

Muzeji Hrvatskega Zagorja

GRAD VELIKI TABOR

Museums of Croatian Zagorje – Veliki Tabor castle

Legenda o Veroniki Deseniški

nesnovna kulturna dediščina

LEGEND OF VERONIKA OF DESINIĆ

Intangible cultural heritage

MUZEJI HRVAŠKEGA ZAGORJA
Grad Veliki Tabor

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Grad Veliki
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Tabor Castle

Legenda o Veroniki Deseniški je ena najbolj znanih zgodb ustnega izročila Hrvaškega Zagorja. Zgodba o tragični ljubezni med celjskim grofom Friderikom II. in lepo plemkinjo Veroniko iz bližnjega Desiniča je zapisana globoko v zgodovinski spomin lokalne skupnosti. Legenda je tesno povezana z gradom Veliki Tabor, vtkana v kulturno identiteto naroda kot pogovor s preteklostjo in se pogosto uvršča med sto najlepših in najpomembnejših hrvaških legend.¹

Mogočna arhitektura Velikega Tabora, ki se bohota na vrhu hriba Hum Košnički, je že od nekdaj mamila domišljijo obiskovalcev. Ob pogledu na grad se je vsakdo vprašal, kaj se je dogajalo za njegovimi zidovi, **saj se, če je verjeti legendi, tam ob dolgih zimskih večerih še danes sliši jok nesrečne Veronike.**

The Legend of Veronika of Desinić is one of the most well-known oral traditions of the Croatian Zagorje region. The story of the tragic love between Count Frederick II of Celje and the beautiful noblewoman Veronika from the nearby village of Desinić is deeply embedded in the historical memory of the local community. This legend is closely connected to Veliki Tabor Castle, forming a unique cultural folklore – a sort of dialogue with the past – and is often mentioned as one of the hundred most beautiful and significant Croatian legends.¹

The impressive architecture of Veliki Tabor, has always intrigued imagination of visitors. Everyone wanted to know what was happening behind the walls of the old castle, **where, according to the legend, even now,**

Glavne osebe omenjene legende so živele v prvi polovici 15. stoletja, torej pred skoraj 600 leti, ko je na tem prostoru vladal mogočni ban grof Herman II. Celjski. Legenda pravi, da se je njegov mladi sin Friderik med ježo po očetovem posestvu zagledal v nežno zlatolaso lepoticco Veroniko. Med Veroniko in Friderikom je vzplamtela ljubezen, ki pa ni bila povšeči staremu Hermanu. Kljub njegovemu nasprotovanju sta Friderik in Veronika pobegnili v grad Fridrihštajn na Kočevskem, kjer sta si na skrivaj obljubila večno zvestobo. Grof Herman je kmalu izvedel za njuno poroko ter za njima poslal vojsko z ukazom, naj ujamejo mlada ljubimca. Frideriku je uspelo rešiti Veroniko iz dvorca in pobegnila je preko Gorskega Kotarja in Kalnika v vas Sveta Margita. Friderika so očetovi vojaki ujeli in ga zaprli v Celjski grad v ozek, približno 23 metrov visok stolp, kjer je bil zaprt več kot štiri leta. Od tedaj se ta stolp imenuje Friderikov stolp. Hermanovi vojaki so ujeli tudi Veroniko in jo zaprli v Veliki Tabor. Herman je nesrečno Veroniko obtožil, da je čarovnica, ki je uročila njegovega sina. Organizirali so sojenje, ki je trajalo polna dva dni. Pod večer drugega dne so sodniki razsodili: »Gospod ban! Pri tem dekletu ni najti ne krivde, ne zločina. Goji samo veliko ljubezen do vašega sina Friderika. Ampak, presvetli ban, ljubezen ni bila nikoli greh, kaj šele zločin. Ljubezen je ena najvišjih človeških vrlin! S tem, presvetli ban, je naše delo končano.« Takoj ko so sodniki odšli, je grof Herman razsodbi navkljub naročil poveljniku gradu, naj ubije Veroniko. Na dvorišču Veliškega Tabora so postavili veliko leseno kad, polno vode, in v njej utopili Veroniko. Njeno truplo so vzdali v zid, ki spaja peterkotni stolp z vhodom v grad. Med zidovi Veliškega Tabora se še danes, predvsem v dolgih zimskih nočeh, ob zavijanju vetra sliši ihtenje nesrečne Veronike... Skozi stoletja so bili resnični zgodovinski dogodki deležni nekaj olupšav in vsaka generacija pripovedovalcev je dodala ščepec ustvarjalnosti in po svoje oblikovala ustno izročilo o prepovedani ljubezenski zgodbi, ki še danes navdihuje umetnike.

Zgodovinsko ozadje legende je dokumentirano v treh zgodovinskih virih. Prvi med njimi je **Kronika Celjskih grofov** (*Die Chronic der Grafen von Cilli*), delo anonimnega pisca iz sredine 15. stoletja, ki opisuje zadnje tri generacije rodbine Celjskih. Izvirno besedilo kronike ni preživelo do današnjih dni, ohranjeni pa so prepisi, med kateri je najstarejši nastal v 16. stoletju. Drugi vir

on long winter nights, one can still hear the sobs of the unhappy Veronika.

The main characters of this legend lived in the first half of the 15th century, some 600 years ago, when these lands were ruled by the powerful Ban Count Hermann II of Celje. According to the legend, his young son Frederick, while riding through his father's estates, fell in love with the delicate, golden-haired beauty Veronika. A mutual love blossomed between Veronika and Frederick, but it did not meet with the approval of old Hermann. Despite his objections, Frederick and Veronika fled to Friedrichstein Castle near Kočevje in Slovenia, where they secretly married. The old Count Hermann soon found out about their marriage and sent an army of his soldiers with orders to capture the lovers. Frederick managed to save Veronika, who then fled across Gorski Kotar and Kalnik to the village of Sveta Margita. Frederick was captured by his father's soldiers and imprisoned in the Celje Tower, which was very narrow and 23 meters high, where he was held for over four years. Since then, the tower has been known as Frederick's Tower. Veronika was captured by Hermann's soldiers and imprisoned in Veliki Tabor. Hermann accused the unfortunate Veronika of being a witch who had bewitched his son. A trial was held that lasted for two full days. On the evening of the second day, the judges declared: "My lord ban! There is no guilt, let alone a crime, in this girl. The only thing she harbors is great love for your son Frederick. But, most noble ban, love has never been a sin, let alone a crime. Love is one of the finest human virtues! With that, our work, most noble ban, is done." Despite the verdict, as soon as the judges left, Count Hermann issued an order to the castellan to kill Veronika in the courtyard of Veliki Tabor. They placed a wooden tub full of water and drowned Veronika. Her lifeless body was then walled up in the section connecting the pentagonal tower to the castle entrance. Even today, especially on long winter nights, the wailing of the unfortunate Veronika can still be heard within the walls of Veliki Tabor, mingling with the howling wind... Through the centuries, real historical events have been embellished, and many generations have contributed to the creation and shaping of this oral traditions of forbidden love, which continues to inspire artists



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je *Kronika o življenju kralja Sisigmunda*, ki jo je v 15. stoletju napisal *Eberhard Windecke*. Tretji vir pa so zgodovinske pripovedi o Celjskih grofih, ki jih je zapisal *Aeneas Sylvius Piccolomini* (1405–1464), kasnejši papež Pij II.

Zgodovinski viri poročajo, da je leta 1397 *Herman II. Celjski* (pribl. 1360–1435) od hrvaško-ogrskega kralja Sigismunda Luksemburškega² (pribl. 1368–1437) (kat. št. 1) v dar prejel Varaždin, Vinico in Vrbovec. Kasneje mu je kralj poklonil še grofijo Zagorje z mesti Krapina, Lohor, Oštrc, Belec, Trakošćan, Lepoglava, Kostel, Cesargrad in Trnovec. S temi ozemlji je celjska grofovsko hiša pridobila tudi naziv zagorskih grofov. Herman II. je v upravljanje kmalu prejel tudi Čakovec

today. The historical background of this legend is documented in three historical sources: *The Chronicle of the Counts of Celje* (Die Chronik der Grafen von Cilli), a work by an anonymous contemporary that describes the last three generations of the Counts of Celje, written in the mid-15th century. The original text of the “Chronicle” has not survived, but there are copies, the oldest of which dates back to the 16th century. *The Chronicle of the Life of King Sigismund by Eberhard Windecke*, who lived in the 15th century. The third source are the historical tales related to the Celje family noted by *Aeneas Sylvius Piccolomini* (1405–1464), later Pope Pius II.

According to historical sources, *Hermann II of Celje*

in Međimurje. Leta 1406 je bil imenovan za bana Dalmacije, Hrvaške in celotne Slavonije in je ta naziv nosil do leta 1408. Kot ban je deloval tudi med letoma 1423 in 1435. Svojo položaj je dodatno utrdil tako, da je svojo hči Barbaro (1392–1451) leta 1405 poročil s kraljem Sigismundom Luksemburškim.³ Barbara Celjska, sestra Friderika., je v ljudskem pripovedništvu znana kot zloglasna »črna kraljica«.⁴

