

---

# Spaces of Slovenian Literature

## Summary

### I

The present monograph, edited by **Marko Juvan**, is a result of the research project “The Space of Slovenian Literary Culture: Literary History and the GIS-Based Spatial Analysis” (2011–2014), a collaborative effort of literary scholars and geographers at the ZRC SAZU Research Centre in Ljubljana and Faculty of Arts, University of Ljubljana. Analyses included in this volume aim to contribute to the emerging field of spatial literary criticism, which is formed at the intersection of literary studies, human geography, and geographic information systems (GIS). Compared to *Literarni atlas Ljubljane* (Dolgan et al. 2014), a literary atlas of Ljubljana which narrates and maps biographies of Slovenian authors connected to the Slovenian capital, this volume resembles atlases of a more analytical type, since its thematic maps figure as analytical tools for understanding quantifiable data. *Spaces of Slovenian Literature* are thus largely sympathetic of Moretti’s “distant reading,” a nomothetic approach to literary history based on data corpora obtained from second-hand sources (Moretti 2000: 56–58). In our case, we mined the data from the Slovenian biographical lexicon (*Slovenski biografski leksikon*), literary histories, bibliographies, on-line databases, etc.

So far, the methodological framework of our research, which is based on the “spatial turn” in the humanities, and the first analytical and interpretative findings have been partially presented in academic journals (Perenič, ed. 2012; Dovič, Habjan, and Juvan, eds. 2013; Dovič 2013; Perenič 2014; Fridl, Juvan, and Ortar 2014; Juvan 2015; Juvan and Dokler 2015). They are also available on the project website (<http://pslk.zrc-sazu.si>). These contributions to the site and academic articles have been revised, updated, and edited for this monograph.

The central part of the monograph contains spatial analysis, thematic maps, and graphs. It addresses the problem of the mutual influence of geographic

space and literature in Slovenian on the Slovenian ethnic territory from the late eighteenth to mid-twentieth century. To this end, the book presents spatial-statistical analyses of the lives of the most important literary actors, the development of media and institutional infrastructure of literature, places represented in historical novels, and the constellation of memorial objects and geographical names related to Slovenian writers. Through spatial and numerical analyses of data taken from the encyclopedic works and selected with an eye to the literary canon, the research team attempted to provide the first tentative answers to questions concerning the interaction between geospaces and literature. These analyses are summarized in the conclusion from the point of view of geography.

The final part of the book comprises five case studies on spaces inhabited or represented by Slovenian writers from the seventeenth to the twenty-first century. These interpretations portray the emergence (and the present-day decline) of the enlightenment-romantic ideological conception of the national cultural space. Studies range from the Baroque Catholic cosmopolitanism of Janez L. Schönleben (at the intersection of the Duchy Carniola and Central Europe) to the Slovenian-Illyrian ambivalence of the romantic Stanko Vraz, whose hesitation in imagining the “national” cultural space depends on the cultural, socio-geographic, and ideological differences established in the nineteenth century between national revivalists from Carniola and Styria. Interpretations go on to monitor the post-WWI intrusion of globalization in the theater as a space dedicated to national high culture (Ivan Pregelj’s satirical expressionist confrontation with the supranational “profanity” of film) and modernist self-reflective literature that represents Karst landscapes through poetics of existential immediacy, transience, and inconclusiveness (Devin in Rainer M. Rilke, Karst in Srečko Kosovel). The last interpretation theorizes postmodern feminist spatial interventions of Suzana Tratnik, which create a special version of Edward W. Soja’s “thirdspace.”

## Works Cited

- DOLGAN, MARJAN, ET AL., 2014: *Literarni atlas Ljubljane*. Ljubljana: Založba ZRC, ZRC SAZU.
- DOVIČ, MARIJAN, 2013: Memorials in Slovenian Literary Culture. *Slovene Studies* 35, no. 1, pp. 3–27.

