Miran Hladnik, Jerneja Fridl
Department of Slovene Studies, Faculty of Arts, University of Ljubljana, ZRC
SAZU Anton Melik Geographical Institute, Ljubljana

SPACE AND ITS GEOGRAPHICAL PRESENTATION IN SLOVENE HISTORICAL NARRATIVES

Historical tales are predominantly situated in geographically determinate spaces that can be cartographically represented on maps. Such illustrative maps are very valuable tools of communication. Analyzing data and presenting them on the maps by using geographic information systems requires data first to be organized in tables. Data compilation for Slovene historical novels from 1999 also contains data on setting. Data for forty-eight novels selected out the 310 recorded in this compilation were amended and standardized for trial presentation on web maps. This article presents experiences and dilemmas when specifying setting in novels. It also explains data preparation for a new data compilation and their presentation in maps. It ties them to the previous findings about spatial characteristics and its role in this genre. Presentation of other literary data on the maps is also discussed.

Key words: Slovene historical novel, setting, database, GIS, mapping

1 Introduction

Maps are very useful communication devices for geographical presentation of place and social phenomena. They were used as a communication tool earlier than written texts. Maps were first used for spatial orientation and for documentation of ownership. Later they helped to shape our relation to the world and representing the map maker's or cartographer's view of the world (McKenzie 1986; Dorling and Fairbarn 1997; Cosgrove 1999). Hence development of mapping through history is directly connected to social, cultural, economic, political, and ideological events in society. Maps are created in specific situations and times and have therefore, beside primary geographic elements, also important symbolic value (Fridl and Urbanc 2006: 53). Their great communicative importance was first recognized in literary circles at the beginning of twentieth century by two German pioneers of literary spatial mapping, Siegfried Robert Nagel in *Deutscher Literaturatlas: Die geographische und politische Verteilung der deutschen Dichtung in ihrer Entwicklung* (1907) and Josef Nadler in *Literaturgeschichte der deutschen Stämme und Landschaften* (1912–1927). Both Nagel and Nadler were most interested in authors' local, regional, or provincial origin, which next to the title of the literary work is the most frequently mapped literary historical information (Perenič 2012).

The representation of literary spaces with geographic information systems methodology is a time consuming and intellectually demanding task. There are well-es-

tablished computerized cartographic tools available. However, they require systematically formatted data compilations for map making and spatial analyses.

2 Geographical Setting of Slovene Regional Narratives

A database containing a separate field for geographical setting, which was used to produce the monograph on the Slovene rural tale, was designed in the late 1980s (HLADNIK 1990). In 2000 this database was published on the web (HLADNIK and JAKOPIN 2000). Occasionally it is updated with data collected from baccalaureate degree theses. Currently, out of 230 records in this compilation, 130 contain attribute data on the locations of settings, which are recorded in field 'sp' (space). Some of the stories are set in real locations, like Hotedrščica (Notranjska) in Albreht's tale *Dom na Slemenu* [*Home on the ridge* 1935]. However, for the most part place names are fictitious or transferred from a different region. An example is the village Kosovec in Bela Krajina, where Zupanc's tale *Stari Hrk* [*Old Hrk* 1935] takes place. This village neither exists nor is it possible to find it in historical documents. The *Atlas Slovenije* [*Atlas of Slovenia*] and Geographical Names Registry in Geopedia show only a little known peak on the southeast ridge of the Jelovica plateau, which is far away from the tale setting.

Determining literary settings in real space is for this reason a demanding and often subjective activity, because geo-referencing of data requires identification of x and y coordinates for cartographic depiction in the national Gauss-Krüger coordinate system. For mapping in the World Geographic System (WGS), latitude φ and longitude λ need to be identified. Coordinates for imaginary settings cannot be precisely determined. Therefore, generalizations, such as an identifying a location within a wider area, are used. For example, instead of individual places we use historical provinces like Primorska, Gorenjska, Notranjska, Štajerska, etc., or natural geographic regions such as Škofjeloško hribovje, Poljanska dolina, Gorjanci, etc. The database mask also contains the field »genre type«, where a genre identifier like »regional tale« could be recorded; however, no data have yet been recorded in this field.

A comparison of regional distributions of literary settings, writers' birthplaces, and writers' residences was carried out for rural tales, predominantly from the 1920s and 1930s.

