

Introduction

Faces of History

In seeking its inspiration, this ninth volume of the *Historical Seminar* series returns to the field of study that engendered the very first idea for this lecture cycle. Perhaps better than any previous volume, this volume presents *Historical Seminar* as a place where new ideas about history arise and are examined in their most diverse forms. In this process, new events and interpretations by no means lose their topicality for readers in Slovenia or abroad because by discovering them they create their own image – that is to say, their own face, just as various papers that connect different fields of knowledge in an interdisciplinary manner present various faces of history through their content and methodology. On the other hand, behind these always hides the desire to know what once was, and to recognize the true face of matters.

Historical Seminar 9 offers a selection of papers first presented as talks in the *Historical Seminar* lecture series in 2009 and 2010 – now revised, expanded, and with full citations and bibliographies. Dejan Zadavec's contribution is dedicated to history, treating previously less-studied references to nobility in parish records in the area between the Sava, Sotla, and Savinja rivers until 1770. Mojca Horvat's article can be classified as a historical and biographical study at the same time. It addresses the long and colorful life of the first female physician in Maribor, Klara Kukovec, who was one of the first female medical students to study at a Swiss university. At approximately the same time when Klara Kukovec was already working as a physician, other women from Slovenia were departing so that their families could make a living and to financially assist them. In what is at least as much a historical study as an ethnological one, Daša Koprivec examines the phenomenon of the Alexandrian women – that is, women from the Littoral that left to work in Egypt—especially the image of the Alexandrian women as wet nurses.

The view of historians alone cannot offer a view of the entire image of history; the faces of history are also studied by other articles, of which three in *Historical Seminar 9* deal with artistic topics. Art historian Gašper Cerkovnik's article on woodcut book illustrations by Dürer and his circle

determines that individual sheets of woodcuts were just as important for events in art history as books of published woodcut illustrations. History also showed its faces differently in other arts. Katarina Šter's article uses medieval musical notation to discuss the singing of monks at the Žiže Charterhouse; the same music can be heard in Carthusian churches today. Moreover, there is still a musical genre today without which movies would be completely different: film music. Alexis Bennett's article uses William Walton's musical score for the film *Hamlet* to describe the connection between film music and the revival of old music, and the influence of modern musical currents on the works of film composers. The faces of history therefore have various features and look in all directions. Miha Seručnik's contribution describes how to capture and explain these in a manner that is better known to us and using procedures more commonly used in our time, using the selected example of Access databases to process material for historiography.

History therefore encircles us at every step and reveals various faces to us—not in order to limit us, but so that we can learn from it. The *Historical Seminar* therefore continues to meet, and it continues to matter.

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