


<p>THE ROLE OF THE FACULTY OF ARTS AT UNIVERSITY OF LJUBLJANA IN THE DEVELOPMENT OF CHILDREN'S LITERATURE 1919-2019</p>		<p>Literary Studies</p> <p>Keywords: youth literature, Faculty of Arts, Kristina Brenk, Svetlana Makarovič, Boris A. Novak, fairy tale illustrators.</p>
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<p>Abstract</p> <p>The aim of this article is to discuss the century-long development of Slovenian youth literature from the point of view of youth literature studies. The Faculty of Arts, founded in 1919, played a leading role in this process. In the initial period, between 1919 and 1941, the article focuses on three PhDs who were important in the field of youth literature (Marja Boršnik, Kristina Brenk and Zlata Pirnat Cognard). In the central period, 1945-1991, it deals with the emergence of the youth literature system, which, through youth librarianship, fairy tale classes and study sections in libraries, became a subject of teaching at the Faculty of Arts and the Faculty of Education at the University of Ljubljana and gradually at all four Slovenian universities, where the subject is taught by PhDs and PhDs from the Faculty of Arts. In the third period, the article deals with the institutionalisation of YA literature at universities (1991-2004), from Helga Glušič's initial teaching of YA authors at the Faculty of Arts, to the first PhD students (M. Kobe, I. Saksida, D. Haramija, etc.). The article concludes with the role of the Faculty of Arts in the emergence of Slovenian youth literature in four periods (1919-1941, 1945-1991, 1991-2004, 2004-2019). The findings of the article confirm that Kristina Brenk founded the youth literary system, that fairy tale illustrators drove the development of picture books, and that Svetlana Makarovič became a leading youth author. An original contribution in the form of poetry books and treasured poetic forms is the work of (youth) poet and researcher Boris A. Novak.</p>		

Introduction

The article deals with Slovenian youth literature, which began as a magazine - with the first magazine *Vedež: a newspaper for school youth* (1848-1850). Later, this mission was developed by the literary magazine *Vrtec: a newspaper with images for Slovenian youth* (1871-1945) and the magazine *Zvonček: a newspaper with images for Slovenian youth* (1871-1945).

Adult writers also began to write for children or "for youth" (F. Levstik, J. Stritar, D. Kette, etc.). Youth writers also began to appear, but on a modest scale (Luiza Pesjak, *Violice za mladost*, 1889). The next generation of writers wrote children's original poetry, which today is one of the classics of youth literature, e.g. Oton Župančič (*Pisanice*,¹ 1900; *Ciciban in če kaj*, 1915; *Sto zagadank*, 1919), etc.

1919-1941: Marja Boršnik, Kristina Brenk, Zlata Pirnat Cognard

In the first period, from the founding of the University of Ljubljana until the Second World War, i.e. 1919-1941, youth literature gradually became the subject of articles by Marja

¹ Intertextuality or variation of the title: Dev, F. A., ed., *Skupspravljanje Kraynskeh pissanz od lepeh umění*, Ljubljana 1779-1781.

Boršnik (por. Škerlak, 1906-1982), who graduated (1929) and D. (1938) at the Faculty of Arts in Ljubljana, and Kristine Brenk (born Vrhovec, 1911-2009), who also graduated (1935) and received her PhD (1939) at the Faculty of Arts. The third important person is Zlata Pirnat Cognard (1912-2009), who graduated from the Faculty of Arts (1935) and received her PhD from the Sorbonne in France (1975), in the field of youth literature of the Yugoslav nations in the period 1945-1968.

Marja Boršnik is a literary historian who was formed in the period 1918-1941 and was the first to publish and academically promote topics in this field. Among literary historians, she was one of the first scholars to write about Slovenian women writers. She introduced elements of a new sensibility, which undoubtedly included her studies on Ernestina Jelovšek (1926), which she continued by working at the White and Blue Library, where she edited *The Selected Works of Vida Jeraj* (1936) and *The Selected Works of Zofka Kveder* (1938-1940), together with Eleonora Kernc. She professionally accompanied women authors, e.g. M. Nadlišek Bartol, 1937-1957, whom she described as "the first independent and original fiction writer, publicist, translator and editor of the first women's newspaper". In her article on the marginalisation of women authors on the occasion of the centenary of her birth, M. Nadlišek notes: "She died in 1940, no less and no more neglected than many other important women authors." (Boršnik, 1940, 108)

