Sl. 1 a) sv. Sebastijan, sv. Rok kao hodočasnik i sv. Wolfgang, Bad Aussee, oko 1475. – 1485.; b) sv. Ivan Krstitelj i sv. Jodok (Jošt), oko 1425. – 1435. – način nošenja hodočasničkih oznaka; fotografije preuzete s mrežne stranice http://tarvos.imareal.oeaw.ac.at (ožujak 2013.)

Fig. 1 a) St. Sebastian, St. Roch as a pilgrim and St. Wolfgang, Bad Aussee, around 1475 – 1485; b) St. John the Baptist and St. Jodok, around 1425 – 1435) – Manner of wearing pilgrim badges; photographs taken from http://tarvos.imareal.oeaw.ac.at (March 2013)

Sl. 2 Hodočasnički plašt s kasnosrednjovjekovnog groblja u Lourdesu (prema Mitchiner 1986: 7)

Fig. 2 A pilgrim's mantle from the Late Mediaeval cemetery in Lourdes (from Mitchiner 1986: 7)

Zorni prikaz hodočasničkog odijevanja donosi slovenska narodna pjesma (Knez 1995: 161):[11]

"Kdor mi hoče romar biti
Romar svetega Jakopa,
More zjutraj zgodaj vstajat,
Zvečer pozno spat iti,
On ima zraven sebe
Le-to palco romarsko

Tko želi biti hodočasnik
Hodočasnik sv. Jakova
Mora ustati rano ujutro
I kasno navečer leći
Sve što treba je
hodočasnički štap

11 Štrekelj 1895. – 1923., i, št. 37 – kranjska, p. 75 i št. 312a – gorenjska, p. 356 po Knez 1995: 161.

badges contain inscriptions which can help identify the locations, and such inscriptions usually originate from Marian pilgrimage destinations. Pilgrim badges rarely contain coats-of-arms (of provinces or towns), and those have been dated to the early 15th century (Haasis-Brener 2002: 71).

The numbers of pilgrim badges produced and of those that have been preserved to date are very different. In Einsiedeln, in two weeks of 1466, 130 000 pilgrim badges were sold, and nowadays only 25 badges originating from that locality are known (Haasis-Berner 1999: 272). The right to produce pilgrim badges was granted by the church, i.e. the diocese, and it was usually granted to localities in which Papal absolution of sins was given (Haasis-Berner 1999: 274).

A vivid portrayal of a pilgrim's clothing is provided by a Slovene folk poem (Knez 1995: 161):[11]

„Kdor mi hoče romar biti
Romar svetega Jakopa,
More zjutraj zgodaj vstajat,
Zvečer pozno spat iti,
On ima zraven sebe
Le-to palco romarsko
In debeli roženkranc."
„Naredite meni zdaj

Whoever wants to be a pilgrim
a pilgrim of St. James
has to get up early in the morning
and lie down late at night.
All he needs is
a pilgrim staff
and a thick rosary.
Make me now

11 trekelj 1895 1923, and, No. 37 kranjska, p. 75 and No. 312a gorenjska, p. 356 according to Knez 1995: 161.

In debeli roženkranc."
"Naredite meni zdaj
Černo romarsk´oblačil
Dajte m´černo kapico
Romarsko tud palčico
Kot se romarju spodob"

i debela krunica.
Napravite mi sada
crnu hodočasničku haljinu
Dajte mi crnu kapicu
i hodočasnički štap
kako se priliči hodočasniku.

Vrlo se malo zna o majstorima koji su proizvodili hodočasničke oznake. Za pretpostaviti je kako su bili vješti u minucioznom radu, umjetnički nadareni i dobri poznavatelji ikonografije. B. Spencer navodi kako su u 12. i 13. stoljeću u Canteburyju i Parizu bili poznati majstori koji su radili sitne predmete u metalu, a nazivani su *biblotier* ili *miraclier* (Spencer 1998: 7). Zabilješka o majstorima u Yorku iz 14. stoljeća, koji su samo lijevali i otkupljivali kalupe za hodočasničke oznake, govori nam kako se dogodila podjela poslova u proizvodnji hodočasničkih oznaka (Spencer 1998: 7). To ne čudi s obzirom na činjenicu kako je tijekom 14. i 15. stoljeća proizvodnja hodočasničkih oznaka bila na vrhuncu. U 15. stoljeću u Composteli došlo je i do podjele proizvođača hodočasničkih oznaka prema tipu suvenira koje su proizvodili (Spencer 1998: 7). U Münchenu je 1392. godine živjelo oko 10 000 ljudi, a za vrijeme važnih svetkovina moglo se izbrojati i 40 000 hodočasnika. Stotinjak godina poslije u Aachenu je izbrojano 142 000 hodočasnika u jednom danu (Spencer 1998: 13).

