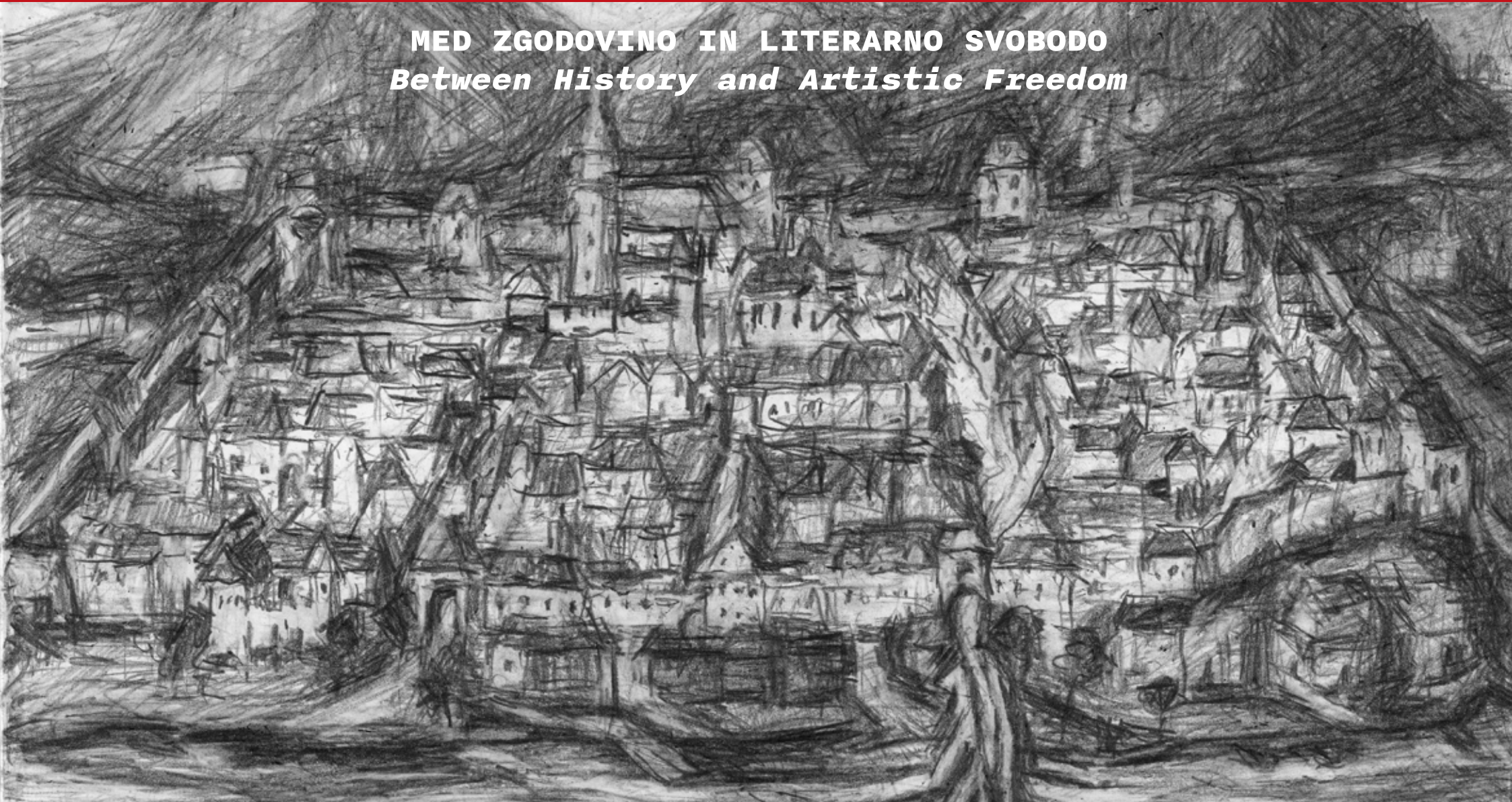




M A R P U R G I

MED ZGODOVINO IN LITERARNO SVOBODO
Between History and Artistic Freedom







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Between History and Artistic Freedom



MESTNA OBČINA MARIBOR

SINAGOGA

CENTER JUDOVSKÉ KULTURNE
DEDIŠČINE SINAGOGA MARIBOR



mariborska
KNJIŽNICA

**OPERALET
MARIBOR**

SLOVENSKO NARODNO GLEDALIŠČE
SLOVENE NATIONAL THEATRE

Beletrina*



Veleposlanstvo
Države Izrael



**Najstarejši ohranjeni barvni grb mesta Maribor
v Österreichisches Wappenbuch, 1445/48 (hrani: HHStA) /
The oldest preserved colour coat of arms of the town of Maribor
in Österreichisches Wappenbuch, 1445/48 (kept by: HHStA)**

Uvodnik

Foreword

Maribor je mesto z mnogimi vrhunskimi literarnimi spomeniki. Enega od njih je ustvarila Zlata Vokač z romanom *Marpurgi* in z njim oživila pomembno obdobje mariborske zgodovine. Roman je letos doživel ponatis in praižvedbo opere po njegovih motivih, Mariborska knjižnica in Sinagoga Maribor pa sta ponovno združili moči in zaokrožili zgodbo z obsežno in poglobljeno razstavo *Marpurgi: med zgodovino in literarno svobodo*. Iz Maribora bo razstava potovala še v druge kraje po Sloveniji, s spremljajočim katalogom pa želimo pustiti trajnejšo sled celoletnega projekta. Še vedno velja, da zapisana beseda ostane.

Maribor is a town that boasts many fine literary works. One of them is Zlata Vokač's novel Marpurgi, which sheds light on an important period of Maribor's history. The novel was reprinted earlier this year and an opera based on the novel was staged for the first time. The Maribor Public Library and the Synagogue Maribor have once again joined forces and rounded off the story with an extensive and in-depth exhibition titled Marpurgi: Between History and Artistic Freedom. Following a period in Maribor, the exhibition will be hosted in other towns across Slovenia. The exhibition is accompanied by a catalogue that was put together with the aim of making the year-round project have a long-lasting result. After all, the written word remains.

Dragica Turjak

direktorica
Mariborske knjižnice /
Director of the
Maribor Public Library



Foto / Photo: Mišo Hochstätter

dr.
Zlata
Vokač
Medic

23. september 1926,
Murska Sobota -
7. marec 1995, Maribor

pisateljica

literarna zgodovinarica
in rusistka

predavateljica

prevajalka

Glazerjeva nagrajenka
za življenjsko
delo (1994)

23 September 1926,
Murska Sobota -
7 March 1995, Maribor

writer

literary historian
and Russian lecturer

translator

Glazer Lifetime
Achievement Award
winner (1994)

»**MOJE MESTO JE STARODAVNO.** Večinoma se današnji svet potuhnjeno in tiho plazi po stezah od enega do drugega sejemskega mesta skozi divje gozdove. Okoli našega mesta pa so še danes razpredene rimske poti. Ostanke viae regiae, kraljevske poti, vodijo skozi Koroška vrata daleč ob Dravi. Seveda so danes verjetno samo še ostanki tiste poti, ki se je pogreznila v brezup in zmedo: rimska kraljevska pot je bila ravna, široka, negovana, bila je pot sijajnih legij in velikašev. Verjetno je bila na ozemlju mesta že stara naselbina, skozi katero je vodila cesta k noriškim rudnikom. Mogoče je bilo že takrat na Dravi močno ladjevje, ki je prevažalo pohorski kamen v gosposko Petovijo, saj hladna reka še danes nosi lesene splave vse do obrežij Donave.«

VOKAČ MEDIC, ZLATA: Marpurgi.
Ljubljana: Beletrina, 2020, str. 10.

»**MY TOWN IS ANCIENT.** For the most part, today's world creeps stealthily and quietly along the paths leading from one fair city to another through wild forests. Roman paths are still spread around our city today. The remains of the Via Regia, the Royal Highway, lead through the Koroška Gate far along the river Drava. Of course, today there are probably only remnants of that road that sank into despair and confusion: the Roman Royal Highway was straight, wide, well cared for, and it was the path of glorious legions and noblemen. There was probably an old settlement on the territory of the town, through which the road to the Noricum mines led. It is possible that there was already a strong fleet on the river Drava at that time, which transported Pohorje stone to the noble town of Petovia, as the cold river still carries wooden rafts all the way to the banks of the river Danube.«

VOKAČ MEDIC, ZLATA: Marpurgi.
Ljubljana: Beletrina, 2020, p. 10.





M A R P U R G I

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Between History and Artistic Freedom

1. del

LITERARNA SVOBODA
Artistic Freedom

mag. Klemen Brvar



Otroška idila v Puščavi

The Childhood Idyll in Puščava

Puščava na razglednici iz leta 1929, umeščena na križišče cest in stisnjena med gozdnata pobočja in Radoljno. Ob markantni zgodnjebaročni baziliki Device Marije iz leta 1672 (na desni) in z njo povezani romarski poti, ki je stoletja dolgo pritegovala romarje s Štajerske, Koroške in Hrvaške, so znamenitosti kraja še kapela sv. Ane iz leta 1659 (na levi), šola z župniščem, v kateri so bivali Medici (v osredju), in stara furmanska gostilna Kores.

(razglednica: zasebna zbirka Franca Verovnika)

The village of Puščava on a postcard from 1929, located at an intersection of roads and nestled between forested hillsides and the Radoljna river. In addition to the striking early-Baroque Basilica of the Virgin Mary dating back to 1672 (right) and the associated pilgrim route, which had attracted pilgrims from Štajerska, Koroška and Croatia for centuries, the local attractions include the Chapel of St. Anne from 1659 (left), the school with the parsonage, where the Medic family used to live (in the foreground), and Kores, an old coaching inn.

(postcard: private collection of Franc Verovnik)



**Štiriletna
Zlata Medic, 1930**

(fotografija: osebni arhiv D. V.)

**The four-year-old
Zlata Medic, 1930**

(photo: personal archive of D. V.)

Zlata Medic se je rodila 23. septembra 1926 v Murski Soboti zakoncema Avgustu in Štefaniji Medic, ki sta bila po rodu iz okolice Novega mesta. Kot učitelja sta bila v skladu s tedanjo prakso večkrat premeščena v različne slovenske kraje. Družina se je leta 1929 preselila v Puščavo, manjši kraj na severnem Pohorju, kjer je oče zasedel mesto nadučitelja. Mož širokih obzorij in liberalnih nazorov je skupaj z župnikom Ignacem Nadraham skrbel za kraj, ki je v desetletju pred drugo svetovno vojno veljal za zgledno urejenega. Medičevi so živeli v zgradbi, v kateri je bila na eni strani šola, na drugi župnišče. Leta 1930 se je družina povečala za hčer Cvetko. Sestri sta bili deležni avtoritativne meščanske vzgoje, a je njuno otroštvo zaznamovala tudi sproščena igra v neokrnjeni naravi. Puščava se je Zlati vtisnila globoko v spomin. Opise in odmeve Pohorja in Dravske doline najdemo v vseh njenih literarnih delih. Zlasti jo je zaznamovalo pohorsko ljudsko izročilo, ki ga je v obliki pripovedi, pravljič in ostankov mitov zbiral oče.

The Childhood Idyll in Puščava

Zlata Medic was born on 23 September 1926 in the town of Murska Sobota to Avgust and Štefanija Medic, who were originally from the vicinity of Novo mesto. As was customary for teachers at the time, the two were relocated to different parts of Slovenia several times. In 1929, the family moved to Puščava, a small village in the northern part of the Pohorje area, where their father took on the position of head teacher. As a broad-minded and liberal man, Avgust worked alongside the local priest, Ignac Nadrah, taking care of Puščava, which in the decade preceding World War II was considered an example of what a good village was like in terms of infrastructure, etc. The Medic family lived in a building that housed a school on one side and a parsonage on the other. In 1930, Avgust and Štefanija had another daughter, Cvetka. The two sisters had an authoritative bourgeois upbringing, their childhood, however, was also characterised by relaxed and carefree play in unspoilt nature. The village left a permanent impression on Zlata. The descriptions and echoes of the Pohorje mountains and the Drava valley can be found in all her literary works. Another thing that Zlata was particularly inspired by was the folk tradition of the Pohorje, which her father collected in the form of stories, fairy tales and myths.



Ker so krog in krog precej visoki hribi, le-ti zabranijo da v zimskem času solnce skoraj 6 tednov hrama ne obsije. Godi se nam prav, kakor krajem ob tečajih.«

PRAPROTNIK, FRAN: Kronika ljudske učilnice pri D. Mariji v Puščavi. Maribor: F. Praprotnik, 1884, str. 11.



The village is surrounded by rather high hills, which prevent the sun from shining on our schoolhouse for almost six weeks during the winter. It is much like in places in the North and South Poles.«

PRAPROTNIK, FRAN: Kronika ljudske učilnice pri D. Mariji v Puščavi. Maribor: F. Praprotnik, 1884, p. 11.

**Zlata Medic
z mamo Štefanijo in očetom
Avgustom, januar 1930**
(fotografija: osebni arhiv D. V.)

**Zlata Medic with her mother,
Štefanija, and father,
Avgust, January 1930**
(photo: personal archive of D. V.)





Ob prvem stiku sva se smehljaje prepoznali: nobena ni dvomila o tem, da se poznavava od nekdaj, *zapisani smo v izvenčas (Janez Premk)*. Zlata, ki je združevala v sebi redko združljivo znanost s pisateljsko ustvarjalnostjo, je bila nekdanja učenka in mlajša prijateljica moje mame, a jaz tega sploh nisem vedela. Vse tri smo bile slavistke, z Zlato pa sva se ukvarjali še s sicer dopolnjujočimi vprašanji iz hebraistike, obe imava prednike iz Murske Sobote, sicer pa izvirava iz korenin, zasajenih globoko v domači zemlji, in iz sveta nad njimi, ki obstaja nad oprijemljivo resničnostjo. Zlata, posebno karizmatično in posvečeno bitje, je bila s svojo pojavo, človeško širino in presežno mero čustev, znanja in humorja, ena izmed tipičnih *potnikov skozi čas*. Zнала me je z Marpurgi in s Knjigo senc prestaviti za pet stoletij nazaj v čas in običaje srednjeveškega Maribora in z menoj vred vedno znova podoživljati izročilo, vrednote in dileme takratnega židovskega življa. Energija se je iz pripovedi prelivala s tako močjo, da se je človek hočeš nočeš začutil kot del njihove skupnosti. Njihov svet je postal tudi moja prečiščena resničnost. Potem ko sva mačku Čunji pustili prosto pot, da se za hip vrne v svoje magično pravljичne kraje, sva se z Zlato podali po obetajočih poteh slikovito mistične štajerske Puščave, kjer so nama veseli vampirji iz njenega zadnjega knjižnega dela (*Vesele zgodbe o vampirjih*) pripravili posebno šaljivo presenečenje. Zlata me je vodila v odmaknjeno, skrivnostno, skrito pokopališče, ki je kazalo videz in vzdušje začaranega sveta Trnuljčice. Tam se odvija del njenega zadnjega knjižnega dela (*Vesele zgodbe o vampirjih*). Nenadoma je skoraj zavriskala, presunjena ob pogledu na žensko, ki je prav tedaj urejala svoj grob: »Oh, saj ni mogoče, to ste vi, gospa ... osrednji lik iz moje knjige! ... Gospa ... kako vam je všeč moja zgodba, ali ste se prepoznali v njej? ...« Gospa se je zdrznila, ni se čisto prepoznala v *svoji* zgodbi, moje sreča-nje z Zlato Vokač, pa je sreča in čudež, za katera je vredno živeti.«

dr. FRANCKA PREMK, slavistka, rusistka, francistka, hebraistka



The first time we met, we acknowledged each other with a smile: neither of us had any doubts that we had known each other forever, we exist beyond time (Janez Premk). Zlata, whose interests included science and writing – a rare combination – was a former student and younger friend of my mother, although I was not aware of it. All three of us were Slavicists, although Zlata and I also explored various complementary Hebrew studies issues. We both had ancestors from Murska Sobota, otherwise, however, both she and I could trace our roots back to our native soil and the world above, one that exists beyond the tangible reality. With her appearance, open-mindedness, and plethora of emotion, knowledge and humour, Zlata – an especially charismatic and spiritual being – was a typical time traveller. Her works Marpurgi and Knjiga senc could take me back in time to a period five centuries ago, to the times and customs of medieval Maribor, making me relive the tradition, values and dilemmas of Jewish life at that time. The story was bursting with so much energy it made me feel like being part of the Jewish community. Their world became my refined reality. After letting Čunja the cat venture back to his magical fairytale places for a moment, Zlata and I wandered along the promising paths of the picturesquely mystical village of Puščava, where the merry vampires from her latest work (Vesele zgodbe o vampirjih) had an especially amusing surprise waiting for us. Zlata took me to a remote, mysterious, hidden cemetery that looked and felt like it was from the Sleeping Beauty's enchanted world. This was one of the settings of Zlata's last work (Vesele zgodbe o vampirjih). Suddenly Zlata almost shouted with joy, stunned at the sight of a woman who was there tending her grave: "Oh, this can't be, it is you, ma'am... my book's central character! ... Ma'am... do you like my story, did you recognise yourself in it?" The woman flinched, not having quite recognised herself in her story. My encounter with Zlata Vokač, however, is something to be grateful for and a miracle worth living for.«

Dr FRANCKA PREMK, an expert on Slavic, Russian, French and Hebrew language and literature



Temni oblaki na obzorju: 1941

Dark Clouds on the Horizon: 1941

1. č razred mariborske klasične gimnazije ob koncu šolskega leta 1938/39 z razrednikom Francetom Dobrovoljcem, slovenistom in romanistom ter kasnejšim dolgoletnim ravnateljem Slovanske knjižnice v Ljubljani. Zlata Medic je prva z desne v zgornji vrsti.

(fotografija: osebni arhiv D. V.)

Class 1č of the Classical Grammar School in Maribor at the end of the 1938/39 school year with their class teacher, France Dobrovoljc, a teacher of Slovenian and Romance languages and literature, and later a long-time director of the Slavic Library in Ljubljana. Zlata Medic is the first from the right in the top row.

(photo: personal archive of D. V.)

Klasično gimnazijo, elitno mariborsko šolo, je Zlata Medic obiskovala med letoma 1938 in 1941. Med njenimi profesorji sta bila tudi Bogo Teply, slavist in zgodovinar ter kasnejši ravnatelj Pokrajinskega muzeja Maribor, in zgodovinar Jan Šedivy. Nad profesorsko knjižnico je v tem obdobju bdel mladi Jože Košar, klasični filolog in kasnejši ravnatelj gimnazije. Hkrati je bilo to obdobje, ko so se po anšlusu trenja med slovensko večino in nemško skupnostjo v mestu stopnjevala. V Kulturbundu združeni mariborski Nemci so vse bolj odkrito izkazovali pripadnost Hitlerjevi Nemčiji, na slovenski strani pa so bili med najbolj aktivnimi nasprotniki nemških manifestacij prav dijaki. Tudi zato so Nemci po zasedbi gimnazijo nemudoma razpustili, veliko družin dijakov in večino profesorjev pa izgnali. Sredi julija 1941 je bila v bosansko mestece Bugojno, takrat del kvizlinške Neodvisne države Hrvaške (NDH), izgnana tudi družina Medic.

Dark Clouds on the Horizon: 1941

Zlata Medic attended the Classical Grammar School, an elite Maribor-based school, between 1938 and 1941. Her teachers included Bogo Teply, an expert on Slavic languages and history and later the director of the Maribor Regional Museum, and Jan Šedivy, a historian. During this period, the person in charge of the teachers' library was a young man, Jože Košar, a classical philologist and later the head teacher of the grammar school. This, however, was also a period when the friction between the Slovenian majority and the German community in Maribor escalated following the Anschluss. The Maribor-based Germans united in the Kulturbund displayed their allegiance to Hitler's Germany increasingly openly, while on the Slovenian side, it was students who were among the most active opponents of German manifestations. That is the reason why the Germans dissolved the grammar school immediately after their occupation, and many of the students' families, as well as most of the teachers, were expelled from the country. In mid-July 1941, the Medic family was one of the families expelled to the Bosnian town of Bugojno, which at that time was part of the quisling Independent State of Croatia (NDH).



Nekdanja klasična gimnazija je bila zelo hierarhična ustanova, ravnatelj je bil v njej Zevs, dijake zadnjega letnika smo morali vikati, ti pa so nas zrl iz viška, kakor jastrebi na piščance. Gimnazija je bila res, kakor bi vi rekli, aristokratska ustanova.«

VRESNIK, PRIMOŽ: Otroška in mladostna leta dr. Zlate Vokač v Puščavi, III. del. Dialogi 32, št. 11-12, 1996, str. 37.



The former Classical Grammar School was a highly hierarchical institution, whose head teacher was its Zeus, and the senior students, who had to be addressed very formally, looked down on us, much like the way hawks look down on chickens. The grammar school was, as you might say, an aristocratic institution.«

VRESNIK, PRIMOŽ: Otroška in mladostna leta dr. Zlate Vokač v Puščavi, III. del. Dialogi 32, Vol. 11-12, 1996, p. 37.

**Zadnji brezskrbni dnevi:
Zlata (druga z desne)
s prijatelji maja 1941**

(fotografija: osebni arhiv D. V.)

***Last carefree days:
Zlata (second from right)
with her friends in May
1941***

*(photo: personal archive
of D. V.)*



Medičevi so bili izgnani v drugem valu deportacij julija 1941, ko je bilo iz nekdanje meljske vojašnice v prehodno taborišče v Slavonsko Požego deportiranih 6.065 Mariborčanov in okoličanov. Po nekaj dneh so jih skupaj s še 72 slovenskimi družinami z okoli 210 člani z vlakom prepeljali v Bugojno. V NDH je bilo izseljenih skupaj okoli 10.000 Slovencev.