This comparison has shown that Gorenjska was the most common birthplace of rural tale writers (27 %), followed by Primorska (22 %), and Štajerska and Dolenjska (both with 12%). For Gorenjska, Štajerska, and Dolenjska, the ratio between the number of authors' birthplaces and the number of stories that take place in a particular province are correlated. The number of tales set in Primorska, Prekmurje, and Koroška is larger than expected, mostly on account of the very productive writers France Bevk, Miško Kranjec, and Prežihov Voranc. When comparing writers' residences and tale settings, Ljubljana stands out (30 %), since almost one-third of the writers studied or lived there for a long period of time. The other standout is residence abroad (13 %). In comparison, Ljubljana and foreign places are seldom used as tale settings (Ljubljana 2 %, abroad 1 %). The significantly higher number of authors' residences in Štajerska is a consequence of the exodus of writers from Primorska due to Italian fascist oppression between WW I and WW II and their migration to Štajerska.
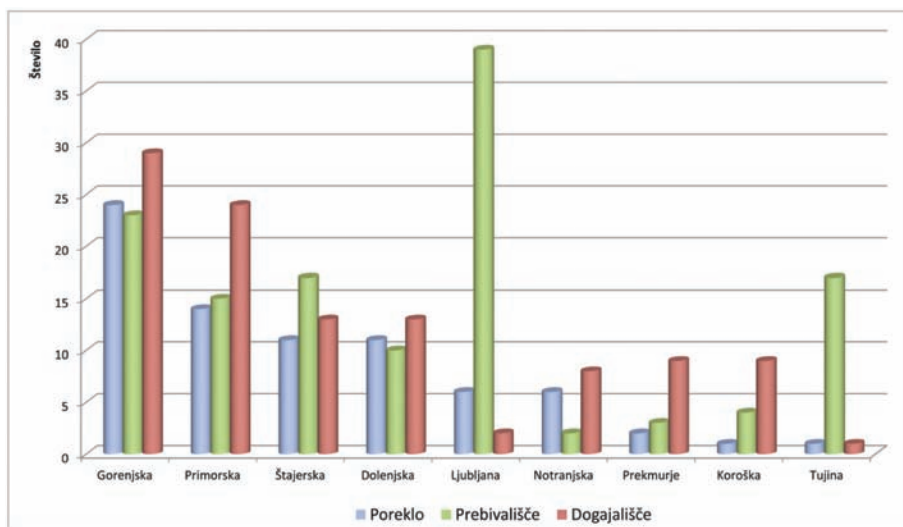
Figure 1: Comparison of authors' regional origin, residence and geographic set-
ting of their rural tales (HLADNIK 1990: 47).
Y – axis: Število = number
X – axsis: Tujina = abroad, Poreklo = origin, Prebivališče = residence, Dogajališče = setting

3 Settings of Slovene Historical Tales

The data collection form for the historical tale and novel was developed in 1996
by using the record format for the rural tale as an example. This form has two fields,
sp and *mp* (micro-space), respectively, for entering tale setting and locations of
events, such as castle, town, forest, cave, tavern, etc. This field was filled for only
thirty-five texts, while field *sp* had entries for 268 out of the total 310 works. Even
though the focus of the questionnaire on the historical tale was on time as the main
genre category, it turned out that genre is also useful for identifying actual settings.
This is even more so for the historical tale than it is for the rural tale. For 13.5% of the
works with an undefined field *sp*, it is not necessarily true that geographical setting
was impossible to determine. In some cases place was undefined, just imaginary or
something similar. The main reason for a blank field *sp* is that this part of the corpus
was not surveyed and analyzed.

Local-historical tale is a genre identifier that implies location. Slovene historical
novels found a thematic niche in this genre, which did not interest writers in other
national literatures. These novels depict locally important historical events and char-
acters from the seventeenth century on. Famous rulers and artistic geniuses were
born elsewhere; great battles were fought somewhere else. Even the 1821 congress of
the Holy Alliance in Ljubljana, which was the most important historical event in the
Slovene region and determined the future destiny of Europe, was, for patriotic rea-
sons, of literary interest only to Slovenes. About thirty works are focused on the his-

tories of monasteries (Stična and Velesovo), pilgrimages (Bled, Brezje, Sveta Gora and Višarje), castles (Rebrca), and cities (Ljubljana, Maribor, Idrija, Novo mesto, Železna Kapla, etc.).