Reformacija donosi promjene u vrsti hodočasničkih oznaka, kao i načinu njihova nošenja (Mitchiner 1986: 260). Osim izgleda i načina nošenja promijenio se i materijal od kojeg su izrađivane. U 13. stoljeću najradije su nošene ampule i oznake s iglom za prikopčavanje, izrađene od legure kositra[12] ili čistog kositra. Tijekom 14. i 15. stoljeća i dalje su bile omiljene ampule i oznake s iglom za kopčanje istog sastava, s većom upotrebom legure kositra i bakra,[13] a nastao je i običaj izrade brakteata[14] od bakra i cinka (Mitchiner 1986: 12). Ampule su se prestale koristiti u 16. stoljeću, a hodočasničke oznake polako su se zamijenile hodočasničkim medaljicama. Hodočasničke medaljice su, za razliku od hodočasničkih oznaka, najčešće rađene od bronce, bilo lijevane, bilo kovane, i načinjene od jednog dijela. Imale su ušicu za vješanje te su nošene na lancu ili traci ili pak kao završetak krunice. I one predstavljaju uspomenu na učinjeno hodočašće, ali i poseban oblik svetačke pobožnosti.

HODOČASNIČKI PRIVJESCI NAĐENI U HRVATSKOJ

Hodočasnički su privjesci predmeti izrađeni od kositra, a nošeni su kao privjesci na traci ili ušiveni na odjeću. Prema svom obliku i načinu izrade ne pripadaju u kategoriju medaljica, nego su puno bliži hodočasničkim oznakama (tab. 1). Hodočasnički privjesci ovdje obrađeni, sastavljeni su od više dijelova – okvira, figure i stakla. Svojim oblikom i funkcijom više nalikuju hodočasničkim oznakama, međutim nemogućnost točne datacije i razlike od analogija pronađenih

12 85 do 99% kositra uz dodatak bakra, antimona, bizmuta ili olova.

13 Od 15. stoljeća bakar ulazi u širu upotrebu, više nego kositar.

14 Brakteat (lat. *bractea* – tanki metalni lim) je vrsta medalje ili novca kovanih jednostrano. U ovom je slučaju riječ o hodočasničkim brakteatima koji se mogu naći do 17. stoljeća.

Černo romarsk´oblačil
Dajte m´černo kapico
Romarsko tud palčico
Kot se romarju spodob"

a black pilgrim robe,
give me a black cap,
and a pilgrim staff,
as appropriate for a pilgrim.

Very little is known about craftsmen who produced pilgrim badges. Presumably, they were very skilled at precision work, artistically talented and knowledgeable about iconography. B. Spencer writes that, in the 12th and 13th centuries in Canterbury and Paris, there were famous masters who produced small metal objects, and they were called *biblotier* or *miraclier* (Spencer 1998: 7). A record on 14th century masters from York, who only cast and bought moulds for pilgrim badges, reveals that there was a division of labour in the production of pilgrim badges (Spencer 1998: 7). This is not surprising, given that the production of pilgrim badges reached its peak in the 14th and 15th centuries. In the 15th century, the producers of pilgrim badges in Compostela were divided according to the type of souvenirs they produced (Spencer 1998: 7). In 1392, the population of Munich was around 10 000, but during festivities there were as many as 40 000 pilgrims. About a hundred years later, 142 000 pilgrims were recorded in Aachen in a single day (Spencer 1998: 13).

The reformation brought changes to the type of pilgrim badges and the manner in which they were worn (Mitchiner 1986: 260). Besides the appearance and the manner of wearing, the material they were made of also changed. In the 13th century, the favourites were ampullas and badges with a pin, made of a tin alloy[12] or pure tin. During the 14th and 15th centuries, ampullas and badges with pins of the same composition were still popular, with increased use of tin and copper alloy,[13] and a new custom was the production of bracteate[14] made of copper and zinc (Mitchiner 1986: 12). Ampullas went out of use in the 16th century, and pilgrim badges were slowly replaced by pilgrim medals. In contrast to pilgrim badges, pilgrim medals were usually made of bronze, whether they were cast or wrought, and they were made from a single piece. They had an eye so that they could be worn on a chain or ribbon, or as a pendant on a rosary. They, too, served as reminders of the pilgrimage, and also as a special form of devotion to the saints.

