

MOTIF OF THE CITY OF LJUBLJANA IN SLOVENIAN (YOUTH) LITERATURE–LITERARY LJUBLJANA



Literature

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Abstract

The starting point of the article, which is an integral part of a research project, is the thesis that in modern times, especially after the accession of the Republic of Slovenia to the European Union in 2004, national languages, literature and culture have become even more important. Literary science in the 19th and 20th centuries was related to (literary) history, and at the end of the 20th and the beginning of the 21st century, geography gained more importance. Thus, one of the directions represents the connection of youth literary science with geography or an interdisciplinary connection that Juvan calls a spatial turn in literary science. The Slovene ethnic territory is multilingual and multicultural, as it united different cultures, which was reflected in Slovene youth literature in the form of literary culture. Thus, Slovene youth literature also influenced the space of Slovene literary culture, with naming after persons and literary characters. It's about the influence of space on Slovene youth literature (e.g. the motif of Ljubljana in Slovene youth literature, mountain tales about Kekec, etc.) and vice versa, the influence of original Slovene youth literature on space (naming monuments and memorials after youth writers and/or heroes). The article focuses on the period of Slovenian youth literature, especially on youth classics (F. Prešeren, F. Levstik), contemporary classics (K. Brenk, N. Grafenauer, L. Kovačič, S. Makarovič) and contemporaries (M. Komelj, P. Svetina, A. Štefan, J. Vidmar, etc.).

Introduction

In history (from Emona, through Leibach or Laibach, to Luwignana), the name "Ljubljana" (according to sources known so far) could also mean a surname or naming by place of residence. Such is the case of Martinus de Lawbac, the first student from Ljubljana at the University of Vienna in 1392 (Jenko 2015: 58).

This article includes a brief overview of Slovenian literary history, i.e. the first documents on monuments or memorials in Ljubljana, published in the period from 1880-1918 (e.g. Vodnikov trg).¹

Ivan Kolar wrote a series of ten in-depth articles entitled *Literarnisprehod po Ljubljani* (*Literary Walk around Ljubljana*) 1) through a part of old Ljubljana; 2) from Vodnik Square to Revolution Square; 3) through the urban district of science; 4) to the suburbs of Šempeter and Vodmat; 5) to the upper Poljane; 6) upper Poljane; 7) from the Prešeren Monument to Ježica; 8) around Ljubljana; 9) city district of art and Šiška and Vižmarje; 10) from the former Emona to Rožnik. Kolar quotes Goethe's verses in German:

J.W.Goethe, *West–Eastern Diwan*, 1819

For a Better Understanding

Whoever wants to understand poetry must go to the land
of poetry; whoever wants to understand the poet
must go to the land of the poet.

(Translated by Kasilda Bedenk, 2019; see Kolar 1957: 294.)

¹Vodnikov trg square (1880–1918), see <http://www.dlib.si>

Ivan Stopar mentioned Slovenian authors (Trubar, Prešeren, Cankar, etc.) in *Sprehodipostari Ljubljani (Walks through Old Ljubljana)* from 1992. Breda Mihelič is the author of the *Vodnika po Ljubljani (Guide to Ljubljana, 1994)*, in which she included Slovenian authors (e.g. A. Aškerc, I. Cankar, S. Gregorčič, D. Kette, L. Novy, J. Murn, F. Prešeren, P. Trubar, J. V. Valvasor, Ž. Zois et al.). The book also includes excerpts from literary texts, e.g. in Lili Novy, the only woman author who is also a youth writer, and in Schweiger's house (with a sketch) the poem *Temna vrata (Dark Gate, 1941)* is mentioned.

The ZRC SAZU project, entitled *Prostor slovenske literarne kulture (2011–2014) (The Space of Slovene Literary Culture [2011–2014])*, is based on the concept of literary geography and deals with the period 1780-1940 on the basis of monuments or memorials of five categories (personalities, monuments, theaters, publishing houses and periodicals).

In the field of youth literature, according to the sources found so far, relevant monographs were contributed by Irena Cerar, namely: *Pravljične poti Slovenije (Fairy-tale Trails of Slovenia, 2004)*, *Pravljične poti v zgodovino (Fairy tale Trails into History, 2009)*, and *Kamniške pravljичne poti (Kamnik Fairy-tale Trails, 2015)*. The concept of family excursion manuals includes an educational part, which contains factual information about natural sights (e.g. trees, springs, caves, paths, rivers, sights) and a literary part (adaptations of Slovenian folk tales, tales and/or legends) on the topic. Each unit is accompanied by a real and fairy-tale map, real pictures and artistic illustrations.

Selection Criteria

Although not all selected authors (poets, writers, playwrights, and illustrators) are part of the canon, mandatory and/or proposed authors/texts in the curriculum, they nevertheless refer to and upgrade the curriculum. Juvan also believes that in written cultures the canon is therefore one of the main means of social cohesiveness; it is an institutional medium for the storage of cultural memory traces, and thus also an identity mechanism (Juvan 2005: 391).

In the modernized curriculum, cultural ability is an integral part of a student's individual national and global identity because it co-shapes his/her value system, aesthetic and ethical sense (Žbogar 2013: 22).

In accordance with the latest findings of youth literary studies, especially in the form of picture books (hereinafter picture books), it is important for children, pupils and students that the selected literary texts are part of Slovene studies, namely:

1. Authors (poets, writers, playwrights) who are connected with Ljubljana (old Ljubljana) with their life and work.
2. Texts and illustrations that are (in)directly motif-thematically connected with Ljubljana with the title (e.g. *Stara Ljubljana*) and/or content (*HotelElefant, Mesto Rič-Rač, Zmaj Direndaj*, etc.) or intertextually ("Rosamund goes to the monastery, / she becomes the reputation of the Ljubljana nuns.").
3. World authors and/or texts that are related to Ljubljana and the text in their motifs and topics (e.g. J. Grimm's letters at NUK, H. C. Andersen's diary entries on his visit to Ljubljana in 1846 and 1854, etc.)

According to M. Nikolajeva (2003: 5), the picture book is an art form that combines two levels of communication, verbal and visual, where the recipient or the child, pupil and/or student, experiences meaning through the interaction of the pictorial and the verbal. This definition should be upgraded by claiming that verbal and visual text form a new synthesis “in a higher way” (Vrečko 2011: 461), which represents Hegel’s generally known formula of synthesis. The task of pictures is to describe and present, while with words we primarily narrate. In the picture book, the relationship between the two functions – verbal and visual – is a source of possibilities for interaction (Nikolajeva 2003: 6). Based on the theory of the reader’s response, Nikolajeva (2003: 6) believes that words and images in picture books encourage readers to activate knowledge, experiences and expectations, so there are an infinite number of possibilities for interaction between text and image.

Based on the theory of semiotic response (Nikolajeva 2003: 6) we can say that it is important if readers have a certain literary knowledge (in the present case these are literary concepts) to be able to upgrade intuitive interpretation (literary concepts, e.g. cover, binding [last page] etc.).

