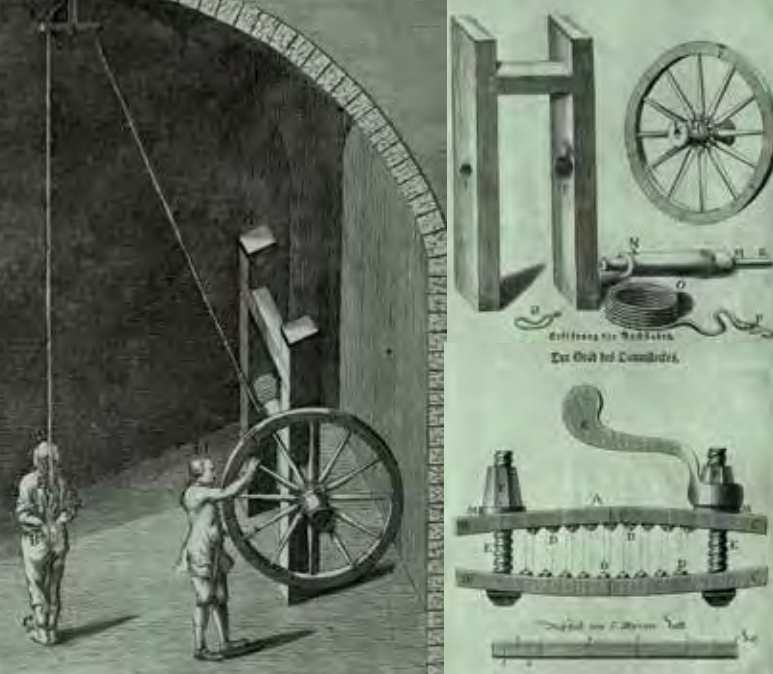




STARI GRAD CELJE

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knezi - danes - jutri

Cesta na grad 78
3000 Celje, Slovenija
T +386 3 5446390
tic.grad@celje.si

ZAVOD CELEIA CELJE



Za sodelovanje pri nastanku razstave se zahvaljujemo Zgodovinskemu arhivu Celje, ki je stalno razstavo obogatil s prangerjem ter Javnemu zavodu Ljubljanski grad, ki nam je pomagal pri pridobitvi virov pomembnih za razstavo.

The publisher would like to thank the History Archive of Celje for presenting this permanent exhibition with a pillory and the Public Institute Ljubljana Castle who helped us in acquiring important data for this exhibition.



Do pomembnega preobrata v kaznovalni praksi je prišlo v 18. stoletju. V stoletju razuma je eden najvplivnejših razsvetljskih mislecev, italijanski zagovornik pravične in koristne kazni Cesare Beccaria, v svojem delu O zločinih in kaznih (1764), obsodil torturo in smrtno kazen. Tortura je bila zanj barbarska in okrutna, kršila naj bi načelo, da se mora ljudem pred kaznovanjem dokazati krivdo na sodišču. Čas strašnih mučilnih naprav, v katerega nas popelje razstava, je označil kot čas »nekoristne razsipnosti s krutimi kaznimi«. Pod vplivom idej razsvetljenstva so začele prevladovati zaporne kazni, odpravili so torturo, odločno se je zmanjšalo tudi število zločinov, ki so zahtevali smrtno kazen.

»Barbarska« razsipnost muk in krutih kazni je bila za razsvetljence »necivilizirana«. Toda, ali so danes, v domnevno »civilizirani« družbi, tovrstne prakse res samo še preostanek neke daljne preteklosti? Mislim, da ne, saj nas tudi v najnovejšem času neprestano zasipajo z grozljivimi podobami nasilja in mučenja, o čemer nas prepriča že samo bežen pregled dokumentacije organizacije Amnesty International.

Nekoč so tudi v Celju poznali večino razstavljenih mučilnih naprav. Ohranjeni viri pričajo o preiskovalnih postopkih, o izvrševanju sramotilnih kazni, o celjskih rabljih, ki so izvrševali smrtne obsodbe. Vse to je botrovalo odločitvi, da v Friderikov stolp umestimo razstavo, ki nas popelje v zgodovino kaznovanja kriminalcev v času od 16. do 18. stoletja. Friderikov stolp kot del grajskega kompleksa z umestitvijo razstave pridobiva na dodatni vsebini. S stalno postavitvijo Teatra groze v okolje celjskega gradu želimo obiskovalcem ponuditi vpogled v zgodovino mučilnih in sramotilnih naprav ter jih soočiti z barbarskim fenomenom mučenja. Slednjega lahko razumemo kot problem evropske civilizacije, s pomembnim poudarkom, da uporaba mučenja ni omejena samo na novi vek, ko so bili v rabi razstavljeni eksponati, temveč se, kot rečeno, z grozljivim mučenjem človeškega telesa žal srečujemo še danes. Čeprav si torej v porazsvetljskem času domišljamo, da smo bolj civilizirani in predvsem manj barbarski kot naši novoveški predniki, pa si kljub temu lahko nastavimo ogledalo in se vprašamo, ali to drži?

