

Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



Under the honorary patronage of the
Slovenian Academy of Sciences and Arts

Četrtek / Thursday
20.8.2026, 19:30

Celje
Knežji dvor / Princely Palace

Barbara Celjska – Notranje kraljestvo
Barbara of Celje – The Inner Kingdom

MUSICA ANTIQUA NEOPLANTENSIS

(Srbija / Serbia)

Radoslava Vorgić: sopran / soprano
Meila Tomé Pihler: kljunaste flavte / recorders
Andrej Jovanić: srednjeveška lutnja / medieval lute
Darko Karajić: srednjeveška lutnja / medieval lute
Boris Šinigoj: srednjeveška lutnja / medieval lute
Boris Bunjac: tolkala / percussion

Snemanje: Radio Slovenija

Recording: Radio Slovenija

Celje, Mestna kavarna Celje, ob 18:30
Klepet z Musica Antiqua Neoplantensis

Celje, City Café Celje, at 18:30
Chat with Musica Antiqua Neoplantensis

Sporočilo umetnikov obiskovalcem

Vabimo Vas v glasbeni svet, oblikovan z močjo, jasnostjo in tiho odločnostjo, navdihnjen z izjemno osebnostjo Barbare Celjske. S tem programom ne želimo pripovedovati zgodbe linearno, temveč priklicati prisotnost — takšno, ki temelji na vzdržljivosti, inteligenci in notranji stabilnosti. Vsaka skladba odraža drugačen odtenek moči: včasih subtilen, včasih sijoč, vendar vedno zasidran v zavedanju in namenu. Za nas je ta glasba živ dialog o tem, kaj pomeni stati trdno, misliti jasno in delovati z namenom. Vabimo Vas, da prisluhnete onkraj slišane in izkusite moč, ki odmeva od znotraj.

Naše umetniško poslanstvo

Zavezani smo temu, da staro glasbo postavljamo v živ, sodoben dialog, tako da razkrivamo njeno sposobnost, da danes govori z jasnostjo, močjo in aktualnostjo. Naše umetniško poslanstvo temelji na historično informirani izvajalski praksi, obogateni z raziskovanjem, a hkrati vodeni z željo po globoki povezanosti s sodobnim občinstvom. Prizadevamo si izpostaviti glasove in repertoarje, ki ostajajo premalo zastopani, zlasti iz srednjeevropskega prostora, ter jih umeščati v programe, ki poudarjajo moč, vzdržljivost in dejavnost. S premišljeno dramaturgijo in izčiščenim glasbenim izrazom želimo ustvarjati izvedbe, ki so hkrati intelektualno spodbudne in neposredno čustveno nagovarjajoče, kjer tradicija ni statična oblika, temveč se na novo osmišlja kot živa in transformativna umetniška sila.

Artists' message to visitors

We invite you to enter a musical world shaped by strength, clarity and quiet determination, inspired by the remarkable figure of Barbara of Celje. Through this programme, we do not seek to tell a story in a linear way, but to evoke a presence — one built on resilience, intelligence and inner stability. Each composition reflects a different shade of power: sometimes subtle, sometimes radiant, yet always grounded in awareness and purpose. For us, this music is a living dialogue with what it means to stand firmly, to think clearly and to act with intention. We invite you to listen beyond the surface and experience the strength that resonates from within.

Our artistic mission

We are committed to bringing early music into a living, contemporary dialogue by revealing its capacity to speak with clarity, strength and relevance today. Our artistic mission is grounded in historically informed performance, enriched by research, yet driven by the need to connect deeply with present audiences. We seek to highlight voices and repertoires that remain underrepresented, particularly from Central European traditions, and to frame them within programmes that emphasise strength, resilience and agency. Through thoughtful dramaturgy and refined musical expression, we aim to create performances that are both intellectually engaging and emotionally immediate, where tradition is not a static form but is reimagined as a vital and transformative artistic force.

Aktualnost koncertnega programa

Program ponuja izrazito aktualen in sodoben umetniški pristop k srednjeveškemu repertoarju skozi novo interpretacijo zgodovinske osebnosti Barbare Celjske – kraljice in cesarice Ogrske, Nemčije in Češke, rojene v Celju, ter ene najmočnejših in najvplivnejših žensk poznega srednjega veka v Srednji Evropi. Njegova relevantnost temelji na jasno opredeljenem, raziskovalno utemeljenem poudarku na Srednji Evropi, zlasti na ogrskem, nemškem in češkem kulturnem prostoru, ki je v sodobni izvajalski praksi stare glasbe še vedno bistveno manj zastopan v primerjavi s prevladujočim francoskim in italijanskim repertoarjem. Program osvetljuje redko izvajane vire, med njimi dela Petrusa Wilhelmi de Grudencza, češke koralne tradicije in nemški Minnesang, umeščene v koherenten in sodoben umetniški okvir.

Umetniški koncept programa temelji na dramaturgiji moči, vzdržljivosti in dejavnosti ter Barbaro ne predstavlja kot pasivne ali obrobne figure, temveč kot žensko, ki je dejavno krmarila in soustvarjala politične in kulturne strukture svojega časa. Namesto poudarka na propadu ali ranljivosti program izpostavlja njeno sposobnost vodenja, vztrajnosti in vpliva znotraj kompleksnih sistemov moči.

Repertoar združuje srednjeevropske vire z izbranimi skladbami iz rokopisa Llibre Vermell de Montserrat, ki programu dodaja širšo srednjeveško duhovno razsežnost ter ga povezuje z univerzalnimi temami pobožnosti, minljivosti in skupnostne izkušnje. Zasedba – sopran, kljunasta flavta, tri lutnje in tolkala – podpira inovativen pristop k historično informirani izvajalski praksi, zlasti pri raziskovanju ritma, zvočne texture in nadzorovane improvizacije znotraj srednjeveških slogovnih okvirov.

Program, predstavljen v Celju, v prostoru, ki nosi njeno ime, pristopa k Barbari Celjski z zgodovinskim spoštovanjem in umetniško odgovornostjo ter jo prepozna kot osrednjo osebnost kulturne in politične dediščine tega prostora.

Relevance of the Concert Programme

This programme presents a highly relevant and contemporary artistic approach to medieval repertoire through a renewed interpretation of the historical figure of Barbara of Celje – Queen and Empress of Hungary, Germany and Bohemia, born in Celje, and one of the most powerful and influential women of late medieval Central Europe. Its relevance lies in a clearly defined, research-based focus on Central Europe, specifically the Hungarian, German and Bohemian cultural spheres, which remain significantly underrepresented in today's early music performance practice compared to the dominant French and Italian repertoire. The programme brings to light rarely performed sources, including works by Petrus Wilhelmi de Grudencz, Bohemian chant traditions, and the German Minnesang, presented within a coherent and contemporary artistic framework.

The artistic concept is grounded in a dramaturgy of strength, resilience and agency, presenting Barbara not as a passive or marginal figure, but as a woman who actively navigated and shaped the political and cultural structures of her time. Rather than focusing on decline or vulnerability, the programme highlights her capacity for leadership, endurance and influence within complex systems of power.

The repertoire combines Central European sources with selected works from the manuscript Llibre Vermell de Montserrat, introducing a broader medieval spiritual dimension and connecting the programme to universal themes of devotion, mortality and collective experience. The ensemble configuration – soprano, recorder, three lutes and percussion – supports an innovative approach to historically informed performance, particularly in the exploration of rhythm, texture and controlled improvisation within medieval stylistic frameworks.

Presented in Celje, in a venue bearing her name, the programme approaches Barbara of Celje with historical respect and artistic responsibility, acknowledging her significance as a central figure of the region's cultural and political heritage.

Anonymus:

Hospodine, pomiluj ny

Petrus Wilhelmi de Grudencz (1392-ca.1480):

Presulem ephebeatum

Anonymus:

La Quatre Estampie Real

Walther von der Vogelweide (ca.1170-ca.1230):

Nu alrest lebe ich mir werde

Oswald von Wolkenstein (1376/1377-1445):

Es fügt sich

Johannes Ciconia (ca.1370-1412):

O rosa bella

Anonymus:

Saltarello I

Guillaume Dufay (1397-1474):

Ave Maris Stella

Heinrich Isaac (1397-1474):

Innsbruck, ich muss dich lassen

Anonymus:

Istampitta Tre Fontane

Hildegard von Bingen (1098-1179):

O splendissima gemma

Anonymus:

Mariam Matrem

(Llibre Vermell de Monserrat)

Instrumentalni intermezzo / Instrumental intermezzo

(improvizacija / improvisation)

Anonymus:

Los set goigs recomptarem

Anonymus:

Ad mortem festinamus

(Llibre Vermell de Monserrat)

Anonymus:
Hospodine, pomiluj ny

Hospodine, pomiluj ny!
Jezu Kriste, pomiluj ny!

Gospod, usmili se nas!
Jezus Kristus, usmili se nas!

Lord, have mercy on us!
Jesus Christ, have mercy on us!

Ty, spase všeho míra,
spasiž ny i uslyš, Hospodine,
hlasy naše!

Ti, odrešenik vsega sveta,
reši nas in usliši, Gospod,
naše glasove!

You, Saviour of the whole world,
save us and hear, O Lord,
our voices!

Dej nám všem, Hospodine,
žízeň a mír v zemi!

Daj nam všem, Gospod,
blaginjo in mir v deželi!

Grant us all, O Lord,
prosperity and peace in the land!

Krleš!
Krleš!
Krleš!

Krleš!
Krleš!
Krleš!

Krleš!
Krleš!
Krleš!

Petrus Wilhelmi de Grudencz (1392-ca.1480):
Presulem ephebeatum

Praesulem ephebeatum,
trabeatum radiantem,
venustemus sedulo.

Mladega škofa,
v škofovskem sijaju žarečega,
vestno slavimo.

Let us faithfully honour
the youthful bishop,
radiant in episcopal splendour.

Martinum cum praeconio,
in quo Christo clientasti.

Martina z oznanilom,
ki si se posvetil Kristusu.

Let us acclaim Martin,
who dedicated himself to Christ.

Qui terrena parvipendens
et ad alta se extendens
quam devote scisti capere.

Ti, ki si zaničeval zemeljsko
in se vzpenjal k višavam,
si znal z vsem srcem sprejeti
nebeške darove.

Despising earthly things
and reaching towards the heights,
you knew how to embrace the
heavenly calling with devotion.

Mundo abrenuntians,
Christum rogans,
ab hoste tueamur protinus.

Ko si se odpovedal svetu
in prosil Kristusa,
naj nas brez odlašanja varuje pred
sovražnikom.

Renouncing the world
and praying to Christ,
may we at once be protected from
the enemy.

O Martine,
qui fuisti misericordiae dux,
ad caeli culmina
ubi aeterna
caeli fruamur gaudia.

O Martin,
ki si bil vodnik usmiljenja,
vodi nas k nebeškim višavam,
da bomo tam
uživali večno nebeško veselje.

O Martin,
you who were a guide of mercy,
lead us to the heights of heaven,
that there
we may enjoy eternal heavenly joy.

Amen.

Amen.

Amen.

Anonymus:
La Quatre Estampie Real

Walther von der Vogelweide (ca.1170-ca.1230):
Nu alrest lebe ich mir werde

Nû alrêst lebe ich mir werde, sît mîn sündic ouge siht daz here lant und ouch die erde, der man sô vil êren giht.	Zdaj živim v časti, odkar moje grešno oko uzira sveto deželo in zemljo, ki ji izkazujejo tolikšno čast.	Now I live in honour, since my sinful eyes have beheld the Holy Land and the earth to which such great honour is given.
ez ist geschehen, des ich ie bat, ich bin komen an die stat, dâ got menischlîchen trat.	zgodilo se je, za kar sem vselej prosil: prišel sem na kraj, kjer je bog hodil kot človek.	what I had always prayed for has come to pass: I have reached the place where god walked as man.
Schoeniu lant rîch unde hêre, swaz ich der noch hân gesehen, sô bist dûz ir aller êre.	Lepa dežela, bogata in veličastna, kar koli sem doslej videl, ti prekašaš vse v svoji slavi.	Fair land, rich and noble, of all that I have ever seen, you surpass them all in glory.
Waz ist wunders hie geschehen! Daz ein maget ein kint gebar, hêre über aller engel schar, was daz niht ein wunder gar?	Kakšen čudež se je tukaj zgodil! Da je devica rodila otroka, gospoda nad vsemi angelskimi zbori, ali ni to največji čudež?	What a miracle happened here! That a virgin bore a child, the lord above all the choirs of angels, was this not the greatest of all miracles?

