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SPACE IN SLOVENE LITERARY STUDIES: CRITICAL EDITIONS OF THE CLASSICS

The thematization of space in Slovene literary scholarship took place in the context of narratology, genre analyses of rural and regional prose and the historical novel, thematic and intercultural literary historical research. There is a wealth of data on literary space in the notes to Slovene poets and prose writers' collected works, in particular in the critical edition of Ivan Tavčar's works that Marja Boršnik edited. The notes satisfied curiosity about the actual motivations for literary settings and about the spaces in which writers lived. Authorial creativity was discovered in the disjuncture between the literary and historically attested geographical spaces.

Key words: textology, critical edition, genesis of literary works, geographical space, space of a literary setting

1 A Historical Overview of the Literary-Historical Thematization of Space

A Cobiss search with the key words *prostor** 'space' and related words (*dogajališče* 'setting', *lokacija* 'location', *kraj* 'place', *pokrajina* 'region', 'country', *gore* 'mountains', *Bela krajina*, *Prekmurje*, *Gorenjska*, *mesto* 'city', *morje* 'sea', *kras* 'karst', *Istra*, and so forth), restricted to studies of Slovene letters yielded over a hundred relevant hits. The listing of hits for the subject Slovene studies of space in literature is accessible and after sorting is being expanded on the Wikiversity project page Literature and Space. Although the bibliography is not complete—Cobiss entries going back do not contain key words and are therefore difficult to track down; and chapters on space in literary histories are not entered—it does offer a historical outline of the topic. Space also appears in publication titles in the syntagmas *kulturni prostor* 'cultural space', *prostor literature* 'the space of literature', *literatura kot simbiotični prostor* 'literature as symbiotic space', and *umetniški prostor* 'artistic space'; however, studies with space in such metaphorical meanings are omitted from the overview. Chronologically viewed, the hits show continual interest in the topic of space in letters. The most publications were in 2006 (to a great extent because of the publication of the Seminar on Slovene Language, Literature, and Culture proceedings, devoted to the theme of the town, and the Slovene Slavic Society collection of studies on the theme of regionalism) and 2008, but the growing number of hits must also be attributed to increasingly exact bibliographical descriptions.

Different methodological approaches have engaged with space as one of the basic elements in literature. In the context of poets' biographies, positivism devoted itself to the birthplaces, residences, and locales poets visited. Authors of literary- and cultural-historical guides make good use of this heritage—some in series (Slovstveni

in kulturnozgodovinski vodniki [Literary and Cultural-Historical Guides], 1991–98; Kulturni in naravni spomeniki Slovenije [The Cultural and Natural Landmarks of Slovenia], 1965–), others individually, as do the editors of the series Zbrana dela slovenskih pesnikov in pisateljev [The Collected Works of Slovene Poets and Prose Writers 1946–] and the editors of critical editions of the Slovene classics. Marja Boršnik was among the most copious describers of places associated with writers and places that motivated their texts.

Although space is an important literary component, it was reflected in Slovene literary theory relatively late. Silva TRDINA (1958) has nothing on space in literature. Matjaž KMECL (1976: 216–22) treated »literary space« together with time in the chapter Prelinguistic Components, subchapter Composition. He writes that space is not emphasized in lyrics but in drama and storytelling, where real, external (the author's and reader's) and internal or fictional time (of occurrence) are distinct. The segments of space the reader witnesses depends on the narrative point of view, which is, according to Percy Lubbock (1921), either panoramic or scenic.

Interest in setting was emphatically articulated in narratology, which led after 1981 to a series of theses on chronotopes in authors' works. The mentors were Franc Zadravec, Helga Glušič, Miran Hladnik, Jožica Čeh, Gregor Kocijan, Majda Potrata, Igor Grdina, Alojzija Zupan Sosič, Aleksander Bjelčevič, Tomo Virk, and Janez Vrečko. A typical title for such studies was »Time and Place in ...« (e.g., Alenka Glazer, Time and Place in Janko Glazer's Poetry, *Jezik in slovstvo* 1982). Marjan Dolgan (1983) devoted a sixty-three-page chapter, Narrated Space, to space in Ivan Pregelj's works. It is as long as the chapter on time (fifty-nine pages). He put forth a typology of three kinds of space—the narrator's, the addressee's, and episodic. In the last decade, after 2002, interest in space migrated to thematology, or the study of motivation (Simonek 2004, Smolej 2008). Theses in this field have titles like [*The Location of...*] in Slovene Letters.