She has written systematically about authors such as E. Jelovšek, M. Kmet, M. Krofta, M. Nadlišek Bartol, I. Vašte, I. Anžič Klemenčič, K. Šuler, V. Jeraj, etc., which could be considered the beginning of feminist literary science. Secondly, she began to write from the point of view of youth literary science, e.g. on fairy tales, which includes a review of Jiří Wolker's collection *Pravljice / Fairy Tales* (1932), translated by Silva Trdina. From a literary-historical point of view, she followed Slovenian youth literature (picture books and/or illustrated books) and in this context studied the image of the wounded child, e.g. F. Levstik, M. Vogelnik: *Najdihojca* (1948), Tavčar's short story *Among the Mountains* (1947), Voranec's *Self-starters* (1957).

In the article *Levstik and Children*, he writes about Aškerc's, Cankar's, Levstik's, Prešeren's and Župančič's attitude towards children (Boršnik, 1931, 351-355). He explains the anecdote of how Prešeren was nicknamed "Doctor Fig" - because he gave gifts to children in spite of his own deprivation - as well as a poem about children, *Unwed Mother*. He reflects on Levstik's fairy-tale period, when he listened to tales and superstitions, and Župančič's "solar" conception of children. The author discusses Levstik's children's literature, his publications in the magazine *Vrtec* and Levstik's use of initials and pseudonyms. At the end of the analytical article, he mentions E. Adamič's settings for children (F. Levstik, O. Župančič), which date back to 1931, and suggests which ones could be "effectively set to music".

When Levstik returned to Ljubljana in the autumn of 1872 and became scribe at the Lyceum library, his friends expected him to throw himself into the cultural and political struggle again. But Levstik remained silent. He clung only to *the Kindergarten*, which was run by the teacher Ivan Tomšič. His children's poetry reached its peak in 1880 (Boršnik, 1931, 353). Kristina Vrhovec, née Brenk (1911-2009), before the Second World War, published in the magazines *Vrtec* (1932/33) and *Nač rod* (1940-1942): the fairy tales *The Girl from the Heath* (1932/33) and *Ivje* (1936/37). She went to Ljubljana and graduated from the Teacher's College (1926-1930), then studied pedagogy, psychology and history at the Faculty of Arts (1931-1935). In 1939 she received her doctorate in pedagogy on *Fran Milčinski - The Educator* (1939). Her work as an author, translator and editor, which she began in the inter-war period, flourished in 1945-1973, when she was Editor at Mladinska knjiga Publishing House.

Zlata Pirnat (nee Cognard, 1912-2009) was born in Trsat, near Susak, Croatia, and moved to Ljubljana, Slovenia, in 1929, when she began her studies. She studied subjects A (main subject: National History), B (minor subject: General History), C (minor subject: Serbo-Croatian Language, South Slavic Literatures, minor in History). Z. Pirnat compiled a detailed bilingual (Slovene-French) *Bibliography of the works of Slovenian women writers up to the end of 1935* (1936), published by the Association of University-Educated Women in Yugoslavia (Udruženje univezitetški obrazovanih žena u Jugoslaviji). On the basis of the comprehensive *Bibliography of Women Writers in Yugoslavia at the Time* (1936), she published a separate *Bibliography of the works of Slovenian women writers up to the end of 1935* (1936) under the same title.

1945-1991: Kristina Brenk and Zlata Pirnat Cognard

Youth literature as a subject began to develop from library education, fairy tale lessons (Šircelj, Kobe and Gerlovič, 1972), and play sessions with books. The children's magazine *Ciciban* (1945-), the foundation of the Academy of Fine Arts (1945-), the foundation of the Pioneer the Ljubljana Library (1948-), where former students of the Faculty of Arts and poets and scientists worked as librarians and heads of the study department, e.g. S. Vegri, M. Kobe, D. Zajc, P. Svetina, translator J. J. Kenda, etc.

Z. Pirnat Cognard lived in France from 1938 to 2007 and corresponded with K. Brenk throughout her life. From 1949 until her retirement in 1973, she was the mother of K. Brenk was editor of the Mladinska knjiga publishing house. After the Second World War, she founded or co-founded the most important links in Slovenian youth literature. She founded the magazine *Ciciban* (1945-) and numerous collections of children's books, the most famous of which are *Knjižnica Čebelica* (1953-),² *Zbirka Zlata ptica* (1956-), *Zbirka Veliki obrazanice* (1967-), etc.