In addition, based on the theory of hermeneutics, Nikolajeva argues that it makes sense to acquaint children, pupils and students with the whole (picture book), then with details (individual poem, illustration, quote from the text, detail in the illustration [e.g. sundial on the Cathedral]), followed by a turn to the general (the whole picture book or illustrated book and/or comic) or to the hermeneutic circle.

In the picture book, the reader conquers the whole through the exploration of verbal and visual similarities. Wherever he/she begins – verbally or visually – he/she evokes expectations that consequently again lead to new experiences and new expectations. The reader travels from the verbal to the visual and back again, with his/her understanding constantly deepening (Nikolajeva 2003: 7).

It would be sensible to complement various literary-theoretical approaches and also to take into account the characteristics of youth system didactics which show that in addition to the author-text-reader line, it also makes sense to consider the repertoire (central authors and texts from the curriculum and new authors and texts), tied to an individual author and / or text²), institutions (memorials tied to an individual author and/or text) and squares (Jurčič’s, Krek’s, Levstik’s, City, New, Old, Vodnik’s).

The motto used by B. A. Novak as a definition of a monument in *Oblike sveta (Forms of the World, 1991)* is used as a literary starting point:

A monument is a memory,
which has been cooling until it was
petrified. (Novak 1991: 31.)

²In the present article, for the needs of the *Literarna Ljubljana (Literary Ljubljana)* project, in this phase it is necessary to abstract the types of public memorials in open spaces (public full-length statue, bust of the author and/or hero), memorial buildings (house, room, etc.), names of institutions (society, library, museum, school), locations (road, park, street, square, etc.) and memorial paths (Dovič 2014: 1).

Preschool Period

Kurikul za vrtce (*Kindergarten Curriculum*, 1999, hereinafter referred to as the *Curriculum*) and *Priročnik h Kurikulu zavrtce* (*The Kindergarten Curriculum Handbook*, 2001, hereinafter referred to as the *Handbook*) list language, which implicitly includes literature, as one of the six activities for the age group from 1-3 and 3-6 years. The *Handbook* includes an additional list of 64 literary texts to achieve the following goals: learning about national and world literature, learning about basic literary works for children, with fairy tales and picture books at the heart of the *Curriculum* and *Handbook*.

The basic goal is to understand the language or literature as the foundation of one's own identity and awareness of the existence of other languages and cultures. In addition to reading and/or listening to literary texts, the goal of literary geography is also to experience and get to know basic literary works in pictorial book form, which include illustrated books, paintings and comics (hereinafter picture books), in imaginary worlds and especially in the experiential space, whereby in the present article the event space of the fundamental picture books is focused on Ljubljana.

Through literary communication, the child reads, listens and researches literary content in situ and experiences content through literary geography or cross-curricular integration. The child participates in the preparation, implementation and evaluation of walks around *Literarna Ljubljana* (*Literary Ljubljana*), which are (in) indirect in picture books. Developing the ability of imaginative and experiential empathy in the literary world and the image of the literary person and the event space is part of the language or literary education in kindergarten. Literary education in kindergarten is a goal and a means (developing and shaping concepts – space and time – and expressing spatial and temporal relations [in –on– below, above –beneath, front – back, during, before, long – short, high – low etc.]). The child develops temporal, spatial, visual representations of poems/fairy tales on the topic of Ljubljana in quality picture books (verbal and visual message). Children also draw imaginary (e.g. the path of the cat Muri) and adventure maps (e.g. from home to kindergarten, from kindergarten to library, kindergarten plan, literary walk around my city, etc.). In doing so, children play, observe illustrations, books, the city, picture books, monuments or memorials, and maps. Literary geography encourages:

1. Presentation or concretization of the event space and time, a “fairy-tale world” of illustrations based on verbal and visual (Nikolajeva 2005).
2. Naming and recognizing literary characters (experiential and imaginary).
3. Understanding the story or sequence of events (text in context).
4. Understanding the topic – what the literary text, the message of the fairy tale and/or the picture book are about.
5. Understanding the form (poem, fairy tale; picture book) and observing what is happening (different aspects, different vision and evaluation).

After discussing picture books on the topic of the city of Ljubljana (text and illustrations), children, pupils and students reflect on time and space through literary content in picture books and later, when passing through *Literary Ljubljana*, with visits to monuments (e.g. Prešeren Monument, Dragon Bridge) and memorials (e.g. relief of Julija Primic). The child's idea of the event space will be upgraded with the idea of the actual space (e.g. Shoemaker's Bridge, Three Bridges, Dragon Bridge, etc.).

For *Literary Ljubljana*, 10 literary points have been selected, which are related to Ljubljana in terms of authorship and/or content, but not with one or two motifs, as the predominant feature is the intertextual connection to Ljubljana and its sights. Therefore, relevant authors were selected from the *Handbook* and new ones were added based on the criteria. The basic starting point was authorial/textual intertextuality. Selected authors and picture books are presented spatially, based on the points of view of *Literary Ljubljana*.³ Suggested authors and/or texts are listed in the table at the end of the article.

First educational period

The basic goals of the subject of Slovene are taken into account in the primary school along the entire vertical, which includes reading to form a personal and national identity, broadening horizons, learning about their culture and other cultures in the international space, and at the same time presenting principles of teaching and didactics. In the *Učni načrt. Programosnovna šola. Slovenščina, 2018 (Curriculum. Elementary school program. Slovenščina, 2018 [hereinafter UN])* interdisciplinary connections through content and concretization with texts, tasks and examples are also envisaged. The UN also proposes literary concepts.

The discussion of literary texts in connection with learning about the spaces of Slovenian literary culture means experiencing, challenging and broadening horizons. Through the spaces of Slovenian literary culture (e.g. in Ljubljana), students get to know their culture and other cultures in the international space. Pupils develop their cultural and intercultural ability and become aware of the view of the temporal and spatial location of the literary texts in question.

Among the elements of literary texts, students are most focused on the literary person (main and/or secondary), and the following categories represent literary space and time or experiencing, understanding and articulating one's representation of space and time, separating imaginary and experiential space and time, connecting with experiences from reality and from other works of art, e.g. in the field of architecture, music, illustration, cartoons, the virtual world.

Pupils separate real and fantastic imaginary time and space. In a literary and/or artistic text (e.g. in a poem/fairy tale and in illustrations) they look for information about space and time of events, they connect the event space and time with the real, e.g. with a walk around *Literary Ljubljana*. Students can verbally or visually (drawings) articulate their representations of the event space and time, based on the author's description, text, experience, knowledge of professional literature and/or relevant online resources.

Pupils develop the ability to follow literary events in several events/times simultaneously, e.g. Old Ljubljana (Friškovec, Ljubljana Castle [tower clock and city *Piskači*], Pod Trančo, Post Office, Rotovž, etc.).

