

## FAIRY-TALE MOTIFS OF HINKO SMREKAR



## Comparative Literature

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Milena Mileva Blažič

Faculty of Education. University of Ljubljana. Ljubljana, Slovenia.

## Abstract

The article presents the artistic work of the illustrator Hinko Smrekar from the point of view of literary studies. In his illustrations, which are a synthesis of visual and verbal text (M. Nikolajeva), Smrekar often used motifs from folk tales (merman, dwarf, fairy...) and thus recreated them. With the illustrations of *Andersen's Fairy Tales* (1940), he expressed social criticism, e.g. in the *Zrcalo sveta (Mirror of the World)* series (1932-1933). The illustration of the classic Martin Krpan (1917) in picture book form represents the first picture book "for children" and at the same time marks a turning point in Slovenian youth literature. From the point of view of literary science, Smrekar's style could be defined as carnivalesque, as the author ridicules cultural figures, politicians, religious representatives, and above all, visionarily predicts the time of dystopia and the Second World War, including his own tragic death.

## INTRODUCTION

The Slovenian illustrator Hinko Smrekar (13 July 1883–1 October 1942) wrote his literary biography in 1927 and spoke in it without embellishment about his childhood which was typical of many children at that time. The autobiographical record *Dni mojih lepša polovica (The More Beautiful Half of My Days)* (Smrekar 2021) differs slightly from the objective presentation in *Slovenska biografija (Slovenian Biography)* (Dobida 2013) and is a valuable read that enables a deeper understanding of Smrekar's visual text and the context of the dramatic time and space between two wars or in the period 1918–1941. In his biography, he writes that he fell in love with drawing when he was only four years old:

*"Browsing, I come across something that sent me into a gazing ecstasy. There were printed drawing templates, the usual ones, and a few copies of them, supposedly drawn by Rici's mom. I immediately put all the rest of the trash aside, sat down on the floor in our room, and turned and looked at the slates. I forgot about bread, sweets, my mother – everything, everything! And from then on, they had to hide chalk and pencils from me, because despite my love of cleanliness, I scribbled on everything. My mother used to spank me because of this. This was my first earned drawing fee"* (Smrekar 2021).

## METHODS

The article uses a qualitative descriptive method of comparative literary analysis of fairy tale types (e.g., ATU<sup>1</sup> [fairy tale type] *Martin Krpan* [title of Smrekar's illustration/picture book]) or motifs (e.g., ATU 709 *Snow White* or Smrekar's *Pomlad prihaja [Spring is Coming]*, 1928), motif fragments (e.g., motif of the Argonauts or Smrekar's painting *Štirje mogočniki [The Four Mighty*

<sup>1</sup> ATU is an international designation 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 2011).

*Ones*]) and blind motifs (e.g., 'lidersci' or Smrekar's illustrations of the moth) based on Max Lüthi's literary-theoretical system (2011).

Hinko Smrekar, whose opus in an encyclopedically arranged catalog in two parts contains 1,832 bibliographic items by an excellent connoisseur of his life and work, Alenka Simončič (2021). From the point of view of literary science or Slovenian literature three constants can be recognized in his work, namely 1) motifs from folk tales, 2) motifs from authorial fairy tales, and 3) motifs from world fairy tales. From the point of view of literary theory, the style of his creation could be defined by considering Mikhail Bakhtin's carnival theory.

### ***ATU Type Index***

ATU is an international designation or an acronym consisting of the initials of the surnames of three renowned folklorists Antti Aarne (1910), Stith Thompson (1961), Hans-Jörg Uther, who published an internationally recognized Index of Fairy Tale Types (Uther 2011).

### **PUBLICATIONS IN THE MAGAZINES *VRTEC AND ZVONČEK***

The two parts of the catalog and both exhibitions provided a holistic view of H. Smrekar's work, e.g. publications in magazines (for children/young people) *Vrtec: časopis s podobami za slovensko mladost* (*Vrtec: a newspaper with images for Slovenian youth, 1871–1945*) and *Zvonček: list s podobami za slovensko mladino* (*Zvonček: a newspaper with images for Slovenian youth, 1900–1939*).

#### ***Vrtec, 1940 and 1942***

He started publishing relatively late in the first Slovenian literary magazine for young people, but he illustrated interesting texts that are somewhat less well known in Slovenian youth literature. Of the motifs dominated by realistic motifs, it is necessary to highlight two of Smrekar's constants, for example: in the work *Deček s piščalko* (*Boy with a Whistle, 1942*), the intertextuality with the text of *Joža od Save* (*Joža from Sava, 1941*) and the fairy-tale character of the merman is evident. Literary and artistically interesting is the fairy tale or translation by H. Karl, *Zora krpa hlačke* (*Zora Patches Up the Panties, 1942*), in which we can find similarities and at the same time differences with Kette's fairy tale *Šivilja in škarjice* (*The Seamstress and the Scissors*), published in the magazine *Angelček* (*Little Angels*) in 1896.

Franjo Čiček, *Spisi Durekovega Jurčka* (*Writings of Durek's Jurček*), Vrtec, 1940

Franjo Čiček, *Nekaj zanimivih o pukšanskem kovaču* (*Something Interesting about the Pukšan Blacksmith*), 1940

*Kovač Šempas popravlja kolo* (*The Blacksmith Šempas is Repairing a Bicycle*)

*Kovač Šempas rzsodi, naj Fižolar ugrizne psa nazaj* (*Šempas the Blacksmith Decides that Fižolar should bite the Dog Back*)

Jan Langehorc, *Joža od Save* (*Joža from Sava*), 1941

*Joža pridiga (Joža Preaches)*

*Joža je ujel Koširjevega Matevža (Joža Caught Košir's Matevž)*

*Moker mož (The Wet Man)*

Karl Muser, *Deček s piščalko (Boy with a Whistle)*, 1942

*Ptički prepevajo ob dečku s piščalko (Birds are singing Next to the boy with the Whistle)*

H. Karel, *Kraljična Zora krpa hlačke (Princess Zora Patches up the Panties)*, 1942

Hinko Smrekar, *Ivan Hribar in angel (Ivan Hribar and an Angel)*, 1941

Venceslav Winkler, *Sedem Bernardkovih (The Seven Bernards)* (a youth story), 1943

*Sedem Bernardkovih, The Seven Bernards (title vignette)*, 1943

*Orožnik Peregrin pride k Bernardkovim (Policeman Peregrin comes to the Bernards)*, 1943

Zvonček, 1912 and 1929.

In the Zvonček magazine, Smrekar published two fairy tale illustrations, the first entitled *Ruske pravljice (Russian Fairy Tales)*, 1912 and the second entitled *Pravljica – štirje mogočni (Fairy Tale – The Four Mighty Ones)*. In the following, it will be explained that both motifs are related to extended variants of the myth of the Argonauts (1222 BC).

Russian Fairy Tale: *Trije pravljčni junaki (Glasni, Dolgin, Bistroid in Požerun) (Three Fairy Tale Heroes [Loud, Long, Clairvoyant and Glutton])*, 1912 – ATU 513B *The Land and Water Ship*.