PILGRIM PENDANTS DISCOVERED IN CROATIA

Pilgrim pendants are tin objects which were worn as pendants on a ribbon, or sewn onto clothes. Their shape and method of production do not allow their classification in the medal category, but put them much closer to pilgrim badges (Tab. 1). The pilgrim pendants discussed here are composed of several parts: frame, figure and glass. Their shape and function put them closer to pilgrim badges, but the impossibility of their precise dating, and differences from analogies found in foreign literature, prompted me to call these items pilgrim pendants, rather than pilgrim

12 85-99% tin with admixture of copper, antimony, bismuth or lead.

13 After the 15th century, copper was increasingly used, more than tin.

14 Bracteate (Lat. *bractea* – thin metal sheet) – a type of single-sided medal or coin. Pilgrim bracteates, mentioned here, can be found till the 17th century.

u stranoj literaturi, navele su me da ove predmete nazovem hodočasnički privjesci, umjesto eksplicitno hodočasničke oznake. Hodočasničke oznake produkt su pojedinih hodočasničkih mjesta. U stranoj su literaturi pobrojane i identificirane (Spencer 1998; Haasis-Brener 1999; 2002; Grünewald 2001; Mitchiner 1986), dok nama predstoji takav rad, uvjetovan češćim objavljivanjem ovakvih nalaza. Šest hodočasničkih privjesaka nađeno je prilikom arheoloških istraživanja oko crkve Majke Božje Gorske u Loboru (Filipec 2010), zatim jedan prilikom arheoloških istraživanja groblja oko crkve sv. Nikole Biskupa u Žumberku (Azinović Bebek 2009) a jedan je iz Mihovljana.[15] Privjesci se sastoje od okvira i plosnato obrađene figure koja je staklom i okvirom učvršćena unutar privjeska (sl. 3). Pet privjesaka ima očuvano staklo. Tri su okvira u obliku srca, tri u obliku romba, jedan u obliku križa s upisanim krugom te jedan privjesak u obliku Majke Božje, ali bez okvira (tab. 1). Na plosnatim figurama tri je puta prikazana Bogorodica u zvonolikom plaštu s djetetom Isusom u naručju, a jednom je prikazan sv. Ivan Nepomuk kako stoji na Karlovu mostu. Ostalima nije bilo moguće identificirati prikaz, a da se ne uništi privjesak pa to nije učinjeno. Privjesak br. 8 tehnikom izrade ne pripada u potpunosti u ovu kategoriju; međutim, u tumaču posuđenih nalaza iz Muzeja Međimurja naveden je kao hodočasnički privjesak iz 16. stoljeća. Na licu je prikaz Bogorodice u zvonolikom plaštu s djetetom Isusom u naručju, a na naličju je prikaz euharistije.

Zbog prikaza na njima, jasno je kako su svi ovi privjesci vezani uz hodočašća, međutim, bez natpisa je teško identificirati hodočasnička mjesta. Tipizirani prikaz Bogorodice u zvonolikom plaštu karakterističan je za hodočasnička mjesta, međutim ovima nedostaju dodatni atributi po kojima ponekad možemo pretpostaviti o kojem je točno hodočasničkom mjestu riječ.

badges. Pilgrim badges are products of specific pilgrimage destinations. They are catalogued and identified in foreign literature (Spencer 1998; Haasis-Brener 1999, 2002; Grünewald 2001; Mitchiner 1986), but that work still remains to be done in Croatia, as a result of more frequent publication of such finds. Six pilgrim pendants were discovered during the archaeological excavations around the church of Majka Božja Gorska in Lobor (Filipec 2010), one during the archaeological excavation of the cemetery around the church of St. Nicholas the Bishop in Žumberak (Azinović Bebek 2009), and one in Mihovljan.[15] The pendants consist of a frame and flat figure, fixed in the pendant by glass and frame (Fig. 3). The glass is preserved on five pendants. Three of the pendants are heart-shaped, three are rhomboid, one is cross-shaped with an inscribed circle, and one has the form of the Blessed Virgin Mary, but the frame is missing (Tab. 1). Three of the flat figures are depictions of the Blessed Virgin Mary wearing a bell-shaped mantle with infant Jesus in her arms, and one of St. John of Nepomuk on top of the Charles Bridge. The representations on others could not be identified without destroying the pendants, and that has not been done. Based on the production technique, pendant No. 8 does not entirely belong to this category, but the list of artefacts borrowed from the Museum of Međimurje describes it as a pilgrim pendant from the 16th century. On the face, there is a depiction of the Blessed Virgin Mary wearing a bell-shaped mantle with infant Jesus in her arms, and on the reverse a representation of the Eucharist.