(Verzeichnis der aus Untersteiermark ausgesiedelten Personen und der Betriebe, welche durch die Dienststelle deutschen Volkstum beschlagnahmt wurden - M 14, hrani: Muzej narodne osvoboditve Maribor)

| LISTE Nr. 19 | |
|---------------------------------------|--|
| über die Aussiedlung am 17. Juli 1941 | |
| Malenšek | Ida, 4. 10. 1909, Handelsfrau, Reifnig a. B. 17 |
| Medic | August, 1. 8. 1898, Lehrer, Maria Schnee in d. Wüste |
| » | Stefanie, geb. Lešnig, 6. 11. 1904 |
| » | Cvetka, 3. 5. 1929 |
| » | Zlatka, 23. 9. 1926 |
| Milavec | Johann, 15. 10. 1908, Schmied, St. Lorenzen a. Bachern |
| Merc | Aloisia, geb. Stopar, 16. 6. 1896, Arbeiterin, Pobersch, Lenaugasse 31 |
| Milič | Viktorija, geb. Milič, 1. 5. 1884, Wtw., Pobersch, Damng. 43 |
| » | Rudolf, 13. 9. 1912 |
| Močnik | Peter, 9. 5. 1899, Maurer, Pobersch, Damngasse 64 |
| » | Olga, geb. Ferluga, 18. 7. 1904 |
| » | Milan, 11. 8. 1926 |
| Maggioli | Heinrich, 27. 7. 1909, Bahnarbeiter, Thesen, Trubargasse 4 |
| » | Josefa, geb. Zupan, 3. 10. 1909 |
| » | Johanna, geb. Žele, 18. 5. 1883 |

The Medic family was exiled in the second wave of deportations, when 6,065 people from Maribor and the surrounding area were deported from the former barracks in Melje to a transit camp in Slavonska Požega in July 1941. They were transported by train to Bugojno a few days later, together with 72 other Slovenian families consisting of approx. 210 people. A total of about 10,000 Slovenians were deported to the Independent State of Croatia. (Verzeichnis der aus Untersteiermark ausgesiedelten Personen und der Betriebe, welche durch die Dienststelle deutschen Volkstum beschlagnahmt wurden - M 14, kept by: Muzej narodne osvoboditve Maribor)

Šmartno na Pohorju, junij 1941: slovenska družina pred nemško rasnopolitično komisijo, ki ji pomagajo domači simpatizerji. Družina Medic je tak 'pregled' izkusila v Lovrencu na Pohorju. (fotografija: Muzej narodne osvoboditve Maribor)

Šmartno na Pohorju, June 1941: a Slovenian family in front of German racial-political examiners assisted by Slovenian sympathisers. The Medic family underwent such an 'examination' in Lovrenc na Pohorju. (photo: Muzej narodne osvoboditve Maribor)



Bugojno, Kolodvorska ulica — Eisenbahnstraße



Kolodvorska ulica v Bugojnu z monumentalno občinsko stavbo na levi. Od zadnje tretjine 18. stoletja je v mestu z okoli 16.000 prebivalci živela judovska skupnost, ki je imela leta 1931 46 pripadnikov. Formalno je bila podrejena travniški judovski občini, a so imeli bugojnski Judje lastno molilnico in pokopališče. Z začetkom vojne so skupaj s Srbi, ki so predstavljali dobro petino prebivalstva, postali tarče ustaškega terorja. Zanje je bil usoden 2. avgust 1941, ko so moške aretirali ter jih v bližnjem kraju Zanesovići pobili in pometali v jamo. Judinje so bile skupaj z otroki izgnane. Vojno je preživela manj kot tretjina bugojnskih Judov; leta 1947 jih je v mestu bivalo 8.

(fotografija: vdocuments.mx/bugojno-stara-slika-1.html)

The Kolodvorska Street in Bugojno with the grand municipal building on the left. From the last third of the 18th century onwards, the town inhabited by approx. 16,000 people had also had a Jewish community, which numbered 46 members in 1931. The community was formally subordinated to the Jewish community in the town of Travnik, however, the Jews in Bugojno had their own house of prayer and cemetery. At the onset of the war, the Jews, alongside the Serbs – who amounted to a little more than a fifth of the population – became targets for the Ustasha terror. The day that proved fatal to them was 2 August 1941, when the men were arrested and then killed and thrown into a pit in the nearby village of Zanesovići. Jewish women were expelled together with their children. Less than a third of the Jews in Bugojno survived the war. A total of eight Jews lived there in 1947.

(photo: vdocuments.mx/bugojno-stara-slika-1.html)

Izgnanstvo

Exile

»Moj odnos do judovstva je intimen in globok. (...) Našo družino so izselili v Bosno. Tam so že prve dni zbrali izobražene moške, ki so morali popisovati imetje Srbov in Judov, ki so jih ustaši izgnali ali pobili. Našim moškim je ukazovalo nekaj ustaških vojakov. Vse, kar se jim ni zdelo vredno, so metali v ogenj. Predvsem seveda knjige. Popisovalcem so dovolili, da vzamejo brezvredne knjige, če to želijo. Tako je oče prinesel domov nekaj nemških knjig, med njimi Grätzevo Zgodovino judovskega ljudstva. (...) To je bilo moje prvo srečanje z židovstvom. Moram reči, da me je prvo branje Grätzeve Zgodovine judovskega ljudstva kasneje neprestano zasledovalo. V njej sem v tistih težkih letih v Bosni prebiral o Mariboru. Zgodovinar je zapisal, da je bil Maribor v srednjem veku najpomembnejše mesto v spodnjih nemških deželah, da je bilo središče judovstva in da je bilo predvsem omikano mesto. Takrat toliko, da nisem ponorela. Na lastne oči sem gledala popolni genocid Židov, hrepenela po varnosti in domu – vse to se je takrat pomešalo s ponosom do ljubljenege mesta in se ugnezdilo v moji podzavesti.«

RAVNJAK, VILI: O ozadju nastanka Knjige senc. Pogovor z Zlato Vokač. Dialogi 30, št. 3-4, 1994, str. 3.

Exile

»My attitude towards Judaism is intimate and deep. (...) Our family was deported to Bosnia, where, from the very first days, educated men were selected to make an inventory of all the possessions owned by the Serbs and Jews who had been exiled or killed by the Ustashas. Our men were given orders by a few Ustasha soldiers. Everything that was considered to be worthless was thrown into the fire; books most of all, of course. The men who compiled the inventory were allowed to take the worthless books if they wished to do so. So my father brought home some German books, including Grätz's Volksthümliche Geschichte der Juden (History of the Jews). (...) This was my earliest encounter with Judaism. I have to say that even later the very first reading of this Grätz's work continued to dog my footsteps. It was during those difficult years in Bosnia that I read up on Maribor. The historian wrote that in the Middle Ages, Maribor had been the most important town in the lower German states, that the town had been the centre of Judaism, and that it was, first and foremost, a civilised city. Reading this, I almost went up the wall. I'd witnessed a complete genocide against the Jews with my own eyes, I longed for security and home – and all of this was mixed with pride in my beloved town, becoming a firm part of my subconscious.«

**RAVNJAK, VILI: O ozadju nastanka Knjige senc.
Pogovor z Zlato Vokač. Dialogi 30, Vol. 3-4, 1994, p. 3.**

Bugojno, mestece v Srednji Bosni, takrat sestavnem delu NDH, je bilo med vojno sedež okraja/kotarja v veliki župi Pliva-Rama. V mestu in okolici so se ves čas biliti hudi boji, zlasti pa je trpelo civilno prebivalstvo.

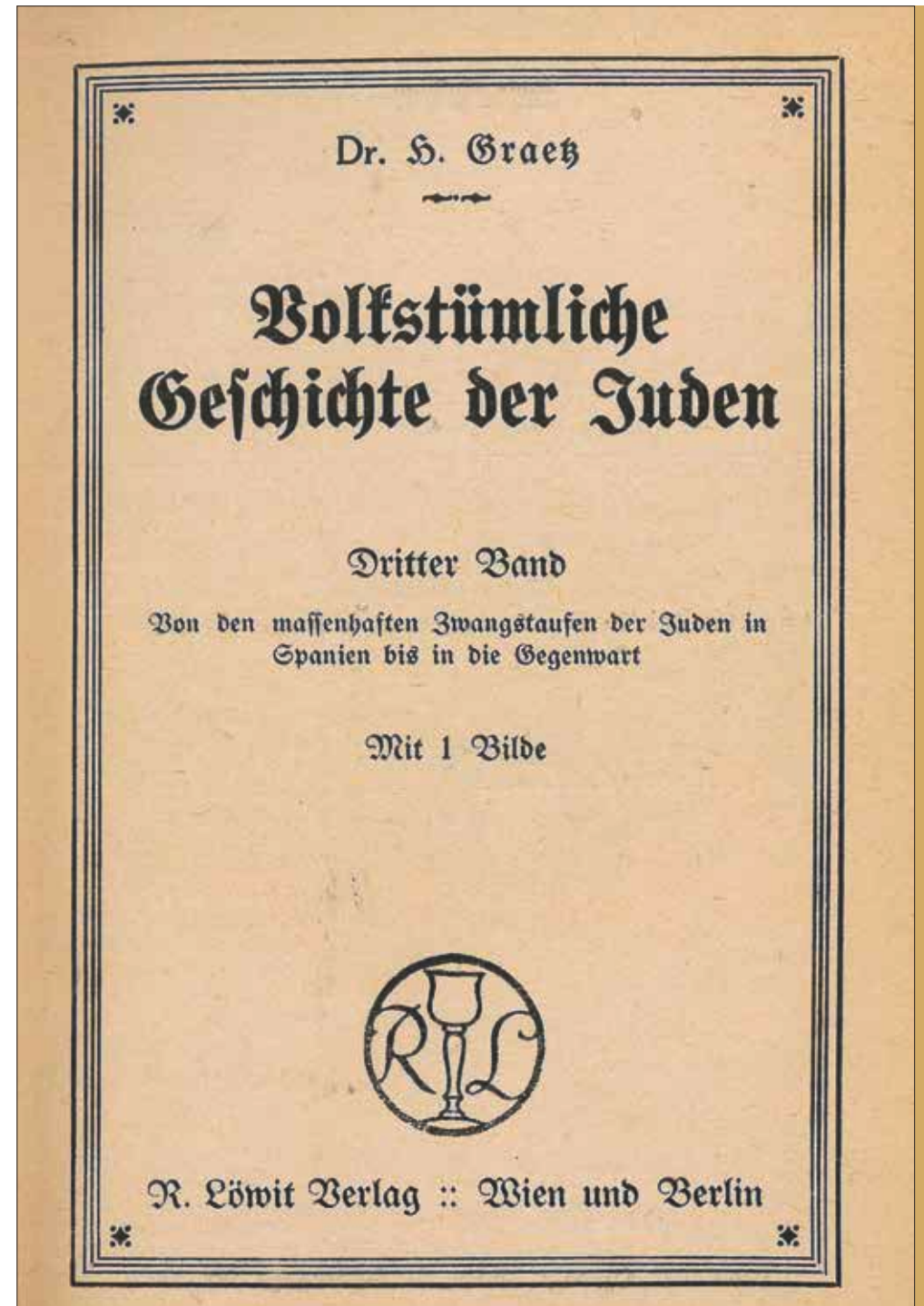
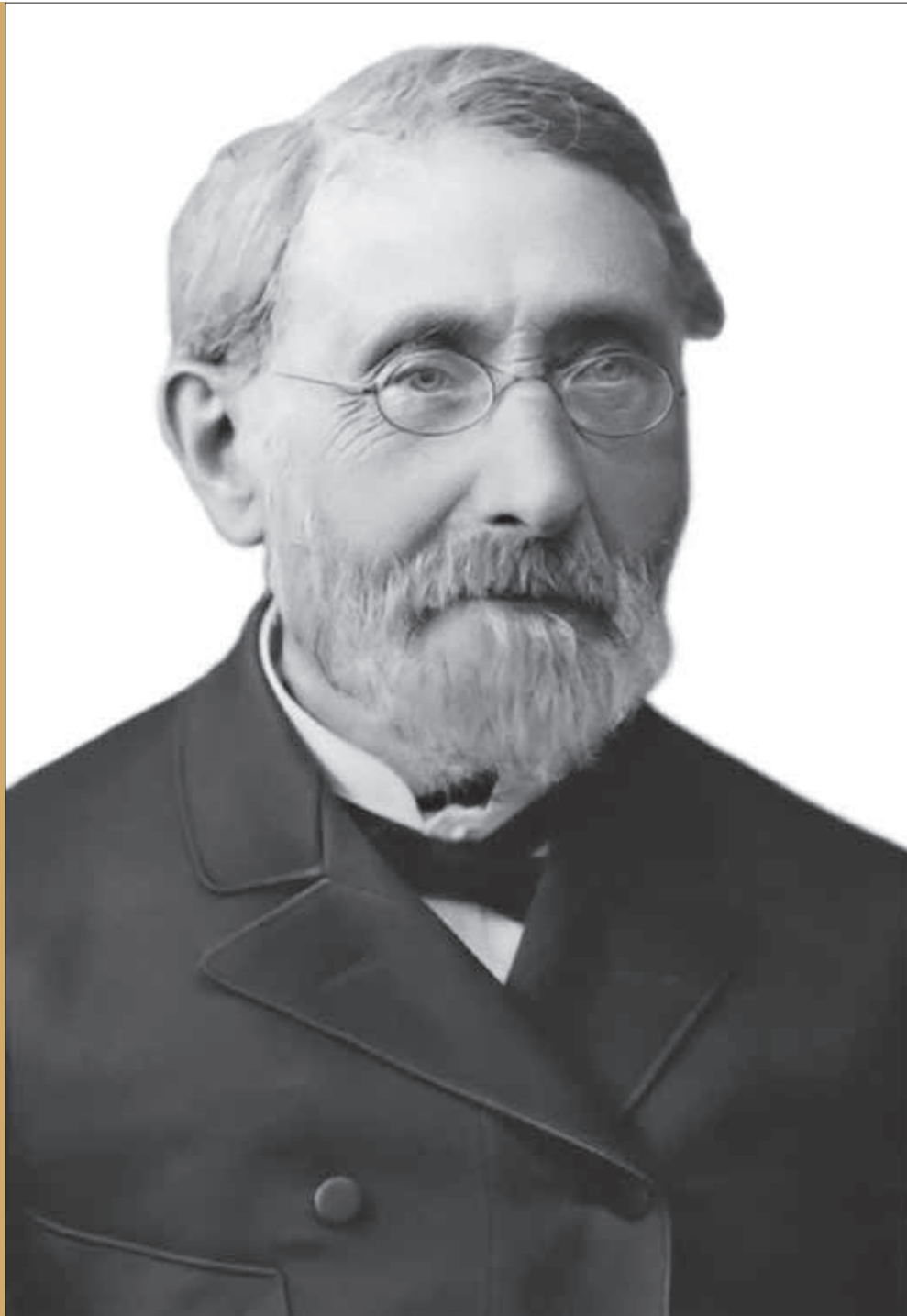
(zemljevid: Wikimedia)

Bugojno, a town in Central Bosnia, at the time part of the Independent State of Croatia, was the seat of a district (kotar) in the great county of Pliva-Rama during the war. Fierce fighting took place in the town and its surrounding area the entire time, and the civilian population in particular suffered greatly. (map: Wikimedia)

NEZAVISNA DRŽAVA HRVATSKA
 (INDEPENDENT STATE OF CROATIA)
 Counties, Districts and Cities 1941-43



Legend



Heinrich Grätz (1817-1891), nemški zgodovinar judovskega rodu, avtor dela *Geschichte der Juden von den ältesten Zeiten bis auf die Gegenwart* (Zgodovina Judov od starih časov do sodobnosti), judovske zgodovine v 11 knjigah, ki je izhajala med letoma 1853 in 1876. Šlo je za prvo standardno delo na tem področju, prevedeno v več jezikov. Zlata Medic je v izgnanstvu najbrž brala skrajšano in poljudnejšo verzijo *Volksthümliche Geschichte der Juden*.

(fotografija: www.geni.com/people/Heinrich-Graetz/6000000015934493783; knjigo hrani: Univerzitetna knjižnica Maribor)

*Heinrich Grätz (1817-1891), German historian of Jewish descent, who authored the work *Geschichte der Juden von den ältesten Zeiten bis auf die Gegenwart* (History of the Jews: From the Earliest Times to the Present Day), a comprehensive history of the Jewish people in 11 volumes, published between 1853 and 1876. This was the first standard work on this topic translated into several languages. While in exile, Zlata Medic most likely read its abridged and more non-technical version, *Volksthümliche Geschichte der Juden*.*

(photo: www.geni.com/people/Heinrich-Graetz/6000000015934493783; book: collection of Univerzitetna knjižnica Maribor)

Pod novelo *Facelija* se je Zlata Vokač Medic podpisala s psevdonimom Stefana Marpurgo, ki razkriva in simbolizira njeno zavezanost domačemu mestu in judovstvu. *Novelo je posvetila Ignácu Naciki Grofu (1922-1941), sinu judovskega trgovca in hotelirja Rudolfa Grofa iz Bugojna. Dva tedna po prihodu družine Medic v Bosno je 19-letnika in njegovega očeta zverinsko umorila ustaška milica.*

(fotografija: *Dialogi* 11, št. 9, 1975, str. 561)

*Zlata Medic authored a short story titled *Facelija* under the pseudonym of Stefana Marpurgo, which reveals and symbolises her commitment to her home town and Judaism. She dedicated the short story to Ignác Nacika Grof (1922-1941), the son of a Jewish merchant and hotelier Rudolf Grof from Bugojno. Two weeks after the Medic family arrived in Bosnia, the 19-year-old Ignác and his father were brutally murdered by the Ustasha militia.*

(photo: *Dialogi* 11, Vol. 9, 1975, p. 561)

Stefana Marpurgo

FACELIJA

SPOMINU NACIKE GROFA

1

Po tridesetih letih se je Marija vračala v mesto, kjer je preživela svojo mladost.

Prijateljica Katrina je nekoč rekla: Ne maram spominov in preteklosti. Vsa ta šara sodi v pozabo. Nikoli se ne bom vračala.

Bodo brebivalci bosenskega mesteca spoznali Marijo? Bo našla vsaj enega znanca?

Tam je preživela štiri vojna leta. Novo življenje je premešalo ljudi. Kaj vse se je spremenilo. Skoraj vsi znanci iz tistih let so se izgubili. Verjetno jih je pol umrlo. Doma v rodnem mestu ni utegnila spremljati njihovih usod. Venomer je bilo treba kaj storiti: hoditi, hiteti, uspeti, dospeti.

Čas se je strkljal kot kamen po meljišču.

Avtobus je hitel skozi sotesko Vrbasa. V njem je sedelo nekaj zdomcev, ki so se vračali iz Nemčije. Duhovičili so in tekmovali v grobih šalah. Ženske so se spogledljivo smejale. Dve starki sta topo bolščali skozi okno. Še majhna deklica z negovano materjo. Vsi drugi potniki so se naglo menjali: vstopali so in izstopali na vmesnih postajah. Pogled je bežno drsel mimo njih.

Marija se je peljala tja samo za en dan. Samo zato, da vidi mestece B.

Zelene vrbe so švigale mimo nje. Razvaline starih utrdb iz turških časov, razbeljene v soncu. Na livadah črede ovac z zapuščenimi pastirji.

Ni poznala krajev. Tod se je vozila prvič. Takrat so jih vozili v živinskih vagonih po ozkotirni progi, ki je zdaj rabila le za tovrni promet.



Prosveta in znanost

Education and Science

Po vojni je Zlata Medic nadoknadila izgubljena šolska leta. Vpisala se je na Filozofsko fakulteto v Ljubljani in leta 1953 diplomirala iz primerjalne književnosti in ruščine. Omožila se je z inženirjem Danilom Vokačem. Leta 1957 sta dobila sina Damijana. Sledilo je poučevanje na različnih srednjih in višjih šolah v Mariboru in okolici. Prosvetni preboj ji je uspel leta 1964, ko je začela predavati na Pedagoški akademiji v Mariboru, od 1979 kot docentka za rusko književnost ter metodiko in fonetiko ruskega jezika. Po ukinitvi študija ruščine je predavala na Višji učiteljski šoli v Szombathelyu in v Monoštru. Zvedavost, humanistična izobrazba in svetovljanski značaj so jo vseskozi gnali v raziskovanje. Po študijskem izpopolnjevanju v Beogradu in Moskvi je leta 1973 magistrirala na beograjski filozofski fakulteti, leta 1978 pa doktorirala na Filozofski fakulteti v Zagrebu. Slovela je po inovativnem pristopu do ruskih literarnih klasikov ter pionirskem vrednotenju ruske umetniške avantgarde in formalizma, s čimer si je pridobila ugled na tujih univerzah, zlasti zagrebški.

**Zlata Medic (desno)
s sestro Cvetko
po vrnitvi iz izgnanstva
leta 1945**

(fotografija: osebni arhiv D. V.)

**Zlata Medic (right)
with her sister, Cvetka,
after returning from exile
in 1945**

(photo: personal archive of D. V.)

Education and Science

Following the war, Zlata Medic made up for her lost school years. She enrolled in the Faculty of Arts in Ljubljana, where she graduated in Comparative Literature and Russian in 1953. She got married to the engineer Danilo Vokač, with whom she had a son, Damijan, born in 1957. Thereafter, she taught at various secondary schools and short-cycle colleges in Maribor and the surrounding area. She made a breakthrough as a higher education professor in 1964, when she began teaching at the Faculty of Education in Maribor. From 1979 onwards, she was an Assistant Professor of Russian Literature, and Methodology and Phonetics of Russian. After the Russian study programme was abolished, she lectured at the teachers colleges in Szombathely and Szentgotthárd. A curious spirit, humanistic education, and a cosmopolitan personality were the reason she devoted herself to research. After completing further studies in Belgrade and Moscow, she received her Master's degree from the Belgrade Faculty of Philosophy in 1973, followed by a doctorate from the Faculty of Humanities and Social Science in Zagreb in 1978. She was known for her innovative approach to Russian literary classics and for a pioneering valuation of the Russian avant-garde and formalism, which earned her a fine reputation at foreign universities, especially the University of Zagreb.

**Zlata Vokač Medic
v Kamniški Bistrici leta
1953 na fotografiji, ki jo
je posnel mož. Krajši čas
je poučevala na kamniški
gimnaziji, v zgodnjem
prosvetnem obdobju pa je
učila tako na Prvi kot
na II. gimnaziji Maribor.**

(fotografija: osebni arhiv D. V.)

