

## Memorials in Slovenian Literary Culture

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### Abstract

This article presents the basic features of the database of memorials in Slovenian literary culture that was produced as part of the project “The Space of Slovenian Literary Culture.” The database includes GIS-references and comprises various types of memorials to 323 selected individuals who played major roles in the formation of the space of Slovenian literary culture in the years 1780–1940. The total number of registered memorial units is 1,676. The tables and sample maps are employed to demonstrate some the database’s possible applications.

“The Space of Slovenian Literary Culture” is an interdisciplinary research project that connects literary studies and geography, using the Geographic Information System (GIS) to examine the various relationships between the Slovenian geographic space and literature in the period 1780–1940. The principal sections of the project focus on the *biographies* of 323 selected individuals, *memorials* dedicated to the same set of individuals, *institutions* (publishers, reading rooms, and theatres), and *print media* (newspapers, journals, magazines, and book collections). For each section, substantial databases that include the GIS-references were produced in the first phase of the project. In this article, I present the basic features of the database of memorials that were erected for (or dedicated to) the 323 selected individuals who played a major role in Slovenian literary culture in the years 1780–1940. 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 total number of registered memorial units that appeared after 1940 (and before 2012) is 1,676. After explaining the methodology and presenting some basic quantitative features of the database, I demonstrate the possibilities of using it with several tables and sample maps.<sup>1</sup>

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<sup>1</sup> The original title of the project in Slovenian is “Prostor slovenske literarne kulture: literarna zgodovina in prostorska analiza z geografskim informacijskim sistemom.” The project J6-4245 is funded by ARRS (1 July 2011–30 June 2014) and led by Marko Juvan, head of the ZRC SAZU Institute of Slovenian Literature and Literary Studies. The other team members are Marjan Dolgan, Marijan Dovič, Jerneja Fridl, Jernej Habjan, Miran Hladnik, Alenka Koron, Matija Ogrin, Urška Perenič, Jola Škulj, and Mimi Urbanc.

## I. Methodology

### 1. Selection of individuals

The main goal of the project The Space of Slovenian Literary Culture is to study the mutual influences between the predominantly ethnic Slovenian geographic space and Slovenian literature in the period 1780–1940, “from the beginnings of belles-lettres in Slovenian to the WW II, when Slovenian literary culture attained full institutional and media development, and stylistic, genre, and ideological differentiation” (Juvan, “The Space”). Among the first tasks was the selection of individuals who actively co-shaped the Slovenian literary space in this decisive period. As the project utilizes the concept of literary culture in the broadest sense, in addition to artists (poets, prose writers, and playwrights), the selection included other actors, such as prominent literary intermediaries (e.g., publishers, printers, and booksellers) and critics, as well as other individuals who have in one way or another influenced the literary life, but primarily worked in other contexts (e.g., in politics, media, religion, scholarship, or other arts). The main criterion for the inclusion of a certain individual was the assessment of his importance in Slovenian literary culture. In addition, the selection process attempted to take into account the additional criteria of regional balance, genre, and gender diversity. The final list of selected individuals is the collective work of the project team. As such, it remains subjective to a certain degree, but it certainly embraces the bulk of important literary personalities of the period, including the entire body of canonical authors. The selection also includes the authors who entered the literary field before 1940 but created their major works later. The final number of selected individuals is 323.<sup>2</sup>

### 2. Memorials and their types

While the “biographies” section focused on the geography of life paths and careers of the 323 selected individuals, the goal of the “memorials” section was to register (and GIS-map) various memorials connected to the same set of individuals. These memorials are of very different types and were almost exclusively created posthumously. The

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<sup>2</sup> The entire list is available on the project website together with other statistical data and sample maps. More information about the project is also available in two “spatial” volumes, published in English and Slovenian and edited by the group members (*Space in Literature and Literature in Space* [2012] and *Spatial Turn in Literary Studies* [2013]). For a more general framework, see especially Juvan (2013) and Škulj (2013). For specific information on biographies, see Perenič (2013), and for memorials, Dović (2012).

majority of them came into existence after 1940, and we attempted to include all the units that were created (and still remain in public) until 2012. For each among the 323 individuals, the memorials of the following categories were included:

1. Full-length statue (public, open space)
2. Bust (public, open space)
3. Statue of a literary character (public, open space)
4. Memorial (building, obelisk, tombstone, plaque ...)
5. Dedicated institution (school, library, museum, society ...)
6. Dedicated location (street, road, square, park ...)
7. Memorial trail

