

Marija Marić Baković
Franjevački muzej i galerija Gorica Livno
Franciscan Museum and Gorica Livno Gallery
Gorička cesta b. b., BiH – 80101 Livno
marija.maric.b@gmail.com

Nabožni predmeti nađeni tijekom arheološkog istraživanja srednjovjekovne crkve sv. Petra u Rapovinama kod Livna

Rad se bavi nabožnim predmetima pronađenim između 2010. i 2013. godine tijekom arheološkog istraživanja srednjovjekovne crkve sv. Petra u Rapovinama. Uz srednjovjekovnu crkvu razvilo se groblje s dugotrajnim i još uvijek aktualnim pokapanjem. Nabožni predmeti pronađeni su u novovjekovnim grobovima kao dio pogrebnih običaja. Među njima su dva raspela, četiri korpusa raspela, osam medaljica, svi od bronce, te 28 zrna krunice izrađenih od kosti i staklene paste. Pripadaju razdoblju od 17. do kraja 19. stoljeća. Medaljice sadrže obostrane reljefne prikaze, često uz prigodne natpise. Dva raspela su dijelovi krunica, a korpusi su dijelovi drvenih križeva. Prema prikazima na medaljicama najviše se njegovala pobožnost prema Blaženoj Djevici Mariji. Većina medaljica potječe iz marijanskih svetišta (Loreto, Gorica, La Salette), odakle su najvjerojatnije prispjele posredstvom franjevac koji su ih dijelili vjernicima.

Ključne riječi: Rapovine, crkva sv. Petra, novovjekovni grobovi, nabožni predmeti, marijanska svetišta.

Devotional objects found during the archaeological research of the mediaeval church of St. Peter in Rapovine near Livno

This paper deals with devotional objects found between 2010 and 2013 during the archaeological research of the mediaeval church of St. Peter in Rapovine. A long-standing and still current cemetery has developed next to the mediaeval church. Devotional objects were unearthed in modern age graves as parts of funeral customs. Among them there are two crucifixes, four crucifix corpora, eight medals, all of bronze, as well as 28 beads of rosaries, made of bone and glass paste. They belong to the period from the 17th to the end of the 19th century. The medals have relief depictions on both sides, often with commemorative inscriptions. The two crucifixes are parts of rosaries, while the corpora are elements of wooden crosses. According to the depictions on the medals, the Blessed Virgin Mary was most revered. Most of the medals originate from Marian shrines (Loreto, Gorica, La Salette). They were probably brought from there by the Franciscans, who then distributed them among the faithful.

Keywords: Rapovine, church of St. Peter, modern age graves, devotional objects, Marian shrines.



Sl. 1. Ostatci srednjovjekovne crkve sv. Petra na groblju u Rapovinama (foto: M. Marić Baković)
Fig. 1. Remains of the mediaeval church of St. Peter at the cemetery in Rapovine (photo: M. Marić Baković)

Uvod

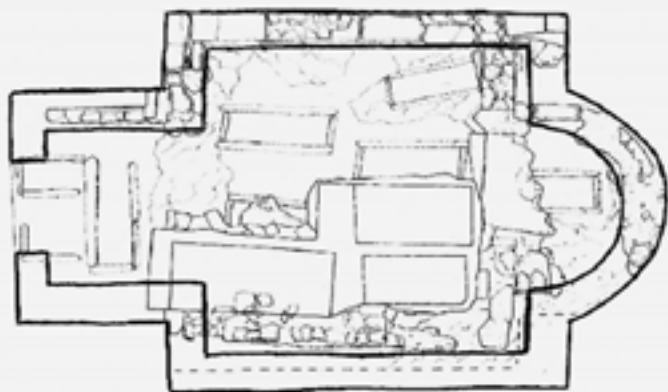
Arheološkim iskopavanjima između 2010. i 2013. godine na groblju u Rapovinama kod Livna istraženi su ostatci temelja crkvene arhitekture te grobovi uz crkvu. Predromanička crkva posvećena sv. Petru bila je crkva zavjetnoga karaktera, koju podiže jedan od dostojanstvenika Livanjske županije. Prema epigrafskim obilježjima zavjetnoga natpisa te prema ukrasnom stilu i izvedbi reljefno ukrašenih ulomaka gradnja crkve datirana je u kraj 9. i početak 10. stoljeća, u vrijeme hrvatskoga kneza Branimira i njegova nasljednika na prijestolju, Muncimira. Crkva je u tlocrtu pravokutnog broda s istaknutom polukružnom apsidom na istoku. Pro-

Introduction

The 2010–2013 archaeological excavations at the cemetery in Rapovine near Livno investigated the remains of church architecture foundations and graves next to the church. The pre-Romanesque church dedicated to St. Peter was a votive church, built by a dignitary from the Livno County. According to the epigraphic features of the votive inscription and the decorative style and design of embossed ornamental fragments, the construction of the church has been dated to the end of the ninth and the beginning of the tenth century, i.e. the time of Croatian Duke Branimir and his successor on the throne, Murimit. The church has a rectangular nave with a prominent semicircular apse in the east. The façade with the entrance is in the form of the so-called westwerk, organically integrated into the west façade of the church (Fig. 1). The atmosphere in the interior of the church was emphasised by a reredos almost entirely covered with plaited ornaments. Its creation is related to the stonemasonry workshop of the Court from the reign of Duke Branimir. During the period from the end of the ninth or the beginning of the tenth century all the way to the end of the 17th century, the church underwent several construction interventions. Its architecture may have been significantly amended in 1463, when the church could have been in ruins following the first Turkish incursions into Livno. When the town was temporarily liberated that same year, it was rebuilt. Once a votive and then a cemetery church, as well as the last preserved mediaeval church in the Livno area during the Ottoman rule, St. Peter's took over the role of the parish church for the entire Livno region.¹ During the renovation, the nave of the pre-Romanesque church was shortened and given an almost square shape, while the apse took on a rectangular form (Fig. 2). The church was last rebuilt in the first half of the 17th century. It was demolished between 1686 and 1689, as the last of the mediaeval churches in the Livno Field, and has not been in use ever since.²

¹ The church of St. Peter in Rapovine and the fair next to the church are mentioned in several 16th-century Turkish defters: TD 440 (1550), p. 20; TD 533 (1575), p. 336; TD 622 (1590), fol. 164b.

² Marić Baković 2012, pp. 61–72; 2014, pp. 33–62; Marić Baković, Palčok 2019, pp. 29–45.



Sl. 2. Tlocrt predromaničke i gotičke crkve sv. Petra u Rapovinama (crtež: M. Palčok)

Fig. 2. Ground plan of the pre-Romanesque and Gothic church of St. Peter in Rapovine (drawing: M. Palčok)

čelje s ulazom je u obliku tzv. zapadnog korpusa, odnosno radi se o užem prostoru koji je uklopljen u zapadno pročelje crkve (sl. 1). Temeljni ugođaj u unutrašnjosti crkve davala je crkvena ograda ukrašena pleternom ornamentikom koja je prekrivala gotovo sve dijelove ograde, a čija je izrada vezana uz djelovanje tzv. Dvorske klesarske radionice iz razdoblja kneza Branimira. U razdoblju od kraja 9. ili početka 10. stoljeća do pred kraj 17. stoljeća crkva je doživjela nekoliko građevinskih intervencija. Do većih zahvata na njezinoj arhitekturi moglo je doći 1463., nakon što je crkva možda postradala za vrijeme prvih upada Turaka u Livno. Kada je grad iste godine privremeno oslobođen, bila je ponovno obnovljena. Najprije zavjetna, a potom grobljanska crkva sv. Petra, kao posljednja sačuvana srednjovjekovna crkva u livanjskome kraju u doba osmanske uprave preuzima ulogu župne crkve za čitavo livanjsko područje.¹ Prilikom obnove brod predromaničke crkve je skraćen te je zadobio gotovo kvadratni oblik, dok je apsida dobila pravokutni oblik (sl. 2). Crkva je posljednji put obnovljena u prvoj polovini 17. stoljeća te je srušena u razdoblju između 1686. i 1689. godine, kao posljednja od srednjovjekovnih crkava na Livanjskome polju, i od tada više nije u funkciji.²

Cemetery

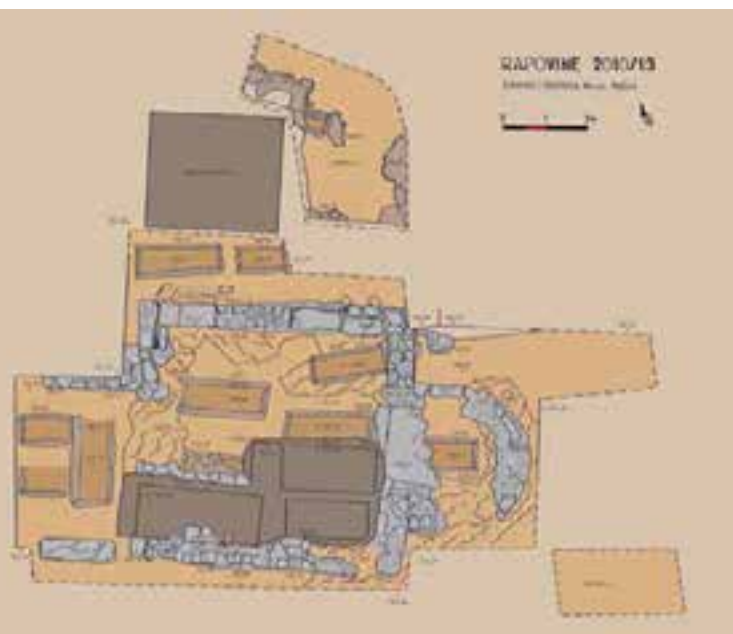
The cemetery in Rapovine is long-lasting, and still used as a burial-ground. It developed next to the church no later than during the late Middle Ages and spread around it until the modern period. The investigated graves are located inside the church and along its outer walls. Their common feature is a relatively deep tomb with lining and cover slabs. Burials in the church could have been started towards the end of the 15th century or in the 16th century, after the first devastation of the church (Fig. 3). The graves around the church were arranged in rows stretching from north to south, partly in line with the natural slope of the terrain, and each individual grave was oriented in an east-west direction. A large part of the mediaeval cemetery was subsequently obliterated by modern period tombs.

Due to repeated and long-term burials in the same area, the growth of the cemetery in Rapovine can be chronologically associated with the development of tombstones from the late Middle Ages to the 19th century and later, to modern times. After the late mediaeval graves under *stećak* tombstones, of which only five have been preserved, another type of headstone developed, in the shape of a cross with anthropomorphic ornamentation.³ Stone slabs with shallowly carved crosses with one arm or two arms are a type of tombstone whose modest features and intention to demonstrate the Christian affiliation of the deceased indicate the time of the Ottoman Empire, when no markings were placed on Christian tombs.

¹ Crkva sv. Petra u Rapovinama te sajam uz crkvu spominje se u nekoliko turskih deftera iz 16. st.: TD 440 (1550), p. 20; TD 533 (1575), p. 336; TD 622 (1590), fol. 164b.

² Marić Baković 2012, str. 61-72; 2014, str. 33-62; Marić Baković, Palčok 2019, str. 29-45.

³ Marić Baković 2014, p. 54, Fig. 22.



Sl. 3. Tlocrt srednjovjekovne crkve i grobova
(crtež: M. Palčok)

Fig. 3. Ground plan of the mediaeval church and graves (drawing: M. Palčok)

Groblje

Groblje u Rapovinama dugotrajno je groblje, s još uvijek aktualnim pokapanjem. Uz crkvu se razvilo najkasnije tijekom kasnoga srednjeg vijeka te se do novoga vijeka širilo uokolo crkve. Istraženi grobovi raspoređeni su u unutrašnjosti crkve te uz njezine vanjske zidove. Zajedničko im je obilježje relativno duboka grobna raka s obložnim i pokrovnim pločama. Do pokapanja u crkvi moglo je doći pred kraj 15. st. ili u 16. stoljeću, nakon što je crkva prvi put stradala (sl. 3). Grobovi oko crkve bili su raspoređeni u redovima koji su se pružali od sjevera prema jugu, djelomično prateći prirodni nagib terena, te je svaki pojedinačni grob bio orijentiran u smjeru istok-zapad. Veliki dio srednjovjekovnoga groblja poslije je uništen novovjekovnim grobovima.