Hermann II. se je nameril svojo posest razširiti vse do Jadranskega morja, zato se je s Stjepanom Modruškim (Frankopanom) dogovoril, da se bo hči slednjega, Elizabeta Frankopanska, poročila s Hermanovim sinom, Friderikom II. Celjskim (pribl. 1378–1454). Predmet dogovora je bila tudi velikanska dota v višini 20,000 goldinarjev, ki so jo Frankopani namesto v denarju plačali v blagu: s poroko so Celjski poleg polovice otoka Krk dobili še mesta Bakar, Bribir in Trsat. Dogovor o zaroki je bil sklenjen leta 1388, ko sta bila Friderik in Elizabeta še skoraj otroka. Poroka je verjetno sledila okrog leta 1405, saj se je mladoporočencema leto kasneje rodil sin Ulrik. Zakonca pa v dogovorjenem zakonu nista našla sreče in precejšnje število let sploh nista živela skupaj. Leta 1422 so Frankopani skupaj s Hermanom II. pozvali Friderika, naj pride v Krapino in se spravi z Elizabeto. Poskus pobotanja je spodletel in naslednji dan so grofico Elizabeto našli mrtvo. Aeneas Sylvius je v svojih zapisih poročal o govoricah, da naj bi Friderik umoril svojo ženo, da bi se lahko poročil »...z lepoticco po imenu Veronika«.⁵ Kralj Sigismund je opravil določene poizvedbe, a nato, nedvomno na prepričevanje Friderikove sestre Barbare, ni sprožil pregona proti Frideriku. Ko pa sta se Friderik in Veronika leta 1425 poročila, je kralj Frideriku odvzel prostost in ga predal v roke njegovemu očetu Hermanu, ki je Friderika dal zapreti v stolp celjskega gradu.⁶ Poroka z Veroniko je ponovno prebudila dvome v Friderikovo nedolžnost, toda Hermana II. Celjskega je še bolj motilo dejstvo, da je bila Veronika plemkinja nižjega stanu in se tako nikakor ni mogla primerjati s plemenito rodbino celjskih grofov. Veroniko so med begom ujeli in Herman jo je dal privedi v Celje, da bi ji tam sodili zaradi čarovništva, saj naj bi uročila njegovega sina. Celjsko sodišče je Veroniko oprostilo vseh obtožb, toda Herman je rabsodbi navkljub ukazal svojim vojakom, naj jo odvedejo na grad Ojstrica, kjer so jo 17. oktobra 1425 usmrtili: utopili so jo v kadi.⁷ Kronika Celjskih grofov navaja, da so Veroniko pokopali

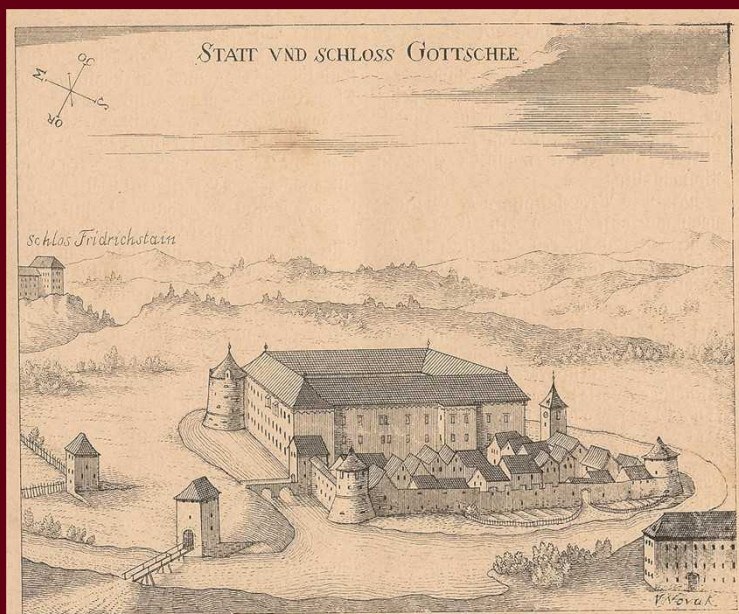
(ca. 1360–1435) received from the Croatian-Hungarian King Sigismund of Luxembourg² (1368–1437) the towns of Varaždin, Vinica, and Vrbovec as a gift in 1397 (cat. no. 1). Subsequently, he was granted the county of Zagorje. With this county, the Counts of Celje family acquired the title of Counts of Zagorje. Herman II served as Ban (governor) of Dalmatia, Croatia and Slavonia (1406-1408 and 1423 – 1435). He further strengthened his position by marrying his daughter Barbara (1392–1451) to the King Sigismund of Luxembourg in 1405. Barbara of Celje, the sister of Frederick II remains infamous in folklore as the notorious “Black Queen.”⁴

Hermann II sought to expand his holdings of the Adriatic Sea, so he made an agreement with Stephen Frankopan, according to which his daughter, Elizabeth of Frankopan, would marry Hermann's son, Frederick II of Celje (ca. 1378–1454). As part of the agreement, Elizabeth brought the Celje family a dowry of 20,000 gold coins, instead of cash, half of the island of Krk, along with Bakar, Bribir, and Trsat. The agreement was made in 1388 when both Frederick and Elizabeth were still minors. The marriage likely took place around 1405, as they had a son, Ulrich, the following year. However, the spouses were unhappy in this arranged marriage and did not live together for years. In 1422, Hermann II and the Frankopans summoned Frederick to the old town of Krapina to reconcile with Elizabeth. The reconciliation failed, as the next day, Duchess Elizabeth was found dead. According to Aeneas Sylvius, it was widely rumored that Frederick had killed his wife so that he could marry “...some beautiful girl named Veronika.”⁵ After an investigation, King Sigismund, likely due to the efforts of Frederick's sister Barbara, did not press charges against Frederick. However, after Frederick and Veronika were married in 1425, the king deprived him of his freedom and handed him over to his father Hermann, who imprisoned him in the tower of the Old town of Celje.⁶ Frederick's marriage to Veronika raised suspicions about his innocence, but what provoked even greater dissatisfaction in Hermann II of Celje was the fact that Veronika was merely a common noblewoman, whose status was not on par with the noble family of Celje. Veronika was captured while fleeing, and Hermann brought her to Celje to stand trial on charges of being a witch who had bewitched his son. Although



Herman II Celjski,
slikar F. Quiquerez,
HPM/PMH inv.št.
33068

| Herman II Celjski,
painter F. Quique-
rez, HPM/PMH inv.
št. 33068



Kočevje,

J. V. Valvasor, Slava
vojvodine Kranjske
XI, 1689.

| Kočevje,

J. V. Valvasor, Slava
vojvodine The Glory
of the Duchy of
Carniola XI, 1689



v Braslovčah. Po tem ko je bil Friderik spuščen iz ječe, je dal Veronikino truplo prekopati v kartuzijanski samostan v Jurkloštru.⁸ Tem domnevam navkljub dejanska lokacija Veronikinih posmrtnih ostankov vse do danes ostaja skrivnost.

Večina raziskovalcev trdi, da so se po Veronikini smrti odnosi med Friderikom in njegovim očetom Hermanom II. še bolj ohladili.⁹ Friderik je svojo žalost in gorje izrazil v stenskih poslikavah kapele sv. Ivana,¹⁰ katere izdelavo je naročil leta 1448 v zahvalo, ker je Cerkev kot njegovega zakonskega otroka priznala Janeza (Ivana), ki se mu je rodil v zakonu z Veroniko. Notranjost poznogotske kapele sv. Ivana je bogato okrašena v slogu »pittura infamante«, tj. v maniri sramotilnega portretnega slikarstva, katerega namen je bil javno sramotenje posameznikov, ki jih je naročnik kapele krivil za smrt ljubljene žene.¹¹ Ivan Srša, vodja restavratorskih del na stenskih poslikavah kapele, je prepričan, da je Friderik kot naročnik strukturnih in dekorativnih elementov kapele v poslikave vključil portrete glavnih protagonistov svoje tragične ljubezenske zgodbe. Friderik je upodobljen v dveh prizorih: klečeč pred sv. Leonardom ter v prizoru Pohod in poklon svetih treh kraljev. Na freski Herodove gostije je Herman II. Celjski upodobljen sede na strani, ko opazuje goste za mizo – Heroda, kralja Filipa in Herodovo ženo Herodiado. Na pladnju leži glava Janeza Krstnika kot simbol Friderikove smrtne kazni in

the Court of Celje court ruled that she was not guilty, Hermann ordered his army to send Veronika to the town of Ojstrica, where she was drowned on October 17, 1425.⁷ The “Chronicle of the Counts of Celje” states that Veronika was buried in Braslovče. After Frederick was released, he had Veronika’s body transferred to the Carthusian monastery in Jurklošter.⁸ However, to this day, the location of Veronika’s remains has not been determined.

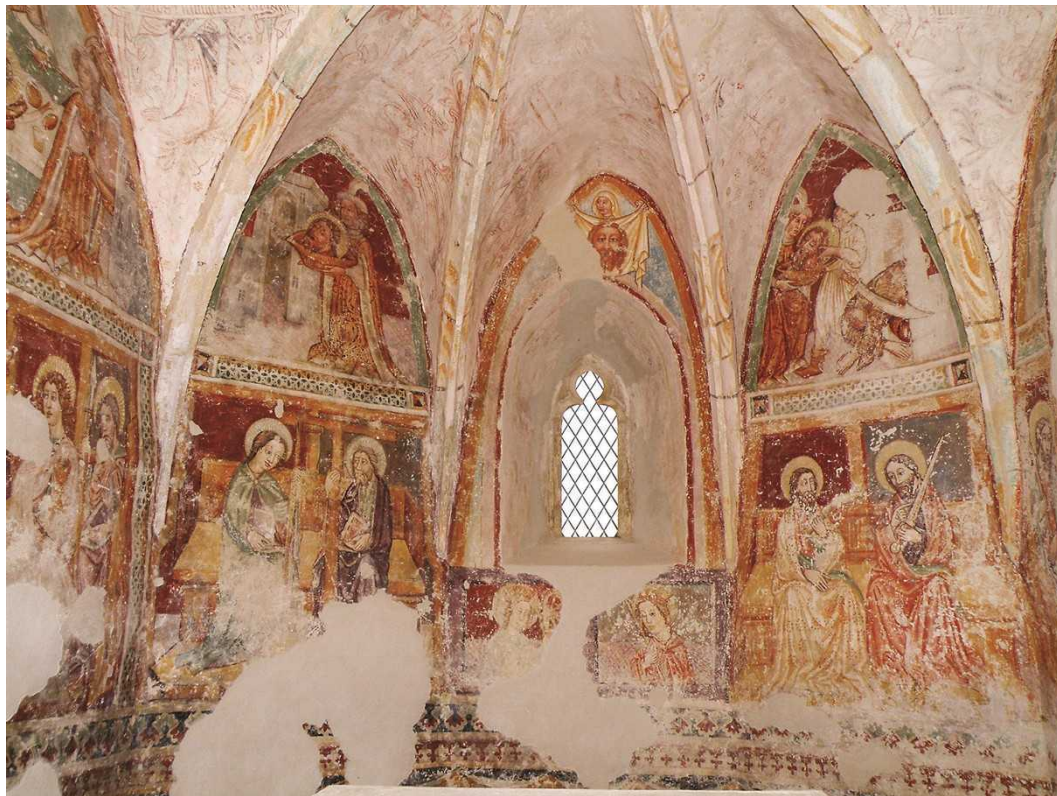
Most researchers believe that after Veronika’s death, hostility existed between Frederick II and his father, Hermann II.⁹ Frederick expressed all his grief through the frescoes in the Chapel of St. John,¹⁰ which he commissioned in 1448 as a donation to the Church to legitimize his illegitimate son, John, born from his relationship with Veronika. The interior of this late Gothic chapel dedicated to St. John is richly decorated in the style of “pittura infamante” – a form of insulting portraiture intended to publicly denounce and shame certain individuals whom the commissioner blamed for the death of his beloved wife.¹¹ Ivan Srša, the head of the restoration work on the chapel’s wall paintings, believes that Frederick, as the commissioner of the chapel’s construction and decoration, incorporated portraits of the main protagonists from his tragic life story into the frescoes: Frederick is portrayed in two scenes, kneeling before St. Leonard and in the scene of The Journey and the Adoration of the Three Kings.