It should be noted at the outset that the database has certain limitations. First of all, the full-length statues and busts were only taken into account if they were set in an open public space. A large number of sculptures standing in churches, foyers and halls of museums, libraries, and other institutions are therefore not included. Another limitation concerns the fourth category of (other) memorials, which could be broken down into more precisely defined categories since it now incorporates quite diverse entities (writers' houses, memorial rooms, obelisks, tombstones, plaques, etc.). An additional problem within this category may be that the commemorative plaques are not inventoried systematically. The major ones tend to be included, especially those related to important memorial buildings. But since the detection of plaques in the landscape that is virtually dotted with this form of memorials is not an easy task, the overview is not quite complete. A third point of consideration might be the fact that the monuments to certain individuals have been installed not primarily because of the individuals' achievements in literary culture (good examples are the general Rudolf Maister and the bishop Anton Martin Slomšek). The fourth limitation is the fact that the data about the year of installation in a public space was systematically obtained only for full-length statues, busts, and statues of literary characters, which limits the possibilities of chronological analysis to these three categories.<sup>3</sup> Another point of consideration is the fact that the inventory does not include memorials that have been removed. In the realm of literature, the problem does not appear as pressing as for example in politics, where monuments have often been subject to removal and even destruction. Nevertheless, the exciting history of the "erased" monuments in Slovenia should also comprise several literary (foot)notes. The final limitation is self-imposed:

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<sup>3</sup> Here it should be noted that the search for the dates of installation was often challenging and time-consuming task—as it turned out, it was an enterprise well beyond the project resources. At this point I would like especially to thank Marjeta Pisk and Andraž Jež, the project associates, for their contribution to this work.

the historical incompleteness (figures from Primož Trubar to Janez Svetokriški and the authors of the second half of the twentieth century are not included) has been inscribed in the scope of the project from the very outset.

### 3. Data gathering and processing

In 2011, the input matrices for biographies and memorials were designed, and the set of 323 individuals were selected for treatment in both sections. The first phase of the inventory followed in 2011 and 2012, when the students of Slovenian language and literature at the Ljubljana Faculty of Arts took care of the first entries. At this stage, over 1,300 memorial units were listed. Each memorial was originally treated in a separate excel file. At the end of this phase, a merged database was produced. The following phase (2012–2013) was taken over by the project team members, who carefully examined the united base: the work consisted of verification, emendation, and completion of the data. In this phase, some 300 new memorial units were added, several hundred false or missing geographic coordinates were revised or added, and hundreds of other minor or major errors were eliminated. At this stage, primarily online resources were used (Google, the Digital Library of Slovenia, COBISS, the Register of Slovenian cultural heritage; Google Earth and Geopedija for georeferencing). Apart from that, written sources were consulted, such as articles and monographs on statues, writers' houses, and other memorials.<sup>4</sup> In many cases, individual inquiries by telephone, correspondence, or even in person were necessary to acquire the data on certain memorials (usually the source of information were local institutions, such as libraries, museums, societies, and municipalities). For memorials of the first three categories—i.e., full-length statues (thirty units), busts (141 units), and statues of literary characters (five units), years of installation in a public space were also obtained. The input matrix for each memorial unit included the following fields (marked with an asterisk are the optional ones):

- 1 Number of memorial
- 2 Person
- 3 Name of memorial
- 4 Type of memorial (drop down menu)
- 5 Year of installation\* (required for statues and busts)
- 6 Location (descriptive)
- 7 Geographical coordinates (  $\varphi$ - $\lambda$ /Gauss-Krüger )

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<sup>4</sup> The overviews of nineteenth and twentieth century memorials by Sonja Žitko (1996) and Špelca Čopič (2000) were especially helpful. Another fine source was the book *Slovenska pisateljska pot* (Slovene writers' trails 2013) that describes the homes of 106 Slovenian writers.