Oswald von Wolkenstein (1376/1377-1445):
Es fügt sich

Es fügt sich, do ich was von zehen jaren alt ich wolt besehen, wie die werlt wer gestalt.	Zgodilo se je, ko mi je bilo deset let, da sem hotel spoznati, kakšen je svet.	It happened when I was ten years old that I wished to see what the world was like.
mit ellend, armût mangen winkel, haiss und kalt hab ich gebawt bei cristen, Kriechen, haiden.	V bedi in revščini, po mnogih krajih, v vročini in mrazu, sem živel med kristjani, Grki in pogani.	In hardship and poverty, through many places, in heat and cold, I made my way among Christians, Greeks, and heathens.
Drei pfenning in dem peutel und ain stücklin brot, das was von haim mein zerung, do ich loff in not.	Tri novčiče v mošnji in košček kruha, to je bila moja popotna zaloga, ko sem od doma odšel v stisko.	Three pennies in my purse and a small piece of bread, that was all I carried from home when I set out into hardship.
Von fremden freunden so hab ich manchen tropfen rot gelassen seider, das ich wand verschaiden.	Od tujih prijateljev sem pretil marsikatero kapljo rdečega vina, odkar sem se podal na pot, misleč, da se poslavljam za vedno.	From foreign friends I drank many a drop of red wine after I had set out, thinking I was leaving forever.
Ich loff ze füß mit swerer büß,	Pešal sem	

bis das mir starb
mein vatter,

zwar wol vierzen jar
nie ross erwarb,
wann aines roupt,
stal ich halbs zu mal

mit valber varb
und des geleich
schied ich da von
mit laide.

Zwar renner, koch
so was ich doch
und marstaller,

auch an dem rüder
zoch ich zu mir,
das was swër,
in Kandia und anderswo,

ouch widerhar,
vil mancher kittel
was mein bestes klaide.

v težki pokori,
dokler ni umrl
moj oče;

štirinajst let namreč
ni imel konja,
ko so enega ukradli,
sem drugega napol ukradel tudi jaz,

rjavo sive barve,
a tudi od njega
sem se moral posloviti
z žalostjo.

Bil sem glasnik, kuhar
to sem bil,
in oskrbnik konj,

tudi za veslo
sem moral poprijeti,
to je bilo težko,
na Kreti in drugod,

pa tudi na poti nazaj;
marsikateri suknjič
je bil moje najboljše oblačilo.

I travelled on foot
under heavy hardship
until my father
died;

for fourteen years
he had owned no horse,
when one was stolen,
I half stole another myself,

grey-brown in colour,
yet I had to part from it
in sorrow
as well.

I was a messenger, a cook,
indeed I was,
and a keeper of horses.

I also took up
the oar,
that was hard,
in Crete and elsewhere,

and on the way back as well;
more than one rough coat
was the finest garment I possessed.

Johannes Ciconia (ca.1370-1412):

O rosa bella

O rosa bella,
o dolce anima mia,
non mi lassar morire
in cortesia.

Ahi lasso me!
Ahi lasso me, dolente,
dezo finire.

Per ben servire,
per ben servire,
et lealmente amare.

O lepa vrtnica,
o moja sladka duša,
ne pusti me umreti
iz usmiljenja.

Ah, ubogi jaz!
Ah, ubogi jaz, trpeči,
moram umreti.

Za zvesto služenje,
za zvesto služenje
in iskreno ljubezen.

O lovely rose,
O my sweet soul,
do not let me die
out of mercy.

Alas for me!
Alas for me, in sorrow,
I must die.

For faithful service,
for faithful service,
and loyal love.

Anonymus:
Saltarello I

Guillaume Dufay (1397-1474):
Ave Maris Stella

Ave maris stella,
Dei Mater alma,
atque semper Virgo,
felix caeli porta.

Zdrava, morska zvezda,
Mati božja blaga,
in vedno Devica,
srečna vrata nebes.

Hail, star of the sea,
loving Mother of God,
and ever Virgin,
happy gate of heaven.

Solve vincla reis,
profer lumen caecis,
mala nostra pelle,
bona cuncta posce.
Virgo singularis,
inter omnes mitis,
nos culpis solutos
mites fac et castos.

Razveži vezi krivim,
prinesi luč slepim,
odženi naše zlo,
izprosi vse dobro.
Devica edinstvena,
med vsemi blaga,
nas, rešene krivd,
naredi blage in čiste.

Loosen the chains of the guilty,
bring light to the blind,
drive away our evils,
ask for all good things.
Virgin without equal,
gentle above all others,
free us from our faults,
make us gentle and chaste.

Sit laus Deo Patri,
summo Christo decus,
Spiritus Sancto,
tribus honor unus. Amen.

Hvala bodi Bogu Očetu,
najvišjemu Kristusu čast,
Svetemu Duhu,
trojici ena čast. amen.

Praise be to God the Father,
honour to Christ most high,
to the Holy Spirit,
to the three one honour. amen.

Heinrich Isaac (1397-1474):
Innsbruck, ich muss dich lassen

Innsbruck, ich muß dich lassen,
ich fahr dahin mein Straßen
in fremde Land dahin.
Mein Freud ist mir genommen,
die ich nit weiß bekommen,
wo ich im Elend bin.

Innsbruck, zapustiti te moram,
odpraviti se moram po svoji poti
v daljno tujo deželo.
Moje veselje mi je odvzeto,
in ne vem, kako ga najti,
ko sem v izgnanstvu.

Innsbruck, I must leave you,
I must continue on my way
to a distant foreign land.
My joy has been taken from me,
and I do not know how to regain it,
while I am in exile.

Groß Leid muß ich jetzt tragen,
das ich allein tu klagen
dem liebsten Buhlen mein.
Ach Lieb, nun laß mich Armen
im Herzen dein erbarmen,
daß ich muß dannen sein.

Veliko žalost moram zdaj nositi,
ki jo lahko izpovem le
svoji najdražji ljubljeni.
Ah, ljuba, usmili se
mene ubogega v svojem srcu,
ker moram oditi.

Great sorrow I must now bear,
which I can confide only
to my dearest beloved.
Ah, my love, have mercy
on me in your heart,
for I must depart.

Mein Trost ob allen Weiben,
dein tu ich ewig bleiben, stet treu der
Ehren fromm.
Nun muß dich Gott bewahren
in aller Tugend sparen,
bis daß ich wiederkomm.

Moja največja tolažba med vsemi
ženami,
tebi bom za vedno ostal stanoviten,
zvest in časten.
Zdaj naj te Bog varuje
in ohranja v vseh krepostih,
dokler se ne vrnem.

My greatest comfort among all
women,
to you I shall remain forever
steadfast, faithful, and honourable.
Now may God protect you
and preserve you in every virtue,
until I return.

Anonymus:
Istampitta Tre Fontane

Hildegard von Bingen (1098-1179):
O splendissima gemma

O splendidissima gemma
et serena decus solis,
qui tibi infusus est,
fons saliens
de corde Patris,
quod est unicum Verbum suum,
per quod creavit
mundi primam materiam,
quam Eva turbavit.

Hoc Verbum effabricavit tibi
Pater hominem,
et ob hoc es tu illa lucida materia
per quam hoc ipsum Verbum
exspiravit
omnes virtutes,
ut eduxit in prima materia
omnes creaturas.

O najsijajnejši dragulj
in spokojni sijaj sonca,
ki se je izlilo vate,
izvir, ki privreva
iz Očetovega srca,
ki je njegova edina Beseda,
po kateri je ustvaril
prvotno snov sveta,
ki jo je Eva skalila.

To Besedo
je Oče po tebi oblikoval v človeka,
zato si ti tista svetla snov,
po kateri je ista Beseda razlila
vse kreposti,
kakor je iz prvotne snovi
izvedla vse stvarstvo.

O most splendid jewel
and serene splendour of the sun,
which has been poured into you,
the spring welling up
from the Father's heart,
which is his only Word,
through whom he created
the primal matter of the world,
which Eve disturbed.

Through you,
the Father fashioned this Word into
man,
and therefore you are that radiant
substance
through which this same Word
breathed forth
all virtues,
just as from the primal matter
he brought forth all creation.

Anonymus:
Mariam Matrem

Mariam Matrem Virginem
Attolite,
Jesum Christum extolite
Concorditer.

Maria, saeculi asilum,
Defendenos.
Jesu, tutum refugium,
Exaudi nos.
Jam estis vos totaliter
Diffugium,
Totum mundi confugium
Realiter.

Jesu, suprema bonitas
Verissima.
Maria, dulcis pietas

Povzdiguje Marijo, Mater Devico,
poveličujte
Jezusa Kristusa
v soglasju.

Marija, zavetje sveta,
brani nas.
Jezus, varno pribežališče,
usliši nas.
Vidva sta zdaj v celoti
naše zatočišče,
resnično pribežališče
vsega sveta.

Jezus, najvišja dobrota,
najresničnejša.
Marija, presladka pobožnost,

Exalt Mary, Virgin Mother,
and glorify
Jesus Christ
with one accord.

Mary, refuge of the world,
defend us.
Jesus, our sure refuge,
hear us.
You are now entirely
our shelter,
the true refuge
of the whole world.

Jesus, supreme goodness,
most true.
Mary, sweetest mercy,

Gratissima.
Amplissima conformiter
Sit caritas
Ad nos quos pellit vanitas
Enormiter.

najljubša.
Naj se obilna ljubezen
razlije
nad nami, ki nas
tako silovito preganja ničevost.

most gracious.
May your abundant love
be poured out
upon us, whom
vanity so grievously afflicts.

Maria, facta saeculis
Salvatio.
Jesu, damnati hominis
Redemptio.
Pugnare quem viriliter
Per famulis
Percussis duris iaculis
Atrociter.

Marija, postala si svetu
rešenje.
Jezus, odrešenje
padlega človeka.
Bojujta se pogumno
za svoje služabnike,
ki so jih kruto ranile
neusmiljene puščice.

Mary, you became
the salvation of the world.
Jesus, the redemption
of fallen humanity.
Fight bravely
for your servants,
who have been cruelly wounded
by relentless arrows.

Instrumentalni intermezzo (improvizacija) Instrumental intermezzo (improvisation)

Anonymus: Los set goigs recomptarem

Los set gotxs recomptarem
et devotament xantant,
humilment saludarem
la dolça Verge Maria.

Preštejmo vse radosti
in jih vdano prepevajoč
ponižno pozdravimo
sladko Devico Marijo.

Let us recount the seven joys
and, singing them with devotion,
humbly greet
the sweet Virgin Mary.

Ave Maria, gracia plena,
Dominus tecum, Virgo serena.
Ave Maria, gracia plena,
Dominus tecum, Virgo serena.

Zdrava, Marija, milosti polna,
Gospod je s teboj, spokojna Devica.
Zdrava, Marija, milosti polna,
Gospod je s teboj, spokojna Devica.

Hail Mary, full of grace,
the Lord is with you, serene Virgin.
Hail Mary, full of grace,
the Lord is with you, serene Virgin.

Verge fos abans del part
pura e sens falliment;
en lo part, e prés lo part
sens negun corrupiment.
Lo Fill de Deus, Verge pia,
de vos nasqué verament.

Devica si bila pred porodom,
čista in brez madeža;
med porodom in po porodu
brez sleherne omadeževanosti.
Božji Sin, pobožna Devica,
se je iz tebe resnično rodil.