On a literary walk through a certain space, students can compare their representation of a literary person, space, time with illustrations of persons, space and time, and with space in situ. They can also compare the concept of space and time in the past/future and the present, drawing on their knowledge and experience.

³The author of the article thanks the tourist guide Mateja Kregar Gliha for the valuable information.

They connect the event space and time with the topic of the artistic text. They compare the characteristics of space in reality (on a literary walk) and in text (and illustrations) and on (interactive) maps. Pupils can create an event space and time and present their findings, compare them (with puppet plays, for example in the Ljubljana Puppet Theater (hereinafter: LGL)), and articulate them. They recognize the time of events (once – today) and the place of events (once – today) and participate in literary reading/role play in real space and time.

The characteristics of the teaching of literature in the first educational period (hereinafter VIO) are contained in the UN for Slovene in primary school (literature) from 2008, and the UN from 2018 also includes fairy tales and picture books.

The suggested literary terms are also related to the suggested authors, texts and/or fairy tales in picture books: actor, actress, illustrator, woman illustrator, stanza, literary person, literary event, title, stage, (puppet) play, excerpt, poem, fairy tale, poet, woman poet, writer, woman writer, narrative, rhyme, picture book and comic.

Second educational period

The goals of literary instruction in the 2nd educational period are to develop reception abilities based on elements of literary analysis (literary characters, event space and time, literary events, author and narrator, knowledge of genres [poem, fairy tale, narrative, which can be fantastic or realistic, dramatic text]) and the use of literary terms from the UN.

Third educational period

Pupils develop reception skills by dealing with literary texts and essential elements of literary texts (persons, time and space, motifs, topics/message, author, narrator, perspective; types [poetry, prose, drama and media adaptations], etc.), expressing their experience, understanding the elements of literary analysis and knowledge of literary terms. It is important that the student knows how to place them in the context of time and space (e.g. Martin Krpan in the context of the Austro-Hungarian monarchy), literary history (Odysseus and Polyphemus, David and Goliath, Pegam and Lambergar, Kekec and Bedanec, Löl Kotlić as Krpan from Resia).

Literary constants – France Prešeren, *Martin Krpan* and *Povodni mož*

All three constants are in the 3rd VIO, but they can be connected vertically, from kindergarten to the end of primary school. France Prešeren, as the greatest Slovenian poet, and his life and work, especially in picture books, is a constant in kindergarten (F. Prešeren, J. Reichman: *Povodnimož* [*The Merman*]) and primary school, in picture books with illustrations by K. Volčanšek or Andreja Perklar, entitled *Turjaška Rozamunda* (Kongresni trg), on the relief of Julija Primic at Wolfsova ulica. To this we would also add *Spomini na dr. Franceta Prešerna* (*Memoirs of dr. France Prešeren*), written by his daughter Ernestina Jelovšek, in which, among other things, she also describes her mother, Ana Jelovšek, and the meetings in the garden of Julija Primic.

Martin Krpanz Vrha (*Martin Krpan from Vrh*) is a typical crossover text and has become a canonical youth reading in the field of literary for adults in the process of literary reception and therefore also the subject of the study of youth literary science. The text was first published in

pictorial book form, with illustrations by Hink Smrekar, in 1917, reprinted in 1954 with illustrations by Tone Kralj, and reprinted for the second time with illustrations by Suzana Bricelj in 1999, etc.

Povodnimož (The Merman) is significantly connected with old Ljubljana, from J.V.Valvasor, through F. Prešeren, to A. Rozman (*Urška*), as well as with illustrations (M. Gaspari, A. Gošnik Godec, J. Reichman, Z. Čoh, etc.). The next stage is the setting of a fairy-tale character or Merman in an international context, e.g. sea and/or aquatic creatures, such as *The Little Mermaid* (H.C. Andersen) and *The Little Water Sprite* (O. Preussler), connection with Slovenian (rusalka, povodkinja, mermaid, water girl, gestrin, jezernik, povodnjak, vodovnik, etc.) and international folk tradition, e.g. *Lorelai* (H. Heine), nymphs (water/forest fairies, B. A. Novak), *Rusalka* (A. S. Pushkin), mermaids (Odyssey), etc. (Kropej 2008: 323, 326).

The general and operational goals and contents in the primary school period are as follows: pupils have the opportunity to experience, understand and evaluate the event space and time by describing the place, connecting the place and time with the topic/content of the text, taking into account the wider context (cross-curricular links), present the characteristics of the event space in the text, create a new event space and time with (re)creative writing (they also help themselves with dialect-/time-marked linguistic elements) and thus prove the ability to experience and understand the event space and time.

Literary Ljubljana is structured on the basis of points of view, especially in old Ljubljana, with the optimal number of points being 10-12. They focus on authors and/or texts which are mostly contained in the curricula. The walk through *Literary Ljubljana* will take place in a circle, from Prešeren's, City, Old, Levstik's, Jurčič's Square, with intermediate tours from Tromostovje to the Čevljarški mostbridge, over the intermediate Ribji most bridge and/or a later tour of the Zmajski most bridge. The table contains only a few literary points and links to only some authors/texts which can be supplemented in a meaningful way. Citing texts (poems, fairy tales and/or picture books) goes beyond the purpose of the article, as this will be the subject of further independent publications. There are several points in the list, but they will be grouped into central twelve points, many of which are located on the way from one point to another, e.g. the Levstikov trg square is part of the larger viewpoint Stari trg (21), and Stari trg 11a (Lily Novy) is also part of the intermediate viewpoint of Mestni trg (1) and Stari trg (21). Some viewpoints overlap, e.g. Levstikov trg (Martin Krpan) and Krekov trg and LGL (Martin Krpan watch), etc. We should also mention the Martin Krpan Street dating from 1938 which is one of the few roads/streets in Ljubljana named after a literary figure and is located in Šiška.

Starting Points for Further Research

In the present article, only the connection between walks in *Literary Ljubljana* and the international context is indicated, through the connection of Slovene (J. Grimm [two original letters at NUK, 1858]; H. C. Andersen's visit to Ljubljana in 1846 and 1854), etc.). There are known examples in youth literature where some children's and/or youth books contained either a real or an imaginary map. A well-known example is A. A. Milne, *Winnie-the-Pooh* (1926) and *The House at Pooh Corner* which had a map of the route on the inner covers. A well-known example in youth literature is the imaginary map in the work of J.R.R. Tolkien, *The Lord of the Rings* (1948). Also in Slovene literature, in the picture book by L. Prap, *Tisočine napravljica (A Thousand and One Fairy Tales)*, 2005), there is an imaginary map, where the author

intertextually refers to the picture book by Raymond Queneau, *A Story as You Like It*, structured as an imaginary map that young readers can read back and forth, and at the same time they can recreate their imaginary and/or real map.