Hinko Smrekar, *Pravljica (Štirje mogočni) (Fairy Tale [The Four Mighty Ones])*, 1912 – ATU 513B *The Land and Water Ship*. Hinko Smrekar, *Vera izliva vodo na Jurčka (Vera Pours Water on Jurček)*, in: *Zgodba o zgodnjem Jurčku (Story of Early Jurček)*, 1929. Hinko Smrekar, *Punčka kopa medvedka (Little Girl Bathing Teddy Bear)*, in: *Moj medvedek (My Teddy Bear)*, 1929.

## MOTIFS FROM FOLK TALES

It is known from Smrekar's legacy that he owned a collection of Karel Štrekelj (1859–1912), *Slovenske narodne pesmi (Slovenian Folk Songs)* (Štrekelj 1895–1923) and a collection of Janez Trdina, *Bajke in povesti o Gorjancih (Fairy Tales and Stories about Gorjanci)* (Trdina 1882–1888, 1910), which is evident in his visual texts, but he also transcended both sources. The handwritten legacy of Karel Štrekelj and all his 344 informants or recorders is available in handwritten form at [dlib.si](http://dlib.si).

Smrekar's illustrations are visual texts that relate to verbal ones (fairy tales), but also build upon them. As an illustrator, he uses many motifs from folklore, so the most common and/or interesting ones will be listed in the article.

In many paintings, he illustrated fairy-tale characters from (Slovenian) folk tales and also enhanced them visually:

*Čarovnica na pokopališču (The Witch in the Graveyard)*, 1916

*Čarovnica (The Witch)*, 1914

*Čarovnice se odpravljajo na Klek (The Witches are Departing for Klek)*, 1909  
*Dekle z Amorjem (Girl with Cupid)*, 1906<sup>2</sup>  
*Deklica in psoglavci (The Girl and the Houndheads)*, 1905  
*Desetnica*, 1927<sup>3</sup>  
*Deveta dežela (The Ninth Land)*, 1919  
*Divji mož (The Wild Man)*, 1914  
*Gozdna bajka (The Forest Tale)*, 1917  
*Gozdne vile med brezami (Tivolske breze) (Forest Fairies among Birches [Tivoli Birches])*, 1939–1942  
*Huda ura (The Dire Hour)*, 1916  
*Igralec na piščal (The Flute Player)*, 1905  
*Indija Koromandija (The Land of Cockaigne)*, 1917  
*Ježa na Klek (The Ride to Klek)*, 1916  
*Kraljična Zora krpa hlačke (Pravljica o delu Karla H.) (Princess Zora Patches Up the Panties [Tale about the Work of Karl H.])*, 1942  
*Narobe svet (Topsy-turvy World)*, 1919, 1938  
*Pomlad prihaja (Spring is Coming)*, 1928 (*Botticelli: Primavera*)  
*Povodni mož, Podvovnik, Vodnar, Vodni gnom (Merman, Podvovnik, Aquarius, Water Gnome) (H. Schweiger, F. Wacik)*  
*Ptički prepevajo ob dečku s piščaljo (Karl Mauser) (Birds Singing beside a Boy with a Flute [Karl Mauser])*, 1942  
*Pravljica (Bela kača s kronico) (Fairy tale [The White Snake with a Crown])*, 1909  
*Pravljica o rajski ptici (The Tale of the Paradise Bird)*, 1909  
*Pravljica o žalostnem kralju (The Tale of the Sorrowful King)*, 1905–1906<sup>4</sup>  
*Rajska ptica (Paradise Bird)*, 1915  
*Škrati in vrbe (Dwarfs and Willows)*, 1913  
*Škratki (The Dwarfs)*, 1916

*Štirje mogočniki (Pravljica; Glasni, Dolgin, Bistroid in Požerun; Dolgi, debeli, glasni in bistrooki; il. K pravljici o Bistrookem, Brzonogem, Požeruhu in Silnem glasu) (The Four Mighty Ones [Fairy Tale; Loud, Long, Clairvoyant and Glutton; Long, Fat, Loud and Clear-eyed]; Ill. to the Fairy Tale about the Clairvoyant, Speedy, Glutton, and Mighty Voice)*, 1912

*Trije pravljичni junaki (Three Fairy-tale Heroes)*, 1912

*Vešče (Moths)*, 1915

*Vila (The Fairy)*, 1928

*Zaklad gori (The Treasure is Burning)*, 1915

*Zaklad (Mož v krogu, Kmet v risu) (Treasure [Man in a circle; Farmer in the Line])*, 1915.

<sup>2</sup> The illustration is related to the well-known Apuleius' tale of Cupid and Psyche from the 1st century AD and international fairy type ATU 400–459.

<sup>3</sup> Desetnica is a typical Slovenian folk motif, the tenth daughter, a Fate. According to Slavic, Baltic and Irish tradition, the tenth, ninth, twelfth or thirteenth daughter is said to be like the tenth brother: 1. a mythical creature; 2. a tithe intended for a deity; 3. a person with supernatural abilities. In some songs or stories Desetnica is taken by a white woman, Mary or a fairy. When the tithe returns to her native village after many years, no one recognizes her; the result is an accident: the death of the mother or a storm with a fire (Kropej 2008: 316).

<sup>4</sup> The illustration is intertextually linked to Aubrey Beardsley's illustration and Oscar Wilde's text of Salome, 1894 (Online).

In the following, fairy-tale types (Uther) or motifs (Thomson), motif fragments and blind motifs (M. Lüthi) will be presented on the basis of dominant verbal features of the illustration and/or typical characters (e.g., merman, paradise bird, dwarfs, fairies...), constants (e.g., *Deveta dežela [The Ninth Land]*, 1919) or nature (e.g., willows).

### **ATU 130 *The Animals in Night Quarters (Bremen Town Musicians)***

As a leading motif in Smrekar, the so-called Orpheus motif or transcending the “banality of evil” through art appears, also seen in the painting *Igralec na piščal (The Flute Player)*, 1905, in Karel Muser’s work *Deček s piščalko (A Boy with a Flute)*, 1942 – *Birds Singing beside a Boy with a Flute*, 1942.

In the internationally recognized type index of H.J. Uther’s fairy tales, this fairy tale type, which is present as a fairy tale motif (typical images/scenes) in Smrekar, has the designation ATU 130 The Animals in Night Quarters (Bremen Town Musicians), which is intertextually related to the ancient myth of *Orpheus and Eurydice* and the magical powers of Orpheus’ lyre, which saved Eurydice from Hades, i.e. from death.

### **ATU 285 *The Child and the Snake***

The fairy tale *Bela kača s kronico (The White Snake with a Crown)*, 1909) is related to Slovenian type fairy tales with an animal character, where a child (boy, girl) shares milk with a snake. The fairy tale is also related to the fairy tale type ATU 672 The Crown of the Snake Queen.

Monika Kropej Telban lists several Slovenian variants of this fairytale type, e.g. *Kača ponoči gospodar (The Snake is the Master at Night)*, *Kače (The Snakes)*, *Kačja kraljica in grofovsko deklica (The Snake Queen and the Count’s Girl)*, *Muš kači mleko nosil (The Husband Carried Milk to the Snake)*, *Od bele kače (About the White Snake)*, *Otrok in kača (The Child and the Snake)*, and *Ož* (Kropej Telban 2015: 418–420).