dr. Andrej Studen, kustos razstave



An important shift in punitive practice happened in the 18th Century. In this epoch of reason one of the most important thinkers of Enlightenment, the Italian defender of a righteous and beneficial punishment Cesare Beccaria criticised torture and the death penalty in his written work "About Crimes and Punishments" (1764). He considered that torture was barbarian and cruel and that it violated the principle that before punishment guilt must be established in a Court of Law. He referred to the time of dreadful torture devices - into which our exhibition leads us - as the time of "useless wastefulness with cruel punishments". Under the influence of The Enlightenment and its ideas imprisonment became the most common sentence, torture was banished and the number of crimes that would demand the death penalty was drastically diminished.

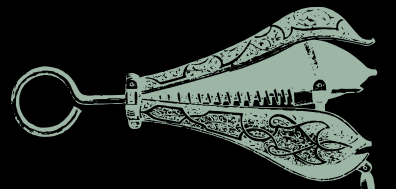
To the intellectuals of The Enlightenment the "barbarian" wastefulness of torment and cruel punishment was "uncivilized". However, is it true that in today's "civilized" society such practices are only memories of the ancient past? I don't think so because even in our present day we are witnesses to horrible images of violence and torture. A quick glance through the documentation of Amnesty International testifies of this.

The majority of the exhibited torture devices were known in Celje at this time. From the preserved sources we know about the investigating procedures, about public shaming and the Celje hangmen who delivered death sentences. For these reasons we decided to set up an exhibition in Frederick's Tower which will take us through the history of the punishment of criminals during the period from the 16th to 18th centuries. Being a part of the castle complex the Frederick's Tower will be given an additional context by this exhibition. Through this permanent exhibition of the Theatre of Horrors set in the castle's environment we wish to offer castle visitors an insight into the history of torture and shaming devices and introduce them to the barbaric phenomenon of torture. The latter can be considered as a blight on European civilisation because we wish to point out that the use of torture was not limited only to the period of these exhibited artefacts. Even in our time we tragically still witness the horrible inflictions of torture on the human body. In spite of our belief that after the Age of Enlightenment we became more civilised and above all less barbaric than our forebears of the early New Age we must look in the mirror and ask ourselves if this is true....

Andrej Studen PhD, Curator of the exhibition
Translation, Nina Zelenko

Teater groze

The Theatre of Horror



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STALNA RAZSTAVA
mučilnih naprav od 16. do 18. stoletja
*A PERMANENT EXHIBITION of torture
devices from the 16th to the 18th century*

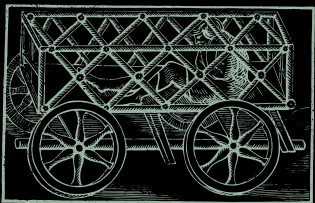
Teater groze

The Theatre of Horror



Takšne grozljive metode mučenja v času od 16. pa vse do zadnje četrtine 18. stoletja niso bile nikakršna izjema. Raznolike mučilne naprave, orodja in pripomočke, ki jih prikazuje razstava, so za doseg priznanja uporabljali tako pri torturi, kot tudi pri kaznovanju lažjih in težjih kaznivih dejanj. To so tudi trije sklopi, ki jih razstavljeni eksponati skušajo prikazati in približati obiskovalcem. Pogled nanje po eni strani vzbuja srh, po drugi pa domišljijo in radovednost, kaj je takratne ljudi gnalo v takšno »barbarsko« početje; zakaj so se množice tako osupljivo vedle in divjaško naslajale ob sramotenju ali ob usmrtitvah ubogih grešnikov; kaj so si oblasti obetale od skrbno načrtovanih javnih teatrov groze – čemu ves sijaj muk pri torturi ali na morišču?

In the period from the 16th and to the last quarter of the 18th century such terrible methods of torture were nothing exceptional. Various torture devices, tools and instruments which are on display in this exhibition were used for torture to obtain confessions and they also served as instruments of punishment for minor and major criminal offences. The exhibits in this exhibition will present these devices to the public in three divisions. In one way these devices might simply look terrifying, however on the other they may awaken our imagination and curiosity as to what drove the people of that era into such barbaric behaviour; why did the crowds behave so appallingly and why were they so savagely delighted when some poor sinner was publicly shamed or executed; what did the authorities expect to gain from their publicly staged shows of horror; why all the “glamour” of suffering by torture or at the place of execution?