Miran Hladnik has been interested in space as an abstract, schematic category in his research of the deep structure of genre. Accordingly, he applied Lotman's (1980) model of three semiotic fields—protagonist, home, and dangerous external space (forest, mountain)—to Josip Vandot's Alpine tale. Then he took up setting in rural tales, analyzing them by region, and setting in the historical novel, which he described by places. Among rural tales, regional tales with recognizable areas and emphasis on a setting that determines the character and actions of literary protagonists received special attention (HLADNIK 1991; 1998). He focused on the images of Kranj and Gorenjska in Slovene narratives (HLADNIK 2012). He expanded space as a literary setting in these studies with the sociological concept of a culturally creative geographic space. Herein falls the discovery, as yet unexplained, that Styrian writers have been twice as likely to write historical novels than writers from Gorenjska, who, in contrast, favored the rural tale.

Although tales were spatially marked from the beginning, the concept of a regional tale did not yet exist in the nineteenth century. For instance, we can say about Josip Jurčič's »Sosedov sin« (1868) that it takes place somewhere in Dolenjsko; however, it is quite possible to imagine that it could have been located in another place in Slovenia. Such substitutions were not possible in the regional tale. Regional consciousness first appeared in poetry (Simon Jenko's epithet, »the poet of the Sorško

polje« nicely illustrates this), then in short prose, which was formally more innovative than long prose works (e.g., Ivan Tavčar's »Pictures from the Loka Highlands«, Anton Koder's »mountain tales«, or Matej Tonejec Samostal's »tale from the hills«), and finally in the mid-length and longer rural tales of Fran Jaklič, from Suha Krajina, who no longer used paraphrase to hide the places he set his works (e.g., »a certain town in Slovenia« or »in the district of L.«), but simply gave them real geographical names. Critics always quickly and happily noted the regional emphasis and captured it in phrases to the effect that the typical, pure, sculpted, plastic portraits were as if transported from the land into the book.

The regional tale is a temporally limited genre definition, because it mainly applies to internationally comparable, regionally discernable narratives in the 1920s and 1930s, when critical reflection on regional literature also flourished. Miško Kranjec in particular established awareness of the regional tale for Prekmurje; Ivan Albreht first put Primorsko on the Slovene literary map, followed by France Bevk, Andrej Budal, Narte Velikonja, and Ciril Kosmač. Prežihov Voranc presented Carinthia; Anton Ingolič and Janko Kač Styria; in the 1930s, Janez Jalen and Jan Plestenjak renewed Finžgar's tradition of the Gorenjska tale, the latter exclusively in the Škofja Loka surroundings; Lojze Zupanc and Jože Dular put on display the character of the Dolenjsko region and people almost one hundred years after Josip Jurčič.

An exact statistical analysis of the rural tale's setting, taking into account the difference between the lowlands and mountains, the role of interiors (tavern, peasant house) and exteriors (relations between the fields, forest, and pasture) has not yet been done, because the corpus of rural tales has been insufficiently marked for this purpose. It is evident that many titles of rural tales are a combination of the protagonist's name and his location (e.g., »Aleš iz Razora«, »Fant s Kresinja«, »Nevesta s Korinja«, »Zarečani«), or the word *dom* 'home' and geographical location (e.g., »Dom na Slemenu«, »Dom med goricami«, »Dom v samoti«, and »Domačija ob Temenici«).

The authors of regional tales in the 1920s and 1930s programmatically portrayed less well known, peripheral Slovene regions in order, at least in fiction, to level the cultural balance between the different regions and show the unity of the Slovene cultural space. Regional consciousness was thus much greater and more loaded among the less numerous writers from peripheral regions than among writers from Carniola, in the center, where literary production was more prolific.