**Zlata Vokač Medic
in Kamniška Bistrica in 1953
in a photograph taken by her
husband. For a short while,
she was a teacher at the
grammar school in Kamnik,
and during the early period
of her teaching career,
she also taught at both the
First and Second Grammar
Schools in Maribor.**

(photo: personal archive of D. V.)





Na Pedagoški akademiji Maribor sem se vključil v 'krožek' duhovitih žensk Janje Koroščeve, Sente Šetinčeve in Zlate Vokačeve – iz zadnje vrste smo na duhamornih samoupravnih zborih polglasno spuščali dovtipe in si tako krajšali čas. Porodilo se je tudi kakšno pomembno spoznanje kot npr. Zlatino stopnjevanje neprebavljivih politikov: bik – pes – prasec – kurba. Ko sem se kasneje sam znašel med njimi, me je skrbelo, da ne bi prišel na Zlatino lestvico. Ampak, Zlata je bila zame vir še čisto drugačnih spoznanj: niti ne o mariborskih Judih, o katerih ni govorila, ampak o Rusih, ki pa so bili res vsi po vrsti Judje: Paustovski, Grin, Vampilov in meni najzanimivejši Bahtin. O njih je lažje razpravljala v Zagrebu kot v Ljubljani ali Mariboru. Po ukinitvi študija ruščine je sprejela zaradi potovanja zelo naporno profesuro na slovenistiki v Szombathelyu in v tistih 'zdomskih letih' so se ji izluščili Marpurgi. Knjiga je bila dogodek in po mojem spominu sprejeta s splošno naklonjenostjo in zanimanjem za judovsko preteklost mesta. Zveza kulturnih organizacij je ravno takrat očistila sinagogo in v njej naredila razstavišče, kar je vodilo do odločitve pristojnih za temeljitejšo restavriranje. Začeli smo zasledovati »Morpurge« po svetu in odkrili njihov družinski muzej v Trstu. Iz zamisli za raziskovanje judaistike je nastal zavod Sinagoga, ki opazno bogati samozavedanje Maribora. Vprašanje, če bi se vse to zgodilo brez Zlatinih Marpurgov?«

mag. FRANCI PIVEC, filozof, sociolog, kulturni delavec



At the Faculty of Education in Maribor, I joined a 'circle' of three witty women, Janja Korošec, Senta Šetinc and Zlata Vokač. Sitting in the back row during tedious self-government meetings, we made whispered jokes to kill the time. We came up with all sorts of important ideas, such as the four degrees of words to describe irksome politicians, invented by Zlata: a bull – a dog – a pig – a whore. Later, when I joined the ranks of politicians, I was worried I would end up being described by one of the above. For me, however, Zlata was also a source of completely different insights: not even so much about the Maribor-based Jews, who she didn't talk about, but more so about the Russians, who were, in fact, all Jews, namely Paustovsky, Grin, Vampilov and – the one that I personally find most interesting – Bakhtin. They were easier for her to discuss in Zagreb than in Ljubljana or Maribor. After the Russian study programme was cancelled, she took on, in terms of travelling, the very arduous position of professor of Slovenian studies in Szombathely and those years away from home resulted in the novel Marpurgi. The book was an event and, to the best of my recollection, it was generally received well, with readers showing interest in the town's Jewish past. The Association of Cultural Organisations had just cleaned the synagogue and set up an exhibition space within the synagogue building, which led to the authorities' decision to carry out a more thorough restoration. We started following 'Morpurgos' around the world and discovered their family museum in Trieste. The idea to research Judaism resulted in the establishment of the Synagogue institute, which has contributed greatly to Maribor's self-awareness. Who knows if this would have happened if it had not been for Zlata's novel.«

FRANCI PIVEC, MA, philosopher, sociologist, cultural worker

Študijo o Paustovskem,
s katero je magistrirala,
je leta 1975 izdala Založba
Obzorja. Pisatelja, ki je
rusko predrevolucionarno
romantično tradicijo
prenesel v sovjetsko obdobje,
je analizirala onkraj
ideoloških shem in postulatov
sorealizma. Njena ključna
ugotovitev je bila, da je bil
Paustovski s svojim aktivnim
humanizmom dejansko kritik
stalinizma. Doktorirala
je iz literature Aleksandra
Grina. Ruske pisce je tudi
prevajala: za SNG Maribor
je prevedla drame Vampilova,
Paustovskega in Makajonaka.

(knjigo hrani: Mariborska knjižnica)

*Zlata's study on Paustovsky,
which constituted her
Master's thesis, was
published in 1975 by the
Založba Obzorja publishing
house. She analysed the
writer, who transposed the
Russian pre-revolutionary
romantic tradition into
the Soviet era, beyond
ideological schemes and the
postulates of socialism. Her
key finding was that with his
active humanism, Paustovsky
was in fact a critic
of Stalinism. She obtained
her PhD degree with a thesis
on the works of Alexander
Grin. She also translated
works by several Russian
authors, including a number
of plays by Vampilov,
Paustovsky and Makayonak, for
the Slovene National Theatre
Maribor. (book: collection
of Mariborska knjižnica)*



zlata medic-vokačeva

Poetika Konstantina
Paustovskega



Humanistika in literatura

Humanities and Literature

**Pogovor ob izidu romana
Knjiga senc v Knjižnici Nova
vas, 1993: Zlata Vokač Medic
(levo) in Dragica Turjak**

(fotografija: Mariborska knjižnica)

**An author talk to mark the
publication of the novel
Knjiga senc at the Nova Vas
Library, 1993: Zlata Vokač
Medic (left) and Dragica
Turjak**

(photo: Mariborska knjižnica)

Zlata Vokač Medic je začela pisateljvati v zrelih letih. Njeno ustvarjanje je zaznamovalo poznavanje mariborske zgodovine in dediščine srednjega veka, ki ga je imela za svetlo in razigrano obdobje. Hkrati je negovala celovit interes za judovstvo ter za duhovno-ezoterične vsebine, do katerih je imela posebno afiniteto. Niso ji bili tuji ne Talmud, Stara zaveza, alkimija in kabala ne uradna zgodovina in klasični filozofski instrumentarij. Med prvimi je raziskovala in sistematično zbirala informacije o izgnanih mariborskih Judih. Njene zgodnje novele so bile napisane v avantgardistični maniri, zagotovo pa sta vrhunca njenega literarnega ustvarjanja romana Marpurgi in Knjiga senc. Postmodernistični stvaritvi odlikuje umetniška izpovedna moč in humanistična erudicija, zlasti pa podrobno poznavanje idejno-duhovnih prelomov med srednjim in novim vekom. Tik pred smrtjo sta izšli še zbirki pripovedi Vesele zgodbe o vampirjih in Prvo potovanje mačka Čunje, hommage otroštvu z vtakano pohorsko mistiko.

Humanities and Literature

*Zlata Vokač Medic began writing as a woman of mature years. Her writing was characterised by her wide knowledge of the history of Maribor and the heritage of the Middle Ages, which she considered to be a bright and playful period. She also had a keen interest in Judaism and the spiritual-esoteric content, for which she had a special affinity. She was no stranger to the Talmud, the Old Testament, alchemy, Kabbalah, the official history or classical philosophical instruments. She was one of the first to research and systematically collect information on the exiled Jews from Maribor. Her early short stories were written in an avant-garde style. The undisputed highlights of her literary oeuvre, however, are the novels *Marpurgi* (The Marpurgs) and *Knjiga senc* (The Book of Shadows). The two postmodern works are distinguished by the power of artistic expression and humanistic erudition, and, even more so, by a detailed knowledge of the ideological-spiritual shifts between the Middle Ages and the Early Modern Period. Right before her death, two of her collections of stories were published, namely *Vesele zgodbe o vampirjih* (The Merry Tales of the Vampires) and *Prvo potovanje mačka Čunje* (Čunja the Cat's First Trip), a homage to childhood with mystical elements of the Pohorje.*

Naslovnici romanov *Marpurgi* (1985) in *Knjiga senc* (1993), ki sta izšla pri Založbi Obzorja. Obe knjigi tematizirata srednjeveški Maribor v zanj prelomnem času, njuna rdeča nit pa je bivanjska usoda (mariborskih) Judov. Prvenec je že bil ponatisnjen leta 2005, oba romana pa sta izšla tudi kot e-knjigi. (Knjigi hrani: Mariborska knjižnica)

The front covers of the novels *Marpurgi* (1985) and *Knjiga senc* (1993), which were published by the Založba Obzorja publishing house. Both books focus on medieval Maribor at a time that was crucial for the town, and their common thread is the fate of the (local) Jews. The debut novel was reprinted in 2005, and both novels have also been published as e-books. (books: collection of Mariborska knjižnica)

Zlata Vokač Medic
Marpurgi



ZLATA VOKAČ
KNJIGA SENC





Z romanom Marpurgi (1985) je pisateljica Zlata Vokač napisala besedilo, ki temelji na resničnih zgodovinskih osebah in dogodkih. Medtem ko pripoveduje o zelo oddaljeni preteklosti, spretno polemizira tudi s sodobnikovo sedanostjo. Dogajanje v romanu je pisateljica umestila v srednjeveški Marpur, mesto, ki so ga v tem času v nasprotju s splošno veljavno podobo mračnjaškega srednjega veka imenovali 'male Benetke', in v mesto, katerega značilnost sta bili predvsem širina in strpnost do v njem živečih pripadnikov različnih narodov in veroizpovedi. V Marpurgu je živela tudi močna židovska skupnost, ki je bila 1497. leta iz mesta izgnana. Njeno življenje je pritegnilo pisateljčino pozornost. Eden osrednjih likov v romanu, dr. Hannes, pa je glasnik osrednjega sporočila pisateljice same. Zavzema se za pravico do različnosti, za svobodo človekove misli in ravnanja. Roman je napisan z velikim darom za fabuliranje, detajle in posebne slike.«

dr. SILVIJA BOROVIK, pisateljica, prevajalka, literarna zgodovinarica in publicistka, univerzitetna profesorica



Zlata Vokač's novel Marpurgi (1985) is a text based on real historical figures and events. While narrating a story about a very distant past, the author also polemicalises the contemporary's present with great skill. The novel's setting is medieval Marpur, a town that was at that time called 'Little Venice' – quite in contrast to the generally accepted image of the Dark Ages – and a town characterised mainly by the broad-mindedness and tolerance of its inhabitants, who were members of different nations and religions. Marpur was home to a strong Jewish community, which was expelled from the town in 1497. The community's life captured the author's attention. One of the central characters, physician Hannes, is a conveyer of the author's fundamental message. He stands for the right to be different, and for the freedom of human thought and action. The novel shows the author's remarkable skill at constructing a convincing plot, details and special imagery.«

Literarni prvenec Zlate Medic-Vokač

Roman o srednjeveškem Mariboru

Pri založbi Obzorja je izšel roman Marpurgi

Pravkar so izšli pri založbi Obzorja Marpurgi, roman Zlate Vokač-Medic, zadnjih dvajset let profesorice na Pedagoški akademiji v Mariboru, doktorice znanosti, ki se je doslej uveljavila z razpravami iz teorije književnosti. Zlasti sta veljala njena pozornost in zanimanje delom ruskih formalistov in problemom ruske avantgarde. Sodelovala je na mednarodnih simpozijih. Leta 1975 je pri založbi Obzorja priobčila študijo Poetika Konstantina Paustovskega. Tudi prevajala je, predvsem iz ruščine.

Čeprav je doslej napisala in objavila nekaj krajših proznih del, pomenijo Marpurgi preobrat v njenem ustvarjalnem iskanju in hotenju. Ne šamo zato, ker se je odločila za obliko romana in za zgodovinski okvir ter izhodišče, pač pa ker se je potrdila s tem svojim prvencem kot imenitna obvladavalka ustvarjalnega postopka, brez katerega ne more biti dobre romaneskne ustvaritve. Hkrati roman dokazuje, da je zorel daljši čas, dozorel povsem in bil zatem napisan s prav ustvarjalno zagnanostjo dobrega poznavalca sveta, spretnega upodobljevalca zgodovinskih prizorov in ob tem občutljivega, liričnega pripovednika. Prav zato tudi ume uporabiti preteklost kot ustvarjalno, pisateljsko možnost

in kot drugačno optiko, ki omogoča odkrivanje davnosti nasproti prihodnosti, življenje v času in prostoru na izjemno pritegljiv, zanimiv način.

Marpurge moramo odkrivati namreč kot večplastno besedilo. So napet zgodovinski in ljubezenski roman. In so sociološko občutljivo odgrinjanje resnic o dobi in prizoriščih dogajanja, zlasti o nekdanjem Marpurgu, o okoliščinah, ki jih poraja uničujoča politična moč, o stanjih kot posledici strahu, sovraštva, zavisti, kar vse se ponavlja v času z naravnost mrazljivo zakonitostjo. So pa tudi nežno lirsko tkanje, ki prede, nevpeto v že znane dimenzije, podobo starega Maribora in zgodbo lepe Židinke, pretresljivo usodo nadvse nadarjenega slovenskega pesnika 'anija, ki „se je rodil z gnojem med prsti“. Na njem je tudi težišče tragike dogajanja; predstavlja žrtev v srednjeveških okoliščinah in hkrati zmagovalca, saj njegova skrivnostna smrt sproži premik v Mathiašu, hlapčevsko pokorjenim prodancu oblasti, ovaduhu, večnemu izdajalcu samega sebe, stremuhu, ki ga želja po vzdigu za vsako ceno pripelje v kalužne vode, opominjajoča vest pa mu končno dovoli, da spregleda.

Torej je zanj še odprta

možnost, četudi majhna. A pomembno je, da je zaznal razliko med prihuljeno zahrbtnostjo in pokončno odkritostjo, med zaresnim življenjskim smislom in zavrženim kupljenim uspehom. Njegovo popolno nasprotje je Hannes, Janijev mecen in mentor, svetovljan, široko razgledan izobčenec, razumnik najvišjih kvalitiet, pobudnik boja zoper inkvizicijo, mračnjaštvo, nasilje vsake vrste, najbolj pa zoper nasilje duha; bojevnik za svobodo, ki je njegovo vodilo in najvišja resnica. Kajti „svoboda je možnost izbiranja“, je tudi „strašna Prometejeva svoboda“; „svoboda človeka je možnost, da izbira“ — ve Hannes.

Dogajanje se odvija v veliki meri v našem mestu, v Marpurgu 15. stoletja. V nekoč znamenitem, visoko kulturnem, razvitem, svobodoljubnem mestu. Odkriva se nam židovska četrt, katere sledovi so živi še danes. Odstre se življenjski slog marpurških meščanov in slovenskih okoličanov, ribičev, kmetov. Pričaran nam je ritual, prastar in skrivnosten, na čast bogu Mitrasu, soncu in svetlobi, kakor mu je priča in kot ga uzira Hannes s svojimi svobodoljubnimi očmi. Zgodba pritipa podobronke lovrenskega Pohorja, od koder pritekajo zdravilne vode

čistih pohorskih potokov v Dravo, na katere bregovih je niže doli zrastle bogate, svobodnjaško mesto Marpurg, mesto mnogih pesnikov in kulturnega snovanja.

Poseben mik romana so opisi marpurške okolice, mesta. In kakor so navidez skopi, zadoščajo za zgovoren in impresiven prikaz, obuditev značilnosti, brez zgodovinskih virov pozabljenih, zalaj na novo osveženih.

Iz Marpurga se dogajanski lok prenese na jug, proti Beogradu, kajti Hannesa žene usoda drugam. Po marpurških se razpro nove plasti življenja tistega časa, kakor so se že one pred njimi. Naletimo na nove zgodovinske osebnosti, včasih nanovo osvetljene, tudi prevrednotene. Zamislimo se nad zgodovino, osvetljeno drugače in na novo. Vsemu pa daje izjemno vrednost osebnost velikega misleca Hannesa, tega presojevalca časa in razmer in nadčasovnega opazovalca, to uteljevanje neprekinjenega upora zoper zlaganost in laž, ta kažipot v prihodnost, razkrinkovalca „zakrincancev brez obrazov“, „tajnih emisarjev oblasti“. — Roman nas sili k razmišljanju, nas obvezuje. Njegova vrednost je tudi v tem.

Knjigo je okusno opremila Marina Rajster.

Prvi odzivi na Marpurge:
članek iz časnika Večer,
16. maj 1985

*The first reviews of Marpurgi:
an article from the Večer
newspaper, 16 May 1985*



Z Zlato Vokač sem se intenzivno družil v zadnjih letih njenega življenja. Odprtih rok in navdušena me je sprejela kot mladega gledališčnika in duhovnega iskalca. Spominjam se, kako mi je pogosto govorila, da moramo danes nadaljevati delo srednjeveških alkimistov in židovskih mistikov, ki so nekoč živeli v Mariboru in ustvarili duhovno podzavest tega mesta. Njena strast je bila mariborska srednjeveška zgodovina v povezavi z duhovno zgodovino, saj je tedanji Maribor doživljala kot liberalno in multikulturno oz. multireligijsko mesto. Verjetno je ta njena predstava precej idealizirana podoba mesta, ki pa je po svoje razumljiva, saj je Zlata v njej našla lastno duhovno zatočišče; kot pisateljica in intelektuala namreč ni nikoli spadala med »kulturniško elito«. Imela je izjemno bogato knjižnico ezoterične in duhovne literature; posebej so izstopale različne izdaje vedeževalskih tarot kart (imela jih je gotovo več kot dvajset). Brez dvoma je bila v svojem času tako v Mariboru in v Sloveniji med največjimi poznavalci zahodne ezoterike in mistike. Ker je njena telesna pojava, zlasti obraz, spominjal na podobo znamenite evropske ezoteričarke iz sredine 19. stoletja, Helene Petrovne Blavatsky, smo jo nekateri bližnji prijatelji klicali kar »naša Blavatska«.

Zlata Vokač se je stalno gibala na meji med znanostjo in umetnostjo oz. ezoterično duhovnostjo. Imela je močan racionalnoanalitični um, ki pa ga je mehčala in nadgrajevala izjemna intuicija. Tako v *Marpurgih* kot v *Knjigi senc* je zgodovinska dejstva in predpostavke obdelala z umetniško domišljijo in duhovno-ezoteričnim razumevanjem resničnosti. V tem je bila res zelo posebna, tako v svojem času kot danes, saj na Slovenskem tovrstnih avtorjev skorajda ni. Večkrat mi je pripovedovala o načrtovanem tretjem delu Marpurgov, v katerem bi nadaljevala s temami iz *Marpurgov* in *Knjige senc*, podrobno pa je želela obdelati življenje v Mariboru po izgonu Judov, predvsem pa takratni sežig čarovnic.«

VILI RAVNJAK, dramaturg, gledališki režiser, scenarist, pisatelj, duhovni učitelj



I spent a lot of time with Zlata Vokač in the last few years of her life. She welcomed me, a young theatregoer and spiritual seeker, with open arms and enthusiasm. I remember her often telling me that we needed to carry on the work of medieval alchemists and Jewish mystics who lived in Maribor in the past and created the town's spiritual subconscious. Zlata's passion was Maribor's medieval history in connection with spiritual history – she experienced the Maribor of her day as a liberal, multicultural and multireligious town. Her perception of Maribor was most likely a rather idealised picture of the town, which, however, is sort of understandable as it provided her with a spiritual refuge; in fact, as a writer and intellectual, she had never been part of the 'cultural elite'. Zlata had a very large library of esoteric and spiritual literature, as well as various editions of tarot cards, which were especially noteworthy (she had more than twenty sets). In her day, Zlata was without doubt one of the greatest experts on Western esotericism and mysticism in Maribor and Slovenia at large. Her physical appearance – her face, in particular – was reminiscent of the famed European 19th-century esotericist Helena Petrovna Blavatsky, so, some of us, her close friends, called her 'our Blavatsky'. She constantly walked the line between science and art as well as esoteric spirituality. She had a strong rational-analytical mind, which, however, was softened and enhanced by her extraordinary intuition. In both works, Marpurgi and Knjiga senc, she treated historical facts and assumptions with an artistic imagination and a spiritual esoteric understanding of reality. As far as this is concerned, she was – and still is – very special, both in her day and today, as there are almost no other authors of this kind in Slovenia. She told me many times about the planned third part of Marpurgi, in which she wanted to continue the topics from Marpurgi and Knjiga senc. And she also wanted to elaborate on life in Maribor following the expulsion of the Jews, and in particular the witches' burning at the stake, which took place at the time.«

VILI RAVNJAK, dramaturg, theatre director, screenwriter, writer, spiritual teacher



M E L I

PO MOTIVIH
ISTOIMENSKEGA ROMANA
ZLATE VOKAČ MEDIC

Kontekst, odzivi, dediščina^{VV}

Context, Responses, Heritage

**Promocijski plakat
za opero Marpurgi**
(plakat: SNG Maribor, 2020)

**A promotional poster
for the opera Marpurgi**
(poster: SNG Maribor, 2020)

V drugi polovici osemdesetih let 20. stoletja se je vesplošna kriza socialistične Jugoslavije kazala tudi v Mariboru, takrat še industrijsko-delavski trdnjavi. Razkrivale in poglobljale so jo različne iniciative in val družbene angažiranosti, najbolj pa je brbotalo v kulturi. Odpiranje zapostavljenih tem, odkrivanje pozabljenih in odrinjenih, a zaslužnih osebnosti iz mestne preteklosti ter vse glasnejša umetniško-estetska polifonija so partijski družbeno-kulturni monopol v mestu vse bolj spodjedali. V takšnih okoliščinah je izid Marpurgov (1985) – in leto prej Severnega sija Draga Jančarja – pomenil enega od prelomov. Oba romana sta preizpraševala preteklost in značaj mesta ter vzpostavila nova izhodišča za premislek o njegovi umeščenosti v evropski prostor. Z današnje perspektive se kot ključna dimenzija romana Marpurgi izkazuje njegova zmožnost obuditve interesa za judovsko dediščino, ki je postopoma doživela integracijo v zavest in tkivo mesta. Knjiga je tako na svojstven način naznanila tranzicijsko obdobje, ki še traja.