You were a Virgin before giving birth,
pure and without blemish;
in childbirth and after childbirth,
without any corruption.
The Son of God, gracious Virgin,
was truly born of you.

Ave Maria...

Zdrava, Marija ...

Hail Mary...

Verge, tres reys d'orient,
cavalcant amb gran coratge,
a l'estrella precedent
vengen al vostre habitatge,
offerint vos de gradatge
aur et mirre et encenç.

Devica, trije kralji z Vzhoda,
jezdé z velikim pogumom,
sledijo zvezdi,
ki jih vodi k tvojemu prebivališču,
in ti v dar prinašajo
zlato, miro in kadilo.

Virgin, the three kings from the East,
riding with great courage,
following the guiding star,
came to your dwelling,
offering you as gifts
gold, myrrh, and incense.

Ave Maria...

Zdrava, Marija ...

Hail Mary...

Verge, estant dolorosa
per la mort del Fill molt car,
romangués tota joyosa
can lo vis resuscitar.
A vos, mare piadosa,
primer se volch demostrar.

Devica, ko si žalovala
ob smrti svojega preljubega Sina,
si ostala vsa radostna,
ko si ga videla vstalega.
Tebi, usmiljena Mati,
se je hotel prvi razodeti.

Virgin, though filled with sorrow
at the death of your beloved Son,
you remained full of joy
when you saw him risen.
To you, compassionate Mother,
he chose to reveal himself first.

Anonymus:
Ad mortem festinamus

Ad mortem festinamus,
peccare desistamus.

K smrti hitimo,
prenehajmo grešiti.

We hasten toward death;
let us cease from sin.

Scribere proposui
de contemptu mundano,
ut degentes saeculi
non mulcentur in vano.
Iam est hora surgere
a sompno mortis pravo.

Sklenil sem pisati
o zaničevanju sveta,
da ljudi tega sveta
ne bi zapeljale prazne slepote.
Zdaj je čas, da vstanemo
iz pogubnega sna smrti.

I have resolved to write
of the contempt of the world,
so that those living in this age
may not be deceived by empty
vanities. Now is the time to rise
from the deadly sleep of death.

Ad mortem festinamus,
peccare desistamus.

K smrti hitimo,
prenehajmo grešiti.

We hasten toward death;
let us cease from sin.

Vita brevis breviter
in brevi finietur.
Mors venit velociter,
quae neminem veretur.
Omnia mors perimit
et nulli miseretur.

Življenje je kratko,
kmalu se bo končalo.
Smrt prihaja hitro,
nikogar se ne boji.
Smrt vse pokonča
in nikomur ne prizanaša.

Life is short;
soon it will come to an end.
Death comes swiftly;
it fears no one.
Death destroys all
and spares no one.

Ad mortem festinamus...

K smrti hitimo...

We hasten toward death...

Ni conversus fueris
et sicut puer factus,
et vitam mutaveris
in meliores actus,
intrare non poteris
regnum Dei beatus.

Če se ne spreobrneš
in ne postaneš kakor otrok,
če svojega življenja
ne spremeniš v boljša dela,
ne boš mogel vstopiti
v blaženo Božje kraljestvo.

Unless you are converted
and become like a child,
and change your life
to better deeds,
you cannot enter
the blessed Kingdom of God.

Ad mortem festinamus...

K smrti hitimo...

We hasten toward death...

Tuba cum sonuerit,
dies erit extrema,
et iudex advenerit,
vocabit sempiterna:
electos in patria,
praescitos ad inferna.

Ko bo zadonela trobenta,
bo nastopil poslednji dan,
in ko pride Sodnik,
bo poklical za večnost:
izvoljene v domovino,
obsojene v pekel.

When the trumpet sounds,
the last day will come,
and when the Judge appears,
he will summon for eternity:
the chosen to their heavenly
homeland, the condemned to hell.

Ad mortem festinamus...

K smrti hitimo...

We hasten toward death...

Barbara Celjska (1391/92–1451), kraljica in cesarica Nemčije, Češke in Ogrske, rojena v Celju (Barbara von Cilli, Barbora Celjská, Cillei Borbála), ni bila skladateljica, vendar njena življenjska pot – razpeta med Celjem, Prago, Budimom in nemškim prostorom – odpira izjemno simbolno polje srednjeevropskega srednjega veka. Program gradi glasbeni portret notranjega sveta ženske, ki je bila hkrati hči, žena, kraljica, izobčenka in mit. Glasbeni izbor vključuje skladatelje in anonimne vire iz prostora Ogrske, Nemčije in Češke ter širšega srednjeveškega evropskega konteksta.

Program predstavlja glasbeno-psihološki portret Barbare Celjske – kraljice in cesarice Ogrske, Nemčije in Češke, rojene v Celju – ene najmočnejših in hkrati najbolj kontroverznih žensk poznega srednjega veka v srednji Evropi. Namesto običajne zgodovinske pripovedi se program posveča njenemu notranjemu svetu: napetosti med vero in politiko, med telesom in dolžnostjo, med intimnostjo in državno oblastjo. Repertoar temelji na skladateljih in glasbenih tradicijah ogrskega, nemškega in češkega kulturnega prostora 14. in 15. stoletja. Anonymusni češki napevi, izbrušena polifonija Petrusa Wilhelmi de Grudencza, minnesang Waltherja von der Vogelweide in Oswalda von Wolkensteina ter izrazni svet Heinricha Isaaca in Guillaumea Dufaya ustvarjajo zvočno pokrajino med Prago, Dunajem in ogrskim kraljevim dvorom. Instrumentalne estampije in istampitte oblikujejo utrip dvora – zaprt, ritmičen in napet. Zaključni del programa črpa iz mistične atmosfere kodeksa *Llibre Vermell de Montserrat*, kjer se osebna drama ne razreši v mit, temveč v tišino, minljivost in soočenje s smrtnostjo. Namesto idealizacije ostane gola človeška izkušnja ženske, ki stoji v središču moči, a je hkrati temeljno sama. Program je zasnovan za sopran, kljunasto flavto, tri lutnje in tolkala, kar ustvarja prosojen, a intenziven zvočni svet, v katerem glas postane nosilec intimne, krhke in brezčasne pripovedi.

Zasnova programa:
Radoslava Vorgić

Barbara of Celje (1391/92–1451), Queen and Empress of Germany, Bohemia and Hungary, born in Celje (Barbara von Cilli, Barbora Celjská, Cillei Borbála), was not a composer; yet her life, spanning Celje, Prague, Buda and the German lands, opens a powerful symbolic space of the Central European Middle Ages. This programme creates a musical portrait of the inner world of a woman who was, at once, daughter, wife, queen, outcast and myth. The selection brings together composers and anonymous sources from Hungary, Germany and Bohemia, as well as from the wider medieval European context.

This programme presents a musical-psychological portrait of Barbara of Celje – Queen and Empress of Hungary, Germany and Bohemia, born in Celje – one of the most powerful and at the same time most controversial women of the late Middle Ages in Central Europe. Rather than offering a conventional historical narrative, the programme focuses on her inner world: the tensions between faith and politics, between body and duty, between intimacy and state power. The repertoire is based on composers and musical traditions from the Hungarian, German and Bohemian cultural spheres of the 14th and 15th centuries. Anonymous Czech songs, the refined polyphony of Petrus Wilhelmi de Grudencz, the Minnesang of Walther von der Vogelweide and Oswald von Wolkenstein, as well as the expressive worlds of Heinrich Isaac and Guillaume Dufay, create a sonic landscape spanning Prague, Vienna and the Hungarian royal court. Instrumental estampies and istampitte shape the pulse of the court – enclosed, rhythmic and tense. The final part of the programme draws on the mystical atmosphere of the codex *Llibre Vermell de Montserrat*, where the personal drama is not resolved in myth, but in silence, transience and a confrontation with mortality. Instead of idealisation, what remains is the bare human experience of a woman who stands at the centre of power and yet is fundamentally alone. The programme is conceived for soprano, recorder, three lutes and percussion, creating a transparent yet intense sound world in which the voice becomes the bearer of an intimate, fragile and timeless narrative.

Programme concept:
Radoslava Vorgić.

Barbara Celjska glasbeni svet srednje Evrope

Ko danes pomislimo na Barbaro Celjsko, se pred nami običajno pojavi podoba kraljice, cesarice, političarke ali skrivnostne »Črne kraljice«, obdane z legendami. Toda Barbara je bila predvsem ženska, ki je živela v času izjemnih kulturnih sprememb. Rodila se je v Celju, odraščala med Celjskimi grofi, postala ogrska, nemška in češka kraljica ter cesarica Svetega rimskega cesarstva. Njeno življenje je povezovalo dežele, ki jih danes poznamo kot Slovenijo, Hrvaško, Madžarsko, Avstrijo, Češko, Nemčijo, Poljsko in severno Italijo. Prav ta srednjeevropski prostor je bil tudi eno najživahnejših glasbenih okolij poznega srednjega veka.

Program ne želi biti zgodovinska rekonstrukcija glasbe, ki jo je Barbara gotovo slišala, saj tega ne moremo z gotovostjo vedeti. Je umetniška rekonstrukcija sveta, v katerem je živela. V njem se srečujejo češke duhovne pesmi, nemški minnesang, poljska in češka polifonija, italijanski plesi, francosko-flamska renesančna umetnost in mistične vizije Hildegarde iz Bingna. Vsaka skladba osvetli drugo razsežnost iste kulturne krajine.

Koncert se začne z eno najstarejših ohranjenih čeških duhovnih pesmi **Hospodine, pomiluj ny**. Ta preprosta molitev, ki je nastala v 11. ali 12. stoletju, je stoletja spremljala češko zgodovino in predstavlja simbol prostora, v katerem je Barbara kot češka kraljica pustila pomemben pečat. Njen klic »Gospod, usmili se« ni le liturgični vzklík, temveč uvod v razmišljanje o človeku, oblasti, veri in minljivosti.

Iz istega srednjeevropskega prostora prihaja tudi **Petrus Wilhelmi de Grudencz**, eden najizvirnejših skladateljev 15. stoletja. Njegova glasba razkriva svet univerz, cerkvenih središč in dvorov, kjer se srečujejo učenost, vera in umetnost. Ob njej zazvenijo estampije, živahni instrumentalni plesi, ki so spremljali srednjeveška praznovanja in slavnosti. Ples ni bil le zabava, temveč izraz reda, reprezentance in družbenega položaja – pomemben del življenja evropskih dvorov.

Barbara of Celje The Musical World of Central Europe

When we think of Barbara of Celje today, we usually picture a queen, an empress, a stateswoman, or the enigmatic "Black Queen" surrounded by legends. Yet Barbara was, above all, a woman who lived at a time of extraordinary cultural transformation. Born in Celje, raised among the Counts of Celje, she became Queen of Hungary, Germany and Bohemia, and Empress of the Holy Roman Empire. Her life connected lands that today form Slovenia, Croatia, Hungary, Austria, the Czech Republic, Germany, Poland and northern Italy. It was precisely this Central European world that became one of the most vibrant musical landscapes of the late Middle Ages.

This programme does not seek to reconstruct the music that Barbara herself may have heard, for that can never be known with certainty. Rather, it is an artistic reconstruction of the world in which she lived. Within it, Bohemian sacred songs, German Minnesang, Polish and Bohemian polyphony, Italian dances, Franco-Flemish musical art and the mystical visions of Hildegard of Bingen come together. Each composition illuminates a different facet of the same cultural landscape.

The concert opens with **Hospodine, pomiluj ny**, one of the oldest surviving Bohemian sacred songs. Dating from the eleventh or twelfth century, this simple prayer accompanied Bohemian history for centuries and became a symbol of the land in which Barbara, as Queen of Bohemia, left a lasting mark. Its plea, "Lord, have mercy on us", is more than a liturgical invocation; it is an invitation to reflect upon humanity, power, faith and mortality.