- 8 Text on the memorial\*
- 9 Initiator(s)\*
- 10 Author(s) \*
- 11 References \*
- 12 Links \*
- 13 Pictures \*
- 14 Author of the entry
- 15 Date of the entry

## II. Statistical analysis

In January 2014, when database 1.0 was completed, the number of registered memorials to the 323 selected individuals reached a total of 1,676 units. On average, this represents about 5.19 units per individual. However, for about one-third of the individuals (106 or 32.8%) no memorial units were found, while for more than two-thirds (217 or 67.2%), at least one memorial unit was recorded. If only the individuals with one or more units are considered, the average raises to 7.72 units per author. The following three tables present the basic statistical information in the database (figures 1–3). In the continuation, the individual categories of memorials are presented and accompanied by short comments (figures 4–10).

Fig. 1. Individuals by memorial units

UNITS	# OF INDIVIDUALS	SHARE
0	106	32.8%
1 unit	60	18.6%
2 units	39	12.1%
3 units	20	6.2%
4 units	17	5.3%
5–10 units	41	12.7%
11–20 units	19	5.9%
more then 21 units	21	6.5%
TOTAL	323	100%

Fig. 2. Memorial units by categories

CATEGORY	# OF UNITS	SHARE
Full-length statue	30	1.8%
Bust	141	8.4%
Statue of a literary character	5	0.3%
Memorial (other)	222	13.2%
Dedicated institution	296	17.7%
Dedicated location	941	56.1%
Memorial trail	41	2.4%
TOTAL	1676	100%

Fig. 3. Individuals by number of units for forty-one individuals with more than ten memorial units

NAME	LAST NAME	UNITS
France	Prešeren	134
Ivan	Cankar	102
Rudolf	Maister	52
Anton Martin	Slomšek	47
Simon	Gregorčič	40
Valentin	Vodnik	39
Josip	Jurčič	38
Anton	Aškerc	36
Srečko	Kosovel	35
Karel	Destovnik Kajuh	32
Lovro	Kuhar	31
Fran	Levstik	30
Fran Saleški	Finžgar	28
Dragotin	Kette	28
Ivan	Tavčar	27
Janez	Trdina	27
France	Bevk	26
Oton	Župančič	25
Matija	Čop	23
Josip	Stritar	23
Friderik Irenej	Baraga	22
Alojz	Gradnik	20
Josip	Murn	20
Miran	Jarc	19
Simon	Jenko	19
Josip	Vandot	18
Janko	Kersnik	17
Janez Evangelist	Krek	17
Anton Tomaž	Linhart	17
Louis	Adamič	15
Miroslav	Vilhar	15
Janez	Mencinger	14
Valentin	Stanič	14
Stanko	Vraz	14
Žiga	Zois	14
Igo	Gruden	13
Miško	Kranjec	13
Franc Ksaver	Meško	13
Jernej	Kopitar	12
Ivan	Trinko	11
Edvard	Kocbek	10

**Full-length statue (open space)**

Figure 4 shows the data for all individuals with full-length statues. It should be noted that the monuments for the three leading figures (Maister, Slomšek, and Baraga) were not set due to the individuals' literary merits, but principally due to their achievements in other spheres. While the oldest among the statues is the 1887 A. von Auersperg (Anastasius Grün) statue in Graz (today in Austria), the first full-length statue in today's Slovenian territory is the 1889 Vodnik statue in Ljubljana, which was followed in 1905 by a Prešeren statue. The series is completed by the 2010 Rudolf Maister, Filip Terčelj, and Alma Karlin statues (the first and so far the only full-length female statue in Slovenia) and the 2011 Fran Metelko statue; on a global scale, the newest is the 2012 Baraga statue in Grand Rapids, Michigan. Three out of thirty statues are located abroad (Auersperg and two statues of Baraga). Since none of them is a monument to a Slovenian literary author in the strict sense, it could be stated that the exclusive home to large public sculptures of Slovenian literary authors remains the territory of present-day Slovenia.

Fig. 4. Full-length statue (open space)

NAME	LAST NAME	UNITS
Rudolf	Maister	5
Anton Martin	Slomšek	4
Friderik Irenej	Baraga	3
Karel	Destovnik Kajuh	2
France	Prešeren	2
France	Bevk	1
Ivan	Cankar	1
Alojz	Gradnik	1
Simon	Gregorčič	1
Josip	Jurčič	1
Alma	Karlin	1
Edvard	Kocbek	1
Lovro	Kuhar	1
Fran	Metelko	1
Ivan	Pregelj	1
Ivan	Tavčar	1
Filip	Terčelj	1
Valentin	Vodnik	1
Anton Alexander	von Auersperg	1

**Bust (open space)**

Figure 5 shows data for all individuals to whom two or more busts are dedicated. Here, too, it should be noted that in many cases the monuments have not been erected principally for achievements in literature. In addition to the already mentioned (Maister, Baraga), this category also includes those who were active in the literary field in the broader context of national revival (e.g., Trinko, Lavtižar, and Vilhar), in combination with politics (e.g., Razlag), or the humanities (e.g., Prijatelj, Glaser, and Šilih). The total number of recorded busts is 141. Only a handful is located in neighboring countries (Trinko in Čedad, Gruden in Nabrežina, and three busts in Sveče) and abroad (Prešeren in Moscow, Cankar and Auersperg in Vienna, and Baraga in the U.S.).