In the scene titled *Herod’s Feast*, Hermann II is depicted sitting on the side, watching those at the table – Herod, King Philip, and his wife Herodias. On a platter lies the head of John the Baptist, symbolizing Frederick’s death sentence and, indirectly, Veronika’s murder. The character of Herod parallels Hermann – just as Herod did not personally kill John the Baptist, neither did Hermann personally kill Veronika of Desinič, yet both ordered executions which caused the deaths of their victims. King Philip represents Sigismund of Luxembourg, and Herodias represents Barbara of Counts of Celje. Both spouses were involved in Frederick’s trial. The scene *Veronika’s Veil* is an allusion to the tragically deceased wife of Frederick II.

The late Gothic Chapel of St. John stands out not

Kapela sv. Ivana,
Ivanič Miljanski,
Zagorska Sela,
Foto arhiv DVT

Chapel of St. John,
Ivanič Miljanski,
Zagorska Sela,
Photo archive DVT



Notranjost kapele sv. Ivana, Ivanić Milijanski, Zagorska Sela, Foto arhiv DVT
| The interior of the Chapel of St. John, Ivanić Milijanski, Zagorska Sela, Photo archive DVT

posredno tudi Veronikinega umora. Upodobitev Heroda kaže vzporednice s Hermanom: Herod ni lastnoročno umoril Janeza Krstnika in tudi Herman ni z lastnimi rokami ubil Veronike Deseniške, pa vendar sta oba dala ukaz, ki je povzročil smrt njunih žrtev. Kralj Filip simbolizira Sigismunda Luksemburškega, Herodiada pa Barbaro Celjsko. Obe ženski sta imeli ključno vlogo pri sojenju kasneje umorjenim. Tudi freska *Veronikina tančica* prikrito namiguje na tragično umrlo drugo ženo Friderika II. Poznogotska kapela sv. Ivana je izjemna ne le zaradi stenskih poslikav, ampak tudi zaradi arhitekture, ki posnema glasbene intervale hvalnice, posvečene sv. Janezu Krstniku (*Ut queant laxis*), kot dokazujejo analize numeričnih razmerij kapelske arhitekture.¹² Skoraj istočasno z gradnjo kapele je Friderik II. naročil tudi gradnjo dvonadstropne palače na sosednjem hribu. Zelo verjetno je, da nas tudi tam nagovarja skozi simbolne motive na keramičnih pečnicah kamina v drugem nadstropju. Motiv morske deklice na teh pečnicah spominja na motiv ribe faronike z dvignjenim dvojnimi repom, ki se pogosto pojavlja v prizorih s sv. Krištofom na zunanjih stenah

only for its wall paintings but also for its architecture, which is based on the musical intervals of the hymn dedicated to St. John the Baptist (*Ut queant laxis*), as proven by analyses of the numerical relationships among the measures in the chapel's architecture.¹²

Almost simultaneously with the construction of the chapel, Frederick II commissioned the building of a two-storey palace of Veliki Tabor castle. It is very likely that Frederick II speaks to us through the symbolic motifs on the tiles of the stove (cat. no. 41) on the second floor of the palace. The motif of the siren on these stove tiles is analogous to the motif of the Faronika fish with its raised double tail, which often appears in compositions with St. Christopher on the exterior walls of Slovenian churches dating back to the 12th century.¹³ The Faronika fish is a seductive sea siren who leads one into sin but also a sea monster that destroys the world. The Faronika fish is a metaphor for human sinful actions for which one will be punished by one's own fault.¹⁴



slovenskih cerkva že od 12. stoletja dalje.¹³ Riba faronika je zapeljiva morska deklica, ki človeka vodi v greh, hkrati pa tudi morska pošast, ki uniči svet. Je metafora za grešna dejanja, za katera bomo ljudje kaznovani po lastni krivdi.¹⁴

Janez Vajkard (Johann Weichard) Valvasor (1641–1693) je zgodbo nesrečne lepotice Veronike, ki jo je imenoval *Madame Veronika* kot prvi objavil v svojem delu **Slava vojvodine Kranjske** (1689). V njej je zapisal, da sta Herman in Sigismund oba nasprotovala poroki med Veroniko in Friderikom zaradi sumljive smrti Friderikove žene Elizabete in zaradi neenakega stanu ženina in neveste. Slednji je bil tudi logični razlog za Hermanov bes, zaradi katerega je grad Fridrihštajn porušil do temeljev. Valvasor je Veroniki-

Johann Weichard Freiherr von Valvasor (1641–1693) was the first to publish the story of the unfortunate and beautiful Veronika, whom he called Madame Veronika, in his work **The Glory of the Duchy of Carniola** (1689). According to Valvasor, Hermann and Sigismund opposed the marriage of Veronika and Frederick due to the suspicious death of Frederick's first wife, Elizabeth, and the social inequality of the couple. This was the logical reason for Hermann's anger, which led him to demolish Friedrichstein to its foundations. Valvasor described Veronika's violent death (drowning in a tub at Ostrovica) as an unjust and vengeful act by Hermann II. It was through the publication of this story in the famous 11th book, which reached the broadest public, that the story of Veronika of Desinič found its way into popular memory.¹⁵

Herodova gozba,
Kapela sv. Ivana,
Ivanič Miljanski,
Zagorska Sela, Foto
arhiv DVT | **The
Feast of Herod,**
Chapel of St. John
Ivanič Miljanski,
Zagorska Sela,
Photo archive DVT



Odlomek kozarca
z antropomorfno
figuro, kat. št. 14
| Fragment
of Glass with
Antropomorphic
Figure, cat. no. 14

no nasilno smrt (utopitev v čeburu na gradu Ojstrica) opisal kot krivično in maščevalno dejanje Hermana II. Z objavo zgodbe v 11. knjigi Slave vojvodine Kranjske, ki je dosegla široko javnost, je zgodba Veronike Deseniške našla pot v spomin ljudstva.¹⁵

V hrvaškem kulturnem prostoru je prvo literarno delo, ki govori o celjskih grofih in ljubezenski zgodbi Veronike in Friderika, nastalo na začetku 19. stoletja v Zagrebu, kjer je nemško gledališče Amade, znano tudi kot zagrebško mestno gledališče, uprizorilo igro *Friedrich Graf von Cilli* (**Grof Friderik Celjski**), prvi del tragedije *Die Graffen von Cilli* (*Celjski grofje*), ki jo je napisal avstrijski dramatik Johann Ritter von Kalchberg (1763–1827).

Nekaj kasneje, v času hrvaškega nacionalnega preporoda, so pisci v boju proti prevladi nemščine začeli ustvarjati dela v maternem jeziku in so navdih pogosto iskali v zgodovini naroda.

Ljudevit Gaj je v reviji Danica Ilirska leta 1838 objavil povest **Veronika iz Desenicah** v petih delih, ki je bila prevod češkega dela *Včela* Františka Kanke. (kat. št. 17.) Stanko Vraz (1810–1851), čeprav po rodu s Štajerske, je bil poet hrvaške romantike, ki se je pod svoja dela podpisoval kot Ilir iz Velike Ilirije. Povest o Veroniki je prenesel v verze. Njegova balada **Fredrik i Verunika** je razdeljena na tri dele (Ujetništvo, Vitez Friderik in Nenavadni gost) in je bila objavljena v zbirki balad *Glasi iz Dubrave Žeravinske*. V zaključku svojega dela Vraz zapiše, da je po besedah takratnega kronista »Veronika veljala za biser Hrvaške«. (kat. št. 3)



In Croatian cultural space, the first written literary work that speaks about the Counts of Celje and the love of Veronika and Frederick appeared at the beginning of the 19th century in Zagreb, where the German-language Upper Town Amade Schaubühne, also known as the Town Theater, staged *Friedrich Graf von Cilli*, the first part of the tragedy *Die Graffen von Cilli* by Austrian writer Johann Ritter von Kalchberg (1763–1827). (cat. no. 2).

A bit later, during the Croatian National Revival, writers began to create works in their mother tongue to suppress the omnipresent German language and often drew inspiration from national history.