K. Brenk had an excellent knowledge of Slovenian and world literature and worked with leading authors of youth literature in Europe, including J. Lepman, A. Lindgren and, above all,

B. Hurlimann. Her book *Die Welt im Bilderbuch: moderne Kinderbilderbücher aus 24 Ländern* (1965) was published in Slovene in 1968, with a chapter by Špelce Čopič *The Development of Slovene Book Illustration in Children's and Young People's Books after the Second World War*. In the chapter on Yugoslavia, B. Hurlimann introduced six Slovenian illustrators of international importance, e.g. M. Stupica², A. Gošnik Godec³, M. Vogelni⁴k,⁵ L. Osterc^{5,6} M. Bizovičar^{6,7} and I. Seljak Čopič^{7,8}. As an editor, she recognised the quality of S. Makarovič in 1972 (*Kosovirja na leteči spolici*, 1974; *Kam, pa kam, kosovirja?*, 1975).

K. Brenk planned a series of lectures entitled *Review of Contemporary Slovenian Literature for Children and Youth* (1967), in which she used a literary-historical and literary-theoretical approach. She divided the paper into five chapters: *Let us first approach the noble roots of our past*, *Some books speak to the Slovenian children of the Atomic Age*, *What are the all-important materials and themes*, *On illustrations in children's picture books and books for young people*, and *A few final thoughts*.

Z. Pirnat Cognard (1912-2009) received her PhD in 1975 at the Sorbonne University, Department of Slavonic Studies, on the topic *Youth Literature of the Yugoslav Nations 1945-1968*. In 1980, a monograph with the same title was published in Slovene and is still present in Slovene youth literature. The author has an important place in the development of Slovenian youth literature and youth literary studies. Throughout her life she corresponded with K. Brenk, D. Šega and A. Vode.⁸

² Intertextuality and variation of the title: Kastelic, M., ed., *Krajnska čbelica*, Druge bukvice, Ljubljana 1831.

³ Aymé, M. and Stupica, M., *Swans*, Ljubljana 1963.

⁴ Andersen, H. C. and Vogelnik, M., *Thumbelina*, Ljubljana 1957.

⁵ Peroci, E. and Osterc, L., *Hičica iz kostki*, Ljubljana 1964.

⁶ Voranc, P. and Bizovičar, M., *Prvi maj*, Ljubljana 1962.

⁷ Andrić, I. and Seljak Čopič, I., *Aska and the Wolf*, Ljubljana 1963.

⁸ A. A. Vode is very present in the legacy of Zlata Pirnat Cognard, her literary archive has been in the Manuscripts Department of the National and University Library since 2014. Part of the archive is a detailed 13-page autobiographical work of A. Vode, written in the first-person singular, which she divided into several parts. 1) Publicist work (independent publications), where she gave a special place to two monographs, *Gender and Fate 1* (1938) and *Gender and Fate 2* (1939). Zlata mentioned it in her brief presentation of the attack of the "clericals" during the epilogue before the court. She presented dramatic events from A. Voda's life and work, including a list of the articles she wrote (1929-1939), anonymously due to politics. A. Vode also wrote reviews of books and plays. She was also involved in the women's movement, which was then only in its infancy, and was therefore stigmatised by the "left and right". Zlata, who knew Angela personally, wrote in the *Bibliography A*. 2) Activities in organisations and associations, which clearly need to be examined and placed in a supra-political context. 3) Lectures, lectures in the field of health pedagogy, and 4) Campaigns and courses. The autobiography is a concise account of the social work of A. Voda, with whom Zlata corresponded for 45 years, noting that the style of the pre-war letters differs from that of the post-war letters, when Angela was in prison and controlled by both. As a point of interest, it should be noted that her daughter, Sylvie Cognard, published a monograph *Jean et Zlata* in 2019. *Une histoire contemporaine, familiale, politique et sociale*.

1991-2004: Helga Glušič and Marjana Kobe

The most important contribution to institutionalisation was the teaching of youth literature at universities, e.g. in the 1960s, 1970s and 1980s. B. Tomažević, M. Šircelj, M. Kobe (Pedagogical Academy/Faculty of Ljubljana).

H. Glušič taught Youth Literature (1987/88) and at the beginning of her academic career was a mentor to I. Saksidi (1995) and D. Harami (1999). In addition to adult literature, she researched youth literature (M. Kunčič).