From the depictions, it is clear that these pendants are associated with pilgrimages; however, with no inscriptions, it is difficult to establish the pilgrimage destinations they originate from. The portrayal of the Blessed Virgin Mary in a bell-shaped mantle is characteristic of all Marian pilgrimage destinations, but these depictions lack additional attributes whereby the localities of their provenance could be identified.

Sl. 3 Hodočasničke oznake sastoje se od dva dijela – okvira i oznake, koja u ovom slučaju prikazuje Mariju s djetetom Isusom u desnom naručju, 15. stoljeće (prema Mitchiner 1986: 265, br. 1027, približno 2 : 1)

Fig. 3 Pilgrim badges consist of two parts – a frame and a badge, in this case depicting the Blessed Virgin Mary with infant Jesus in her right arm, 15th century (from Mitchiner 1986: 265, No. 1027, approx. 2 : 1)

Prepoznato je pet figura umetnutih u okvire hodočasničkih privjesaka (sl. 4a – d). Samo jedan primjer (sl. 4d) predstavlja sveca – sv. Ivana Nepomuka,[16] ostalo (sl. 4a – c)

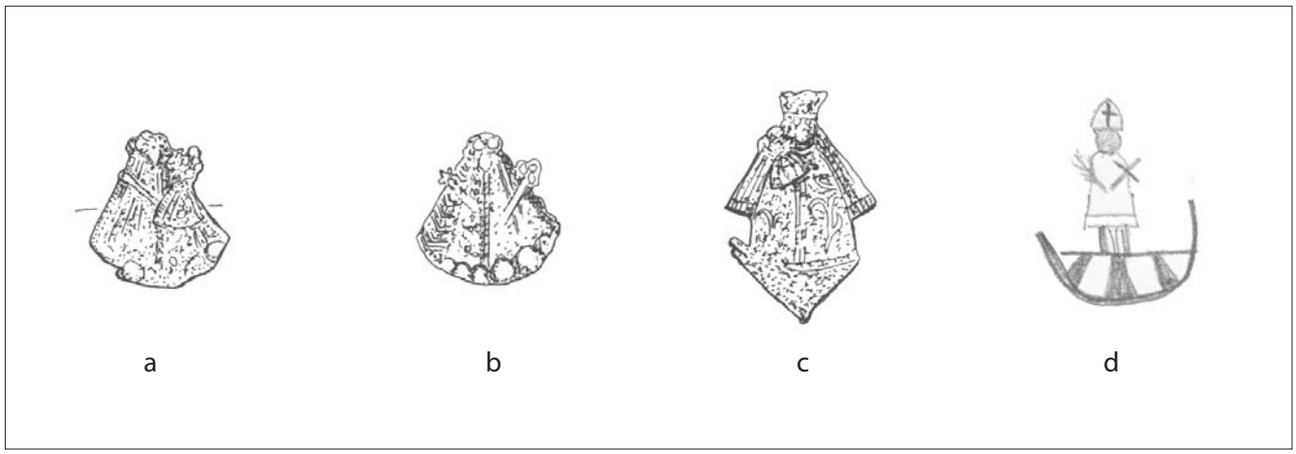
Five of the figures inserted in the frames of the pilgrim pendants have been identified (Fig. 4a – d). Only one of them (Fig. 4d) represents a saint, St. John of Nepomuk,[16]

15 Privjesak je posuđen za obradu ljubaznošću Branke Marciuš, kustosice Arheološkog odjela Muzeja Međimurja u Čakovcu.

16 Pobožnost sv. Ivanu Nepomuku raširila se odmah po njegovoj smrti u 14. stoljeću. Sv. Ivan Nepomuk bio je svećenik praške nadbiskupije, živio je

15 The pendant has been borrowed for processing thanks to the kindness of Branka Marciuš, curator of the Archaeological Department of the Čakovec Museum of Međimurje.