In Ljudevit Gaj's journal "Danica Ilirska" in 1838, the story "**Veronika iz Desenicah**" was published in five parts, a translation from the Czech "Včela" by František Kanka. (cat. no. 17) Stanko Vraz (1810–1851), though originally from Styria, was a poet of Croatian Romanticism and signed his works as Ilir from Styria. He transformed the theme of Veronika into verse. His ballad **Fredrik i Verunika** is divided into three parts: 1. The Captive, 2. Knight Frederik, 3. The Strange Guest, and was published in the collection of ballads *Glasi iz dubrave Žeravinske*. At the end of the collection, Vraz describes Veronika as "known at that time as the Croatian Pearl," according to one chronicler. (cat. no. 3)

Historian, writer, and politician Ivan Kukuljević Sakcinski (1816–1889), while writing about the history of the town of Krapina, also describes the era of the Celjski family's rule. Among other things, he writes about Frederick II, "It is said that he killed his wife for love of Veronika from Desinić, the beautiful daughter of a poor nobleman, whom he met while staying in Veliki Tabor and Krapina. Three years after his wife's death, he secretly married Veronika, in 1428, Frederick's father Hermann II, not without the secret urging from Queen Barbara, his daughter, imprisoned Veronika and later, in the Carinthian town of Ostrovica, drowned her in a bath as an act of revenge..."¹⁶

The writer and politician Franjo Žigrović Pretočki (1814–1890) wrote the tragedy **Veronika Desenić** in five acts in 1874. The play was performed two years later at the National Theater on Marko's square in Zagreb, with the famous dramatic artist Marija

Zgodovinar, pisec in politik Ivan Kukuljević Sakcinski (1816–1889) v svojih besedilih o zgodovini mesta Krapina opisuje tudi obdobje vladavine rodbine Celjskih grofov. Omenja tudi Friderika II., »Govori se, da je svojo ženo umoril iz ljubezni do Veronike Deseniške, lepe hčerke revnega plemiča, ki je srečala Friderika med bivanjem v Velikem Taboru in Krapini. Tri leta po ženini smrti se je Friderik II. leta 1428 na skrivaj poročil z Veroniko. Friderikov oče Herman II. je Veroniko zaprl, tudi spričo prikritih pritiskov svoje hčerke, kraljice Barbare, kasneje pa jo je dal iz maščevanja utopiti v lesenem čebru na koroškem gradu Ojstrica.«¹⁶

Pisatelj in politik Franjo Žigrović Pretočki (1814–1890) je leta 1874 napisal tragedijo v petih dejanjih **Veronika Desenić**. Igro so dve leti kasneje uprizorili na odru Narodnega gledališča na Markovem trgu v Zagrebu. Naslovno vlogo je igrala slavna igralka Marija Ružička Strozzi (1850–1937). Zaključni prizor tragedije je zasnovan drugače od ostalih del: »... Veronika se na grobu Friderikove prve žene, Elizabete, usodno zabode z nožem.«¹⁷

Priznana hrvaška pedagoginja in pisateljica Marija Jambrišak (1847–1937) je leta 1887 objavila knjigo *Znamenite žene iz priče i poviesti (Ženske, ki so zaznamovale zgodovino)* (kat. št. 4). V zbirko 34 zgodb o pomembnih ženskah je vključila tudi zgodbo Veronike Deseniške.

Higin Dragošić (1845–1926) je k popularnosti in prepoznavnosti Veronike Deseniške prispeval zgodovinski roman v dveh delih: *Crna kraljica (Črna kraljica)* in *Kroz more jada* (Skozi morje gorja) (kat. št. 24). Glavna junakinja romana je kruta Barbara Celjska, gospodarica Medvedgrada, vdova kralja Sigismunda Luksemburškega in sestra Friderika II. Celjskega. Ob predstavitvi intrig na dvoru Celjskih grofov avtor spomni tudi na tragično usodo lepe Veronike Deseniške in njene hčerke Zlate, ki je bila plod Veronikinega razmerja s Friderikom Celjskim.¹⁸

Gjuro Stjepan Deželić (1838–1907), javna oseba, pisatelj in publicist, je pisal o pojavljanju Veronikinega duha v Velikem Taboru. V svojem popotniškem dnevniku **Duh Veronike Deseničke**¹⁹ (1890), Deželić

Ružička Strozzi (1850–1937) playing the title role. The final scene of this tragedy differs from other writers' works: "...Veronika stabs herself with knife at the grave of Frederick's first wife, Elizabeth."¹⁷

The well-known Croatian educator and writer Marija Jambrišak (1847–1937) published the book *Znamenite žene iz priče i poviesti (Historical and Significant women from the past)* (cat. no. 4) in 1887. In this collection of 34 stories about notable women, Marija Jambrišak included the story of Veronika of Desinić.

Higin Dragošić (1845–1926) contributed to the popularity and spread of the story of Veronika of Desinić with his historical novel in two parts: *Crna kraljica (Black Queen)* and *Kroz more jada* (Through the sea of misery) (cat. no. 24). The main character of the novel is the cruel Barbara of Celje, the Lady of Medvedgrad, widow of the King Sigismund of Luxembourg, and sister of Frederick II of Celje. Describing the intrigues at the court of the Celje counts, the author also recounts the tragic fate of the beautiful Veronika of Desinić and her daughter Zlata, whom she had with Frederick of Celje.¹⁸



Veronika Deseniška
kat. št. 29
| Veronika of Desinić,
cat. no. 29



Grad Veliki Tabor, Palas, Foto arhiv DVT | **Veliki Tabor Castle, Palace,** Photo archive DVT

opisuje svoje potovanje v Veliki Tabor in ogled gradu, ki ga je popeljal tudi v sobo, v kateri naj bi bila Veronika več let zaprta in kjer je bila nazadnje tudi utopljena. Žena grajskega upravnika jim je povedala zgodbo o Veroniki in njenem duhu, ki straši na gradu, kot so jo pripovedovali tamkajšnji prebivalci.

Dr. Luka Marjanović (1844–1922), redni profesor na Pravni fakulteti v Zagrebu je v prispevku v reviji *Vienac* pisal o ljudskem izročilu na območju Velikega Tabora, povezanim z Veroniko Deseniško. V članku o Velikem Taboru in bližnji kapeli sv. Vida je dr. Marjanović zapisal: »Govori se, da so v prvi polovici 19. stoletja v steni dvorane gradu Veliki Tabor našli žensko okostje. Takoj je bilo jasno, da bi lahko šlo za skelet lepe, a nesrečne Veronike Deseniške, druge žene Friderika Celjskega. Umrjena naj bi bila po naročilu svoje zlobne svakinje, ogrske kraljice Barbare, in na ukaz svojega tasta, grofa Hermana Celjskega,

Gjuro Stjepan Deželić (1838–1907), a public figure, writer and publicist, wrote about the appearance of Veronika's ghost in Veliki Tabor. In his travel diary *Duh Veronike Desiničke* 19 (**The Ghost of Veronika Desinić**) (1890), Deželić describes the journey to Veliki Tabor and the tour of the castle where they saw the room in which Veronika was allegedly imprisoned for years and finally drowned. The wife of the castle manager told them about Veronika and the appearance of her ghost in the castle, as passed down among the local people.

Dr. Luka Marjanović (1844–1922), who was a full professor at the Law Academy in Zagreb, wrote about the existence of folk traditions related to Veronika of Desinić in the vicinity of Veliki Tabor in magazine *“Vienac”*. He was twice a rector (1889/1890)²³ and a vice-rector of the University of Zagreb (1890/1891). In an article about Veliki Tabor and the chapel of St. Vid,



ki Veronike zavoljo nizkega stanu ni mogel sprejeti za snaho. To je živa in zgodovinska resnica. Način in kraj Veronikine smrti pa sta v pripovedih različno predstavljena. Nekateri trdijo, da je bila zabodena ali utopljena na gradu Djstrica; drugi verjamejo, da so jo vrgli v Dravo z gradu Vurberk. Zakaj torej ne bi bila resnična tretja teorija, da so Veroniko živo zakopali nedaleč od njene rojstne vasi Desinič? Povesti, pesmi in gledališke igre so tisto, kar je Veroniko Deseniško iztrgalo iz kreppljev pozabe.«²⁰

Prvi roman o nesrečni ljubezni med Veroniko in Friderikom pisatelj Hinka Davila (1858–1925) je izšel leta 1890 pod naslovom *Zagorska ruža, pripovijest iz XV. vijeka (Zagorska vrtnica, povest iz 15. stoletja)*. Kot feljtonski roman je bil najprej objavljen v reviji *Prosvjeta*, še istega leta 1899 (kat. št. 18) in nato leta 1911 pa ga je kot samostojno književno delo izdal Anton Sholz. Pisateljev sin Marcel Davila

Dr. Marjanović wrote: “It is said that in the first half of the 19th century, a female skeleton was found in the wall of a hall in Veliki Tabor castle. Tradition immediately suggested that this could be the skeleton of the beautiful but unfortunate Veronika of Desinič, the second wife of Frederick of Celje. She was murdered at the request of her wicked sister-in-law, Queen Barbara of Hungary, and on the orders of her father-in-law, Count Hermann of Celje who could not tolerate her as a daughter-in-law due to her lowly origins. This is a living and historical truth. However, the exact method and location of her death are recounted differently. Some say she was killed by a dagger or drowned in water at the castle of Ostrovica; others claim she was thrown into the Drava River from Wurmberg castle. So why shouldn’t a third theory be correct, that she was buried alive in plain sight of her birthplace Desinič? Through storytelling, song, and drama, Veronika Desinič was saved from oblivion.”²⁰

Veronika Deseniška,
kat. št. 22.
| Veronika of Desinič,
cat. no. 22



je skupaj z Antonom Kozino izdal roman leta 1966 v Krapini pod spremenjenim naslovom **Veronika Desenička** (kat. št. 19). Avtor naslovnice je bil slikar Josip Brezinščak. Roman tudi tokrat ni izšel v celoti kot ena knjiga, ampak kot serija enajstih knjižic. Roman o prepovedani ljubezni med nižjo plemkinjo Veroniko iz Deseniča in grofom Friderikom Celjskim so bralci lepo sprejeli. Davila je gradivo za sentimentalno zgodovinsko povest dobil v več zgodovinskih virih. Veronika je bila po vsem Zagorju znana po svoji lepoti. Živela je pod gradom Veliki Tabor, ki mu je tedaj gospodoval Friderik Celjski. Davila piše, da je bila Veronika na Hermanov ukaz umorjena na gradu Ojstrica.

Pisatelj in prevajalec Josip Eugen Tomić (1843, Zagreb) je tragedijo **Veronika Desenička** (1903) napisal za istoimensko dramo, ki jo je režiral Andrija Fijan (ta je na odru upodobil Friderika), glasbo pa je spisal Ivan Zajc. Tomičeva

tragedija je izšla leta 1904 (kat. št. 21).

Slika **Veronika Desenička** (1901) (kat. št. 22) je delo znanega hrvaškega slikarja Otona Ivekovića (1869–1939) in je eno njegovih najboljših zgodovinskih del,²² saj na izjemnem način prepleta zgodovinske osebnosti z okoljem, v katerega je dogajanje postavljeno.²³ Naslikana je v temnih tonih in prikazuje trenutek, ko stari Herman zaloti svojega sina z Veroniko.