Mapping – literary maps

Bettina Kummerling Meibauer states in her monograph *Maps and Mapping in children's literature* (2017) that children are generally enthusiastic when looking at maps. This is also confirmed by the scientific finding that mapping (making maps) develops cognitive abilities. She defines mapping as the ability to create mental images of spaces, whether real or fantastic (Kummerling Meibauer 2017: 2). In modern times, i.e. at the time of spatial turn, the (cognitive) concept of mapping is a mental orientation toward space. She says that mapping (drawing experiential or imaginary maps or paths) requires developing spatial relationships (Kummerling Meibauer 2017: 3). She believes that mapping is also a narrativization or wording of space (spatiality). In literary texts, mapping (drawing maps) can act as a geographical substitute for the emotional, mental, moral, and physical transformation of an imaginary literary character placed in real space, with his/her emotions, thoughts, and behavior (Kummerling Meibauer 2017: 3). Children or pupils can draw imaginary maps with works and characters: *Drejčekintrijske Marsovečke* (*Drejček and the three Martians*), *Kosovirja*, *Kozlovskasodbav Višnjigori* (*Goat's Verdict in Višnja gora*), *Indija Koromandija*, *Maček Muri* (*Muri the Cat*), *Majnice*, *Martin Krpan*, *Pegam in Lambergar* (*Pegam and Lambergar*), *Povodnimož* (*The Merman*), *Romeo and Juliet*,⁴ *Zverinice iz Rezije* (*Beasties from Resia*), etc.

Authors A. Manguel and G. Guadalupi published *The Dictionary of Imaginary Places* in 1980, 1987, 1999, in which they collected units from many imaginary lands, cities, islands and other imaginary spaces (e.g. *Fairyland*, *Narnia*, *Neverland*, *Oz*, *Schlarraffenland*, *Utopia*, *Wonderland*, etc.). In Slovenian youth literature we know, e.g., *Butale*, *Cicibanija*, *Kosovirija*, *Indija Koromandija*, *Mesto Rič-Rač* (*The City of Rič-Rač*), *Otok Niga* (*The Island of Neverwas*), *Pedenjcarstvo*, *Pekarna Mišmaš* (*The Mišmaš Bakery*), *Šamponija*, *Tisočera mesta* (*The Thousand Cities*), etc.

We made a few examples with students of the Faculty of Education, University of Ljubljana, who carried out dissemination in kindergartens and primary schools. The first case was aimed at pre-school children (second group from 3 to 6 years of age). Based on reading and/or listening to the picture book by E. Peroci, with illustrations by A. Gošnik Godec (1957), the children drew the path of Muca Copatarica from Mala vas (Little Village) and small houses to the forest and a white house with a red roof, with windows full of hands and an inscription "Muca Copatarica" on the door. Based on the picture book *Maček Muri* (*Muri the Cat*), the students in the 1st VIO mapped Mačje mesto (The Cat's City), the cat inn, the football stadium, the cat school, etc. *Stara Ljubljana* (*Old Ljubljana*) by N. Grafenauer was mapped in the 2nd VIO, with illustrations by K. Volčanšek (1983). The third example was mapping in the 3rd VIO – the path of Martin Krpan (Vrh pri sv. Trojici, Trieste, Vienna, etc.).

⁴ Pavček, Tone and Bricelj, Suzi, 2011: *Romeo in Julija: medvedja ljubzenska zgodba*. Dob pri Domžalah: Miš, 2011.

Together with the students of the Faculty of Education, including Erasmus students, we mapped⁵ the world's most famous fairy tales in English, based on the already mentioned ATU index.⁶ This included the following fairy tales: ATU 327 *Hansel and Gretel*, ATU 333 *Little Red Riding Hood*, ATU 410 *Sleeping Beauty*, ATU 440 *The Frog King*, ATU 510 A, B, C *Cinderella*, ATU 709 *Snow White*, ATU 1620 *The Emperor's New Clothes*. We mapped the space of Slovene literary culture with students in the collection of poems by N. Grafenauer *Stara Ljubljana (Old Ljubljana)* with illustrations by K. Volčanšek (1984), which comprises twelve poems, and on the basis of descriptions and copperplate engravings of Ljubljana made by J.V. Valvasor in *Slava Vojvodine Kranjske (The Glory of the Duchy of Carniola, 1789)* which are included in the illustrated book *Stara Ljubljana*.

Students chose to map the poem *Lepa Vida (Fair Vida)* by Rok Trkaj from the collection of I. Saksida, R. Trkaj: *Kla kla klasika* (2017). They received the text of Trkaj's updated version of *Lepa Vida* in printed and electronic form, watched the video and mapped the space of Slovene literary culture in Google Maps My Maps with one color, and mapped the space of Slovene literary culture in the video with another color. In addition to mapping, students often listened to and watched the video, read the text of Trkaj's adaptation several times, checked the spaces quoted in the video, and the names. As the video is 3 minutes and 42 seconds long,⁷ the spaces of Slovenian literary culture were listened to, read, checked and mapped several times. In doing so, it was necessary to check the Register of Immovable and Intangible Cultural Heritage⁸ and to correctly name certain activities, e.g. Bistra (Technical Museum), Kurents,⁹ Martin Krpan, Tartinijev trg square, Tromostovje, etc.

Conclusions

The article includes selected and upgraded authors and texts and objectives from the *Curriculum* (1999) and the *Handbook* (2001) and the *UN for Slovene* (2018). Therefore, authors/texts/picture books are proposed which are motivically and thematically connected with Ljubljana and the educational system, with the emphasis on getting to know mainly Slovene fairy tales or picture books.

In the 1st VIO, the emphasis is on getting to know fairy tales and picture books and knowledge of Slovene classics (F. Prešeren, F. Levstik), modern classics (K. Kovič, S. Makarovič) and contemporaries (M. Komelj, P. Svetina, and A. Štefan), quality picture books, Slovenian folk songs and folk tales and fairy tales by J. and W. Grimm.

⁵They entered points for a walk through the ten points of *Literarna Ljubljana (Literary Ljubljana)* in Google Maps My Maps. Mapping is defined in accordance with the definition in www.fran.si, in terms of making a topographic map or literary map.

⁶ATU is an international label or an acronym based on the surnames of three folklorists: Antti Aarne, Stith Thompson, Hans-Jörg Uther, who published an internationally classified index of fairy-tale types (Uther 2004, reprint 2011).

⁷<<https://www.youtube.com/watch?v=othlrw8hQg>>. (Accessed 26 August 2018.)

⁸<http://www.mk.gov.si/si/storitve/razvidi_evidence_in_registri/register_nesnovne_kulturne_de-discine/seznam/>. (Accessed 26 August 2018.)

⁹<http://www.mk.gov.si/si/storitve/razvidi_evidence_in_registri/register_nesnovne_kulturne_de-discine/seznam/>. (Accessed 26 August 2018.)

In the 2nd VIO, the emphasis is on the separation between folk tales and authorial fairy tales, but above all on Slovene contemporary classics (M. Dekleva, P. Kovač, B.A. Novak, J. Snoj, L. Suhodolčan, B.Š. Žmavc, D. Zajc) and less on contemporaries (D. Muck) and world (H.C. Andersen) or modern classics (A. Lindgren, R. Dahl).