Descriptions of life in Ljubljana were more frequent and are known as the Ljubljana tale genre. The main content in Tavčar's »novella« *Janez Solnce* (1885–1886) is a literary representation of a historical report about the ceremony during the visit of emperor Leopold I in Ljubljana in 1660. The exceptional amount of historical data in this work cause it to resemble Jurčič's *Ivan Erazem Tatenbach* and later novels, written by professors. The nineteenth-century separation of historiographical data from fiction is most evident in two of Bohinjc's stories, both of which take place in Ljubljana. The *Najmlajši mojster*, »a tale from 1608« [*The youngest master* 1896], is not only set in Ljubljana, but its main subject is the Ljubljana residents and their life. The Ljubljana tale does not always have a historical theme and can therefore be categorized under other genres. Examples are Miroslav Malovrh's novels *Pod novim orlom* [*Under a new eagle* 1904], V *Študentskih ulicah* [*In Students Streets* 1910], and *Zaljubljeni kapucin* [*A Capuchin in love* 1910], and *Umirajoče duše* [*Dying Souls* 1929] by Ilka Vašte, as well as Juš Kozak's *Šentpeter* [*Saint Peter* 1931].

The Ljubljana earthquake of Easter Sunday (14 April) 1895 was the subject of reportages and sensational treatments. *Grozni dnevi potresa v Ljubljani* [*Terrifying days during the earthquake in Ljubljana*] and *Velikonedeljski potres v Ljubljani 14. aprila 1895 l. in cesarjev obisk* [*The Easter Sunday earthquake in Ljubljana on 14 April 1985 and the emperor's visit*] were both published in 1895. The Ljubljana earthquake was also the topic of several novels, like *Potresna povest* [*Earthquake tale* 1903] by Fran Maselj Podlimbarski and *Tereza* by Katarina Marinčič (1989). Inspired by the anniversary of earthquake and by the tender of a literary award, Jani Virk and Kajetan Kovič used the Ljubljana earthquake as a background in their love stories. Jani Virk published *1895, potres* [*1895, earthquake*] in 1995. In 1996, Kajetan Kovič's *Profesor domišljije: Ljubljanska zgodba* [*The professor of phantasy: A Ljubljana tale*], appeared. It was a kind of Ljubljana Madame Bovary.

In *Marpurgi* [*Marpurgs'* 1985] and *Knjiga senc* [*A Book of Shadows* 1993], Zlata Vokač tied local Maribor history and the illegal activities of Jews and alchemists.

In the *mohorjanka* (i.e., published by Mohorjeva družba) *Sij nad reko* [*Shining over the river* 1997], Franček Štefanec depicted the Prekmurje regions of Turnišče, Bratonci, Dokležovje, Veržej, and Beltinci around the year 1722. There were no important historical events during this time; however, people still well remember the 1703–11 invasions and robberies of the Hungarian Kruci religious and social rebels. The inspirations for this work were folklore and cultural history, which is evidenced by the detailed descriptions of folk celebrations, the absence of a linear story, the glossary of Prekmurje expressions, translations of Prekmurje prayers and a wedding address from the dialect into standard Slovene, episodic fabrication of local historical facts, and photographs of the locations described. The instructional chapters on local history and the presence of the Slovene national idea are supposed to be educational.

Drago Kuhar signals his linguistic experimentation and hermetic orientation in *Prekmurska zgodba* [*A Prekmurje tale* 1997] by using neologic subtitles: »a histori-

fied novel« and »Protestantiana in Prekmurje, Kolobariana Reformiana«. Kuhar's linguistic experimentation and hermetic orientation is justified by explicitly nationalistic, patriotic, and regional pride, which gives birth to pathetic and idyllic diction. In between the lines of difficult to read expressions, it is possible to recognize the Romantic image of a worthy, culturally sensitive, and conscientious Slovene people. Readers can recognize the outline of the author's historical readings in the dates and names used in this work. The narrator performs the role of a national prophet and perceives Prekmurje Protestant identity as core to Slovendom.