Context, Responses, Heritage

*The widespread crisis of socialist Yugoslavia also showed its teeth in the second half of the 1980s in Maribor, at the time still an industrial-labour stronghold. The crisis was revealed and deepened by various initiatives and a wave of social engagement, the thick of the action, however, was in the field of culture. Exploring neglected topics, discovering the forgotten and pushed-aside, yet deserving figures from the town's past, and the ever-louder artistic-aesthetic polyphony increasingly wore down the Communist Party's socio-cultural monopoly in the town. In such circumstances, the publication of *Marpurgi* (1985) – and *Severni sij* (*The Northern Lights*) by Drago Jančar the previous year – marked one of the turning points. Both novels explored the town's past and character and provided new starting points for examining its position within Europe. From today's perspective, a key dimension of the *Marpurgi* novel is its ability to arouse interest in the Jewish heritage, which was gradually integrated into the town's consciousness and ethos. In its own unique way, the book thus heralded a transitional period, one that is not yet over.*



Založba Obzorja, pri kateri sta izšla romana Zlate Vokač Medic, je bila desetletja osrednje mestno kulturno in duhovno vozlišče, hkrati pa ena najpomembnejših slovenskih založb. Vseslovensko relevantno je dosegla v šestdesetih letih 20. stoletja po zaslugi legendarnega Jožeta Košarja. Ta je s smelostjo in založniško avtonomijo in naklonjenostjo domači izvirni literaturi ter mladim, zamolčanim in cenzuriranim avtorjem bistveno pripomogel k odpiranju slovenskega literarnega prostora, založbo pa tudi tržno ustrezno umestil. Pluralistično usmeritev s poudarkom na humanistiki sta nadaljevala urednika Herman Vogel in Andrej Brvar.

The Založba Obzorja publishing house, which published the novels by Zlata Vokač Medic, was at the core of the town's cultural and spiritual activity for decades, and also one of the most important Slovenian publishing houses. It reached nationwide relevance in the 1960s, thanks to the legendary Jože Košar. Owing to his boldness and publishing autonomy, and the fact that he was favourably disposed to original Slovenian literature, as well as to young, largely neglected and censored authors, Košar contributed enormously to the opening up of the Slovenian literary space, and also saw to the publishing house's appropriate market positioning. The pluralistic orientation with an emphasis on the humanities was carried on by the editors Herman Vogel and Andrej Brvar.



Zlato Vokač sem prvič videla, ko je v sezoni 1983/84 kot prevajalka iz ruščine prišla na nekaj vaj v mariborsko Dramo. *Marpurgi* so izšli leta 1985. Za mlade, ki smo v osemdesetih letih po študiju v Ljubljani prišli delat v mariborsko kulturo, je bil ta roman nekakšno razodetje. Odločitev za delo v mestu, ki ga je Bojan Štih še nekaj let pred tem ozmerjal z industrijsko puščavo, namreč ni obetala bleščeče poklicne prihodnosti – ustvariti smo si jo morali sami. *Marpurgi* za našo generacijo niso bili pomembni samo zato, ker so razkrili delček mestne zgodovine, ampak predvsem zato, ker je Zlata v njihovo središče postavila nekonformističnega posameznika, intelektualca svobodnega duha. Ta upor proti samoupravnem enoumju v mestu, kjer je bila beseda ‘intelektualec’ bolj ali manj kletvica, je morda danes težko razumeti. A vendar nismo tako zelo oddaljeni.

Če se spomnim, kako sem v prvi polovici devetdesetih kot sveža založnica neuspešno iskala finančno podporo za izdajo njenih zadnjih dveh knjig (*Veselih zgodb o vampirjih* in *Prvega potovanja mačka Čunje*) na Ministrstvu za kulturo in pri mariborskih zavarovalnicah in bankah, kjer o njej niso vedeli ničesar, moram priznati, da se ni veliko spremenilo: slovenska kultura je še danes ljubljano-centrična, mariborsko gospodarstvo pa še zmeraj podpira predvsem množično kulturo. V soju žarometov pogosteje vidimo predvsem najbolj častihlepne posameznike, skritim biserom, kakršna je bila Zlata, pa ne priznamo, kar jim gre: Zlata Vokač je bila ena najmodrejših posameznikov, kar jih je to mesto kdaj imelo.«

mag. EMICA ANTONČIČ, literarna zgodovinarica, kritičarka, urednica, založnica (februar 2020)



I first saw Zlata Vokač when she came to a few rehearsals of the Slovene National Theatre in Maribor in the 1983/84 season as a translator from Russian. The novel Marpurgi was published in 1985. For us, the young people who came to work in Maribor's cultural arena in the 1980s after having studied in Ljubljana, this novel was some sort of a revelation. The decision to work in a town that Bojan Štih had compared to an industrial desert a few years earlier was not particularly promising as far as a bright professional future went – it was up to us to create it. For our generation, the novel Marpurgi was important not only because it revealed a snippet of the town's history, but first and foremost because Zlata placed at its core a nonconformist individual, a free-spirited intellectual. Today, this revolt against self-management uniformity in a town where the word 'intellectual' was more or less a swear word may be difficult to understand. And yet we're not all that far away from it. Remembering the first half of the 1990s, when I – an inexperienced publisher – unsuccessfully sought financial support for the publication of Zlata's last two books (Vesele zgodbe o vampirjih and Prvo potovanje mačka Čunje) from the Ministry of Culture and Maribor's insurance companies and banks – where they knew nothing about her – I must admit that not much has changed: Slovenian culture is still Ljubljana-centric, and Maribor's economy still supports mainly mass culture. The greatest amount of attention is devoted to the most ambitious individuals, while failing to acknowledge the truth about hidden gems, such as Zlata: it is a fact that Zlata Vokač was one of the wisest individuals to have ever lived in this town.«

EMICA ANTONČIČ, MA, literary historian, critic, editor, publisher (February 2020)



**Naslovnica ponatisa
romana Marpurgi,
ki vsebuje izvirne risbe
mariborskega akademskega
slikarja Stojana Graufa.**

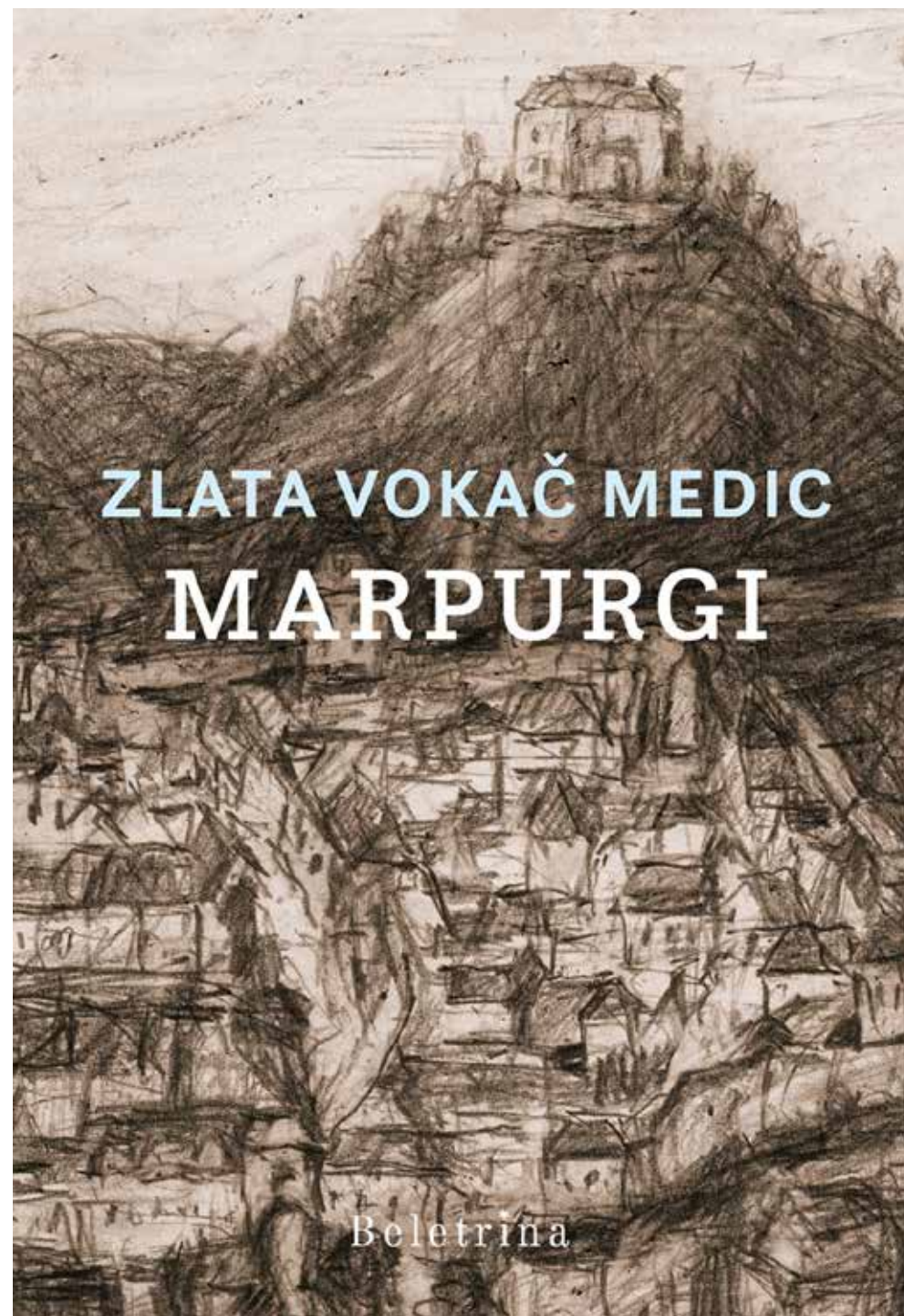
(knjiga: Beletrina, 2020)

***The front cover of the
reprinted novel Marpurgi
containing original
drawings by the Maribor-
born academy-trained
painter Stojan Grauf.***

(book: Beletrina, 2020)

**Insert iz dokumentarnega
filma Marpurgi** (film:
produkcijska hiša Casablanca, 2012)

***A scene from the
documentary titled
Marpurgi*** (documentary: Casablanca
Production House, 2012)







M A R P U R G I

MED ZGODOVINO IN LITERARNO SVOBODO
Between History and Artistic Freedom

2. del
ZGODOVINA
History

Boris Hajdinjak

Spomin na srednjeveške mariborske Jude

Memory of the Medieval Jews of Maribor

Rimsko-nemški kralj Maksimiljan I. je 6. januar 1497 odredil kot datum, do katerega morajo Judje zapustiti Štajersko, Koroško in Wiener Neustadt. Med tistimi, ki so izkoristili to nesrečo, je bil tudi Bernardin Drucker (umrl po letu 1507), večkratni mariborski mestni sodnik in verjetno najbogatejši Mariborčan v tem času. Izgon Judov je izkoristil za nakup vsaj ene hiše v Židovski ulici, njegova last pa je postala tudi mariborska sinagoga. V njej je leta 1501 z ženo Barbaro ustanovil cerkev Vseh svetih. Na odločitev zakoncev Drucker, da bosta ustanovila cerkveno ustanovo za ohranjanje spomina nanju, je najverjetneje vplivalo dejstvo, da nista imela potomcev. Ta okoliščina je kmalu po njuni smrti pripeljala nekdanjo sinagogo v last in skrb mesta. Zaradi nove cerkve se je vsaj od leta 1515 ob njej ležeči del Židovske ulice imenoval Ulica vseh svetih, del Židovske ulice na območju današnjega Glavnega trga pa je vsaj še do leta 1595 ohranil prvotno ime. To ni edini dokaz zavesti o nekdanji judovski prisotnosti: leta 1544 je moral posestnik zemljišča ob judovskem pokopališču na območju današnje Strme ulice skrbeti za pokopališko ograjo. Za Jude so namreč pokopališča sveta mesta in morajo ostati nedotaknjena do večnosti. Kasneje se skrb za judovsko pokopališče ne omenja več. V 18. stoletju se je za celotno območje Židovske ulice uporabljalo samo še ime Ulica vseh svetih. Največji udarec mariborski judovski dediščini je povzročila ukinitvev cerkve Vseh svetih leta 1785. Po njej so zgradbo dve stoletji uporabljali za različne namene. A spomin je ostal in zato prvi mariborski zgodovinar Rudolf Gustav Puff v svoji knjigi o Mariboru iz leta 1847 na več mestih omenja srednjeveške mariborske Jude. Avtor še vedno najbolj temeljite zgodovine Judov na Štajerskem v srednjem veku iz leta 1914 je v Mariboru rojeni Jud Artur Rosenberg. Morda ga je k proučevanju te teme spodbudila judovska zgodovina rojstnega mesta. Slovenska mestna oblast je leta 1919 Ulico vseh svetih preimenovala v Židovsko ulico. V obdobju prve Jugoslavije je pravnik in ljubiteljski zgodovinar Vladimir Travner napisal prvi slovenski strokovni članek o srednjeveških mariborskih Judih. Glede na pomen Judov za naciste je povsem pričakovano, da je Židovska ulica leta 1941 ponovno postala Ulica vseh svetih, leta 1945 pa je dobila nazaj predvojno ime, ki ga ima še danes. Za današnjo visoko stopnjo zavedanja Mariborčanov o srednjeveški judovski preteklosti njihovega mesta je najbolj zaslužna Zlata Vokač Medic z romanoma Marpurgi iz leta 1985 in Knjiga senc iz leta 1993.

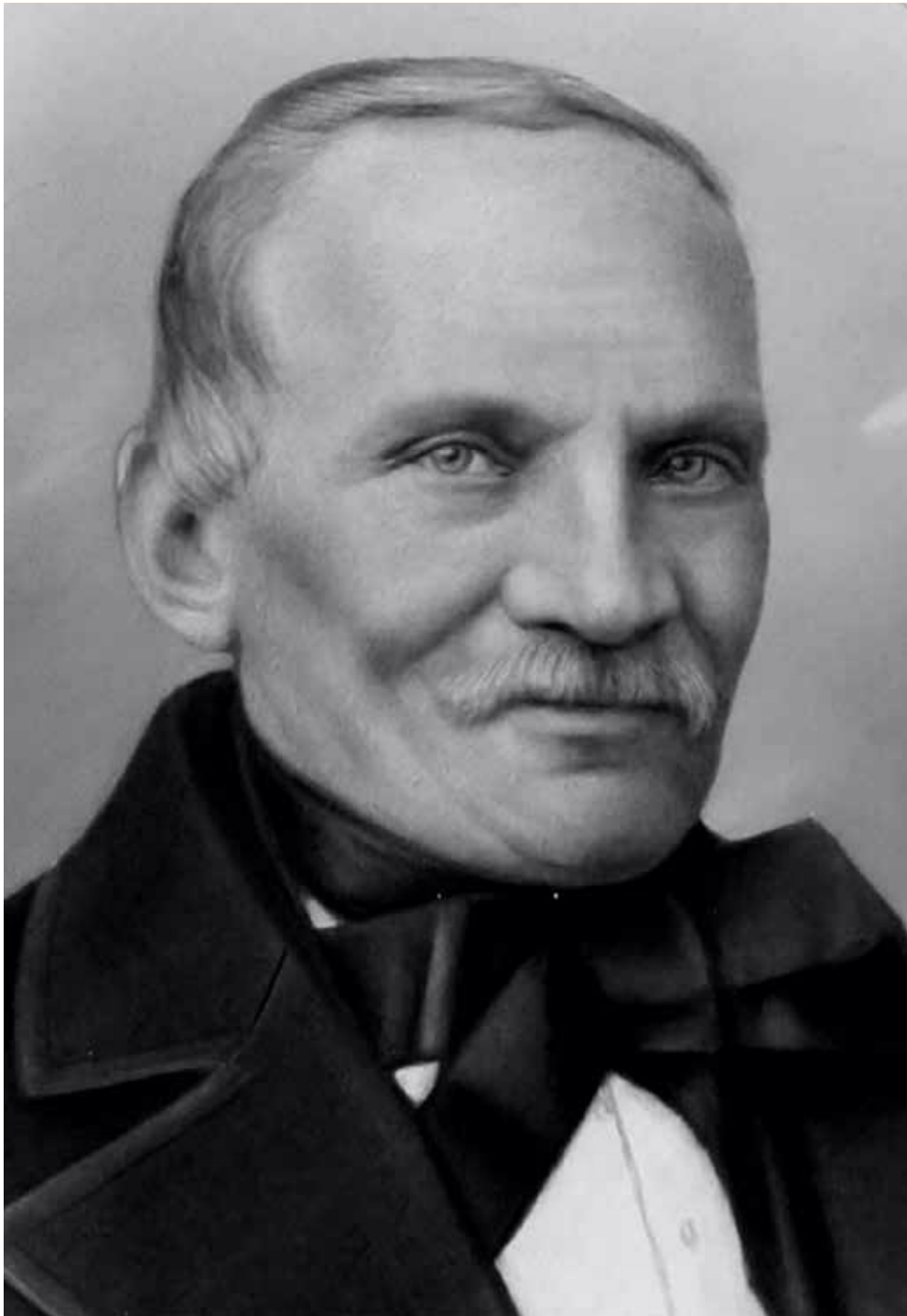
According to a decree issued by the Roman-German king Maximilian I, 6 January 1497 was the date by which the Jews were supposed to leave Styria, Carinthia, and Wiener Neustadt. One of the people who took advantage of this misfortune was Bernardin Drucker (died after 1507), who held the position of Maribor's town judge several times and was most likely Maribor's wealthiest citizen at the time. He used the expulsion of Jews to buy at least one house in Jewish Street and also acquired the Maribor synagogue. With his wife, Barbara, he founded the All Saints' Church in the building of the former synagogue in 1501. The Druckers' decision to establish a church with the aim of preserving their own memory was most likely influenced by the fact that they had no descendants. This was also the reason that soon after their death the town of Maribor took over ownership and care of the former synagogue. On account of the new church, from at least 1515 onwards, possibly earlier, the part of Jewish Street next to the church was called All Saints' Street. The part of the street in the area of today's Main Square, however, retained its original name until at least 1595. This, however, is not the only thing that attests to the awareness of the former Jewish presence: in 1544, the owner of the land next to the Jewish cemetery in the area of today's Steep Street had to take care of the upkeep of the cemetery fence – the reason being that according to Jewish tradition, a cemetery is a holy place and must therefore remain intact for eternity. Later, however, there was no further mention of the maintenance and upkeep of the cemetery. In the 18th century, the only name in use for the entire area of Jewish Street was All Saints' Street. The abolition of the All Saints' Church in 1785 caused the greatest blow to Maribor's Jewish heritage. For the next two centuries, the building was used for a number of different purposes. The memory, however, remained and Maribor's first historian, Rudolf Gustav Puff, made several mentions of the Jews who lived in Maribor in the Middle Ages in his 1847 book on Maribor. The author of what is still the most comprehensive history of Jews in Styria in the Middle Ages, written in 1914, is the Maribor-born Jew Artur Rosenberg, who might have been prompted to research this topic by the Jewish history of his hometown. In 1919, All Saints' Street was renamed Jewish Street by the Slovenian city authorities. During the time of the first Yugoslavia the jurist and amateur historian Vladimir Travner authored the first Slovenian expert article on the medieval Jews of Maribor. Given the Nazis' hatred of the Jews, it comes as no surprise that the street's name was changed back to All Saints' Street in 1941. In 1945, however, the name of the street was once again changed back to its pre-war version, i.e. Jewish Street, and has remained the same ever since. The fact that the people of Maribor are nowadays well aware of the medieval Jewish past of their town is largely due to Zlata Vokač Medic and her novels Marpurgi, published in 1985, and The Book of Shadows, published in 1993.





Maribor: Ulica vseh svetih oziroma vsaj še leta 1595 Židovska ulica, pogled proti Dravski ulici, na fotografiji iz leta 1909 (hrani: Pokrajinski arhiv Maribor). Ta del srednjeveške Židovske ulice na območju današnjega Glavnega trga je bil uničen ob gradnji Starega mosta. Izjema je bila prva stavba na levi z naslovom Ulica vseh svetih 6, ki je bila porušena šele leta 1931. Ko so jo porušili, so pod njo našli »mariborski zaklad«: 100 zlatnikov, zakopanih leta 1329. Danes na tem mestu stoji zgradba z naslovom Glavni trg 24.

Maribor: All Saints' Street known as Jewish Street up until at least 1595; a view towards Dravska Street, in a photograph from 1909 (kept by: Pokrajinski arhiv Maribor). This part of the medieval Jewish Street in the area of today's Main Square was destroyed during the construction of the Old Bridge. The first building on the left – at All Saints' Street 6 – was an exception and was not demolished until 1931, when the so-called 'Maribor hoard' was found underneath the building: 100 gold coins buried there in 1329. Today, a building with the address Main Square 24 stands on the site.



Rudolf Gustav Puff (1808-1865), zaradi knjige o Mariboru iz leta 1847 prvi mariborski zgodovinar (fotografija: Pokrajinski muzej Maribor). V tej knjigi na več mestih omenja srednjeveške mariborske Jude. Bil je profesor na mariborski klasični gimnaziji, publicist, kulturnik in tudi politik. Čeprav je bil rojen v nemškem delu Štajerske, se je naučil slovensko in bil naklonjen Slovencem.

Rudolf Gustav Puff (1808-1865): he authored a book on Maribor in 1847 and is thus considered Maribor's first historian (kept by: Pokrajinski muzej Maribor). In his book, Puff made several references to the medieval Jews of Maribor. He was a teacher at the Maribor Classical Grammar School, a publicist, a cultural worker and also a politician. Although he was born in the German part of Styria, he learned Slovenian and was favourably inclined towards Slovenians.

Vladimir Travner
(1886-1940), pravnik
in ljubiteljski zgodovinar
(fotografija: Univerzitetna
knjižnica Maribor).
Od leta 1927 je bil okrožni
sodnik v Mariboru. Pisal
je predvsem o tistih
zgodovinskih temah,
za katere je menil, da jih
akademski zgodovinarji
zanemarjajo, zato
je leta 1935 napisal prvi
slovenski strokovni članek
o srednjeveških mariborskih
Judih. Bil je tudi
humorist: leta 1939 je v
Totem listu objavil sonet
Čista rasa, naperjen proti
Hitlerjevemu rasizmu.