Zbog višekratnoga i dugotrajnog pokapanja na istome prostoru razvoj groblja u Rapovinama kronološki se može pratiti razvojem nadgrobničkih spomenika od kasnoga srednjeg vijeka do 19. stoljeća te kasnije, do u suvremeno doba. Nakon kasno-srednjovjekovnih grobova pod stećcima, kojih je sačuvano tek pet, razvija se drugi tip nadgrobničkih spomenika, u obliku križa s antropomorfnim ukrasom.³ Kamene ploče na kojima su plitko uklesani

After the devastation and final abandonment of the church, the cemetery started expanding onto its remains from the first half of the 19th century. Remains of church walls were used to build some graves, and they became layered. In addition, elements of late mediaeval tombs were used for recent burials. The nucleus of the late mediaeval cemetery was the church of St. Peter, while the central part of today's cemetery consists of the remains of that same church, since the cemetery began to expand again from the 19th century, covering or obliterating the earlier graveyard. By the mid-19th century, monolithic tomb architecture developed above the graves, with a profiled and embossed sarcophagus and a large stone cross on the front, on which a Latin inscription was carved. Such graves with monolithic tomb architecture, which covered the remains of the church, are specific to this cemetery. They belonged to Catholic families from Livno that began to strengthen economically from the first half of the 19th century. During that century they became powerful and reputable trading houses: the Marijanovići (the Tadići), the Đogići, the Kaići, the Jurkići, the Kutlešas, the Markovići (the Lisicas), the Vujanovići (the Cvrks) and the Meštovići, as evident from the development of tomb architecture. Monumental gravestones were made by the then renowned Livno stonemasons: brothers Radnić (Baje), Mato (between 1815 and 1818–1888), and Jozo (1830–1902), Jakov Petro (1816–1878), and Marko Matić (1820–1855).⁴ All graves are oriented in an east-west direction, except for those of Bishop Miletić (1763–1831) and Friar Frane Ivekić (1796–1853), which are positioned in a north-south direction.

During the archaeological research of the remains of the medieval church of St. Peter, some modern period graves were explored, mostly above the remnants of the eastern part of the church structure, where the tombs penetrated the floorings, the last of which is dated to the first half of the 17th century (Fig. 4). These were mostly graves without any visible tombstone markings. With respect to the method of burial, tombs were lined with stones or vertically placed slabs and covered with slabs, and then back-filled with earth. On the surface, graves were marked with slabs placed in the ground, and crosses on the west side.⁵ Certain graves consisted

³ Marić Baković 2014, str. 54, sl. 22.

⁴ Manderalo 1987, pp. 75–81; 2013, p. 236.

⁵ For the burial in recent grave C, a block from the north

križevi s jednom hastom ili dvije haste nadgrobni su tip spomenika koji svojim skromnim obilježjima i nakanom da se ukaže na kršćansku pripadnost pokojnika, upućuje na vrijeme Osmanskoga Carstva, kada se oznake iznad kršćanskih grobova nisu isticala.

Nakon rušenja i konačnog napuštanja crkve, od prve polovine 19. stoljeća pa nadalje groblje se proširilo na njezine ostatke. Za arhitekturu nekih grobova koriste se ostatci crkvenih zidova te dolazi do njihova preslojavanja. Također, arhitektura kasnosrednjovjekovnih grobova koristi se za recentne ukope. Jezgra kasnosrednjovjekovnoga groblja bila je crkva sv. Petra, jezgru današnjega groblja čine ostatci te iste crkve budući da se groblje od 19. stoljeća ponovno počelo širiti od crkvenih ostataka, prekrivajući ili negirajući starije groblje. Do polovine 19. stoljeća iznad grobova razvija se monolitna grobna arhitektura, s profiliranim i reljefno ukrašenim sarkofagom i velikim kamenim križem na pročelju, na kojem je uklesan latinski natpis. Ovakvi grobovi s monolitnom nadgrobnom arhitekturom, koji su položajem prekrivali ostatke crkve, posebno su obilježje ovoga groblja. Pripadali su livanjskim katoličkim obiteljima koje su počele ekonomski jačati od prve polovine 19. stoljeća te su tijekom tog stoljeća postale moćne i ugledne trgovačke kuće: Marijanovići (Tadići), Đogići, Kaići, Jurkići, Kutleše, Markovići (Lisice), Vujanovići (Cvrk) i Meštrovići, što je razvidno i iz razvoja grobne arhitekture. Monumentalne grobne spomenike izrađivali su tada poznati livanjski klesari: braća Radnići (Baje), Mato (između 1815. i 1818. - 1888.) i Jozo (1830. - 1902.), Jakov Petro (1816. - 1878.) i Marko Matić (1820. - 1855.).⁴ Svi su grobovi orijentirani u smjeru istok-zapad, osim grobova biskupa Miletića (1763. - 1831.) i fra Frane Ivekića (1796. - 1853.), koji su orijentirani u smjeru sjever - jug.

Tijekom arheološkog istraživanja ostataka srednjovjekovne crkve sv. Petra istražen je dio novovjekovnih grobova većinom iznad ostataka istočnog dijela crkvene arhitekture, gdje su grobovi probili podnice, od kojih je zadnja datirana u prvu polovinu 17. stoljeća (sl. 4). Uglavnom se radilo o grobovima bez sačuvanih vidljivih nadgrobni oznaka. Prema načinu ukopa grobne rake oblagane su kamenjem ili okomito usađenim pločama te prekrivene pločama, a zatim zasute zemljom. Na površini grob je obilježavan usađenim pločama te križem na zapad-



Sl. 4. Položaj kasnosrednjovjekovnih i novovjekovnih grobova iznad ostataka crkve sv. Petra (crtež: M. Palčok)

Fig. 4. Position of late mediaeval and modern period graves above the remains of the church of St. Peter (drawing: M. Palčok)

of two burials, one above the other, separated by stone slabs. Some 19th-century graves with tombstone crosses were also investigated, but they had to be displaced due to the research of church architecture. The most numerous among the modern period finds are religious or devotional objects, which served to express daily piety, such as crucifixes, crucifix corpora, beads from rosaries and saints' medals. In certain cases, modern period finds were mixed with late mediaeval ones, as a result of layering of graves or subsequent use of tombs in bone burials, which caused the shuffling of grave items and bones.

Devotional objects were found in different contexts both within and without graves. Most of them were discovered in graves A, B, G, and H. Graves A and B had a feature in the form of stone crosses which had sunk into the ground over time. In both graves there were two burials, one above the other, separated by stone slabs. The first burial in grave B had facing slabs, while the first burial in grave A had a wooden coffin of which traces of planks and 52 nails have been preserved. A number of dislocated skeletons, two crucifix corpora, and two medals were found in both graves (Cat. Nos. 4, 7, 12, 13). A part of a tombstone with an inscription written in Bosnian Cyrillic (*bosančica*) from the end of the

wall of the mediaeval church was uprighted and used to fix the tombstone cross.

⁴ Manderalo 1987, str. 75-81; 2013, str. 236.

noj strani.⁵ Kod dijela grobova zabilježena su dva ukopa jedan iznad drugog, odijeljeni kamenim pločama. Istražen je i dio grobova iz 19. stoljeća koji su imali nadgrobne križeve, ali su zbog istraživanja crkvene arhitekture morali biti dislocirani. Među novovjekovnim nalazima najbrojnije su zastupljeni nabožni predmeti, tzv. devocionalije, koji su služili za iskazivanje svakodnevne pobožnosti; među njima su: raspela, korpusi raspela, zrna koja su činila krunice i svetačke medaljice. U nekim situacijama novovjekovni nalazi pomiješani su s kasnosrednjovjekovnim, što je posljedica preslojavanja grobova ili naknadnog korištenja grobnica za odlaganje kostiju, pri čemu bi se s kostima pomiješali i predmeti iz grobova.

Nabožni predmeti nađeni su u različitim kontekstima u grobovima i izvan grobova. Najviše ih je nađeno u grobovima A, B, G i H. Grobovi A i B imali su obilježje u vidu kamenih križeva koji su s vremenom utonuli u zemlju. U oba groba bila su po dva ukopa jedan iznad drugoga, odijeljena kamenim pločama. Prvi ukop u grobu B imao je obložne ploče, dok je prvi ukop u grobu A imao drveni lijes od kojeg su sačuvani tragovi dasaka i 52 čavla. U oba groba nađeno je više dislociranih kostura te dva korpusa raspela i dvije medaljice (kat. br. 4, 7, 12, 13). U površinski okvir groba A kao element je bio ugrađen dio ploče nadgrobnog spomenika s natpisom pisanim bosančicom s kraja 14. ili s početka 15. stoljeća na koji je naknadno ubilježena 1882. godina pa se može pretpostaviti da je ukop u grob izvršen upravo te godine.⁶ Natpis na križu iznad groba B je iz 1820.,⁷ a iznad groba C iz 1857. godine. Riječ je o mlađim ukopima u oba groba dok su se iznad starijih nalazile ploče s urezanim križevima. Grobovi G i H nisu imali sačuvane nadgrobne oznake; radi se o ukopima s obložnim i pokrovnim pločama, pri čemu su se djelomično koristili ostateci crkvene arhitekture. Oba groba bila su do vrha ispunjena dislociranim kostima. U grobu G nađeno je čak 12 lubanja te velika količina dislociranih kostiju. U unutrašnjosti groba su, uz dva

14th or the beginning of the 15th century was installed in the surface structure of grave A. The year 1822 was subsequently added to it, so it can be assumed that the burial in the grave was made in that year.⁶ The inscription on the cross above grave B is from 1820,⁷ while the one on grave C dates to 1857. Both graves are later burials, while above the earlier ones there were slabs with incised crosses. Graves G and H did not have preserved tombstone markings. These are burials with facing and cover slabs, with partly used remains of church building elements. Both graves were filled to the brim with dislocated bones. As many as 12 skulls and a large amount of dislocated bones were found in grave G. In the interior of the grave, along with two crucifix corpus corpora, a medal and beads of rosaries (Cat. Nos. 5, 11, 14), objects from different chronological periods were found: a fragment of a late medieval clasp,⁸ a button, a modern period ring, and pieces of cloth embroidered with metallic thread. We assume that this is a modern period tomb of a woman to whom parts of the attire belonged, and that bones from different periods were subsequently deposited in the grave. The situation is similar with grave H, in which an 18th-century crucifix was found (Cat. No. 10). It is obvious that some of the tombs were converted into ossuaries. In a displaced infant grave, a 19th-century medal (Cat. Nos. 3, 8) was found next to a Dubrovnik small dinar minted in 1706. The finds from all these graves cannot be considered in a context of self-contained units even when there are numismatic finds in the graves, because they were discovered as displaced inside the graves.⁹ According to the stratigraphy of the excavated part of the cemetery, burials in these graves occurred in the 18th century and the first quarter of the 19th century, but the finds could have ended up in the graves later, by displacement of the graves. Furthermore, the objects could be earlier than the graves. In addition to the graves, two medals were found next to the profiles of 19th century tombs (Cat. Nos. 1, 2; tombs of

⁵ Za potrebe ukopa recentnoga groba C uspravljen je blok iz sjevernog zida srednjovjekovne crkve te je poslužio za fiksiranje nadgrobnog križa.

⁶ Manderalo 2013, str. 238-240. U grobu je uz korpus raspela nađen i dubrovački dinarić kovan 1679. godine.

⁷ U ukopu groba B uz korpus raspela nađen je novčić, centesimo Lombardsko-Venecijanskog Kraljevstva, iz 1822. godine (inv. br. FMGG-7388).

⁶ Manderalo 2013, pp. 238–240. A Dubrovnik small dinar, minted in 1679, was found in the grave together with the crucifix corpus.

⁷ A centesimo coin of the Lombard-Venetian Kingdom from 1822 (inv. No. FMGG-7388) was found in grave B next to the crucifix corpus.

⁸ Marić Baković 2017, p. 76, Fig. 3.

