaries and notebooks alone comprise as many as 20,000 manuscript pages. Throughout *Bakle in diktatorji*, Virk gives evidence of having closely examined much, if not all of this unpublished material in its unretouched, manuscript state, which in itself is a landmark achievement.<sup>5</sup> By triangulating between chronologically and thematically related points in Bartol's unpublished diaries and published prose fiction, Virk is able to amass persuasive corroborating or conflicting evidence, which often allows him to challenge a published (or public) statement of Bartol's about Jug as inconsistent, disingenuous, and sometimes downright hypocritical. Virk seizes onto an auto-referential diary observation of Bartol's, to the effect that: "Danes vem: če se bodo ti zapiski ohranili, bodo čez 50 let vrhunec slovenske literature in najbolj krvavo resničen dokument

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<sup>5</sup> The editor and critic Drago Bajt may have preceded Virk in examining all extant Bartol diaries in the early 1980s, although only excerpts from Bartol's *Literarni zapiski* (Literary notes) of the 1930s and 1950s were actually published at the time (i.e., 1982-1983). Presumably Bartol's complete diaries and notes will not be fully edited, indexed, researched, and annotated for publication until many years from now, as several of the later volumes of the ongoing *Zbrano delo* (Collected works) edition, which began publication in 2012.

iz te dobe” (Virk 2016: 13).<sup>6</sup> But rather than taking the author’s claim at face value, Virk prefers to read the diary as “the most brutally truthful document of Bartol’s own thinking” and a source of abundant evidence of his inconsistency, self-regard, and even megalomania.

Virk traces the events in young Bartol’s life that predisposed him to the influence of a stronger, charismatic personality like Jug’s. When, in 1919, the Bartol family sold their property in Trieste and relocated to Ljubljana, Vladimir at the age of sixteen became the catechism student of Dr. Gregor Pečjak. Even though Vladimir had rejected Catholic dogma some years before as a pre-adolescent, under Pečjak’s tutelage he became susceptible to the faith once again, with a vengeance, even to the point of adopting the older man’s injunctions against smoking, drinking, and extravagance of any kind as his own. Upon entering the newly established University of Ljubljana two years later, in 1921, Bartol left ardent Catholicism behind once and for all, but transferred his dependence on a domineering male personality to his new professor of philosophy, France Veber, who displayed charismatic qualities as a lecturer. Soon afterward, Bartol met Jug and the rest, as Bartol might have said, became legend. Jug’s own asceticism, which went well beyond prohibitions against the use of alcohol and tobacco to include celibacy, minimal sleep, minimal nourishment, and rigorous mountain climbing, reinforced the austere personal habits that Vladimir had adopted under Pečjak’s guidance and introduced several new ones.

The final year of Jug’s life, 1924, also marked a critical turning point in Bartol’s intellectual development that would ultimately lead him to distance himself from his youthful mentor. Oddly, Virk does not dwell on this phase of Bartol’s career, even though it constitutes a significant chapter in his earliest diaries, which he began keeping in the summer of 1926 with retrospective coverage of highlights since 1921, when he entered the university. This phase turned on Bartol’s discovery of the works of Freud in the university library, and particularly his fascination with the concepts of repressed memories, Freudian slips (the psychopathology of everyday life), and the interpretation of dreams. This discovery of Freud provided him with the missing elements that he needed to create his own unified field theory of human behavior and, in short order, the twenty-one-year-old Bartol became

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<sup>6</sup> “Today I know: if these notes survive, then fifty years from now they’ll be the pinnacle of Slovene literature and the most brutally truthful document of this time.”

one of Slovenia's most prominent advocates of and public lecturers on these aspects of Freudian theory.