16 Devotion to St. John of Nepomuk spread immediately after his death in



Sl. 4 Figure iz hodočasničkih privjesaka (a – c: planoteka Odsjeka za arheologiju FFZG; d: A. Azinović Bebek)
Fig. 4 Figures from pilgrim pendants (a – c: Drawings archive of the Department of Archaeology of the FFZG; d: A. Azinović Bebek)

ra ga u 18./19. stoljeće (Fassbinder 2003: T. 50/2). Međutim, za druge nalaze nema direktnih analogija. Možda je riječ o recikliranju hodočasničkih oznaka. Figure koje su možda u 15. stoljeću predstavljale hodočasničku oznaku, sada su "obučene" u kositrene okvire i zatvorene staklom (vidi sl. 2: Prikaz hodočasničkog plašta s nanizanim hodočasničkim oznakama).

Uzevši sve parametre u obzir, sklona sam ove predmete datirati na početak 16. stoljeća. To je vrijeme kada jenjava produkcija hodočasničkih oznaka, a počinje produkcija hodočasničkih medaljica. Kako ovi predmeti svojim izgledom naginju i jednoj i drugoj grupi hodočasničkih *mementa*, čini se ispravnim datirati ih u 16. stoljeće. Tim više što nam podaci s terena ne pomažu u užoj dataciji. Problem je i neobjavljivanje nalaza pa tako nemamo podataka o produkciji hodočasničkih oznaka u hrvatskim hodočasničkim mjestima koji bi pomogli u analogiji. Naravno, daljnjim objavljivanjem ovakvih nalaza, moći će ih se i točnije datirati.

KATALOG NALAZA
Tabla 1

Opis: hodočasnički privjesak u obliku križa, 16. stoljeće, **T. 1: 1**
Lice: u sredini privjeska je figura sv. Ivana Nepomuka, stoji na Karlovu mostu, u haljini, s biskupskom kapom, u desnoj ruci križ, u lijevoj ruci palma, umetnuto staklo pridržavaju trokutasti držači, krug je naglašen arkadicama, a rubovi križa istaknuti bisernim nizom
Naličje: –
Mjere: 3,8 g; križ 30,5x3,5 mm, krug Ø 18 mm, trokuti (stranice) = a) 3 mm, b) 4 mm,
staklo 11,5x12,5 mm, arkadice: visina luka 3 mm, širina luka 2 mm, haste 11x7 mm; kositar
Mjesto nalaza: LOBOR, MBG, šuta, južna strana kapelice – trijem, 15. 7. 2003., PN 322 / T 135

Opis: figura hodočasničkog privjeska, 16. stoljeće, **T. 1: 2**
Lice: Majka Božja u zvonolikom plaštu, s krunom, dijete Isus u desnom naručju jednako uređen, lice i naličje jednako

to the pilgrim pendants discussed herein. They were produced using the same technology, from the same material, and they are of similar sizes. S. Fassbinder has presented a similar pendant, which he dated to the 18th – 19th centuries (Fassbinder 2003: Pl. 50/2). However, there are no direct analogies for any of the other pendants. Possibly these were recycled pilgrim badges. The figures, which may have been pilgrim badges in the 15th century, were now 'dressed' in tin frames and closed in between pieces of glass (see Fig. 2 – A pilgrim's mantle with pilgrim badges displayed on it).

Bearing in mind all the above parameters, I am inclined to date all these artefacts to the beginning of the 16th century. At that time the production of pilgrim badges slowed down, and pilgrim medals started to be made. These artefacts bear similarities to both groups of pilgrim mementos, and thus their dating to the 16th century seems correct. Especially in light of the fact that field data do not help when establishing a more precise dating. Another problem is scarce publication of finds, resulting in a lack of data concerning the production of pilgrim badges in Croatian places of pilgrimage, which might have been useful for comparison. Obviously, further publication of such finds will provide grounds for a more precise dating.