- DOVIĆ, MARIJAN, JERNEJ HABJAN AND MARKO JUVAN (eds.), 2013: *Prostorski obrat v literarni vedi / The Spatial Turn in Literary Studies = Primerjalna književnost* 36, no. 2.
- FRIDL, JERNEJA, MARKO JUVAN AND JAKA ORTAR, 2014: Prostorske analize slovenske literarne zgodovine. In: Rok Ciglič, Drago Perko and Matija Zorn (eds.): *Digitalni prostor*. Ljubljana: Založba ZRC, 2014. (GIS v Sloveniji 12). pp. 173–183.
- JUVAN, MARKO AND JOH DOKLER, 2015: Towards a GIS-Analysis of Literary Cultures: The Making of Slovenian Ethnoscape through Literature. *International Journal of Humanities and Arts Computing* 9, no. 2, pp. 196–218.
- JUVAN, MARKO, 2015: From Spatial Turn to GIS-Mapping of Literary Cultures. *European review* 23, no. 1, pp. 81–96.
- MORETTI, FRANCO, 2000: Conjectures on World Literature. *New Left Review*, no. 11/1, pp. 54–68.
- PERENIČ, URŠKA (ed.), 2012: *Prostor v literaturi in literatura v prostoru / Space in Literature and Literature in Space = Slavistična revija* 60, no. 3.
- PERENIČ, URŠKA, 2014: An overview of literary mapping projects on cities: literary spaces, literary maps and sociological (re)conceptualisations of space. *Neohelicon* 41, no. 1, pp. 13–25.

## 2

In his introductory essay, **Marko Juvan** holds that, despite its postmodern articulation, the spatial turn is productive for literary studies because, paradoxically revisiting Kant's modern attempt to ground the structure of knowledge in the presumably scientific character of geography and anthropology, it has improved methods of historical contextualization of literature through the dialectics of ontologically heterogeneous spaces. Juvan discusses three recent appropriations of the spatial thought in literary studies: the modernization of traditional literary geography in the research in the relations between geospaces and fictional worlds (Piatti, Westphal); the systematic analysis of genre development and diffusion on the basis of analytical cartography (Moretti); and the transnational historiography of literary cultures (Valdés, Neubauer, Domínguez, etc.). In conclusion, Juvan presents the methods and results of the research project "The Space of Slovenian Literary Culture," which might represent a matrix for further developments of spatially-oriented literary scholarship. Using GIS technologies, the project maps and analyzes data on the media, institutions, and actors of

Slovenian literature from the 1780s to 1941 in order to explain how the interaction between “spaces in literature” and “literature in spaces” has historically established a nationalized and aesthetically differentiated literary field. The ethnically Slovenian territory was multilingual and multicultural; it belonged to different state entities with distant capitals, which was reflected in the spatial dynamic of the literary culture. The socio-geographical space influenced the development of literature and its media, whereas literature itself, through its discourse, practices, and institutions, had a reciprocal influence on the apprehension and structuring of that space, as well as on its connection with the broader region. The literary discourse in Slovenian was able to manifest itself in public mainly through the history of spatial factors: (a) the formation, territorial expansion, and concentration of the social network of literary actors and media; (b) the persistent references of literary texts to places that were recognized by the addressees as Slovenian, thereby grounding a national ideology. Taking all of this into account, and based on meta-theoretical reflection, the project aims to contribute to the development of digital humanities and spatial literary studies.

Literary history, geography, and cartography began forming closer links at the end of the twentieth century due to the rapid development of computer technology, which opened up new opportunities for depicting facts of literary history through the introduction of GIS-tools. In addition to mapping settings of literary texts, which is most common in literary geography, the second introductory chapter, written by **Jerneja Fridl, Joh Dokler, Marko Juvan, and Jaka Ortar**, focuses on mapping writers’ biographies, media and cultural infrastructure, and memorials. In this regard, the chapter highlights the subjective nature of thematic maps, especially at the metaphorical level, and it also examines the advantages of GIS-tools for statistical analyses, seeking correlations between facts of literary history and the natural and social elements of geographical space, and for the interactive visualization of data on the internet. In their study on literary geodata and cartography, the authors discuss the history and current state of thematic cartography. On this basis, they describe methods the project team has applied during the process of assembling and structuring an integrated geo-referenced database, as well as cartographic principles and technologies involved in designing thematic and on-line interactive maps for a range of analytical purposes. These maps are able to display and help analyze selected geodata (on literary media, publishers, reading societies, theaters, life trajectories of writers,

locations depicted in historical novels, and memorials to Slovenian writers) only thanks to carefully elaborated cartographic codes and computer applications.

