

# The Cartographic Representation and Analysis of (Slovene) Writer-Careers: Methodology and First Results of the Slovene Project

Urška Perenič

Department of Slovene, Faculty of Arts, University of Ljubljana, Ljubljana, Slovenia

[urska.perenic@gmail.com](mailto:urska.perenic@gmail.com)

**Abstract** This paper is part of the first phase of the research project “The Space of Slovenian Literary Culture” (2011–14). One of the central aims of the project is to map, with the help of GIS, the literary biographical data of prominent Slovene writers from the beginnings of aesthetic production in the Slovene lands (1779) until 1940, before the WW II began in the Slovene lands. Data selection for mapping entries and the means of their representation follow critically the more recent achievements in literary geography (H. D. Schlosser), whose key work on literary mapping was published in 1983. The literary maps are extremely important to us from the point of view of the series of biographical data selected. Taking their solutions into account together with the purposes of the Slovene project, we offer some suggestions for the formation of thematic analytical maps to facilitate a contemporary areal analysis of Slovene literary culture.

**Keywords:** literary culture, thematic analytical literary maps, spatial development patterns, GIS

## 1. Short Presentation of the Slovene Project: Entry Mask for Biographies

One of the three main goals of the project “The Space of Slovenian Literary Culture” (2011–14) is to map, with the help of the geographic information system (GIS), relevant biographical data of Slovene writers from the beginnings of Slovene literary production (*Pisanice od lepeh umetnost*, 1779) until 1940, before the WW II began in the Slovene lands. The database includes approximately 330 bi-

ographies. Whereas comparable and earlier attempts at mapping literature focused almost exclusively on the production of literary communication or on the writers' lives, approximately only two-thirds of the biographies in the Slovene project are concerned with writers, while one-third will focus on translators, literary critics, editors, publishers, printers, librarians, and literary scholars who published their main works or otherwise earned a place in the literary field before the year 1940. These people were in charge of publishing, distributing, printing, reviewing, preserving, and processing literature.<sup>1</sup> The various stations in their life paths are to be found in different locations (birthplaces, places where their works have been published, etc.). Space has for a very long time been of interest to various disciplines (from physics to the contemporary humanities); in the present context, which links literary studies and geography, space is understood primarily as a complex of natural, physical, political, economic, administrative, and demographic structures. We are not dealing with a deterministic understanding of geographic space. We assume that the geographic space is one of the chief factors in literary culture's dynamics.<sup>2</sup> (see Perenič 2013b: 265) Literary zones, margins, centers etc. are the spatial aspects (e.g. literary margins are less productive than literary centers which refers to the places where literature was written, published etc., and the term *literary networks/circles* refers to the connections between different literary actors). The goal of the project is geospatially to analyze the extent and density of literary networks and writers' circles and groups, from which we can see where the most productive literary zones were located within their ethnic territory and beyond; also to investigate what were the literary margins and centers and which locations produced, absorbed, or hindered literary potentials and energies. The added value of the project is to use maps as a cognitive tool – the project may provide new (unexpected) insights into Slovene literary life (e.g. the visualization of the places of literary vocation has already drawn attention to the importance of some places that were not until now recognized as Slovene literary centers or zones).

For the purposes of mapping Slovene literary culture, a mask has been designed for entering statistically relevant literary and historical data pertaining to writers' lives. Entering the biographies with stress on the spatial patterns in writers' lives represents the pilot phase of the project, which has, for the most part, already been part completed and should show which literary-historical data are (the most) relevant for entering into thematic maps. The structure of an entry for the biographies has anticipated the following literary and historical data:

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<sup>1</sup> The term *literature* is thus understood from the viewpoint of modern systems and contextual methods. It is conceived of as a partly autonomous system in which texts are inseparably connected with the literary activities of production, distribution, reception and processing, the media and institutions. (Schmidt 1980; Perenič 2008, 2010)

<sup>2</sup> It is also impossible to overlook the reverse influences on (social) geographic space; how literature has through symbolic representations influenced the apprehension of the ethnically Slovene space.

- The identification number of the author
- Last name
- First name
- Additional names (pseudonym and the like)
- Main activity: Poet, narrator, dramatist, writer of semi-literary genres (essay, (auto)biography, travelogues, diaries, memoirs), juvenilia, critic, translator, editor, publisher, printer, librarian, literary scientist
- Side activity: Poet, narrator, dramatist, writer of semi-literary genres, juvenilia, critic, translator, editor, publisher, printer, librarian, literary scientist
- Date of birth
- Date of death
- **Place of birth**<sup>3</sup> (maternity hospital, the place of mother's residence at the time of birth)
- **Place of death** (actual place of death)
- **Location** of the grave
- Sex
- Social origin (social class of the parents or the father)
- Ethnic origin (mother's and father's)
- Mother tongue
- Type and name of the secondary school
- Place of secondary schooling
- Institutes of Higher Education /university; field of study or the faculty
- Place of higher/university education
- Type and degree of education
- Vocation(s)
- Place of vocation (by years)
- Social affiliation after the completion of studies
- Political functions or activities
- Personal connections in the literary field
- Personal connections in other fields<sup>4</sup>
- Languages in which books were published
- Year and place of publication of the first edition
- Year and place of publication of the last book (during the author's lifetime)
- Place where most of books were published
- Place of residence at the time of the first publication
- Place of residence at the time of the publication of the last book
- Magazines in which the author was published
- Publishing houses where the author was published
- Memorial events (memorial day, holiday, memorial march), literary societies, literary prizes

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<sup>3</sup> Highlights refer to the so-called spatial data that will be visualized.