CATALOGUE OF FINDS
Plate 1

Description: pilgrim pendant in the shape of a cross, 16th century, **Pl. 1: 1**
Obverse: In the centre of the pendant, there is a figure of St. John of Nepomuk, standing on the Charles Bridge, wearing a robe and bishop's hat, holding a cross in his right hand and a palm in his left. The inserted glass is held by triangular prongs, the circle is emphasized with small arcades, and the contours of the cross with a line of pearls
Reverse: –
Dimensions: 3.8 g; cross 30.5x3.5 mm, circle Ø 18 mm, triangles (sides) = a) 3 mm, b) 4 mm,
glass 11.5x12.5 mm, small arcades: arch height 3 mm, arch width 2 mm, beam 11x7 mm; tin
Find site: LOBOR, MBG, debris, porch on southern side of chapel, 15 July 2003, PN 322 / T 135

Description: figure from a pilgrim pendant, 16th century, **Pl. 1: 2**
Obverse: The Blessed Virgin Mary wearing a bell-shaped

(kalup), očito ispalo iz nekog okvira. Okvir, nažalost, nije očuvan, ali po obliku figure može se pretpostaviti romboidni okvir

Naličje: –

Mjere: 1,1 g; 25x16 mm; kositar

Mjesto nalaza: LOBOR, MBG, grob 222, PN 169 / T-073

Opis: hodočasnički privjesak u dijelovima (figura, staklo, okvir), 16. stoljeće, **T. 1: 3**

Lice: figura: Isus i Marija okrunjeni, s ukrašenim ogrtačem; Marija drži žezlo u desnoj ruci, u lijevoj je dijete Isus

Naličje: **–**

Mjere: figura: 1,2 g; 17x15 mm; staklo veće: 1,7 g; 19x19 mm; staklo manje: 0,6 g; 17x14 mm; okvir: 1,2 g; 25x17 mm; kositar

Mjesto nalaza: LOBOR, MBG, pročelje, grob 230, SJ 04/03, 30. 7. 2003., PN 171/ T-008, T-073

Opis: profilirani romboidni hodočasnički privjesak s paralelnom ušicom za vješanje i gumbima na polovima, 16. stoljeće, **T. 1: 4**

Lice: figura umetnuta između dva stakla učvršćena trokutastim držačima

Naličje: **–**

Mjere: 3,9 g; 25(33)x27 mm; staklo: 13x13 mm; kositar

Mjesto nalaza: LOBOR, MBG, JUG 2, SJ 4, kvadrant D-22, 21. 8. 2004., PN 28 / T-179

Opis: hodočasnički privjesak u obliku romba, 16. stoljeće, **T. 1: 5**

Lice: očuvano jedno staklo i dva fragmenta okvira, staklo su pridržavali trokutasti držači

Naličje: **–**

Mjere: 1,1 g; okov 22x22 (26x26) mm, legura kositra i olova; staklo 14x14 mm

Mjesto nalaza: ŽUMBERAK, crkva sv. Nikole Biskupa, 2010., S 2, SJ 12, PN 64

Opis: srcoliki hodočasnički privjesak, 16. stoljeće, **T. 1: 6**

Lice: figura Majke Božje s krunom i okrunjenim djetetom Isusom, oboje u ukrašenim plaštevima, Marija stoji na oblacima, u desnoj ruci ima žezlo, jednaki prikaz nalazi se i na naličju – upućuje na kalup. Figura je umetnuta između dva stakla, a sve je uokvireno srcolikim privjeskom od kositra. Površine privjeska ukrašene su urezima, linijama i stiliziranim cvjetićima

Naličje: –

Mjere: figura: 1,2 g; 16x15 mm, srce 4,6 g, 24x31 mm, staklo čitavo Ø 17 mm, slomljeno 15x10 mm; kositar

Mjesto nalaza: LOBOR, MBG, grob 697, 17. 7. 2007., PN 095 / T-149

Opis: srcoliki hodočasnički privjesak, 16. stoljeće, **T. 1: 7**

Lice: figura Marije u zvonolikom plaštu s djetetom Isusom (nečitko) između dva stakla učvršćena trokutastim držačima. Privjesak u obliku srca, od kositra, površina ukrašena urezima i točkama

Naličje: –

mantle and a crown, with infant Jesus in her arms similarly dressed. Face and reverse are identical (a mould). It evidently fell out of a frame. Unfortunately, the frame has not been preserved, but the shape of the figure suggests that the frame was rhomboid

Reverse: –

Dimensions: 1.1 g; 25x16 mm; tin

Find site: LOBOR, MBG, grave 222, PN 169 / T-073

Description: pilgrim pendant in pieces (figure, glass, frame), 16th century, **Pl. 1: 3**