*Vladimir Travner
(1886-1940): a jurist
and amateur historian
(kept by: Univerzitetna
knjižnica Maribor).
From 1927 onwards,
he was a district judge
in Maribor. He mainly wrote
about those historical
topics which he considered
to be neglected by academic
historians. In 1935,
Travner wrote the first
Slovenian expert article
on the medieval Jews
of Maribor. He was also
a humourist - in 1939,
he had a sonnet titled
A Pure Race, which
was directed against
Hitler's racism, published
in the Toti list newspaper.*



Maribor sredi 15. stoletja

Maribor in the Mid-15th Century

Do sredine 15. stoletja, časa dogajanja v romanu Marpurgi, je minilo več kot tri stoletja razvoja Maribora. Prvotno naselje, neznanega imena in omejeno le na zahodni del Lenta, je zaradi pomembnega prometnega položaja botrovalo nastanku gradu nad njim. Grad se prvič omenja leta 1164 kot '(glavni) grad marke'. Ime gradu je izrinilo prvotno ime naselja. Kljub uveljavitvi novega, slovenskega imena v 19. stoletju je Marpurg do danes ostal živ v narečnem govoru. Leta 1209 se naselje prvič omenja kot trg, leta 1254 pa prvič kot mesto. Ker je mesto moralo imeti obzidje, so meščani zgradili obzidje s štirimi stranicami po 500 metrov. Ta zelo zahteven projekt je bil verjetno zaključen že do leta 1271, ko je bilo mestno obzidje prvič izpričano v še danes uporabljanem mestnem grbu. Prav v času, ko je Maribor postal mesto, so prvotno enoladijsko župnijsko cerkev z dvema stranskima ladjama povečali v za dolgo časa največjo mestno zgradbo. Globoke spremembe v 13. stoletju potrjujeta še dve do danes ohranjeni stavbi, značilni samo za pomembna srednjeveška mesta: pred letom 1273 ali 1274 ustanovljeni samostan takrat izjemno hitro razvijajočih se minoritov in okoli leta 1300 zgrajena sinagoga zaradi dovolj številčne naselitve Judov. Do časa dogajanja romana Marpurgi v Mariboru ni bila zgrajena nobena nova večja zgradba. Prav za ta čas pa zaradi ohranjenega davčnega registra iz leta 1452 prvič poznamo vsaj približno število prebivalcev mesta in njihovo sestavo. Znotraj mestnega obzidja je živelo okoli 1200 prebivalcev, v predmestjih pa še okoli 400. Med njimi je bilo okoli 25 duhovnikov, okoli 50 plemičev in okoli 150 Judov. Vsi preostali so bili meščani, torej tisti, ki so v mestu imeli hišo in samostojno gospodarsko dejavnost, in prebivalci mesta, ki tega niso imeli. Prevladovali so obrtniki: vsaj šest pekov, osem sodarjev, šest mesarjev, devet usnjarjev, deset čevljarjev, štirinajst krojačev in šest tesarjev, vendar tudi po en zdravnik, izdelovalec lokov, puškar, brivec, učitelj, orglarski mojster in kositrar ter po dva padarja, zlatarja in kamnoseka.

By the mid-15th century, when the novel Marpurgi is set, the town of Maribor had been developing for more than three centuries. The strategic transport position of the original settlement – of an unknown name and limited only to the western part of Lent (the riverside part of the medieval town) – was the reason a castle was built above the settlement. The castle was first mentioned in 1164 as ‘the march’s (principal) castle’. Although a new Slovenian name for the town was coined and brought into use in the 19th century, the name Marpurg has remained part of the local parlance to this day. The earliest mentions of the settlement first as a market town and later as a town go back to 1209 and 1254 respectively. Since towns were required to have town walls, a wall with four sides – each 500 metres in length – was built. This very challenging project was most likely completed as early as 1271, when the town walls were first attested to in the town’s coat of arms, which is still in use today. At the exact time when Maribor was granted town privileges, the original single-nave parish church was extended through two side aisles, which led to it becoming the town’s largest building for a long time. The big changes that took place in the 13th century are further confirmed by two surviving buildings that are characteristic of important medieval towns: a monastery founded before 1273/74 by the Minorites, which at the time was an extremely fast developing order, and a synagogue built circa 1300 as a result of the large enough number of Jews settled in the town to warrant a synagogue. Up until the time when the novel Marpurgi is set, no other large buildings had been built in Maribor. However, due to the preserved tax register from 1452, at least an approximate number of the town’s inhabitants and their structure is known for the first time. There were approximately 1,200 people living within the town walls and a further 400 in the suburbs. They included about 25 priests, 50 nobles, and 150 Jews. All the others were burghers, i.e. those who owned a house in the town and an independent economic activity, and town dwellers, i.e. those without both. Most of them were craftsmen: at least six bakers, eight coopers, six butchers, nine tanners, ten shoemakers, fourteen tailors and six carpenters, whilst there was also a physician, a bow maker, a gunsmith, a barber, a teacher, an organ builder and a tinman, as well as two barber surgeons, two goldsmiths and two stonemasons.





Upodobitev mesta Maribor na sliki iz leta 1680 (hrani: Pokrajinski muzej Maribor, fotografija: Danilo Cvetnič). Na sliki so prikazane še vedno ohranjene vse glavne značilnosti srednjeveškega mesta: mestno obzidje (začetek gradnje pred letom 1271) s stolpi (iz srednjega veka sta ohranjena okoli leta 1465 zgrajena Čeligijev in Židovski stolp) in utrjenimi vrati, oba mariborska gradova, Zgornji Maribor (prvič omenjen leta 1164) na Piramidi in Spodnji Maribor (začetek gradnje v letih 1478–1481) v severovzhodnem kotu obzidja, mestna župnijska cerkev (začetek gradnje pred letom 1150), minoritski samostan (prvič omenjen v letih 1273/74) v jugozahodnem kotu obzidja in sinagoga (začetek gradnje okoli leta 1300, po izgonu Judov leta 1497 cerkev Vseh svetih) v jugovzhodnem kotu obzidja.

The town of Maribor depicted on a painting from 1680 (kept by: Pokrajinski muzej Maribor, photo: Danilo Cvetnič). The painting shows all the preserved main features of medieval town: the town walls (construction began before 1271) with towers (the Čeligi Tower and the Jewish Tower, built circa 1465, are the two towers preserved from the Middle Ages) and fortified gates, both town castles, namely the Upper Maribor Castle (first mentioned in 1164) on the Piramida hill and the Lower Maribor Castle (construction began in 1478–1481) in the northeast corner of the town walls, the town's parish church (construction began before 1150), the Minorite Monastery (the earliest mention in 1273/74) in the southwest corner of the town walls and the synagogue (construction began circa 1300; changed to the Church of All Saints following the expulsion of the Jews in 1497) in the southeast corner of the town walls.



Odtis drugega pečatnika mesta Maribor (hrani: Pokrajinski muzej Maribor). Odtisi neohranjenega prvega mariborskega mestnega pečatnika so se ohranili na listinah med letoma 1271 in 1297. Prvi ohranjeni odtis tukaj predstavljenega drugega pečatnika je na listini iz leta 1305. Na obeh pečatnikih je grb mesta Maribor: mestna vrata s stolpoma in obzidjem ter golob z glavo navzdol, ki predstavlja Sv. duha oziroma sv. Janeza Krstnika, ki mu je bila od srede 13. stoletja posvečena župnijska cerkev.

A seal impression made by Maribor's second town seal stamp (kept by: Pokrajinski muzej Maribor). The impressions made by the unpreserved first town seal stamp have been preserved on deeds dating back to the 1271-1297 period. The first preserved impression of the second town seal stamp presented here is on a deed from 1305. Both town seals stamps feature the coat of arms of Maribor: the town gate with two towers and town walls, as well as a dove with its head pointing down, representing the Holy Spirit or St. John the Baptist, to whom the parish church has been dedicated since the mid-13th century.

Mestna župnijska cerkev
sv. Janeza Krstnika, danes
stolnica, na upodobitvi
Maribora iz leta 1680.
Verjetno pred letom 1150
zgrajeno enoladijsko
romansko cerkev
so okoli leta 1250 z dvema
stranskima ladjama povečali
v za dolgo časa največjo
mestno zgradbo. Cerkev
so še dodatno povečali
okoli leta 1400 z izgradnjo
16 metrov visokega
prezbiterija. Glavno ladjo
so okoli leta 1520 dvignili
za skoraj pet metrov in jo
s tem višinsko izravnali
s prezbiterijem.

*The town parish church -
the present-day Cathedral
- dedicated to St. John
the Baptist on a painting
of Maribor from 1680.
In circa 1250, the original
most likely single-nave
Romanesque church built
before 1150 was extended
through two side aisles,
becoming the town's largest
building for a long time.
The church was further
enlarged circa 1400, when
a 16-metre-tall presbytery
was added. The nave was
raised by almost five metres
circa 1520, when its height
was levelled with that
of the presbytery.*





Minoritski samostan Marijinega vnebovzetja, današnje Lutkovno gledališče Maribor, na upodobitvi Maribora iz leta 1680. Romansko cerkev iz 12. stoletja so minoriti po prihodu v Maribor spremenili v samostansko cerkev z izgradnjo na upodobitvi vidnega zgodnjegotskega prezbiterija. Ladja je bila v 16. stoletju povišana do višine prezbiterija.

The Minorite Monastery of the Assumption of Mary, the present-day Maribor Puppet Theatre, on a painting of Maribor from 1680. After arriving in Maribor, the Minorites turned the Romanesque church from the 12th century into a monastery church with an Early Gothic presbytery, which is visible in the painting. The nave was raised in the 16th century, when its height was levelled with that of the presbytery.

Cerkev Vseh svetih,
do leta 1497 sinagoga,
na upodobitvi Maribora
iz leta 1680. Sinagoga
je bila v prvi fazi,
okoli leta 1300, manjša
od današnje in usmerjena
v smer sever-jug. Šele
v drugi fazi, okoli leta
1350, je dobila današnjo
velikost in usmeritev
v smeri zahod-vzhod.

To spremembo jasno
nakazujejo na upodobitvi
in tudi še danes vidni
trije petkrat stopnjevani
oporniki.

*The Church of All Saints -
up until 1497 a synagogue -
on a painting of Maribor
from 1680. In the first
stage, circa 1300, the
synagogue was smaller than
it is today and was facing
the north-south direction.
It was not until the second
stage, circa 1350, that
it gained its present-
day size and west-east
orientation. This change
is clearly indicated in the
painting and in the three
five-stage buttresses still
visible today.*



Hannes Waldner

Hannes Waldner

Izobražen in svetovljanski zdravnik Hannes Waldner je eden od dveh prvoosebni pripovedovalcev v romanu Marpurgi. V romanu sta njegova starša Barbara Celjska (umrla leta 1451), v času dogajanja romana že pokojna kraljica Ogrske in Češke ter cesarica Rimsko-nemškega cesarstva, in Enej Silvij Piccolomini, ki je kmalu po tem času postal papež Pij II. (pontifikat v letih 1458–1464). Da bi bil okoli leta 1415 rojeni Hannes dejansko sad skrite ljubezni dveh tako znanih oseb, je glede na zgodovinska dejstva nemogoče. V tem času je bodoči papež kot desetletni deček še živel v rodni Toskani, najbolj znana pripadnica rodbine grofov Celjskih pa je že bila najbolj znana udeleženka največjega srednjeveškega koncila v Konstanci. Okoli leta 1390 rojena Barbara je bila namreč od konca leta 1405 druga žena več kot dvajset let starejšega pobudnika sklica koncila Sigmunda Luksemburškega, že od leta 1387 kralja Ogrske in od leta 1411 kralja Rimsko-nemškega cesarstva, od leta 1419 pa tudi kralja Češke in od leta 1433 cesarja. Za Sigmunda je znano, da je bil pogostokrat nezvest, za Barbaro pa v virih ni omemb konkretne nezvestobe. Najbližje temu je bila Barbarina naklonjenost, gotovo pa ne ljubezen do rojaka in vrstnika viteza Sigmunda I. Dobrnškega (umrl leta 1429), ki je upravljal njene posesti na Hrvaškem. Kaže, da so te govorice botrovale nastanku hrvaškega ljudskega izročila o Barbari kot oholi in zlobni »črni kraljici«. Možnost Piccolominijevega nezakonskega otroka v Mariboru ni iz trte zvita, saj je imel vsaj dva nezakonska otroka: enega na Škotskem, drugega pa v Strasbourgu. V romanu kot Hannesova krušna starša navedena najuglednejša mariborska meščana Lenart in Helena Waldner ne obstajata v ohranjenih virih. S tem priimkom sta v Mariboru živela Herman (umrl pred letom 1446) in njegov sorodnik Jošt (umrl pred letom 1453), ki sta bila oba viteškega stanu in dovolj ugledna, da sta bila judovska sodnika. Nosilec te, za mesta z večjim številom Judov značilne funkcije je bil kristjan, običajno premožnejši, ki je potrjeval pogodbe in razsojal spore med kristjani in Judi. Z ohranjenimi viri žal tudi ni možno potrditi obstoja Hannesovega duhovnega očeta, judovskega zdravnika Hajmba.

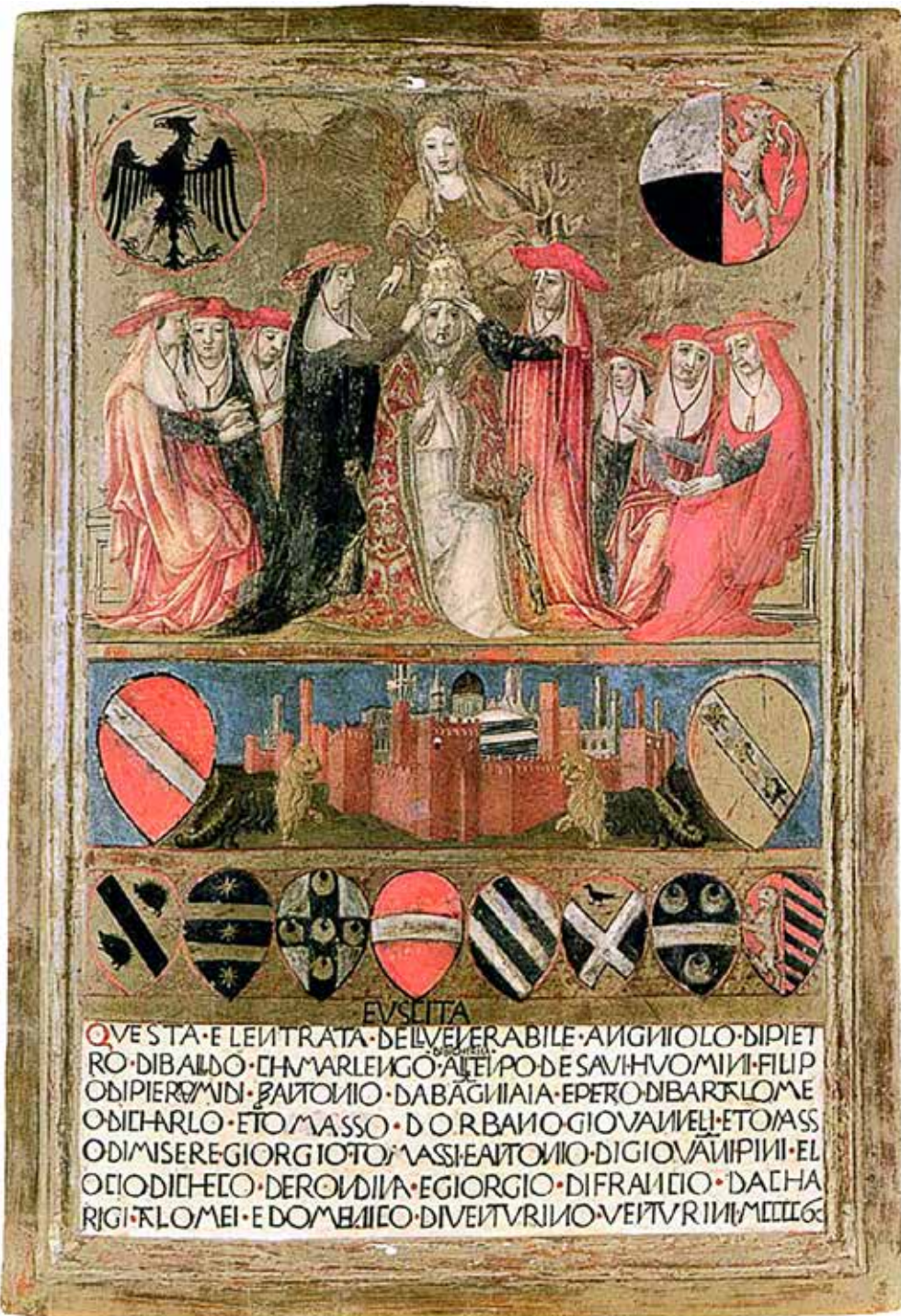
The highly educated, cosmopolitan physician Hannes Waldner is one of the two first-person narrators of the novel Marpurgi. In the novel, his parents are Barbara of Celje (died in 1451) – at the time when the novel is set the already late Queen of Hungary and Bohemia, and Holy Roman Empress – and Enea Silvio Piccolomini, who became Pope Pius II not long after (pontificate: 1458–1464). However, according to historical facts, it is impossible for Hannes – born circa 1415 – to have been the fruit of the hidden love of two such famous people. At that time, the future pope was a ten-year-old boy, still living in his native Tuscany, and Barbara – the most famous female family member of the Counts of Celje – was already the most prominent female participant of the largest medieval council in Constance. Born circa 1390, Barbara was the second wife of Sigmund of Luxembourg, more than twenty years her senior, whom she had married in 1405. Sigmund, the initiator of the Council, was at the time the King of Hungary (from 1387) and Roman-German King (from 1411), and later also the King of Bohemia (from 1419) and the Holy Roman Emperor (from 1433). While Sigmund is known to have been unfaithful many times, no concrete infidelity is mentioned in the historical sources when it comes to Barbara. The closest thing to being unfaithful was Barbara's affection – but certainly not love – for her compatriot and peer, Knight Sigmund I of Dobrna (died in 1429), who managed her estates in Croatia. It appears that these rumours were the reason Barbara was presented as a haughty and evil 'Black Queen' in Croatian lore. It is not totally out of the question that Piccolomini had an illegitimate child in Maribor, as he had at least two other illegitimate children – one in Scotland and another in Strasbourg. As for the most prominent burghers of Maribor, Lenart and Helena Waldner, mentioned in the novel as Hannes's foster parents, there is no mention of them in the preserved sources. However, two people from Maribor that did bear this surname were Herman (died before 1446) and his relative Jobst (died before 1453), both of whom were knights and prominent enough to be Jewish judges. The holders of this position, characteristic of cities with a large number of Jews, were Christians, usually well-off ones, who ratified agreements and adjudicated disputes between Christians and Jews. Unfortunately, the preserved sources cannot confirm the existence of Hannes's spiritual father, the Jewish physician Haimb.





Ogrska in rimsko-nemška kraljica Barbara Celjska (sedi v sredini) med božično mašo v konstanški stolnici, 25. december 1414 (Richentalova kronika, okoli 1465, hrani: Rosgartenmuseum, Konstanca, fotografija: Wikipedia). Koncil v Konstanci je bil sklican na pobudo Barbarinega moža Sigmunda Luksemburškega, da bi rešili t. i. zahodno shizmo: že od leta 1378 sta bila dva papeža, eden v Rimu in eden v Avignonu, od leta 1409 pa še tretji s sedežem v Pisi. Na koncilu so problem rešili z odstavitvijo vseh treh papežev in z izvolitvijo novega papeža leta 1417. S tem je bila sicer vsaj na pergamentu dosežena enotnost katoliške Evrope. Dejansko je konstanški koncil z usmrčitvijo Jana Husa leta 1415 povzročil razdor, ki je v 16. stoletju pripeljal do reformacije. Velja za največji srednjeveški koncil, saj se ga je udeležilo okoli 70.000 ljudi.

Barbara of Celje, Queen of Hungary and Queen of the Holy Roman Empire, (sitting in the middle) during the Christmas Mass in the Cathedral of Constance, 25 December 1414 (Richental's Chronicle, circa 1465, kept by: Rosgartenmuseum, Constance, photo: Wikipedia). The Council of Constance was convened at the instigation of Barbara's husband Sigmund of Luxembourg in order to resolve the so-called Western Schism: from as early as 1378, there had been two popes, one in Rome and another one in Avignon, and from 1409, a third Pisa-based one. The Council solved the problem by deposing all three popes and electing a new pope in 1417. Thus, unity of Catholic Europe was achieved at least on parchment. However, with the execution of Jan Hus in 1415, the Council of Constance actually caused a rift that led to the Reformation in the 16th century. It is considered the largest medieval council – it was attended by approximately 70,000 people.



Kronanje papeža Pija II. (pravo ime Enej Silvij Piccolomini), Rim, 3. september 1458 (Vecchietta, 1460, Tavoletta di Biccherna, hrani: Archivio di Stato, Siena, fotografija: Wikipedia). Piccolomini je po študiju prava od leta 1431 služil kot tajnik različnim italijanskim visokim cerkvenim dostojanstvenikom. Večino časa v teh službah je živel v Baslu, kjer je v letih 1431-1439 potekal koncil. Od leta 1442 je kot tajnik služil rimsko-nemškemu kralju Frideriku IV. (kot cesar III.). Šele v tej službi je leta 1447 sprejel duhovniško posvečenje, kar mu je omogočilo, da je postal tržaški škof. To je ostal do leta 1450, ko je postal škof domače Siene. Napisal je številna dela v latinščini, v katerih navaja tudi za slovensko zgodovino pomembne podatke, tudi o ustoličevanju koroških vojvod in o svojih sodobnikih iz rodbine grofov Celjskih.