From the same Central European milieu comes **Petrus Wilhelmi de Grudencz**, one of the most original composers of the fifteenth century. His music reveals a world of universities, ecclesiastical centres and princely courts, where scholarship, faith and artistic imagination met. Alongside his refined polyphony appear the estampies – lively instrumental dances that accompanied medieval celebrations and courtly festivities. Dance was far more than entertainment; it expressed order, ceremony and social hierarchy, forming an essential part of life at Europe's royal and noble courts.

Pesmi **Waltherja von der Vogelweideja** in **Oswalda von Wolkensteina** odpirajo novo okno v Barbarin svet. Waltherjeva poezija odraža ideale romanja, vere in dvorne kulture, medtem ko Oswaldove izjemno avtobiografske pesmi razkrivajo izkušnje plemiča, diplomata in popotnika, katerega življenje se je odvijalo po isti Evropi, ki jo je poznala tudi Barbara. V njuni glasbi ne srečamo zgolj zgodovinskih osebnosti, ohranjenih v rokopisih, temveč glasove resničnih ljudi, ki so doživljali napetosti med dolžnostjo, hrepenenjem, vero in političnimi ambicijami.

Z **Johannesom Ciconio** program stopi na prag renesanse. Njegova znamenita skladba *O rosa bella* preobraža prefinjeni jezik dvorne ljubezni v glasbo izjemne elegance in intimnosti.

Kratek instrumentalni intermezzo v obliki saltarella ponovno priključuje utrip dvornega življenja, nato pa program doseže **Guillauma Dufaya**, eno osrednjih glasbenih osebnosti Evrope 15. stoletja. Njegova uglasbitev himne *Ave maris stella* združuje srednjeveško duhovnost z novo jasnostjo in uravnoteženostjo renesančnega glasbenega izraza.

Dobro znana melodija *Innsbruck, ich muss dich lassen* **Heinricha Isaaca** v program vnese bolj osebno izpoved. Čeprav jo pogosto razumemo kot pesem slovesa, odraža tudi čustveno negotovost sveta, zaznamovanega z nenehnimi potovanji med dvorovi, kraljestvi in političnimi dolžnostmi. V takšnem svetu slovo ni bilo le odhod iz enega kraja v drugega, temveč tudi globoko osebna izkušnja.

Program se nato vrne v bolj kontemplativni svet z vizionarsko glasbo **Hildegard von Bingen**. Čeprav je živela več kot dve stoletji pred Barbaro, predstavlja enega najizjemnejših ženskih glasov srednjeveške Evrope. Njena glasba presega običajne liturgične okvire ter odpira zvočni prostor mistike, svetlobe in duhovne domišljije.

The songs of **Walther von der Vogelweide** and **Oswald von Wolkenstein** open another window onto Barbara's world. Walther's poetry reflects the ideals of pilgrimage, faith and courtly culture, while Oswald's remarkably autobiographical songs portray the experiences of a nobleman, diplomat and traveller whose life unfolded across the same Europe that Barbara herself knew. Through their music we encounter not historical figures preserved in manuscripts, but voices of living individuals who experienced the tensions between duty, longing, faith and political ambition.

With **Johannes Ciconia**, the programme turns towards the threshold of the Renaissance. His celebrated *O rosa bella* transforms the refined language of courtly love into music of remarkable elegance and intimacy.

A brief instrumental interlude in the form of a saltarello restores the pulse of courtly life before the programme reaches **Guillaume Dufay**, one of the defining musical figures of fifteenth-century Europe. His setting of *Ave Maris Stella* embodies a balance between medieval spirituality and the emerging clarity of Renaissance expression.

The familiar melody *Innsbruck, ich muss dich lassen* by **Heinrich Isaac** introduces a more intimate voice. Although often understood simply as a farewell song, it also reflects the emotional uncertainty of a world shaped by constant movement between courts, kingdoms and political responsibilities. In such a context, departure was not merely geographical but deeply personal.

The programme then returns to a more contemplative sphere through the visionary world of **Hildegard von Bingen**. Living more than two centuries before Barbara, Hildegard nevertheless represents one of the most extraordinary female voices of medieval Europe. Her music transcends conventional liturgical boundaries, opening a soundscape of mysticism, light and spiritual imagination.

Sklepni del programa črpa iz rokopisa **Llibre Vermell de Montserrat**, enega najpomembnejših glasbenih virov poznega srednjega veka. Njegove romarske pesmi združujejo osebno pobožnost in skupno izkušnjo romarjev. Skladbi Mariam Matrem in Los set goigs recomptarem izražata hvalo in hvaležnost, medtem ko sklepna Ad mortem festinamus poslušalca sooči z univerzalno resničnostjo človeške minljivosti. Program se tako ne konča s triumfom ali legendo, temveč z mirnim razmislekom o minljivosti, ki je skupna tako vladarjem kot romarjem.

Barbara Celjska zato pred nami ne stoji le kot zgodovinska osebnost, temveč kot simbolna navzočnost. Nobene od teh skladb ne moremo neposredno povezati z njenim življenjem, vse skupaj pa ustvarjajo glasbeno pokrajino sveta, skozi katerega je hodila. Pred nami se razkriva Srednja Evropa, kjer so se politična moč, verska pobožnost, umetniška ustvarjalnost in človeška ranljivost neločljivo prepletale. Program zato ne želi rekonstruirati Barbarinega življenjepisa, temveč poslušalca povabiti v kulturni svet, ki je oblikoval njeno življenje – in skozi glasbo ponovno odkriti svet, ki nas tudi danes nagovarja z izjemno neposrednostjo.

The final part of the programme draws upon the **Llibre Vermell de Montserrat**, one of the most remarkable musical manuscripts of the late Middle Ages. Its pilgrim songs unite devotion with communal experience. Mariam Matrem and Los set goigs recomptarem express praise and gratitude, while the concluding Ad mortem festinamus confronts every listener with the universal reality of human mortality. The programme thus ends not in triumph or legend, but in a quiet meditation on the transience shared by rulers and pilgrims alike.

Barbara of Celje therefore emerges not merely as a historical figure, but as a symbolic presence. None of these compositions can be said to belong to her directly, yet together they create the musical landscape of the world through which she moved. They evoke a Central Europe where political power, religious devotion, artistic creativity and human vulnerability were inseparably intertwined. Rather than reconstructing Barbara's biography, the programme invites us to encounter the cultural universe that shaped her life – and, through music, to rediscover a world that still speaks with remarkable immediacy today.



Barbara Celjska
Barbara of Celje

Barbara Celjska (Barbara von Cilli, Cillei Borbála, Barbora Cellská, Barbora Celjská, vzdevek Črna kraljica), grofica; ogrska, nemška in češka kraljica, cesarica (r. ok. 1392, domnevno Celje; u. 11. 7. 1451, Mělník, Češka, pokopana v katedrali sv. Vida, Praga, Češka). Oče Herman II. Celjski, grof, mati Ana Schaunberška, grofica. Mož Sigismund Luksemburški, ogrski, češki in nemški kralj, cesar, hči Elizabeta Luksemburška, ogrska, češka in nemška kraljica, zet Albreht II. Habsburški, ogrski, češki in nemški kralj, vnuk Ladislav Postumus, ogrski in češki kralj, avstrijski vojvoda, mala sestrična Ana Celjska, poljska kraljica, žena kralja Vladislava II. Jagiela, brata Friderik II. Celjski, grof, državni knez, in Herman Celjski, freisinški škof, nečak Ulrik II. Celjski, grof, državni knez, svak Nikolaj Garai, ogrski palatin, nečakinji Katarina Garai,

Barbara of Celje (Barbara von Cilli, Cillei Borbála, Barbora Cellská, Barbora Celjská, nicknamed the Black Queen), countess; Queen of Hungary, Germany and Bohemia, empress (b. c. 1392, probably Celje; d. 11 July 1451, Mělník, Bohemia; buried in St Vitus Cathedral, Prague, Bohemia). Her father was Hermann II of Celje, count; her mother Anna of Schaunberg, countess. Her husband was Sigismund of Luxembourg, King of Hungary, Bohemia and Germany, emperor; her daughter Elizabeth of Luxembourg, Queen of Hungary, Bohemia and Germany; her son-in-law Albert II of Habsburg, King of Hungary, Bohemia and Germany; her grandson Ladislaus Postumus, King of Hungary and Bohemia, Duke of Austria; her first cousin Anna of Celje, Queen of Poland, wife of King Władysław II Jagiełło; her brothers Frederick II of Celje, count and Prince of the Empire, and Hermann of Celje, Bishop of Freising; her nephew Ulrich

grofica, žena grofa Henrika IV. Goriškega, in Margareta Celjska, vojvodinja Tešinsko-Glogavska.

Barbara je bila najmlajša od šestih otrok grofa Hermana II. Celjskega in grofice Ane Schaunberške (u. 1396). Vzgajana je bila na dvoru v Celju skupaj z (malo) sestrično Ano, ki se je 1402 poročila s poljskim kraljem Vladislavom II. Jagielom. Barbara je že zgodaj dobila pomembno vlogo v očetovih dinastičnih načrtih, ko so se po bitki pri Nikopolju (1396) Celjskim odprle možnosti v okviru ogrskega kraljestva. Herman jo je 1401 zaročil s štiriindvajset let starejšim ogrskim kraljem Sigismundom, novembra 1405 sta se v Krapini poročila, 6. decembra je bila v Székesfehérváru kronana za ogrsko kraljico. Mož ji je za jutrnjo (preživnino) podelil najobsežnejše posesti in dohodke med ogrskimi kraljicami do tedaj, kar jo je uvrstilo med najbogatejše vladarice evropskega poznega srednjega veka. Poleg tradicionalnih posesti kraljic na Ogrskem (Stari Budim (Óbuda), Csepel, Diósgyőr, Kecskemét) jih je velik del ležal v Slavoniji: mesta Gradec (kraljevski del Zagreba), Koprivnica (z gradom), Virovitica (z županijo), Požega (z gradom in županijo) ter gradovi/gospodstva Veliki in Mali Kalnik, Garič, Garešnica, Stupčanica in Paližna. Od 1407 je imela po moževem vzoru tudi lasten dvor.

Barbara in Sigismund sta med sodobniki veljala za najlepši vladarski par v Evropi. Barbara je slovela po izobraženosti, obvladala je več jezikov ter si zgodaj pridobila močan vpliv na dvoru in pri moževih političnih odločitvah (v dokumentih so omenjena njena soglasja). 1408 je bila s Sigismundom tudi soustanoviteljica elitnega viteškega Zmajevega reda (Societas Draconistarum). Paru se je 1409 rodila hči Elizabeta, ki je bila hkrati edini Sigismundov otrok in dedinja prestola (1411 zaročena, 1422 poročena z vojvodo Albrehtom V. Habsburškim). Sigismund se je pri vladanju opiral na Barbaro in jo v svoji odsotnosti večkrat pooblastil za upravljanje kraljestva (1412–14, 1415–19, 1430–32). Pri tem je imela oporo zlasti pri svaku, vodilnem ogrskem magnatu in palatinu Nikolaju Garaiu (u. 1433, poročen z Ano Celjsko) ter ostrogonskem nadškofu Janezu Kanizsaiu.

Sigismund je bil 1410 izvoljen še za nemškega kralja, s čimer je Barbara postala tudi nemška kraljica. Kronanje para je bilo 8. novembra 1414 v Aachnu (Barbara je bila zadnja nemška kraljica, ki je bila okronana v tej stari prestolnici Karla Velikega). Sigismund je pripotoval iz Italije, Barbara pa z

II of Celje, count and Prince of the Empire; her brother-in-law Nicholas Garai, Palatine of Hungary; and her nieces Catherine Garai, countess, wife of Count Henry IV of Gorizia, and Margaret of Celje, Duchess of Cieszyn-Głogów.