In the fairy-tale type we can also recognize Apuleius’ tale of *Cupid and Psyche* (1st century AD) and the cycle of fairy-tale types by H. J. Uther and ATU 400–459 or motif of an animal groom/bride (*Supernatural or Enchanted Wife [Husband] or Other Relative*).

It is interesting to connect the character of the female snake (“kača”) and male snake (“kačon”), which is also intertextually linked to the Bible, especially because Marijan Peklaj (2007) writes about “kačon” or a masculine noun and not about “kača”, i.e. a feminine noun. In doing so, he refers to the Hebrew original (Peklaj 2007: 15). In J. and W. Grimm we also find the fairy tale *The White Snake* (KHM 17,<sup>5</sup> ATU 673).

### **ATU 570\* *The Rat-Catcher (The Pied Piper)***

Smrekar’s motif of *Igralec na piščal (The Flute Player)*, 1905) is also related to the fairy-tale type or motif ATU 570\* The Rat-Catcher (The Pied Piper) and is pictured with a colorful hat and two attributes (a crow and a dog) by the water. This motive is in the legend or fairy tale *The Children of Hamelin* was also edited by J. and W. Grimm and published in *Deutsche Sagen* (German Legends, 1816–1818) under number 244 (Grimm 1816–18). The story of the Pied Piper,

<sup>5</sup> KHM is an international mark or acronym for the fairy tales of J. and W. Grimm – Kinder- und Hausmärchen.

who allegedly saved the town of Hamelin from the rats that caused the plague epidemic, is based on a real tragic event, the so-called Children's Crusade of 1222. Interestingly, Bertold Brecht wrote the poem *Kinderkreuzzug (The Children's Crusade)* which refers to children in the Holocaust (Brecht 1991). Folk storytellers added a fairytale solution to tragic events, e.g. the piper of Hamelin, which is related to the ancient motif of Orpheus.

### **ATU 150–199 *Wild Animals and Humans***

The fairy-tale character of the Wild Man is common in Smrekar, in various forms also as the character of the Merman. It is interesting that J. and W. Grimm mention *Dancing with the Waterman (Tanz mit dem Wassermann, 1816–1818)* in the *German Legends* and cite the area of Slovenia as the source or J. V. Valvazor (Grimm 1816–18a). Seven fairy-tale types/motifs are mentioned in the *German Legends*, which were collected in the territory of Slovenia, e.g. *Zmaj na Kolpi (The Dragon on Kolpa)*, *Divji lov (Poaching)*, *Divji požar (The Wild Fire – Smrekar's illustration Prizoriz pretresljive drame "Svetovni požar" [A Scene from the Shocking Drama "The World Fire"]*, 1918), *Gregori, Kočevarji (The Folk from Kočevje)*, *Ples s povodnim možem (Dancing with the Merman)*, and *Zlatorog (The Golden Capricorn)*.

The Wild Man is often represented in fairy tales as a type of cruel Bluebeard ATU 312 Maiden-Killer/Bluebeard. The motif of "poaching" is also mentioned by the Grimm brothers in the *German Legends* as typical of Slovenian culture. Smrekar often illustrated the motif of the *Wild Man (Divji mož [The Wild Man]*, 1913; *Škrati in vrbe [Dwarfs and Willows]*, 1913 [the picture shows the motif of willows, gnomes as wild men]). M. Ferber in *A Dictionary of Literary Symbols* (2007) mentions that the motif of willows from Virgil's *Georgics* (2nd century AD) and then the *Bible* symbolizes mourning. Some cite "the wind in the willows", which is also the title of K. Graham's young adult novel, as well as the "Aeolian harp", which refers to Psalm 137 in the *Bible* as a literary source: "By the rivers of Babylon, there we sat and wept when we remembered Zion. We hung our zithers on the willows in its midst" (Svetopisemska družba Slovenije 1996/2003). The willow motif in the ATU 750E symbolizes the tree as a magical helper because it welcomed Mary and her family under its wing.

The Resian fairy tale writer Tina Wajtawa also mentions the motif of willows ("beka") in her fairy tale *Smrt (The Death)*, 1968, and the bowing tree motif. The motif of willows is common in Smrekar, it appears by the water and is intertextually connected to the weeping willow motif or ATU 750E Flight to Egypt and the Indo-European motif of a bowing tree, cited by Z. Šmitek (2008): "Trees are supposed to feel attachment to their owner and also pain [...] The symbolism of the tree has also retained its meaning in the Vedic and Buddhist culture of India. In the early period of Buddhist art, the Buddha was depicted, among other things, as a symbol of the world tree" (Šmitek 2008: 137–138).

### **ATU 313 *The Magic Flight***

Smrekar's picture *Huda ura (The Dire Hour, 1916)* contains an expressive visual text or fairytale type ATU 313 The Magic Flight or ATU 934K The Time has Come but not the Man,

which is intertextually related to Dante's *Divine Comedy* (1309–1321). Motive of fate or of fatality and time is associated with the ancient god Chronos, and in the present poem it is also linked to the Persian motif in Janez Menart's poem *Isfahan*, when "Death" or "Time" says:

"Well, now the whole thing is clear to me:

Already in the morning I came in vain:

I have to go to Isfahan after dawn,

A young gardener is waiting for me there" (Menart 2005: 23).

### **ATU 513B *The Land and Water Ship***

Smrekar's pictures *Štirje mogočniki* (*The Four Mighty Ones*) and *Trije pravljичni junaki* (*Three Fairy-tale Heroes*) are associatively distant from the motif or myth of the Argonauts, but at the same time they are close to it:

1. *Štirje mogočniki* (*Pravljica; Glasni, Dolgin, Bistroid in Požerun; Dolgi, debeli, glasni in bistrooki; il. K pravljici o Bistrookem, Brzonogem, Požeruhu in Silnem glasu*) (*The Four Mighty Ones [Fairy Tale; Loud, Long, Clairvoyant and Glutton; Long, Fat, Loud and Clear-eyed]; Ill. to the Fairy Tale about the Clairvoyant, Speedy, Glutton, and Mighty Voice*), 1912;

2. *Trije pravljичni junaki* (*Three Fairy-tale Heroes*), 1912.

They are intertextually related to the myth of the *Argonauts* by Apollonius of Rhodes (250 BC) and later versions. According to Max Lüthi (2012), the fairy-tale type of a boat that travels on dry land and on water changed from a complex myth (120 p.) in a two-thousand-year history into:

- motifs,
- motif fragments ("The king's joy cannot be described, but nevertheless he did not like to give his daughter to Yuri and ordered him to first build a ship that would go better on dry land than on water" [Grimm 1993: 295]), and
- blind motifs ("The Fool asked for his bride for the third time, but the king wanted to slip away again and now asked for a ship that travels on water and on land" [Grimm 1993: 351]).