Fig. 5. Bust (open space)

NAME	LAST NAME	UNITS
France	Prešeren	6
Fran Saleški	Finžgar	5
Simon	Gregorčič	5
Anton	Aškerc	4
Ivan	Cankar	4
Ivan	Trinko	4
Karel	Destovnik Kajih	3
Janko	Glazer	3
Josip	Jurčič	3
Dragotin	Kette	3
Srečko	Kosovel	3
Ivan	Tavčar	3
Janez	Trdina	3
Oton	Župančič	3
Louis	Adamič	2
Friderik Irenej	Baraga	2
Igor	Gruden	2
Josip	Lavtižar	2
Fran	Levstik	2
Rudolf	Maister	2
Josip	Murn	2
Ivan	Prijatelj	2
Radoslav	Razlag	2
Gustav	Šilih	2
Ljubka	Šorli	2
Josip	Vandot	2
Miroslav	Vilhar	2



**Statue of a literary character (open space)**

Figure 6 shows the five statues of literary characters. Initially, more units of this kind were expected. The 1894 Ljubljana statue of Julija Primic is the oldest; even if Julija was a historical person, the installation of the statue was motivated by her being the elevated subject of Prešeren's love poetry. Otherwise, the list is made up of protagonists from Tavčar's *Visoška kronika*—Agata and Jurij in Škofja Loka (1969); Vandot's famous Kekec in Kranjska Gora (1982); Kuhar's (Prežihov Voranc) Boy with lilies at Preški vrh (2002); and Levstik's Martin Krpan in Cerknica (2006).

Fig. 6. Statue of a literary character (open space)

NAME	LAST NAME	UNITS
Lovro	Kuhar	1
Fran	Levstik	1
France	Prešeren	1
Ivan	Tavčar	1
Josip	Vandot	1

**Memorial (building, obelisk, tombstone, plaque)**

Figure 7 shows the data for individuals with three or more memorials of this kind. Here, again, one should recall that in many cases the setting of memorials was motivated by non-literary factors (Slomšek, Zois, Maister, Baraga, Rutar, Terčelj, and Šuster). The total number of registered memorials is 222. Units in this category are quite heterogeneous. Among them, buildings—especially houses where individuals were born, lived, or died—represent an important group. While most of them are merely marked with plaques, some are also publicly accessible as museums or memorial rooms. Another important group is plain memorial plaques that mark the locations relevant for the life and work of individuals. In terms of chronology, the history of memorials of this kind starts with Vodnik's centennial ceremonies in 1858, when the plaque was installed at the poet's birth house in Ljubljana (Šiška). Another important group of monuments is tombstones, especially those whose commemorative value exceeds familial significance and which were made possible by public fundraising.<sup>5</sup> Due to a close connection with the nation-building rituals, this type of monument was especially important in the second half of the nineteenth century. Among the turning points here was the erection of Prešeren tombstone in Kranj (1852), which was soon followed by tombstones for Jenko, Jurčič, Erjavec, Gregorčič, and many others. The next group that was particularly

<sup>5</sup> The inventory only includes the tombstones that were erected in this way, so it does not simply list the sites of authors' graves.