In Slovene literary history, the genres of Alpine tales (Hladnik 1987), travel accounts (Zupan Sosič, Andrijan Lah), and to some extent also historical, biographical, and war novels were more precisely defined, concerning the episodic space. Examples of classical travel accounts are Janez Mencinger's »Moja hoja na Triglav«, Fran Levstik's »Popotovanje iz Litije do Čateža«, Prežihov Voranc's »Od Kotelj do Belih vod«, Fran Erjavec's »Pot iz Ljubljane v Šiško« and »Kako se je slinarju z Golovca po svetu godilo«, and perhaps also Izidor Cankar's *S poti*.

The Seminar on Slovene Language, Literature, and Culture proceedings on the theme Countries and Towns opened up the topic of space in 1998, followed by the 2006–10 series Proceedings of the Slovene Slavic Society: *The Role of Borders, Crossing Borders, Living with Borders, Slovene Microcosms—Interethnic and Intercultural Relations*, and *The Role of the Center: The Convergence of Regions and*

Cultures. The list of Slovene studies on literature and space shows that the most researched authors and places were France Prešeren (seven studies), Ivan Cankar (five, Vrhnika), Ivan Pregelj (five, Tolminsko), Oton Župančič (four, Bela krajina) and, with somewhat fewer, Josip Jurčič, Srečko Kosovel the »poet of the Karst«, Drago Jančar, and Ciril Kosmač. The most interesting spaces were the sea and Bela Krajina, followed by Gorenjska, Kranj, Ljubljana, and the mountains; then Istra, the city, Vienna, and Vrhnika.

Because I am particularly interested in empirical literary research, I will summarize my thinking on the yet to be realized possibilities of this approach to literary space. At least two spaces ought to be added to the analysis: space in the text—that is, settings or the place of actions—and space external to the text (e.g., birthplaces, authors' residences), as well as the connections between them. Spatial determinants may be very wide (e.g., local, provincial, global, or European) or narrower, yet still general (e.g., national space, the city or countryside, village, forest, road, mountains, sea, rivers, or water), or very specific microcosms (e.g., cave, cliff, clearing, bridge). Spaces can be named (e.g., Austria-Hungary, Gorenjska ... Ljubljana, Gorica ... Šumi bar, or Prešernov gaj) or not, and there can be real geographical names (that can be marked on a map) or fictive place names.

It only makes sense to deal with space in the texts of authors who themselves front the spatial dimension. We find them in anthologies of fiction about towns with such titles as *Mariborska knjiga*, *Ljubljanska knjiga*, *Kranjska knjiga*, *Tržaška knjiga*, and *Goriška knjiga*, as well as in the works of poets who are known by their regions, such as Alojz Gradnik (Istra, Goriška brda), Simon Gregorčič (Gorica, Soča), Cvetka Golarja (Sorško polje), Janko Glazer (Pohorje), and others. Facts about literary sites and writers' residences, collected out of local interest, can also be found in multiauthor collections devoted to regions—about Kranj, Celje, Kamniško, Škofja Loka, and other places. Some of the most careful research is devoted to excerpting, mapping, and analyzing writers' correspondence, travels, and movements, as we can see from their collected works and the series *Correspondence of Prominent Slovenes* (Korespondence pomembnih Slovencev) that Slovene Academy of Sciences and Arts publishes.