<sup>4</sup> Connections in the literary field refer to personal contacts, circles of friends, to teaching and mentor relationships. Non-literary connections refer to authors' contacts with important people who were active in other fields (other areas of artistic endeavour, science, religion, politics, etc.).

## 2. Pioneering Achievements in Literary Geography with Special Emphasis on the Methodology of Horst D. Schlosser's (1983) *dtv-Atlas zur deutschen Literatur: Tafeln und Texte*

The use of maps in literary studies has a relatively long tradition, extending from the beginning of and throughout the 20<sup>th</sup> century. Our attention will be directed to the rather narrow scientific field of literary geography and not so much to the popular contributions in this field, even though, when mapping literary culture, it might be possible to consult tourist guides, literary works equipped with maps (either by the writers or by the publishers),<sup>5</sup> or in literary atlases designed for a wider readership.

There are two methodological orientations in literary geography. The first results from the biographies of the authors and is focused on their birth places and places of residence, which are then shown on thematic maps. The second methodological orientation which currently prevails but is just a parallel goal of the Slovene project is primarily interested in two areas: firstly, in spaces represented in literature and secondly in their connections with the relevant geographical areas.<sup>6</sup> The first orientation is older. That can be on the one hand associated with the prevailing positivist orientation at the end of the 19<sup>th</sup> century, when an important role was ascribed to the circumstantial factors of literature (e.g., the effect of the local environment on the author). On the other hand, we need to know that we are also dealing with a "blood and soil" (*Blut und Boden*) ideology that emerged from the racism and nationalism of the late 19<sup>th</sup> century. This orientation mainly covers the pioneering achievements in literary geography of such scholars as Siegfried R. Nagel (1907)<sup>7</sup> and Josef Nadler (1912–).<sup>8</sup> Taking into account the ideological background of these achievements and the fact that their concept has already been discussed extensively in another paper of mine (in the journal *Primerjalna književnost* 2013), we will discuss biographical data and the possibilities for mapping in connection with another core theme and with more recent work in the field of the literary geography.

Horst D. Schlosser's (1983) *dtv-Atlas zur deutschen Literatur*<sup>9</sup> is a standard work for mapping literary-historical data and concepts. In comparison to the previously mentioned books, this atlas provides different (non-deterministic) perspec-

<sup>5</sup> To name one representative example—the legendary Defoe's robinsonade with its pictorial map.

<sup>6</sup> Miran Hladnik and Jerneja Fridl: Space and its geographical presentation in Slovene historical narratives (2012).

<sup>7</sup> *Deutscher Literaturatlas: Die geographische und politische Verteilung der deutschen Dichtung in ihrer Entwicklung nebst einem Anhang von Lebenskarten der bedeutendsten Dichter auf 15 Haupt- und 30 Nebenkarten.*

<sup>8</sup> *Literaturgeschichte der deutschen Stämme und Landschaften.*

<sup>9</sup> *dtv-Atlas zur deutschen Literatur: Tafeln und Texte.* In 1987 the turnover for the third edition of the atlas rose from 51,000 to 70,000 copies.

tives on spatial factors and encodes more types of spatially linked biographical data, all of which is of the greatest interest for the Slovene project from the point of view of the series of biographical data selected and for the formation of thematic analytical maps. The book traces the history of German literature from its beginnings up to the present— by century and by individual authors together with their works, and —also by literary tendencies, types, and genres. The graphical representations comprising 116 items do not only include maps but also numerous color graphics, schematic displays, and temporal diagrams. The maps appear on the first two pages of the atlas (Schlosser 1987: 16): one refers to the pre-literary eras and shows the spatial arrangements of German dialects and speech types from the 8<sup>th</sup> to 10<sup>th</sup> centuries; the second is marked with the locations where [omit *the*] runes had been discovered. The edition contains thirty-one maps altogether, which represents approximately 27 % or a little more than a quarter of all the pictorial displays of the development of German literature. The literary maps fall short of the standard expectations of maps because they are not equipped with physico-geographical elements [omit the comma] such as mountains and waterways, or with socio-geographical elements. Political or administrative territorial units are unclear or not indicated; only the continental and sea surfaces can be discerned in outline, but without great difficulty. The indicators for some larger locales provide some orientation. From the Slovene project's point of view, it is interesting to cast a glance at the data that has been encoded and mapped. In this regard, the maps could be divided into two large groups. A) One type of map is of a general nature as it contains and displays data on the political or administrative divisions of a particular territory, social, religious, and other kinds of conditions for different historical eras. Since we are dealing with a literary atlas, we would expect these representations to be more frequently combined with literary-historical data [no semi-colon] in such a way that it would be possible to use the map for analyzing literature in a given set of political or administrative, physical, natural, economic, and social circumstances.<sup>10</sup> B) The second type of map relates to the literary-historical data. The data selected and mapped are of different types, so that all the maps are not equally interesting for the Slovene project.