⁹ Mostly Hungarian coins from the first half of the 17th century and Dubrovnik small dinars from the last quarter of the 17th century were found at the site (Marić Baković 2014, p. 57).

korpusa raspela, medaljicu i zrna krunice (kat. br. 5, 11, 14), nađeni predmeti različite kronološke opredijeljenosti: ulomak kasnosrednjovjekovne kopče,⁸ puca, novovjekovni prsten i dijelovi tkanine vezene srmom. Pretpostavljamo da se radi o novovjekovnoj grobnici u koju je ukopana žena kojoj pripadaju dijelovi nošnje, te da su naknadno u grobnicu odlagane kosti iz različitih razdoblja. Slična je situacija s grobom H, u kojem je nađeno raspelo iz 18. stoljeća (kat. br. 10). Očito je kako su neke od grobnica u međuvremenu pretvarane u kosturnice. U dislociranom dječjem grobu medaljica iz 19. stoljeća (kat. br. 3, 8) nađena je uz dubrovački dinarić kovan 1706. godine. Nalaze iz svih navedenih grobova ne možemo razmatrati u kontekstu zatvorenih cjelina ni onda kada su u grobovima numizmatički nalazi, jer su pronadjeni dislocirani unutar grobnica.⁹ Prema stratigrafiji istraženog dijela groblja do ukopa u ove grobove došlo je tijekom 18. st. i prve četvrtine 19. stoljeća, ali su nalazi u grobove mogli prispjeti i naknadno, dislociranjem grobova. Također, predmeti mogu biti i stariji od grobova. Osim u grobovima medaljice su, i to dvije, nađene i uz profile grobnica iz 19. stoljeća (kat. br. 1, 2; grobnice obitelji Vujanović¹⁰ i Đogić), a dio predmeta nađen je izvan grobova, u izmiješanim slojevima iznad ostataka srednjovjekovne crkve (kat. br. 6, 9). Kod datiranja nabožnih predmeta uglavnom smo se oslanjali na njihovu ikonografsku i likovnu analizu te analogije s istovrsnim ili sličnim predmetima.

Nabožni predmeti

Nabožni predmeti, tzv. devocionalije, služili su za iskazivanje pobožnosti u svakodnevnom životu. Još uvijek se koriste među vjernicima, ali su daleko manje zastupljeni. Na groblju u Rapovinama nađena su raspela, korpusi raspela, zrna koja su činila krunice i svetačke medaljice. Korištenje nabožnih predmeta u svakodnevnom životu najčešće se tumači vjerovanjem u čudotvorne moći navedenih predmeta, bilo da se radi o zaštiti osobe koja ih nosi (zaštita od bolesti, uroka ili zaštita na putu), zaštiti stambenog prostora ili plodnosti zemlje. Osim o

⁸ Marić Baković 2017, str. 76, sl. 3.

⁹ Na lokalitetu je nađeno najviše ugarskog novca iz prve polovine 17. stoljeća te dubrovački dinarići iz posljednje četvrtine 17. stoljeća (Marić Baković 2014, str. 57).

¹⁰ Kako bi se istražili ostatci apside predromaničke crkve, dislociran je grob s nadgrobim križem iz godine 1827.

the Vujanović¹⁰ and Đogić families, respectively). Some objects were unearthed outside the graves, in mixed layers above the remains of the mediaeval church (Cat. Nos. 6, 9). While dating the devotional objects, we mainly relied on their iconographic and visual elements, and analogies with identical or similar objects.

Devotional objects

Religious or devotional objects served to express piety in everyday life. They are still used by believers, but are far less represented. Crucifixes, crucifix corpora, beads of rosaries and saints' medals were found in the cemetery in Rapovine. The use of devotional objects in everyday life is most often interpreted as a belief in their miraculous powers, whether in terms of safeguarding the person wearing them (protection from disease, spells or on journeys), or the housing or land fertility. Devotional objects testify not only to piety, but also to the customs in the daily life of individuals from their birth to death. In their lifetime they carried them on their person them as protection or under a vow. Their placing in graves with the deceased was a part of the funeral custom. The dead were buried with a rosary in folded hands or with a crucifix in their hands. This custom still exists. The wooden crosses would rot over time and only the crucifix corpora have been preserved.

Rosaries

The rosary is a form of devotion to the Blessed Virgin Mary that developed sometime between the 12th and the 16th centuries based on the mediaeval practice of reciting Paternosters and Aves by monks in monasteries and then by the common people outside of monasteries. The rosary, as the Christian equivalent of the counting knots, has its origins in religions of the East, viz. in Asia, from where the counting knots reached Europe through Byzantium.¹¹ Initially, 150 Paternosters used to be said by illiterate monks, instead of reading the 150 psalms.¹² Therefore, in parts of Dalmatia and its hinterland and in Livno, the common people referred to the rosary as the Paternoster. The Do-

¹⁰ In order to investigate the remains of the apse of the pre-Romanesque church, a grave with a tombstone cross from 1827 was displaced.

¹¹ Burić 2003, pp. 230, 237.

¹² Burić 2003, p. 230.



Sl. 5. Rekonstrukcija okrugle krunice
(crtež: M. Palčok)

*Fig. 5. Reconstruction of the round rosary
(drawing: M. Palčok)*

pobožnosti pronađeni predmeti svjedoče i o običajima u svakodnevnom životu pojedinca od njegova rođenja do smrti. Za života su se nosili kao zaštita ili dio zavjeta određenoj pobožnosti, a njihovo stavljanje uz pokojnika bilo je dio pogrebnog običaja. Pokojnika se sahranjivalo s krunicom u sklopljenim rukama ili s raspelom u rukama, što je običaj i danas. Drveni križ s vremenom bi istrunuo te su sačuvani samo korpusi raspela.

Krunice

Krunica (ružarij, rozarij) oblik je pobožnosti Blaženoj Djevici Mariji koji se razvio negdje između 12. i 16. stoljeća na temelju srednjovjekovne prakse ponavljanja molitava Očenaša i Zdravomarija među redovnicima u samostanima, a potom i među pukom izvan samostana. Krunica kao kršćanski ekvivalent brojalice svoje ishodište ima u religijama na istoku, u Aziji, odakle su brojalice posredstvom Bizanta doprle u Europu.¹¹ Prvotno se molilo 150 Očenaša, i to među nepismenim redovnicima, umjesto čitanja 150 psalma.¹² Stoga se krunica u

¹¹ Burić 2003, str. 230, 237.

¹² Burić 2003, str. 230.



Sl. 6. Krunica s privjescima iz etnografske zbirke FMGG-a (foto: M. Marić Baković)

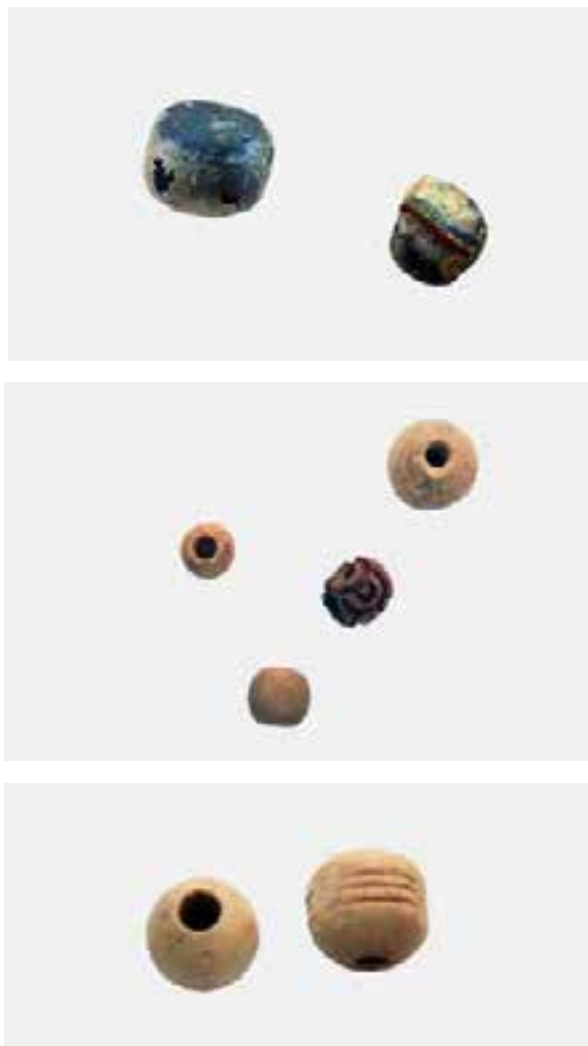
*Fig. 6. Rosary with pendants from the ethnographic collection of the FMGG
(photo: M. Marić Baković)*

minican Order promoted the devotion of the Rosary of the Blessed Virgin Mary or Our Lady of the Rosary. It is believed that St. Dominic, the founder of the Order, established this devotion. By the mid-13th century, the Hail Mary prayer was gradually introduced. The Rosary prayer developed further over several centuries with successive induction of prayers.¹³ By the 15th century, the Mysteries were introduced in the Rosary as meditations on the lives of Jesus and Mary. They were divided into Joyful, Sorrowful and Glorious, and prayed on certain days of the week.¹⁴ The present configuration of the rosary was established at the end of the 15th century and endorsed by the bull of Pope Pius V in 1569.¹⁵ It consists of continuous praying of five decades of one Our Father and ten Hail Marys, counted by fin-

¹³ In addition to archaeological finds, more details about the typological development of the rosary and its spiritual aspect can be found in written sources from as early as the 13th century (Burić 2003, pp. 231–232).

¹⁴ Leksikon ikonografije 1985, p. 368; Azinović Bebek 2009a, pp. 168–169.

¹⁵ Burić 2003, p. 231.



Sl. 7. Zrna krunice od kosti (foto: M. Marić Baković)
 Fig. 7. Rosary beads made of bones
 (photo: M. Marić Baković)

dijelovima Dalmacije i dalmatinskog zaleđa te u Livnu među pukom nazivala Očenaš. Za promicanje pobožnosti Krunice Blažene Djevice Marije ili Gospe od Ružarija zaslužan je Red dominikanaca; vjeruje se da je sv. Dominik, utemeljitelj Reda, ustanovio ovu pobožnost. Od sredine 13. stoljeća postupno se uvodi molitva Zdravomarija. Molitva krunice dalje se razvijala tijekom nekoliko stoljeća postupnim uvođenjem molitava.¹³ Od 15. stoljeća u krunicu se uvode otajstva kojima se razmatra život Isusa i Marije, a dijele se na radosna, žalosna i slavna i mole se u određenim danima u tjednu.¹⁴

¹³ Osim iz arheoloških nalaza, više o tipološkom razvoju krunice i njezinom duhovnom aspektu saznaje se iz pisanih izvora već od 13. stoljeća (Burić 2003, str. 231-232).

¹⁴ Leksikon ikonografije 1985, str. 368; Azinović Bebek 2009a, str. 168-169.



Sl. 8. Zrna krunice od staklene paste
 (foto: M. Marić Baković)

Fig. 8. Rosary beads made of glass paste
 (photo: M. Marić Baković)

gers on large and small beads systematically lined on a string or connected in a chain by metal links, reminiscent of a Gothic wreath made of roses (Fig. 5). In the meantime, the shape of the rosary varied, from round, closed, to open ones in a row, the so-called male rosaries. The hanging accessory on round rosaries dates from the 15th and 16th centuries, while pendants on rosaries have been common since the 17th century, mostly as medals, and rarely as crosses. In the 18th century, the cross became a common terminal part of the rosary.¹⁶ One rosary could have had several pendants (Fig. 6). The number of beads on rosaries initially varied, as well as their sizes and colours.¹⁷ In the cemetery in Rapovine, in addition to pendants, beads of rosaries made of bone and glass paste have been preserved. The bone beads are of different sizes, and also vary in decoration: with three horizontal incisions in the middle, carved, smooth and coloured grains (Fig. 7). The ones made of glass paste are oval, polyhedral, biconical and spirally ribbed. The most common colours are blue and turquoise (Fig. 8).

¹⁶ Azinović Bebek 2009a, pp. 170-171; 2009b, p. 278; Knez 2010, p. 53.

¹⁷ Burić 2003, p. 234; Belaj 2006, p. 281.