In the following chapter, **Urška Perenič** analyzes places where the 323 examined Slovenian literary authors worked. The places of work proved to be an especially interesting set of empirical information because they are important elements of individual life trajectories that are far more frequent in comparison to other locations. The authors left different marks on the places where they were active, while the places in turn influenced their life and literary work to a certain extent. Moreover, the spatial analysis of working places of writers shows which settlements or regions encouraged and attracted literary energies throughout the history. Considering the average or longest stays in authors' working careers the following cities figure as literary centers between 1780 and 1940: Vienna, Trieste, Zagreb, and Gorizia. Trieste and Vienna attracted Slovenian writers throughout the discussed period, peaking in the period from the mid-nineteenth century to WWI. Gorizia and Zagreb exchanged their roles of centers: in Gorizia the authors worked more often before WWI, while Zagreb continued to attract them up to the mid-twentieth century. Maribor, Belgrade, and even Ljubljana (regardless of a significant density of writers) began to function as true centers for Slovenian writers only after WWI. Analyses of the places of authors' deaths, as well as of cities where they were published first or most often, show the primacy of Ljubljana (with an almost 50-percent share). In the majority of cases, Ljubljana is also the place of the author's last published book, followed by Maribor, Klagenfurt, Gorizia, Celje, Trieste, and Zagreb. Perenič concludes that, regarding their roles in writers' trajectories, Ljubljana, Maribor, Klagenfurt, Gorizia, Vienna, Trieste, and Celje figure as the most important nodal points of Slovenian literary culture.

**Jernej Habjan and Alenka Koron** offer a statistical presentation of the periodicals database, which includes a selection of 97 periodicals from the period between 1780 and 1940. They analyze the following categories: type of periodical, language, thematic scope, place of first publication, the year of first publication, the year of last publication, the number of years of publication, frequency, and target space. Habjan and Koron argue that Slovenian-language periodicals, outnumbering periodicals in other languages, were largely employed in the process of imagining the national community and were hence actively involved in shaping the nation-scape. For example, the massive presence of thematically heterogeneous,

news-oriented periodicals as well as literary periodicals support Benedict Anderson's theory of imagined communities, according to which a national community is imagined mostly via newspapers and literary works such as novels. Furthermore, by far the most frequent place of first publication is Ljubljana; even periodicals that emerged on the periphery of the Slovenian territory (Klagenfurt, Trieste, Gorizia) or beyond it (Vienna, Graz, Prague, Buenos Aires, Chicago, Cleveland, New York) were more often published in Slovenian than bilingually. As far as the period of publication is concerned, periodicals mostly emerged during the decades preceding and following 1900. Only rarely did periodicals come out in the decade marked by World War I or anytime before 1870. The dates of the last issues of periodicals and the periods of their presence manifest not only generational rhythms but also the impact of major geopolitical processes (World Wars I and II, the rise of fascism after the former and of socialism after the latter) and cycles of capital accumulation (the Great Depression). The latter govern the so-called print-capitalism, which Anderson connects to the process of imagining national communities. If one looks at the frequency of publication, the low or, at least, heterogeneous numbers show the relative underdevelopment of the trade. This impression is corrected, however, by the fact that the number of publications with high frequencies (e.g. weekly, semi-weekly, or daily) is twice as high as of those with low frequencies (e.g. annually, semi-, or triannually). Finally, the dominance of the entire Slovenian territory as the target space of periodicals strengthens the hypothesis that these periodicals played an active role in the imagining of the national community.

In her chapter on publishers and printers, **Jola Škulj** presents her observations about 51 publishing and printing houses, which facilitated the presence of the printed word and the dissemination of written culture in the Slovenian territory. They paved the way for building the infrastructure, which helped establish the space of literary life. Due to their political inclusion in the Habsburg Monarchy, printing and publishing in the Slovenian ethnic territory represented a multilingual milieu. Moreover, because modern publishing and bookselling only gradually evolved into an independent business and because printers and booksellers working in Carniola came from other, not only German-speaking countries, this activity refashioned cultural life of individuals and towns in a cosmopolitan way. Since the essential postulate of the written word, according to Yuri Lotman, represents the possibility to choose and make decisions, publishers played a crucial role in creating the moment of choice and subsequently brought

about developments of Slovenian literary and national revival, and later on also poetic shifts.