Cenjeni hrvaški zgodovinar, konservator in muzeolog prof. Gjuro Szabo (1875–1943) je leta 1920 objavil delo pod naslovom *Srednjeveški gradovi u Hrvatskoj i Slavoniji* (**Srednjeveška mesta na Hrvaškem in v Slavoniji**)²⁴ v katerem je opisano tudi srednjeveško mesto Veliki Tabor. Szabo je navedel en pomemben podatek: »Po izročilu je Veronika Desenička umrla v sobi v drugem nadstropju ... Soba se nahaja v

The first novel about the tragic love of Veronika and Frederick was published in 1890 by **Hinko Davila** (1858–1925) under the title *Zagorska ruža, pripovijest iz XV. vijeka* (*The Rose of Zagorje, tale from 15th century*). The novel was first serialized in the magazine “Prosvjeta,” and then later that same year 1899 (cat. no. 18) and in 1911, it was published as a standalone book by Anton Sholz. The author’s son, Marcel Davila, and Antun Kozina published the same novel in Krapina in 1966 but they changed the title to – “Veronika Desenička” (cat. no. 19). The cover illustrator was the painter Josip Brezinščak. The novel was not published in book form but rather in eleven booklets.

This novel about the forbidden love between the noblewoman Veronika from Desenič and Count Frederick of Celje was well received by readers. For this sentimental historical story, Davila drew material from various historical sources. He describes Veronika as being well-known throughout Zagorje for her beauty, living beneath Veliki Tabor, which was then governed by Count Frederick Celjski. According to Davila’s account, Veronika was killed at the command of Hermann in the town of Ostrovica.

The writer and translator, Josip Eugen Tomić (1843–1906) wrote the tragedy **Veronika Desenička** (1903) for the eponymous play directed by Andrija Fijan (who also played Frederick), with music composed by Ivan Zajc. Tomić’s tragedy was published in 1904 (cat. no. 21).

The painting “**Veronika Desenička**” (1901) was created by Oton Iveković (1869–1939), renowned Croatian painter. This painting (cat. no. 22) is one of Iveković’s finest historical works²², where he achieved a brilliant blend of historical figures and the ambiance in which the story is set.²³ The artwork is painted in dark tones, depicting the moment when the old Hermann caught his son with Veronika.

Our respectable historian, conservator, and museologist prof. Gjuro Szabo (1875–1943) published 1920 “the most important work of Croatian bugology”: *Srednjeveški gradovi u Hrvatskoj i Slavoniji* (**Medieval Towns in Croatia and Slavonia**)²⁴, which describes the medieval town of Veliki Tabor. Moreover, Szabo provides another valuable piece of information:

prizidku med okroglim stolpom H in vhodnim delom. V pritličje tega prizidka ni mogoče vstopiti ...« (kat. št. 23)

Viktor Kučinić²⁵ (1892–1958) je serijo člankov o Veroniki Deseniški objavil v 32 knjižicah v časopisu *Novosti*, kasneje pa je izšla še njegova knjiga *Veronika Desinička* (kat. št. 27).

Naslovnico s portretno risbo Veronike Deseniške ter več ilustracij v knjigi je prispeval hrvaški slikar Marijan Trepše (1897–1964).²⁶ Kučinić v knjigi predstavi najnovejša dognanja o Veronikinem poreklu, pri čemer se sklicuje na navedbe E. Laszowskega, da je bila Veronika Deseniška v bistvu šlezjska vojvodinja Veronika Těšinska (Veronika von Teschen). V istem zapisu Kučinić predstavi tudi mnenje slovenskega avtorja dr. A. Novačana, ki to tezo ovrže in trdi, da je bila Veronika Hrvatica... V drugi polovici 20. stoletja

“Tradition claims that Veronika of Desinić ended her life in a room on the second floor... The room is located in the annex between the round tower H and the entrance section. One cannot enter the ground floor of that annex...” (cat. no. 23).

Viktor Kučinić²⁵ (1892–1958) published a series about Veronika of Desinić in 32 booklets in the newspaper *Novosti*, and later issued a special book titled “*Veronika Desinička*” in 1939. (cat. no. 27).

The cover of this book, featuring a drawing of Veronika Desinička (cat. no. 28, 29) along with several illustrations in the book itself, was created by Croatian painter Marijan Trepše (1897–1964).²⁶ In his book, Kučinić presents the latest discoveries about Veronika's origins, quoting E. Laszowski that Veronika Desinička was actually the Silesian duchess Veronika von Teschen. However, in the same article, Kučinić

Opaka, kat. št. 40

| **Brick**, cat. no. 40



so bili članki o legendi Veronike Deseniške pogosto objavljeni v dnevnem časopisju (*Večernji list*²⁷, *Vjesnik*) in tednikih (*Arena*, *Vikend*).

Antun Kozina, krapinski muzealec in publicist, je leta 1978 v glasilu muzejev severovzhodne Hrvaške objavil prispevek z naslovom *Najsačuvanija „turistička“ legenda o Veroniki Desiničkoi* (**Najbolje ohranjena »turistična« legenda o Veroniki Deseniški**). V članku je Kozina predstavil več različic omenjene legende. Po prvi različici je bila Veronika umorjena v slovenskem gradu Ojstrica, medtem ko so jo v drugi različici legende zaradi strastnega razmerja s Friderikom Celjskim zazidali v stolp gradu Veliki Tabor. V stenah stolpa so nastale razpoke, a Veronika bo svobodna šele, ko bo grad porušen. V tretji različici legende, piše Kozina, je Friderikov oče preklel Veroniko. V podobi kače se še vedno skriva na gradu Veliki Tabor. Kdor bo kačo ujel in jo poljubil

also presents the opinion of Slovenian writer Dr. A. Novačan, who refutes this thesis and claims that Veronika was indeed a Croat...

In the second half of the 20th century, the legend of Veronika of Desinić was frequently featured in high-circulation daily (*Večernji list*²⁷, *Vjesnik*) and weekly newspapers (*Arena*, *Vikend*).

Krapina museum curator and publicist, Antun Kozina, published in 1978 in the Museum Gazette, the journal of the museum of northwest Croatia, a text titled **The Best-Preserved “Tourist” Legend of Veronika of Desinić**. In this text, Kozina recorded several versions of this legend. According to the first version, Veronika was killed in Ostrovica Castle in Slovenia, while according to the second version, Veronika was walled up in the tower of Veliki Tabor due to her passionate love affair with Frederick



Lobanja, kat. št. 37
| Skull, Cat. no. 37.



na čelo, bo Veroniko rešil prekletstva in jo spremenil nazaj v čudovito dekle. Po četrti različici je Veronika s svojimi čudežnimi močmi rešila grad Veliki Tabor pred Turki, ki so ga dneve poskušali osvojiti. Znotraj taborgradskega obzidja se je pred krutim sovražnikom zateklo veliko število ljudi iz okolice. Med tem ljudstvom v Velikem Taboru je bila tudi Veronika Deseniška. Čeprav so se branitelji mesta dolgo upirali sovražnim napadom, jim je po določenem času zmanjkalo streliva. Ko je sovražnik že začel razbijati mestna vrata, se je zdelo, da je propad neizbežen. Mlado dekle si je izmislilo način, kako rešiti mesto: na vrhu taborgradskega stolpa je nasekljala snop slame na majhne koščke. S svojimi nadnaravnimi močmi je Veronika koščke slame odpihnila in jih spremenila v nevaren roj sršenov, ki so napadli Turke. Tako je Veronika s pomočjo sršenov odpodila Turke in rešila Veliki Tabor.

Miroslava Jandrić je v časopisu *Vjesnik* 3. marca 1991 objavila članek **Veronika Deseniška – Hrvaška Ivana Orleanska** kot najavo nove serije v produkciji HRT. Televizijsko serijo je režiral Milivoj Puhlovski.

Zadnjih 20 let 20. stoletja je Društvo Veliki Tabor pod vodstvom predsednika Josipa Štimaca organiziralo čistilne akcije na gradu Veliki Tabor. Štimac je kasneje povedal: »Leta 1982 smo med čiščenjem gradu v južnem stolpu med ruševinami našli lobanjo (kat. št. 37), za katero je bilo kasneje ugotovljeno, da je pripadala ženski.« Štimac je lobanjo razstavil v stenski niši kapele in podjno zapisal: *Veronika Deseniška?!*

Zgodba Veronike Deseniška je našla svoje mesto tudi v sodobnih zbirkah legend in pripovedk kot so *Priče ispod Ivančice i Medvednice* (**Zgodbe izpod Ivančice in Medvednice**) avtorja Željka Bajze iz leta 1996 (kat. št. 30), *Sto najlepših legendi iz hrvatske prošlosti* (**Sto najlepših legend hrvaške preteklosti**) avtorja Tomislava Đurića iz leta 1996 in *Hrvatske legende* (**Hrvaške legende**) avtorja Hrvoje Hitreca iz leta 2007 (kat. št. 31).

Legenda o Veroniki je prodrla tudi na baletne odre. Leta 2007 jo je uprizoril Hrvaški narodni ansambel narodnih plesov in pesmi LADO (kat. št. 32). Folklorni balet v petih slikah (Kesanje, Elizabetina smrt, Poroka, Usmrtitev in Slovo) pripoveduje zgodbo, ki temelji na prepletu zgodovinskih dejstev in hrvaškega izročila o prepo-

of Celje, causing cracks to appear, and she would only be freed when the city was demolished. In the third version, as Kozina notes, Frederick's father cursed Veronika, and thus she hides in Veliki Tabor in the form of a snake. Whoever catches her in the form of a snake and kisses her on the forehead will free her from the curse and turn her back into a beautiful girl.

In the daily newspaper *Vjesnik*, on March 3, 1991, Miroslava Jandrić published the text **Veronika of Desinić – Croatian Joan of Arc**, announcing a new series by Croatian Television productions. The director of the TV novel was Milivoj Puhlovski.