Današnji oblik krunice, tzv. rozarij, ustalio se krajem 15. stoljeća te je ozakonjen bulom pape Pija V. godine 1569.¹⁵ Sastoji se od kontinuirana moljenja pet nizova od po jednog Očenaša i deset Zdravomarija, što se broji prebiranjem prstima na sustavno nanizanim većim i manjim zrcima nadjevenima na vrpču ili povezanima metalnim karičicama u lančić, asocirajući na gotički vijenac od ruža (sl. 5). U međuvremenu je i oblik krunica varirao, od okruglih, zatvorenih, do otvorenih u nizu, tzv. muških krunica. Viseći dodatak na okruglim krunicama javlja se od 15. i 16. stoljeća, a privjesci na krunicama uobičajeni su od 17. stoljeća, i to uglavnom medaljice, a rijetko križ. Od 18. stoljeća križ postaje uobičajen završetak krunice.¹⁶ Na jednoj krunici moglo je biti više privjesaka (sl. 6). Broj zrna na krunicama od početka je varirao, na jednoj krunici mogla su biti zrna različite veličine i boje.¹⁷ Na groblju u Rapovinama osim privjesaka sačuvana su zrna krunica izrađena od kosti i staklene paste. Zrna od kosti različitih su dimenzija, a razlikuju se i ukrasom: s tri vodoravna ureza po sredini, rezbarena, glatka i bojana zrna (sl. 7). Ona od staklene paste oblikom su ovalna, poliedarska, bikonična i spiralno rebrasta. Najčešće su plave i tirkizne boje (sl. 8). Prema arheološkim nalazima, koštana i drvena zrna, bilo glatka ili rezbarena, nalazila su se na krunicama 16. i 17. stoljeća, dok se staklena zrna, nakon što su zamijenila ona od jantara, javljaju pred kraj 16. st. i u 17. stoljeću, a dominiraju od 18. stoljeća.¹⁸ Na groblju u Rapovinama nijedna krunica nije sačuvana kao cjelina. Sačuvana su zrna krunice (8 koštanih i 20 zrna od staklene paste), medaljice (8) i raspela (2).

Medaljice

Medaljice ili svetačke medaljice nosile su se kao privjesak na krunicama ili kao samostalni ukras oko vrata ili prišivene na odjeću. Medaljice iz Rapovina ovalnog su i kružnog oblika, s okomitom ili paralelnom ušicom za vješanje, izrađene tehnikom lijevanja u bronci.¹⁹ Uglavnom su dobro sačuvane, sadrže obostrane reljefne prikaze sakralne temati-

According to archaeological finds, bone and wood beads, whether smooth or carved, had been used on 16th- and 17th-century rosaries, while glass beads, having replaced amber ones, appeared towards the end of the 16th century and in the 17th century, and have been dominant since the 18th century.¹⁸ No rosary has been preserved in its entirety at the cemetery in Rapovine. Beads of rosaries (8 bone and 20 glass paste beads), medals (8) and crucifixes (2) have survived.

Medals

Medals or saints' medals were worn as pendants on rosaries or on their own, around the neck or sewn on clothing. The medals from Rapovine are oval and circular in shape, with a vertical or parallel hanging eye, made of cast bronze.¹⁹ They are mostly well-preserved, with relief depictions of sacral themes on both sides, often with commemorative inscriptions or prayer invocations along their edges. The inscriptions were originally in Latin. However, subsequently, especially since the 19th century, they have been written in national languages,²⁰ such as Italian, French, or Croatian, as on the medals from Rapovine. Medals were widespread throughout Christendom and available to the broadest strata of the common people. They could be obtained from priests, who distributed them among the faithful as part of a devotion, or bought at fairs during church holidays, or brought from pilgrimage centres. In this way, medals suggested piety or devotion to a saint, and testified to the places of pilgrimage from which piety and religious art used to spread. They were often confirmations of a vow of piety, just as pilgrimages were associated with the fulfilment of a vow. People used to believe in the miraculous powers of medals. Ever since the early Middle Ages, there has been evidence on devotion to patron saints, appealed during various hardships.²¹ In later periods, people believed in intercessions of saints through saint's medals. Medals as votive memories from pilgrimages replaced the earliest relics (pieces of cloth, earth, wood) and somewhat later pilgrim

¹⁵ Burić 2003, str. 231.

¹⁶ Azinović Bebek 2009a, str. 170-171; 2009b, str. 278; Knez 2010, str. 53.

¹⁷ Burić 2003, str. 234; Belaj 2006, str. 281.

¹⁸ Burić 2003, str. 221, 235-236; Azinović Bebek 2009a, str. 171.

¹⁹ Do druge polovine 19. stoljeća najzastupljenije su bile brončane medaljice, dok su zlatne i srebrne bile privilegij bogatih. Od 20. stoljeća prevladavaju medaljice od aluminija (Knez 2001, str. 267).

¹⁸ Burić 2003, pp. 221, 235-236; Azinović Bebek 2009a, p. 171.

¹⁹ Until the second half of the 19th century, bronze medals were the most common, while gold and silver ones were the privilege of the rich. Aluminium medals have prevailed since the 20th century (Knez 2001, p. 267).

²⁰ Knez 2001, p. 267.

²¹ Krnjak 2010, p. 19.

ke, često uz prigodne natpise ili molitvene zazive uz rub medaljice. Natpisi su izvorno bili na latinskom, ali su kasnije, posebno od 19. stoljeća, bili na nacionalnim jezicima,²⁰ kao što je talijanski, francuski ili hrvatski na primjeru medaljica iz Rapovina. Medaljice su bile rasprostranjene diljem kršćanskog svijeta i dostupne su najširim slojevima puka. Do njih se moglo doći na način da su ih među vjernicima dijelili svećenici kao dio neke pobožnosti, prodavale su se na sajmovima tijekom crkvenih blagdana ili su se donosile iz hodočasničkih središta. Na taj način medaljice sugeriraju pobožnost ili privrženost nekom svecu kao što svjedoče i o hodočasničkim mjestima iz kojih se širila pobožnost i religijska umjetnost. Često su bile dokaz zavjeta nekoj pobožnosti, kao što se i hodočašća vežu uz izvršenje nekog zavjeta, te se vjerovalo u čudotvornu moć medaljica. Još od ranoga srednjeg vijeka postoje dokazi o štovanju svetaca zaštitnika kojima se obraćalo pri raznim životnim teškoćama,²¹ a u kasnijim razdobljima ljudi su posredstvom svetačkih medaljica vjerovali u zagovor određenog sveca. Medaljice kao zavjetne uspomene s hodočašća zamijenile su najranije relikvije (komade tkanine, zemlje, drva) te nešto kasnije hodočasničke oznake i privjeske, čija se upotreba može pratiti od 11. do 15. ili 16. stoljeća (kada počinje izrada medaljica).²² Pretpostavljamo da su se medaljice najčešće izrađivale u mjestima vezanim uz hodočasnička svetišta, a njihova se izrada naručivala u svrhu širenja neke pobožnosti, kao u slučaju medaljice Presvetog Srca Isusova, koju je 1882. dao izraditi nadbiskup Josip Stadler. Od 16. do 18. stoljeća kvalitetnije medaljice poznatijih europskih svetišta izrađivale su se u rimskim kovnicama, o čemu svjedoči natpis ROMA u donjem odsječku na licu medaljice.²³ Iz 17. i 18. stoljeća poznati su i neki članovi medaljerske obitelji Hamerani, koja je kovala rimske medaljice.²⁴ Medaljice je teško precizno datirati sa sigurnošću i to ovisi o raznim čimbenicima. Prema dosadašnjim saznanjima, koja su još nepotpuna, izrada medaljica u nekim europskim okvirima može se pratiti od 15. stoljeća.²⁵ Izradu medaljica bez oznake radionice

badges and pendants, the use of which can be traced to the period from the 11th to the 15th or 16th century (when the production of medals began).²² We assume that medals were most often made in places associated with pilgrimage shrines. Their manufacture was ordered for the purpose of spreading a devotion, as in the case of the medal of the Most Sacred Heart of Jesus, which Archbishop Josip Stadler commissioned in 1882. From the 16th to the 18th century, finer medals of famous European shrines were made in Roman mints, as evidenced by the inscription ROMA in the lower section on the face of medals.²³ We also know of some members of the Hamerani medal-making family from the 17th and 18th centuries, who also minted Roman medals.²⁴ It is difficult to date medals precisely, since it depends on a variety of factors. According to current state of knowledge, still incomplete, the production of medals in some European contexts can be traced back to the 15th century.²⁵ It is difficult to attribute medals without workshop marks to particular specialized medal-making workshops, known since the 15th century, in which superb masters produced custom-made specimens for eminent patrons.²⁶ Medals made until the first half of the 16th century were uneven in design as they were cast in wax moulds. In this way, only one medal could be made as the template for further specimens, each larger than the previous one.²⁷ Advances in medal-making technology, based on metal matrices, which enabled casting of unlimited numbers of specimens, led to their mass production and use as early as the 17th and 18th centuries. In addition, in the 19th century, after the abolition of Josephine reforms (Joseph II of Habsburg, 1741–1790), pilgrimage centres again became places of mass congregations of believers. New centres started appearing, in which saints' medals were made in large numbers.²⁸

Devotions depicted on medals

The iconographic content on medals summarizes the symbolism of specific devotions. Therefore, medals are an important source for studying the

²⁰ Knez 2001, str. 267.

²¹ Krnjak 2010, str. 19.

²² Hodočasničke oznake različitih oblika sa svetačkim prikazima izrađivale su se od legure olova i kositra te su se prišivale na hodočasničku odjeću (Azinović Bebek 2013, str. 110–112).

²³ Knez 2001, str. 269.

²⁴ Azinović Bebek 2007, str. 395.

²⁵ Knez 2001, str. 274; Krnjak 2006, str. 120.

²² Pilgrimage badges of various shapes with saintly depictions were made of pewter and sewn on pilgrims' clothes (Azinović Bebek 2013, pp. 110–112).

²³ Knez 2001, p. 269.

²⁴ Azinović Bebek 2007, p. 395.

²⁵ Knez 2001, p. 274; Krnjak 2006, p. 120.

²⁶ Mirmik 1981a, pp. 4–7; 1981b, pp. 3–4; 2008, p. 171.

²⁷ Mirmik 1981b, p. 4.

²⁸ Knez 2001, pp. 270, 282.

teško je pripisati nekoj od specijaliziranih radionica za izradu medalja, kakve su bile poznate već od 15. stoljeća, u kojima su radili vrsni majstori po narudžbi uglednih mecena.²⁶ Medaljice su do prve polovine 16. stoljeća izradom bile neujednačene jer su se lijevale u kalupe od voska; na taj način izradila bi se samo jedna medaljica na temelju koje su se izrađivali daljnji primjerci, svaki veći od prethodnog.²⁷ Napredak u tehnologiji izrade medaljica na temelju metalnih matrica kojim je omogućeno lijevanje neograničenog broja primjeraka, doveo je do njihove masovne proizvodnje i upotrebe već u 17. i 18. stoljeću. Uz to, u 19. stoljeću, nakon ukidanja جوزيفinskih reformi (Josip II., 1741. - 1790.), hodočasnička središta ponovno su postala mjesta masovnog okupljanja vjernika; uz stara središta pojavila su se i nova, u kojima su se izrađivale svetačke medaljice u velikom broju.²⁸

Pobožni prikazi na medaljicama

Ikonografskim sadržajem na medaljicama sažeta je simbolika određene pobožnosti. Tako su medaljice značajan izvor za proučavanje duhovne kulture, pobožnosti i običaja određenog područja. Na medaljicama iz Rapovina najviše je zastupljen prikaz Bogorodice u različitim ikonografskim tipovima: s djetetom Isusom, s raspetim Isusom, sa svecima te u prizorima ukazanja. Očito je kako dominira pobožnost Blaženoj Djevici Mariji kojoj su se vjernici najčešće obraćali za pomoć, a koja se širila iz marijanskih svetišta.