- One group consists of maps thematizing the pre-literary eras and showing the oldest written traditions, citing and placing written sources from the 8<sup>th</sup> to 12<sup>th</sup> centuries. Sometimes they are combined with the aforementioned general geographical maps—e.g., the Early Medieval tradition is depicted from the perspective of the monastic reforms.
- The second group is represented by thematic maps that cover the Middle Ages, but the focus is on the literary types and genres. A typical example would be

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<sup>10</sup> The atlas also includes, more radical changes which have been separately mapped [WO] into socio-political relationships connected to revolution and other forms of progressive social revolt [omit the comma] that influenced the culture and literary events. For example, maps showing the political division of the empire, the social and religious revolts, or the reactions to the tumult of the French Revolution.

the spatial representation of troubadour poetry. A special map shows the areas of troubadour poetry pertaining to the younger generation. Here we could include maps to show the locations of folk literature (e.g., the locations of the oldest narratives) and those that spatially define the mystical texts.

- The third group of literary maps presents cultural, artistic and literary movements. They are the thematic maps showing humanism in Germany, centers of Baroque literature, centers of the German Enlightenment, Storm and Stress, Romanticism, literary circles of Expressionism, etc.<sup>11</sup>
- The fourth and final group consists of maps of the biographies of the more important German authors.

The latter are of most interest to us from the point of view of the series of biographical data selected and because of the forms and techniques of representation. The first case of spatial representation of a life and work is that of the Medieval German poet Walther von der Vogelweide (Schlosser 1987: 62). The map has a time line on the left, which represents key events in the author's life; on the right side, there are explanations of the three types of symbols that are used. The yellow circles with a question mark in the middle signify twenty possible places of the author's birth; pink circles with an image resembling a castle tower represent important visits to European courts (including one in Vienna); and an arrow with a thin red line on its tip shows the extent of his travels, so that the reader can picture the territory in which the author moved during his lifetime. Unlike the arrow denoting the direction of movement in space, the other two symbols (even the circle with the iconic image of the castle) are arbitrary and unconventional. This is also evident by the fact that we will not find them on the maps in the following text. With regard to the biographical data selected for representation, it is to be expected that the (supposed) birthplace should be shown on the map and that the movement of the author in space should be thematized, since these aspects ought to be important for the genesis of his literary works. The Slovene project is similar, but we follow the author's movement through different stations, which would be impossible for the life of the famous German poet (e.g., publishing locations).

The next map thematizes the biography of the late-Medieval German poet Oswald von Wolkenstein (Schlosser 1987: 82). The emphasis is on the destinations of his journeys in the 14<sup>th</sup> and 15<sup>th</sup> centuries, which supposedly influenced the development of the poet's talent. In comparison to the latter map, only one type of data is now prominent and the destinations mentioned are marked with pink circles. Here we can find some parallels with the Slovene project, which also envisages mapping data from individual authors' lives—e.g., a thematic map with all the locations where books in Slovene have been published throughout Slovene history.

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<sup>11</sup> In this group we could place maps of German post-war emigration, because we are similarly dealing with a larger group of people, only that here, in comparison to the artistic movements, people are connected by migration.

More suggestions for the selection and representation of different biographical data are to be found in the depiction of Heinrich Heine's life (Schlosser 1987: 190). The map shows his mediation between French and German culture, including his connection between Paris and some German cities (e.g., Hamburg), where Heine was active either for a long or a shorter period of time. The biographical data selected thus refers to the places and types of employment. When explaining literary development and the spatial spread of literature, there is special attention given to occupation and place of employment in the structure of the entry for the Slovene authors.

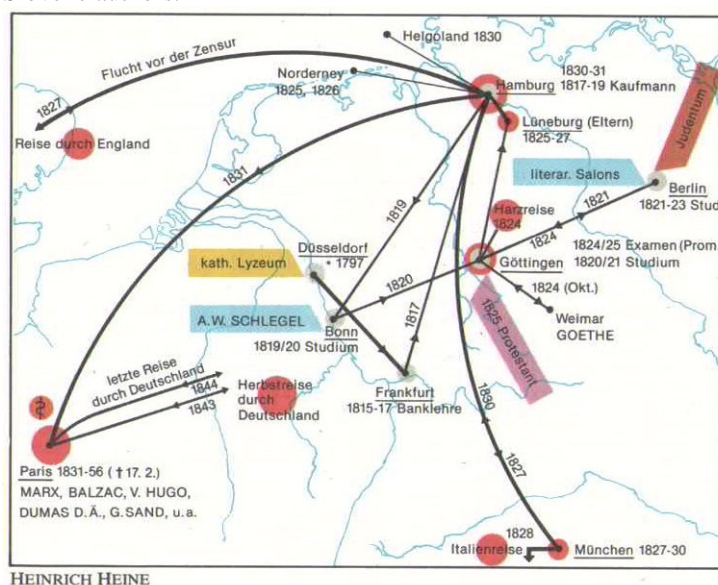


Fig. 1. Heinrich Heine's life path (Schlosser 1983: 190).