For the past twenty years of the 20th century, the "Veliki Tabor Society" association led by President Josip Štimac organised the cleanup of the castle of Veliki Tabor. According to his statements: "During the cleaning of the castle in 1982, in the southern tower of Veliki Tabor, among the ruins, a skull was discovered (cat. no. 37), which was later determined to be female." Štimac exhibited the skull in the chapel, in a niche in the wall with a suggestive inscription: *Veronika of Desinić?!*

The story of Veronika of Desinić has been included in contemporary editions of collections of legends: *Priče ispod Ivančice i Medvednice* by Željko Bajza 1996 (cat. no. 30), *Sto najlepših legendi iz hrvatske prošlosti* by Tomislav Đurić 1996, and *Hrvatske legende* by Hrvoje Hitrec 2007 (cat. no. 31).

The legend of Veronika has been staged as a folk ballet performed by the Ensemble of Folk Dances and Songs of Croatia, LADO, in 2007 (cat. no. 32). The folk ballet, envisioned in five scenes (Repentance, Elizabeth's Death, Wedding, Execution, and Farewell), tells a story based on a mixture of historical facts and Croatian legend about a forbidden love between a nobleman and a young commoner, a tragic love story that still lives on in the collective consciousness of the residents of northwestern Croatia.

Drago Miletić also touched upon the legend of Veronika of Desinić in his work **Plemićki gradovi kontinentalne Hrvatske** (2012). He argues that

Veronika Deseniška,
kat. št. 2 |
Veronika of Desinić,
Cat. no. 2

vedani ljubezni med plemičem in mlado meščanko, o tragični ljubezenski zgodbi, ki še danes živi v kolektivni zavesti prebivalcev severozahodne Hrvaške.

Drago Miletić se je legende o Veroniki Deseniški dotaknil tudi v delu *Plemiški gradovi kontinentalne Hrvatske* (**Plemiški gradovi celinske Hrvaške**, 2012). Avtor ugotavlja, da ni mogoče, da bi Veroniko zazidali v gradu Veliki Tabor, saj se je gradnja slednjega začela pol stoletja po Veronikini smrti in po izumrtju rodbine Celjskih. V zadnjih dvajsetih letih pa so bili na Taboru in v njegovi neposredni okolici (kapela sv. Ivana v Ivaniću Miljanskem) opravljeni številni arheološki in konservatorski raziskovalni posegi, ki bistveno poglobljajo razumevanje zgodovine območja in Miletićevih trditvev. Ugotovitve teh arheoloških in konservatorskih raziskav kažejo, da je bila dvonadstropna palača kompleksa

Veronika could not have been walled up in Veliki Tabor since its construction began half a century after her death and the extinction of the Celje family. However, in the past twenty years, numerous archaeological and conservation studies have been conducted at Tabor and its immediate surroundings (the chapel of St. John in Ivanić Miljanski), this significantly deepens the understanding of the history of the area and Miletić's assertions. According to these archaeological and conservation studies, the two-storey palace of the future Veliki Tabor complex was built during the time of Frederick II of Celje.28

During conservation work carried out by experts from the Stone Department of the Croatian Restoration Institute in 2012 on the stone parts of Veliki

Veronika folklorni balet s pevskimi vložki, kat. št. 32
| **Veronika, Folk Ballet with singing**, cat. no. 32.



Veronika



Fridrik II Celjski Veronika Grof Đerman II Celjski Barbara, Crna kraljica Grofica Elizabeta Franhopan



Veronika Desinićka, cat.no.19
 | Veronika of Desinić, cat.no.19

Hrvatsko zemaljsko kazalište u Zagrebu.

U nedjelju 11. listopada 1903.

Predstava 28. U predbrojci. Nepar br. 27.

Prvi put:
VERONIKA DESINIĆKA.

Historična tragedija u četiri čina od Josipa Eugena Tomića.

(Ova je drama prigodom ovogodišnjeg natjecaja nagrađena prvom nagradom.)

Redatelj: g. ravn. Pijan.

O S O B E.

Grof Herman Celjati, ban cijele Slavonije Grof Friderik Celjati, njegov sin Barbara Celjaka, kraljica ugarsko-hrvatska, a carica njemačka, kći Hermanova Knez Vladislav Hlabaj, velmoža hrvatski, vojvoda Veronika Desinićka Rado Desinić, njegov otac Ivan Alben, biskup zagrebački Fredo Contarini, mladi plemić mlađala Jošt Sotočan, vitez u službi grofa Hermana Ermano, grafova Fridrika u Ostrvici Koncernt kraljice Barbare Mosca, dvorska luda Njeka Marijana } konjorinke Veronice	G. Borstnik G. Pijan Gđica. Rutiška-Strozi G. Savje Gđica. Sram G. Topak ml. G. Frenzenrich G. Stefanac G. Varžatić G. Gerašić G. Prejac G. Grund Gđica. Vugričić Gđica. Merc.
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Koncernti. Dvorani. Dvoranke. Lakrdijasi. Pjevači. Glazari.

Prvi čin biva u gradu Krapini; drugi na Keškocu; treći u Ostrvici, a četvrti u Celju. — Vrijeme ranije 1485.—1488. god.

Dva djevojačka zbora u II. činu skladao Ivan pl. Zajec.

U shvaćaju, da se zakazana predstava otkazala, vrijedi kupljena ulaznica i za predstavu, kojom se ova predstavljiva ili se može povratiti istoga dana naknadno do 6 sati poslije početka kod blagajnice. Imajući komad, ako se ne samo gineći iznajmljivati u komadu, za mladi se, da se je time zakazanih samjeli drugima. U drugom slučaju, treba se gineći odgodi posebne otkazne.

Ponedjeljak 12.: Zatorveno. Utorak 13.: Man'vella Nitoska. Par 30. Srijeda 14.: Zatorveno. Ostrvnik 15.: Tesko pametno! Nepar 20.	Petak 16.: Zatorveno. Subota 17.: Veronika Desinićka. Par 22. Nedjelja 18.: Po početku u 2 ^{1/2} h. bez gruč. 1. Ljupa Jelen. U večer: Diogen. Nepar 31.
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Dramske cijene.

Proseca. Ista u priznanju za 4 osobe 12 K. Ista u priznanju za 2 osobe 8 K. Ista u II. katu za 4 osobe 6 K. Ista u II. katu za 2 osobe 4 K. Sjedište u I. katu 2 K. Sjedište u II. katu 1 K. Parquet I.—II. red 2 K.	Parquet IV.—VIII. red 1 K. 60 L. Parquet IX.—XIV. red 1 K. 30 L. Balkon I. red 1 K. 20 L. Balkon II.—IV. red 80 L. Balkon V. red dalje 70 L. Sjedište u parteru 60 L. Dječji i vojaci 40 L. Otvorena galerija 30 L.
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Blagajna se otvara u 7, početak u 7^{1/2}, a svršetak u 9 sati.

K. zemaljska tiskara u Zagrebu.

Plakat gledališke predstave Veronika Desinićka, Fotografija:
 Zavod za zgodovino hrvaške književnosti, gledališča in glasbe,
 Hrvatska akademija znanosti in umetnosti | Poster of Theater
 performance Veronika Desinićka, Institute of Croatian Literature,
 Theatre and Music History, Croatian Academy of Sciences
 and Arts



Umor Veronike,
 kat. št. 28 | The
 murder of Veronika,
 cat. no. 28



Pečnica,

kat. št. 41 | **Stove**

tile, cat. no. 41



Pečnica,

kat. št. 10 | **Stove**

Tile, cat. no. 10

Veliki Tabor zgrajena v času Friderika II. Celjskega.²⁸

Strokovnjaki oddelka za kamen Restavratorskega zavoda Hrvaške so med konservatorskimi posegi, ki so jih leta 2012 izvedli na kamnitih delih arhitekture Velikega Tabora, v kamnitem podboju vrat pri vhodu v prizidano krilo našli dva pramena las. V eni odprtini je bil pramen svetlo rjavih las (kat. št. 38), v drugi pa pramen temno rjavih las (kat. št. 39). Novico o najdbi so številni mediji povezali z legendo o Veroniki Deseniški.²⁹

Leta 2014 je Hrvaška radiotelevizija predstavila dokumentarno-igrani film Davorja Boriča in Ljiljane Šišmanović *Legenda o Veroniki Deseniškoj* (**Legenda o Veroniki Deseniški**), ki so ga posneli v Sloveniji in na Hrvaškem. Film kot še en poskus iskanja resnice, se naslanja na trditev Umberta Eca, da »resnice žal včasih ni nikjer«, vendar je potreba po pripovedovanju zgodb večna in vseprisotna – še posebej, ko gre za ljubezensko zgodbo, ki navdihuje že stoletja. Vedno živo ustno izročilo ohranja spomin na žensko, o kateri zgodovina ve le malo. Njena tragična zgodba je premagala zob časa in zrasla v legendo o Veroniki Deseniški.³⁰

Edina ženska podoba, vzdana v steno peterokotne palače Velikega Tabora, ki so jo odkrili med konservatorskimi raziskavami leta 1996, je doprsna upodobitev

Tabor's architecture, two strands of hair were found in the stone doorframe at the entrance to the adjoining wing. One opening contained a strand of light brown hair (cat. no. 38), while the other had a strand of dark brown hair (cat. no. 39). News of this discovery was linked to the legend of Veronika of Desenić in numerous media outlets.²⁹

In 2014, Croatian Radio Television presented a documentary-drama film by Davor Borić and Ljiljana Šišmanović, *Legenda o Veroniki Deseniškoj*, filmed in Slovenia and Croatia, as another attempt to search for the truth, starting from Umberto Eco's assertion that "truth, unfortunately, is sometimes nowhere," but the need to tell stories is eternal and ubiquitous, especially when it comes to a love story that has inspired for centuries, and the living oral tradition does not allow the existence of the woman about whom history knows little of, to be forgotten. Her tragic story has triumphed over the forgetfulness of time and become the Legend of Veronika of Desenić.³⁰

The only female figure discovered during the conservation research at Veliki Tabor in 1996, embedded in the wall of the pentagonal palace, is a female bust engraved in a brick floor slab (cat. no.