In the 3rd VIO, literary instruction covers the transition from youth to non-youth literature and is based on literary-historical periods (first written records, Protestantism, Enlightenment, Romanticism, Realism, modernity [new romance], post-World War II literature and contemporary literature).

Pupils get to know the classics (P. Trubar; A.T. Linhart, V. Vodnik, F. Prešeren, F. Levstik, J. Kersnik, I. Tavčar, J. Jurčič, and A. Aškerc), modern classics (P. Voranc, J. Menart, N. Grafenauer, T. Pavček, S. Vegri, S. Pregl, and T. Partljič) and contemporaries (F. Lainšek, D. Muck, A. Rozman Roza, and J. Vidmar). Connecting with world classics is implicit, e.g. ancient myths, Homer, W. Shakespeare, O. Wilde et al.

Based on the *Spatial Turn* also in youth literary studies, we can conclude that integration is based on interdisciplinary methods of modernization of traditional youth literature (Kobe 1987: 8), systemic didactics of literature (Krakar Vogel 2013: 8) (upgrading theories of reader response, semiotics and hermeneutics according to M. Nikolajeva) and central authors and texts in the UN which teachers upgrade autonomously. The article is part of a research project¹⁰ that connects traditional youth literature with contemporary trends. The article presents the main authors and texts of Slovenian youth literature that influenced the literary space in Ljubljana, and at the same time it presents the space of youth literature which established a nationalized and aesthetic field (picture book).

In addition, the article shows that literary concepts (space, place, time...) are also geographical, and based on an insight into literary history, it is clear that youth literature (authors and characters) influenced space (e.g. Kekčeva ulica, Lambergarjeva ulica, Martina Krpana ulica, Pegamova ulica, Rezijanska ulica, etc.) and that the space also influenced youth literature (e.g. fairy tales, etc.). The third finding is that children, pupils and students, in addition to the mention of verbal and visual space in picture books, have the opportunity to view the spaces of youth literary culture in vivo, and also the opportunity to recreate or draw maps and of mapping in literature lessons, including real (e.g. My way to kindergarten / school, My city; School excursion / trip / hike/ cultural day, Map of library / gallery/museum / school / botanical garden/zoo; Map of Ljubljana castle / Rožnik / Tivoli, etc., Cankar's / Emona's / Plečnik's / Prešeren's / Svetlana's Ljubljana; Map of the universe, etc.) and imaginary (e.g. *Drejček and the Three Martians*, *Kosovirija*, *Goat's Verdict in Višnja gora*, *Indija Koromandija*, *Majnice*, *Martin Krpan*, *Pegam and Lambergar*, *The Merman*, *Romeo and Juliet*, etc.) Maps.

The *Literarna Ljubljana (Literary Ljubljana)* project can and should be connected with IT technology, with the use of folders and with the verbal and visual creation of folders with IT

¹⁰ *Slovenska in evropska literarna dediščina – pravljice v slovenskem vzgojno-izobraževalnem sistemu od vrtca do srednje šole*. V5-1702 (b) – from the records of ARRS, 1 April 2018–31 March 2020, head: Žbogar, Alenka. <http://www.sicris.si/public/jqm/rsr.aspx?lang=slv&opdescr=search&opt=2&-subopt=303&code1=rsr&code2=auto&psize=1&hits=1&page=1&count=&id=11402&slng=&se-arch_term=19319&order_by=>>. (Accessed 26 August 2018.)

technology at a higher level than monolithic units. An excellent example is the NUK project dlib.si, called *Cankarjevo vesolje* (*Cankar's universe*).¹¹

A further upgrade of the project is the placement of Slovenian fairy-tale motifs in the context of European ones, e.g. Čevljarški most bridge: *Muca Copatarica* (E. Peroci) and *Puss in Boots* (C. Perrault, illustrated by Z. Čoh), *Cinderella* (J. and W. Grimm, illustrated by A. Sottler), etc. The motif of the footwear can be associated with the motif of the dress, e.g. *Šivilja inškarjice* (*Seamstress and Scissors*, written by D. Kette, illustrated by J. Reichman), *Krojaček Hlaček* (*Tailor Pants*, written by L. Suhodolčan, illustrated by M. Stupica), *Cesarjeva novaoblačila* (*The Emperor's New Clothes*, written by M. Jesih), with an international context, e.g. *The Brave Little Tailor* (J. and W. Grimm), *The Emperor's New Clothes* (H.C. Andersen), *The Young King* (O. Wilde), etc.

In picture books, verbal and visual material, literature is reflected as a "memory of culture" (Juvan 2006: 196–197), and in the present article as a memory of Ljubljana culture, embedded in an international context. Picture books are an excellent medium and repository of cultural memory through literary texts (prose, poetry, drama), in which there are many elements of intertextuality, e.g. motif-thematic allusions. Even the picture books¹² themselves or literary texts with their materiality represent cultural heritage.

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Projekt Slovenska in evropska literarna dediščina – pravljicev slovenskem vzgojno-izobraževalnem sistemu od vrtčadošole (V5-1702(B)) – from the records of ARRS, 1 April 2018–31 March 2020; Head: Žbogar, Alenka).

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¹¹<<http://cankar.dlib.si/>>. (Accessed 26 August 2018.)

¹²NUK digitizes literary and cultural heritage or picture books. Cf. Blažič, Milena Mileva, Krivec Dragan, Judita, Bricelj, Suzana, Kamnik, Andrej, Nabernik, Marija, Semion, Tanja, Babnik Romaniuk, Jernej, 2017: *Srečaje v knjigah, srečaje v slikanicah*.

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**List of literary texts with the motif of the city of Ljubljana: *Literarna Ljubljana*
(*Literary Ljubljana*)**

Literary <i>Ljubljana</i> (alphabetically)	PV	VIO ¹	VIO ²	VIO
		1. Breg	-Kovič, K. ⁵ - <i>Myth of the</i> -Zois, Z.	-Kovič, K. ⁵ -Stefan, A. ⁶ -Zois, Z.
	<i>Argonauts</i> - Stefan, A. ⁴	- <i>Myth of the</i> <i>Argonauts</i> ⁷		-Valvasor, J.V. -Zajc, D. ⁸
2. Čevljarska ulica	-Brenk, K. ¹³ -Peroci, E. ^{14 15}	-Peroci, E. ¹⁷ -Kette, D. ¹⁸	-Rozman Roza, A. ²⁰ -Stefan, A. ¹⁶ -Svetina, P. ²²	-Prešeren, F. ²⁵ -Ješih, M. ²⁴ -Stefan, A. ¹⁹ -Suhodolčan, L. ²¹ -Resian fairy tale ²³

¹Jacob Grimm corresponded with Slovenes, two original letters from J. Grimm to Henrik Etbin Costa are in NUK, Collection of Manuscripts, Rare and Old Prints. In: Bedenk, Kasilda. *PravljicebratovGrimm– odprvotnerokopisnezbirkeizleta1810dorecepcijenaSlovenskem*. Ljubljana: Pedagoška fakulteta, 2018.