To sum up, three types of biographical data have been mapped—namely, movement or mobility in a particular space (study, employment, travelling), and the starting and the ending points in the authors' lives (birth [\*] and death [†]).<sup>12</sup> In comparison with Schlosser's atlas, where only the locations of higher and university education are mapped, the Slovene project additionally maps the places of secondary education. On the one hand this makes sense, since universities were not very common in past eras and also not equally accessible to everybody; on the other hand, we know that many Slovene authors received a higher or university education outside their ethnic area. What the Slovene mask did not anticipate are journeys, which must be taken into account when explaining creative development. However, these kinds of spatial movements are implicitly included in some other rubrics, as in higher or university education (for which authors almost out of

<sup>12</sup> The structure of the entry is more differentiated than Nagel's and Nadler's.

necessity and for different periods of time left their homes, at least until 1919) and in the rubric “places of employment and work practice” (that led them to different locations and was a constituent part of their life and literary experience).

The other spatial models of biographies that can be of use when discerning the data series of spatially relevant biographical data are also included in Schlosser’s diagrammatic depictions<sup>13</sup> of German literature. The first such depiction shows the life stations of Gotthold E. Lessing, where the emphasis is on the connection of literary-critical works and locations important for their formation (Schlosser 1987: 142). In such a way, the diagrams, much like maps, generate an idea of the author’s real life space. In addition, they attempt to convey the amount of time the author spent at a certain location, what he was doing and creating there, and with whom he established connections. All of this is mostly given in the form of inscriptions. This might suggest which other biographical data must be considered when explaining literature. With Lessing, an interest in literary vocations (e.g., a dramaturge in Hamburg, 1767–70; a librarian in Wolfenbüttel, 1770) is demonstrated for the first time; they are a constituent part of the Slovene project’s entry masks and are, for example, marked with vivid green circles. The diagrams also show literary connections, but they are, a little surprisingly, the same as the places of education and are marked with pale green circles. If we take specific examples from Lessing, Berlin and Leipzig, where he studied, then they are marked with the same circle as, for example, for Voltaire, whom he met in 1750. That confirms the assumption that the sign system is not uniform because the same symbol refers to two different sets of data.<sup>14</sup> Next, the titles of literary works ascribed to particular places are marked in vivid green; but instead of the circles, rectangles are used. A lightning symbol, representing tension in cultural-literary relationships (e.g., Lessing-Gottsched) appears three times in the display. Since the literary relationship was previously marked with a circle, it would be better to remain with the same symbol, since we are dealing with a subtype of a personal connection. In the Slovene mask, both cultural and literary relationships are also highlighted but there is a common field established for the entry, which is meant to depict networking.

Goethe’s life is depicted according to the same principles (Schlosser 1987: 158). Numbered locales containing data about studies and occupations are shown; the titles of his works<sup>15</sup> are given, and information is supplied concerning his ac-

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<sup>13</sup> In all, there are thirteen examples and they discuss the (dependent) relationships among the various variables; e.g., the dynamics of the literary types and genres in the passage of time or in the course of the literary phenomena within their temporal and spatial coordinates.

<sup>14</sup> Therefore, misunderstandings are possible. From the enclosed text accompanying the representation, it is otherwise clear that Schlosser tried to show the critical conflict between the authors, even though the light green circle used for the place of study would rather suggest Lessing’s study of the French Enlightenment writer’s works.

<sup>15</sup> Similarly the relationships among the locations and the works of Jean Paul are shown (Schlosser 1987: 172). For instance, Schwarzenbach, where the writer was managing a private school, is provided with titles, since the teachers are the literary characters. This explains the role of a relevant place for literary planning.



quaintances and circles of friends as well as spiritual and artistic initiatives.<sup>16</sup> Since the latter is also included in cultural relationships, there is no need additionally to burden the depiction. It could be indicated in the same way as above—that is, with a circle. The depiction of Schiller's movements is not very different; both geometrical symbols are used (a circle, a rectangle), only in different colors. Places such as Tübingen, Maulbronn, and Denkendorf are provided with information about studies, employment, and cultural-ideological orientations, which were important for the poet's artistic development.<sup>17</sup> Schiller appears as an influence on Hölderlin's poetry (Schlosser 1987: 170), since he published a fragment of *Hyperion* in *Thalia*. His literary contacts included Fichte and the publisher Cotta, both of whom influenced the rewriting of *Hyperion* and both showed an interest in publishing the work. For the first time attention is drawn to another kind of literary actor, in this case a publisher, which is a factor that receives greater attention in the Slovene project. Besides new types of data for mapping, next to the reference to Bordeaux we notice a new symbol—namely, the Rod of Asclepius—around which a snake is wrapped (⚕). This indicates a poet's mental disorder or a disease. The Slovene project does not have any special rubrics for the author's mental state. The information is, in my opinion, too detailed for the purposes of a map, and the spatial fixing would also be too demanding. A visual representation simply cannot include all possible data; it is necessary to select information based on what we actually want to present. Of further concern is the fact that, the Rod of Asclepius is a symbol of the medical profession.