Smrekar's picture or visual text with names of three or four is intertextually related to the folk variants of Anton Pegan's fairy tale, *Od barke, ki je po suhem plavala* (*About the Boat that Floated on Dry Land*, 1868), and the three poor brothers who are supposed to solve the (impossible) task and marry the emperor's daughter, and the names, e.g.: Celgavolasnel, Celsodvinaspil, Dalečvidel, Kamenjeluchal, Letopichal, Vodosil, Zimokihal (Kropej 1995: 171–2).

### **ATU 550 *Golden Bird***

The fairy-tale motif of the golden bird, which is a very well-known Slovenian identity fairy tale, appears in Smrekar as a motif or motif fragment, especially in the paintings *Deveta dežela* (*The Ninth Land*, 1919) and *Indija Koromandija* (*The Land of Cockaigne*, 1917).

### **ATU 709 *Snow White***

The female characters in Smrekar are shown binary, as a euphemism or beautified as elven creatures and demonized as witches.

In the picture *Pomlad prihaja (Pred pomladjo)* (Spring is Coming [Before Spring], 1928), the female character is shown as a woman or blonde Snow White with seven dwarfs from the popular fairy tale by J. and W. Grimm. The motif of gnomes is also common in Smrekar. Here he depicted them as small fairy-tale creatures with an old-fashioned appearance that accompany Snow White and later the prince.

This particular image can also be intertextually linked to the motif from the beehive ending *Maj* (May, 1915<sup>6</sup>) and Boticcelli's character of Spring (Primavera) or the title character Primavera in Marija Lucija Stupica's book painting or in Niko Grafenauer's work entitled *Mahajana*, 1991.

The picture *Gozdna bajka* (Forest Tale, 1917) is also related to the fairy-tale type ATU 709 *Sneguljčica* (Snow White), which is set in a typical forest, while the spruce tree is also related to the motif of the so-called fairytale postcards that were very popular in German-speaking areas.

### **ATU 729 *The Merman's Golden Axe***

A common motif in Smrekar is also the fairy-tale character of the Merman, for example:

1. *Povodni mož (The Merman)*, 1913
2. *Jutro ob Savi (Morning by the Sava River)*, 1917

The character of the merman is intertextually related to the fairytale type ATU 729 *The Merman's Golden Axe*. J.V. Valvasor also mentions the motif of the Merman (and Urška Scheffer).<sup>7</sup>

### **ATU 750E *Flight to Egypt***

Willows are also a common motif in Smrekar's opus.

### **ATU 775 *Mida's Short-sighted Wishes*, ATU 782 *Midas and the Donkey's Ear***

Smrekar often criticizes the social position of the rich and privileged (e.g., *Krog zlatega teleta [The Circle of the Golden Calf]*, etc.), who exploit it for unjustified gain at the expense of the economically and socially weak (e.g., the *Zrcalo sveta [The Mirror of the World]* cycle).

### **ATU 860B\* *The Abducted Wife***

The Merman motif.

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<sup>6</sup> The Slovenian Ethnographic Museum, beehive panel, online.

<sup>7</sup> Valvasor, Janez Vajkard (1689). *Die Ehre dess Hertzogthums Crain*, XI, 685–686 (note III, 118); XV, 460–461 (note IV, 31). Every educated Slovene knows very well that the Merman became the protagonist of the popular ballad of the same name by Prešeren a century and a half later. Less well known is the fact that Valvasor's story, albeit in a shortened and much less artistic form, was taken over by the Grimm brothers in the aforementioned collection *Deutsche Sagen* (1816–1818). The philologists who gave the story the title *Tanz mit dem Wassermann* explicitly mention *Die Ehre* at the end of their book, as follows: Valvasor: *Ehre von Crain*, Bd. 2 u. Bd. 15, Kap. 19 (the reference by the Grimms is actually not accurate, since according to their model it should read: Bd. 3, Buch 11; Bd. 4, Buch 15) (Bidovec 2004: 46).



### ATU 1930 *The Land of Cockaigne*

Smrekar often visually thematized utopias or fictional lands in which impossible things happen, utopian things, possible only in imagination, with typical fairy-tale types (ATU 1930), fairy-tale motifs, motif fragments and blind motifs:

*Deveta/Trinajsta dežela (The Ninth/Thirteenth Land)*, 1914

*Deveta dežela (The Ninth Land)*, 1917

*Indija Koromandija (The Land of Cockaigne)*, 1919

*Moški med živalmi v gozdu (Man among the Animals in the Forest) Narobe svet ali preobilje nabiralnih akcij (A World gone Wrong, or the Excess of Fundraisers)*, 1938 *Narobe svet (Topsy-turvy World)*, 1919

*Novo življenje (New life)*.

### FAIRY-TALE POSTCARDS

In the monograph *Tales of Wonder: Retelling Fairy Tales through Picture Postcards* (2017), which he also presented in 2018 in the Atrium of ZRC SAZU in Ljubljana, Jack Zipes analyzed his personal collection of fairy-tale postcards, which he collected throughout his life and donated to the University of Minnesota upon his retirement. From his collection of more than 3,000 units, he selected 500 postcards with motifs from the most famous fairy tales, such as *Puss in Boots*, *Cinderella*, *Red Riding Hood*, *Snow White*, etc., as well as authorial fairy tales, e.g. *Alice in Wonderland*, *Peter Pan*, etc. In the monograph, he presented a typical European, especially German tradition of the so-called fairytale postcards from the period 1890–1915, which were extremely popular and intended mainly for adults. The postcards contained typical fairy-tale motifs.

Smrekar drew a series of postcards as socio-political satire and in the form of caricatures, e.g. *Vojska v slikah (Army in Pictures)*, 1914–1918), *Majske razglednice (May Postcards)*, 1919), *Kapitalizem in imperializem (Capitalism and Imperialism)*, *Sokolske razglednice (Postcards of the Sokol Gymnasts)*, etc. (Simončič 2021: 132). Among the fairy-tale postcards, we could include *Prišla bo pomlad (Spring will Come)*, 1911) and *Razglednice z motivi iz slovenskih narodnih pesmi (Postcards with Motifs from Slovenian Folk Songs)*, 1913):

*Črnošolec (Dolgčas) (Sorcerer's Apprentice [Boredom])*, 1915, which belongs to ATU 325 Sorcerer's Apprentice.

*Hudič brodnik (The Devil Boatman)*, 1915.

*Kuga (The Plague)*, 1915, ki se nanaša na Grimmovo pravljico *Otroci iz Hamelina* or ATU Piskač iz Hamelina which refers to Grimm's fairy tale *The Children of Hamelin* or ATU The Pied Piper of Hamelin (Grimm 1816–18).

*Muhasta kraljična (The Whimsical Queen)*, 1918, reminiscent of Grimm's fairy tale King Thrushbeard oz. ATU 900 King Thrushbeard or the motif ATU 901 Taming of the Shrew. *Pomlad prihaja (Pred pomladjo) (Spring is Coming [Before Spring])*, 1928, and *Vila (The Fairy)*, 1928.

Pravljična razglednica, 1918, ki spominja na ilustracijo kralja iz Malega princa Antoina de Saint-Exupéryja, objavljenega leta 1943 (Saint-Exupéry 2000: 48). Fairytale postcard *Kralj*

*kapital (The King Capital)*, 1918, reminiscent of the illustration of the king from Antoine de Saint-Exupéry's *The Little Prince*, published in 1943 (Saint-Exupéry 2000: 48).