Barbara was the youngest of the six children of Count Hermann II of Celje and Countess Anna of Schaunberg (d. 1396). She was brought up at the court in Celje together with her cousin Anna, who in 1402 married the Polish king Władysław II Jagiełło. Barbara was assigned an important role in her father's dynastic plans at an early age, when after the Battle of Nicopolis (1396) opportunities opened up for the Counts of Celje within the Kingdom of Hungary. In 1401 Hermann betrothed her to the Hungarian king Sigismund, who was twenty-four years older than she. In November 1405 they were married in Krapina, and on 6 December she was crowned Queen of Hungary at Székesfehérvár. As her morning gift (dower), her husband granted her the most extensive estates and revenues ever assigned to a Hungarian queen up to that time, which placed her among the wealthiest female rulers of late medieval Europe. In addition to the traditional estates of Hungarian queens (Óbuda, Csepel, Diósgyőr, Kecskemét), a large part of these lay in Slavonia: the towns of Gradec (the royal part of Zagreb), Koprivnica (with its castle), Virovitica (with its county), Požega (with its castle and county), and the castles/lordships of Veliki and Mali Kalnik, Garič, Garešnica, Stupčanica and Paližna. From 1407 onwards, following her husband's example, she also maintained her own court.

Barbara and Sigismund were regarded by their contemporaries as the most beautiful ruling couple in Europe. Barbara was famed for her education, mastered several languages, and early acquired strong influence at court and over her husband's political decisions (documents mention her consent). In 1408 she and Sigismund were also co-founders of the elite chivalric Order of the Dragon (Societas Draconistarum). In 1409 the couple's daughter Elizabeth was born, who was at the same time Sigismund's only child and heir to the throne (betrothed in 1411, married in 1422 to Duke Albert V of Habsburg). In governing, Sigismund relied on Barbara and repeatedly authorised her to administer the kingdom in his absence (1412–14, 1415–19, 1430–32). In this she found support especially in her brother-in-law Nicholas Garai, the leading Hungarian magnate and palatine (d. 1433, married to Anna of Celje), and in the Archbishop of Esztergom, John Kanizsai.

veličastnim spremstvom 2.000 konjenikov prek Nürnberga. Po kronanju sta decembra skupaj odpotovala na koncil v Konstanco, kjer je Barbara v nadaljnjega pol leta z javnim nastopanjem doživela veliko evropsko promocijo (ilustrirana kronika Ulrika von Richental). Po vrnitvi na Ogrsko novembra 1415 je ponovno štiri leta vladala v kraljevem imenu, vendar naj ne bi bila kos težkemu položaju (vpadi Turkov, spori med plemstvom). Poleg (nedokazanih) domnev starejšega zgodovinopisja o nezvestobi naj bi bil to eden razlogov, da je po Sigismundovi vrnitvi februarja 1419 padla v njegovo nemilost. S hčerjo je bila do konca leta v izgnanstvu v Váradu (Oradea v današnji Romuniji), posesti pa so ji bile začasno zasežene. Pravi razlogi za spor med zakoncema ostajajo nezadovoljivo razjasnjeni.

Konec 1419 sta se pobotala, čemur je sledilo desetletje in pol složnosti. Barbara je moža spremljala na številnih političnih potovanjih in vojaških pohodih. Sigismund je po smrti brata Vaclava 1419 postal še dedič češke krone (na Češkem je tedaj izbruhnilo husitsko gibanje). Barbara je bila v začetku 1420 z možem v Vroclavu v Šleziji in nato na prvi od petih križarskih vojn proti husitom na Češkem, kjer je julija oblegal Prago in bil kronan za češkega kralja (Barbara šele 1437). V začetku maja 1422 je par na Dunaju prisostvoval poroki štirinajstletne hčerke Elizabete z vojvodo Albrehtom V. Habsburškim (poročna pogodba med njima je bila sklenjena že septembra 1421; nevesti je bila dodeljena izjemna dota 100.000 goldinarjev, v primeru Albrehtove in Sigismundove smrti je bilo za Elizabetine potomce določeno skrbništvo Barbare in pradedu Hermana II., kar kaže na izjemen vpliv Celjskih na ogrskem dvoru).

Barbara je spomladi 1422 moža spremljala na pohodu proti husitom na Moravsko in poleti na državni zbor v Nürnbergu (drugič in zadnjič v Nemčijo), marca 1424 na kronanje nove poljske kraljice Zofije (Sonke) Holszańske v Krakov, pozimi 1426–27 na vojni pohod v Transilvanijo in januarja 1429 k poljskemu kralju Vladislavu II. na državni zbor litovske vojvodine v Lucku (današnja Ukrajina). Z možem je bila prisotna na treh nemških državnih zborih: v Vroclavu 1420, Nürnbergu 1422 in Bratislavi 1429. Na njeno aktivno vlogo kaže tudi dejstvo, da je bila v začetku 1429 skupaj s Sigismundom (kot laik) sprejeta v nemški viteški red, ki je imel v kraljevih političnih načrtih velik pomen. Zlasti Barbarino sorodstvo in pristni stiki s poljskim kraljem Vladislavom II. so prispevali k

In 1410 Sigismund was also elected King of Germany, by which Barbara became Queen of Germany as well. The couple's coronation took place on 8 November 1414 in Aachen (Barbara was the last German queen to be crowned in this ancient capital of Charlemagne). Sigismund arrived from Italy, while Barbara came through Nuremberg with a magnificent escort of 2,000 horsemen. After the coronation, in December they travelled together to the Council of Constance, where Barbara, through her public appearances over the following half-year, received great European publicity (as recorded in the illustrated chronicle of Ulrich von Richental). After returning to Hungary in November 1415, she again ruled for four years in the king's name, but she is said not to have been equal to the difficult situation (Ottoman incursions, disputes among the nobility). In addition to the unproven assumptions of older historiography about infidelity, this is said to have been one of the reasons why, after Sigismund's return in February 1419, she fell into his disfavour. She and her daughter were exiled until the end of the year to Várad (Oradea in present-day Romania), and her estates were temporarily confiscated. The true reasons for the conflict between the spouses remain insufficiently clarified.

At the end of 1419 they reconciled, and this was followed by a decade and a half of harmony. Barbara accompanied her husband on numerous political journeys and military campaigns. After the death of his brother Wenceslas in 1419, Sigismund also became heir to the Bohemian crown (at that time the Hussite movement had broken out in Bohemia). At the beginning of 1420 Barbara was with her husband in Wrocław in Silesia and then on the first of five crusades against the Hussites in Bohemia, where in July he besieged Prague and was crowned King of Bohemia (Barbara only in 1437). At the beginning of May 1422 the couple attended in Vienna the wedding of their fourteen-year-old daughter Elizabeth to Duke Albert V of Habsburg (the marriage contract between them had already been concluded in September 1421; the bride was assigned an exceptional dowry of 100,000 florins, and in the event of Albert's and Sigismund's deaths the guardianship of Elizabeth's descendants was assigned to Barbara and her great-grandfather Hermann II, which demonstrates the exceptional influence of the Counts of Celje at the Hungarian court).

In the spring of 1422 Barbara accompanied her husband on the campaign against the Hussites into Moravia and in the summer to the imperial diet in Nuremberg (her

dolgotrajnim dobrim odnosom med Sigismundom in Poljsko. Omeniti velja še diplomatsko razgibano poletje 1424, ko so se na dvoru v Budimu zadrževali danski kralj in Sigismundov bratranec Erik (na poti v Jeruzalem), bizantinski cesar Ivan VIII. Paleolog, srbski despot Štefan Lazarević, poslanstvo turškega sultana Murata II., bavarski vojvoda Viljem III. ter Barbarina in Sigismundova hči Elizabeta s soprogom Albrehtom V. Habsburškim. Barbara v tem dogajanju gotovo ni imela zanemarljive vloge.

Složnost vladarskega para v dvajsetih letih 15. stoletja se je odrazila tudi v Sigismundovem obdarovanju kraljice. Zaradi ogroženosti s strani Turkov je 1424 vrnila slavonske posesti in za nadomestilo dobila še bogatejše na severnem Ogrskem. Kralj ji je prepustil zvolensko in trenčinsko županijo z več kraljevskimi mesti (Zvolen, Trenčín, Brezno, Krupina na današnjem Slovaškem), številnimi gradovi in rudarskimi središči (Banská Bystrica, Kremnica idr.). Obenem je prejela dohodke od tridesetnine (uvozno-izvozne carine) po vsej državi. 1426 je dobila še tri gospodstva na Moravskem, 1427 izčrpne ogrske državne prihodke od pridobivanja kovin in kovnic, 1430 liptovsko županijo in 1436 judovski davek po celotnem cesarstvu. Ob kraljevi smrti (1437) je posedovala trideset pomembnih ogrskih gospodstev z gradovi ter številna mesta in trge. Postala je najbogatejša ženska v kraljestvu in ena najpremožnejših v tedanji Evropi, kar ji je zagotavljalo tako političen vpliv kot neodvisnost. Svoje gospodarske in finančne vire je sama aktivno in uspešno upravljala ter bila med glavnimi Sigismundovimi posojilodajalci. Ko ji je mojmarca 1436 prepustil judovski davek, ga je Barbara preko svojih pooblaščenцев dejansko izterjevala po celotnem cesarstvu, vključno s papeško državo. V ta namen se je 1436–37 z osebnimi dopisi obrnila na papeža Evgena IV. in številne kneze: savojskega vojvodo Amadeja VIII., milanskega vojvodo Filipa Marijo Viscontija, vojvodo Jülich in Berga Adolfa, vojvodo Lotaringije in Bara Renéja, vojvodo Kleveja Adolfa idr.

Sigismund je bil 1430–34 ponovno odsoten. Bil je na poti po Nemčiji, maja 1433 je bil v Rimu kronan za cesarja, nato se je udeležil še cerkvenega koncila v Baslu (od oktobra 1433 do maja 1434). Barbara za cesarico nikoli ni bila okronana, čeprav so jo v virih pogosto tako naslavljali. Bila je edina od srednjeveških nemških vladaric, ki moža ni spremljala na cesarsko kronanje. Sigismund jo je za čas svoje odsotnosti skupaj z očetom Hermanom, zetom Nikolajem

second and last time in Germany), in March 1424 to the coronation of the new Polish queen Sophia (Sonka) Holszańska in Kraków, in the winter of 1426–27 on the military campaign into Transylvania, and in January 1429 to the Polish king Władysław II at the diet of the Grand Duchy of Lithuania in Lutsk (present-day Ukraine). She was present with her husband at three German imperial diets: in Wrocław in 1420, Nuremberg in 1422, and Bratislava in 1429. Her active role is also indicated by the fact that at the beginning of 1429 she was admitted together with Sigismund (as a lay person) into the Teutonic Order, which was of great importance in the king's political plans. Barbara's kinship ties and genuine contacts with the Polish king Władysław II in particular contributed to the long-lasting good relations between Sigismund and Poland. Mention should also be made of the diplomatically eventful summer of 1424, when the court at Buda hosted King Erik of Denmark, Sigismund's cousin (on his way to Jerusalem), the Byzantine emperor John VIII Palaiologos, the Serbian despot Stefan Lazarević, an embassy of the Turkish sultan Murad II, Duke William III of Bavaria, and Barbara's and Sigismund's daughter Elizabeth with her husband Albert V of Habsburg. Barbara certainly did not play a negligible role in these events.