Obverse: figure: infant Jesus and The Blessed Virgin Mary with crowns and decorated mantle, the Blessed Virgin Mary holding a sceptre in her right hand, infant Jesus in her left arm

Reverse: –

Dimensions: figure: 1.2 g; 17x15 mm; larger glass: 1.7 g; 19x19 mm; smaller glass: 0.6 g; 17x14 mm; frame: 1.2 g; 25x17 mm; tin

Find site: LOBOR, MBG, façade, grave 30, SJ 04/03, 30 July 2003, PN 171/ T-008, T-073

Description: profiled rhomboid pilgrim pendant with parallel eye facilitating its hanging, and buttons on the poles, 16th century, **Pl. 1: 4**

Obverse: A figure inserted between two pieces of glass fixed by triangular prongs

Reverse: –

Dimensions: 3.9 g; 25(33 x27 mm; glass: 13x13 mm; tin

Find site: LOBOR, MBG, façade, SOUTH 2, SJ 4, quadrant D-22, 21 August 2004, PN 28 / T-179

Description: rhomboid pilgrim pendant, 16th century, **Pl. 1: 5**

Obverse: One glass and two fragments of the frame have been preserved. The glass used to be fixed with triangular prongs

Reverse: –

Dimensions: 1.1 g; reinforcement 22x22 (26x26) mm, alloy of lead and tin; glass 14x14 mm

Find site: ŽUMBERAK, church of St. Nicholas the Bishop, 2010, S 2, SJ 12, PN 64

Description: heart-shaped pilgrim pendant, 16th century, **Pl. 1: 6**

Obverse: Figure of the Blessed Virgin Mary with a crown and crowned infant Jesus, both wearing decorated mantles. The Blessed Virgin Mary stands on clouds, holds a staff in her right hand. The same image is repeated on the reverse, and suggests a mould. The figure is inserted between two pieces of glass, framed with a heart-shaped tin pendant. Pendant surfaces are decorated with incisions, lines and stylized flowers

Reverse: –

Dimensions: figure: 1.2 g; 16x15 mm, heart 4.6 g, 24x31 mm, intact glass Ø 17 mm, broken glass 15x10 mm; tin

Find site: LOBOR, MBG, grave 697, 17 July 2007, PN 095 / T-149

Description: heart-shaped pilgrim pendant, 16th century, **Pl. 1: 7**

Obverse: Figure of the Blessed Virgin Mary wearing a bell-shaped mantle, with infant Jesus (illegible), inserted between two pieces of glass, fixed with triangular prongs.

Mjere: 3,6 g; 21(26)x21,5 mm; staklo Ø 13 mm; kositar
Mjesto nalaza: LOBOR, MBG, pročelje, grob 231, 25. 7. 2003., PN 172 / T-008

Opis: srcolik privjesak, 16. stoljeće, **T. 1: 8**
Lice: Majka Božja u zvonolikom plaštu, dijete Isus u desnom naručju
Naličje: monstranca
Mjere: 3,8 g; 27x27 mm; kositar
Mjesto nalaza: MIHOVLJAN, crkva sv. Mihovila, br. 51 a, b

The pendant is heart-shaped, made of tin, and its surface is decorated with incisions and dots
Reverse: –
Dimensions: 3.6 g; 21(26)x21.5 mm; glass Ø 13 mm; tin
Find site: LOBOR, MBG, façade, grave 231, 25 July 2003, PN 172 / T-008

Description: heart-shaped pendant, 16th century, **Pl. 1: 8**
Obverse: The Blessed Virgin Mary wearing a bell-shaped mantle, with infant Jesus in her right arm
Reverse: a monstrance
Dimensions: 3.8 g; 27x27 mm; tin
Find site: MIHOVLJAN, church of St. Michael, No. 51 a, b

POPIS KRATICA / LIST OF ACRONYMS

RMD – Repertorio medaglie devozionali (vidi popis literature)
MM – Muzej Međimurja
MBG – Majka Božja Gorska
FFZG – Filozofski fakultet u Zagrebu

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T. 1 Hodočasnici privjesci (izradile: D. Vukičević i A. Azinović Bebek)
Pl. 1 Pilgrim pendants (prepared by: D.Vukičević and A. Azinović Bebek)