Jedno od najpoznatijih marijanskih svetišta nalazi se u gradiću Loreto kod Ancone. Svetište se razvilo na temelju legende iz 15. stoljeća prema kojoj su anđeli u strahu od islamskog osvajanja prenijeli kućicu Svete Obitelji iz Nazareta u Loreto. Početkom 16. stoljeća taj događaj je fiksiran datumom 10. prosinca 1294., a kao posrednička stanica u tom prijenosu dodan je Trsat kod Rijeke (1291.), gdje se i danas nalazi svetište Majke Božje od Milosti. U Loretu je sagrađena bazilika *Chiesa della Santa Casa*, uz koju se razvilo veliko marijansko svetište. Od 16. stoljeća štovanje Gospe od Loreta postalo je općepoznato, s blagdanom 10. prosinca, a već od samih početaka bilo je rašireno među hrvatskim katoličkim stanovništvom.²⁹

spiritual culture, devotions and customs of a particular area. The most common representation on the medals from Rapovine is the Madonna in various iconographic types: with the child Jesus, with the crucified Jesus, with saints and in scenes of apparitions. It is obvious that devotion to the Blessed Virgin Mary is dominant, since the faithful most often turned to her for help. It spread from the Marian shrines.

One of the most famous Marian shrines is located in the small town of Loreto near Ancona. The shrine developed on the basis of a 15th-century legend, according to which angels, in fear of Islamic conquest, shifted the dwelling of the Holy Family from Nazareth to Loreto. At the beginning of the 16th century, this event was dated to 10 December 1294, and Trsat near Rijeka was added as an intermediary station in this shift (1291). The Sanctuary of the Madonna of Grace is still standing there today. The basilica *Chiesa della Santa Casa* had been built in Loreto, and a large Marian shrine developed next to it. From the 16th century, the worship of Our Lady of Loreto became generally known, with the feast day on 10 December. From the very beginning it was widespread among the Croatian Catholic population.²⁹

The medal of the Madonna of Loreto has a recognisable iconography: the crowned Virgin with the child Jesus, dressed in a bell-shaped cloak. Namely, this figure on medals developed from the worship of the wooden statue of the Madonna from Loreto. Often there are three angels floating along with the Madonna, while the reverse contains depictions of various saints. Finer specimens have the ROMA mint mark, as is the case with the example from Rapovine, which has the Holy Cross from Sirolo on its face (depiction of the living Christ in Romanesque form, crowned and dressed in a tunic, with outstretched arms). Namely, this devotion is associated with that of Loreto. It is based on the legend of the miraculous transfer of the crucifix, made by Luke the Evangelist, from Jerusalem to Numana, in the vicinity of Loreto. Due to the prosperity of the nearby Castle Sirolo, offering hospitality to pilgrims, this representation of the figure of Christ upon the cross was named the Crucifix of Sirolo, *di Sirolo*, although it had formerly been known as the Crucifix of Numana.³⁰ This medal stands out among

²⁶ Mirnik 1981a, str. 4-7; 1981b, str. 3-4; 2008, str. 171.

²⁷ Mirnik 1981b, str. 4.

²⁸ Knez 2001, str. 270, 282.

²⁹ Belamarić 2016, str. 239.

²⁹ Belamarić 2016, p. 239.

³⁰ <https://riviera-del-conero.blogspot.com/2009/09/il-crocifisso-di-numana> (26/5/2020)



Sl. 9. Medaljica Bogorodice Loretske i Udruge Svetog Križa iz Sirola (kat. br. 1) (foto: M. Rogošić)
 Fig. 9. Medal of the Madonna of Loreto and the Society of the Holy Cross from Sirola (Cat. No.1)
 (photo: M. Rogošić)

Medaljica Bogorodice Loretske ima prepoznatljivu ikonografiju. To je okrunjena Bogorodica s djetetom Isusom, odjevena u zvonoliki plašt. Naime, iz štovanja drvenog kipa Bogorodice iz Loreta razvio se lik na medaljicama. Uz Bogorodicu su često tri anđela koja lebde, a na naličju su prikazi različitih svetaca. Kvalitetniji primjerci imaju oznaku kovnice ROMA, kao što je to slučaj s primjerkom iz Rapovina, koji na licu ima Sveti Križ iz Sirola (prikaz živog Krista u romaničkoj formi, okrunjenog i odjevenog u tuniku s ispruženim rukama). Naime, uz loretsku pobožnost veže se i ova pobožnost, nastala prema legendi o čudesnom prijenosu raspela koje je djelo evanđelista Luke, iz Jeruzalema u Numanu, nedaleko od Loreta. Zbog prosperiteta obližnjeg dvorca Sirola koji je hodočasnici pružao gostoprimitstvo, raspelo je nazvano raspelom iz Sirola, *di Sirola*, premda je prije bilo poznato kao raspelo iz Numane.³⁰ Među ostalim medaljicama iz Rapovina ova se medaljica izdvaja kvalitetom, dimenzijama i oblikom, a s obzirom na oznaku kovnice datirana je u 18. stoljeće (sl. 9, kat. br. 1).

Druga medaljica skromnije je i slabije izrade; na njoj se prema ikonografskoj analizi prepoznaje Bogorodica u zvonoliku plaštu s djetetom Isusom, iza njih su zrake svetokruga te dva anđela, po jedan sa svake strane, koji vjerojatno lebde nad oblacima. Na naličju je prikaz sv. Antuna Padovanskog odje-

other specimens from Rapovine for its quality, dimensions and shape. Based on its mint mark, it is dated to the 18th century (Fig. 9, Cat. No. 1).

The second medal is more modest and inferior in design. According to the iconographic analysis, the Virgin Mary can be discerned on it in a bell-shaped cloak with the child Jesus, with halo rays behind them and two angels, one on each side, probably hovering above the clouds. On the reverse there is a depiction of St. Anthony of Padua, dressed in a habit, with a halo around his head and his attributes, a lily and the child Jesus (Fig. 10, Cat. No. 2). This Portuguese Franciscan saint (who died in 1231 in Padua) is often depicted with the Virgin of Loreto on medal faces. His worship especially spread from the 17th century.³¹ His intercession was invoked by the faithful in various needs. People turn to him even today, particularly in cases of lost items. Medals from Mariazell have a similar iconographic depiction of the Virgin, with the Child usually in her right hand.³² Based on territorial associations and considering that the medal from Rapovine does not have an inscription, we assume that it depicts the Madonna of Loreto. We are also of an opinion that this is the earliest medal found in Rapovine. We roughly dated it to the 17th century.

One of the medals from Rapovine, along with the image of Jesus on its face (Salvator Mundi in iconography) and Mary on the reverse, has an inscription running around the depiction – an invocation from the Litany of the Blessed Virgin Mary of Loreto, i.e. from the Lauretan litanies. The litanies were approved by Pope Sixtus V in 1587. They are considered to be the most famous Marian prayer, together with Our Lady's Rosary. Around the depiction on the face there is the following inscription: STE (SAINTE) MÈRE DE DIEU PRIEZ POUR NOUS, and on the reverse: SEIGNEUR AYEZ PITIÉ DE NOUS = Mother of God, pray for us. Lord, have mercy on us. The inscription is in French, and therefore we dated the medal to the 19th century (Fig. 11, Cat. No. 3).

The two medals from Rapovine are associated with the devotion to the Virgin Mary and the belief in her miraculous apparition in places where pilgrimage shrines developed based on such beliefs. Among them is a medal dedicated to the apparition

³⁰ <https://riviera-del-conero.blogspot.com/2009/09/il-crocifisso-di-numana> (26. 5. 2020).

³¹ Knez 2001, pp. 70, 81, 280, Cat. Nos. 73, 94; Krnjak 2006, pp. 129–130; 2010, pp. 49, 50; Vrkić 2014, p. 266, Cat. Nos. 12, 16.

³² Azinović Bebek 2010, p. 27.



Sl. 10. Medaljica Bogorodice i sv. Antuna Padovanskog (kat. br. 2) (foto: M. Rogošić)
 Fig. 10. Medal of the Madonna and St. Anthony of Padua (Cat. No. 2) (photo: M. Rogošić)

venog u habit, s aureolom oko glave te s atributima, ljiljanom i djetetom Isusom (sl. 10, kat. br. 2). Ovaj portugalski svetac franjevac (umro 1231. u Padovi) nerijetko je prikazan s Bogorodicom Loretskom na licu medaljica, a njegovo štovanje posebno se raširilo od 17. stoljeća.³¹ Njegovu zagovoru vjernici su se utjecali u različitim potrebama, a i danas mu se ljudi obraćaju, osobito zbog izgubljenih predmeta. Sličan ikonografski prikaz Bogorodice imaju medaljice iz Mariazella, ali s Djetetom obično u desnoj ruci.³² Prema teritorijalnoj opredijeljenosti te s obzirom na to da medaljica iz Rapovina nema natpis, pretpostavili smo da se radi o prikazu Bogorodice Loretske. Također smo mišljenja da je ovo najstarija medaljica nađena u Rapovinama; okvirno smo je datirali u 17. stoljeće.

Na jednoj od medaljica iz Rapovina uz prikaz Isusa na licu (ikonografski Spasitelj svijeta) i Marije na naličju nalazi se i natpis, koji teče uokolo prikaza, a zaziv je iz Litanija Blažene Djevice Marije iz Loreta, odnosno Lauretanskih litanija. Litanije je odobrio papa Siksto V. još godine 1587., te se uz Gospinu kronicu smatraju najpoznatijom marijanskom molitvom. Uokolo prikaza na licu je natpis:

³¹ Knez 2001, str. 70, 81, 280, kat. br. 73, 94; Krnjak 2006, str. 129-130; 2010, str. 49, 50; Vrkić 2014, str. 266, kat. br. 12, 16.

³² Azinović Bebek 2010, str. 27.



Sl. 11. Medaljica Isusa i Marije (kat. br. 3)
 (foto: M. Rogošić)
 Fig. 11. Medal of Jesus and Mary (Cat. No. 3)
 (photo: M. Rogošić)

of the Mother of God to shepherdess Urška Ferligoj in 1539 on the hill of Sveta Gora (Skalnica) near Gorica in Slovenia, where a church and a pilgrimage shrine for the worship of the Virgin Mary were erected. The depiction on the medal is taken from a painting made by the Venetian school of Jacopo Palma the Younger. Mary is in the middle, with Jesus in her arms. To her right is the prophet Isaiah, and to her left John the Baptist. The prophet Isaiah announced: Behold, the virgin shall conceive and give birth to a son, and they shall call His name Immanuel. John the Baptist was the forerunner of Jesus, who pointed his finger at him and said: Here is the Lamb of God who takes away the sins of the world (John 1:29). Thanks to an authorisation from Rome, following the act of apparition and pilgrims' devotion, the figures of the Virgin and Jesus in the painting were crowned in 1717 (Fig. 12, Cat. No. 4).

The second medal is dedicated to the apparition of the Mother of God in the village of La Salette, in the French Alps, where, according to a shepherd, the Virgin appeared in 1846. Following the news of the apparition, a large pilgrimage shrine was developed at the site. The representation on the medal summarizes the story of the apparition; the crowned Virgin is depicted with symbols of Christ's Passion (Fig. 13, Cat. No. 5). According to the current research of medals in the Croatian and Slovenian professional literature, it can be said that medals from these two pilgrimage centres are rarely represented.

The so-called miraculous medal, depicting Immaculate Mary, derived from the piety based on



Sl. 12. Medaljica Bogorodičina ukazanja na Svetoj Gori (kat. br. 4) (foto: M. Rogošić)

Fig. 12. Medal of the Virgin's apparition at Sveta Gora (Cat. No. 4) (photo: M. Rogošić)



Sl. 13. Medaljica Bogorodice Saletske (kat. br. 5) (foto: M. Rogošić)

Fig. 13. Medal of the Virgin of La Salette (Cat. No. 5) (photo: M. Rogošić)

STE (SAINTE) MÈRE DE DIEU PRIEZ POUR NOUS, a na naličju: SEIGNEUR AYEZ PITIÉ DE NOUS = Majko Božja, moli za nas. Gospodine, smiluj nam se. Natpis je na francuskom jeziku, te smo stoga medaljicu datirali u 19. stoljeće (sl. 11, kat. br. 3).

Dvije medaljice iz Rapovina vežu se uz pobožnost Djevice Marije i vjerovanje u njezino čudotvorno ukazanje na mjestima na kojima su se na temelju tih vjerovanja razvila hodočasnička svetišta. Među njima je medaljica posvećena ukazanju Bogorodice pastirici Urški Ferligoj 1539. godine na brdu Sveta Gora (Skalnica) kod Gorice u Sloveniji, gdje je podignuta crkva i hodočasničko svetište štovanja Bogorodice. Prikaz na medaljici preuzet je sa slike koja je djelo venecijanske škole Jacopa Palme Mlađeg.