The harmony of the ruling couple in the 1420s was also reflected in Sigismund's gifts to the queen. Because of the Ottoman threat, in 1424 she returned the Slavonian estates and in compensation received even richer ones in northern Hungary. The king granted her the counties of Zólyom and Trenčín with several royal towns (Zvolen, Trenčín, Brezno, Krupina in present-day Slovakia), numerous castles, and mining centres (Banská Bystrica, Kremnica, etc.). At the same time she received revenues from the thirtieth customs duty (import-export customs) throughout the kingdom. In 1426 she also received three lordships in Moravia, in 1427 the substantial Hungarian state revenues from metal extraction and the mints, in 1430 the county of Liptov, and in 1436 the Jewish tax throughout the whole empire. At the king's death (1437) she possessed thirty major Hungarian lordships with castles and numerous towns and market towns. She became the richest woman in the kingdom and one of the wealthiest in contemporary Europe, which guaranteed her both political influence and independence. She actively and successfully managed her own economic and financial resources and was among Sigismund's principal creditors. When in March 1436 her husband assigned to her the Jewish tax, Barbara, through her agents, actually levied it throughout the whole empire,

Garajem in škofom Pecs pooblastil za upraviteljico Ogrske. Husitske vojne so bile na višku, 1431–33 je bil zaradi njihovih pohodov močno opustošen zahodni in severni del Ogrske (ogrožena tudi Bratislava, poleg Budima najpomembnejše kraljevo središče). Barbara se je dejavno, čeprav manj uspešno udeleževala pri obrambi države (iz 1432 je ohranjenih največ njenih listin – 25). V začetku 1433 je tudi zbirala vojsko za Sigismundovo nadaljevanje vojne proti Benetkam (po podatkih ogrskih poslanca v Italiji 30.000 mož). Verjetno ni bila kos težkemu položaju, zato je Sigismund imenoval nov namestniški svet brez udeležbe Celjskih. Kljub temu ni prišlo do preloma z njimi, o čemer priča največji uspeh dinastične politike grofa Hermana II.: Sigismund je že septembra 1435 v Bratislavi izstavil listino o povzdigu Celjskih v državne kneze cesarstva, vendar je Herman takoj zatem umrl (do slavnostnega povzdiga je prišlo leto kasneje, 30. novembra 1436 v Pragi).

Naslednja leta so bila v znamenju dogajanja na Češkem, kjer se je husitsko gibanje umirjalo. Po dolgotrajnih mirovnih pogajanjih je julija 1436 v Jihlavi prišlo do dokončne pomiritve in Sigismund je lahko zavladal Češki. Skupaj z Barbaro sta 23. avgusta slavnostno vstopila v Prago, kjer je bila 11. februarja 1437 v katedrali sv. Vida s pristankom čeških stanov okronana za češko kraljico. Sigismund ji je dan pred kronanjem podelil še obsežne posesti na Češkem (grad Mělník je kasneje postal njena glavna rezidenca). V letu in pol bivanja na Češkem je navezala tesne stike z nekaterimi vodilnimi plemiči katoliške in zmerne husitske struje (utrakvisti), ki so pozneje postali njeni politični zavezniki. Naučila se je češko in je korespondenco z njimi vodila v češčini. Tudi njen kancler Václav (od 1432) je bil Čeh, osebni zdravnik Konrad pa češki Nemec. Še julija–avgusta 1437 je ob Sigismundovi odsotnosti sama upravljala češko kraljestvo, kar kaže – glede na delikaten položaj komaj pomirjene dežele – na veliko zaupanje in sodelovanje med zakoncema. Po povratku na smrt bolnega Sigismunda pa so se jeseni odnosi začeli slabšati. Barbara ni podpirala Sigismundovega izbora zeta Albrehta V. Habsburškega za naslednika na ogrskem in češkem prestolu; naklonjena je bila poljski opciji kralja Vladislava III. Jagelonskega, kar bi ji ohranilo večji politični vpliv. Med povratkom vladarskega para iz Prage na Ogrsko – z njima je bil tudi Ulrik Celjski – je Sigismund 9. decembra 1437 v Znojmu na Moravskem umrl. Albreht je dal Barbaro prijeti in do nadaljnega

including the Papal States. For this purpose in 1436–37 she addressed personal letters to Pope Eugenius IV and numerous princes: Duke Amadeus VIII of Savoy, Duke Filippo Maria Visconti of Milan, Duke Adolf of Jülich and Berg, Duke René of Lorraine and Bar, Duke Adolf of Cleves, and others.

Sigismund was again absent from 1430 to 1434. He was travelling in Germany; in May 1433 he was crowned emperor in Rome, and afterwards he also attended the Council of Basel (from October 1433 to May 1434). Barbara was never crowned empress, although sources often addressed her as such. She was the only medieval German ruler's consort who did not accompany her husband to the imperial coronation. For the period of his absence Sigismund appointed her, together with her father Hermann, her son-in-law Nicholas Garai, and the Bishop of Pécs, as administrator of Hungary. The Hussite wars were at their height, and in 1431–33 the western and northern parts of Hungary were severely devastated by their campaigns (Bratislava, the most important royal centre after Buda, was also threatened). Barbara actively, though less successfully, participated in the defence of the kingdom (the largest number of her charters survive from 1432 – twenty-five). At the beginning of 1433 she also assembled an army for Sigismund's continuation of the war against Venice (according to Hungarian envoys in Italy, 30,000 men). She was probably unable to cope with the difficult situation, and so Sigismund appointed a new regency council without the participation of the Counts of Celje. Even so, there was no break with them, as is shown by the greatest success of the dynastic policy of Count Hermann II: as early as September 1435 in Bratislava, Sigismund issued the charter elevating the Counts of Celje to Princes of the Empire, although Hermann died immediately afterwards (the ceremonial elevation took place a year later, on 30 November 1436 in Prague).

The following years were marked by events in Bohemia, where the Hussite movement was calming down. After long peace negotiations, final reconciliation was achieved in July 1436 at Jihlava, and Sigismund was able to rule Bohemia. Together with Barbara he made a ceremonial entry into Prague on 23 August, where on 11 February 1437, in St Vitus Cathedral and with the consent of the Bohemian estates, she was crowned Queen of Bohemia. The day before the coronation Sigismund also granted her extensive estates in Bohemia (the castle of Mělník later became her principal residence). During the year and a half spent in Bohemia she established close

zapreti v Bratislavi, kar je pomenilo propad njenih političnih načrtov.

Albrehta so ogrski stanovi že 18. decembra 1437 izvolili za kralja, 1. januarja 1438 je bil kronan. Na Češkem je prišlo do napetosti med katoliškim plemstvom, ki je podpiralo Albrehta (Ulrik z Rožemberka), in Barbarinimi pristaši, zlasti iz vrst utrakvistov (Hynek Ptáček s Pirkštejna, Aleš Holický s Šternberka). Aprila 1438 je Barbara dosegla sporazum z Albrehtom in bila izpuščena, kar je pomirilo večino češkega plemstva, Albreht pa je bil 29. junija 1438 v Pragi kronan tudi za češkega kralja. Kljub temu je na Češkem izbruhnila državljanska vojna. V negotovosti za prihodnost je Barbara poleti 1438 s petsto konjeniki in svojo zakladnico ob napadih Albrehtovih pristašev iz Ogrske pobegnila na poljski dvor v Krakov. V izgnanstvu je ostala do 1441, vse posesti na Ogrskem pa so ji zaplenili (2. junija 1438). Vprašanje statusa stare kraljice je pripeljalo do Albrehtove vojne s Poljsko, ki je od poletja 1438 do naslednje pomladi potekala na Češkem, v obmejnih predelih Ogrske in v Šleziji (Ulrik Celjski je z Albrehtom vzpostavil dobre odnose; bil je njegov namestnik na Češkem in poveljnik čeških sil v Šleziji). Končna pomiritev obeh strani Barbari ni prinesla izboljšanja položaja. Albreht je 27. oktobra 1439 na pohodu proti Turkom umrl za grižo, Barbarina hči Elizabeta pa je 22. februarja 1440 rodila Ladislava, dediča ogrskega in češkega prestola. Ulrik Celjski je postal glavni zaščitnik pravic Elizabete in Ladislava do prestola. 15. maja 1440 so Ladislava kronali za ogrskega kralja, kar je razdelilo ogrsko plemstvo in pripeljalo do državljanske vojne. Nasprotniki so 17. junija za kralja kronali Vladislava III. Poljskega, ki je do 1442 uspel prevladati in se je do prezgodnje smrti 1444 (bitka pri Varni) na Ogrskem uveljavil kot legitimen vladar. 1445 je bil za novega ogrskega kralja priznan šele petletni Ladislav Postumus (Posmrtni).

Na Češkem je po 1439 zavladalo negotovo obdobje medvladja (Ladislav Postumus je bil priznan za češkega kralja šele 1453). Kljub temu se je Barbara ob podpori zvestega dela češkega plemstva julija 1441 lahko vrnila in se je ustalila na Mělniku kot vdovskem sedežu čeških kraljic. Političnim ambicijam na Ogrskem se je po rojstvu vnuka Ladislava v celoti odpovedala in se pomirila tudi s hčerko Elizabeto (ta je že 19. decembra 1442 umrla). Na Češkem je s svojimi vplivnimi podporniki (Ptáček, Holický, Poděbradski) še nekaj časa ohranila določen vpliv, čeprav umaknjeno

contacts with some of the leading nobles of both the Catholic and the moderate Hussite (Utraquist) parties, who later became her political allies. She learned Czech and conducted correspondence with them in Czech. Her chancellor Václav (from 1432 onwards) was also a Czech, while her personal physician Konrad was a Czech German. In July–August 1437, during Sigismund's absence, she herself governed the Kingdom of Bohemia, which, given the delicate situation of the recently pacified land, demonstrates the great trust and cooperation between the spouses. After Sigismund's return, now mortally ill, relations in the autumn began to deteriorate. Barbara did not support Sigismund's choice of his son-in-law Albert V of Habsburg as successor to the Hungarian and Bohemian thrones; she favoured the Polish option of King Władysław III Jagiellon, which would have preserved for her greater political influence. During the return journey of the ruling couple from Prague to Hungary – Ulrich of Celje was also with them – Sigismund died on 9 December 1437 at Znojmo in Moravia. Albert had Barbara arrested and imprisoned in Bratislava until further notice, which meant the collapse of her political plans.

Albert was elected king by the Hungarian estates as early as 18 December 1437, and crowned on 1 January 1438. In Bohemia tensions arose between the Catholic nobility, who supported Albert (Ulrich of Rosenberg), and Barbara's supporters, especially from the ranks of the Utraquists (Hynek Ptáček of Pirkstein, Aleš Holický of Šternberk). In April 1438 Barbara reached an agreement with Albert and was released, which pacified most of the Bohemian nobility, and Albert was on 29 June 1438 also crowned King of Bohemia in Prague. Nevertheless, civil war broke out in Bohemia. Uncertain of the future, in the summer of 1438 Barbara fled from Hungary to the Polish court in Kraków with five hundred horsemen and her treasury in the face of attacks by Albert's supporters. She remained in exile until 1441, and all her estates in Hungary were confiscated (2 June 1438). The question of the dowager queen's status led to Albert's war with Poland, which from the summer of 1438 until the following spring was fought in Bohemia, in the border regions of Hungary, and in Silesia (Ulrich of Celje established good relations with Albert; he was his deputy in Bohemia and commander of the Bohemian forces in Silesia). The final reconciliation of the two sides brought Barbara no improvement in her position. Albert died of dysentery on 27 October 1439 while on campaign against the Ottomans, and Barbara's daughter Elizabeth gave birth on 22 February 1440 to Ladislaus, heir to the

od javnega življenja. O tem priča tudi njeno poslanstvo poleti 1448 k papeškemu legatu Carvajalu, ki je bil tedaj na Češkem. Od 1445 je bil njen glavni podpornik in upravitelj njenih posesti Jurij Poděbradski (kasneje vodilni češki državnik, od 1453 zaščitnik kralja Ladislava Postumusa, od 1458 do 1471 češki kralj). Njeno odmaknjeno življenje na Mělniku je burilo domišljijo in bilo izvor kasnejših, večinoma neutemeljenih govoric o brezbožnem življenju, orgijah in alkimiji. Umrli je za kugo 11. julija 1451; pokopali so jo – tudi v spremstvu husitskih duhovnikov – v kraljevski grobnici v katedrali sv. Vida v Pragi (lokacija groba, nekoč z markantnim nagrobnikom, ni več znana).