*Sokol – Prometej (The Sokol Gymnast– Prometheus)*, 1928. *Zaklad (Mož v krogu, Kmet v risu) (Treasure [Man in a circle; Farmer in the Line])*, 1915.

*Zaklad gori (The Treasure is Burning)*, 1915.

### **Wimmelbooks (Wimmelbilderbook)**

In her monograph *Emergent literacy: children's books from 0 to 3* (2011), Bettina Kümmerling Meibauer defined an interesting example of picture books in German or European area as a “dense” large-format picture book with little or no text. The definition was later confirmed in the *Routledge Companion to Picturebooks* (2017a), as a typical example of the German Wimmelbilderbuch or the English wimmelbook, which is a format of a smaller and/or larger poster. A typical example is the painting by Pieter Bruegel the Elder with the title *Netherlandish Proverbs* or the well-known picture *Children's Games*.

It is likely that Smrekar saw and/or knew the format of general (*Kuga [The Plague]*, 1915) and fairytale postcards (*Gozdna pravljica [The Forest Tale]*, 1915) and stationery.

An outstanding wimmelbook is *Deveta dežela (The Ninth Land)*, 1919, which is related to the paintings of Pieter Bruegel the Elder, especially *Netherlandish Proverbs*, 1559, and *Children's Games*, 1650, which are large format, but are also sold as posters. In the picture appear so-called “hybrid creatures” (Simončič 2021: 95), there are also many literary motifs, e.g. the land of plenty or idleness, where “paradise fruits” grow on trees, roasted chickens and/or pigs with a fork and knife fly through the air, and at the same time there is an interesting meaning of the ring cake and/or potica, dance, in short, it is a land of milk and honey.

*The wimmelbook Indija Koromandija (The Land of Cockaigne)*, 1919, is very interesting and full of details. It is also interesting to name the land of plenty as Indija Koromandija or literally “India Coromandel”, a land where everything is in abundance (food and drink), and in which idleness reigns. Idleness or drunkenness is also the theme of Bruegel's painting *The Land of Cockaigne* (1567). Z. Šmitek (1991) contributed an article on the naming of Indija Koromandija as the land of abundance in Slovenian literary history, which connects it with ancient, Christian and medieval traditions in the folk song *Sveti Tomaž noče v Indijo (Saint Thomas refuses to go to India)*. The motif of India was also mentioned by Matevž Ravnikar in 1838.

Smrekar's *Indija Koromandija*, 1919, is presented in a carnival style, in front of a church (Rožnik), with oriental canopies and a supposed harem, and is intertextually connected to Arab fairy tales or motifs of the One Thousand and One Nights (9th century AD).

If we compare motifs, motif fragments and blind motifs in more detail, we notice the so-called “metallization” according to Lüthi (golden bird, golden pear, golden apple...), oriental motifs (harem, opium, turban, etc.). Smrekar's picture contains motifs of romanticizing and at the same time subverting the Orient:

“There is no land more beautiful in the world, than the country of India: they never dig they don't plow here, and yet each year they reap three times each [...]

There is no land more beautiful in the world, than the country of India: hail never falls, it never rains here yet every morning there's enough fresh dew [...] and in it you can't find no evil heart" (Šmitek, 1991: 96).

Oton Župančič, under the pseudonym Smiljan Smiljanič (1898), Radivoj Rehar (1918), Lea Fatur (1943/44) and others wrote about the motif of *Indija Koromandija* (*The Land of Cockaigne*). Lidija Tavčar wrote about the motif of a drunkard in *Smrekarjeva Deveta dežela in Indija Koromandija – med podobo in besedo* (*Smrekar's Deveta dežela and Indija Koromandija – Between Image and Word*), which she connects with a German graphic from 1512 (Tavčar 2020: 26).

“About India Coromandia

And every path leads you to Rome, even if it is lost, however no hand points toward India, toward Coromandel.

There in India, there in Coromandel, the candies hang from the branches, and from under every bush a honey cake is smiling. Maybe you prefer walnut cake? With raisins? – Do you want wings? And the fairies put you to sleep at night, and the little birds sing to you in the morning.

Our grandfather went there to India, to Coromandel last year:

‘Children, obey diligently!

When I come back – it will be merry!’

And we waited for him and waited, but now no one waits for him anymore; there must be the Cviček wine from Dolenjska there, there must be a lot of tobacco!” (Župančič 1898: 141).

The motif of utopia or *Indija Koromandija* (*The Land of Cockaigne*) was also discussed by Anton Pegan in the book *Indija Koromandija* (2007) which contains 98 texts (legends, children's games, fairy tales, tales, funny stories, superstitions, etc.).

## MOTIFS FROM THE AUTHORIAL FAIRY TALES

Hans-Jörg Uther's internationally recognized type index of fairy tales from 2004 and 2011 mostly refers to fairy tale types from folk tales, but it also includes the so-called nationalized authorial fairy tales, e.g. *The Emperor's New Clothes* by H. C. Andersen.

Smrekar's opus<sup>8</sup> is extensive and diverse; one could even say that it ranges from Goethe (lidersci/wandering flames/moths, 1915) to Winnetou (D. J. Weiser, *Vatomika, zadnji poglavar Delavarov* [Vatomika, the last chief of the Delawares], 1935).

Fran Levstik, Martin Krpan, 1855, 1858, 1917

In Smrekar's opus, the picture book Martin Krpan from 1917, published as part of the first *Knjižnica za otroke 1* (*Library for Children 1*), represents a turning point.

<sup>8</sup> Examples of works with Smrekar's illustrations and works intertextually linked to them (in brackets): L. Bertelli, *Jurček Kozamurček, mravski car*, 1927 (F. Kafka, *Metamorphosis*, 1915); Jože Debevc, *Stric Jaka, vzor popotnega junaka v 137 slikah*, 1930 (*Robinson Crusoe*); Marija Jezernik, *Beli bratec*, 1937 (Svetlana Makarovič, *Veveriček posebne sorte*, 1994); Vlado Klemenčič, 1939; Griša Koritnik, *Izpod moje polhovke*, 1940; *Povest o kralju Hudovanu*, 1940 (Martin Krpan; Grdavs); Fran Levstik, *Martin Krpan*, 1858, 1931 and 1956; Fran Milčinski, *Ptički brez gnezda*, 1917; Fran Milčinski, *Suha roba*, 1919; Rado Murnik, *Lovske bajke in povesti*, 1914; Davorin Ravljen, *Grajski vrabec*, 1938 (*Ptički brez gnezda*); Griša Razpotnik, *Na razpotju*, 1939 (ATU 1535 The Rich and the Poor Farmer; ATU 780–799 The Truth Comes to Light); Gustav Strniša, *Satire*, 1938 (*Zrcalo sveta* [The Mirror of the World] cycle, 1932–1933); Joža Vovk, *Zaplankarji*, 1941; D. J. Weiser, *Vatomika, zadnji poglavar Delavarov*, 1935 (Winnetou); Fr. Ž., *Podgrajska koza in Polnočni najdenček*, 1929 (ATU 779H\* Merciful Orphan).