²H. C. Andersen was in Ljubljana twice. He slept in the Hotel Stadt Wien, later called the Hotel Malič, where the Nama department store now stands. In: *Andersenovepravljice* 2, 2005.

³*Zlataladja*.

⁴*Bobekin barčica*.

⁵*Zlataladja*.

⁶*Bobekin barčica*.

⁷Petiška, Eduard: *Staregrškebajke*. Ljubljana: Mladinska knjiga, 2015.

⁸*Argonauts*.

⁹*Zois's palace*.

¹⁰The poem *Breg* in the collection *Ambra*.

¹¹*Nabregu*.

¹²We can also task the students to solve a riddle or puzzle, e.g. "*It chats during the day and stares in the night*". (Babič 2013:85).

¹³*Srajcasrečnegačloveka*.

¹⁴*MucaCopatarica*.

¹⁵Peroci, E., Gošnik Godec, A.: *Muca Copatarica*.

¹⁶*Čevljiraztrgani, čevljizašiti*.

¹⁷*MucaCopatarica*.

¹⁸*Šiviljainškarjice* (illustrated by J.Reichman 1966 and 1976).

¹⁹*Čevljiraztrgani, čevljizašiti*.

²⁰*PikaNogavička*.

²¹*KrojačekHlaček*.

²²*Klobukgospada Konstantina*.

²³*Apelinčevljar*, JernejKopitar.

²⁴*Cesarjevanova oblačila*.

²⁵*LenčicaTurkinčica*.

3. Jurčičevtrg	–Kovič, K. ²⁶ –Štefan, A. ²⁷ –Štefan, A. ²⁸	–Kovič, K. ²⁹ –Štefan, A. ³⁰ –Štefan, A. ³¹	–Jurčič, J. ³² –Kovič, K. ³³ –Strniša, G.	–Jurčič, J. ³⁴ –Kovič, K. –Zois, Ž.
4. Kongresnitrg	–Albreht, V. ³⁵ –Brenk, K. –Emona, SF, ³⁶	–Brenk, K. –Cankar, I. –Milčinski, F. ³⁷	–Brenk, K. –Cankar, I. ³⁸ –Prešeren, F. ³⁹	–Brenk, K. –Cankar, I. ⁴⁰ –Linhart, A. T. UL
5. Krekovtrg	–LGL, <i>Martin Krpan</i> ⁴¹ –Makarovič, S. ⁴² –Milčinski, F.	–LGL, <i>Martin Krpan</i> ⁴³ –Makarovič, S. ⁴⁴	–LGL, <i>Martin Krpan</i> ⁴⁵ –Grafenauer, N. –Makarovič, S.	–LGL, <i>Martin Krpan</i> ⁴⁶ –Makarovič, S. –Valvasor, J. V.
6. Levstikovtrg	–Grafenauer, N. ⁴⁷ –Levstik, F. ⁴⁸ –Makarovič, S. ⁴⁹	–Grafenauer, N. ⁵⁰ –Levstik, F. ⁵¹ –Makarovič, S. ⁵²	–Levstik, F. ⁵³ –Novak, B. A. ⁵⁴ –Rezijanska pravljica ⁵⁵	–Levstik, F. ⁵⁶ –Pegam in <i>Lambergar</i> –Cankar, I. ⁵⁷

²⁶Zlataladja.
²⁷Bobekin barčica.
²⁸Sadjeznašeladje.
²⁹Zlataladja.
³⁰Bobekin barčica.
³¹Sadjeznašeladje.
³²KozlovskasodbavVišnjigori.
³³Zlataladja.
³⁴KozlovskasodbavVišnjigori.
³⁵Golobjeinsidro, D. Stepančič: *Sidro*.
³⁶SF is an abbreviation for the Slovenian Philharmonic, UL is an abbreviation for the University of Ljubljana.
³⁷*Butalci*.
³⁸Kongresni trg 5, Cankarjevo vesolje (<<https://uni-lj.maps.arcgis.com/apps/Shortlist/index.html?appid=7a432a06b7144ae896bede68c1279ec3>>).
³⁹*Turjaška Rozamunda*.
⁴⁰CankarjevovesoljeorCankarjeveljubezni(<<https://uni-lj.maps.arcgis.com/apps/Shortlist/index.html?appid=7a432a06b7144ae896bede68c1279ec3>>).
⁴¹Levstik, F., Kralj, Tone, 1954: *Martin Krpanz Vrha*.
⁴²*Zvezdica Zaspanka*.
⁴³Levstik, F., Kralj, Tone, 1954: *Martin Krpanz Vrha*.
⁴⁴LGL, the hit *Sapramiška* (<<http://www.lgl.si/>>).
⁴⁵Levstik, F., Smrekar, Hinko, 1917: *Martin Krpanz Vrha*.
⁴⁶Milko Matičetov, 1963: *Lol Kotlič – Krpaniz Rezije*. <[http://www.dlib.si/results/?euapi=1&sortDir=ASC&sort=date&pageSize=25&query=%27rele%253dSodobnost2b\(1963\)%27>.year11,no.3](http://www.dlib.si/results/?euapi=1&sortDir=ASC&sort=date&pageSize=25&query=%27rele%253dSodobnost2b(1963)%27>.year11,no.3)>.
⁴⁷*Pedenjpedand Levstik, F.: Pedočlovekin Laketbrada*.
⁴⁸*Najdihojca*.
⁴⁹*Veveriček posebnesorte*.
⁵⁰*Pedenjpedand Levstik, F.: Pedočlovekin Laketbrada*.
⁵¹*Kdojenapravi Vidkusrajčico*.
⁵²*Veveriček posebnesorte*.
⁵³*Otročje igrev pesencah*.