Among the symbols, the musical symbol for a *quaver* stands out (♪); it appears with the German Romantic, E. T. A. Hoffmann (Schlosser 1987: 184). We can find it, for example, next to Posen, Warsaw, and Bamberg—places in which he set various works to music. The Slovene mask similarly anticipates entering and spatially arranging the authors' main and peripheral activities.

With regard to the tradition of mapping biographies, the fact that there are almost no connections among conscription series of spatially linked biographical data is more problematic than the specific manners of representation and defining the data for display. In other words, an evaluation of the correlational connection

<sup>16</sup> Leipzig has data attached about legal studies; a timeline and the information about its rococo characteristics are also given. Strasbourg has indicated contacts with Herder; Wetzlar is supplied with information about the lawyer's clerk practice. From there an orange arrow points to *The Sorrows of Young Werther*, because the author supposedly received his first inspiration for this epistolary novel in Leipzig. The number 6 indicates Goethe's trip to Switzerland, which took place shortly before his departure for Weimar.

<sup>17</sup> The information about his studies of law and medicine is attached to Stuttgart, the performance of *The Robbers* on a stage in Mannheim, where we also find the information about his essays or speeches about drama and theater art (*Die Schaubühne als moral. Anstalt*). It is evident from the representation that in Dresden, which he visited on account of his mother's unbearable material situation, he struck up friendships. We can also see how many and which works were written there. If we follow the arrow, we arrive at Weimar, where he established more intimate contacts with Herder, Wieland, and others.

between them is missing. Instead, we are dealing only with some sort of conversions of data from biographies into pictorial representations. They are supplied with all sorts of information<sup>18</sup> about the authors' lives (locations of activities, locations important for various influences, locations of connections, etc.), and it is unclear whether these factors actually operate independently or interdependently, and thus they do not explain the spatial dynamics of literature and its arrangement in a space, but are rather illustrations of condensed textual biographies. The entry mask of the Slovene project anticipates most of the data enumerated and it proposes some additional kinds, so that in light of the earlier projects, it has become a unique summation of both sets of data. Given the capabilities of modern GIS technologies, which enable the encoding of huge amounts of different (non)spatial data together with their representation, arrangement, and connection, literary scholarship should also, for the purposes of a quality and comprehensive solution to the problem, model the data in view of process models of literary communication,<sup>19</sup> and it should, in addition, anticipate relevant combinations of data as well as the correlations between them.

### **3. "The Space of Slovenian Literary Culture" (2012–14): Proposals for the Compilation of Thematic Analytical Literary Maps**

The thematic literary maps designed as an analytical tool for the spatial analysis of literature will focus on individual objects and will display the following spatially linked components of biographies:

- The network of birthplaces, prepared from the database of biographies. A synthetic (not the individual) map is intended, where information would be arranged as points, enabling a (new) apprehension of the spatial (local, regional, provincial) connection or "the origin" of the more important members of the Slovene literary culture together with their arrangement and density in space (through time).

Maps might display particular (literary) historical eras (e.g., the creators of Realism by places of birth). However, for comparative purposes, when we are

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<sup>18</sup> Consequently, a number of different characters are used—from ordinary arrows to musical symbols—which is not necessarily a factor to be deplored, but the problem lies with the standardization and with the functionality of displays.

<sup>19</sup> E.g., a connection between the place of publication and the literary activity or between the place of work and the memorial events or the connection of places of networking, writing and publishing etc.

looking at multiple eras, the bar or Gantt map would be more suitable. They can show a number of authors for the era selected by locale, region, or province.

- The network of the places of death, also prepared from the database, might lead to a (new) apprehension of the spatial arrangement of the creative forces at the end points of the authors' lives and, as it were, the gravitational centers of the national literature. A consideration of some other types of spatial biographical data, besides the aforementioned places of birth, would be the basis for assessing the movement or the variety of ways in which literature had spread. In testing different combinations of spatial data for the spatial analysis of literature, this combination is not likely to be an optimal one. Many other combinations of geospatial data need to be considered (see footnote 15 below.)
- The network of secondary school locations, together with educational institution locations, belongs to the wider context of literary culture. Analyzing the development of secondary education is interesting because the secondary school was a place to become acquainted with literature and also provided (in)direct incentives for literary production. A common map showing the locations of educational institutions prominent writers attended (for this purpose a point depiction is most suitable) could offer insights into the spatial arrangement of potential incentives or stimuli.<sup>20</sup> It would be possible to ascertain which schools or areas "produced" prominent authors and where (besides the authors' homes, places of employment, etc.) the other potential "birth places" of the Slovene literary culture are located.
- As to the co-creation of conditions for the development of literary culture and its spatial spread, the same is true for the network of higher or university educational institutions, even though the forms of education should be considered together.

This includes, for instance, consideration of the connection between secondary schools and universities [*Hochschule* = institute of higher education; meaning unclear with the term 'higher' schools] where Slovene authors were educated. However, the so-called synthetic maps with point indicators are not the most suitable tools for considering the connections between schools (e.g., the connection between grammar schools, secondary modern schools, or technical schools and some types of higher education). We could use linear indicators, which again are not the preferred form for representing such a large number of authors. Another possibility is a schematic model, which shows the interrelations between the individual schools. In such cases there are also the individual maps that might show the educational paths of individuals or group members in a certain era; however, this does not conform to the tendencies of a corpus-based analysis of the data (from approximately 330 biographies).