interesting during the final decades of Habsburg rule is classical obelisks (pyramids). If the 1870 obelisk to Josipina Turnograjska at the Turn castle in Preddvor was still chiefly a family affair, Prešeren's 1883 obelisk near Lake Bled and Levstik's 1889 pyramid in Velike Lašče intervened into urban space in a groundbreaking manner; soon, they were followed by other obelisks, including Jože Plečnik's famous 1927 Zois pyramid in Ljubljana. The last and perhaps the most exciting group are the non-figural monuments and other "non-serial" memory objects. Among them, of particular interest are the Dragotin Kette fountain in Novo Mesto (1955), a monument to seven books by Mikloš Küzmič in Ivanovci (2004), the monument to Kajuh and Balantič at the Kamnik cemetery (1990), the table and chairs of Ciril Drekonja in Temljine (1954), the walnut tree trunk where Anton M. Slomšek was decorated in Ponikva (1912), the famous Ljubljana monument to the Illyrian Provinces (1929), and Cankar's large memorial in front of the complex of Cankarjev dom in Ljubljana (1982). This group also includes Slomšek's statue in the altar of the Maribor Cathedral (1878), the first full-length public statue of a Slovenian author that was originally intended for an open space.<sup>6</sup> Only a small number of memorials are located abroad, mostly in neighboring areas of Italy and Austria (plaques to Trinko, Erjavec, Gruden, Drabosnjak, and Einspieler), in Zagreb (Nučič), in Vienna (Prešeren and Auersperg, Prešeren), and in the U.S. (Adamič).

### **Dedicated institution**

Figure 8 contains information on individuals with at least three dedicated institutions. Again, some individuals were not primarily honored for their literary achievements (Slomšek, Maister, Stanič, Baraga, Trinko, Čop, Metelko, Šilih, and Štrekelj). The total number of registered institutions is 296. The majority is represented by educational institutions (primary schools, high schools, kindergartens, lyceums, and student homes); cultural, artistic, or educational associations (clubs, choirs); and cultural institutions (libraries, art galleries, cultural centers, theaters, and publishers). Among the places are mountain huts (named after Prešeren, Zois, Mencinger, Stanič, Vodnik, and Krek), some restaurants and bars, and even a Maister badminton club. This category is by far the most prevalent abroad, where many cultural and educational institutions are located. They are dedicated to Prešeren (fifteen units), Slomšek (five units), Cankar (four units), and Gregorčič (three units). In addition, in countries with active Slovenian immigrant organizations (e.g., in the U.S., Canada, Argentina, Germany, and Sweden) there are places associated with the names of Baraga (two units), Balantič, Kajuh (two units), Jenko, J. E. Krek, and Levstik, while in parts of neighboring Italy and Austria with strong

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<sup>6</sup> For the controversial history of this important monument, see Lavrič (2013).

Slovenian minorities there are institutions dedicated to A. Budal, Bartol, Erjavec, Finžgar, Gruden (three units), Jarnik, Kosovel, J. Ribičič, K. Širok, Štrekelj, Trinko (four units), and Župančič. The inventory of foreign institutions is probably incomplete. An additional problem is the fact that some institutions are more and others less formalized (in principle, the GIS-based inventory can only include those with a geographically definable “seat”).

Fig. 7. Memorial (building, obelisk, tombstone, plaque)

NAME	LAST NAME	UNITS
France	Prešeren	13
Anton Martin	Slomšek	6
Ivan	Cankar	5
Žiga	Zois	5
Anton	Aškerc	4
Josip	Jurčič	4
Dragotin	Kette	4
Srečko	Kosovel	4
Louis	Adamič	3
Friderik Irenej	Baraga	3
Karel	Destovnik Kajuh	3
Fran Saleški	Finžgar	3
Simon	Gregorčič	3
Janez Evangelist	Krek	3
Anton Tomaž	Linhart	3
Rudolf	Maister	3
Janez	Mencinger	3
Valentin	Vodnik	3
Oton	Župančič	3
Simon	Rutar	3
France	Balantič	3
Janez	Bleiweis	3
Josipina	Urbančič	3
Josip	Stritar	3
Fran	Milčinski	3
Andrej	Šuster	3
Filip	Terčelj	3

Fig. 8. Dedicated institution

NAME	LAST NAME	UNITS
France	Prešeren	36
Ivan	Cankar	20
Anton Martin	Slomšek	15
Rudolf	Maister	14
Miran	Jarc	10
Lovro	Kuhar	8
Karel	Destovnik Kajuh	6
Simon	Gregorčič	6
Srečko	Kosovel	6
Janez Evangelist	Krek	6
Josip	Vandot	6
Valentin	Vodnik	6
Valentin	Stanič	5
Friderik Irenej	Baraga	4
France	Bevk	4
Matija	Čop	4
Janko	Kersnik	4
Ivan	Trinko	4
Jože	Udovič	4
Anton	Aškerc	3
Fran Saleški	Finžgar	3
Janko	Glazer	3
Igo	Gruden	3
Anton	Ingolič	3
Simon	Jenko	3
Dragotin	Kette	3
Miško	Kranjec	3
Anton Tomaž	Linhart	3
Danilo	Lokar	3
Fran	Metelko	3
Gustav	Šilih	3
Karel	Štrekelj	3
Ivan	Tavčar	3