As Bartol notes in his diary and is quoted by Virk, “Jug, njegova osebnost je stala tu kot mogočen jez, kot mogočna barikada razmahu moje osebnosti” (Virk 2016: 16),<sup>7</sup> very much like a variety of Oedipal complex, in fact. Not only that, but Jug with his particular set of highly fraught psychological complexes would become a prototype of the new domineering, Promethean personality unleashed by the devastation of WW I and the collapse of Europe's social hierarchies, which would both fascinate and repel Bartol in various manifestations throughout his life. Ultimately, Virk comes to view the shadow character of Dr. Simon Krassowitz, a cynical, sinister, overtly manipulative double of Klement Jug who dominates the plots of a number of Bartol's short stories from the 1930s, including a short cycle of four stories reproduced within the 1935 collection *Al Araf* under the section heading “Stories about Dr. Jug and Dr. Krassowitz,” as the expression of Bartol's Mephistophelean creative ego. However, Virk's suggestion that Bartol's creative career came to an end with the advent of WW II and the necessity of renouncing Krassowitz's cynicism fails to take into account several subsequent major flights of creative inspiration in his career as a writer—notably the winter of 1944–45, when he wrote his play *Empedocles* in Ljubljana, and far more importantly, the years 1954–55, during which he wrote his memoir of growing up in Trieste, *Mladost pri sv. Ivanu* (A youth in St. Ivan), in hurried, yet meticulously interlocking daily installments for the Triestine Slovene daily newspaper, *Primorski dnevnik*. It was of this work that he would later write, again in his diary, that it was his greatest masterpiece of all, the writing of which had exhausted all the resources of his creative gift once and for all.

As if two new, extensive, critical works focused on Bartol published in tandem just two years apart were not enough, in 2017 the publishing arm of the University of Ljubljana's Philosophical Faculty released a third collection of Virk's articles on Bartol and his two early influences, Veber and Jug, including nine articles that were first published in journals over the course of the previous five years, since 2012. For his book *Trojka s Filozofske: spisi o Vebru, Bartolu in Jugu* (Threesome from the Philosophical Faculty: Articles about Veber, Bartol, and Jug), Virk has updated some of those earlier critical pieces with new information and insights, and has added two new items, for a total of eleven articles represent a range of his recent findings on these three personalities, their interrelationships, and their

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<sup>7</sup> “Jug's personality stood there like a huge dam, a huge barricade blocking the development of my own personality.”

philosophical and literary legacies, since he first engaged intensively with Bartol's short pre-war fiction as the editor of the first three volumes of Bartol's definitive *Zbrano delo* (or *ZD*, Collected works), which were published from 2012 to 2016.<sup>8</sup> In fact, a good two-thirds of the 2017 collection is focused mainly on Bartol, his literary legacy, and his philosophical influences. These articles set themselves a wide range of tasks, from putting perceived misogynistic elements of Bartol's short fiction into biographical, historical, and literary context to detailing the complex motives behind Bartol's well-intentioned review of Edvard Kocbek's politically controversial 1952 collection of stories *Strah in pogum* (Fear and courage); or deciphering what Bartol really meant when he described *Al Araf* (1935) as a "guide to action" and a roadmap for Slovenia's escape from insignificance and oblivion. Common to all of them is that they draw richly and adroitly on Bartol's diaries and notebooks, that mass of running commentary that the author kept on himself, his life, his daily experiences, observations and dreams, on his thoughts and his writing, which he revisited over and over again from 1926 to the mid-1960s, and particularly since realizing somewhere in mid-career that he was going to have to be, by default and for lack of interest or will on anyone else's part, his own literary historian and biographer. In his voluminous textological annotations and interpretive commentary to the first three volumes of Bartol's *Zbrano delo*, and in the three separately published volumes of history and criticism briefly described here, Tomo Virk has made a first, major attempt at analyzing the massive corpus of Bartol's diaries and notes against the evidence of the work itself through 1945, with a primary goal of gaining clarity on the manifold impacts of the phenomenon of Klement Jug on Bartol's life and work. However, Bartol's diaries, notebooks and sketches in their entirety are an encyclopedic account of the micro- and macrocosms he inhabited and observed throughout his adult life, and go far beyond an obsessive reckoning with a single youthful, if powerful influence. Without any doubt, this will not be the last

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<sup>8</sup> Virk's editorship of the Bartol *Zbrano delo* spanned volumes 1 through 3, which bring together all of the author's short prose fiction through 1945. As of this writing, the compilation and editing of *Zbrano delo*, volume 4, comprising Bartol's post-war short fiction written in and about Trieste after 1945, was still in progress under the editorship of Miran Košuta. Work toward producing the following ten to twelve projected volumes, which will include the remaining short fiction, the novels, dramatic works, essays, theatrical and art reviews, the memoir of Trieste, diaries, notebooks, letters and correspondence is likely to continue for decades.

time these diaries, until just recently so studiously avoided, are subjected to study. But it is certain to remain one of the most important.

*Michael Biggins, University of Washington, Seattle*

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