Barbara je bila nedvomno izjemen primer poznosrednjeveške vladarice. Opisujejo jo kot pametno, izobraženo, ambiciozno, sposobno, vplivno, lepo in živahno, kar je pri političnih nasprotnikih zbuvalo močno nasprotovanje. Prav negativna politična propaganda je vse do 20. stoletja omadeževala njen spomin, tudi v historiografiji, kjer je obveljala za »nemško mesalino«. Šele v zadnjih desetletjih je doživela zgodovinsko rehabilitacijo. Iz časa njenega življenja ni dokazov, ki bi opravičevali očitke. Negativna propaganda – glede celotne rodbine Celjskih – je izvirala predvsem iz kroga Habsburžanov, njihovih glavnih tekmecev za političen vpliv v srednjeevropskem prostoru. Zlasti vpliven pri tem je bil humanist Enej Silvij Piccolomini, od 1443 tajnik in diplomat kralja/cesarja Friderika III., ki je svoj pristranski pogled črpal zlasti od Kasparja Schlicka (u. 1449), cesarjevega kanclerja in velikega Barbarinega nasprotnika. Piccolomini je o kraljici pisal v več svojih delih (*De viris illustribus*; *Historia Austriasis*; *Historia Bohemica*), ki so imela vpliv na uveljavitev njene podobe zlasti po avtorjevem vzponu na mesto papeža (Pij II., 1458–64). Po njem so že v 15. stoletju povzemali poljski zgodovinar Jan Długosz, na ogrskem dvoru delujoči Antonio Bonfini (zgodovinar kralja Matije Korvina) in Hartman Schedel iz Nürnberga. V začetku 16. stoletja je vse Piccolominijeve trditve prevzel in še okrepil – zlasti glede njene spolne sle – Johannes Cuspinianus, ki je služboval na dvoru cesarja Maksimilijana, za njim pa v 17. stoletju Johann Jakob Fugger (poimenoval jo je »nemška mesalina«). Negativno podobo Barbare in njene rodbine je kasneje razširjalo tudi nacionalno zgodovino pisje v deželah, v katerih so nastopali kot politični nasprotniki domačih dinastij (Avstrija, Madžarska, Hrvaška).

Hungarian and Bohemian thrones. Ulrich of Celje became the chief protector of the rights of Elizabeth and Ladislaus to the throne. On 15 May 1440 Ladislaus was crowned King of Hungary, which divided the Hungarian nobility and led to civil war. His opponents crowned Władysław III of Poland king on 17 June; by 1442 he managed to prevail, and until his premature death in 1444 (Battle of Varna) he established himself in Hungary as the legitimate ruler. Only in 1445 was the five-year-old Ladislaus Postumus recognised as the new King of Hungary.

In Bohemia, after 1439, an uncertain period of interregnum began (Ladislaus Postumus was recognised as King of Bohemia only in 1453). Nevertheless, with the support of a loyal part of the Bohemian nobility, Barbara was able to return in July 1441 and settled at Mělník as the dower seat of the queens of Bohemia. She entirely abandoned political ambitions in Hungary after the birth of her grandson Ladislaus and was also reconciled with her daughter Elizabeth (who died as early as 19 December 1442). In Bohemia, with her influential supporters (Ptáček, Holický, Poděbrady), she for some time retained a certain influence, though withdrawn from public life. This is attested also by her mission in the summer of 1448 to the papal legate Carvajal, who was then in Bohemia. From 1445 onwards her principal supporter and administrator of her estates was George of Poděbrady (later the leading Bohemian statesman, from 1453 protector of King Ladislaus Postumus, and from 1458 to 1471 King of Bohemia). Her secluded life at Mělník stirred the imagination and became the source of later, mostly unfounded rumours of a godless life, orgies, and alchemy. She died of plague on 11 July 1451; she was buried – accompanied also by Hussite priests – in the royal tomb in St Vitus Cathedral in Prague (the location of the grave, once marked by a striking tombstone, is no longer known).

Barbara was undoubtedly an extraordinary example of a late medieval female ruler. She is described as intelligent, educated, ambitious, capable, influential, beautiful, and lively, which aroused strong opposition among her political enemies. It was precisely negative political propaganda that tarnished her memory right up to the twentieth century, including in historiography, where she was considered a "German Messalina". Only in recent decades has she undergone historical rehabilitation. From the period of her life there is no evidence to justify these accusations. Negative propaganda – concerning the entire House of Celje –

Barbara je bila izredno izobražena ženska svojega časa. Poleg nemščine je znala latinsko, madžarsko, češko, domnevno poljsko in – glede na rodno okolje – verjetno slovensko. Kljub naključni in parcialni ohranjenosti njena korespondenca kaže stike z mnogimi vplivnimi osebnostmi tedanjega časa: poljskim kraljem Vladislavom II. in kraljico Zofijo, litovskim velikim knezom Witoldom, češkim magnatom Ulrikom z Rožemberka (v češčini), velikim mojstrom nemškega viteškega reda Pavlom von Rusdorfom, cesarskim komornikom Konradom z Weinsberga, dunajskim županom Hansom Holczlerjem idr. Večkrat je bila tudi v stiku z nekaterimi pomembnimi mesti nemškega cesarstva – Frankfurtom, Lübeckom, Dunajem. Aktivno udeležbo pri vladanju in v javnem življenju izpričuje najmanj 270 njenih ohranjenih listin (zgolj iz Državnega arhiva v Budimpešti), s čimer bistveno presega druge poznosrednjeveške kraljice. Nesporno je bila politično najdejavnejša vladarica tistega obdobja v Evropi, kar izpričuje tudi njen itinerar – v teku svoje vladavine na Ogrskem je med 1405 in 1438 izpeljala kar 114 potovanj (sicer se je največ zadrževala v Budimu, kjer je bilo izstavljenih največ njenih listin). Najdba novih virov, ki bi osvetlili njeno vsestranskost, ni izključena, kot kaže nedavno izjemno odkritje: kraljica je 1429 ustanovila damski plemiški/viteški red Feniksa, pri čemer je pokazala izjemno izvirnost in samozavest; čemu podobnemu v tedanji Evropi ni bilo primerjave.

Očitki o Barbarini brezbožnosti so se razširili šele po njeni smrti. Morda tudi zato, ker je konec življenja preživela med husiti; ti so za marsikoga še vedno veljali za krivoverce. V 16. stoletju je pristala celo na seznamu največjih krivovercev »od začetka sveta« (Gabriel du Préau, 1569), čeprav je bila globoko verna in je redno obiskovala cerkvene obrede (1424 je npr. od papeža Martina V. prejela privilegij za osebni prenosni oltar, zgodnjo mašo pred začetkom dneva in prosto izbiro spovednika). Kot drugi člani celjske rodbine se je odlikovala po podpiranju cerkvenih ustanov; pri tem se ni razlikovala od svojih sodobnikov. O tem priča vrsta njenih privilegijev za samostane, zlasti za pavlince v Slavoniji (pavlinski samostan Lepoglava v Zagorju je bil ok. 1400 prva od samostanskih ustanov njenega očeta Hermana II.). Generalni kapitelj strogega kartuzijanskega reda je po njeni smrti 1452 sklenil, da morajo molitve zanjo opravljati v vseh redovnih hišah po Evropi, kar priča o njeni vernosti in naklonjenosti kartuzijanom (kar je bila družinska tradicija Celjskih). Proti omenjenim očitkom

originated above all from the circle of the Habsburgs, their principal rivals for political influence in the Central European sphere. Particularly influential in this was the humanist Aeneas Silvius Piccolomini, from 1443 secretary and diplomat to King/Emperor Frederick III, whose biased view drew especially on Kaspar Schlick (d. 1449), the emperor's chancellor and one of Barbara's great enemies. Piccolomini wrote about the queen in several of his works (*De viris illustribus*; *Historia Austriacis*; *Historia Bohemica*), which strongly influenced the establishment of her image, particularly after the author's rise to the papacy (Pius II, 1458–64). Already in the fifteenth century he was echoed by the Polish historian Jan Długosz, Antonio Bonfini, active at the Hungarian court (historian of King Matthias Corvinus), and Hartmann Schedel of Nuremberg. At the beginning of the sixteenth century all Piccolomini's claims were adopted and further amplified – especially those concerning her sexual desire – by Johannes Cuspinianus, who served at the court of Emperor Maximilian; after him, in the seventeenth century, Johann Jakob Fugger called her a "German Messalina". The negative image of Barbara and her house was later disseminated also by national historiography in those lands in which they appeared as political opponents of domestic dynasties (Austria, Hungary, Croatia).

Barbara was an exceptionally educated woman of her time. Besides German she knew Latin, Hungarian, Czech, presumably Polish, and – given her native environment – probably Slovenian. Despite the accidental and partial survival of her correspondence, it shows contacts with many influential persons of the age: the Polish king Władysław II and Queen Sophia, the Grand Duke of Lithuania Vytautas, the Bohemian magnate Ulrich of Rosenberg (in Czech), the Grand Master of the Teutonic Order Paul von Rusdorf, the imperial chamberlain Konrad von Weinsberg, the mayor of Vienna Hans Holczler, and others. She was also repeatedly in contact with several important cities of the German Empire – Frankfurt, Lübeck, Vienna. Her active participation in government and public life is attested by at least 270 of her surviving charters (from the Hungarian National Archives in Budapest alone), which far exceeds other late medieval queens. She was unquestionably the most politically active female ruler of that period in Europe, as is also shown by her itinerary – in the course of her rule in Hungary she undertook no fewer than 114 journeys between 1405 and 1438 (though she spent most of her time in Buda, where most of her charters were issued). The discovery of new sources that might

bi govorilo tudi dejstvo, da so jo na pogrebu spremljali reformatorski husitski duhovniki. Je pa verjetno zno resnice v njenem zanimanju za alkimijo, o čemer je pisal njen sodobnik, češki alkimist Johann von Laaz, ki naj bi jo obiskal v njeni delavnici (domnevno na Mělniku).

Po svojem odhodu iz Celja 1405 Barbara po dosedanjem vedenju slovenskih dežel ni nikoli več obiskala ali imela z njimi omembe vrednih stikov. Izjema je listina, izstavljena 25. januarja 1417 v Veszprému, s katero je potrdila, da ji je brat Friderik za posojenih 4.000 goldinarjev prepustil v zastavo grad Mehovo pod Gorjanci (na listini je ohranjen njen pečat z ogrskim in celjskim grbom ter napisom: S.BARBARE.DEI.GRATIA.REGINE.VNGARIE). Koliko časa je posedovala Mehovo, ni znano; kasneje je bil grad ponovno v posesti Celjskih. Med 1408 in 1412 se je večkrat zadrževala na očetovih in svojih posestih v Slavoniji, v neposredni bližini domačih dežel. Januarja 1408 je bila v Čakovcu, septembra v Samoboru, oktobra–novembra 1412 v Koprivnici, na gradu Veliki Kalnik in v Križevcih. Ni izključeno, da bi lahko obiskala tudi Celje (bila je izjemno mobilna vladarica). Posredno na ohranitev določenih stikov kažejo nekateri njeni gradiščani v Slavoniji, ki so izvirali iz klientele očeta Hermana. Vplivni Sigismund Neuhauser (iz Dobrne) je bil njen gradiščan na Kalniku; bil je celo sprejet v Sigismundov viteški red zmaja in je bil pokopan na Ptujski Gori, ki so jo tudi Celjski izdatno obdarovali z umetniškimi deli. Štajerski vitez Gašper Rattenperger pa je 1414 izpričan kot njen gradiščan na Starem gradu/Kamengradu (Kewar) pri Koprivnici.

Kljub Barbarinemu dejavnemu javnemu življenju ni ohranjen ali poznan niti en njen pravi portret. Skupaj s Sigismundom je upodobljena v več ilustriranih verzijah kronike koncila v Konstanci Ulrika von Richental ob prikazu javnih manifestacij (slavnostni prihod kraljeve povorke v mesto, božična maša, procesija na velikonočno nedeljo idr.). Po mnenju umetnostnih zgodovinarjev je morda najbližje portretu cerkvena freska mojstra Wenceslava v Riffianu na Južnem Tirolskem, kjer sta na motivu padca zlatega teleta prikazana kralj in kraljica. Nastala je 1415, morda pod neposrednim vplivom Barbarinega nastopa v Konstanci. Podobno je s podobo svete Barbare na krilnem oltarju iz finske vasi Kalanti, nastalem po 1420 (mojster je bil dominikanec iz Hamburga). Poleg prepoznavnega Sigismunda je upodobljen lik svetnice, verjetno kriptoportret Barbare. Sicer je njena

shed light on her many-sidedness cannot be ruled out, as is suggested by a recent remarkable finding: in 1429 the queen founded the noble/ladies' chivalric Order of the Phoenix, thereby showing extraordinary originality and self-confidence; nothing comparable existed in Europe at that time.