A check of the Digital Library of Slovenia shows the frequencies of competing terms for space in literature, with the following specificities: *pripovedni prostor* 'narrative space' has existed in scholarly parlance since 1969 (Kmecl, Glušič, Kocijan, Dolgan, Juvan, Katarina Bogataj Gradišnik, Gorazd Beranič, Irena Grčar, Aleksander Kustec, Julija Sozina, Barbara Zorman, Alenka Jensterle), *dogajališče* 'setting' since 1972 (Matjaž Kmecl, Franc Zadavec, Robert Hodel, Marko Juvan, Miran Hladnik, Aleksandra Belšak, Silvija Borovnik, and others), and the Bakhtinian *kronotop* 'chronotope' since 1983, beginning with Marko Juvan and under a Russian studies influence (of Miha Javornik, Ivan Verč, Aleksander Skaza, Nadežda Starikova, Galin Tihanov). The expression *dogajalni prostor* 'setting of the action', which Franc Zadavec introduced (1974), occurs five times more often than the former terms. Its frequency is attributable to its use in criticism (for example, by Marijan Zlobec, Marjan Dolgan, Igor Gedrih, and Franček Bohanec). Because of its marked frequency, we might select it as an blanket term. Scholarly journals differ little on the use of these terms, which occur most often in *Jezik in slovstvo*, followed by *Slavistična*

revija; they occur sporadically in *Primerjalna književnost* and *Sodobnost*. The term 'chronotope' is an exception, receiving preference in *Primerjalna književnost*, while 'setting', is favored in *Sodobnost*. The rhetorical term 'topos' seldom refers to space or even to literature and so is not included in the comparison.

2 The Collected Works of Slovene Poets and Prose Writers

The series, which has been in publication since 1946, comprises approximately 250 books by thirty-seven Slovene classics in critical or scholarly editions. The notes to the first books (by Mirko Rupel on Josip Jurčič, Janez Logar on Janez Trdina, France Koblar on Dragotin Kette, Anton Ocvirk on Srečko Kosovel and Janko Keršnik, and Anton Slodnjak on Fran Levstik) evidence the fact that the interest in spatial data in the classics was standard and unproblematic. It derived from the assumption of the biographical and experiential bases of fiction, which was generally suited to the realistic core of the Slovene classics. It is well known that as the editor of Anton Aškerc's and Ivan Tavčar's collected works, Marja Boršnik was exceptionally keen on spacial information; therefore, I will excerpt her commentaries for a typology of comments on space. But because editors of other classics were attentive to spacial data as well, I will selectively add some other examples. A planned comparison of the frequency and kind of spatial notes in The Collected Works of Slovene Poets and Prose Writers will remain for another article.

In the first volume of Ivan Tavčar's *Collected Works* (1952), Marja BORŠNIK indicated the importance of space with a foldout plan of the village of Poljane in the second half of the nineteenth century, which was sewn into the book (Figure 1). A year later, she included a map of the Poljanska Valley and the uplands around Škofja Loka in volume 3. There are sixty houses on the plan, »the residents of which [...] are named in connection with Tavčar's works«, (Tavčar *I*, 1952: 376) with past and new house numbers. The surveyor Karel Kavšek drew the plan from cadastral registries, civil records, and firsthand observations. The students Branko Berčič,¹ France Bernik, Boris Paternu, Olga Ratej,

¹ Branko BERČIČ (1955: 281–82) reported on this in detail: »The writer's very close connection with his native region recommended to the editor and commentator of the collected works a copious and careful system of scholarly research. It was a question of how to interpret the numerous events and characters in Tavčar's works when you know that the writer built on actual stories and personages, freely adapting them in his lively creative fantasy, and when you know that among the people in the Loška highlands the knowledge of Tavčar's works is such that you cannot tell where the oral tradition ends and the recall of actual events begins, and how to sort it out in the writings. The editor correctly recognized that one person would be lost in the work and so she interested a circle of her students in Slavic studies at Ljubljana University in the work and walked with them in a planned fashion all over the area of Raka na Dolenjskem and the land below Blegaš. From the collected materials there grew thorough notes that were sometimes so rich and full of descriptive detail that they seemed overly pedantic, although they are absolutely necessary for researching the imagination and style of a writer of Tavčar's profile. Only in this way, given the lack of manuscript materials and the writer's literary archive, could the genesis of individual works be coaxed out, or at least theses about the origins of this or that story be documented. For the first time in editorial practice on collected works, maps, sketches of communities, and family trees were used to aid enjoyment and close study.