**Urška Perenič** analyzed 58 reading centers which emerged from the 1860s on. The data from the Austrian census of 1869 suggest three groups of settlements with reading centers. (1) A good half of the settlements with reading societies, i.e. 29, were villages and market towns with the populace ranging between 262 (Benedikt) and 987 (Cerkno). (2) 22 settlements with reading centers had between 1,050 (Štandrež) and 6,623 (Rocol) residents. (3) The number of residents in larger settlements (Ljubljana, Klagenfurt, Maribor, Trieste, and Gorizia) range between 12,828 and 70,274. With 15 reading centers in the countryside, the Slovenian Littoral is the most important region, followed by Styria, where 8 reading centers among 13 were located in villages or market towns, while in Carinthia one reading center was in the city and one in the countryside. The number of countryside reading centers was 36, which represents a good 60% of all reading centers. With regard to the total number of residents in all the Littoral, Styrian, Carniolan, and Carinthian districts, the standard for establishing a reading society was the highest in the Slovenian Littoral, with one reading center per 22,394 people. Carniola had one reading center per 27,251 people, Styria one reading center per 31,245 people, and Carinthia one reading center per 168,200 people. The spatial distribution of the reading centers corresponds strongly to the judicial and administrative organization of the territory. Among the 58 settlements with reading societies, 31 (53%) were seats of district courts and municipalities. The distribution of reading centers also depends on the network of secondary schools. In Styria, almost all counties with reading centers were also home to educational institutions of various levels. In Carniola, secondary schools and junior colleges were located in larger towns with a number of inhabitants above the Slovenian average. Thus, a need for a reading center as the nation's stronghold was not as critical as in the border areas of the ethnic territory, especially in the Littoral.

Theater – as a venue, medium, institution, and/or performing company – is a major form of mediation and public life of drama. **Marko Juvan** observes that theater practices in the Slovenian ethnic territory had, from the Middle Ages to the end of the seventeenth century, a nomadic and imported character. Where this was not the case, they belonged to folklore or were a sporadic facet of the religious life or of the entertainment of the upper class. As in other parts of the

Austrian empire, the first theater venues appeared in the eighteenth century. The golden age of theater building was, as elsewhere in Europe, the age of the rise of bourgeois middle-class culture (more than a half of the 26 theater buildings were constructed in the long nineteenth century, from 1850 to 1919). These theater houses spatially anchored performing practices, enabling their continuity and autonomy, as well as ensuring an even geographical distribution. Juvan's analysis of data on 26 theater buildings, 8 so-called national homes (*Narodni dom*), and 7 dramatic societies shows how nineteenth-century theater production in Slovenian gradually occupied the existing theater venues in urban settlements while giving life to new edifices intended to symbolically represent the idea of the nation and to imaginatively enhance its social cohesion. Major towns in Carinthia, Styria, Carniola, and the Littoral constructed their own public dramatic and/or musical theaters in the eighteenth and early nineteenth centuries. Theater culture, whose intention was the aesthetic enjoyment of the middle-class and educated audience, initially adopted cultured languages of the time: in Carniola, Carinthia, and Styria, this was mainly German, while Italian was used in the Slovenian Littoral. From 1789 on, the Estates Theater in Ljubljana, along with a few other theaters, regularly opened its doors to scarce Slovenian performances. In the aftermath of the Spring of Nations, amateur performances constituted an essential component of reading societies. However, the extensive network of reading societies could not meet the aspirations for an artistically ambitious national theater. In response, dramatic societies aiming to advance the idea of a more centralized and prestigious theater institution (called *narodno gledališče*) emerged in the 1860s in regional capitals. With the help of such societies, Slovenian theater companies gradually occupied the existing German-language city theaters towards the end of the nineteenth century. In addition to national homes, in which theater accompanied nationalist sociability and amateur culture (in Novo Mesto, Celje, Maribor, Ljubljana, Kranj, Trieste), dramatic theaters dubbed *narodno gledališče* were built in Ljubljana, Maribor, and Trieste. Professional theater companies came into being after 1919 with the creation of the new state of South Slavs.

In his chapter, **Marijan Dovič** presents the basic features of literary memorials to 323 selected individuals who played major roles in the formation of the Slovenian literary culture from 1780–1940. The constellation of memorials of the Slovenian literary culture began forming in the mid-nineteenth century and still marks the Slovenian cultural landscape because of the semiotic appropriation of the geospace through the canonization of so-called cultural saints as well as numerous