Razstavljene mučilne naprave torej odpirajo številna vprašanja. To kompleksno temo lahko obravnavamo ne samo v širšem zgodovinskem kontekstu, temveč tudi z ožjega vidika takratnih pravnih predpisov, z vidika psihologije, odnosov v družbi, družbenega statusa, moralnih vrednot, pobožnosti, vraževerja in številnih drugih.

Omenjeni čas je zaznamovalo strašno in okrutno nasilje nad človeškim telesom. Govorica nasilja je bila temeljna značilnost kaznovalne prakse. Novoveško kazensko pravo si ni prizadevalo za poboljšanje delinkventa, temveč za ponovno vzpostavitev pravice s prizadejanjem telesnih muk tistemu, ki je prekršil splošno priznani red.

V novoveških kazenskih zadevah se je proces preiskave in izreka sodbe odvijal za zaprtimi vrati, torej brez prisotnosti javnosti. S tem se je strogo ločil od javne razglasitve sodbe in kaznovanja. Uveljavilo se je pravilo, da je priznanje zločina kralj vseh dokazov, pravosodje pa je za doseg priznanja uporabljalo skrajno nasilne metode mučenja. Fizično nasilje nad telesom naj bi iztrgalo resnico o zločinu. S pomočjo barbarskih muk, z »ostrim zasliševanjem« z raznimi mučilnimi pripomočki in domiselnimi napravami (npr. priprava za stiskanje palcev, natezalnica, zasliševalski stol, španski škornji, kozel ipd.), se je pravosodje dokopalo do priznanja, saj je obsodba sledila samo po priznanem zločinu. Okrutna mučenja, ki jih je med zasliševanjem izvajal rabelj, niso veljala za kazni, temveč so v kazenskem postopku služila zgolj za ugotavljanje resnice o zločinu. Skratka, mučeno telo žrtve je bilo točka, kjer se je »izžemala« resnica. S torturo izsiljeno priznanje je moral osumljenec ponoviti za zapisnik, sicer se je ponovila.

Novoveška kazenska zakonodaja se ni kaj dosti spuščala v male kazenske zadeve (*causae minores*). Te so bile v veliki meri prepuščene domačemu običajnemu pravu in sklepom sodnih prisednikov ali drugih sodnih organov, včasih tudi povsem improvizirani presoji posameznih primerov. Manjša hudodelstva in prekrške so kaznovali s sramotilnimi kaznimi. Ker je čast v takratni skupnosti imela izredno velik pomen, so se ljudje, ki so ob kaznovanju malih kazenskih zadev nastopali tako v vlogi gledalcev kot v vlogi akterjev, še posebej trudili, da bi zasramovance čim bolj ponižali in onečastili.

Thus the exhibited devices open up numerous questions because this complex subject may be viewed not only in its broad historical context but also from a narrower view according to the legal rules and regulations of that time, as well as from the psychological point of view, relationships within society, social status, moral values, religion, superstition and many others.

The historical period in question was marked by frightful and cruel violence towards the human body. The language of violence was the basic characteristic of punishment. The criminal law of the early Modern Times did not seek to rehabilitate a delinquent. It aimed to establish law and order by inflicting physical pain to those who violated the established rules.

In criminal matters of the early Modern Times the investigation and the judgment were performed behind closed doors, without the presence of the public. It was strictly separated from the public announcement of the verdict and the punishment. The main rule was that the confession of a crime was the king of all proofs and so the jurisdiction used the extremely violent methods of torture to obtain confessions. With the help of barbaric torment and “tough interrogation” by means of various torture instruments and ingenious devices (e.g. the Thumbscrews, the Interrogation Seat, the Rack the Iron Boot, the Bock etc) the authorities obtained confessions, because the verdict could be passed only after a confession. The cruel methods that the torturers utilised during interrogations were not considered as a punishment. They were only a means to establish the truth about a crime during the criminal procedure. In a word, the tortured body of the victim was the source for extracting the truth. The suspect had to repeat for the record what he/she confessed during the torture, otherwise the torturing would be repeated.

The criminal legislation of early Modernity didn't pay much attention to small criminal matters (causae minores). They were mainly dealt with by the domestic common law and members of the judicial bench or by other judicial clerks. Minor offences and evildoings were punished with public shaming. Since honour was of great importance in society at the time the people who were the on-lookers as well as those who had a part in performing the punishment tried very hard to humiliate and dishonour the sinners as much as possible. They were publicly exposed, locked into the stocks or the violin of disgrace, had to wear masks of infamy and were chained to the pillory.