The local-historical genre has been productive recently, being fueled by family and genealogical research, as in Vinko Korošak's *Kmečka dinastija* [*A Rural dynasty* 2003], Ivanka Mestnik's *Grenki kruh* [*Bitter bread* 2003]; archeological excavations, as in Rasto Božič's *Mesto situl* [*City of urns* 2008]; and sometimes tourist interest, like in Dušan Merc, *Potopljeni zvon* [*Drowned bell* 2004] and Janez Švajncer's *Gostilna na ovinku* [*The tavern at the turn* 2002]. The boundary between belles lettres and non-fiction has gradually diminished with the addition of a wealth of photo and archival documentation and historiographical introductions and afterwords.[1] Lists of local sponsors and dictionaries of local expressions at the end of these kind of works are an indication of local status and sometimes of the writer's bibliophilic ambitions. An example is Rudi Šimac's *Legenda o sveti Heleni in sveti Marjeti* [*A Legend about Holy Helen and Holy Margareth* 2008]. Authors and sponsors share conviction that intense contemporary interest in home town history and referring to the local past is necessary for comprehending daily cultural routine. The latest venture of this kind was the tender of a literary prize for depicting Ptuj in the framework of the European Cultural Capital project. It resulted in a series of novels in different genres in the collection Zapisani v Ptuj [Writtten in Ptuj]: Miha Remec's *Mitrejin koder ali Časovna struna v Petoviono* [*Mitreya's curl or Time string into Petoviona* 2011], Zdenko Kodrič's *Nebotičnik Mitra* [*Skyscraper Mitra* 2011], Jani Virk's *Kar je odnesla reka, kar je odnesel dim: Zgodba iz srednjega veka* [*What was taken by the river, what was taken by the smoke: A story from the Medieval era* 2012], and Feri Lainšček's *Orkester za poljube* [*The orchestra for kisses,* which is to be published in 2012].

Specific geographic setting is also implied in some other, narrower genre subgroups of the historical novel. The topic of the Celje dukes cannot exist without Celje. The subject of Uskoks is tied to the Adriatic, Senj, and nearby islands. Turkish stories are at least partially set in Balkan spaces (e.g., Maglaj, Banja Luka, Sarajevo in Bosnia; Ozalj, Senj, Siget, Bjeljina, Dubrovnik in Croatia, Niš, Beograd, and Istanbul). Novels about antiquity refer to Rome. When mapping historical geographic settings, it is challenging to locate historical places that were renamed over the centuries. Modern GIS software enables using shared attributes for connecting common objects in various databases. However, this can be difficult when a common identifier is lacking. Therefore, it is only possible to tie places with exactly matching designations in the database of the Statistical Office of the Republic of Slovenia, which contains all currently existing official settlement names and their coordinates, and a compilation of settings in historical novels. A problem can arise when:

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[1] Cf. Urbanc and Juvan in this issue.

- A novel is set in an imaginary settlement or region which cannot be located as a real place;
- Settlement names and non-settlement names (e.g., geographic names of regions, country names, names of bodies of water, geographical relief names, and names of homes, castles, churches, and other objects) are designated differently from their current official naming (KLADNIK 2005: 14);
- Foreign names are translated into Slovene. Examples are Wien – Dunaj, Thessaloniki – Solun, Karlovac – Karlovec);
- Records differ in capitalization as in Goriška brda – Goriška brda, Maribor – MARIBOR);
- Historically independent settlements merged with bigger settlements, like the formerly independent Spodnja Šiška, Zgornja Šiška, Vižmarje, Brod, and Tacen, which are now all merged with Ljubljana.

In such cases, geo-locating settings of historical stories demands a great deal of manual, time consuming data compilation and editing. Only well-organized coordinates for settlements, mountains, valleys, regions, etc. permit creation of digitalized maps.

Some regions and places are more frequently represented than others because they are either used by more productive writers, had colorful histories, or were of greater historical importance. Ivan Pregelj drew attention to the Tolmin region in the eighteenth century by setting half of his historical stories there. France Bevk directed attention to the Cerkno region, Ožbalt Ilaunig and Metod Turnšek to the castle Rebrca (Rechberg) near Železna Kapla (Eissenkapel) in Carinthia. Florjan Lipuš set works in Železna Kapla itself. Peter Bohinjec used places between Kranj and Tržič, and Mimi Malenšek wrote about Kropa (known for its ironwork) and its vicinity.