ženske, vrezana v opečno talno ploščo (kat. št. 40). Na plošči je opaziti tudi znake, ki jih nekateri razlagajo kot številke (1550), drugi pa kot črke (ISSU).³¹ Prof. Darko Periša s Hrvaške katoliške univerze meni, da bi lahko bila ženska podoba povezana z Veroniko Deseniško, kar bi pomenilo, da je neznan avtor, ki ga je navdihnila Veronikina nesreča, narisal njeno podobo na opeko in jo vzdal v steno palače. Število 1550, vklesano blizu ženske figure, Periša razlaga kot črke (ISSU ali O), za katere domneva, da bi lahko ponazarjale nepravilno napisano in okrajšano obliko Jezusovega imena v dajalniku, kot molitveni nagovor, ki nedolžno in po krivici umorjeno Veroniko priporoča Jezusu.³²

Zgodba o Veroniki in Frideriku je glavna tema lutkovne predstave *Legenda o Veroniki Desiničkaj* (**Legenda o Veroniki Deseniški**), ki jo od leta 2006 za najmlajše obiskovalce Velikega Tabora izvaja muzejsko lutkovno gledališče Ioculatori.

3D-projkcija z naslovom *Legenda o Veroniki Desiničkaj* je namenjena obiskovalcem muzeja. Prikaz na arhitekturo gradu obudi zidove starega mesta ter obiskovalcem omogoči pristno doživetje legende.³⁴ (kat. št. 42)

Druga literarna različica Veronikine ljubezenske zgodbe se pojavi v romanu **Dvije Veronike** (2020) avtorice Jadranke Ivandić Zimić. Pisateljica prepleta dve ljubezenski zgodbi, ki povezujeta podobni usodi glavnih ženskih likov, čeprav se ena odvija pred sko-

40). On the brick, there are also signs interpreted by some as numbers (1550) and by others as letters (ISSU)³¹ prof. Darko Periša from the Croatian Catholic University suggests that the female figure on the brick could be linked to Veronika of Desinić, implying that an unknown author, inspired by Veronika's tragedy, drew her figure on the brick and embedded it in the palace wall. The numbers 1550 engraved near the female figure are interpreted by Periša as letters (ISSU or O), which he theorizes could be a poorly written and abbreviated form of Jesus' name in the dative case, a prayerful invocation directing the unjustly and innocently slain Veronika to Jesus.³²

The story of Veronika and Frederick is the main theme of the puppet show **Legenda o Veroniki Desiničkaj**, performed at Veliki Tabor by the museum puppet theater "Ioculatori" for our youngest visitors since 2006.

A 3D projection titled *Legenda o Veroniki Desiničkaj* (cat.no. 42) has been created for all visitors to our museum. This video mapping, projected onto the castle's architecture, brings the walls of the old town to life, creating a unique experience of the vivid content of the legend for visitors.³⁴

Another literary version of the love story of Veronika appears in the novel **Dvije Veronike** (2020) by

"Veronikina lobanja", nagrada za najboljši film Tabor film festivala | **Festival Trophy** - Veronika's skull, Awarded to winners at the Tabor Film Festival



raj šeststo leti, druga pa je sodobna in pripoveduje o Zagrebčanki, ki se je v mladosti zaljubila v poročene- ga moškega. (kat. št. 44)

Veliki Tabor že triindvajset let gosti filmski festival kratkega filma.³⁵ Najboljši filmi so nagrajeni z "Veronikino lobanjo" (kat. št. 33). Oblikovno in umetniško se je nagrada skozi leta večkrat spremenila. Organizatorji so v zadnjih letih poleg obsežne medijske promocije festivala okrepili tudi promocijo Velikega Tabora in legende o Veroniki Deseniški.

V želji, da bi pri novih, mladih generacijah vzbudili zanimanje za ta neoprijemljiv del naše kulturne dediščine je bil razpisan likovni natečaj, na katerem so otroci ustvarjali dela na temo legende o Veroniki Deseniški. Navdušen odziv številnih otrok iz različnih osnovnih šol po Hrvaški je privedel do nastanka izjemnih otroških likovnih del, ki so nastala pod navdihom tega ustnega izročila. (kat. št. 36).

Jadranka Ivandić Zimić. The author weaves together two love stories that connect similar fates of the main female characters, even though one story takes place nearly six hundred years ago, while the other is contemporary and describes a Zagreb woman who fell in love with a married man in her youth. (cat.no.44)

For the past twenty-three years, the Veliki Tabor has hosted the Tabor Film Festival³⁵, which celebrates short films. The best films over the years have been awarded the festival trophy "Veronika's Skull". Several artistic versions of the "Veronika's Skull" award have changed over time, (cat. no 33). Alongside robust media promotion of the festival itself, the organizers have strongly promoted Veliki Tabor and thus the Legend of Veronika of Desinić in recent years.

In a desire to inspire and develop interest in this intangible part of our cultural heritage among new, young generations, we launched an art competition to gather children's artworks on the theme of the Legend of Veronika of Desinić. The enthusiastic response from numerous children from various elementary schools in Croatia resulted in fascinating children's artworks inspired by this oral tradition (cat. no. 36).



Prizor iz lutkovne predstave

Legenda o Veroniki Deseniški
v izvedbi muzejskega lutkovnega gledališča "loculatori"

| **Scene from a puppet show of Legend of Veronika of Desinić**
by the museum puppet theater „loculatori“



Legenda o Veroniki
Deseniški, kat.
št. 42. | Legend
of Veronika of
Desinič, cat. no. 42

OPOMBE:

- 1) Ministrstvo za kulturo Republike Hrvaške je leta 2014 z odločbo prepoznalo legendo o Veroniki Dese-niški kot nesnovno kulturno dediščino in jo vneslo v Register kulturnih dobrin Republike Hrvaške, na seznam zavarovanih kulturnih dobrin.
- 2) Herman II. Celjski je v bitki pri Nikopolju rešil kralja Sigismunda Luksemburškega in ga spremljal ob povratku v hrvaško-ogrsko kraljevino.
- 3) Barbara Celjska in kralj Sigismund sta se poročila v Krapini 1405.
- 4) Ohranjenih je več ljudskih pripovedi, povezanih z njenim bivanjem v Kalniku, Medvedgradu in v starem delu Samobora. Ena od pripovedi navaja, da je nad ljudi pošiljala črne krokarje. Ukvarjala naj bi se tudi z alkimijo in poskušala baker spremeniti v srebro, tega pa v zlato.
- 5) Zgodovinarica Nada Klaić je prepričana, da je bila zgodba o umoru grofice Elizabete Frankopanske izmišljena in da je bil Friderik II. po vseh verjetnosti nedolžen.
- 6) Fugger Germadnik, Rolanda, Grofje in knezi Celjski, Pokrajinski muzej Celje, 2014.
- 7) Fugger Germadnik, Rolanda, Grofje in knezi Celjski, Pokrajinski muzej Celje, 2014.
- 8) Srša, Ivan, Imaju li zidne slike u crkvi sv. Ivana u Ivaniću Miljanskom i skriveno značenje? (Imajo stenske poslikave v cerkvi sv. Ivana v Ivaniću Mi-ljanskem tudi skrivni pomen?), KAJ, XLII, Zagreb, 1-2 (2009)
- 9) Fugger Germadnik, Rolanda, Grofje in knezi Celjski, Pokrajinski muzej Celje, 2014.
- 10) Kapela v Ivaniću Miljanskem Zagorska Sela, v bližini Velikega Tabora.
- 11) Srša, Ivan, Imaju li zidne slike u crkvi sv. Ivana u Ivaniću Miljanskem i skriveno značenje? (Imajo

ENDNOTE:

- 1) By a decision of the Ministry of Culture of the Republic of Croatia in 2014, the legend of Veronika of Desinić was recognized as an intangible cultural heritage and was registered in the Register of Cultural Goods of the Republic of Croatia – List of Protected Cultural Goods.
- 2) Hermann II of Celje saved King Sigismund of Luxembourg during the Battle of Nicopolis, assisting him in his escape and return to the Kingdom of Croatia-Hungary.
- 3) Barbara of Celje and King Sigismund were married in Krapina (1405).
- 4) Several folk tales about her have been preserved, linked to her stays in Kalnik, Medvedgrad, and the old town of Samobor. According to one tale, she attacked people with black ravens. It is also said that she practiced alchemy, attempting to turn copper into silver and later into gold.
- 5) Historian Nada Klaić believed however that the story of the murder of Duchess Elisabeth Frankopan was fabricated and that Frederick II was most likely innocent.
- 6) Fugger Germadnik, Rolanda, "Counts and Duches of Celje," Regional Museum Celje, 2014.
- 7) Fugger Germadnik, Rolanda, "Counts and Princes of Celje," Regional Museum Celje, 2014.
- 8) Srša, Ivan, "Do the Wall Paintings in the Church of St. John in Ivanić Miljanski Have a Hidden Meaning?" KAJ, XLII, Zagreb, 1-2 (2009)
- 9) Fugger Germadnik, Rolanda, "Counts and Duches of Celje," Regional Museum Celje, 2014.
- 10) The chapel is located in Ivanić Miljanski, in the parish church of St. Catherine in Zagorska Sela, nearby Veliki Tabor castle.