### Dedicated location

In this section I present data (figure 9) for individuals with at least ten dedicated locations, either in Slovenia or abroad (the inventory is

probably incomplete again, especially for the latter). It is impossible to overlook the fact that in this category the greatest attention was given to canonical literary authors; one can infer that the writers are (were) particularly interesting for the christening of locations in the Slovenian territory. Surprisingly large is the number of locations named after Matija Čop (sixteen), who does not rank as high in other categories. The total number of registered dedicated locations is 941, so this is by far the most frequent category (56.1% of all units). Among the units, the most common type is streets, followed by roads, squares, and paths. (In geographical terms, streets and roads were attributed as “spots”—a line attribute would have no added value as the course of individual streets is widely known). Apart from that, there are a few embankments (Cankarjevo nabrežje in Ljubljana, Verd, and Piran; and Prešernovo nabrežje in Piran), parks (Maister’s in Ljutomer, Baraga’s in Michigan), promenades with trees on both sides (Cankarjev drevored in Izola, Kettejev drevored in Novo Mesto, Lokarjev drevored in Ajdovščina, and Gregorčičev drevored in Postojna), or mountain tops (Staničev vrh, Trdinov vrh, Vodnikov vršac). Over twenty registered locations are located abroad, mainly in neighboring countries (Cankar and Gruden streets in Doberdob; Kette, Kosovel, and Gruden streets in Bazovica; Župančič Street in Jamlje; Bartol Street in Opčine; Kosovel Street in Ronchi Dei Legionari; and Stanič Square in Gorizia), in Germany (Stanič Square in Munich, Joseph Stephen Street in Zell and Larrelt, and Anastasius Grün Street in Vienna), Croatia (Mahnič Street on the Island Krk, Stanko Vraz streets in Split and Višnjevac), and the U.S. (Baraga Village, District, and Park in Michigan).

### Memorial trail

The data for the individuals with two or more memorial trails is found in figure 10. The total number of recorded memorial trails is forty-one. The inventory is probably not complete, and it is worth noting that these trails (paths) are very different in nature. In some cases, they rigorously follow the locations that were actually important from the perspective of individual’s life. On the other hand, many take the form of memorial marches with a more or less permanent route that does not necessarily relate to the geographical sites that were actually relevant to the life and work of the individual.<sup>7</sup>

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<sup>7</sup> Like with the streets, the default geographic reference points for the trails were their beginnings. Accurate line presentation would require a special investigation that is beyond the scope of the present project.

Fig. 9. Dedicated location

NAME	LAST NAME	UNITS
Ivan	Cankar	70
France	Prešeren	69
Valentin	Vodnik	28
Josip	Jurčič	27
Rudolf	Maister	27
Anton	Aškerc	24
Simon	Gregorčič	22
Fran	Levstik	22
Srečko	Kosovel	21
Anton Martin	Slomšek	20
Josip	Stritar	20
Janez	Trdina	19
France	Bevk	18
Karel	Destovnik Kajuh	18
Lovro	Kuhar	18
Fran Saleški	Finžgar	17
Dragotin	Kette	17
Ivan	Tavčar	17
Matija	Čop	16
Oton	Župančič	16
Josip	Murn	15
Alojz	Gradnik	14
Simon	Jenko	13
Janko	Kersnik	11
Miroslav	Vilhar	10
Stanko	Vraz	10

Fig. 10. Memorial trail

NAME	LAST NAME	UNITS
France	Prešeren	7
Simon	Gregorčič	3
Ivan	Cankar	2
Fran	Levstik	2
Janez	Trdina	2

### III. Maps

The database contains geographic information as one of its main elements: each of the 1676 memorial units has an exact reference point in geographic space (linear phenomena such as streets, roads, and memorial trails are also attributed as spots). Such a database obviously allows for the production of various kinds of maps. To present some of the possibilities of cartographic use of the acquired data, the sample maps below show the memorial units associated with France Prešeren, the individual with a largest number of memorials (figures 11 and 12), and the data for full-length statues and busts (as most representative categories of memorials) in today's Slovenian territory (figures 13 and 14).<sup>8</sup>