### ATU 1651 *A Fortune in Salt*

*Martin Krpan z Vrha* (*Martin Krpan from Vrh*) is a typical text, first published in *Slovenski glasnik* in 1858, which in the process of literary reception became youth reading from the field of literature for adults and therefore also the subject of study in youth literary science. The text was published in picture book form with illustrations by Hinko Smrekar in 1917 and then in a reprint with illustrations by Tone Kralj in 1954 and with illustrations by Suzi Bricelj in 1999.

Fran Levstik wrote the authorial story about Martin Krpan twice. An older and less well-known manuscript dates from 1855 and contains two parts (Slodnjak, 1931). The first part is better known, while the second text, which became the central version, was first published in *Slovenski glasnik in 1858*, under the title *Martin Krpan z Vrha*. If we compare the first manuscript version entitled *Krpan z Vrha* (*Krpan from Vrh*), which according to Slodnjak was created around 1855, and the second, shorter edition, entitled *Martin Krpan z Vrha*, 1858, we quickly realize that Levstik published only the first part of the text in 1858, regarded as an authorial tale in literary history.

The first manuscript variant has another part of the text. If we abstract the minor changes in the first part, the second part is a fairytale continuation and can be defined as an authorial fairy tale based on the immanent properties of the text. The text contains explicit fairy-tale elements (magical assistants [the emperor of the dwarf land, the dwarf, the king, Jekovec], magical props [ball of thin thread; files that sharpened every iron]). In contrast to the model of a folk tale, where the action takes place on a one-dimensional level (Lüthi 2012: 4), the action in the authorial tale *Krpan z Vrha* takes place on a two-dimensional level, which is also an essential feature of the authorial tale. Martin Krpan walks in real space, but thanks to three drops of a magic potion he meets fairy-tale creatures (a talking dwarf), falls asleep, wakes up locked in a dungeon and after many adventures and with the help of magical objects (a magic file and thread) he cuts through the bars in the dungeon and escapes.

In the second part of *Krpan z Vrha*, when the emperor breaks his own word or does not fulfill what was agreed, promised, signed and confirmed with a seal (imperial letter), it is an even greater criticism of the emperor or superior absolutists. In addition to the literal clash between two giants, Krpan and Brdavs, there is also a clash between two nations, cultures and classes – the farmer keeps his word, the emperor does not. On the contrary, he sends a pursuer who intoxicates Krpan, ties him up, imprisons him and sentences him to death. It is in this work that it becomes clear that Levstik translated or knew Andersen and his fairy tale *The Tinderbox*, because the text about the “retired” Krpan is intertextually related to the retired “soldier” in the Andersen’s fairy tale, namely the old woman is a magical assistant and the tinderbox (the light of reason, enlightenment, Prometheus’ light) is a magical prop, while in Krpan the king of the dwarfs is an assistant, and the magic ball and file are props. Since Krpan in prison is similar in motif to the chained Prometheus (“When the clock repeatedly strikes twelve, he listens, if everything is quiet, he takes the file again and scrapes off all the iron on his hands and feet”) (Levstik 1931: 100), perhaps his bonfire is also a parable for Prometheus’ light (wisdom, reason, knowledge), although Krpan uses a thread and a file to escape from prison, just like Andersen’s soldier, who, just before being hanged, wanted to

smoke a pipe, which he lit with a magic lighter. The Christian motif of the Last Supper is also present in *Krpan z Vrha*:

“Now choose what you want to eat and drink; this is our custom. Then bring me a roasted lamb and wine, as much as one can afford, when I am here, so that I do not leave this world hungry and thirsty. He makes heist and he starts filing the thick iron bars on the window. Soon it was all over, he left only one large iron bar to tie a thread to” (Levstik 1931: 101).

The second part of the text or the tale about Martin Krpan could be classified in the category ATU 560–649 Magic Objects, also ATU The Magic Ring, ATU 560 Alladin, ATU 562 The Spirit in the Blue Light. The second part of the fairy tale is related to Andersen’s fairy tale *The Tinderbox* (1835), which Levstik probably knew in German, as he translated Andersen’s fairy tales.

F. Levstik, <i>Krpan from Vrh</i> , Part 2, 1855	H. C. Andersen, <i>The Tinderbox</i> , 1835
Road: departure from Vienna (Emperor, Empress, Reza, Andrej [Kočevar]); “Follow Krpan!”; Krpan meets Jegovec the dwarf (ants) – ATU 503 The Gifts of the Little People (file and ball of thin thread). Inn: The Three Droplets Inn – “chained Krpan”. Prison: Martin Krpan in prison (in Vienna); priest, last wish/supper. Dungeon: “strange dreams”; file, ball and the emperor’s letter – ATU 930 The Prophecy, ATU 931 Oedipus (dream). City: purse, gold, key – departure (thanks to God and goodbye to the “wall”) from Vienna.	Road: the soldier helps the witch take money and an “old tinderbox” from the “hollow tree”; three dogs; cuts off the witch’s head... Inn: city, soldier (tinderbox, gallows); at night the “dogs” bring the princess to the soldier in the dungeon. Dungeon: dogs (eyes like teacups, mill wheels, round tower). City: gallows, stage (the last wish to “smoke a pipe of tobacco”). Castle: (copper) soldiers get scared and elect a “golden soldier” as king, who also gets a “beautiful princess”.

Of all Smrekar’s illustrations of the authorial fairy tales, 12 full-page illustrations and the cover of Fran Levstik’s *Martin Krpan z Vrha* (*Martin Krpan from Vrh*, 1917), published by Levstik in 1858, should be singled out. The picture book represents a turning point and is considered the first Slovenian picture book, which is also stated in the subtitle (*Knjižnica za otroke I* [*Library for Children I*]). It is less known that around 1855 he wrote two works under the title *Krpan z Vrha*, which remained in manuscript form, so only the first part is known to the public. The second part is related to Andersen’s fairy tale *The Tindeerbox*. Levstik knew and translated Andersen’s fairy tales from German (e.g., *The Swineherd*, 1859).<sup>9</sup>

## MOTIFS FROM THE WORLD’S FAIRY TALES

H.C. Andersen, *Sedem Andersenovih pravljic za šegave modrijane in modrijančke* (*Seven Andersen’s Fairy Tales for Facetious Wiseboys and -men*, 1940; trans. by Mirko Košir.

Luigi Bertelli, Franc Pengov, *Jurček-Kozamurček, mravski car: knjiga za mlade in stare ljude* (*Jurček-Kozamurček, Tsar of the Ants: A Book for Young and Old People*), 1927 (Franz Kafka, *Metamorphosis*, 1915 [Gregor Samsa]).

Rudyard Kipling, *Riki-tiki-tawi*, 1927.

Seven Andersen fairy tales, 1940.