Even today, a careful reader should desecrate in the original text and the abundance of material in the notes an evolutionary picture not only of Tavčar the writer, but of the time and environs in which he worked.«

Boršnik was continuing the kind of notes that Ivan PRIJATELJ had assembled for TAVČAR's first *Collected Works*, in six volumes (1921–1932). In the absence of materials on the genesis of a work, »he focused on the study of models, of characters and places, that Tavčar drew upon«. In the process, his informants at Visoko, especially Tavčar's widow and his relative Lovro Perko, saved a good many reminiscences from oblivion, »which, however, he did not critically examine against civil archives and elsewhere«. (Tavčar *I*, 1952: 370)

There are two kinds of spatial data in Boršnik's notes: independent explanations of locations that are named or comments on persons who may have been constitutive models for the writer. Boršnik and the students tracked the persons, as she explains: »Field work cannot be disdained, especially when studying places [...] where a person must be extremely cautious, because they mix people's imaginations with what Tavčar says and what his commentators say. The import of such precise work is not positivist pedantry if it serves the study of the writer's creativity and style« (TAVČAR *I*, 1952: 372). Facts about locations are sometimes so closely tied with people that they are difficult to separate. Space was thus just one component of the reality that the notes to the texts were meant to define.

The notes to particular texts do not elucidate all of the recognizable actual locations or places that are mentioned; for example, Paris, Granada, Madrid, America, and Europe in the novella »Dona Klara«. Spatial information is given only when it can be found on the map that is appended: »Gregor Inglič's farmstead, locally known as 'Vidmar's' (see the plan of Poljane, number 44)« (TAVČAR *I*, 1952: 379). It is important to recall that of all the places that figured as settings in Tavčar's narratives, Boršnik appended a map only for his native Poljanska Valley, and not, for example, for Ljubljana, where he lived most of his life and where his historical novels are set. This derives from mythologizing the countryside, which was supposed to be the national genetic reservoir and refuge.

The narrator in the the novella »Mlada leta« directly urges such an understanding of native land: »Be proud of your birthplace! And believe me, when I give praise to eternal fate, I am most grateful that I was born in the Slovene land—among a small, vital people.« (TAVČAR *I*, 1952: 53) In brief, the writer's native land is differentiated from others.

The notes with geographical names are supplied for locations that are unnamed in the narrative; for example, the statement, »when I walked through my narrow, native valley, along the white road next to the rushing water«, the editor comments, »Tavčar calls up memories of his own return to the Poljanska Valley along the road by the Poljanska Sora«. And immediately thereafter: »There at the corner ... where a steep hillside rises, there I stopped and, moved, looked at my father's village: The so-called Corner is formed by a steep hillside on the north side of the road in the direction from Visoko to Poljane and the Poljanščica River channel. The steep hillside rises at the next turn the road makes, when it leads sharply northwest, and it is also called Videmski Corner. [...] (See the plan of Poljane in the appendix.)« (TAVČAR *I*, 1952: 381). This example shows that additional information from other sources often supplements spatial identification.

A special challenge for editors are attempts to conceal geographic space, which nineteenth-century writers did with asterisks: »Among the firs' shadows rises up a

fine, small castle, the dukes' ** estate« (TAVČAR *I*, 1952: 53). BORŠNIK noted that in the novella »Mlada leta« Tavčar used asterisks to »try to erase the trace that would confirm the imagined setting of the action in the novella«. She deciphered it as Raka, where »in his student years Tavčar spent at least some of his vacation at his uncle's, the pastor Anton Tavčar«, and she devoted an entire page to describing the manor house on the southwest side (TAVČAR *I*, 1952: 391). Some places are poorly hidden and their identifications are trivial—for instance, »I was in a city that can remain unnamed: T. intends Ljubljana« (BORŠNIK, TAVČAR *I*, 1952: 407). Elsewhere, extended, veritable detective expertise is applied; for example, to the »spring behind the Dolinčeva house« (TAVČAR *I*, 1952: 383–84).