Accusations of Barbara's impiety spread only after her death. Perhaps also because she spent the end of her life among the Hussites, who for many still counted as heretics. In the sixteenth century she even ended up on a list of the greatest heretics "since the beginning of the world" (Gabriel du Préau, 1569), although she was deeply devout and regularly attended church services (in 1424, for example, she received from Pope Martin V the privilege of a personal portable altar, an early Mass before the beginning of the day, and the free choice of confessor). Like other members of the House of Celje, she distinguished herself by supporting ecclesiastical institutions; in this she did not differ from her contemporaries. This is testified by a series of her privileges for monasteries, especially for the Pauline monks in Slavonia (the Pauline monastery of Lepoglava in Zagorje, around 1400, was the first of the monastic foundations of her father Hermann II). After her death, in 1452, the general chapter of the strict Carthusian order decided that prayers for her were to be offered in all the houses of the order throughout Europe, which testifies to her piety and favour towards the Carthusians (a family tradition of the Counts of Celje). Against the accusations mentioned would also speak the fact that reformist Hussite priests accompanied her funeral. There is, however, probably a grain of truth in her interest in alchemy, about which her contemporary, the Bohemian alchemist Johann von Laaz, wrote, claiming that he visited her in her workshop (supposedly at Mělník).

After her departure from Celje in 1405, according to present knowledge Barbara never again visited the Slovene lands or had noteworthy contacts with them. The exception is a charter issued on 25 January 1417 at Veszprém, by which she confirmed that her brother Frederick, for 4,000 florins lent to him, had pledged to her the castle of Mehovo below the Gorjanci Hills (the charter preserves her seal with the Hungarian and Celje coats of arms and the inscription:

S.BARBARE.DEI.GRATIA.REGINE.VNGARIE). How long she possessed Mehovo is unknown; later the castle was again in the possession of the Counts of Celje. Between 1408 and 1412 she stayed several times on her father's and her own estates in Slavonia, in the

najslavnejša upodobitev kot Venera na konju v delu Konrada Kyesera Bellifortis (ok. 1414–15). Negativna propaganda v historiografiji 15. in 16. stoletja ter neverjetni očitki so našli odmev tudi v številnih pripovedkah in legendah o »črni kraljici«, ki jih zasledimo na Hrvaškem, Madžarskem in Slovaškem. Še najbolj nenavadno vlogo je Barbarin lik dobil kot domnevna literarna predloga za vampirko Carmillo, žensko dvojnico Drakule, v povesti irskega pisatelja Josepha Sheridana le Fanuja (1872); zgodba je umeščena na Štajersko, na fiktivno gospostvo »Karnstein«.

Miha Kosi

Za dovoljenje za objavo se zahvaljujemo Novemu Slovenskemu biografskemu leksikonu (<https://www.slovenska-biografija.si/oseba/sbi1023710/>)

We gratefully acknowledge the Novi Slovenski biografski leksikon for granting permission to publish (<https://www.slovenska-biografija.si/oseba/sbi1023710/>).

Življenjepis umetnikov so objavljeni na naši spletni strani: www.seviqc.si / Umetniki
www.seviqc.si/seznam-umetnikov.html

immediate vicinity of her native lands. In January 1408 she was in Čakovec, in September in Samobor, and in October–November 1412 in Koprivnica, at Veliki Kalnik Castle, and in Križevci. It cannot be ruled out that she may also have visited Celje (she was an exceptionally mobile ruler). Certain indirect evidence of the preservation of some contacts is provided by some of her castellans in Slavonia, who came from the clientele of her father Hermann. The influential Sigismund Neuhauser (from Dobrna) was her castellan at Kalnik; he was even admitted into Sigismund's Order of the Dragon and was buried at Ptujška Gora, which the Counts of Celje also generously endowed with works of art. The Styrian knight Gašper Rattenperger is attested in 1414 as her castellan at Stari grad/Kamengrad (Kewar) near Koprivnica.

Despite Barbara's active public life, not a single true portrait of her has survived or is known. Together with Sigismund she is depicted in several illustrated versions of Ulrich von Richental's chronicle of the Council of Constance in scenes of public manifestations (the ceremonial arrival of the royal procession into the town, Christmas Mass, the Easter Sunday procession, etc.). In the opinion of art historians, perhaps the closest thing to a portrait is the church fresco by Master Wenceslas at Riffian in South Tyrol, where the king and queen are shown in the motif of the fall of the golden calf. It was created in 1415, perhaps under the direct influence of Barbara's appearance at Constance. Similar is the figure of Saint Barbara on the winged altar from the Finnish village of Kalanti, created after 1420 (its master was a Dominican from Hamburg). Besides the recognisable Sigismund, the figure of the saint is depicted, probably a cryptoportrait of Barbara. Her most famous depiction, however, is as Venus on horseback in Konrad Kyeser's Bellifortis (c. 1414–15). The negative propaganda of fifteenth- and sixteenth-century historiography and the improbable accusations found an echo also in numerous tales and legends of the "Black Queen", recorded in Croatia, Hungary, and Slovakia. Barbara's figure acquired its strangest role as an alleged literary model for the vampire Carmilla, Dracula's female double, in the novella by the Irish writer Joseph Sheridan Le Fanu (1872); the story is set in Styria, in the fictional lordship of "Karnstein".

Miha Kosi

Artists' biographies are available on our website: www.seviqc.si / Artists
www.seviqc.si/artist-list.html

Program Seviqc

Program Seviqc je dolgoročni razvojni projekt stare glasbe v Sloveniji. Ko smo leta 1982 v Radovljici začeli organizirati tečaje stare glasbe, smo pričeli s točke nič. Od takrat je program Seviqc ustvarjal okvir, v katerem so se umetniki lahko posvečali historičnim instrumentom in izvajalskim praksam, občinstvo pa je spoznavalo repertoar, ki je bil dotlej v slovenskem prostoru skoraj neznan. Danes ima Slovenija vrsto mednarodno dejavnih umetnikov na področju stare glasbe, vedno več pa je tudi prirediteljev, ki staro glasbo delno ali v celoti vključujejo v svoj program. Stara glasba je prisotna v predmetnikih glasbenih šol že na osnovni stopnji, ljubljanska akademija za glasbo ima oddelek za staro glasbo.

Program Seviqc je zavezan izključno umetnosti in strokovni odličnosti, sledi evropskim trendom in jih soustvarja. Razvoj je naravnan trajnostno, z jasno profilirano in stabilno poslovno vizijo, ki se dopolnjuje z vsakoletnimi novimi spoznanji. Kakor smo v Radovljici (1982-1996) postavili temelje in iz Brežic (1997-2023) oblikovali mrežo dogodkov po vsej Sloveniji, je Celje (2024-) tretja razvojna faza tega nacionalnega projekta. Mesto Celje s svojo infrastrukturo in bogastvom lokacij ponuja edinstveno možnost, kakršne tudi v svetovnem merilu ne srečamo pogosto. Mesto Celje je izrazito razvojno naravnano in dobro razume pomen kulture za razcvet mesta in regije. Program Seviqc ima odlične mednarodne reference in aktivno prispeva k temu razvoju. Slovenska akademija znanosti in umetnosti je naš častni pokrovitelj od 2014 in je pokroviteljstvo potrdila za 2026, člani REMA smo od 2003, nosilec Znaka EFFE smo od 2015 in smo potrjeni za naslednje dvoletno obdobje.

V okviru razvoja scene posvečamo še posebno pozornost slovenskim umetnikom, tudi tistim z rezidenco zunaj Slovenije, kar je za razvoj stare glasbe pomembno. S pristopom Seviqc Collegiumartis povezujemo slovenske umetnike z mednarodnimi in spodbujamo njihovo mednarodno karierno pot. Festivalski program in njegova priprava sta pogosto v vlogi inkubatorja mednarodnih nastopov slovenskih umetnikov.

Pomembna razsežnost našega delovanja je povezovanje stare glasbe, kulturne dediščine in regionalnega razvoja. Festivalski koncerti potekajo že od vsega začetka skoraj izključno v historično pomembnih prostorih. Tudi zaradi našega programa so uveljavljeni kot pomembna kulturna okolja in privlačne destinacije kulturnega turizma. Festival Seviqc je spodbudil obnovo gradu Pišece, referenčno podprl obnovo več prostorov kulturne dediščine in bil argument v pogajanjih za slovensko lastništvo.

Razvoj občinstev je eno osrednjih področij našega dela. Z vrhunskim programom in izjemnimi prostori Festival Seviqc pritegne približno dve tretjini obiskovalcev iz okolij zunaj občine koncerta in s tem izrazito spodbuja kulturni turizem. Festival Seviqc ima jasno profilirano prodajno politiko vstopnic, ki z vrsto brezplačnih vstopov in široko paleto ugodnosti podpira razvoj kulturnih dobrin.

Program poleg koncertov vključuje tudi strokovne in javne razprave. Simpozij Celeia združuje umetnike, raziskovalce in kulturne strokovnjake pri razmisleku o vlogi stare glasbe, kulturne dediščine in družbene vloge festivalov. Program Seviqc tako deluje kot prostor srečevanja umetnosti, znanja in javnega dialoga v evropskem kulturnem prostoru.

Vabilo k prijavi na Seviqcnews

Brezplačne elektronske novice **Seviqcnews** so naše osnovno informativno glasilo. Nanje se lahko prijavite na naši spletni strani www.seviqc.si.

Prijavni obrazec se nahaja v stolpcu **SEVIQCNEWS** na skrajni desni strani.

Arhiv že poslanih Seviqcnews je dostopen v meniju [Festival / Seviqcnews](#), kjer lahko preberete tudi naša pretekla obvestila. S prijavo na Seviqcnews boste redno obveščeni o koncertih, umetnikih in drugih dejavnostih programa Seviqc.

Invitation to subscribe to Seviqcnews

The free electronic newsletter Seviqcnews is our main source of information. You can subscribe on our website www.seviqc.si.

The subscription form is located in the **SEVIQCNEWS** column on the far right side of the page.

An archive of previously published Seviqcnews is available in the menu [Festival / Seviqcnews](#), where you can also read our past announcements. By subscribing to Seviqcnews you will be regularly informed about concerts, artists and other activities of the Seviqc programme.

Vabilo k donaciji dela dohodnine

Donacija iz dohodnine je prihodek, o katerem odločajo davčni zavezanci v Sloveniji. Če ga ne namenite upravičencem, ostane v državnem proračunu. Z vašo donacijo bomo lažje razvijali program stare glasbe, omogočali nove umetniške projekte ter ohranjali največjo možno dostopnost programa.

Kako namenite del dohodnine programu Seviqc? Navodilo je na naši spletni strani www.seviqc.si v meniju [DONIRAJ](#).

Za kaj bo porabljena donacija?
V celoti za izvedbo festivala Seviqc

Invitation to Allocate Part of Your Income Tax

Slovenian taxpayers may allocate part of their income tax to eligible organisations. If they do not do so, the funds remain in the state budget. With your donation we will be able to further develop the early music programme, enable new artistic projects and keep the programme as accessible as possible.

How can you allocate part of your income tax to the Seviqc programme?
Instructions are available on our website www.seviqc.si in the [DONATE](#) section.

What will the donation be used for?
It will be used entirely for the organisation of the Seviqc festival.

Pod častnim pokroviteljstvom Slovenske akademije znanosti in umetnosti
Under the honorary patronage of the Slovenian Academy of Sciences and Arts