- stenske poslikave v cerkvi sv. Ivana v Ivaniću Miljanskem tudi skrivni pomen?), *KAJ*, XLII, Zagreb, 1-2 (2009)
- 12) Srša, Ivan, Muzički intervali u arhitekturi kasnogotičke kapele sv. Ivana u Ivaniću Miljanskom (Glasbeni intervali v arhitekturi poznogotske kapele sv. Ivana v Ivaniću Miljanskem), *THEORIA*, XV, 15. izdaja, september 2013
- 13) Dr. Marjeta Pisk je v študiji o rokopisih hvalnic iz 18. stoletja razkrila, da so sv. Veroniko imenovali tudi sv. Faronika, povzeto po: Marija Klobčar, Skrita pričevanja o potresu leta 1348 v slovenskih deželah, *Studia mythologica Slavica*, ZRC SAZU, Inštitut za slovensko narodopisje, 2017.
- 14) Vladka Tucovič, Motiv ribe faronike v slovenski književnosti in likovni umetnosti 20. stoletja, *Traditiones*, 35/1, 2006, 51-68.
- 15) Fugger Germadnik Rolanda, Grofje Celjski med zgodovino in mitom, Celje, 2013.
- 16) Standl, Ivan, Fotografijske slike iz Dalmacije, Hrvatske i Slavonije, Zagreb, 1870.
- 17) Cesarec, Ivan, Veronika Desinička kao književni motiv, *Hrvatsko zagorje, časopis za kulturu*, 1-2, Krapina, September, 2013.
- 18) Feljtonski roman je izhajal v reviji Prosvjeta med leti 1898 in 1899.
- 19) Potovalni dnevnik je bil objavljen v reviji Drago-ljub, letnik XXVII, Zagreb, 1890, 49-57.
- 20) Marjanović, Luka: Veliki Tabor i Sv. Vid pod Vrbovcem, *Vienac* 16, 1890, Zagreb, 254.
- 21) Cesarec, Ivan, Veronika Desinička kao književni motiv, *Hrvatsko zagorje, časopis za kulturu*, 1-2, Krapina, september 2013.
- 22) Ljubo Babić, *Umetnost kod Hrvata*, Zagreb, 1935.
- 23) S. Pintarić: Oton Iveković: antologijska djela; v: Oton Iveković: retrospektiva, Galerija Klovićevi Dvori, Zagreb, 2023.
- 11) Srša, Ivan, "Do the Wall Paintings in the Church of St. John in Ivanić Miljanski Have a Hidden Meaning?" *Kaj*, XLII, Zagreb, 1-2, 2009.
- 12) Srša, Ivan, "Musical Intervals in the Architecture of the Late Gothic Chapel of St. John in Ivanić Miljanski," *THEORIA*, XV, issue 15, September 2013
- 13) Dr. Marjeta Pisk, in her study of 18th-century hymn manuscripts, reveals that St. Veronika was also referred to as St. Faronika, in: Marija Klobčar, "Hidden Accounts of the 1348 Earthquake in the Slovenian Lands," *Studia mythologica Slavica*, Research Centre of the Slovenian Academy of Sciences and Arts, Institute of Slovenian Ethnology, 2017.
- 14) Vladka Tucovič, "The Motif of the Faronika Fish in 20th-Century Slovenian Literature and Visual Arts," *Traditiones*, 35/1, 2006, 51-68.
- 15) Fugger Germadnik Rolanda, "Counts of Celje Between History and Myth," Celje, 2013.
- 16) Standl, Ivan, "Photographic Images from Croatia, Dalmatia, and Slavonia," Zagreb, 1870.
- 17) Cesarec, Ivan, "Veronika of Desinić as a Literary Motif," *Croatian Zagorje, Cultural Journal*, 1-2, Krapina, 2013
- 18) The novel was serialized in the magazine "Prosvjeta" in 1898 and 1899.
- 19) This travel diary was published in "Dragoljub", XXVII course, Zagreb, 1890, 49-57.
- 20) Marjanović, Luka: "Veliki Tabor and St. Vid under Vrbovec," *Vienac* 16, 1890, Zagreb, 254.
- 21) Cesarec, Ivan, "Veronika of Desinić as a Literary Motif," *Croatian Zagorje, Cultural Journal*, 1-2, Krapina, 2013.
- 22) Ljubo Babić, "Art of Croats," Zagreb, 1935.
- 23) S. Pintarić: "Oton Iveković – Anthological Works; in: Oton Iveković – Retrospective," Klovićevi Dvori Gallery, Zagreb, 2023.

24) Žmegač, Andrej, Najvažnije djelo hrvatske burgologije, objavljeno v: Szabo, Gj., Sredovječni gradovi u Hrvatskoj i Slavoniji, Zagreb, 2006.

25) Izučil se je za kleparja in postal lastnik kleparske delavnice Maruzzi.

26) Trepše, Marijan, (1897 – 1964) hrvaški slikar, grafik in scenograf.

27) Članek Ivana Žabarića Veronika Desinićka i Celjski grofovi je bil objavljen v časopisu Večernji list 31. julija 1974 (str. 21). V njem je bila kot ilustracija predstavljena risba Veronike, ki jo je ustvaril Fedor Vajić (1910–1987), hrvaški grafik, ki je leta 1932 diplomiral na zagrebški akademiji likovnih umetnosti.

28) Ivan Srša je tematiko poglobljeno analiziral v svojih člankih: Tajanstvena gotika, Veliki Tabor i kape-la sv. Ivana, Muzeji Hrvaškega Zagorja, 2012; Krešimir Regan: Srednjovjekovne i renesansne utvrde Hrvatskog zagorja, Kajkaviana, 2017.

29) Leta 2012 sta bila vzorec las in vzorec lobanje poslana na analizo v Inštitut Ruđer Bošković, kjer so izvedli C-14 analizo. Po poročilu o rezultatih meritev bi kalibrirano starost vzorca las lahko umestili v časovno obdobje med letoma 1658 in 1805 (s 57-odstotno verjetnostjo), medtem ko je starost vzorcev lobanje določena med letoma 1652 in 1802, kar pomeni, da teh ugotovitev (s 57-odstotno verjetnostjo) ni mogoče datirati v 15. stoletje, ko je živela Veronika Deseniška.

30) Vir: www.youtube.com

31) Opeka je bila vzdana v tretjem nadstropju gradu Veliki Tabor, pri vhodu v grajsko žitnico.

32) Periša, Darko, Neavtentična antična figurica iz Livna in razmislek o nekaterih neavtentičnih najdbah v antični arheologiji, Marinov zbornik, Hrvaška katoliška univerza, Zagreb, 2023.

33) Ta 3D video-mapping je bil izveden v okviru projekta Živi gradovi, kot oblika trajnostnega turizma za ohranjanje in promocijo kulturne dediščine. Projekt je sofinanciral Evropski sklad za regionalni razvoj

24) Žmegač, Andrej, "The Most Important Work of Croatian Burgology," in Szabo, Gj., *Medieval Towns in Croatia and Slavonia,* Zagreb, 2006.

25) He completed only a tinsmith's trade and became the owner of the "Maruzzi" tinsmith workshop.

26) Marijan Trepše (1897. – 1964.), Croatian painter, graphic, artist;

27) An article by Ivan Žabarić titled "Veronika Desinićka and the Counts of Celje" was published in *Večernji list* on July 31, 1974, p. 21. The article was illustrated by a drawing of Veronika by Fedor Vajić, a Croatian graphic artist (1910–1987), who graduated in 1932 from the Academy of Fine Arts in Zagreb.

28) Ivan Srša provided an extensive analysis in his articles: "Mysterious Gothic, Veliki Tabor, and the Chapel of St. John," Museums of Croatian Zagorje, 2012; Krešimir Regan: "Medieval and Renaissance Fortresses of Croatian Zagorje," Kajkaviana, 2017.

29) In 2012, a hair sample and a skull sample were sent for analysis to the Ruđer Bošković Institute, where a C-14 analysis was performed. According to their report on the measurement results, the calibrated age of the hair sample could be placed within the time frame between 1658–1805 (with a 57% probability), while the age of the skull samples is dated between 1652–1802, meaning that these findings (with a 57% probability) could not be dated to the 15th century when Veronika of Desinić lived.

30) www.youtube.com

31) This brick was embedded on the third floor of the Veliki Tabor palace, at the entrance for grain storage.

32) Periša, Darko, "Unauthentic Ancient Figurine from Livno and Reflection on Some Unauthentic Finds in Ancient Archaeology," Marinov zbornik, Croatian Catholic University, Zagreb, 2023.

33) This 3D videomapping was executed as part of the Living Castles project, a network of living castles, as a form of sustainable tourism for the preservation and promotion of cultural heritage,

v okviru programa Interreg V-A Slovenija – Hrvaška 2014–2020. Tehnično izvedbo je zagotovilo podjetje Pando pad iz Samobora.

34) www.taborfilmfestival.com: Filmski festival Tabor je zasnovalo Društvo Gokul, ki ga je organizirala do 18. izvedbe festivala leta 2020, po tem pa je vodstvo prevzela kreativna produkcija SABMARINE, od leta 2023 pa je glavni organizator Obnomika d.o.o. Partnerji festivala so tudi Hrvaški avdiovizualni center, Muzeji hrvaškega Zagorja, Krapinsko-zagorska županija, Občina Desinić in drugi.

funded by the European Regional Development Fund within the Interreg V-A Slovenia – Croatia 2014–2020 Cooperation Program. The 3D videomapping was carried out with the technical support of Pando pad from Samobor.

34) www.taborfilmfestival.com: Tabor Film Festival was initiated by the Civic Association for Culture Gokul, which organized it until the 18th edition of the festival in 2020, after which the creative production SABMARINE took over the leadership, and from 2023, the main organizer became Obnomika d.o.o. The festival partners include the Croatian Audiovisual Centre, Museums of Croatian Zagorje, Krapina-Zagorje County, Desinić Municipality, and others.

S

eznam eksponatov

E

atalog List of Exhibits

1. Kopija dokumenta, v katerem kralj Sigismund Luksemburški potrjuje svojo darovnico z dne 17. avgusta 1397, s katero je Hermanu Celjskemu podaril gradova Vinica in Vrbovec (3. avgust 1405). Darovna listina označuje začetek nastanka Zagorske kneževine pod vladavino Celjskih grofov. Replika. (HR-HDA-25 Fond ogrskega dvora. Hrvaške plemiške rodbine in posesti; fasc. 1599, št. 44).

Document (copy) in which King Sigismund of Luxembourg confirms his earlier grant dated August 17, 1397, by which he gifted the castles of Vinica and Vrbovec to Herman of Celje (August 3, 1405). This grant marked the beginning of the creation of the Zagorje Principality under the ownership of the House of Celje. (HR-HDA-25 Hungarian Court Court Chamber. Croatian Noble Families and Estates; fasc. 1599, no. 44) replica
2. Veronika Deseniška, iz: *Die Graffen von Cilli* (Celjski grofje), Johann Ritter von Kalchberg, 1790–1793, Pokrajinski muzej Celje.

Veronika of Desenič, from: Johann Ritter von Kalchberg : *Die Graffen von Cilli*“, (1790.-1793.). The Celje Regional Museum
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