men of letters of lesser stature. The database comprises various types of memorials: statues, busts, other figural and non-figural memorials, memorial buildings, tombstones, plaques, dedicated locations, dedicated institutions, and memorial trails. The majority came into existence after 1940. The total number of registered memorial units that appeared from the mid-nineteenth century to 2012 is 1,676. On average, this represents about 5.19 units per individual. However, for about one-third of the individuals, no memorial units were found. The first full-length statue in today's Slovenian territory is the 1889 Valentin Vodnik statue in Ljubljana, which was followed in 1905 by a France Prešeren statue. The home to large public sculptures of Slovenian literary authors remains the territory of present-day Slovenia. The history of literary tombstones and plaques starts in 1858 with centennial ceremonies for Vodnik. Due to a close connection with the nation-building rituals, literary tombstones were important in the second half of the nineteenth century (e.g. the erection of a Prešeren tombstone in Kranj in 1852). The main period for erecting literary obelisks or pyramids was 1870–1927 (e.g. the Fran Levstik 1889 pyramid in Velike Lašče, or Jože Plečnik's famous 1927 Sigmund Zois pyramid in Ljubljana). The majority of the 296 institutions dedicated to Slovenian writers consists of schools, cultural or educational associations, and libraries or other cultural institutions. The number of locations and landmarks named after Slovenian writers is 941, which makes it by far the most frequent category (56.1% of all units). Among these units, the most common type is streets, followed by roads, squares, and paths.

In the final chapter among those devoted to geo-statistical analyses, **Miran Hladnik** analyzes spaces represented in Slovenian historical novels, an important nation-building genre. The layer devoted to the settings of historical novels (*Dogajališča zgodovinskih romanov*) at the web-based interactive atlas Geopedia.si has initially borrowed data from the database *Slovenski zgodovinski roman*, which contains 359 Slovenian historical novels published between 1859 and 2008. Today the layer consists of 182 texts with 1,458 settings (i.e. 900 different settings). On average, each location is used in literature twice; each novel takes place at eight locations. The number of settings was growing until 1941, culminating in the period of regionalism in literature when it quadrupled. A similar growth in settings occurred after WWII. More than two thirds of locations have been used in fiction only once. Most frequently action takes place in urban centers of Carniola, Littoral, and Styria (Ljubljana, Trieste, Kranj, Celje, Gorica, Kamnik). There are 51 castles and five monasteries which serve as literary settings.

The third part of the volume offers several case studies of places inhabited or imagined by Slovenian writers from the baroque to the present. **Monika Deželak Trojar** follows geographical, spiritual, and cultural spaces of Janez Ludvik (John Louis) Schönleben (1618–1681). His life and work are marked by the interweaving of Central European influences and the local geographical space of Carniola, which is inscribed in his personal contacts and correspondence. However, Schönleben's life and oeuvre were most profoundly influenced by the breadth of Jesuit spiritual culture, from which he received his education and in which he matured as an individual.

In his case study, **Andraž Jež** addresses the problem of space as related to the modes of production, especially during the transition from feudalism to capitalism. Following Henri Lefebvre's (philosophical) and David Harvey's (geographical) notions of the production of space as a side effect of socio-economic development, Jež attempts to outline capitalist spatial interventions in Lower Styria since the mid-eighteenth century. Taking into account the foundations laid by the enlightened Austrian absolutists Maria Theresa and Joseph II, as well as gradual social and cultural diversification between Carniola and Styria in the first half of the nineteenth century, Jež comments on various aspects of early capitalist spatial shifts and their impact on peripheral literary practices and their imagining of the Slovenian nation.

In her study of the modernist poetic landscapes of Duino (in Rainer Maria Rilke) and Karst (in Srečko Kosovel), **Jola Škulj** argues that modernism manifestly experienced transformations with regard to what Mikhail Bakhtin refers to as the position and limits of so-called realia. Focusing on the world of facts ridden with inconsistencies, modernists developed an ambivalent relation to so-called reality. Are spaces in modernist poems still rendering a perceptual world? Should we find their strategies as giving up the mimetic representation or as an even stronger striving to present the factual? Discussing landscapes of Duino and Karst through Husserlian comments on the crisis of consciousness, the study closely scrutinizes modernist attitudes, their basic logic of inconclusiveness, and, as a result, charts the geopoetic realities in the poetry of Rilke and Kosovel.

**Marjan Dolgan** analyzes *Vest* (Conscience) (original title *Katastrofa* [Catastrophe], 1917), the one-act play written by Slovenian expressionist writer and

playwright Ivan Pregelj (1883–1960). So far, literary historians have interpreted the play as a protest against the cinema which during WWI had been placed in the building of a bankrupt Slovenian theater in Ljubljana, and as an opposition to the new medium of film. Their explanations were partially based on the dramatist's minor remark to the play, but they overlooked the structure of the play. The latter shows that the one-act, although lamenting the invasion of a globalized space of mass culture into the sacred space of the national theater, prolifically took the film principles to express its ethical criticism in the spirit of expressionism. Therefore, the play is only a fictive protest against the film, while it actually signifies a positive contact of drama and film, an old and a new medium.