B. Krakar Vogel, who also wrote on youth literature at the beginning of her academic career (Krakar Vogel, 1977/78; Krakar Vogel, 1978; Krakar Vogel, 1979), I. Saksida (1995), M. Pezdirc Bartol (Faculty of Arts in Ljubljana), in Maribor A. Glazer, who wrote poems and at the same time wrote scientific articles, e.g. *The Question of the Periodization of Slovenian Youth Literature* (2011). Her most in-depth work has been on the children's poems of Oton Župančič. At the University of Maribor D. Haramija teaches youth literature, M. Kordigel Aberšek teaches didactics of youth literature, and I. Saksida teaches at the University of Primorska. Youth literature has been developed in two departments of the Faculty of Arts, M. Kobe, who received her PhD in 1992 and published a literary-historical monograph on the beginnings of youth literature in Slovenia and the magazine *Vedež (1778-1850)* (2004). A major achievement is the chapter on youth literature in the representative book *Slovenian Literature III* (Saksida, 2001).

2004-2019: Svetlana Makarovic and Boris A. Novak

At the Higher Pedagogical School in Ljubljana, B. Tomažević taught the subject of Youth Literature at the College of Education in Ljubljana from 1951 to 1977. At the Pedagogical Academy (1964-1987), J. Rotar also taught Fairy Tales. G. Kocijan added M. Koba's *Table of Youth Literature in Slovene Literature through the Centuries* (1992). Youth literature was researched by M. Kobe (1987), who also taught the subject at the Pedagogical Academy/Faculty in Ljubljana (1979-1999). M. Kobe was the first doctor of literature in the field of youth literature (1992), and she defined the field and classified and systematised the discipline with a scientific and -methodological terminology in her study *Views on Youth Literature* (1987). She also introduced important theories to the Slovenian public. She was influenced by the Swedish scholar G. Klingberg, the German scholar B. Hurlimann, the Swiss folklorist M. Lüthi and others.

The writers' distinctive attitude is to be "on the side" of the children: they defend and illuminate with great empathy the child's way of experiencing the world, they understand the category of "childhood" as "the original text of life" (Cankar) (Kobe 1999, 11).

In addition to university teachers, youth authors themselves, former students of the University of Ljubljana, have made a significant contribution to the development of Slovenian (youth) literature. Some of them started publishing in the period 1945-1991, e.g. N. Grafenauer, K. Kovič, S. Makarovič, T. Pavček. Students from the Faculty of Arts, e.g. B. A. Novak, also a university lecturer at the Department of Comparative Literature and Literary Theory, are particularly important. Some authors began writing for children in the post-1991 period, e.g. A. Rozman - Roza, P. Svetina, A. Štefan, etc.

S. Makarovič (1939-) graduated from the Academy of Theatre, Radio, Film and Television at the University of Ljubljana in 1968. She entered the field of youth literature after 1970 and became a modern classic. Her works in courses on youth literature are taught at all four universities. Her life and work and her original fictional characters, the kossiers, can be compared to T. Jansson and the mummies.

Novak's youth oeuvre is extensive and internationally significant. However, his poetic literary theories should be highlighted (Novak, 1991; Novak, 1997; Novak, 2001a; Novak, 2001b; Novak, 2018; Novak, 2019). All the books are subtitled *A Poembook of Poetic Forms*, and *Forms of the Spirit* (2017), which goes beyond the scope of a poembook, is subtitled *A Treasury of Poetic Forms* (3rd ed.).

In the above-mentioned Novak poetry books, which are gathered together in a treasury of poetic forms, this poet and literary scholar interprets poems (poetic definitions) in a poetic manner as "time palimpsests" from antiquity (the Alcaic eleven and the stanza) to the present (graffiti). In *The Shapes of the Spirit*, intertextuality is used with the literary canon (Homer, Horace, Dante, Petrarch, Prešeren, etc.), and through it the author varies the representative intertextual elements with poetic argumentation and poetic imagination. He integrates poetic themes, motifs, motif fragments (*The corners of the word hiča*) and blind motifs (M. Luthi: *The European Fairy Tale*) into poetic forms that recall their literary tradition with rich quotation (Milton, Spenser ...), update it (the Avsenik brothers and the Alpine lullaby), and step into a broader socio-historical context (socialist times ...). Novak is a pronounced literary cosmopolitan, both in the literary-theoretical field (world forms) and in the literary-historical field (from antiquity, the Middle Ages and the Modern Age to the present) (Blažič, 2017, 651-654). *Forms of the Spirit* is the original Slovenian encyclopaedia of poetic forms in the international arena, intertextually linked to around 200 references, the most common of which are ancient authors (Aristophanes, Aristotel, Horace ...), the *Bible* (King David, *Book of Psalms*), *Carmina burana*, Dante, Mallarmé, Novak (autocitativity), Petrarch, and most frequently Prešeren (*Sonnet Wreath*), also Bob Dylan; of the authors, Svetlana Makarovič.