Identifying a literary location with a geographic basis is only the first step. The next is adumbrating sparse data on the space in the narrative with additional information, including that which pertains to the present and thus not only elucidates the text but engenders interest in the location itself. Such statements are recognizable by the word »today«; for instance, »Even today, on the left bank of the Sava there stands the ferryman's hut«; »Even today, people remember the mighty chestnuts at Podbrezje [...] Nowadays the chestnuts are sparser there« (TAVČAR *2*, 1952: 430). A prominent example is the ten-page »Povest v kleti«, which is outfitted with six pages of notes, of which one-third pertain to space. Among them is an entire page on which lot numbers are recorded, their area, and joined lots, which is to illustrate the wealth and status of a given model for a literary character.² Even with all this exactness, which today seems excessive, BORŠNIK was aware of the relative value of the data that was collected, because after all Tavčar »was never a descriptive realist, yet there were elements that he took from reality, always turning and rearranging them in his rich and productive imagination.« She would warn that it is necessary to take them cautiously and critically (TAVČAR *I*, 1952: 372–373).

Notes of this kind support the conviction that fictional space and characters are in close contact with real space, and their purpose is to show that, and especially to point out deviations. Stating the fit of a fictional space to a real one—these kinds of notes are recognizable by the word »right«: »A traveler coming from Škofja Loka first glimpses Poljane right at this place. (See the plan of Poljane in the appendix.)« (BORŠNIK, Tavčar *I*, 1952: 381)—is in fact the necessary point of departure for listing the differences between them. When it is a case of a first-person narrator, it seems almost a given to the editor that it should be identified with the author. Since a good deal is known about Tavčar the author, significant differences arise between the two. In the narrative »Bolna ljubezen«, for example, there is the statement, »Now I am studying anatomy, which the editor explained in this way: »In fact, at the time T. was writing this 'novella,' he was studying law in Vienna« (TAVČAR *I*, 1952: 385). Even minute spatial data were subject to pedantic checking; for instance, »surrounded all about with flowering, fragrant forests of mighty chestnuts: it is not documented that in those times in Tavčar's area there were the wild chestnuts with white flowers that T. refers to here [...] although native chestnuts grew there, only they were mixed in with other tree.« (TAVČAR *I*, 1952: 387)

² A clarification is given in the second edition that the student Boris Paternu did the tortuously positivist research of the real estate records.

However, BORŠNIK was much more cautious than Prijatelj, whom occasionally she polemically corrects, in identifying the narrator or protagonist with the author. She did not excessively subordinate literature to the realia of the writer's life. She refused to identify the narrator and author when there were too many differences between them; for example, in the narrative »Povest v kleti«: »As soon as we conclude that the point of departure for understanding this work is that Tavčar does not necessarily have himself in mind when the characters speaks in the first person, everything fits fairly.« (Tavčar 1, 1952: 379). To the narrator's statement in the story »Čez osem let« that »at the university... I studied only philosophy«, which contrasts with the generally known fact that Tavčar studied law, BORŠNIK attaches the comment that »like everything else, this shows that the protagonist of the novella is not intended to be the author himself, even though he speaks in the first person.« (TAVČAR 1, 1952: 408)

The editor BORŠNIK can only document differences between supposedly real bases for settings and their literary representations: »a marker, the only one in the cemetery: This 'marker' in the Poljane cemetery does not exist and never did« (Tavčar 2, 1952: 421). Or the differences are material to her espoused »study of the writer's creativity«—that is, for interpreting his 'poetic license'. An illustrative example is Tavčar's novella »Otok in *Struga*«, which contains in its title the names of the two castle settings that in reality, on the map, have reversed locations. BORŠNIK devoted an entire page of commentary to each:

Struga: T. reveals a more or less reliable panorama of the area along the flow of the Krka from Novo mesto downstream. At the same time, he substituted the location of Otok with that of Struga, which in fact is several kilometers farther from Novo mesto, not closer than Otok. He probably did this only in order to be able to achieve an effective picture of how the Krka washes up the baroness's corpse from Struga at Otok, which in fact could not happen, because the Krka flows in the opposite direction (PRIJATELJ 3, 1929: 422). (Tavčar 2, 1952: 408)

That which is imagined is in principle no less reliable than the geographically or historically attested; in fact it could be even more true. Yet in the editor's (RUPEL) argumentation, the postulate that realistic literature, a reliable representation of life, is the ideal has high value. When the writer departs from real bases, he makes mistakes. The invented is therefore less worthy: »That Jurčič contrived the figure of Rojinje³ is also evident from the fact that he uses the name in the singular and then as a plural noun, and with the preposition *na* 'on' or *v* 'in'«. Further: »For the reader who knows this area well is disturbed at how the writer moves his characters around it.« (Jurčič 3, 1949: 357, 360).