Grešnike in grešnice so javno izpostavili, jih vklepali v klade ali sramotilne gosli, jim natakili sramotilne maske, jih priklenili k sramotilnemu stebru, zaprli v norčevsko kletko, posedali na sramotilne klopi, na žive ali lesene osle in potapljali v reko. Zasramovanci so bili poleg posmeha, roganja in psovanja, deležni tudi fizičnega nasilja. Poleg pretepanja ali javnega bičanja je bilo priljubljeno tudi pljuvanje, obmetavanje žrtve s kamenjem, blatom in drugo nesnago. Škodljive in nevarne hudodelce so za večno zaznamovali in onečastili s sekanjem, rezanjem in pohabljanjem delov telesa, ter z žigosanjem.

Strahotnejše in še okrutnejše je bilo kaznovanje težjih zločinov. Grozovit morilec je navadno s strtimi kostmi počasi umiral na kolesu. Veleizdajalca so obglavili, truplo pa razčetrili. Kose trupla so nato drugim v svarilo javno izobesili, glavo pa natakili na kol. Čarovnice, sodomite, samomorilce, požigalce, krivoverce in ponarejevalce denarja so sežgali na grmadi. V primeru sodomije so poleg storilca sežgali tudi žival. Najhujše razbojnike so obesili, detomorilke pa utopili. Obglavljenje je veljalo za boj častno od smrti na vislicah, zato so pripadnike plemstva pokončali z mečem. Mučna smrt na kolesu je čakala zastrupljevalca. Zastrupljevalko so pokončali z mečem, potem ko so ji še živi najprej odsekali roko. Med poostritvami smrtne kazni naj navedemo še vleko na morišče s konji, ščipanje z razbeljenimi kleščami in rezanje jermenov s hrbtna.

Javne usmrtitve so bile premišljeno organiziran spektakel za ljudstvo. V glavnem dejanju teatra groze je stopil v ospredje rabelj. On je moral zmagati nad zločinom in ponovno vzpostaviti red. Usmrtitev je moral opraviti brezhibno. Radovedna množica moških in žensk, odraslih in otrok, je vedno pozorno spremljala nastop krvnika in ocenjevala njegovo spretnost – umetnost muk, ki jih je zadal svoji žrtvi. Javni kaznovalni spektakel je kot posebna zvrst gledališča imel zlasti vzgojni namen. Pravosodje je računalo na njegov zastraševalni učinek in na splošno prevencijo kriminala. Ravno zato so muke usmrčenih trajale še po smrti. Njihova v kolo vpeta ali na vislicah viseča iznakažena telesa so namreč vsem na ogled in hkrati v svarilo razstavili med nebom in zemljo. Justica si je v imenu božje pravičnosti prizadevala stabilizirati družbeno neravnotežje in vzpostaviti red.

Or they were put in a fool's cage or a bench of shame, on live or wooden donkeys or even immersed in the river. Beside the mockery, scorning and abuse they also suffered physical violence. The evildoers were beaten and publicly lashed while it was also very popular to throw stones, mud and other garbage at them. Harmful and dangerous criminals were marked and dishonoured forever by chopping of, cutting or maiming their body parts and also by being branded.

However the punishing of serious crimes was much more abominable and cruel. A notorious murderer usually had to await a slow death on the wheel with all his bones smashed. A traitor was decapitated and his or her body quartered. As a warning the body parts were usually publicly displayed and the head was stuck on a pole. The witches, sodomites, suicides, arsonists, heretics and money-forgers were burnt at a stake. In cases of sodomy the animal was burnt along with the sodomite. The worst robbers were hanged and child murderesses were killed by drowning. Beheading was considered a more honourable demise than death by hanging, therefore members of the nobility were killed by a sword. A painful death on the wheel awaited a poisoner. However a woman-poisoner was killed by a sword but first her hand was cut off. To intensify the death penalty they used methods like dragging the criminal to the scaffold by horses, pinching him/her with red-hot pincers and cutting straps of skin from the convict's back.

Public executions were a carefully organised show for the people. In the main act of this Theatre of Horror the hangman had a central role. He had to defeat crime and restore order. The execution had to be performed perfectly. The curious crowd of men, women and children attentively followed the hangman's performance and judged his skills and his art of inflicting pain to his victim. This public spectacle of punishment had above all an educational purpose. The jurisdiction saw it as a general prevention of criminality due to its intimidating effect. That is why the torment of the executed didn't end with their death. Their mutilated bodies entangled into the wheel or hanged on the gallows were put on display suspended between heaven and earth for everyone to see and to fear. In the name of Holy righteousness Justice strived to stabilise social imbalances and establish order.