U sredini je Marija s Isusom u naručju. Njoj zdesna je prorok Izaija, a slijeva Ivan Krstitelj. Prorok Izaija objavio je: Djevica će začeti i roditi sina po imenu Emanuel. Ivan Krstitelj bio je Isusov preteča koji je prstom uperio u njega i rekao: Evo Jaganjca Božjega koji oduzima grijehe svijeta (Iv 1,29). Zahvaljujući dopuštenju iz Rima utemeljenom na činu ukazanja i hodočasničkog štovanja, godine 1717. likovi Bogorodice i Isusa na slici su okrunjeni (sl. 12, kat. br. 4).

Druga medaljica posvećena je Bogorodičinu ukazanju u selu La Salette, u francuskim Alpama, gdje se prema kazivanju pastira Bogorodica ukazala 1846. godine. Nakon vijesti o ukazanju na tom se mjestu razvilo veliko hodočasničko svetište. Prikaz

the story of the apparition of the Virgin to Sister Catherine Labouré in 1830. Two years after the apparition, with the permission of the Archbishop of Paris, the first medal was made based on the vision of Catherine Labouré (Fig. 14, Cat. No. 6). The iconographic type of Immaculate Mary is crowned with a wreath of stars. She stands on a globe, crushing a serpent beneath her feet, her arms are open, and light is radiating from her fingers. The globe symbolizes the world and each individual, while the rays are a symbol of grace. Subsequently, an oblong oval frame was formed around Mary, with the following words around it: *O Mary, conceived without sin, pray for us who have recourse to thee*. On the reverse side of the medal there is the monogram of Mary (M) and the sign of the cross. Below them there is the Sacred Heart of Jesus, crowned with thorns, and Mary's Heart, pierced by a sword of pain. Along the edge there is a wreath of 12 stars. The same medal was worn by Bernadette Soubirous, who had experienced Marian apparitions in Lourdes in 1858.³³ The worship of the Immaculate Virgin spread among the faithful after 1830. A belief in the miraculous powers of this medal soon developed. It was produced in large numbers, and was among the most commonly used medals during the 19th century. It is still made today.³⁴ The inscription on the medal from Rapovine is in Croatian, and dates to the second half of the 19th century.

³³ <http://www.vojaska-bezgresne.com/cudotvor-na-medaljica> (26/5/2020).

³⁴ Knez 2001, pp. 270, 278; Perkić 2019, pp. 50–51.



Sl. 14. Medaljica Bogorodice Bezgrešne (kat. br. 6)
(foto: M. Rogošić)

Fig. 14. Medal of the Immaculate Virgin (Cat. No. 6)
(photo: M. Rogošić)



Sl. 15. Medaljica Srca Isusova (kat. br. 7)
(foto: M. Rogošić)

Fig. 15. Medal of the Heart of Jesus (Cat. No. 7)
(photo: M. Rogošić)

480 |

na medaljici sažima priču o ukazanju, gdje je okrunjena Bogorodica prikazana sa simbolima Kristove muke (sl. 13, kat. br. 5). Prema dosadašnjem stupnju istraživanja medaljica u stručnoj literaturi Hrvatske i Slovenije, možemo reći da su medaljice iz ova dva hodočasnička središta rijetko zastupljene.

Tzv. čudotvorna medaljica s prikazom Bogorodice Bezgrešne nastala je iz pobožnosti koja se temelji na priči o ukazanju Bogorodice redovnici Catherine Labouré, 1830. godine. Dvije godine nakon ukazanja uz dopuštenje pariškog nadbiskupa napravljena je prva medaljica, i to na temelju vizije Catherine Labouré (sl. 14, kat. br. 6). Ikonografski tip Bogorodice Bezgrešne okrunjen je vijencem zvijezda; ona stoji na kugli gazeći zmiju, ispruženih ruku, a iz prstiju joj zrači svjetlost. Kugla simbolizira svijet i svakog pojedinca, a zrake su simbol milosti. Kasnije se oko Marije oblikuje duguljasti ovalni okvir uokolo kojeg teku riječi: *O Marijo, bez grijeha začeta, moli za nas koji se tebi utječemo*. Na naličju medaljice monogram je Marijin (*M*) i znak križa. Podno toga je Isusovo Srce ovjenčano trnjem i Marijino Srce probodeno mačem boli. Rub je optočen vijencem od 12 zvijezda. Istu medaljicu nosila je i Bernadette Soubirous, kojoj se Bogorodica ukazala u Lourdesu 1858. godine.³³ Štovanje Bogorodice Bezgrešne nakon 1830. raširilo se među vjernicima. Ubrzo se razvilo vjerovanje u čudotvorne moći ove medaljice; izraživala se u velikom broju, bila je među najčešće korištenim medaljicama tijekom 19. stoljeća, a izrađuje se i u današnje do-



Sl. 16. Medaljica (kat. br. 8) (foto: M. Rogošić)
Fig. 16. Medal (Cat. No. 8) (photo: M. Rogošić)

ry. The inscription on the reverse, *Uspomena svet. (og) poslanja* (In memory of the H.[oly] Mission), probably indicates monastic vows.

The last of the medals from Rapovine is the one of the Most Sacred Heart of Jesus, commissioned by Josip Stadler (1843–1918), the Archbishop of Vrhbosna, one of the promoters of devotion to the Sacred Heart of Jesus and the Immaculate Heart of Mary. Stadler was enthroned as Archbishop of Vrhbosna in Sarajevo on 15 January 1882. He dedicated his new archdiocese to the Heart of Jesus. He had the symbol of the Heart of Jesus engraved on his coat of arms, and erected the Cathedral of the Heart of Jesus in Sarajevo as a token of the devotion of the Vrhbosna Archdiocese to the Most Sacred Heart. The common people in Bosnia accepted this devotion and joined the fraternities of the Heart of Jesus. For this purpose, Stadler had images of the Heart of Jesus printed and medals were made with the Heart

³³ <http://www.vojska-bezgresne.com/cudotvorna-medaljica> (26. 5. 2020.).

ba.³⁴ Natpis na medaljici iz Rapovina na hrvatskom je jeziku te se datira u drugu polovinu 19. stoljeća. Natpis na naličju, *Uspomena svet.(og) poslanja*, vjerojatno ukazuje na redovničke zavjete.

Posljednja od medaljica iz Rapovina je medaljica Presvetog Srca Isusova, koju je dao izraditi vrhbosanski nadbiskup Josip Stadler (1843. - 1918.), kao jedan od promicatelja pobožnosti Presvetom Srcu Isusovu i Prečistom Srcu Marijinu. Stadler je ustoličen za vrhbosanskog nadbiskupa u Sarajevu 15. siječnja 1882. godine te je svoju novu nadbiskupiju posvetio Srcu Isusovu. Na svoj grb urezao je simbol Srca Isusova, a kao znak posvećenosti Vrhbosanske nadbiskupije Presvetom Srcu podigao je katedralu Srca Isusova u Sarajevu. Puk u Bosni prihvatio je ovu pobožnost te su se upisivali u bratovštine Srca Isusova. Stadler je u tu svrhu dao tiskati slike Srca Isusova te je dao izraditi medaljice na čijem licu je Srce Isusovo, s natpisom (sl. 15, kat. br. 7): *Srce Isusovo smiluj se Bosni!* Na naličju je Srce Marijino, s riječima: *Srce Marijino pomози Bosni!*

Na jednoj od medaljica iz Rapovina ne možemo prepoznati ikonografski sadržaj (sl. 16, kat. br. 8), zbog potpune istrošenosti medaljice.

Raspela i korpusi raspela

Na groblju u Rapovinama nađena su dva metalna raspela kao privjesci krunice te četiri korpusa raspela. Raspelo je ikonografski prikaz muke i smrti Kristove na križu zbog čega križ kasnije i postaje simbol kršćanstva. U svakodnevnome životu križ se u kućama koristio kao samostojeći križ ili križ koji visi na zidu i vratima, ili se nosio kao privjesak oko vrata te kao privjesak na krunici. Imao je zaštitnu ulogu u svojstvu amuleta, bilo da se radi o zaštiti kuće ili osobe koja ga nosi. U svojstvu zaštite ili blagoslova križevi su se zakopavali na različitim mjestima u kućama i gospodarskim objektima ili u polju, vinogradima i šumama. Osim jednostavnog križa s raspetim Kristom u upotrebi su bili i križevi s drugim ikonografskim elementima, na temelju kojih se razvila različita tipologija križeva. Različiti oblici križeva imali su različitu ulogu zaštite (od kuge, uroka, bolesti, groma, nevremena, zaštite stoke...).³⁵ Kao i medaljice te drugi nabožni predmeti, i križevi su se nabavljali u hodočasničkim svetištima ili na sajmovima uz crkve tijekom blagdana.

³⁴ Knez 2001, str. 270, 278; Perkić 2019, str. 50-51.

³⁵ Azinović Bebek 2009b, str. 273-274; Knez 2010, str. 30-35.

of Jesus on the face, bearing the following inscription (Fig. 15, Cat. No. 7): *Srce Isusovo smiluj se Bosni!* (Heart of Jesus, have mercy on Bosnia!) On the reverse there is the Heart of Mary, with the following words: *Srce Marijino pomози Bosni!* (*Heart of Mary, help Bosnia!*)

The iconographic content on one of the medals from Rapovine (Fig. 16, cat. No. 8) is not discernible due to the complete wear of the medal.

Crucifixes and crucifix corpora

Two metal crucifixes, once used as rosary pendants, and four crucifix corpora were found in the cemetery in Rapovine. The crucifix is an iconographic representation of the Passion and death of Christ on the cross, due to which the cross developed into a symbol of Christianity. In everyday life, the cross was used in houses as free-standing or hung on the wall and doors, or worn as a pendant around the neck or on the rosary. It had a preservative role as an amulet, to protect homes or persons wearing it. Crosses were buried in various places in houses and farm buildings or fields, vineyards and forests as protection or blessing. In addition to the simple cross with the crucified Christ, specimens with other iconographic elements were also in use, based on which a varying typology of crosses developed. Different forms of crosses had different roles of protection (against plague, spells, diseases, thunder, stormy weather, preservation of livestock ...).³⁵ Like medals and other devotional objects, crosses were also procured in pilgrimage shrines or at fairs close to churches during holidays.

Two smaller crucifixes from Rapovine have the shape of a Latin cross, and eyelets for hanging as pendants on rosaries. Both were cast in bronze. The first crucifix belongs to a group of simple Latin crosses with a relief depiction of the crucified Christ (Fig. 17, Cat. No. 9). The body of the crucified Christ appears to be standing in contrapposto, with hands held high. The patible bears the titulus and the veil and crown as symbols of Christ's Passion, which also denote the Risen Christ with the rays of the sun. There is no relief depiction on the reverse. The second crucifix iconographically belongs to the type of Latin crosses with the depiction of *vitam praesta* (Fig. 18, Cat. No. 10). The *vitam praesta*

³⁵ Azinović Bebek 2009b, pp. 273-274; Knez 2010, pp. 30-35.