In her contribution, **Alenka Koron** tackles conceptual tools for the analysis of narrative space (i.e. spatial frames, setting, story space, narrative or story world, and narrative universe) as they were systematized by Marie-Laure Ryan in her *Handbook of Narratology* on the basis of her research on possible worlds and the existing research in literary theory and narratology. Koron applies these concepts to *Idina kocka (Ida's Cube)*, the 2015 short story written by Slovenian feminist and LGBT author Suzana Tratnik. Koron's analysis takes into account additional aspects of narrative space, such as narrative extension, spatial form, the technique of narrative transmission, metalepsis, thematization of space, and the attribution of symbolic meaning to space. Koron concludes that Tratnik's short story draws on a typically postmodern concept of space and plays with it.

The closing reflection brings together the findings of GIS-analyses of Slovenian literary culture from the perspective of contemporary human geography. **Mimi Urbanc and Jerneja Fridl** highlight the spatial aspect of the literary culture by presenting the latter as an element of the cultural landscape. They emphasize the interfaces and interactions between the literary culture and landscape elements such as relief, inclination, elevation, landscape types, urban-rural relationship, transport network, administrative divisions, central settlements, and geopolitical issues of the Slovenian ethnic territory. The general findings convey a close relationship between demographic characteristics and the literary culture, and show that economic, social, political, and general cultural phenomena of a given space and time are embedded in the literary culture.

Areas with inclinations higher than 12%, which is the upper limit for agricultural machinery, tend to have limited development possibilities. Before the introduction

of mechanization and the beginnings of deagrarization, the uses of territory depending on its inclination were less polarized than today. Nevertheless, the comparison of inclinations and places of birth shows a marked thickening of the latter in the plains or in areas with lower slopes of the surface. The birthplaces of writers are fairly evenly distributed with greater density in the lowlands, plains, and their immediate vicinity (i.e. the alpine plains and the western and central part of the Alpine hills). Literary activities coincide with propulsive areas. Thus, the lands of Gorizia and Carniola, which towards the end of the nineteenth century had the highest natural growth, saw also the concentration of writers' birthplaces. Again, the latter coincides with areas of concentrated population in the period between 1869, the year of the first Austro-Hungarian census, and the Yugoslav census of 1948. The first wave of emigration (up to 250,000 people moved mainly to the US before WWI) was followed by a second wave between the two world wars (a further 100,000 people moved to Germany, Argentina, and the US). These masses of Slovenian migrants included writers (as much as 13 emigrant newspapers and dozens of literary works were published in Chicago, Cleveland, New York, or Buenos Aires).

Given the fact that more than two thirds of Slovenian writers were educated and that more than a third had peasant roots, it is clear that their life trajectories depended on at least two external factors: a network of schools and employment opportunities, and a transportation network. Because of the slow economic and cultural development of the Slovenian ethnic territory, most of the writers had to overcome a considerable distance during their careers. The average route for writers born in the mid-eighteenth century amounted to 241 km, and was prolonging after 1800 to reach a maximum of 1,144 km with writers born in the mid-nineteenth century. This was followed by a gradual decline, and after WWI the route shrunk to an average length of 377 km. Moving distances probably extended due to the possibilities of mobility offered by the construction of railways, while their recent decline resulted from an improved network of schools, in particular the establishment of universities and better employment opportunities for intellectuals.

Cities and towns represent the largest part of the birthplaces, but several individual locations spread across the rural area are consistent with the finding that 40% of the authors were of peasant origin. Since 1900, the role of the city as the birthplace of writers strengthened at the expense of rural settlements.

Due to industrialization, the transportation network, and deagrarianization, cities played a key role in the educational and cultural infrastructure. With some simplification, the analyses can be summarized by the following narrative: their life trajectories led writers away from their birthplaces (in lowland rural settlements or small towns along rivers, at an altitude of 500 m) to larger cities at the junction of traffic routes or to regional centers with secondary schools and metropolises with higher education centers (mostly to Vienna). They found their jobs either near their home places, nearby regional centers, or quite far away (mostly in Vienna). Upon publication of their first books, published in Ljubljana, the writers lived in regional centers, while upon the publication of their last book, also in Ljubljana, they lived in Ljubljana, where their lives also ended.