Slovene historical stories that depicted Medieval times most often took place in the Primorje region; for example, France Bevk's *Umirajoči bog Triglav* [*The dying God Triglav* 1930] and Joža Lovrenčič's C*esta in njen vozel* [*A road and its knot* 1929] were both about the belated Christianization of the remote Kobarid region. Saša Vuga wrote about this era as well. They all were a part of national body of literature that reached its genre climax under Italian rule between the world wars. The historical experience that readers should glean from these works was how brief was the conquerors' rule; throughout history the Slovenes of Primorje survived despite changing rulers.

Ivan Pregelj set the action in different Slovene regions with an intended audience of regional readers: *Peter Pavel Glavar* [*Peter Pavel Glavar*] was aimed at the Carniola region, *Magister Anton* at the Karst region, and *Zgodbe zdravnika Muznika* [*Doctor Muznik's stories*] at people in the Tolmin region. If Pregelj's story *Božji mejniki* [*Godly milestones*] is seen as a historical story, then Istra can be added to the list of regions that he intentionally selected in his writing.

The characters of historical stories and novels were considerably more mobile than characters in rural stories. Numerous settlement names were used due to characters' frequent moves. Ljubljana is recorded in the compilation most often (fifty times), followed by Dolenjska (twenty-four) with Novo Mesto (eleven) and Stična (six). Next is Gorenjska (fifteen) with Kranj (ten), Bled (six) and Bohinj (five) followed by Koroška (fourteen), Tolminska (fourteen), Štajerska (eleven) with Maribor

(eight), Celje (seven) and Ptuj (seven). Primorska is represented by Gorica (thirteen), Trst (Trieste, 11), and Čedad (8). The most often mentioned among more distant locations are Dunaj (Vienna, 16), Byzantium (10), Rome (10), and Aquileia (8).

Place is also emphasized in the titles of historical narratives. Words like *grad* – »castle« (12) and *samostan* »monastery« (4) indicate a Medieval setting. Other common spatial expressions in titles are »world« (5), »trail« (5), »road« (5), Ljubljana, Emona*,* at Devin, Krka, and Kranj (two). Some other spatial indicators can be found in subtitles: Ljubljana (four: from Ljubljana's past, Ljubljana story, about the Ljubljana and Ig revolution, Baroque Ljubljana novel), and Vienna (two). As one would expect in this genre, subtitle formulations designate texts temporally rather than spatially. Spatial information is as a rule conveyed to the reader together with the era in a story's very first sentences or paragraphs.

Slovene historical novels focus on domestic historical settings; however, from its inception, a substantial part of the genre corpus is set elsewhere. Radivoj Rehar sets the action in a utopian Atlantis. Fran Saleški Finžgar sets *Pod svobodnim soncem* [*Under the free sun*] far away in the Balkans; Matej Prelesnik places his works in northern Germany, and the novel about antiquity takes place in Rome; the setting of Vladimir Bartol's *Alamut* is Iran, etc. Spatial and temporal tangibility of the action is normally attributable to realism.

4 Mapping Literary Spaces

When reading historic tales, several questions may arise about how literary opuses are influenced by physical, anthropological, and social characteristics of geographical space through the history; how literature presented living spaces and in what way this influenced social perceptions of place; about how literature linked different community identities, particularly national identity, to spaces. In the project The Space of Slovene Literary Culture: Literary History and GIS Spatial Analysis, we attempt to respond to these and similar questions. The main goal of this project is to examine the development of reciprocal influences between predominantly Slovene geographical space and Slovene literature during the period 1780–1940. Four data compilations were designed specifically for mapping Slovene literary culture: literary-historical data about authors' lives, the network of literary institutions, media infrastructure, and memorials. For research on places represented in literature, which has a marginal role in this project, we tentatively adopted an existing database of settings in the Slovene historical tale (Hladnik and Jakopin 1999). This trial was not a repetition, confirmation, rejection, or modification of previous conclusions that were reached based on the compilation of settings. It was, rather, a conversion of spatial data from its existing text format into a geographical information system, which permits spatial analyses of tabulated data and graphical presentation of results in the form of thematic maps. Since the initial goal is simply to evaluate the ArcGIS software, only forty-eight historical tales were used. The criterion for their selection was the inclusion of authors, the publishing houses and journals they worked with, where they published, and story settings in other project data compilations. This will allow at least partially facilitate making connections, comparing, and spatially analyzing

data. To a certain degree, selection of works was based on their representativeness in terms of authorial productivity and areal and genre representation.