While Boršnik's spatial notes, generally supported by fieldwork, elucidated Tavčar's terse descriptions of settings, Mirko RUPEL permitted himself more latitude with Jurčič's similary spatially fluid texts. He wrote about the novel »Cvet in sad« (Jurčič 6, 1953: 367):

³ In the second edition (1965: 375), the new editor, Janez LOGAR, somewhat softened Rupel's statement about Jurčič's imagination: »That Jurčič adapted the figure of Rojinje« (Thanks to Igor Kramberger for pointing out the change between the first and second editions).

The regional backdrop for the action of Jurčič's »Cvet in sad« is Dolenjska. One is tempted to think of the Muljava area because some of the characters are from there; for example, Šepec (see below). The vineyards take us further east, perhaps to Kostanjevica. The writer surely drew »the castle« Zabrezje according to some real building; it is less probable that it could be the same castle that he depicted under the name Slemenice in *Deseti brat*, as an anonymous feuilleton writer insisted in the article »Jurčič's Slemenice and Polesek in the Past and Today« (S. 30 January 1942): the descriptions of Zabrezje (see p. 182) and Slemenice (see Jurčič 3, 1949: 147–148) are quite different. Because of the post office building we are reminded of Hudo, a hamlet between Stična and Višnja gora, where the Foedrangers (Fedrmans) had a post office. A certain Kabac, Jurčič's Šepec, rented their sawmill. Jurčič also used the relations between the sawyer Kabac and his wife, which were not very good, in his novel. The tavern that so attracts the sawyer is Bolko's in Muljava, well known from *Deseti brat* as Obrščakova's. (about Kabac-Šepec, see the note to p. 191)

This curious position caused him to praise the writer's creative genius, which could improve upon modest historical sources; however, RUPEL found himself in difficult straights when these improvements did not agree with Valvasor, whom he equally intensively studied, marveled at, and edited for publication:

He could weave a historical tale from even the modest historical monument that the castle ruins [...] appeared to him to be. For our tale (»Grad Rojinjek«) as well it is said in a folktale only that northwest of Muljava beyond Kravjak there was once a castle called Roje. Although Valvasor only mentions the castle Kravjak near Muljava (Slava XI, 631), and has the castle Roje somewhere else entirely (near Šmartno by Litija, Slava XI, 225), yet it is unlikely⁴ that there was not once a castle beyond Kravjak, as the locals insist (see »Jurčičeve Slemenice in Polesek nekdanj in zdaj« [S 30. I. 1942]). After all, Jurčič referred to its ruins elsewhere, three times in *Deseti brat* (see p. 148, 227, 253). (Jurčič 3, 1949: 357)

Pasting narrative onto real places and events in some cases lead to speculation. France KOBLAR, the editor of Dragotin Kette's *Zbrano delo*, gives, for example, a summary of a newspaper report about the Czechs' arrival at Št. Peter na Krasu in 1887. He writes that »many people came from the Pivka, Košana, and Bistrica valleys, and there was enormous enthusiasm«, because it seemed probable to him that Kette must have been among them. Similarly unproven is the attribution to Kette of a poem about an earthquake in *Zgodnja Danica* in 1897 simply because the author signed as »Notranjec«, a resident of the Notranjsko region (Kette 2, 1949: 295–96).