Sl. 17. Raspelo (kat. br. 9) (foto: M. Rogošić)
 Fig. 17. Crucifix (Cat. No. 9)
 (photo: M. Rogošić)

Dva manja raspela iz Rapovina imaju oblik latinskog križa, a ušicama su se vješala kao privjesak na krunice. Oba su lijevana u bronci. Prvo raspelo pripada skupini jednostavnih latinskih križeva s reljefnim prikazom raspetog Krista (sl. 17, kat. br. 9). Tijelo raspetog Krista izgleda kao da stoji u kontrapostu visoko uzdignutih ruku. Na patibulumu je titulus te rubac i kruna kao simboli Kristove muke, koji ujedno simboliziraju uskrslog Krista sa sunčevim zrakama. Na naličju nema reljefnog prikaza. Drugo raspelo ikonografski pripada tipu latinskoga križa s prikazom *vitam praesta* (sl. 18, kat. br. 10). Križevi *vitam praesta* latinskog su tipa sa zaštitnim amuletnim prikazima (ovdje prikaz *Immaculate*). Čest su nalaz u grobovima i datira ih se u 18. stoljeće. Na križu iz Rapovina na licu je raspeti Krist, a na naličju Bogorodica sklopljenih ruku koja stoji na polumjesecu okrunjena zvijezdama. Na patibulumu iznad glave Bogorodice je natpis VIR(G)O/ IMM,



Sl. 18. Raspelo *vitam praesta* (kat. br. 10) (foto: M. Rogošić)

Fig. 18. *Vitam praesta* crucifix (Cat. No. 10)
 (photo: M. Rogošić)

crosses are of Latin type, with preservative, amuletic depictions (in this case the *Immaculate*). They are commonly found in graves and dated to the 18th century. On the front of the cross from Rapovine there is the crucified Christ, and on its back the Virgin Mary with folded arms, standing on the crescent crowned with stars. On the patible above the head of the Mother of God there is the inscription VIR(G)O/IMM, on the antenna VITAM PREST, while on the bottom of the patible PV/RA/M, which reads *Virgo Immaculata Vitam praesta puram* = Immaculate Virgin, grant us a pure life.

Well-made metal corpora are the results of superior workmanship. They were originally fastened onto wooden crosses that were placed in graves with the deceased. Typologically, we can divide them in two groups, depending on their visual features and the method of fastening on the cross. Each of the first two corpora has two nails in the palms of the hands and one in the feet. They were cast in bronze in one piece, together with the corpus. Another feature they have in common is an ascetically stylised depiction of the body of Christ, emaciated and with a rigidly stylised perizoma wrapped around his hips. However, the first corpus, of which the remnants of the wooden cross have been preserved, is of inferior design, which is especially evident in the finishing around the arms and head (Fig. 19, Cat.



Sl. 19. Korpus raspela (kat. br. 11) (foto: M. Rogošić)
Fig. 19. Crucifix corpus (Cat. No. 11)
(photo: M. Rogošić)

na anteni VITAM PREST, a na dnu patibuluma je PV/RA/M, što se čita *Virgo Immaculata Vitam praesta puram* = Bezgrešna Djevice, čestit život nam daj.

Lijepo rađeni metalni korpusi bolje su izrade; izvorno su bili fiksirani na drvenim križevima koji su se stavljali u grob s pokojnikom. Tipološki ih možemo podijeliti u dvije skupine, i to s obzirom na likovne značajke i način fiksiranja na križ. Kod prva dva korpusa dva čavla na dlanovima ruku i jedan na stopalima lijevani su u bronci u jednom komadu s korpusom. Ono što im je još zajedničko, jest asketski stilizirani prikaz tijela Kristova koje je izrazito mršavo i oko kukova obavijeno kruto stiliziranom perizomom. Ipak, prvi korpus, kod kojeg je sačuvan ostatak drvenog križa, slabije je izvedbe, što dolazi do izražaja pogotovo kod obrade oko ruku i glave (sl. 19, kat. br. 11). Kod drugog korpusa izvedba je u tehničkom i u likovnom smislu daleko bolja u odnosu na prvi. Stilizacijom je naglašena perizoma, kao i rebra te trnova kruna oko Kristove glave, koja je izvedena na način da pojačava cjelokupni asketizam korpusa. Izrazito mršave noge trodimenzional-



Sl. 20. Korpus raspela (kat. br. 12) (foto: M. Rogošić)
Fig. 20. Crucifix corpus (Cat. No. 12)
(photo: M. Rogošić)

No. 11). The second corpus is of far superior design compared to the first one, both in technical and visual terms. The stylisation emphasises the perizonia, as well as the ribs and the crown of thorns around Christ's head, executed so that it enhances the overall asceticism of the corpus. The emaciated legs are three-dimensionally separated from the intended cross. The arms are slightly raised and the whole representation is proportional (Fig. 20, cat. No. 12).

The second group consists of two corpora shaped front and sides, while the back is hollow. Given the holes in the palms and feet, the corpora were fastened onto wooden crosses with special nails. The corpora of the crucified Christ are iconographically identical. The body of the dead Jesus has prominent musculature, in contrapposto with the arms raised high. The perizonia, tied in a particular way, hangs loosely on the body. The iconographic depiction of Jesus with long hair and a beard is realistic. The



Sl. 21. Korpus raspela (kat. br. 13) (foto: M. Rogošić)
Fig. 21. Crucifix corpus (Cat. No. 13)
(photo: M. Rogošić)



Sl. 22. Korpus raspela (kat. br. 14) (foto: M. Rogošić)
Fig. 22. Crucifix corpus (Cat. No. 14)
(photo: M. Rogošić)

no se odvajaju od predviđenog križa. Ruke su blago uzdignute i čitav prikaz je proporcionalno usklađen (sl. 20, kat. br. 12).

U drugoj skupini dva su korpusa koja su načinom izrade oblikovana s prednje strane i bočno, dok je stražnja strana šuplja. S obzirom na rupice na dlanovima i stopalima korpusi su posebnim čavlima fiksirani na drveni križ. Korpusi raspelog Krista ikonografski su istovjetni. Tijelo umrlog Isusa naglašene je muskulature, u kontrapostu s visoko uzdignutim rukama. Perizoma, koja je na poseban način vezana, blago pada niz tijelo. Ikonografski prikaz Isusa s dugom kosom i bradom realističan je. Kod prvog korpusa nedostaje dio ruke te je na prsima također rupica za čavle (sl. 21, kat. br. 13). Kod drugog korpusa na mjestu rupice desne ruke sačuvan je čavao (sl. 22, kat. br. 14). U nedostatku bližih analogija korpuse raspela okvirno smo dati-

first corpus lacks a part of the arm and has a nail hole in the chest (Fig. 21, Cat. No. 13). As to the second corpus, the nail in the right hand has been preserved (Fig. 22, Cat. No. 14). In the absence of closer analogies, we have roughly dated the crucifix corpora to the turn of the 19th century and the 19th century, considering that the first two corpora are of somewhat earlier design than the other two.

Conclusion

Devotional objects in Rapovine were found during archaeological excavations in the context of grave finds as parts of funeral customs. The dead were buried with a rosary in their hands crossed on their chests or with a crucifix in their hands. The researched modern period graves in which devotional objects were found had been displaced by multiple burials or disposal of bones. They belong to

rali u prijelaz 18. na 19. stoljeće i u 19. stoljeće, smatrajući da su prva dva korpusa izradom nešto starija od druga dva.

Zaključak

Nabožni predmeti u Rapovinama nađeni su tijekom arheološkog iskopavanja u kontekstu grobnih nalaza kao dio pogrebnih običaja. Pokojnici su sahranjivani s krunicom u rukama prekrivenim na prsima ili s raspelom u rukama. Istraženi novovjekovni grobovi u kojima su nađeni nabožni predmeti dislocirani su višestrukim ukopima ili odlaganjem kostiju. Pripadaju razdoblju od 18. do 19. stoljeća, kada se iznad ostataka srednjovjekovne crkve počelo širiti groblje. U tom dijelu groblja sahranjivali su se pripadnici livanjskih katoličkih obitelji koje su počele ekonomski jačati od prve polovine 19. stoljeća te su tijekom tog stoljeća postale moćne i ugledne trgovačke kuće. Od krunica su sačuvana zrna te privjesci u vidu svetačkih medaljica i raspela. Zrna krunice od kosti nađena su sporadično dislocirana te pripadaju starijim krunicama, vjerojatno iz 16. ili 17. stoljeća, dok su zrna od staklene paste nađena u grobovima te su vjerojatno s krunica iz 18. i 19. stoljeća. Križevi kao privjesci s krunice su iz 18. i 19. stoljeća. Četiri korpusa raspela koji se stilski svrstavaju u dvije skupine pripadaju drvenim križevima na koje su se fiksirali te kao takvi stavljali u grob s pokojnikom. Pretpostavljamo da je stavljanje raspela u grob isključivalo istovremeno prilaganje krunice, ali se praksa stavljanja krunica duže zadržala sve do današnjeg doba.

Svetačke medaljice iz Rapovina bilo je moguće preciznije datirati prema ikonografskom sadržaju, što je značajan doprinos za proučavanje duhovne kulture, pobožnosti i običaja ovog kraja. Na medaljicama iz Rapovina najviše je zastupljen prikaz Bogorodice u različitim ikonografskim tipovima: s djetetom Isusom, s raspetim Isusom, sa svecima te u prizorima ukazanja. Očito je kako dominira pobožnost Blaženoj Djevici Mariji, koja se širila iz marijanskih svetišta i kojoj su se vjernici najčešće obraćali za pomoć. Pripadaju razdoblju od 17. do druge polovine 19. stoljeća. Rustičnom i slabijom kvalitetom izrade izdvaja se medaljica Gospe Loretske i sv. Antuna Padovanskog, za koju pretpostavljamo da je izrađena u 17. stoljeću, dok je medaljica Bogorodice Loretske i Udruge Svetog Križa iz Sirola, s oznakom kovnice ROMA, datirana u 18. stoljeće. Ostale medaljice izrađene su u 19. stoljeću; datirali smo ih na temelju hodočasničkih

the period from the 18th to the 19th century, when the cemetery began to spread over the remains of the mediaeval church. In this part of the cemetery, members of Catholic families from Livno were buried. Their economic rise began in the first half of the 19th century. During that century they became powerful and respectable trading houses. As to rosaries, beads and pendants in the form of saint's medals and crucifixes have been preserved. Rosary beads made of bone were found sporadically displaced. They belong to earlier rosaries, probably from the 16th or 17th century, while glass paste beads were discovered in graves and probably originate from rosaries dating to the 18th and 19th centuries. The crosses as rosary pendants are from the 18th and 19th centuries. The four crucifix corpora, stylistically classified in two groups, belong to wooden crosses onto which they used to be fastened and as such placed in graves with the deceased. We assume that such placing of crucifixes in graves did not include rosaries. However, the practice of placing rosaries has remained until today.

It was possible to date the saints' medals from Rapovine more precisely based on their iconographic content, which is a significant contribution to the study of spiritual culture, devotion and customs of this region. The most common representation on the medals from Rapovine is the Madonna in various iconographic types: with the child Jesus, with the crucified Jesus, with saints and in scenes of apparitions. It is obvious that devotion to the Blessed Virgin Mary is dominant. It spread from the Marian shrines, and the faithful most often turned to her for help. They belong to the period from the 17th to the second half of the 19th century. The medal of Our Lady of Loreto and St. Anthony of Padua stands out with its rustic and inferior workmanship. We assume it was made in the 17th century, while the medal of the Madonna of Loreto and the Society of the Holy Cross from Sirola, with the mint mark ROMA, is dated to the 18th century. Other medals were made in the 19th century. We dated them on the basis of pilgrimage shrines, i.e. the sites of apparitions and their inscriptions in national languages. However, the medals of the Most Sacred Heart of Jesus and the Immaculate Virgin can be dated more precisely to the second half of the 19th century. Based on the analysis of iconographic content, we can classify them as medals from the Adriatic area.³⁶ In addition to the medals of the Most Sacred Heart of Jesus and the so-called miraculous medal

³⁶ Vrkić 2014, p. 256.