For this project, only certain relevant fields were selected from the EVA formatted data compilation for the Slovene historical novel. Data were saved in plain text format and imported into Excel. Included were fields for space, and fields with basic bibliographical data: author's name, novel title and subtitle, place of publication, and date. A new field for entering corresponding contemporary geographical names was added to the existing field for place names as they occur in the novels. Fields for authors' gender, date of birth, and date of death were added as well. It was somehow logical to add a field for link to Wikipedia page for author and a field for a link to the site with full-text Internet publications, preferably in Wiki source. Fields for entering links to Wikipedia pages for locations and related historical events will need to be added. A virtual travel over the most frequent historic settings in literature should be possible in the future as well. The Excel table prepared in this way was imported into the ArcGIS software, where a database join operation was performed to link two data tables and automatically to add coordinates for settings in Slovenia that were already entered into the field for current geographic name. For all other settings, coordinates needed to be entered manually. Settings were first separated into Slovene and foreign locations due to the use of different systems of coordinates. Point objects, mainly settlements, were simply geo-located by using the GIS »Add X/Y data« operation. Areal literary settings needed to be outlined by manual digitalization of polygons.
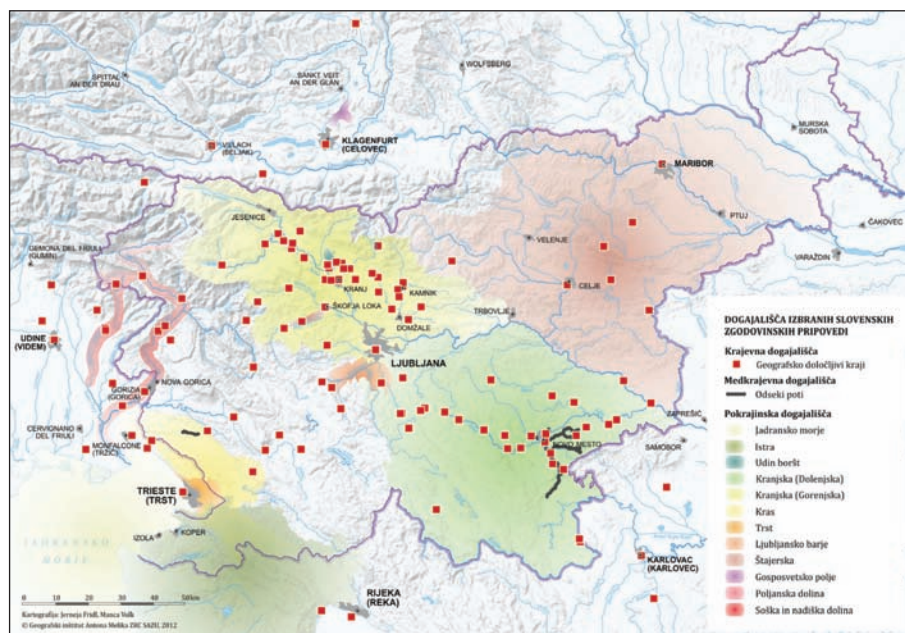

Figure 2: The settings of forty-eight selected Slovene historical novels.

A detailed inspection of the cleansed data compilation showed that entries for settings were made with varying degrees of precision. In some cases all location names were excerpted. Elsewhere only higher level areal notions, like the Cerkno region, the Tolmin region, or Dolenjsko were entered. Because the majority of the texts selected are available on the Internet, it was easy to supply missing data. Less detailed regional naming was, when possible, replaced with contemporary names of settings. Some historical places were recorded differently or there was some other reason that it was not possible to identify and designate them with current names, like island Calama by Corinth and the island Avgon northeast of Crete in Malovrh's *Strahovalci dveh* kron [*The scourges of two crowns* 1907]. The village B. in Valentin Mandelc's tale *Jela* (1858) was also unidentifiable; however, it is possible to speculate that it is Bled or Bodešče. The names of some places are suspicious; for example, the name Portis for »grad Črna skala« (Black Rock Castle) by the Tagliamento river, at the beginning of Friuli plain. It is still unclear whether to it is necessary to designate places that are only mentioned or discussed in a text, while none of the events were situated in them. Examples are Cremona, Luzzara, and Torino in Italy; Lützen, Nürnberg, Dachau, and Hochstätte in Germany (Ivan Tavčar, *Visoška kronika* [*The Visoko Chronicle* 1919]).