- Spatial components of biographies include areas of career paths that must be considered when we are assessing or verifying the modes of mobility of the literati and the spatial extent of literary culture. However, mapping careers,

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<sup>20</sup> Secondary education is not necessarily a (solely) positive factor.

which is often connected with many different locations, actually belongs to the depiction of individual authors' life paths or of groups of creative writers. That does not mean it is impossible to show the work locations by using points on a map and taking into account all the biographical units of the corpus, but the research question in this case is different. A common map can offer primarily answers to the question as to which locales, regions, and provinces have through history created and attracted literary impetuses.

- Schematic or diagrammatic depictions (e.g., paths between locations and people referenced geographically are marked with arrows) are more suitable for the spatial information on the density of (non)literary networks. To show the eras and ways in which, for example, literary groups were formed, it is still possible to use the classical map (and the point display); however, emphasis is again not on the individual figure, but on the connections between the locations where a literary culture was developing.
- Similar dilemmas occur with (print) media and publishing houses (publishing network, societies),<sup>21</sup> which facilitated and helped to consolidate literary activity; they also belong to spatial extensions of biographies. In the context of the spatial development of literary culture, it makes sense to think about the thematic maps when we are dealing with the locations of media, institutions, and establishments; but there is still not enough data collected for them (the entries for media and institutions are for later phases of the project). Media and institutions can for the time being be discussed in connection with individual authors or individual life paths. Yet if we are interested in their numbers in connection with particular locations and areas (as with some other spatial data) and displaying media by era, then a graphic display is to be preferred. Visual depiction of media and institutions is, among other things, important for recognizing the degree of development of the (literary) communications' infrastructure with regard to its spatial and temporal dimensions.
- The spatial analysis of Slovene literary culture anticipates a visual depiction of individual literary memorial events—for example, literary pilgrimages. One of the goals is to determine how these events intersect the ethnic space and beyond. Cartographic practice teaches that a display of all the literary pilgrimages at the Slovene level is not possible or it might be insufficiently accurate; we would need a map with a bigger scale for such data.<sup>22</sup> Therefore, only a selection of journeys will be mapped—in connection with individual authors. Another aspect worth looking into is the connection between the spatial distribution of memorial events and other variables such as locations of death,

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<sup>21</sup> I have analysed the reading societies network from the standpoint of socio-geographic factors (demographic structure, administrative, political, judicial organizations, development of the educational system) in the 1860s (2012).

<sup>22</sup> For the constructive scientific debate about the possibilities and potentials of the literary mapping, I am much obliged to my colleague Jerneja Fridl, who is both a geodesist and a cartographer.

education, and career. In this regard, a question arises as to whether it would be possible to include some kinds of memorial zones in which individual artists and their works are represented and which are, in fact, the elements of the cultural collective identity of a particular place, region, zone, and province.

#### 4. First Results of the Slovene project

Below are the first examples of thematic maps that have resulted both from the pilot and second phases of research. First, we mapped thirty biographies, then an additional fifty-nine resulting in a total of eighty-nine, or one-third of all the biographies, according to birthplace and place of death. We did not select the authors, but included them after the completion of the editing process. In the pilot phase, it was still possible, to a certain extent, to conjecture how the features of the spatial dynamic of the development of Slovene literary culture would appear—that is to say, which places, regions, or former imperial provinces exported (at least at the endpoints of authors' lives) or imported creative energy. However, this was not possible to verify for three reasons, the first of which was the relatively small number of authors included. Second, it proved necessary to take into account the time frame [no comma] because the role of individual parts of the territory, with birth and death dates as functions, had been changing throughout history. Third, other spatio-biographical data must first be mapped, and on this basis it will eventually be possible to derive the features of the spatial dynamic. The conclusions of the first segment of the project<sup>23</sup> can be summarized in two points. Regarding the birthplace, it was possible, though based on an admittedly small sample, to discern the role of Carniola (including Dolenjska, Gorenjska, and Notranjska), which has throughout its history been the most Slovene of the cities. As the relative prominence of historical Slovene provinces and regions varied through history, this factor needs to be reviewed against a larger sample and needs to take into account the different periods of Slovene literary history, during which the regions' roles changed. The map of death places permitted us to surmise a centripetal force in Slovene literary culture; the authors included often made their careers or ended them in the Carniolan center of the ethnic space. Because not all of the biographies have yet been edited, the hypotheses cannot be confirmed or rejected. We will attempt to test them on a larger sample, and to add certain other possibilities for which it would be more logical to deal with when based on the full complement of material

On further examination during the first phase of the research project, it can be seen that the relation between the regions and birthplaces favors Carniola, with a total of twenty-two authors, followed by Primorska, Styria, and Carinthia, with

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<sup>23</sup> I presented them at a comparative literature colloquium in Lipica (2012).

five (one of whom was born in Trieste), then two, and one, respectively.<sup>24</sup> The situation is similar with places of death. Carniola holds the top position, and it must be noted that almost two-thirds of the authors (i.e., nineteen) died in Ljubljana whereas only four were born there. The supposition of a centripetal force in Slovene literary culture is connected with this fact. Three authors died in Primorska (again, one in Trieste), which almost matches the number born there. Urban Jarnik was born and died in Carinthia (in Potok in the Ziljska Valley and in Možberk on Vrbsko Lake [Wörthersee]), which suggested low mobility for Carinthian writers. Physical, economic, transportation, and other geographic factors would be relevant to check. Zofka Kveder, who was born in Ljubljana, ended her life outside her ethnic territory, in Zagreb, making her lifespan different from that of the majority of authors under study. From the perspective of Ljubljana, she was an outlier.