The explanatory comments in writers' collected works also contain the names of places that supposedly motivated content or where writers lived when they began their texts. Editors attempt to date the origin of texts with biographical data. Jurčič's »Kloštrski žolnir«, for example, comes with the following explanation:

4 In the second edition (1965: 375), Janez LOGAR changed the expression »it is unlikely that there was not« with the more assertive »it is however certain that there was«, and justified the change: »the preserved ruins of thick walls confirm this. The castle is historically attested under the name Weineck—that is, Vinjek—from the middle of the thirteenth century; at that time it was the fort of the prince of the land.« The change goes along with the editor's possible viewing of the location and the criticism or correction of Rupel's notes written by Jože GREGORIČ (1959: 19–20).

It seems that Jurčič's first impulse for this tale was during summer vacation in 1865, when with his uncle he visited Jablanice nad Kostanjevica (chapter III, p. 1). While I would not assert, as does *PRIJATELJ*, that that was the first time Jurčič saw the house where his father was born (see Jurčič 2, 1948: 306, 314), yet I admit that that visit made a deeper impression on the grown boy than any previous one in his younger years. The unusual location of Kostanjevica especially moved him, so that he made it the setting of his story, as we can conclude from the introductory sentences of the tale. (Jurčič 3, 1949: 360)

Since the functions of spatial data are interwoven, it is difficult to assign them a uniform definition and describe them with a suitable term, making an empirical treatment difficult if not impossible. Thus the quantitative relations between them that are summarized in the conclusion must be viewed with proper caution.

3 Conclusion

This outline of the Slovene literary-historical thematization of space rests on a bibliography of studies that originate for use in the research project *The Space of Slovene Literary Culture* and shows continuing attention to questions of space. Spatial approaches can be found in narratology (Dolgan 1983); genre research on the regional and rural tale and historical novel (Hladnik 1990; 2009), as well as the travel novel; in thematic studies and studies of boundaries in the context of intercultural literary history.

Even before, the treatments of space were a standard part of editorial notes to the *Collected Works of Slovene Poets and Prose Writers* (1946–). Notes on space satisfied curiosity about the real bases of literary settings and the places authors lived. Marja Boršnik provided a model for doing them with Ivan Tavčar; as measured by the first volume of Tavčar's collected works, the data on space or linked to space take up approximately one-fifth of all of her notes.

1. Additional data on supposed, real geographic locations, derived from different sources (fieldwork, oral and published accounts, general knowledge) are the major part. This contradicts Boršnik's assertion that the data were to serve the study of the author's creativity, the sole goal of editors and literary historians. The data helped understand poets' and prose writers' lives, the surroundings they came from, and their bonds to those spaces; it helped fix their places in the canon much more than it helped understand the origin of fictional works and their structures. 2. A fifth of the spatial notes compare the setting of the action with its supposed geographic basis, affirming their mutual connection and matching. 3. An eighth compare them, highlighting disjunction as a result of the author's creative fantasy. 4. Another eighth of the spatial notes explain the genesis of texts with a fact about where the author commenced the text or where he conceived of it. 5. Some notes are polemics with antecedents about real spatial bases, have to do with spelling or etymological problems with place names, reveal the identity of intentionally hidden locations, or admit the impossibility of finding a corresponding real basis. Artists' birthplaces or regions carry special weight among all spaces.

The spatial notes in *The Collected Works of Slovene Poets and Prose Writers* are valuable for cultural identification and the conceptualization of places. The notes are useful to compilers of literary, historical, and cultural guides; the organizers and participants of literary excursions; for hikes along writers' paths; and visits to houses where they were born. The facts can be entered into databases, Internet maps, and the on-line texts of the classics.

Methodologically, an additional value of treating literary space as has been done in this article is the corrective to simple, programmatic conceptions of literary texts' autonomy. A more complex, less exclusive image of literature is offered, which is integral to different contexts, from an author's life to national strategies of survival. The experience of editors' copious efforts to determine the relations between the historically and the geographically attested on the one hand and authorial invention on the other lead to the realization that artistic credibility ought not be defined by the degree of distance from real bases, and that it is not identical to fictiveness, but that literary affect derives from constant interplay between reality, from which it receives its impulses and for which it is intended, and imagination, or the slipperiness of that relation.

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