<sup>9</sup> Levstik, Fran. *Martin Kerpan z Verha* 1, 2. Slovenski glasnik, year2, pp. 1–6, 25–31; Ibid. Svinjar. Slovenski glasnik vol. 2, no. 7; Ibid. *Martin Krpan z Vrha*, Ljubljana: Nova Založba. Kos, Janko. O Levstiku in Andersenu, SR 3, pp. 241–266. Ocvirk, Anton. *Levstikov duševni obraz: Doktorska disertacija*. Ljubljana; Ibid. *Literarna umetnina med zgodovino in teorijo*, 1. Ljubljana: DZS, pp. 38–64. Levstik, Fran. *Frana Levstika zbrano delo*. Ljubljana: Jugoslovanska knjigarna. Slodnjak, Anton. *Zgodovina slovenskega slovstva* II. Ljubljana: Slovenska matica, pp. 226, 281.

Among the motifs, the illustrations in the work of H. C. Andersen stand out: *Sedem Andersenovih pravljic za šegave modrijane in modrijančke* (*Seven Andersen's Fairy Tales for Facetious Wiseboys and -men*, 1940; translated by Mirko Košir (from German). Especially in the translation of the fairy tale/short story *Hudobni knez* (*The Wicked Prince*), written in 1840 and published in 1940, the translator, who ended tragically like Hinko Smrekar, predicted the emergence of Nazism.

*Črnilnik in pero* (Ink and pen)

*Dekletce z žveplenkami* (Girls with Sulphurets)

*Dvanajst se jih je pripeljalo s pošto* (Twelve Came by Mail)

*Hudobni knez* (pripovedka) (The Wicked Prince [short story]) *Miklavž in Miklavžek* (Santa Claus and Little Nicholas)

*O deklici, ki je stopila na hleb* (About the Girl who Stepped on the Bread Loaf)

*Zaročenca* (Vrtavko in žogica) *Fiancé* (Teetotum and the Ball)

Table: Comparison of Andersen's *The Wicked Prince* and Košir's *Smrekarjeva umetnost*<sup>10</sup>

H. C. Andersen, <i>The Wicked Prince</i> , 1840; 1940	Mirko Košir, <i>Smrekarjeva umetnost – zrcalo svoje dobe, Ljudska pravica</i> 203/6, 3
Once upon a time, there lived an evil and arrogant prince who thought only of conquering all the lands in the world. He wanted people to tremble like reeds on the water when they heard his name. He marked his path through the world with fire and sword. His soldiers trampled the grain in the fields and burned the peasants' houses, so that the red flame licked the leaves of the trees to powder, and the fruit hung charred on the blackened branches. He believed that it cannot be otherwise at all (Andersen 1940: 10).	At the Nuremberg trial against German war criminals, state prosecutors also read the minutes of those meetings of the German General Staff with Hitler, which were discussed in 1939 without the German people or the world public knowing about it. At one such meeting, Hitler said just before the attack on Poland: "Citizens of Western Europe must tremble with fear!" <sup>301</sup> It was Hitler and the atrocities of his armies that we were thinking of when Smrekar and I accepted the story <i>The Wicked Prince</i> in the collection of Andersen's fairy tales <i>Sedem Andersenovih pravljic za šegave modrijane in modrijančke</i> (published in Ljubljana in 1940) (Košir 1945: 3).

Smrekar and Košir experienced a tragic fate, because they knew that the Second World War meant a catastrophe, not only on a personal level, but also on a global level, so they both emphasized Andersen's fairy tale *The Wicked Prince* in their illustrations and translation. It is interesting that Košir also published a similar fairy tale in the children's magazine *Zvonček* under the title *Opeharjeni hudobec* (*The Cheated Devil*, 1915):<sup>11</sup> "The chief of all devils called his servant Žveplenkarič before him and ordered him to go to Nine Mountain and bring within three years, if it is not possible before, the sinful soul of the magician Pikapok to hell. And if he won't carry out his command, he'll hang him by his heels on a nail" (Košir 1915: 63).

### *Liderci* or "wandering flames"

Along with this parallelism, it is also necessary to mention a literary excess, namely the illustration of *Vešče* (*The Moths*, 1915).

"Liderci" are dwarf-like mythical creatures typical of Hungarian folklore. They appear at night in the form of a wandering light (Matičeto et al. 2020: 20).

<sup>10</sup> I.e. from the German fascist thugs – note by the author.

<sup>11</sup> Košir, Mirko (1915). *Opeharjeni hudobec*. *Zvonček* (Ljubljana), year 16, no. 3.

They appear in Goethe’s fairy tale, entitled *The Green Snake and the Beautiful Lily* (1795, 2011).

“As he steps out of the hut, he sees two great wandering flames floating above his moored boat” (Goethe 2011: 5).

### H. C. Andersen

“All the marsh moths are instructed to take care of the procession of flames, as they call it” (Andersen 2005: 182).

“They ran through the fields and extinguished the flickering moths...” (Andersen 2005: 190).

Swamp moths, in Danish men with lights, ignis fatuus: a moth, a wandering light, according to popular belief, a female creature that appears as a light above the marsh at night and misleads people (Orel Kos 2005: 226).

Flickering night light in marshy places, the result of burning phosphorous gases from decomposing fossil substances (Orel Kos 2005: 227).

In English it appears under the title wandering lights, ignis fatuus or will-o’-the-wisp.

Table: Comparison of three translations of Andersen’s fairy tales.

Hans Christian Andersen, Ingrida, Zvonček (Ljubljana) 23/7-8. (tran. from Germ. by Ljudmila Prunk).	Hans Christian Andersen, Sedem Andersenovih pravljic za šegave modrijane in modrijančke, 1940 (tran. from Germ. by Mirko Košir)	Hans Christian Andersen, Pravljice, 1998, 2005 (tran. from Dan. by Silvana Orel Kos)
She sank and sank. When finally she felt the hard ground beneath her, she was deep underground with the bog witch Meglušā, who brews the mist that rises from the vast, dreary bog (Prunk 1922: 191).	Where did she sink to? She sank down to the swamp witch brewing brandy. The swamp witch is the aunt of the moths. They are well known to everyone, as they have been sung by songs and painted by painters, but the only thing people know about the swamp witch is that she cooks brandy as soon as the summer humidity starts to smoke upon the meadows. And it was in her distillery that Ingra sank (Košir 1940: 47).	Where did she come to? Down to the Barjanka brewing beer. Barjanka is the aunt of the little fairies, about whom we already know a lot, as they are sung and depicted. The only thing people know about Barjanka is that when it blows from the meadows in the summer, it is because of Barjanka, who brews beer. It was in her brewery that Inger sank, but no one can last very long there (Andersen 1998: 51).