#### Prešeren memorials in Slovenia

In the sum total of registered memorial units, France Prešeren (134 units) is the undisputed leader, in front of Cankar (102), Maister (52), Slomšek (47), and Gregorčič (40). Prešeren also has the largest number of busts, dedicated institutions, and memorial trails. As expected, the units of the first four categories (statues and memorials) are concentrated in places directly associated with the poet's biography (Kranj, Vrba, Ljubljana). However, the dedication of institutions and locations significantly exceeds this framework: there is a Prešeren Street or Square in virtually every city in today's Slovenia, and the institutions abroad have massively adopted Prešeren as their patron. Also, the three memorial trails (or hikes) in northeastern Slovenia go beyond that pattern. A similar conclusion can be drawn regarding the other individuals with greater number of memorials: unlike those with a handful of units (exclusively located in biographically relevant sites), they tend to occupy a broader space and thus claim "national" and not only local relevance.<sup>9</sup>

#### Prešeren memorials outside Slovenia

As regards the number of memorial units, Prešeren's position abroad is even more exceptional than in today's Slovenia. As shown below (figure 12), with the exception of the Moscow relief bust portrait and a

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<sup>8</sup> I would like to thank the colleagues from ZRC SAZU Anton Melik Geographical Institute for their patient cooperation in the project. Special credit goes to Jerneja Fridl who actually designed the maps, included in this article.

<sup>9</sup> Prešeren's posthumous ascent to the throne of a "national poet" has already been elaborated (Dović 2010). As a paradigmatic "cultural saint," Prešeren has also been treated in comparison with his Icelandic colleague Jónas Hallgrímsson (Dović 2011, Egilsson 2011, Helgason 2011, Juvan 2012) and other prominent poets of the period.

couple of plaques, all the units belong to the category of dedicated institutions, which is typical for the units outside of the Slovenian territory.



Fig. 11. Memorials to Prešeren in Slovenia

Fig. 12. Memorials to Prešeren outside Slovenia

### Full-length statues of Slovenian literary personae

Full-length statues set in an open public space undoubtedly represent the most prestigious memorial form, designed to celebrate individual figures. The making of large statues on elaborate pedestals and their placement in an urban space is a complex process that itself interconnects the arts (sculpture), architecture (supporting structures), and urbanism (greater space); moreover, it cannot be properly understood without taking into account the respective historical and political contexts. In research on the history of (Slovenian) monuments, another crucial dimension is chronology. In order to add this dimension to the geographic presentation of the database, the years of the installation in public space were established for full-length statues, busts, and statues of literary characters. In this context, it was particularly important to study the first phase of the “monument fever” that reached Slovenian lands in the last decades of the nineteenth century. At the same time, different and contradictory forces were at work in Austria-Hungary: the official dynastic tendencies and monumental initiatives were intertwined by the increasing tensions between German and Slovenian nationalism. If the Slovenians were gradually winning the game in Carniola’s capital, Ljubljana, with the large Vodnik (1889) and Prešeren (1905) monuments,<sup>10</sup> they were much less successful in symbolically conquering public areas in Styria, where until the end of WW I exclusively monuments with German referents were erected.<sup>11</sup> This early stage of erecting monuments definitely demands a very detailed analysis. On the map below (figure 13), the full-length statues with the years of their installation are presented.<sup>12</sup>

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<sup>10</sup> See the detailed account in Dović (2013); a revised, English version of the article is in preparation.

<sup>11</sup> See the article by Vidmar (2013) and the monograph by Žitko (1996).

<sup>12</sup> The map does not include two important monuments, since they do not fit the category of a “full-length statue (open space).” The first is Anton M. Slomšek’s 1878 full-length statue in Maribor Cathedral that was aimed for open space, but due to German opposition had to stay inside. The other one is the 1982 Ljubljana monument to Ivan Cankar in front of Cankar Hall (Cankarjev dom). Both monuments are included in the database as “memorials” (category 4).