Coronation of Pope Pius II (born Enea Silvio Piccolomini), Rome, 3 September 1458 (Vecchietta, 1460, Tavoletta di Biccherna, kept by: Archivio di Stato, Siena, photo: Wikipedia). After completing his law studies, Piccolomini served as secretary to various Italian ecclesiastical dignitaries from 1431 onwards. While in their employ, he spent most of his time in Basel, where a council was held from 1431 to 1439. From 1442, he served as secretary to the Roman-German King Frederick IV (as Emperor III). It was not until this post that Piccolomini was ordained a priest in 1447, which allowed him to become Bishop of Trieste first and later Bishop of his native Siena in 1450. He authored numerous works in Latin, also citing data that are importantly related to Slovenian history, such as the enthronement of the Dukes of Carinthia and his contemporaries from the family of Counts of Celje.

Jud zdravnik Jožef ob smrtni postelji sv. Bazilija Velikega (umrl leta 379) v Cezareji (Hanns Schober, Plenarium, Augsburg, 1487, fotografija: Wikipedia). Čeprav je svetnik živel v 4. stoletju, je Jud prikazan z judovskim klobukom, ki so ga morali obvezno nositi Judje v Zahodni in Srednji Evropi kot znak diskriminacije od začetka 13. stoletja dalje. Ne glede na diskriminacijo sta bila poklica zdravnika ali lekarnarja za Jude med najbolj zanesljivimi načini pridobitve družbenega ugleda. Žal vsaj do zdaj v virih še nismo našli Juda, ki bi v Mariboru opravljal enega izmed teh poklicev.

Jewish physician Joseph at the deathbed of St. Basil the Great (died in 379) in Caesarea (Hanns Schober, Plenarium, Augsburg, 1487, photo: Wikipedia). Although the saint lived in the 4th century, the physician is depicted wearing a Jewish hat, which Jews in Western and Central Europe were required to wear as a sign of discrimination from the early 13th century onwards. Regardless of discrimination, the professions of physician or pharmacists were one of the most reliable ways for Jews to gain a social reputation. Unfortunately, at least so far, the historical sources have revealed no Jews practicing one of these professions in Maribor.



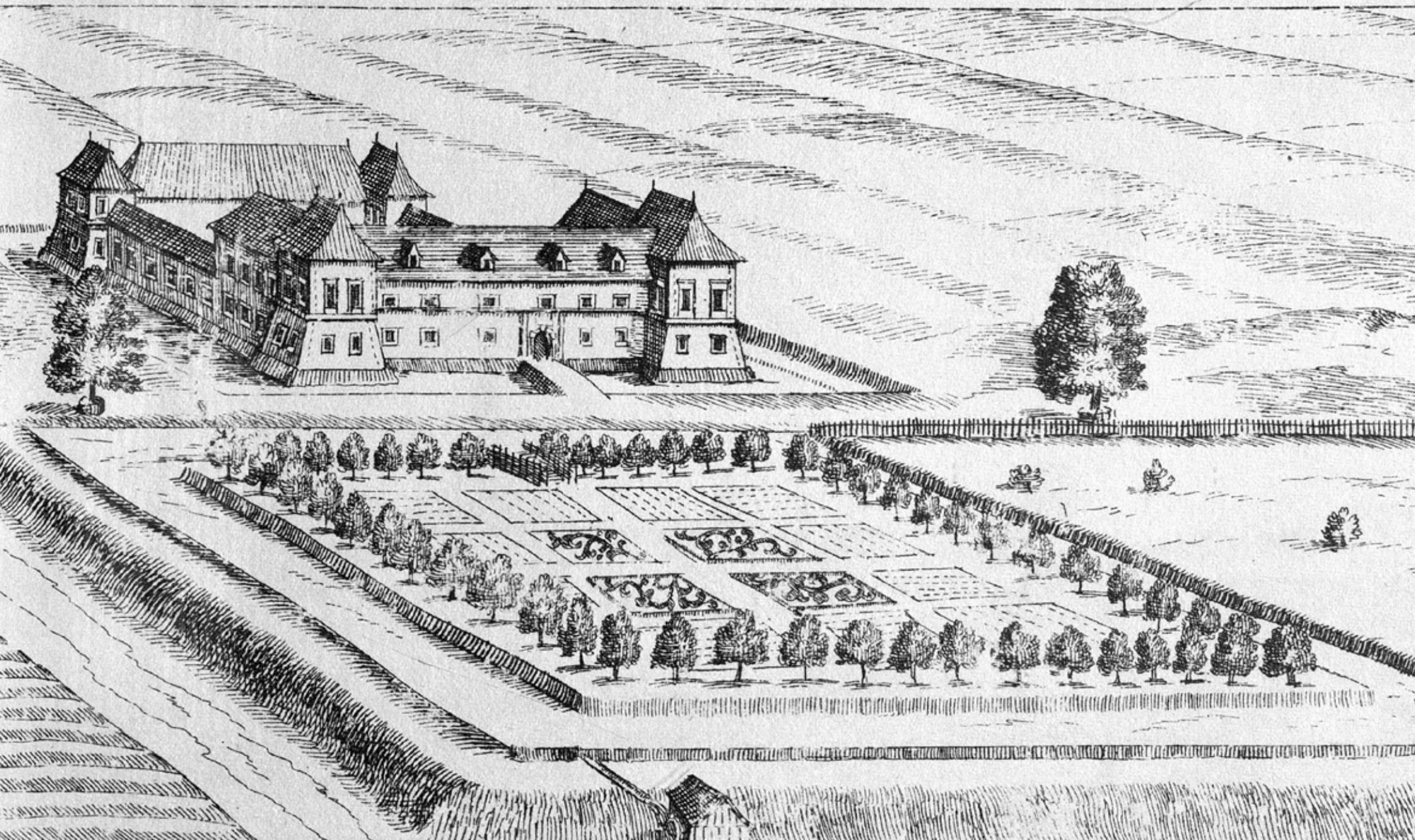
Mathias Žusemski

Matthias of Žusem

Drugi od dveh prvoosebni pripovedovalcev v romanu Marpurgi je pripadnik obubožanega nižjega plemstva in pesnik Mathias Žusemski. V virih ni omenjen noben član rodbine Žusemskih s tem imenom in njen pomen je bil v času dogajanja romana prav nasproten. Rodbina vitezov, ki se je od leta 1203 imenovala po gradu Žusem pri Šentjurju pri Celju, je namreč v tem času z zadnjima moškima članoma, Andrejem (II.) (umrl med letoma 1454 in 1458) in njegovim sinom Hansom II. (umrl leta 1480), dosegla svoj zenit. Poleg domačega gradu sta imela zadnja Žusemska v svoji posesti še bližnji grad Žamerk, grad Valdek pri Slovenj Gradcu ter dvora Vartenhajm pri Slivnici pri Mariboru in Betnava. Oče Andrej je bil v službi avstrijskega vojvode Albrehta VI. Habsburškega, sin Hans pa v službi rimsko-nemškega cesarja Friderika III. Habsburškega. Povrhu sta bila še sorodnika znamenitega vodje najemnikov in proticesarskega upornika Andreja Baumkircherja, saj je bila njegova mati Katarina Andrejeva sestra in Hansova teta. Dokaz tesne navezanosti Žusemskih na Maribor je beneficij sv. Tomaža Canterburyjskega v mariborski župnijski cerkvi, ki ga je leta 1454 ustanovil Andrej Žusemski. Pred tem oltarjem je bila pokopana njegova žena Elizabeta. Bila je zadnja članica rodbine vitezov Betnavskih, prvotno sicer mariborskih meščanov, katerih prvi predstavnik Markvard (I.) je živel v začetku 13. stoletja. Markvardov vnuk, mariborski meščan Rudolf (I.) (umrl med letoma 1316 in 1321), ni bil samo mariborski mestni sodnik v letih 1288–1305 in štajerski deželni pisar leta 1307, pač pa leta 1313 tudi prvi znani posestnik dvora Betnava. Njegovi sinovi so bili na vodilnih položajih v Mariboru: trije, Markvard (III.), Janž in Paltram (I.), so bili mestni sodniki, četrti sin Konrad je bil judovski sodnik, peti sin Nikolaj pa mariborski vikar. Paltram (I.) in Konrad sta bila prva mariborska meščana, ki sta postala viteza. Toda šele sinovi Paltrama (I.) so potem, ko so leta 1375 prodali svojo hišo na današnjem Glavnem trgu, prevzeli ime po Betnavi, kot prvi med njimi Paltram (II.) leta 1378.

The second of the two first-person narrators in the novel Marpurgi is a member of the impoverished lower nobility, the poet Matthias of Žusem. No member of the Žusem family with this name is mentioned in historical sources and contrary to what is mentioned in the novel, the actual Žusem family was both very influential and wealthy. In fact, at the time, the family of knights, named after Žusem Castle near Šentjur pri Celju from 1203 onwards, reached its peak with its last male members Andrew (II) (died in 1454/58) and his son Hans II (died in 1480). In addition to this castle, the two last Žusem family members owned several other castles, namely Žalem Castle in its vicinity and Valdek Castle near Slovenj Gradec, as well as two courts: Vartenhajm near Slivnica pri Mariboru and Betnava. Father Andrew was in the employ of Albert VI of Habsburg, Archduke of Austria, and his son Hans in the employ of the Holy Roman Emperor Frederick III of Habsburg. They were also related to the famous mercenary leader and anti-imperial rebel Andrew Baumkircher; his mother Catherine was Andrew's sister and Hans's aunt. Proof that the Žusem family was closely connected to Maribor is the benefice of St. Thomas of Canterbury in the Maribor parish church, founded by Andrew of Žusem in 1454. His wife Elisabeth was buried in front of this altar. She was the last member of the family of the Knights of Betnava, originally burghers of Maribor, whose first representative Markward (I) had lived in the early 13th century. Markward's grandson, Rudolf (I) (died in 1316/21), was not only a town judge of Maribor during the 1288–1305 period and a Styrian territorial scribe in 1307, but in 1313 also the first known owner of the Betnava court. His sons occupied various influential positions in Maribor: three of them, namely Markward (III), Jans and Paltram (I), were town judges, the fourth son Konrad was a Jewish judge, and the fifth son Nicholas was the vicar of Maribor. Paltram (I) and Konrad were the first burghers of Maribor to become knights. The first to take on the name 'of Betnava', however, were the sons of Paltram (I) after they had sold their house in the present-day Main Square in 1375 – the first to do so was Paltram (II) in 1378.

WINTENAV





Na drugi najstarejši znani upodobitvi dvorca Betnava (Georg Matthäus Vischer, *Topographia ducatus Stiriae*, 1681) je tako kot na najstarejši upodobitvi iz leta 1677 prikazan sredi 16. stoletja zgrajeni renesančni dvorec s štirimi vogalnimi stolpi. Kljub baročni preobleki in delni porušitvi je renesančna arhitektura deloma še danes vidna. To pa ne velja za srednjeveškega predhodnika dvorca v obliki stolpastega dvora, ki so ga izkazala šele arheološka izkopavanja leta 2010. Vsaj od leta 1313 je bil v posesti mariborskega mestnega sodnika in štajerskega deželnega pisarja Rudolfa (I.). Njegovi potomci so se potem, ko so postali vitezi, imenovali po tem dvoru. Po smrti zadnjega moškega člana rodbine, Paltrama (III.) (umrl po letu 1428), je dvor s poroko prišel v posest Žusemskih. V njihovi posesti je ostal do smrti zadnjega Žusemskega, Hansa II. (umrl leta 1480).

*Much like the oldest depiction from 1677, the second oldest known depiction of the Betnava Mansion (Georg Matthäus Vischer, *Topographia ducatus Stiriae*, 1681) shows a Renaissance mansion built in the mid-16th century with four corner towers. Despite its Baroque features and partial demolition, the Renaissance architecture is still partly visible. The same, however, is not true of the mansion's medieval predecessor: a tower court that was not revealed until archaeological excavations in 2010. From 1313 onwards, possibly earlier, it had been in the possession of Rudolf (I), a town judge in Maribor and Styrian territorial scribe. After gaining the title of knights, his descendants took its name. Following the death of the last male member of the family, Paltram (III), who died after 1428, the court came into the possession of the Žusem family through marriage. It remained in their possession until the death of the last family member, Hans II (died in 1480).*



Kip sv. Katarine, ki je nekoč stal v kapeli sv. Katarine, prvotno ob mariborski župnijski cerkvi sv. Janeza Krstnika, danes stolnici, in kasneje v njej (po okoli 1360, hrani: Pokrajinski muzej Maribor, fotografija: Danilo Cvetnič). Dvonadstropno kapelo z rodbinsko grobnico je dal zgraditi mariborski mestni sodnik in štajerski deželni pisar Rudolf (I.), njegov sin, mariborski vikar Nikolaj, pa je leta 1367 v njej ustanovil beneficij sv. Katarine. Verjetno je prav Nikolaj naročil kip sv. Katarine, ki kaže neposredne zveze s sodobnimi skulpturami srednje Italije. Naročilo zelo kakovostnega kipa izkazuje Nikolajevo visoko raven izobrazbe ter bogastvo njegove družine.

A statue of St. Catherine, which used to stand in the Chapel of St. Catherine, at first next to and later inside the Maribor parish church, the present-day cathedral, dedicated to St. John the Baptist (after circa 1360, kept by: Pokrajinski muzej Maribor, photo: Danilo Cvetnič). The two-storey chapel with the family tomb was built by the town judge and Styrian territorial scribe Rudolf (I). In 1367, his son Nicholas, the vicar of Maribor, established the benefice of St. Catherine in the chapel. It was most likely him that commissioned the statue of St. Catherine, which shows direct connections with contemporary sculptures of central Italy. The commissioning of the statue of excellent quality indicated Nicholas's high level of education and his family's great wealth.

Grb Andreja (I.) Žusemskega, očeta Andreja (II.) in deda Hansa II., v portugalski grbovni knjigi Livro dos Arautos (okoli 1416-1417, hrani: John Rylands Library, Manchester, fotografija: Wikipedia). Grbovna knjiga je nastala kot »kdo je kdo« med udeleženci največjega srednjeveškega koncila v Konstanci za portugalskega kralja Janeza I. in njegove diplomate. Ker je bil zelo pomemben udeleženec koncila tudi grof Herman II. Celjski, v knjigi ni predstavljen samo on, temveč tudi njegovi najpomembnejši spremljevalci. Med njimi je bil tudi Andrej (I.) Žusemski.

The coat of arms belonging to Andrew (I) of Žusem, the father of Andrew (II) and grandfather of Hans II, in the Portuguese armorial (a book of coats of arms) Livro dos Arautos (circa 1416-1417, kept by: John Rylands Library, Manchester, photo: Wikipedia). The armorial was created as a 'Who's Who' of the participants in the largest medieval council in Constance for King John I of Portugal and his diplomats. Since Count Herman II of Celje was a very important Council participant, it is not only him that is presented in the armorial, but also the most important members of his entourage, including Andrew (I) of Žusem.

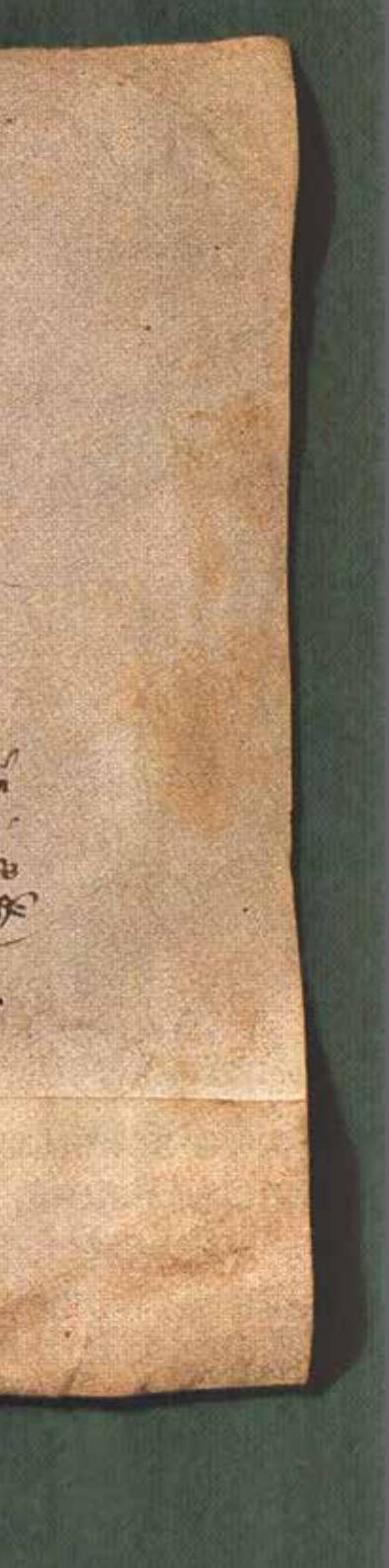


Judje v Mariboru do sredine 15. stoletja

Jews in Maribor up until the Mid-15th Century

Prva zanesljiva omemba Judov v Mariboru je iz leta 1317, vendar je možno, da so se v Mariboru naselili že pred letom 1300. Skupnost je bila namreč že okoli leta 1300 tako številčna, da je bila tedaj že zgrajena sinagoga. Mariborski Judje, ki jih poznamo iz nejudovskih virov, so se ukvarjali s posojanjem denarja. Obresti so bile v 14. stoletju običajno 65 % na leto, v 15. stoletju pa okoli 45 %. Izjemno visoke obresti so omogočale nekaterim Judom, da so izjemno obogateli. Takšen je bil Iserlajn (umrl leta 1363 ali 1364), ki je najprej živel na Ptuju, od leta 1350 pa v Mariboru. V romanu Marpurgi so Iserlajnovi potomci navedeni kot še vedno najpomembnejša judovska družina v Mariboru. V virih se Iserlajnov vnuk Muš v Mariboru zadnjič omenja leta 1392. Dokaz izjemnega gospodarskega uspeha nekaterih mariborskih Judov je tudi »mariborski zaklad«: najzgodnejša najdba srednjeveških zlatnikov na območju avstrijskih dežel. Iz judovskih virov vemo, da so se nekateri Judje ukvarjali s pridelavo obredno čistega ali košer sira in vina, kar je v romanu Marpurgi tudi omenjeno. Glede na vinogradniško okolico mesta je zelo verjetno, da so mariborski Judje trgovali s košer vinom z Judi, ki so živeli na območjih brez vinogradov. Sicer so lahko Judje s kristjani trgovali samo z vinom, ki so ga dobili zaradi zapadlih dolgov. Kjer je bila sinagoga, je bil tudi rabin. Ta ni bil samo versko, temveč tudi pravno izobražena oseba in voditelj judovske občine. Za svoje delo je od skupnosti običajno dobival plačo. Med njegove naloge je sodilo tudi poučevanje otrok, kar navsezadnje izhaja iz prvotnega pomena besede rabin v hebrejščini, zato se v nejudovskih virih sinagoga pogostokrat imenuje judovska šola. Tako je poimenovana tudi mariborska sinagoga ob prvi omembi v listini iz leta 1354. Listina je nastala, ko je sinagogo obiskala delegacija mesta Maribor pod vodstvom Paltrama (I.), takrat najuglednejšega meščana, zaradi morebitnega dolga pravkar umrlega zelo pomembnega plemiča, grofa Ulrika V. Pfannberškega. Iz listine je razvidno, da – poenostavljeno povedano – srednjeveške sinagoge niso bile samo sedež judovske »župnije«, pač pa tudi judovske »občine«.

The first reliable mention of Jews in Maribor dates back to 1317. It is, however, possible that they had settled in Maribor before 1300. In fact, in circa 1300 the Jewish community was already large enough to warrant a synagogue, which was built at that time. The Maribor-based Jews, about whom information is known from non-Jewish sources, were moneylenders. The annual interest in the 14th century was usually 65% and about 45% in the 15th century. Extremely high interest rates were the reason some Jews acquired enormous wealth. One such Jew was Isserlein (died in 1363/64), who first lived in Ptuj, and from 1350 in Maribor. In the novel Marpurgi, Isserlein's descendants are mentioned as the most important Jewish family in Maribor. In historical sources, Isserlein's grandson Musch is last mentioned in Maribor in 1392. The so-called 'Maribor hoard' – the earliest find of medieval gold coins in the Austrian lands – is proof of the extraordinary economic success of some Jews that lived in Maribor. Jewish sources reveal that some of them were involved in the production of kosher cheese and wine, something that is also mentioned in the novel Marpurgi. Given that there was no shortage of winegrowing in the vicinity of Maribor, it is very likely that the Jews from Maribor traded kosher wine with those Jews who lived in areas with no vineyards. The only thing that Jews were allowed to trade in with Christians was the wine they got as a result of overdue debts. Wherever there was a synagogue, there was also a rabbi. Rabbis were not only educated in terms of religion, but also law, and they were the leaders of Jewish communities. For the most part they were paid a salary for their community work. Their duties included teaching children, which stems from the original Hebrew meaning of the word rabbi. That is why in non-Jewish sources synagogues are often called Jewish schools. For instance, the Maribor synagogue was referred to as a Jewish school in a 1354 deed, where it was mentioned for the first time. The deed was created when a delegation of the town of Maribor – headed by Paltram (I), at the time Maribor's most prominent burgher – visited the synagogue to discuss the possible debt of the just-deceased Count Ulrich V of Pfannberg, a very important nobleman. It is clear from the deed that, to put it simply, the medieval synagogues were not only the seat of a Jewish 'parish', but also of the Jewish 'municipality'.



Listina, izdana leta 1364 na Dunaju, s katero vojvoda Rudolf IV. Habsburški razsodi spor med Judom Mušem, vnukom pokojnega Iserlajna iz Maribora, in njegovim svakom Judom »Hakkimom« iz Gradca (fotografija: HHStA). Iz listine izhaja, da je imel Iserlajn vsaj 10.000 zlatnikov. S to vsoto je bilo takrat mogoče kupiti 20 velikih hiš v središču Dunaja.

A deed issued in Vienna in 1364. By means of the deed, Duke Rudolf IV of Habsburg adjudicated the dispute between Jew Musch, grandson of the late Isserlein of Maribor, and his brother-in-law, Jew 'Hakkim' from Graz (photo: HHStA). The deed reveals that Isserlein owned at least 10,000 gold coins – at the time this was a sum large enough to buy twenty large houses in the centre of Vienna.