One of the greatest Slovenian and European poets, Svetlana Makarovič, expressed the horror of today's world precisely through the rhythm of the ballad; in her poem, the seemingly

joyful rhythm has the effect of a dead man's dance, the rhythm of the verse rushes like the march of Fate, and the rhyming endings announce with the same certainty that - at the end of the ballad - Death will come... (Novak, 2016, 77).

The Forms of the Spirit departed from the youth concept of *The Forms of the World* (1991) and turned to multi-title literature, resulting in a kind of universal library created in the imagination of a poet who "is in love with words / so words are also in love with the poet ..." (Novak, 2016, 77).

1945-2019: Fairy tale illustrators

When the University of Ljubljana was founded (1919), illustrators or painters were educated mainly in Vienna, where the Vesna Art Club was founded (1903). Among the founders were G. Birolla, M. Gaspari, F. Podrekar, H. Smrekar, S. Šantel and I. Vavpotič, who mostly studied at the Academy of Fine Arts (Akademie der bildende Künste) in Vienna during the Art Nouveau period. As they founded the Vesna Art Club, they were called Vesnans. They held exhibitions, followed the Art Nouveau movement and emphasised folk motifs, based on the guiding principles of the

"From Nation to Nation".⁹ Some also illustrated books for children/young people, e.g. two collections of F. Milčinský's fairy tales were illustrated by G. Birolla (*Fairy Tales*, 1911) and I. Vavpotič (*Tolovaj Mataj and Other Slovenian Fairy Tales*, 1917), while H. Smrekar illustrated Levstik's classic (*Martin Krpan*, 1917) as the first picture book of the Children's Library, and F. Podrekar illustrated various collections of fairy tales by women authors, e.g. L. Prenner (*Skok, Cmok in Jokica*, 1929), in addition to *Medved's Godrnjavček* (1929), M. Jezernik (*Vesele uganke*, 1939), L. Fatur (*Fairy Tales and Tales*, 1941), etc. Illustrators in the period 1918-1941 mostly studied abroad (Vienna, Munich, Prague, Zagreb).

The first generation of students included Marlenka Muck Stupica (1927), Ančka Gošnik Godec (1927), Marjanca Jemec Božič (1928) and Jelka Šubert Reichman (1939), who graduated from the Academy of Fine Arts at the University of Ljubljana.¹¹ Marlenka Muck, née Stupica, illustrated *Sne- guljčica (The Snow Maiden)* before she entered the Academy of Fine Arts in 1944, and after her graduation in 1950 she became the most prominent illustrator of children's picture books. These illustrators devoted themselves exclusively to picture book illustration and drove the development of Slovenian children's illustration at the international level.

In 2017, in her article on the occasion of the exhibition celebrating the 100th anniversary of the Slovenian picture book in Nuk, J. Krivec Dragan wrote, among other things, that the four

⁹ <https://www.ng-slo.si/si/razstave-in-projekti/razstava/odstiranje-junij-2019?id=4662> (26. 4. 2025).

female illustrators mentioned above devoted their oeuvre exclusively to the illustration of fairy tales, which is why they were called "fairy-tale illustrators" in the professional public (Krivec Dragan, 2017, 6). The illustrators drew and/or painted mainly Slovenian fairy tales, both folk and original, and Grimm's, Andersen's and Wild's fairy tales from abroad. With regard to M. Stupica and the illustrations of Andersen's fairy tale "*Thumbelina*", Miklavž Komelj emphasises the illustrator's format of the beehive panels:

The final double-page illustration of Andersen's fairy tale "*Thumbelina*" depicts the enduring carefree and festive joy in the flowery land of eternal summer and happy dreams that the Mediterranean embodied for the Nordic writer. The artist conceived the image of endless action in a panoramic expanse and adapted the folded format in the form of former hive finials, which she had already followed when illustrating Valjavec's adaptation of the folk song *The Shepherd* (Komelj, 2016, 40).