Fig. 13. Full-length statues and years of installation

### Full-length statues and busts in Slovenia in four periods

The map below (figure 14) presents the full-length statues and busts that were registered for the 323 individuals in the territory of the present-day Slovenia.<sup>13</sup> They are arranged according to the four different historical and political contexts in which they were installed in a public space. Quite obviously, during the Habsburg period only a handful of such monuments were erected (three units),<sup>14</sup> and the same applies for the period of the Yugoslav Kingdom (ten units). However, these modest figures should be considered in light of the fact that during both periods other types of memorials were installed in the public space—from the 1850s on, mostly in the form of commemorative plaques and tombstones, and later especially as obelisks. A large number of statues originated in the Socialist period (eighty-seven units, six of them abroad). Somewhat surprisingly, the passion for statues and busts of the literati did not wane after the establishment of independent Slovenia; on the contrary, with sixty-nine new units (four of them abroad), the period 1991–2012 has produced more than three statues per year, while in the Socialist period the average was less than two. Virtually every statue has an interesting history of its own that could be a subject of detailed analysis. In general, it can be concluded that the first two phases mainly brought the statues of canonized literary figures, national awakeners (Vilhar, Razlag), and even literary historians (Priatelj). In addition to the nineteenth century canonical authors, the Socialist period favored those who were closer to the dominant Communist ideology. The post-1991 period brings along the rehabilitation of dissidents and authors of the Catholic provenance (Kocbek, Balantič, Slomšek, Baraga, and Terčelj), but it is also possible to notice a marked increase in the number of monuments to Maister and Slomšek. Apart from that, the raising of locally motivated monuments and “alleys of famous” that strive to emphasize the cultural and intellectual value of a particular environment seems to be in full swing.

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<sup>13</sup> The inventory of statues outside Slovenia is probably incomplete and requires further research. In some cases, the fate of the monuments is not completely clear (e.g., at the former Yugoslav Cultural Garden in Cleveland, where among others stood statues of Baraga, Cankar, Gregorčič, Zorman, and Maister).

<sup>14</sup> Two monuments were raised outside today's Slovenia in honor of Anastasius Grün in this period: a full-length statue in Graz (1887) and a bust in Vienna (1891). They are listed in the base, but not presented on this map.

Fig. 14. Full-length statues and busts according to historical period

## Conclusion

The statistics and maps presented here demonstrate the basic features of the memorial database and display some possible means of its application. Far greater possibilities will open up by a special search engine that is currently being developed for the website, “The Space of Slovenian Literary Culture.” With the help of the search engine, the user will be able to introduce different entry criteria/filters and individually generate the desired output on the interactive map. In such a way, it will be possible to generate, for example, the maps of memorial units for each of the 323 included individuals (as demonstrated with Prešeren), as well as for other memorial categories (as demonstrated with full-length statues and busts samples). Apart from that, it will be possible to keep track of the biographic database that contains the places of birth, death, residence, education, and employment of the same individuals, and to cross-examine this data with other databases (institutions and print media).

The memorial database therefore represents an important analytical tool that can be advantageously used in future (spatial) analyses of Slovenian literary culture. Many issues that sprang up during its completion open up new research questions and at the same time expand the field of possible further studies. Among such questions, the issue of more specific and accurate classification of memorial units needs to be mentioned. Among the ideas for the expansion, the introduction of a wider timeframe—i.e., the inclusion of memorials to the individuals who shaped the space of Slovenian literary culture before 1780 and after 1940—immediately comes to mind. Even more intriguing seems the possibility of designing a new, broader research project that would try to capture all the memorials to notable individuals in Slovenia. In this case, the research would of course exceed the scope of literary studies and become truly interdisciplinary: in addition to geography, it would also include important aspects of political, cultural, and art history. The results of such a project would not only be innovative (on the world-scale), but also widely applicable.

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#### POVZETEK

##### SPOMENIKI V SLOVENSKI LITERARNI KULTURI

*V prispevku so predstavljene osnovne značilnosti podatkovne baze spominskih obeležij slovenske literarne kulture, ki je nastala v okviru projekta »Prostor slovenske literarne kulture«. Podatkovna baza evidentira (in georeferencira) spominska obeležja za 323 izbranih osebnosti, ki so odločilno sooblikovale prostor slovenske literarne kulture med leti 1780–1940. V popis so vključena tudi spominska obeležja, ki so v zvezi s temi osebnostmi nastajale pozneje (do leta 2012). Skupno število evidentiranih spominskih enot je 1676. Na koncu so prikazani tudi vzorčni zemljevidi, ki demonstrirajo nekatere možnosti uporabe pridobljene baze.*