⁵⁴ <i>KdojenapraviVidkusrajčico.</i>				
⁵⁵ <i>LolKotlić.</i>				
⁵⁶ <i>MartinKrpan.</i>				
7. Ljubljana ^{58,59}	– <i>Myth of the</i>	– <i>Myth of the</i>	– <i>Myths of the</i>	–Prešeren,F. ^{63,64}
	– <i>Robba’s</i>	– <i>Robba’s</i>	– <i>Robba’s</i>	– <i>Argonautsh</i>
	– <i>three</i>	– <i>Fountain of three</i>	– <i>Fountain of three</i>	– <i>Argonauts</i>
	– <i>Carniola</i>	– <i>rivers of Carniola</i>	– <i>rivers of Carniola</i>	– <i>Strniša, G.</i> ⁶⁵
				– <i>Vodnik, V.</i> ⁶⁶
				– <i>Povodnimož</i> ⁶⁰
				– <i>Povodnimož</i> ⁶¹
				– <i>Povodnimož</i> ⁶²
				– <i>Fountain of</i>
				– <i>rivers of</i>
8. Ljubljana	– <i>Moj dežnik je</i>	– <i>Mojdežnik je</i>	– <i>Drežekinrije</i>	– <i>Majnice</i> ⁷⁷
	– <i>lahkobalon</i> ⁷¹	– <i>Marsovčki</i> ⁷⁴	– <i>Pegam in</i>	– <i>castle</i>
	– <i>Povodnimož</i> ⁶⁹	– <i>kosovirja?</i> ⁷²	– <i>Kam pakam,</i>	– <i>lahkobalon</i> ⁶⁸
	– <i>Romeoand</i>	– <i>Kozlovska</i>	– <i>letečizlici</i> ⁷⁵	– <i>Kosovirja na</i>
	– <i>Juliet</i> ⁷⁰	– <i>goti</i> ⁷³	– <i>Povodnimož</i> ⁷⁶	– <i>MartinKrpan</i> ⁶⁹
			– <i>sodbav</i>	– <i>Višnji</i>
				– <i>Lambergar</i> ⁷⁸
9. Medarskaulica	– <i>Beehive</i>	– <i>Beehive</i>	– <i>Beehive</i>	– <i>Beehive</i>
	– <i>panels</i>	– <i>panels</i>	– <i>panels</i>	– <i>panels</i> ⁸³
	– <i>Möderndorfer,</i>	– <i>Kosovel, S.</i> ⁸¹	– <i>Makarovič, S.</i> ⁸²	– <i>RozmanRoza,</i>
	– <i>V. 80</i>		– <i>A. 84</i>	
⁵⁷ <i>Kostanjposebnesorte.</i>				
⁵⁸ <i>SilvoTorkar, 2014: OimenuLjubljana.</i>				
⁵⁹ <i>O.Župančič: Uganka(Narobesvet/vkristalujet; zrcaljenjevodi).</i>				
⁶⁰ <i>Valvasor, J. V., Prešeren, F., Rozman Roza, A.</i>				
⁶¹ <i>Ibid.</i>				
⁶² <i>Ibid.</i>				
⁶³ <i>Povodnimož.</i>				
⁶⁴ <i>Saksida, I., Trkaj, R.: Klaklasika(LepaVida). Video recording</i>				
<i>of LepaVida. <https://www.youtube.com/watch?v=othlrnw8hQg>.</i>				
⁶⁵ <i>BesedaLjubljana, Najljubljanskemgradu, Navrhunebotičnika, Prelepasi, lepaLjubljana,</i>				
<i>Šušarskimost.</i>				
⁶⁶ <i>»PrejboLjubljanicateklanazajprotiVrhniki, kakorAvstrijiciprišlispetvLjubljano.«</i>				
⁶⁷ <i>An imaginary map is an imaginary or fictional map (hereafter: Imaginary map).</i>				
⁶⁸ <i>Imaginary map</i>				
⁶⁹ <i>Ibid.</i>				
⁷⁰ <i>Ibid.</i>				
⁷¹ <i>Ibid.</i>				
⁷² <i>Ibid.</i>				
⁷³ <i>Ibid.</i>				
⁷⁴ <i>Ibid.</i>				
⁷⁵ <i>Ibid.</i>				
⁷⁶ <i>Ibid.</i>				
⁷⁷ <i>Ibid.</i>				
⁷⁸ <i>Ibid.</i>				
⁷⁹ <i>Ibid.</i>				
⁸⁰ <i>MojcaPokrajculja.</i>				
⁸¹ <i>Medvedkisladkosnedki.</i>				
⁸² <i>Medenapravljica, Katalancasstudenta, Živalipokopljejolovca.</i>				
⁸³ <i><https://www.etno-muzej.si/sl/panjske-koncnice>.</i>				
⁸⁴ <i>Lovska.</i>				

10. Mestnitrg ⁸⁵	-Grafenauer,N. ⁸⁶ -NG ^{87,88} -Novak,B.A.	-Grafenauer,N. ⁸⁹ -Grimm, J.inW. ⁹⁰ -NG ⁹⁰	-Grafenauer,N. ⁹¹ -Makarovič,S. -Kobiljca, ⁹² I., NG ⁹⁴	-Aškerc,A. -Tavčar,I. -Novak, B.A. ⁹⁵ -Komelj,M.	-NG ⁹⁶
11. Novitrg	-Ljubljana ⁹⁷ -Hribar,I. -NUK,SAZU, ZRC	-NUK,SAZU, ZRC -Plečnik,J. -Argonaytiv Emoni ⁹⁸	-NUK,SAZU, ZRC -Plečnik,J. -Vidmar,J.	-Čop,M. -NUK, ¹⁰⁰ SAZU, ZRC -Kveder,Z.and Turnograjska ¹⁰¹	
12. Prešernovtrg			-Milčinski,F. -Prešeren,F. -Primic, Julija ¹⁰²	-Prešeren,F. -Primic,Julija ¹⁰³ -Plečnik, J.	-Dekleva,M. -Prešeren,F. -Jelovšek,E. ¹⁰⁴ -Zajec,Ivan ¹⁰⁶
13. Ribjitrg ¹⁰⁷	-Kovič,K. ¹⁰⁸ -Ljudska pravljica ¹⁰⁹ -GodecSchmidt, J. ¹¹⁰	-Brenk, K. ¹¹¹ -Zupančič, O. -GodecSchmidt, J. ¹¹²	-Trubar,P. ¹¹³ -Schmidt, M. ¹¹⁴ -GodecSchmidt, J. ¹¹⁵	-Trubar,P. ¹¹⁶ -Rozman Roza, A. ¹¹⁷ -Ahačič,K.	