Marija Lucija Stupica (1950-2002) graduated from the Academy of Fine Arts in 1976, where she also completed a specialist study in painting. M.L. Stupica's illustrations are characteristic of book painting, among others she illustrated Grimm's, Andersen's and Wilde's fairy tales. Miklavž Komelj wrote the following about M.L. Stupica as a book illustrator in his article *The Artist and the Daughter*:

Gabrijel Stupica painted his daughter Maria Lucia, who is a few years old, in a basically realistic way, in front of a dark background and in antique clothes, which is why the full-length portrait at first glance looks like an image from an art history museum. This is certainly due to Stupič's admiration for the old masters of painting, especially the Spanish masters Goya, Velázquez and El Greco (Komelj, 2015, 41).

Among Slovenian youth authors, she illustrated *Svetlana Makarovič's fairy tales* (*The Head Cockerel*, *Mičmač Bakery*, *Sapramička*, *The Mug is Broken*, etc.).

A. Sottler (1958), who is considered the most prominent illustrator of our time, is in 1981 she graduated from the Academy of Fine Arts and specialised in painting (1983). Her illustrations of *Svetlana's Fairy Tales*¹² have received numerous awards.¹⁰

¹⁰ <https://www.alenkasottler.com/index.php/svetlana> (16. 12. 2020).
<https://www.alenkasottler.com/> (16. 12. 2020).

It is an important fact that *the Encyclopaedia of Slovenia* includes the following basic entries: youth literature (Kobe, 1993, 172-174), youth newspapers (Kobe, 1993, 177-179), picture books (Kobe, 1997, 133), individual authors.¹⁴ The entries were written by M. Kobe.

2004-2019: Internationalisation of Slovenian youth literature

In the period 1991-2004, and especially since 2004 when Slovenia became a member of the EU, Slovenia has joined important international institutions, such as the International Federation of Youth Literature, IBBY16 and ALMA.¹⁷ In the youth literary system, which is linked to the establishment of the University of Ljubljana and especially the Faculty of Arts, K. Vrhovec (nee Brenk) started with youth literature, developed it as an author, translator and editor at the Mladinska knjiga publishing house, and was awarded the Kristina Brenk Prize for Original Slovenian Painting (2004-). In 2004, the Slovene Writers' Association established the Section for Youth Literature, which awards the tennica prize for children's and youth literature.

Findings

The 100-year development of Slovenian youth literature (1919-2019), which began in the periodical phase 1848-1850 (*Vedež, Vrtec, Angelček*), is very closely linked to the establishment of the University of Ljubljana, and especially the Faculty of Arts, in 1919. The article presents important PhDs and PhDs at the Faculty of Arts, the University of Ljubljana or abroad who are important for the development of this field.

The article looks at four periods of a century of development. In the first or initial period (1919-1941), three female PhDs who were important for the field of youth literature and who began to write about authors, children and fairy tales (M. Boršnik, K. Brenk and Z. Pirnat Cognard) are presented. In the second period (1945-1991), the article deals with the emergence of a youth literature system, which, through the youth librarianship, the fairy tale classes and the study departments in the libraries became a subject of teaching at the Faculty of Arts and the Faculty of Education at the University of Ljubljana and gradually at all four Slovenian universities, where the subject is taught by PhDs from the Faculty of Arts. In the third period, the article deals with the institutionalisation of YA literature at universities (1991-2004), from Helga Glušič's initial teaching of YA authors at the Faculty of Arts, to the first PhD students (M. Kobe, I. Saksida, D. Haramija, etc.). A characteristic feature of the fourth period (2004-2019) is the institutionalisation, which took place through prizes (the title prize, 2004-; the Kristine Brenk Prize, 2004-). Here, the inclusion of Slovenian youth literature in the international space (ALMA, IBBY) and encyclopaedias, lexicons, manuals (Blažič, 2004) is important¹¹.

¹¹ K. Brenk, V. Brest, A. Cerkvencik, M. Hartman, B. Jurca, V. Mal, M. Mate, N. Maurer, E. Peroci, S. Pregl, L. Prunk, F. Puntar and G. Strniša.
International Board on Books for Young People, since 1953; <https://www.ibby.org/> (16 Dec. 2024).

The findings of the article confirm that K. Brenk founded the youth literary system and that fairy tale illustrators drove the development of picture books (1945-1991). The illustrations of *Svetlana's Fairy Tales* (2008) by A. Sottler are an example of the synthesis of the verbal and visual text (K. Brenk, 2004). An original example are the poetry books of the (youth) poet and researcher B. A. Novak, professor at the Faculty of Arts. The Faculty of Arts is the alma mater of all of us who have studied and teach youth literature, because it has given us knowledge that we have built on in the international arena.

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