### Zrcalo sveta (Imago mundi, cycle) I, II, III, 1932–1933

The *Zrcalo sveta* (*The Mirror of the World*) series is a visionary visual and verbal text that can be narratively linked to Pablo Picasso’s *Guernica* from 1937, as an expressive anti-war message in the period between World War I and World War II. Not only Smrekar’s titles, but also the whole and individual pictures are important for the international public, because they represent an encyclopedic and visionary work in the style of Mihail Bakhtin’s carnival theory, which is also the title of the 26th picture from the cycle, *Življenje – karneval* (Life – Carnival, 1933):

*Biceps in možgani* (The Biceps and the Brain)

*Bog naše dobe* (Moderni faraon, Novi bog) *The God of Our Time* (Modern Pharaoh, New God)

*Bog vojne* (Angel miru, Oboroževanje, Vojna furija) (God of War [Angel of Peace, Arming, War Fury])

*Brezposelni* (The Unemployed)

Bussines

*Človeška menažerija* (The Human Menagerie)

*Diktatorjev drevored* (The Dictator's Avenue)

*Fortuna* (The Goddess of Fortune)

*Hollywood* (Miss Senzacija) (Hollywood [Miss Sensation]) *Idealist in realist* (Optimist in pessimist) (Idealist and Realist [Optimist and Pessimist])

*Javna dobrodelnost* (Public Charity)

*Maloh – Dumping* (The Moloch – Dumping)

*Mamila* (Drugs)<sup>12</sup>

*Mistiki* (The Mystics)

*Mrtvaška harfa* (Zahvalna pesem svetovni vojni, Hvalnica svetovni vojni) (Death Harp [Ode to the World War, Hymn to the World War]) *Napredek medicine* (Padarji) (Advances in Medicine [Quacks])

*Nova umetnost* (Času primerna umetnost) (New Art [Timely Art])

*Politika nad vse* (Politics Above All)

*Pravica* (Boginja pravičnosti) (Justice [Goddess of Justice])

*Razlika le v dekorju* (The Only Difference is in the Décor) *Reklama Najvišja boginja* (Najvišja boginja naše dobe) (Advertisement the Highest Goddess [The Highest Goddess of our Age])

*Socialno skrbstvo* (Social Welfare)

*Vzgoja podanikov* (The Education of Subjects)

*Zahvalna pesem svetovni vojni* (Antipravljica, anti-Orfejev motiv)

(Ode to the World War [Anti-fairy Tale, Anti-Orpheus Motif])

*Znanost in/kot umetnost* (Science and/as Art)

*Življenje – Karneval* (Life – Carnival)<sup>13</sup> *Žlindra* (Slag)<sup>14</sup>

In the visionary project *Zrcalo sveta* (*The Mirror of the World*), Smrekar criticized capitalism or neoliberalism with elements of individualism, competitiveness, consumerism and materialism, e.g. *Bog naše dobe* (*Moderni faran, Novi bog*) (The God of Our Time [The Modern Pharaoh; New God]) from the cycle *Zrcalo sveta IV* (*Mirror of the World IV, 1932– 1933*), which is intertextually related to the concept of F. L. Baum and *The Wizard of Oz* (1900): to be without courage, reason and heart.

<sup>12</sup> Cf. M. Bahtin.

<sup>13</sup> Cf. M. Bahtin.

<sup>14</sup> In this cycle, especially in the illustration of *Žlindra* (*Slag*), Smrekar predicted the Holocaust visionarily and in the spirit of the times, similar to what Anne Frank wrote in her *Diary* on 8 July 1942: "In my mind I have already seen concentration camps and death cells" (Frank 1972: 21).



### **ATU 810–826 *The Devil***

Uther devotes a special chapter to the tale of the devil, ATU 810– 126, in the aforementioned internationally recognized type index of fairy tales.

In Smrekar's opus, the character of the devil has a special place, appearing in various images and connections, e.g. *Pornogratinja* as "the devil's animal" (Simončič 2021: 78).

### **Marko Juvan, *Romantika in nacionalni pesniki na evropskih obrobjih. Prešeren in Hallgrímsson. Uvod v tematski sklop, 2011 – "Cultural councilors of European nation states"***

The role of poets/artists, which Hinko Smrekar also played, includes:

Cultural-political activity and social criticism;

Individualized rendering through connotations of exceptionality – poet/artist as seer. Precisely in this regard, Smrekar visionarily portrayed the zeitgeist and the future with the *Zrcalo sveta* (*Mirror of the World*) series, in accordance with the narrative;

Artistic processing of folk literature;

Aesthetically prestigious creation of national themes (history, landscapes, goals, utopias), etc. (Juvan 2011: 120).

### **THEORY OF CARNIVAL**

In his monograph *Rabelais and His World* (2008), Mikhail Bakhtin<sup>15</sup> analyzes life in the Middle Ages, which he divided into public/ everyday and carnival/non-everyday life. The characteristics of the carnival, which changes the established hierarchical order, are ritual events, festive scenes, processions, entertainment, comic verbal compositions, oral and written parodies in different languages, e.g. in folk and/or literary, and metaphorical and literal conception that creates comic effects. Bakhtin pays special attention to the so-called material-bodily principle or the grotesque body (disguise, lower parts of the body and limbs), general exaggeration and hyperbolization. Also characteristic of the carnival are frequent mentions of gastronomic utopia, excessive drinking and food, frequent mentions of toilets, bodily fluids (sweating, wiping the nose, sneezing) and finally swallowing and dismemberment.

According to Bakhtin, the main characteristics of carnivalesque are the grotesque degradation of what is considered sublime, the violation of social norms, the equalization of the profane and the sacred, the equality of people. We don't see it in these three cases: not at all in the first and second, only the third represents a (carnival) mockery of solipsistic philosophy: "But through this folly shines in all its majesty the genius of the age and its prophetic power, which everywhere, where it does not yet find, predicts, promises and directs [...] But laughter came to the people under the guise of joy and the people willingly accepted it. And then laughter threw off its cheerful mask and began to look at the world and people as an evil satire" (Bakhtin 2008: 7, 44).

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<sup>15</sup> Cf. Bakhtin, Mikhail (2008). *Rabelais and His World*. Bloomington, Indiana University Press.

## CONCLUSION

The Slovenian illustrator Hinko Smrekar created a “magnum opus”, as the encyclopedic catalog, consisting of two parts, records 1,832 units which are also important for the international space. His illustrations represent a visual text, refer to motifs from fairy tales (folk and authorial), to an international context (e.g., the seven deadly sins, *Veščice [The Moths]*...), and are visionary (e.g., the *Zrcalo sveta [Mirror of the World]* series which predicted a dystopia). The visual texts contain distinct elements of the carnival, inventively presented by Mikhail Bakhtin in the monograph on Rabelais, where by criticizing the Middle Ages and the beginning of the new century, when the epic masterpiece *Gargantua and Pantagruel* (1532–1564) was created, he actually criticized the ideology of the time before the Second World War. The book was finished in 1940 and published in 1961, in Slovenian in 2008.

## SUMMARY

The article presents the artistic work of the illustrator Hinko Smrekar from the point of view of literary studies. In his illustrations, which are a synthesis of visual and verbal text (M. Nikolajeva), Smrekar often used motifs from folk tales (waterman, dwarf, fairy...) and thus redefined them. With illustrations of Andersen's fairy tales, he expressed social criticism (1940), in the *Zrcalo sveta* series (*Mirror of the World*, 1932–1933). The classic illustration in picture book form – Martin Krpan, 1917, is the first picture book “for children” and represents a turning point in Slovenian youth literature. From the point of view of literary science, Smrekar's style would be defined as a carnival style, with which the author laughs at cultural figures, politicians, religious representatives, and above all, visionarily predicts the time of dystopia and the Second World War, including his own tragic death.

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