Zlati florin, najden leta 1931 ob porušenju hiše na Glavnem trgu 24 (v srednjem veku del Židovske ulice) v Mariboru (hrani: Narodni muzej Slovenije, Ljubljana): eden izmed 100 najdenih zlatnikov »mariborskega zaklada«. Vse do začetka kovanja florinov v Firencah leta 1252 in dukatov v Benetkah leta 1284 v večini Evrope zlati denar ni bil v obtoku. Na območju avstrijskih dežel se v pisnih virih zlatniki začnejo omenjati okoli leta 1330. Najmlajši od 48 analiziranih zlatnikov je bil kovan leta 1329, zato je to zelo zgodnja prisotnost zlatega denarja. Vsi analizirani zlatniki, razen enega dukata, so bili florini, kar kaže na stike s Toskano ali vsaj s toskanskimi bankirji. Celotna najdena vsota je po takratnih razmerjih ustrezala 25 kg finega srebra, kar je bilo precejšnje premoženje. Samo ugibamo lahko, zakaj je neki mariborski Jud »mariborski zaklad« zakopal in zakaj ga ni odkopal.

A golden florin found in 1931 during the demolition of a house at Main Square 24 (part of the Jewish Street in the Middle Ages) in Maribor (kept by: Narodni muzej Slovenije, Ljubljana): one of the 100 discovered gold coins that were part of the 'Maribor hoard'. Before the minting of florins commenced in Florence in 1252 and the minting of ducats in Venice in 1284, no gold coinage had been in circulation in most of Europe. In the Austrian lands, gold coinage first appears in written sources circa 1330. The youngest of the 48 analysed gold coins was minted in 1329, which makes it a very early presence of gold coinage. With the exception of one ducat, all the other gold coins analysed were florins, indicating contacts with Tuscany, or Tuscan bankers, at the very least. According to the then rates, the total amount found corresponded to the value of 25kg of fine silver, which was a considerable wealth. The reason why one of the Maribor-based Jews buried the 'Maribor hoard', but failed to retrieve it later, remains unknown.

Nagrobnik Abrahama (umrl 12. novembra 1379), najden leta 1912 pri gradnji današnjega Starega mosta (hrani: Pokrajinski muzej Maribor, fotografija: Boris Farič). Drugi od osmih po imenu znanih mariborskih rabinov Abraham je verjetno izviral s češke. Glede na omembo judovskega pokopališča leta 1367 na območju današnje Strme ulice je bil nagrobnik prvotno verjetno tam in je nato na neznan način prišel do kraja najdišča.

Tombstone of Abraham (died 12 November 1379) discovered in 1912 during the construction of the present-day Old Bridge (kept by: Pokrajinski muzej Maribor, photo: Boris Farič). Abraham, the second of the eight Maribor-based rabbis known by their names, most likely originated from Bohemia. Considering the mention of a Jewish cemetery in 1367 in the area of today's Steep Street the tombstone was initially probably located there, it is, however, unknown, how it got to the place where it was discovered.



Iserlajn 'Marburg'

Isserlein of Marburg

Iserlajn ali Izrael »Marburg« se je rodil okoli leta 1390 v Mariboru in ne v Regensburgu, kot je to navedeno v romanu Marpurgi. Bil je sin Petahje (umrl po letu 1392), rojenega v Kremsu na Donavi. Petahjev oče Hajim ali Hečel (umrl pred letom 1392), ki se je iz Kremsa preselil v bližnji Herzogenburg, je bil bankir in okoli leta 1380 drugi najbogatejši Jud v avstrijskih deželah. Petahja in Hečel nista bila rabina, je pa bil to njun ded oziroma oče Izrael, ki se je iz Regensburga preselil v Krems in bil tam v letih 1302–1325 rabin. Rabin je bil tudi Iserlajnov stric Aron Blümlein: najprej v Kremsu, od leta 1418 pa na Dunaju. Iserlajn se je po zgodnji očetovi smrti z materjo preselil v Krems in tako je bil stric Aron njegov prvi učitelj. Kaže pa, da ga ni spremljal na Dunaj, saj se je takrat šolal pri drugih rabinih: zanesljivo v Chebu (nemško Eger, danes Češka), verjetno pa tudi v Erfurtu, Nürnbergu, Świdnici (nemško Schweidnitz, danes Poljska) in v Italiji. Stric Aron in Iserlajnova mati sta bila ubita v dunajskem pogromu leta 1421. V njem so bile uničene vse judovske skupnosti na območju Spodnje in Zgornje Avstrije z izjemo tiste v Wiener Neustadtu, zato je razumljivo, zakaj je Iserlajn od leta 1425 živel v rojstnem mestu kot rabin tukajšnje judovske skupnosti. Za svoje delo od skupnosti ni želel sprejemati plače. Vsaj deloma se je preživljal s posojanjem manjših vsot denarja. Kmalu je postal najvplivnejši rabin Rimsko-nemškega cesarstva, njegovo mnenje pa so upoštevale tudi judovske skupnosti na območju Ogrske, Poljske in severne Italije. V Mariboru je vodil tudi manjšo ješivo, šolo za rabine. Od leta 1445 je živel tudi v Wiener Neustadtu in vodil tamkajšnjo večjo ješivo. V tem mestu je umrl leta 1460. Njegovi najpomembnejši deli sta Daritev 354 (responz) (hebrejsko Terumat ha-dešen), ki ga je uredil sam in vsebuje 354 responz ali pravnih mnenj, in Razsodbe in listine (hebrejsko Pesakim u-ketabim) z 267 responzami, ki so jih njegovi učenci uredili po njegovi smrti. Obe deli je v Benetkah natisnil znameniti tiskar Bomberg že leta 1519.

Isserlein (or Israel) of Marburg was born circa 1390 in Maribor, and not Regensburg as stated in the novel Marpurgi. He was the son of Petachia (died after 1392), born in Krems an der Donau. Petachia's father Haim or Hetschel (died before 1392), who moved from Krems to the nearby town of Herzogenburg, was a banker and circa 1380 the second richest Jew in the Austrian lands. While Petachia and Hetschel were not rabbis, their grandfather/father Israel had been one. Israel had moved from Regensburg to Krems, where he was a rabbi from 1302 to 1325. Another family member who was a rabbi was Isserlein's uncle Aaron Blümlein – first in Krems, and from 1418 in Vienna. After his father's untimely death, Isserlein moved to Krems along with his mother, and uncle Aaron was his first teacher. It does, however, seem that he did not accompany his uncle to Vienna. At that time Isserlein studied with other rabbis: certainly in Cheb (German: Eger, the present-day Czech Republic), but probably also in Erfurt, Nuremberg, Świdnica (German: Schweidnitz, the present-day Poland) and Italy. Uncle Aaron and Isserlein's mother were killed in the Vienna pogrom of 1421. With the exception of Wiener Neustadt, all the Jewish communities in Lower and Upper Austria were destroyed in the pogrom. It is therefore understandable why Isserlein lived in his hometown from 1425 onwards as a rabbi of the local Jewish community. He received no salary for his community work. He made a living, at least in part, by lending small sums of money. It did not take long for him to become the most influential rabbi of the Holy Roman Empire, and his views carried a lot of weight in the Jewish communities in Hungary, Poland and northern Italy. In Maribor, he also ran a small yeshiva, a school for rabbis. From 1445 onwards, Isserlein also lived in Wiener Neustadt, where he ran a larger yeshiva, before passing away in 1460. His most important works are An Offering 354 (responsa) (Hebrew: Terumat HaDeshen), which he self-edited and which contains 354 responsa, i.e. decisions and rulings by legal scholars, and Rulings and Deeds (Hebrew: Pesakim U-Ketabim) with 267 responsa edited by his disciples following his death. Both works were printed in Venice by the famed printer Bomberg as early as 1519.



Ketuba ali poročna pogodba, nastala v letih 1391/92 v Kremsu v Spodnji Avstriji (hrani: ÖNB, fotografija: Wikipedia). To je najstarejša ohranjena figuralno ilustrirana ketuba. Z njo sta se poročila Šalom, sin Menahema, in Cemah, hči Aharona. Upodobljena sta v trenutku predaje poročnega prstana. Ker je Iserlajnova družina izvirala iz Kremsa, si lahko s pomočjo te ketube predstavljamo razmere, v katerih je živel mladi Iserlajn.

A ketubah – a marriage contract, written in 1391/92 in Krems, Lower Austria (kept by: ÖNB, photo: Wikipedia). This is the oldest preserved ketubah with figural illustrations. This was the marriage contract between Shalom, the son of Menachem, and Zemach, the daughter of Aharon. They are depicted at the moment when the groom presents the bride with a ring. Since Isserlein's family was originally from Krems, the ketubah is also a source of information about young Isserlein's life and circumstances.



Listina iz leta 1467, s katero Jud Aron/Aram, sin rabina Iserlajna, mariborskemu meščanu preda dve judovski dolžniški listini (hrani: Pokrajinski arhiv Maribor). Listino je pečatil judovski sodnik v Mariboru Jurij Aicher. Iserlajnov sin Aron se je podpisal v hebrejščini kot: »Aron, sin gaona (dobesedno izjemni, genialni; naziv se je tedaj uporabljal samo za najbolj učene rabine), našega učitelja, Rabina«. Ta listina je sicer edina listinska omemba Arona, vendar tudi dokazuje, kako izjemen je bil Iserlajnov sloves že kmalu po smrti.

A 1467 deed by means of which Jew Aaron/Aram, the son of the Rabbi Isserlein, handed over two Jewish deeds of debt to a burgher of Maribor (kept by: Pokrajinski arhiv Maribor). The deed was sealed by George Aicher, a Jewish judge in Maribor. Isserlein's son Aaron signed his name in Hebrew as 'Aaron, the son of Gaon (literally: remarkable, genius; a title used at the time only for the most learned rabbis), our teacher, the Rabbi.' This is the only mention of Aaron in any deed, it does, however, also prove how extraordinary Isserlein's reputation was even shortly after his death.

Naslovnica Iserlajnovе knjige Daritev 354 (responz), izdane v Benetkah leta 1546.

Na naslovnici je upodobitev Templja v Jeruzalemu kot tiskarskega znaka Marca Antonia Giustinianija, ki je v letih 1545-1552 natisnil 25 hebrejskih knjig. Prvo tiskano izdajo te knjige je leta 1519 v Benetkah izdal znameniti Daniel Bomberg. Ta je v letih 1516-1548 natisnil skoraj 200 hebrejskih knjig, med njimi med prvimi desetimi tudi tri Iserlajnovе, zato ni presenetljivo, da je Iserlajnovо delo natisnil tudi Bombergov naslednik Giustiniani.

The front cover of Isserlein's book An Offering 354 (responsa), published in Venice in 1546. The cover shows the Temple of Jerusalem as a printer's mark used by Marco Antonio Giustiniani, who printed 25 Hebrew books between 1545 and 1552. The first printed edition of this book was published by the famed Daniel Bomberg in Venice in 1519. During the 1516-1548 period, he printed almost 200 Hebrew books, including three by Isserlein. It is therefore not surprising that Isserlein's work was also printed by Bomberg's successor, Giustiniani.

ספר תרומת הדשן

חבר ויסד הגאון מהרר ישראל ועל

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בבית בן משק בית הארון מארקו אנטוניו ג'וטיניאני

Aron 'Bogati'

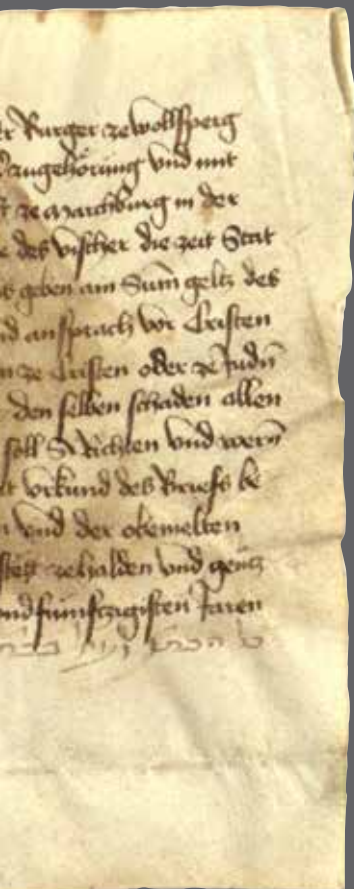
Aaron 'the Rich'

Aron, tudi Aram ali Aharon, je bil sin Šaloma ali Seldmana iz Maribora (umrl pred letom 1429) in Muskat (umrla po letu 1444), ki je bila verjetno sorodnica znamenitega rabina Iserlajna »Marburga«. Aron je sicer imel pet bratov, vendar med njimi ni bilo lekarnarja Šmuela, ki je omenjen v romanu Marpurgi. Leta 1445 se Aron prvič omenja ne v Mariboru, pač pa v drugem najpomembnejšem mestu takratne Ogrske, v Bratislavi. V Mariboru se prvič omenja leta 1448. Kakšen je bil obseg Aronovih poslov, lahko razberemo iz podatka, da je imel v letih 1455 in 1456 v posesti zaradi zapadlih dolgov kar šest hiš v Mariboru, zato ni slučajno, da se leta 1478 omenja z vzdevkom »Bogati«. Znameniti rabin Iserlajn ga omenja ne samo kot sorodnika, pač pa tudi kot vodjo (hebrejsko parnas) mariborske judovske skupnosti, kar je bil vsaj v letih 1469–1471. Vsaj od leta 1470 je Aron deloval tudi v Trstu, že takrat najpomembnejšem pristanišču Habsburžanov. Umrl je pred letom 1486, ko se omenja njegova vdova Viola (umrla po letu 1509). V Trstu se od leta 1492 omenja Aronov in Violin sin Izak (umrl med letoma 1522 in 1524). Kaže, da je že Izak vsaj občasno živel tudi v Gorici, Izakov sin Aron (umrl leta 1547) pa vsaj leta 1544 tudi v Gradišču ob Soči. Potomci Arona »Bogatega« iz Maribora so vsaj od leta 1565 italijanizirano obliko izvornega kraja Morpurgo uporabljali kot svoj priimek. Do danes so se razselili po vsem svetu. Še vedno jih največ živi v Italiji, živijo pa tudi v Avstriji, na Hrvaškem, v Franciji, Španiji, Grčiji, na Slovaškem, Češkem, v Združenih državah Amerike, Kanadi, Izraelu, Venezueli, Braziliji, Surinamu in gotovo še kje. Povprečnemu Slovencu sta morda znana vsaj Giuseppe Lazzaro Morpurgo (1759–1835), ki je leta 1831 v Trstu soustanovil zavarovalnico Generali, in Vid Morpurgo (1838–1911), na katerega še danes spominja najstarejša knjigarna v Splitu. Omeniti velja še dve ženski, ki sta bili članici rodbine: Rachelo, rojeno Luzzatto (1790–1871), iz Gorice, prvo pesnico v hebrejščini, ki se je podpisovala pod svoja dela, in slikarko Tino Morpurgo (1907–1943/44) iz Splita.

Aaron, also called Aram and Aharon, was the son of Shalom or Seldman of Maribor (died before 1429) and Muskat (died after 1444), who was probably a relative of the famous Rabbi Isserlein of Marburg. Aaron had five brothers, however, the apothecary Shmuel, mentioned in the novel Marpurgi, was not one of them. In 1445, Aaron was first mentioned not in reference to Maribor, but in connection with the second most important city of the then Hungary, Bratislava. His first Maribor-related mention goes back to 1448. The extent of Aaron's business can be deduced from the fact that in the 1455–1456 period he owned as many as six houses in Maribor due to overdue debts. It is therefore no coincidence that he was mentioned by the nickname of 'the Rich' in 1478. The famous Rabbi Isserlein refers to him not only as a relative, but also as the leader (Hebrew: parnas) of the Maribor Jewish community – and, as a matter of fact, he was its leader from 1469 to 1471. From 1470 onwards, possibly even earlier, Aaron was also active in Trieste, at the time already the House of Habsburg's most important port. He died before 1486, when his widow Viola (died after 1509) is mentioned for the first time. From 1492 onwards, there are several mentions of Aaron and Viola's son Isaac (died in 1522/24) in Trieste. It seems that Isaac lived in Gorizia at least occasionally, and Isaac's son Aaron (died in 1547) at least in 1544, but possibly longer, also in Gradisca d'Isonzo. The descendants of Aaron 'the Rich' from Maribor started using the Italianised form of the place they originated from, i.e. Morpurgo, as their surname in 1565, maybe even earlier. They have moved all around the world – most of them now live in Italy, and some of them also in Austria, Croatia, France, Spain, Greece, Slovakia, the Czech Republic, the United States, Canada, Israel, Venezuela, Brazil, Suriname and elsewhere. Most likely the two best known members of the Morpurgo family are Giuseppe Lazzaro Morpurgo (1759–1835), who co-founded the Generali insurance company in Trieste in 1831, and Vid Morpurgo (1838–1911), still known today for the oldest bookstore in the Croatian town of Split. Two female members of the family also need to be mentioned: Rachela, née Luzzatto (1790–1871), from Gorizia, the first poetess in Hebrew to sign her works, and painter Tina Morpurgo (1907–1943/44) from Split.

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Listina iz leta 1455, s katero Jud Aron/Aram, sin Seldmana iz Maribora, proda hišo in dvor v Grajski ulici v Mariboru (hrani: Diözesanarchiv Graz-Seckau, fotografija: Monasterium.net). Aron, prednik vseh bodočih Morpurgov, se je podpisal v hebrejščini v zadnji vrstici listine kot »Aron iz Marpurka«, pečatil pa jo je judovski sodnik v Mariboru Andrej Vischer.

A 1455 deed by means of which Jew Aaron/Aram, the son of Seldman from Maribor, sold a house and a court in the Castle Street in Maribor (kept by: Diözesanarchiv Graz-Seckau, photo: Monasterium.net). Aaron, the ancestor of all future Morpurgos, signed his name in Hebrew in the document's last line as 'Aaron of Marpurk'. The deed was sealed by the Jewish town judge, Andrew Vischer.

Ketuba ali poročna pogodba med Aronom, sinom Johanana Morpurga, in Justino, hčerjo Arija Kochava, izdana v Piranu leta 1669 (hrani: National Library of Israel, Jeruzalem, fotografija: Wikipedia). Na vrhu ketube je grb rodbine Morpurgo: prerok Jona, ki ga požira kit.

A ketubah - a marriage contract between Aaron, the son of Yochanan Morpurgo, and Justina, the daughter of Ari Kochav, written in Piran in 1669 (kept by: National Library of Israel, Jerusalem, photo: Wikipedia). The top of the ketubah features the Morpurgo family's coat of arms: the prophet Jonah being swallowed by a whale.

(Na naslednji strani)

Panorama Krakova v začetku 17. stoletja (E. Van der Rye, 1603/05, v: Georg Braun, Frans Hogenberg, Civitates Orbis Terrarum VI, Köln, 1617): v zgornjem desnem kotu Oppidum Judeorum - judovska četrt Kazimierz. Čeprav je bila Varšava od začetka 17. stoletja prestolnica poljsko-litovske države, je bila največja judovska skupnost še vedno v krakovskem Kazimierzu. Dva potomca Arona »Bogatega« sta bila v 17. stoletju zdravnika krakovske judovske skupnosti: David (umrl po letu 1664), ki je zapustil rodno Padovo in se preselil v Krakov, in njegov naslednik Aron, verjetno vnuk (umrl leta 1692). Oba sta študirala medicino na univerzi v Padovi, takrat edini evropski univerzi, ki je kot študente sprejemala tudi Jude.

(On the next page)

A panorama of Krakow in the early 17th century (E. Van der Rye, 1603/05, in: Georg Braun - Frans Hogenberg, Civitates Orbis Terrarum VI, Cologne, 1617): visible in the top right corner is Oppidum Judeorum - the Jewish quarter of Kazimierz. Although Warsaw was the capital of the Polish-Lithuanian Commonwealth from the early 17th century onwards, the largest Jewish community was still in Krakow's Kazimierz. Two descendants of Aaron 'the Rich' were physicians in the Krakow Jewish community in the 17th century: David (died after 1664), who had left his native Padua to move to Krakow, and his successor - most likely grandson - Aaron (died in 1692). Both studied medicine at the University of Padua, at the time the only European university to accept Jews.





CASIMIRIA



1. Templum S. Crucis
 2. Habitatio Episcopi
 3. Nova Capitula Iudiciorum
 4. S. Stephanus
 5. Capitea dicta sub arc.

6. Templum S. Laurentii
 7. Collegium
 8. Porticus S. Aronis
 9. Aula Episcopi
 10. Schola Iudiciorum



S. Andreas
S. Martinus
Cura Pontificalis

Nova Turris
Palatium S. R. M.
S. Stanislaus
S. Michaelis

STRA DOMIA

Oppidum Iudiciorum

S. Bonifacii
Turris dicta
Rehauke

STYRIA
FLV

Janez Kapistran

John of Capistrano

Glavni negativec romana Marpurgi Janez Kapistran se je rodil leta 1386 v mestecu Capestrano v Abrucih. Rojstni kraj je bil v Neapeljskem kraljestvu, ki so ga takrat pretresali pogosti spopadi. V enem izmed njih je bil ubit Janezov oče in uničen del družinskega premoženja. Kljub temu je Kapistran okoli leta 1400 na univerzi v Perugii začel študirati pravo. Leta 1409 je nastopil službo sodnega uradnika v Neaplju. V Perugio, katere gospod je bil kralj Ladislav Neapeljski, se je vrnil leta 1412 kot sodnik. Po smrti kralja Ladislava leta 1414 je bil Janez ob spremembi oblasti v Perugii zaprt. Iz zapore se je vrnil povsem spremenjen: odrekel se je dotedanjemu poklicu, razdelil premoženje, razdrl zaroko z bogato nevesto in vstopil v samostan minoritov. Za duhovnika je bil posvečen leta 1417 in takoj postal pridigar, ki je privlačil množice. Že leta 1418 ga je papež Martin V. imenoval za inkvizitorja – preganjalca heretikov. Za oba nova poklica, ki ju je opravljal neutrudno in zagrizeno, je bila njegova pravniška izobrazba zelo primerna, zato ni presenetljivo, da je po kanonizaciji postal zaščitnik pravnikov. Kapistran ni bil samo zaupnik papeža Martina, pač pa tudi vseh naslednjih papežev v času njegovega življenja. Najpomembnejše je bilo njegovo sodelovanje z Bernardinom Sienskim (umrl leta 1444), ljudskim spokorniškim pridigarjem in utemeljiteljem frančiškanov kot od minoritov odcepljenega strožjega redu. Kapistran je posebno pozornost posvečal Judom, ki sicer niso sodili med heretike. V mnogih italijanskih krajih je dosegel zaostritev predpisov o njih. Leta 1451 je rimsko-nemški kralj Friderik po nasvetu svojega tajnika Piccolominija, bodočega papeža Pija II., Kapistrana zaradi husitov povabil v Srednjo Evropo. Kljub neznanju tamkajšnjih jezikov je Kapistran kot »vplivnež« svojega časa s pomočjo prevajalcev v kratkem času dosegel ušesa mnogih poslušalcev. Njegove pridige husitov niso zatrle, je pa z njimi dosegel zaostritev odnosov do Judov. Najhujši je bil pogrom v Šleziji leta 1453, pri izvedbi katerega je Kapistran neposredno sodeloval. Prav ta pogrom je omenjen v romanu Marpurgi: ne samo zaradi mučenja, ubijanja in izгона Judov, pač pa tudi zato, ker so otroke pobitih krstili in poslali v različne samostane. Takšna je bila tudi deklica Šarika, ki je glavna oseba v nadaljevanju Marpurgov, v romanu Knjiga senc.