Let us look closely at actual novel settings and how spatial data was entered or how they should be entered on a map. The first examples are from the opening sentences or paragraphs of Ivan Pregelj's historical novels. These are followed by a passage from the novel *Človek proti človeku* [*Man against man*] by France Bevk.[2]

It was during the first days of July in year 1712. The sun had just risen from morning towards midday, the **entire Tolmin valley** was already filled with suffocating summer humidity that was visibly boiling from the *ripening fields and sunny clearings* (Ivan Pregelj, *Tolminci*) > The easiest thing is to designate the location with a polygon outlining the Tolmin settlement; however, the text probably refers to wider area that is harder to determine exactly. We will come closest to the writer's representation if we outline the area from the reader's point of view and at the same time take into account numerous natural-geographic regionalizations of the land (BELEC et al. 1998). For a more detailed illustration, points with the names of the settlements in the Tolmin Valley that are mentioned later can be marked in addition.

At first dawn on 24 May 1498, the young itinerant student of theology had climbed *up the stairs* **at the Saint Marco Monastery church in Florence**, where he had been praying and struggling, drowsing through the night (Ivan Pregelj, *Plebanus Joannes*). > Point designated location, but as seen on Google street view, the stairs are not there (anymore).

It was midsummer night in the year 1721. Stars were fluttering brightly **above the land that is east and north from Ljubljana** (Ivan Pregelj, *Odisej iz Komende* [Odysseus from Komenda]) > Polygon indicator, but not of a precisely determinable region.

On a late fall afternoon in the year one thousand six hundred, an elderly traveler arrived **from Brdo to the wealthy farms on the outskirts of Kranj** (Ivan Pregelj, *Bogovec*

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[2] In references geographically designated places are in bold, micro locations without common name are in italic.

Jernej). > Because this is not about the path but about the destination, which does not define a part of Kranj where it took place, we marked Kranj with a point.

It was already towards the end of November of year sixteen hundred eighty. **Above the Primorska coast from Priluka to Rijeka and farther** the most beautiful fall sky was still smiling (Ivan Pregelj, *Peter Markovič*). > Polygon indicator, but not for an exactly determinable region, since Priluka does not exist any longer as locale name in Kvarner. The website Baysider.com places it at the most northern point of Kvarner, where a coastal street is named Preluk.

It was a tenth year after I **had left my Komenda parish** of the last day of Mensis Aprilis in seventeen hundred sixty five after twenty years and **moved among Dolenjci, where I bought a manor in Lanšprež** […] (Ivan Pregelj, *Regina Roža ajdovska*). > There is no sense in designating the parish that was left or the whole Dolenjska region on the map. However, marking a point on the map for the location of Lanšprež would do, even though the location is not recognized in the Registry of Slovene Geographic Names. There is only a chapel left at the manor ruins, which we can locate as a spot in the Lanšpreščica Valley south of Mirna.

The sun, which had risen on a windy morning on the festival of the apostle and evangelist St. Matthew in the year fifteen hundred fifty four found an early traveler, walking exhausted and with difficulty, on **the way from Komen in the Karst towards Kobilja glava** (Ivan Pregelj, *Magister Anton*). > The location was marked with a line following the course of the present road between Komen and Kobjeglava on the Karst. Since the length of the road is only six kilometers, and events are not described along the entire length, but only for a geographically indeterminate point on this path, we could also mark it with a spot.

On the eve before the third Friday of April in the year seventeen hundred fourteen, an hour after the bells for the faithful souls, all the bells **in Tolminska** called out as if they were answering a pre-determined signal (Ivan Pregelj, *Matkova Tina*). > Tolminska is an even wider area than the Tolmin basin and it also includes Kobariško on the north, and borders on Cerkljansko, Idrijsko, and Goriško. Since the text does not mention exact places, we will mark the wider Tolmin basin area.