In the second research phase, which considered eighty-nine authors, once again Gorenjska (twenty-one), Notranjska (thirteen), and Dolenjska (ten) were in the forefront, though in a slightly different order, followed by central Slovenia (ten), thus making a total of fifty-four authors. Primorska followed, with twelve authors,<sup>25</sup> then Styria, with eight (Fan[n]y Haus[s]mann was born in Upper Austria). Five of the authors selected were from Carinthia, three were born in Bosnia-Herzegovina (O. F. Babler), Serbia (Iz. Cankar), and in County Istra in Croatia (A. Cerkvnik). In comparison with the pilot phase map, Prekmurje is better represented, with five authors, four of whom were Roman Catholics and there was one Evangelical clergyman. If we consider places of death, then the range of places is less diverse. However, eighteen of the authors died abroad—four in the U.S., and one in Argentina, Australia, Austrian Gradec, Bosnia-Herzegovina, and Prague respectively; two died in Italy<sup>26</sup> and Zagreb; and four in Hungary. Ivo Grohar, from Dolnja Bitnja near Ilirska Bistrica died in the Dachau concentration camp. In this case, the place of death is by no means connected with literary activities, which once more highlights the fact that spatial data cannot be treated in isolation, but will have to be linked with non-spatial data (e.g., reasons for involuntary departure to Germany).<sup>27</sup> All of this must be born in mind in the case of Ljubljana and its environs, where forty authors, or almost half, died.<sup>28</sup> On the one hand, then, it is the last station in writers' literary careers; on the other hand, we must keep in

<sup>24</sup> Within Carniola, Gorenjska has nine authors, followed by Dolenjska and Notranjska with four. V. Vodnik, Z. Kveder, J. Cigler, and J. Murn were born in Ljubljana; S. Grum was born in Zasavje.

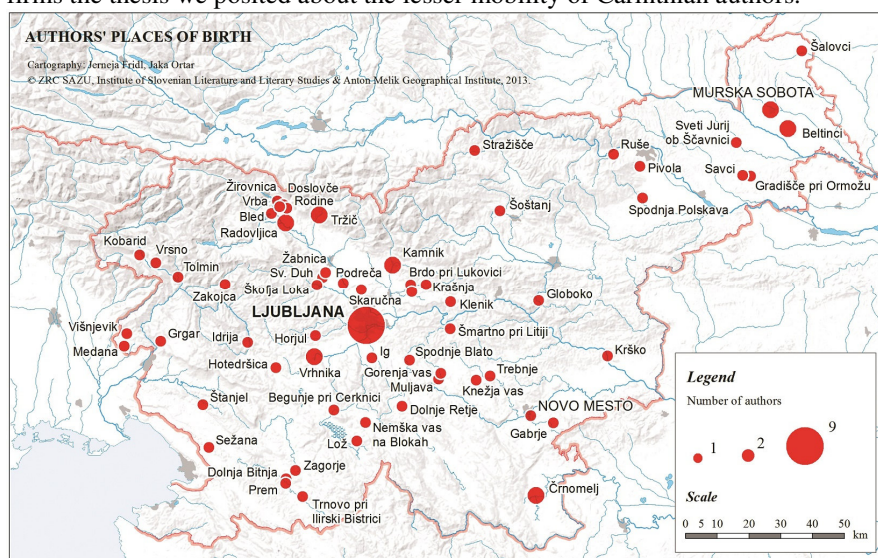
<sup>25</sup> Three were from Trieste, which at the end of the nineteenth century was becoming an important Slovene literary center (the women's newspaper *Slovenka* was published there starting in 1897). One author was from Štandrež in Goriško, which today is in Italy.

<sup>26</sup> Because we respect the time frame, we do not count F. Cegnar and J. V. Koseski, who died in Trieste. In contrast, J. Bagari is counted among those who died in Hungary because Prekmurje was attached to Slovenia only several months later.

<sup>27</sup> The same would be true of F. Balantič, who died in battle at Grahovo in Notranjska.