The main villain of the novel Marpurgi, John of Capistrano, was born in 1386 in the town of Capestrano in the Abruzzo region. His birthplace was in the Kingdom of Naples, which at the time was enduring frequent armed conflicts. John's father was killed in one of these conflicts and part of the family property was destroyed. Circa 1400, John nevertheless started studying law at the University of Perugia. In 1409, he took up the position of court clerk in Naples. In 1412, he returned to Perugia, which was at the time ruled by King Ladislaus of Naples, and worked there as a judge. Following the King's death in 1414, there was a change of power and John was imprisoned. After his release from prison, he was a changed man: he gave up his previous profession and all of his property, broke off his engagement to a wealthy fiancée and entered a Minorite monastery. He was ordained a priest in 1417 and immediately became a preacher who attracted people en masse. As early as 1418, Pope Martin V appointed him inquisitor – a persecutor of heretics. His legal education proved to be a great fit for both of his two new professions, which he pursued tirelessly and with great zeal. It is therefore not surprising that he became the patron saint of jurists following his canonisation. Capistrano was not only a confidant of Pope Martin, but also of all subsequent popes during his lifetime. The most important thing of all, however, was his collaboration with Bernardine of Siena (died 1444), a popular penitential preacher and founder of the Franciscans, an Observant branch of the Order of Friars Minor. Capistrano devoted special attention to Jews, who were not considered heretics. He succeeded in making sure that the rules regarding Jews were tightened up in many places in Italy. On the advice of his secretary Piccolomini, the future Pope Pius II, in 1451 the Roman-German King Frederick invited Capistrano to Central Europe because of the Hussites. Despite not speaking the local languages, he – an 'influencer' of his time – came to the attention of a large number of people within a short period of time with the help of translators. Capistrano's sermons did not lead to the suppression of the Hussites, they did, however, result in a much more hostile attitude towards the Jews. The worst pogrom, which Capistrano was directly involved in, took place in Silesia in 1453 and is mentioned in the novel Marpurgi: not only because of the torture, killing and expulsion of the Jews, but also because the children of the Jews killed were baptised and sent to various monasteries. One of these children was a girl called Šarika, who is the protagonist of the sequel to Marpurgi, a novel titled The Book of Shadows.





Poliptih s portretom Janeza Kapistrana in prizori iz njegovega življenja (verjetno Giovanni di Bartolomeo d'Aquila, okoli 1480/85, hrani: L'Aquila, Museo Nazionale, fotografija: Wikipedia). Prvotno je bil poliptih v frančiškanskem samostanu sv. Bernardina Sienskega v glavnem mestu Abrucov L'Aquili, kjer je Bernardin umrl. Portret prikazuje Kapistrana kot bosonovega frančiškana s praporom s križem in Bernardinovim Jezusovim monogramom, ki ga označuje kot križarja, v desni roki in s knjigo, ki ga označuje kot učenega teologa, v levi roki. Prizori iz Kapistranovega življenja: zgoraj desno pridiga pred katedralo v L'Aquili, ob kateri demoni zapuščajo dva poslušalca; zgoraj levo maša v Petrovaradinu pred bitko s Turki, med katero je priletela puščica s sporočilom »Ne bojte se.«; spodaj levo bitka pri Beogradu 22. julija 1456, med katero je čudežno odvrnil turške puščice; spodaj desno smrt v Iloku 23. oktobra 1456, ob truplu so sobratje, škof, berači in invalidi ter njegova duša, ki jo angela neseta v nebesa.

A polyptych with a portrait of John of Capistrano and scenes from his life (probably by Giovanni di Bartolomeo d'Aquila, circa 1480/85, kept by: L'Aquila, Museo Nazionale, photo: Wikipedia). Initially, the polyptych was kept at the Franciscan monastery of St. Bernardine of Siena in the capital of the Abruzzo region, L'Aquila, where Bernardine died. The portrait shows Capistrano as a barefoot Franciscan holding in his right hand a flag with a cross and Bernardine's Christogram, indicating that he was a crusader, and a book showing him as a learned theologian in his left hand. The scenes from Capistrano's life: top right – a sermon in front of the cathedral in L'Aquila, where demons are leaving two people from the audience; top left – a mass in Petrovaradin before a battle with the Ottomans; an arrow with the message 'Fear not' flew overhead during the mass; bottom left – the Battle of Belgrade, 22 July 1456, during which he miraculously deflected the Ottoman arrows; bottom right – Capistrano's death in Ilok on 23 October 1456; next to his corpse are his brethren, a bishop, beggars, the disabled and his soul, carried to heaven by two angels.



Ostanki cerkve frančiškanskega samostana sv. Bernardina Sienskega v Portorožu, danes del hotelskega kompleksa Bernardin (fotografija: Wikipedia). Leta 1452 zgrajeni samostan se je imenoval po Kapistranovem učitelju, ki je umrl leta 1444 in je bil kanoniziran samo šest let kasneje. Gradnjo samostana je na prošnjo piranskih meščanov osebno odobril Kapistran marca ali aprila 1451, ko je bil tik pred odhodom v Srednjo Evropo v Benetkah in Furlaniji. Možno je, da je bil takrat tudi v Istri. Kapistran je bil zanesljivo na ozemlju današnje Slovenije leta 1455, ko se je na poti med Gradcem in Győrom ustavil v Gradu na Goričkem.

The remains of the Church of St. Bernardine of Siena, part of a former Franciscan monastery in Portorož, nowadays part of the Bernardin hotel complex (photo: Wikipedia). The monastery built in 1452 was named after Capistrano's teacher, who had died in 1444 and was canonised a mere six years later. At the request of the burghers of Piran, construction of the monastery was approved by Capistrano himself in March or April 1451, while he was in Venice and Friuli, just before leaving for Central Europe. It is, however, possible that he was also in Istria at the time. It is certain that he was in the territory of the present-day Slovenia in 1455, when he was at the Grad Castle in Goričko on his way from Graz to Győr.

»Vplivnež« Janez Kapistran pridiga na glavnem trgu v mestu Bamberg na Frankovskem (Bamberg, okoli 1480, hrani: Staatsgalerie, Bamberg, fotografija: Wikipedia). Podobni prizori kot ti, ki so se zgodili ob Kapistranovem obisku Bamberga leta 1452, so se zgodili povsod, kamor je prišel. Poslušalci, pozvani k spokoritvi, so takoj odvrgli predmete napuha, oholosti in ničevosti ter jih zažgali na kresu nečimrnosti. Kapistranova pridiga ni bila namenjena samo kristjanom, v zgornjem levem delu slike je viden Jud, ki ga peljejo k poslušanju njegovih besed.

'Influencer' John of Capistrano preaching in the main square of the town of Bamberg in Franconia (Bamberg, circa 1480, kept by: Staatsgalerie, Bamberg, photo: Wikipedia). Scenes similar to those that took place during Capistrano's visit to Bamberg in 1452 happened everywhere he went. Urged to repent, the people in his audience immediately discarded the objects of conceit, arrogance, and vanity, burning them at the bonfire of the vanities. Capistrano's sermon was not intended only for Christians: in the top left part of the painting, there is a Jew who is being led to listen to Capistrano's words.



Obleganje Beograda leta 1456

The Siege of Belgrade in 1456

Turško zavzetje Konstantinopla 29. maja 1453 je v romanu Marpurgi omenjeno večkrat: tako zaradi usode enega izmed njegovih branilcev, pravoslavnega metropolita Kijeva in katoliškega kardinala Izidorja (umrl leta 1463), ki je bil Hannesov prijatelj, kot tudi zaradi pomena, ki ga ima za evropsko zgodovino. Med mnogimi posledicami tega dogodka velja izpostaviti, da je zmagovalec, sultan Mehmed II. Osvajalec, v Konstantinopel oziroma Istanbul, kot se je mesto od tedaj naprej imenovalo, prenesel prestolnico Osmanske države, ki je takrat postala in stoletja dolgo ostala svetovna velesila. Padec Konstantinopla ni bil začetek, pač pa vrhunec turškega osvajanja Balkana, ki se je začelo že leta 1354 z osvojitvijo Galipolija. Ker so bile balkanske države že pred koncem 14. stoletja bodisi uničene bodisi podrejene Osmanom, je postala srednjeevropska Ogrska njihova glavna kopenska nasprotnica. Prav ogrska kralja Sigismund Luksemburški leta 1396 in Vladislav Jagelonski, ki je bil tudi kralj Poljske, leta 1444 sta vodila neuspešna protiturška križarska pohoda. Prvi kralj je preživel poraz v bitki pri Nikopolju ob Donavi, ker ga je rešil bodoči tast Herman II. Celjski, drugi pa poraza v bitki pri Varni ob Črnem morju ni preživel. Po Vladislavovi smrti je kralj Ogrske postal deček Ladislav Posmrtni, vnuk Barbare Celjske. Dejansko je oblast kot regent prevzel Janoš Hunyadi, uspešen borec proti Turkom in nasprotnik »tujca« Ulrika II. Celjskega, varuha interesov mladoletnega Ladislava. Leta 1453 je oblast formalno prevzel trinajstletni Ladislav, dejansko pa njegov mrzli stric Ulrik Celjski. Hunyadi je bil kljub temu še vedno vojaški poveljnik Ogrske, za katero je bilo jasno, da bo naslednji cilj sultana Mehmeda. Hunyadi je konec leta 1455 začel zbirati vojsko in utrjevati ključno utrdbo Beograd. Pomoč evropskih držav ni bila ustrezna nevarnosti. Prav v tem kritičnem trenutku je nastopil tedaj že sedemdesetletni Kapistran s pozivanjem na križarsko vojno. Hunyadijevo vojsko so okrepili tisočeri neizurjeni, slabo oboroženi, a izredno motivirani prostovoljci. Med njim sta bila tudi Hannes in Mathias, zato so v zadnjem delu romana Marpurgi opisani dogodki ob obleganju Beograda leta 1456. Obleganje se je končalo z veliko zmago nad Turki 22. julija 1456. Nobeden od zmagovalcev se je ni dolgo veselil: Hunyadi je umrl v Zemunu 11. avgusta, Kapistran pa v Iloku 23. oktobra. Kmalu zatem, 9. novembra 1456, se je z atentatom v Beogradu končalo tudi življenje zadnjega grofa Celjskega, Ulrika II.

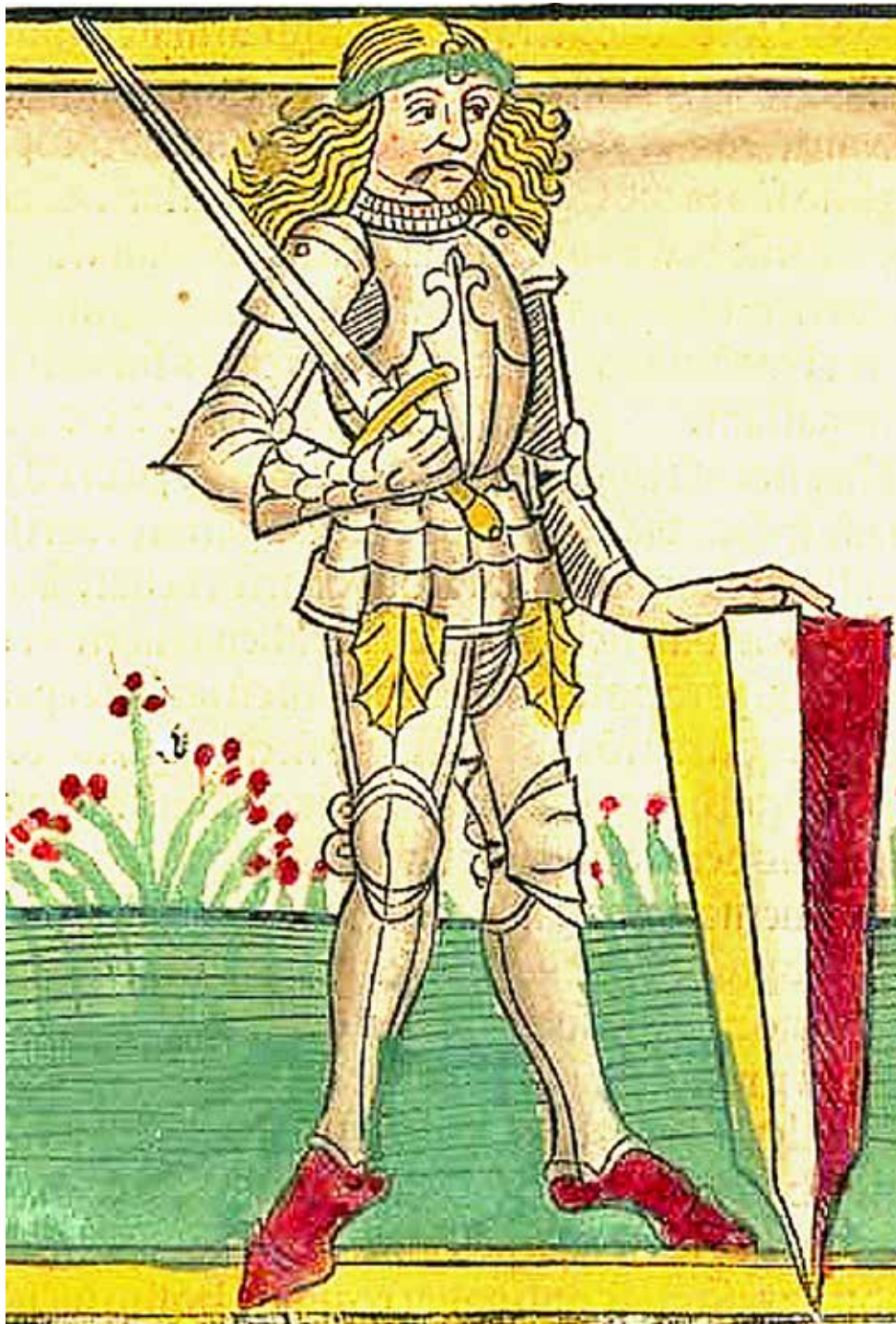
There are several mentions of the Ottoman conquest of Constantinople on 29 May 1453 in the novel Marpurgi: because of the fate of one of its defenders, the Orthodox Metropolitan of Kiev and Catholic Cardinal Isidore (died in 1463), who was a friend of Hannes, and also because of its significance for European history. One of the many noteworthy consequences of this event was that the winner Sultan Mehmed II the Conqueror made Constantinople, i.e. Istanbul, as the city was henceforth known, the capital of the Ottoman Empire, which then become and remained a world power for centuries to come. The fall of Constantinople was not the beginning, but rather the culmination of the Ottoman conquest of the Balkans, which had started as early as 1354 with the conquest of Gallipoli. Since the Balkan states were either destroyed or subjugated to the Ottomans before the end of the 14th century, Central European Hungary became their main continental rival. It was the Kings of Hungary, Sigmund of Luxembourg in 1396 and Wladislaus Jagiellon, who was also King of Poland, in 1444, who led the unsuccessful anti-Ottoman crusades. Sigmund survived the defeat at the Battle of Nicopolis on the Danube because he was saved by his future father-in-law, Count Herman II of Celje, Wladislaus, however, was not as lucky and did not survive defeat at the Battle of Varna on the Black Sea. After Wladislaus's death, a boy Ladislaus the Posthumous, the grandson of Barbara of Celje, became King of Hungary. In actual fact, however, it was John Hunyadi – a successful fighter against the Ottomans and an opponent of Count Ulrik II of Celje, who was a 'foreigner' and a guardian of the interests of the underage Ladislaus – who took power as regent. In 1453, thirteen-year-old Ladislaus formally assumed power, although it was his mother's cousin, Ulrik of Celje, who was really in control. Hunyadi, nevertheless, remained the military commander of Hungary, which was quite clearly Sultan Mehmed's next target. In late 1455, Hunyadi started calling in the troops and fortifying the key fortress – Belgrade. The aid provided by European countries was no match for the danger they were facing. Right at this critical moment, Capistrano – at the time already a seventy-year-old man – appeared once again, calling for a crusade. Hunyadi's forces were reinforced by thousands of untrained, poorly armed, yet highly motivated volunteers, including Hannes and Matthias. The last part of the novel Marpurgi describes the events surrounding the siege of Belgrade in 1456. The siege ended with a great victory over the Ottomans on 22 July 1456. None of the winners, however, rejoiced for long: Hunyadi died in Zemun on 11 August, and Capistrano in Ilok on 23 October. Shortly afterwards, on 9 November 1456, the life of the last Count of Celje, Ulrik II, came to an end when he was assassinated in Belgrade.





Izrez iz freske, ki prikazuje obrambo Beograda leta 1456, v cerkvi nekdanjega samostana frančiškanov v Olomucu (1468, fotografija: Wikipedia). Janez Kapistran z Jezusovo podobo in knjigo v rokah je prikazan kot vodja obrambe obleganega mesta. To ne drži, saj je bil poveljnik Beograda Hunyadijev svak Mihael Szilágyi. Obleganje se je začelo 4. julija, Hunyadi in Kapistran pa sta z vojsko prišla na pomoč obleganemu mestu šele kasneje. Zvečer 21. julija so Turki prodrli čez mestno obzidje, vendar so jih branilci v nočnem boju zavrnil. Naslednji dan je bila odločilna bitka, v kateri sta poveljevala Hunyadi in Kapistran.

A part of a fresco depicting the defence of Belgrade in 1456, from the church of a former Franciscan monastery in Olomouc (1468, photo: Wikipedia). John of Capistrano with a picture of Jesus and a book in his hands is shown as the defence leader of the besieged city. This, however, was not the case, as the commander of Belgrade was actually Hunyadi's brother-in-law, Michael Szilágyi. The siege began on 4 July although Hunyadi and Capistrano came to the rescue of the besieged city with the army later. On the evening of 21 July, the Ottomans penetrated through the city walls, however, the defenders managed to repulse the attack during a night battle. A decisive battle took place the next day with Hunyadi and Capistrano as commanders.



Janoš Hunyadi po izvolitvi za regenta Ogrske leta 1446 (Johannes de Thurocz, *Chronica Hungarorum*, Brno, 1488). Čeprav je bil vlaškega porekla, velja za madžarskega narodnega junaka, saj ni bil samo uspešen borec proti Turkom, pač pa tudi nasprotnik Ulrika II. Celjskega, varuha interesov mladoletnega kralja Ladislava Posmrtnega. Nasprotja med rodbinama so po končanem obleganju leta 1456 pripeljala do atentata na Ulrika v Beogradu, ki sta ga pripravila Janoševa sinova Ladislav in Matija. Ladislav Hunyadi je bil kaznovan s smrtjo, brat Matija pa je po smrti Ladislava Posmrtnega postal naslednji kralj Ogrske. V slovensko ljudsko izročilo se je zapisal kot kralj Matjaž.

*John Hunyadi after he was elected Regent of Hungary in 1446 (Johannes de Thurocz, *Chronica Hungarorum*, Brno, 1488). Although he was of Vlach origin, he was considered a Hungarian national hero, as he was not only a successful fighter against the Ottomans, but also an opponent of the Count Ulrik II of Celje, a guardian of the interests of the underage King Ladislaus the Posthumous. After the 1456 siege, conflicts between the two families led to Ulrik's assassination in Belgrade plotted by John's sons, Ladislaus and Matthias. While Ladislaus Hunyadi was sentenced to death, his brother Matthias Corvinus - known in Slovenian folklore as 'Kralj Matjaž' - became the next King of Hungary following the death of Ladislaus the Posthumous.*

Portret sultana Mehmeda II. Osvajalca (vladal v letih 1444-1446 in 1451-1481; morda Sinan beg, konec 15. stoletja, hrani: Topkapı Sarayı Müzesi, Istanbul, fotografija: Wikipedia). Čeprav je bil Mehmed pomemben zakonodajalec, reformator in mecen umetnosti, kar kaže miroljubni videz tega portreta, je bil predvsem vojak. Osebno je vodil mnoge uspešne pohode, le obleganje Beograda leta 1456 in pohod nad Skenderbega leta 1466 sta bila neuspešna. Prav v njegovem času so se od leta 1469 vrstili najhujši turški vpadi na ozemlje današnje Slovenije.

A portrait of Sultan Mehmed II the Conqueror (reign: 1444-1446 and 1451-1481; perhaps Sinan Bey, late 15th century, kept by: Topkapı Sarayı Müzesi, Istanbul, photo: Wikipedia). Although Mehmed was an important legislator, reformer and patron of the arts, which is indicated by the peaceful appearance of this portrait, he was first and foremost a soldier. He commanded many successful military campaigns - the only two unsuccessful campaigns were the siege of Belgrade in 1456 and the campaign against Skanderbeg in 1466. It was during Mehmed's era that the worst Ottoman incursions into the territory of present-day Slovenia took place from 1469 onwards.



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MED ZGODOVINO IN LITERARNO SVOBODO
Between History and Artistic Freedom



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BETWEEN HISTORY AND
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