It was in the holy year fifteen hundred fifty. Even though it was a time of early spring, a week before the third Lent Sunday, dusk fell very early at four in the afternoon. Dusk was not coming from the **east**. It was lying down […] **low into the narrow valleys and roads between Kolovrat, Krn, and Mrzli vrh** (Ivan Pregelj, *Sin pogubljenja* [*A Son of Destruction*]). > The peaks listed outline a triangle with six- to eight-kilometer long sides which is not reasonable to mark, because of the following, explicit listing of places.

Duke Albrecht had made camp **in Venzone** (France Bevk, *Človek proti človeku* [*Man against man*]: 207). > Venzone, in Friulan Vençon/Vénčon, in Slovene Pušja vas, is a point determinate town by the Tagliamento river.

The Cividale doors did not open for patriarch. **Pordenone** residents were trembling *behind their walls*. > The point determinate towns of Cividale and Pordenone; the latter is between Udine and Venice.

They found the **Udine door** open wide. > Since the part of the town is not known, the whole town was marked with a point.

A map of Friulia was lying on the table. **All the towns and castles** were marked on it. Next to some of the towns and castles a cross mark was made. Sword and gallows. **The towns Cividale and Pordenone**. **All the castles in Carnia , Tarcento, the castles of Melsa, Castellerija, Villalte, Socchiave, Soffumberga** […] **and more and more**. (France Bevk, *Človek proti človeku* [*Man against man*]: 209) > The towns and castles or their ruins are point determinate under the names Castello Di Villalta, northeast of Udine, and Castello di Soffumbergo, north from Cividale. There is no castle in the town Socchieve, west of Tolmezzo (Slov. Tumeč, Friulian Tumieç/Tumieč), but the castle Lavazzo forty-four kilometers north may be meant. The castle Melsa was impossible to find; Castellerio is a Pagnacco county settlement in the Udine region, but there is no record of a castle. Tarčent (Tarcento) is a place north of Udine with barely visible castle ruins. It was not reasonable to mark the Friuli and Carnia regions on the map. They both are in a part of Friuli that includes the southern mountainsides of the Carnia Alps northwest of Udine, and covers all the aforementioned locations.

5 Literary Data on Web Maps

The positioning of literary data on Internet maps and examination of mutual influences between geographical space and Slovene literature as anticipated by the project The Space of Slovene Literary Culture has precursors in three compilations. The most comprehensive is the collection Rojstni kraji slovenskih literatov [Slovene Writers' Birthplaces] (SLUNEčKO 2010) on Geopedia, with 638 names of Slovene writers. It contains links to authors' sites in Wikipedia, as well as authors' texts. Less comprehensive and less accurate is the layer Zgodovinski romanopisci (Authors of Historical Novels), with the birthplaces of all 123 Slovene historical novel and tale writers marked and their available biographies (HLADNIK 2008).

The most recent literary compilation in Geopedia is Literarni spomeniki (Literary Monuments 2011). It specifies writers' memorials. Currently it contains eighty-two records, each containing a link to Wikipedia, the memorial type (e.g., tombstone, birth house, sculpture, memorial plaque), text on the memorial, location description (e.g., street address), sculptor's name and year of installation for sculptures, condition (e.g., neglected), and a photograph of the memorial. This compilation was done by students of Slovene studies in a 2011–2012 senior seminar; it will be expanded in coming years.

6 Conclusion

This article presents but one example of the studies of the co-dependence of geographic space and literary imagination in the context of the fundamental project The Space of Slovene Literary Culture: Literary History and Spatial Analysis using the Geographic Information System. The aim of this work was to draw attention to the

fact that besides imaginary spaces, which are often not spatially determinate, real spaces frequently occur, representing the natural, political, and ethnic borders at the time a story was set. These places as well can be subjected to writers' conscious spatial adaptations. Some key dilemmas that arise when positioning locations on a map were pointed out.

The Slovene Historical Novel data compilation used in this study had been previously exploited with respect to spatial issues. Therefore, we did not anticipate that illustrated or mapped information would likely yield groundbreadking discoveries. Translating textual spatial data into graphic representations has directed attention to technical text processing as well as time-specific and author-specific representations. In the future, the sample of spatial data presented will be amended with the aim to present complete corpus of Slovene historical novels on publicly accessible Internet maps. Once this is achieved, the compiled data will have educational and nationally representative value.

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