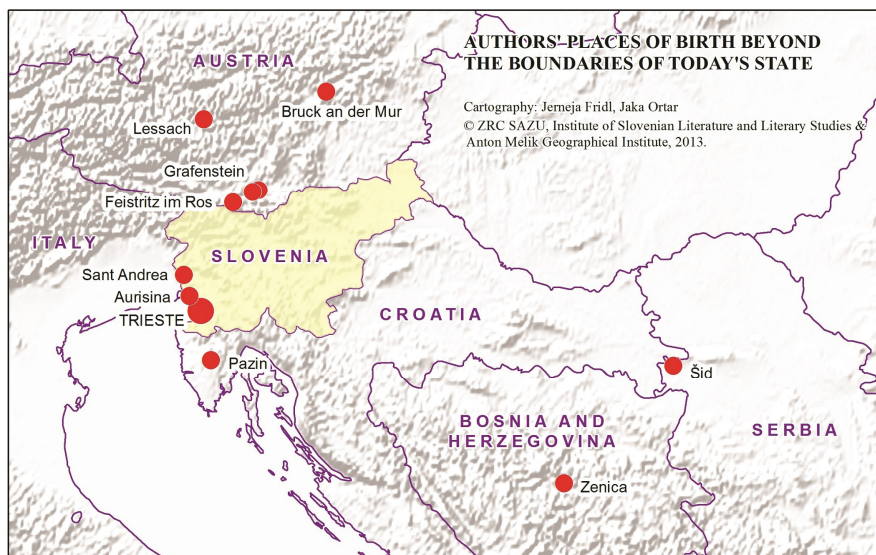
<sup>28</sup> J. Burgar died in Šmartno near Litija.

mind other factors that might prevent Ljubljana, in any given case, from being seen as the literary center. It is quite telling, though, that markedly fewer authors died in Gorenjska (five),<sup>29</sup> Dolenjska (three), and Notranjska (four) than were born there, which indicates gravitation towards Ljubljana. The same would be true of Styria, Primorska (with the exception of Gorica), and Carinthia. From the perspective of mobility, Carinthians were the most loyal to their land, which partially confirms the thesis we posited about the lesser mobility of Carinthian authors.

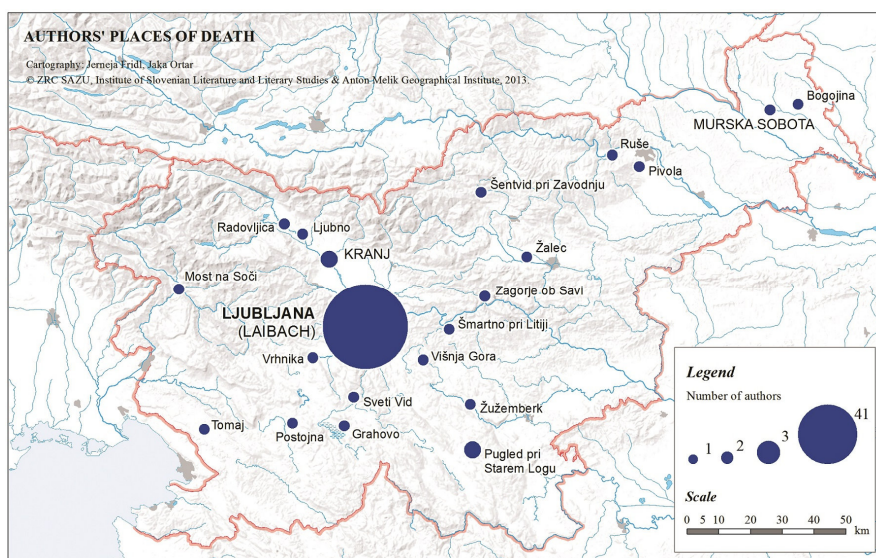


**Fig. 2.** Authors' places of birth. In the bottom right corner of the map, the Slovene authors born in Ljubljana, have been selected.

<sup>29</sup> I. Hribovšek's place of death is unknown.



**Fig. 3.** Authors' places of birth beyond the boundaries of today's state.



**Fig. 4.** Authors' places of death. In the bottom right corner of the map, the Slovene authors who died in Ljubljana, have been selected.





**Fig. 5.** Authors' places of death beyond the boundaries of today's state.

Since the aim of this research is more precisely to determine how literary actors moved between their birthplaces and places of death, the project will have to deal more with combinations of the two relevant factors rather than treating them separately. Non-spatial factors will also have to be taken into account. As noted above, the place of death will have to be combined with the motive for departure to a specific place, the last place of employment, or the penultimate stop in life. We imagine that in this way, it will also be possible to arrive at some spatial patterns in the historical development of Slovene literary culture (e.g., whether, after schooling, a career path tends towards home or away from it,<sup>30</sup> what the various employment paths were like, how life stages are linked to places of publication, and so forth). In this way, it will be possible to answer the question posed at the outset as to what were the most productive areas in terms of literature, and which locations or regions either engendered or received relatively more creative energy. We will also be able to answer the question as to what were the features of the spatial spans (e.g., the direction of the life path taken from birthplaces, and how places of schooling and employment, or employment and publication are linked), and/or whether it is possible in analyzing the space of Slovene literary culture to identify a common spatial developmental pattern or at least to recognize the predominant patterns of authors' movements. Therefore, it is necessary once again to continue

<sup>30</sup> As concerns places of employment, it will also be necessary to take into consideration non-spatial data (e.g., occupational profile) that can be pinpointed geographically. In the cases of priests, the Roman Catholic Church played a significant role in their settlement, sending them to serve in different places.

to prepare maps together with the spatial analysis of literature, from which we anticipate more comprehensive results.

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