⁸⁵Grafenauer,N.,Volčanšek,K.,StaraLjubljana.
⁸⁶StaraLjubljana.
⁸⁷NG stands for National Gallery.
⁸⁸*GalvGaleriji, Strahecvgaleriji, Pesmiizgalerije* (<<https://www.ng-slo.si/si/razstave-in-projekti/razstava/pesmi-iz-galerije?id=4550>>.).
⁸⁹StaraLjubljana.
⁹⁰*GalvGaleriji, Strahecvgaleriji, Pesmiizgalerije* (<<https://www.ng-slo.si/si/razstave-in-projekti/razstava/pesmi-iz-galerije?id=4550>>.).
⁹¹StaraLjubljana.
⁹²*Sloveniabows to Ljubljana* (painting in the City Hall).
⁹³<<https://www.ng-slo.si/si/razstave-in-projekti/razstava/ivana-kobilca-1861-1926?id=4477>>.
⁹⁴*GalvGaleriji, Strahecvgaleriji, Pesmiizgalerije* (<<https://www.ng-slo.si/si/razstave-in-projekti/razstava/pesmi-iz-galerije?id=4550>>.).
⁹⁵*Narcisin Eho* (Narcissus Fountain in City Hall).
⁹⁶NG stands for National Gallery.
⁹⁷ŠašelKos, Marjeta, 2015:IzginjajočinagrobnikiindrugezgodbeizEmone.
⁹⁸Ibid.
⁹⁹*Makalonca*,NUK.
¹⁰⁰NUK, Collection of Manuscripts, Rare and Old Prints(<<https://www.nuk.uni-lj.si/nuk/organizacija/zbirka-rokopisov>>.).
¹⁰¹Portraits ofZ.KvederandJ.TurnograjskainNUK, Collection of Manuscripts, Rare and Old Prints (<<https://www.nuk.uni-lj.si/nuk/organizacija/zbirka-rokopisov>>.).
¹⁰²*JulijaPrimic with her brotherJanez*(<<https://www.ng-slo.si/si/stalna-zbirka/1820-1870/primiceva-julija-z-bratom-janezom-matevz-langus?workId=1681>>.).
¹⁰³*Tromostovje*.
¹⁰⁴*KrstpriSavici, Sonetnivenec...*
¹⁰⁵*Spomininadr.F.Prešerna*.
¹⁰⁶*Pesnikin Muza*,relief *Slovo* (motif from *Krst priSavici*) and*Ribič*(Prešern's poem).
¹⁰⁷*Pesmiizgalerije*.
¹⁰⁸Kovič,K.,Reichman,J.:*MačekMuri*.
¹⁰⁹*Ozlatiribici*.
¹¹⁰*ŠkratZgubainkameleon, ŠkratZgubapoSloveniji*.

- ¹¹¹ *Babicapripoveduje.*
¹¹² *ŠkratZgubainkameleon, ŠkratZgubapoSloveniji.*
¹¹³ *Abecedarium; KatekizeminAbecednik(1550).*
¹¹⁴ *Slovenskepravljice(inenanemška)vstripu[selected, adapted and drawn by]MatjažSchmidt.*
¹¹⁵ *ŠkratZgubainkameleon, ŠkratZgubapoSloveniji.*
¹¹⁶ In 1562, Primož Trubar lived in the Posch/Bosch house.
¹¹⁷ Odčloveškeribice.

14. Stari trg 11a, 21118etc.	-Novy,Lili -Prešeren,F. -Levstik,F.	-Novy,L. -Prešeren,F.	-Kovačič, L. ¹¹⁹ -Novy,L. -Prešeren,F. -Grafenauer,N.	-Kovačič,L. ¹²⁰ -Novy,L. -Prešeren,F. -Rozman Roza, A. ¹²² -Valvasor,J.V.	-Kovačič,L. ¹²¹
15. Sušarskimost Grafenauer,N.			-Grafenauer,N.	-Grafenauer,N.	-Grafenauer,N. -
	-Kovič,K. -Peroci,E.	-Kovič,K. -Peroci,E.	-Kovič,K. -Peroci,E.	-Kovič,K. -Makarovič,S.	
16. Tromostovje	-Stritar,J. ¹²³ -Plečnik,J. -Peroci,E.	-Peroci,E. -Plečnik,J. -Stritar,J.	-Ljubljana castle -Plečnik,J. -Stritar,J.	-Dekleva, M. ¹²⁴ -Stritar,J. -Trubar,P. ¹²⁵	
17. Trubarjeva cesta	-Folk tale ¹²⁶ -Peroci,E. ¹²⁷ -Brenk,K. ¹²⁸	-Pavček,T. -Peroci,E. -Trubar,P.	-Pavček, Tone T. -Peroci,E. -Trubar,P.	-Pavček, Tone T. -Trubar,P. ¹²⁹	
18. Turjaškaulica	-Plečnik,J. -Cop,M.	-NUK -Levstik, F. ¹³¹ -Kosovel,S. ¹³²	-Peklar,A. ¹³⁰ -Gregorčič,S. -SAŽU,ZRC SAŽU	-Cop, M. -Gregorčič,S. -SAŽU,ZRC SAŽU	-Cop,M.
19. Vodnikovtrg	-Stefan,A. -Vodnik,V. -Župančič,O. ¹³³	-Brest, V. ¹³⁴ -Svetina,P. ¹³⁵ -RozmanRoza, A.	-Rozman Roza, A. -Zajc, D.	-Jurca,B. -Turnograjska,J. -Vodnik,V.	-Vodnik,V.
20. Wolfova5	-Primic,Julija -Zvezda ¹³⁸ -Jelovšek,E. ¹³⁷	-Primic,Julija -Jelovšek,E.	-Primic,Julija -Jelovšek,E. -Prešeren,F. -Rozman Roza, A.	-RozmanRoza, A. ¹³⁸ -Prešeren,F. -Rozman Roza, A. ¹⁴⁰	-Jelovšek,E. ¹³⁹
					-NG

- ¹¹⁸Valvasor, J. V., V
¹¹⁹*Zgodbe iz mesta Rič Rač.*
¹²⁰*Možiček med dimniki.*
¹²¹Ibid.
¹²²*Urška, Vodnaromanca.*
¹²³Hazelnuts (e.g. *Cvilimožek, Žabjasvatba...*).
¹²⁴*Naprej v preteklost.*
¹²⁵THL stands for Trubar's House of Literature.
¹²⁶*Ajdovo zrno.*
¹²⁷*Moj dežnik jelah kobalon, Dežnikarica.*
¹²⁸*Babic pripoveduje.*
¹²⁹*Katekizem, 1550; Abecednik, 1550.*
¹³⁰Peklar, Andreja, 2005: Fantzrdečokapico.
¹³¹Manuscript of Martin Krpan and picture books of Martin Krpan.
¹³²Literary Archive of Srečo Kosovel, relief at Križanke.
¹³³Riddles, e.g. "The red-haired girl / hid underground / leaving a bouquet outside." (Radish).
¹³⁴*Prodajamo zagumbe.*
¹³⁵*Čudežni prstan.*
¹³⁶*Zvezdica Zaspanka.*
¹³⁷*Spomininadr. F. Prešerna.*
¹³⁸*Julija Primic with a chicken and brother Janez* (<<https://www.ng-slo.si/si/razstave-in-projekti/razstava/pesmi-iz-galerije?id=4162>>.).
¹³⁹*Spomininadr. F. Prešerna.*
¹⁴⁰*Luiza Pesjak* (<<https://www.ng-slo.si/si/razstave-in-projekti/razstava/pesmi-iz-galerije?id=4162>>.).

21. Zmajskimost – Kovič, K. ¹⁷¹	– Kovič, K.	– Levstik, F.	– National
– Prap, L.	– Prap, Lila	(Krekov trg)	gallery
– Folk legend	– Strniša, G.	– Folk legend	– Valvasor, J. V.
		– Ancient myths	– Rozman Roza,
			A. 142

- ¹⁴¹*Zmaj Dirindaj.*
¹⁴²*St. George fighting a dragon* (<<https://www.ng-slo.si/si/razstave-in-projekti/razstava/pesmi-iz-galerije?id=4162>>.).