svetišta, odnosno mjesta ukazanja te natpisa na nacionalnim jezicima, s time da medaljice Presvetog Srca Isusova i Bogorodice Bezgrešne možemo preciznije datirati u 2. polovinu 19. stoljeća. Na osnovi analize ikonografskog sadržaja možemo ih uvrstiti u medaljice jadranskog područja.³⁶ Osim medaljica Presvetog Srca Isusova i tzv. čudotvorne medaljice Bogorodice Bezgrešne, koje su se u drugoj polovini 19. stoljeća širile među pobožnim pukom, ostale medaljice prispjele su iz inozemnih hodočasničkih središta. S obzirom da društveno-vjerske prilike u 18. i 19. stoljeću na području Livna, koje je bilo pod Osmanskim Carstvom do 1878. godine, nisu ukazivala na hodočasnička putovanja u Loreto u Italiji, Goricu u Sloveniji i La Salette u Francuskoj, pretpostavljamo da su te medaljice u ove krajeve prispjele posredstvom svećenika franjevac ili biskupa koji su u to doba često bili na školovanju u inozemstvu ili su putovali u hodočasnička središta. Poznat je podatak da je biskup makarski fra Bartolomej Kačić s puta u Rim 1631. godine donio 42.524 medaljice te ih podijelio po župama koje je pohodio.³⁷ Iako je livanjski kraj tradicionalno vezan uz dalmatinsko područje, te se i u vrijeme Osmanskog Carstva preko Livna odvijala trgovina između Dalmacije i Bosne, u Rapovinama nisu nađene medaljice ni drugi nabožni predmeti iz brojnih marijanskih svetišta u susjednoj Dalmaciji.³⁸ Naravno, to ne znači da ih nije bilo; ovo područje istraživanja tek je u začetku te ćemo to ostaviti za neko drugo vrijeme, kada budemo imali više podataka s ovog ili drugih lokaliteta. U svakom slučaju, medaljice iz Rapovina ne možemo uzeti kao dokaz stvarne hodočasničke aktivnosti tijekom 18. i 19. stoljeća, ali svakako ukazuju na dostupnost medaljica i ostalih nabožnih predmeta, posebno među članovima imućnijih livanjskih obitelji, koji su se sahranjivali uz ostatke srednjovjekovne crkve. Zastupljenost medaljica s likom Bogorodice ide u prilog štovanju njezine pobožnosti, koja je i danas među najvećim pobožnostima u livanjskome kraju.

of the Immaculate Virgin, which spread among the pious in the second half of the 19th century, other medals were brought from foreign pilgrimage centres. Given that the socio-religious circumstances in the 18th and 19th centuries in the Livno area, under the Ottoman Empire until 1878, did not allow pilgrimages to Loreto in Italy, Gorica in Slovenia and La Salette in France, we assume that these medals arrived in these territories through Franciscan priests or bishops, who were often studying abroad or travelling to pilgrimage centres at the time. It is known that Friar Bartolomej Kačić, the Bishop of Makarska, brought 42,524 medals from his trip to Rome in 1631 and distributed them among the parishes he visited.³⁷ Although the Livno area is traditionally linked with the Dalmatian area, and Livno used to be a transit centre in trade between Dalmatia and Bosnia during the Ottoman Empire, no medals or other devotional objects from numerous Marian shrines in neighbouring Dalmatia have been found in Rapovine.³⁸ Naturally, this does not mean there were none. This area of research is still in its infancy and we will leave it for some other time, when we will have more information from this or other sites. In any case, the medals from Rapovine cannot be taken as evidence of actual pilgrimage activities during the 18th and 19th centuries, but they certainly do demonstrate the availability of medals and other devotional objects, especially among members of wealthier Livno families, buried next to the remains of the mediaeval church. The abundance of medals with the image of the Virgin goes in favour of devotion to her, still among the most prominent in the Livno area.

Katalog

³⁶ Vrkić 2014, str. 256.

³⁷ Mirnik 2008, str. 169.

³⁸ Belamarić 2016, str. 233-256.

³⁷ Mirnik 2008, p. 169.

³⁸ Belamarić 2016, pp. 233-256.

1. Medaljica Bogorodice Loretske i Udruge Svetog Križa iz Sirola (sl. 9)

Medaljica je kružnog oblika, profilirana ruba, s okomitom ušicom. Na licu medaljice prikazano je raspelo, romanički koncipirano. Na križu je tijelo Isusovo pribijeno uspravno, vodoravno raširenih ruku. Isus je odjeven u zvonoliku tuniku, kolobij, oko vrata mu visi medaljon, a na glavi ima krunu. S obje strane raspela lebdi po jedan anđeo s bakljom. Podno križa prikazana je glava anđela s krilima. Slijeva nadesno teče natpis: SS. (SOCIETA SANTO) CROCEFISSO D.(I) SIROL. (O) = *Udruga Svetoga Križa iz Sirola*. Na dnu medaljice piše ROMA = oznaka kovnice. Na naličju medaljice prikazana je Bogorodica s djetetom Isusom. Bogorodica ima bogato ukrašen zvonolik plašt, na glavi joj je kruna i veo. Isus također ima krunu, a u ruci drži kuglu. Iza njihovih glava izbijaju zrake. Uokolo teče natpis: S.(ANCTA) MARIA LAVRET(ANA) = Sveta Marija Loretska.

Mjesto nalaza: profil obiteljske grobnice Vujanović
 Dimenzije: 33 x 46 mm, pr. 35 mm, tež. 16,6 g
 Materijal: lijevana bronca
 Datacija: 18. st.
 Inv. br.: FMGG-7359

2. Medaljica Bogorodice i sv. Antuna Padovanskog (sl. 10)

Medaljica je ovalna oblika, s okomitom ušicom. Na licu medaljice prikazana je Bogorodica s djetetom Isusom zaogrnutu u plašt stožastog oblika. Iza njih su zrake svetokruga, a s obje strane Bogorodice lebdi po jedan anđeo, pretpostavljamo, na oblaku. Na naličju medaljice vidi se lik odjeven u habit s aureolom oko glave. Lijevo od figure prikazana je ljiljanova grančica, a desno je mala figura, pretpostavljamo djeteta Isusa. Medaljica je s obje strane obrubljena tankim rebrom. Nema natpisa. Na osnovi ikonografske analize možemo pretpostaviti prikaz Bogorodice Loretske i sv. Antuna Padovanskog.

Mjesto nalaza: istočno od apside, profil obiteljske grobnice Đogić
 Dimenzije: 12 x 24 mm, tež. 0,7 g
 Materijal: lijevana bronca
 Datacija: 17. st.
 Inv. br.: FMGG-7358

3. Medaljica Isusa i Marije (sl. 11)

Medaljica je ovalna oblika, rubno profilirana, s paralelnom ušicom za vješanje. Na licu medaljice Isusova je glava prikazana u profilu okrenuta nadesno. Uokolo teče natpis: SEIGNEUR AYEZ PITIÉ DE NOUS = Gospodine, smiluj nam se.

Na naličju medaljice Bogorodičina je glava prikazana u profilu okrenuta nalijevo. Uokolo teče natpis: STE

Catalogue

1. Medal of the Madonna of Loreto and the Society of the Holy Cross from Sirola (Fig. 9)

The medal is circular in shape, with a profiled edge, and a vertical eyelet. A crucifix in the Romanesque manner is depicted on the face of the medal. On the cross, the body of Jesus is nailed upright, with arms outstretched horizontally. Jesus is dressed in a bell-shaped tunic, a colobium, with a medallion hanging around his neck, and a crown on his head. On both sides of the crucifix there is a hovering angel with a torch. At the foot of the cross there is the head of an angel with wings. The following inscription runs from left to right: SS. (SOCIETA SANTO) CROCEFISSO D. (I) SIROL. (O) = *Society of the Holy Cross from Sirola*. The ROMA mint mark is at the bottom of the medal. On the reverse of the medal there is a depiction of the Virgin Mary with the Child Jesus. The Virgin has a richly decorated bell-shaped cloak, and a crown and veil on her head. Jesus also has a crown and holds a globe in his hand. Rays shoot out behind their heads. The following inscription runs around: S.(ANCTA) MARIA LAVRET(ANA) = Saint Mary of Loreto.

Find-spot: the Vujanović family tomb profile
 Dimensions: 33 x 46 mm, dia. 35 mm, wt. 16.6 g
 Material: cast bronze
 Dating: 18th c.
 Inv. No.: FMGG-7359

2. Medal of the Madonna and St. Anthony of Padua (Fig. 10)

The medal is oval in shape, with a vertical eyelet. On the face of the medal there is a depiction of the Virgin Mary with the child Jesus, wrapped in a cone-shaped cloak. Behind them there are halo rays, and on both sides of the Virgin there hovers one angel, supposedly on a cloud. On the reverse of the medal there is a figure dressed in a habit with a halo around his head. To the left of the figure is a lily twig, and to the right a small figure, presumably the Child Jesus. The medal is bordered on both sides by a thin rib. There is no inscription. Based on the iconographic analysis, we can assume that the Madonna of Loreto and St. Anthony of Padua are depicted.

Find-spot: east of the apse, the Đogić family tomb profile
 Dimensions: 12 x 24 mm, wt. 0.7 g
 Material: cast bronze
 Dating: 17th c.
 Inv. No.: FMGG-7358

(SAINTE) MÈRE DE DIEU PRIEZ POUR NOUS =
Majko Božja, moli za nas.

Mjesto nalaza: dislocirani dječji grob

Dimenzije: 19 x 26 mm, tež. 3,6 g

Materijal: lijevana bronca

Datacija: 19. st.

Inv. br.: FMGG-7364

4. Medaljica Bogorodičina ukazanja na
Svetoj Gori (sl. 12)

Medaljica je ovalna oblika, rubno profilirana, s ušicom i karičicom za vješanje. Na licu medaljice u sredini je prikaz okrunjene Bogorodice s djetetom Isusom. S njezine lijeve strane je sv. Ivan Krstitelj, a s desne prorok Izaija. Sve tri figure prikazane su u poprsju iznad oblaka. Uokolo teče natpis: EFFIGIE D.(ELLA) B.(EATA) V.(ERGINE) MARIA D.(EL) MONTE SANTO P.(RESSO) GORIZIA = Slika Blažene Djevice Marije sa Svete Gore kraj Gorice.

Na naličju medaljice prikaz je Gospina ukazanja. Vidi se Bogorodica s djetetom Isusom iznad oblaka, desno od Bogorodice crkva je sa zvonikom. Ispod ovog prizora, koji je dosta izlizan, vidi se pastirica s ovčicama koja se klanja. U donjem odvojenom segmentu medaljice godina je 1539.

Mjesto nalaza: recentni grob B1

Dimenzije: 16 x 23 mm, tež. 1,6 g

Materijal: lijevana bronca

Datacija: 19. st.

Inv. br.: FMGG-7363

5. Medaljica Bogorodice Saletske (sl. 13)

Medaljica je ovalna oblika, ušica za vješanje je puknuta. Na licu medaljice figuralni je prikaz okrunjene Bogorodice koja ima križ sa simbolima Kristove muke, kliještima i čekićem. Uz Bogorodicu su dvije figure, pastira i pastirice, koje drže pastirske štapove. Uz rub medaljice teče tekst: DI PREGA PER NOI = Moli za nas. Na naličju medaljice tekst je u pet redaka:

LE APPARIZIONI

DELLA VERGINA

SULLA MONTAGNA

DI LA SALETEE

19 SETTEMBRE = Ukazanje Djevice na planini La Salette 19. rujna

Iznad teksta je peterolatična rozeta, a ispod je godina ukazanja u La Salette 1846.

Mjesto nalaza: recentni grob G

Dimenzije: 20 x 24 mm, tež. 2 g

Materijal: lijevana bronca

Datacija: 19. st.

Inv. br.: FMGG-7361

6. Medaljica Bogorodice Bezgrešne,
tzv. čudotvorna medaljica (sl. 14)

3. Medal of Jesus and Mary (Fig. 11)

The medal is oval in shape, with profiled edges, and a parallel hanging eye. On the face of the medal there is a depiction of Jesus's head, in profile, facing right. Around it runs the following inscription: SEIGNEUR AYEZ PITIÉ DE NOUS = Lord, have mercy on us.

On the reverse of the medal, the Virgin's head is shown in profile, facing left. Around it runs the following inscription: STE (SAINTE) MÈRE DE DIEU PRIEZ POUR NOUS = Mother of God, pray for us.

Find-spot: a displaced infant grave

Dimensions: 19 x 26 mm, wt. 3.6 g

Material: cast bronze

Dating: 19th c.

Inv. No.: FMGG-7364

4. Medal of the Virgin's apparition at
Sveta Gora (Fig. 12)

The medal is oval in shape, with profiled edges, and an eyelet and ring for hanging. On the face of the medal there is a depiction of the crowned Virgin with the Child Jesus in the middle. To her left is St. John the Baptist, and to her right the prophet Isaiah. All three figures are shown as busts above the clouds. The following inscription runs around: EFFIGIE D.(ELLA) B.(EATA) V.(ERGINE) MARIA D.(EL) MONTE SANTO P.(RESSO) GORIZIA = Effigy of the Blessed Virgin Mary from the Holy Mount near Gorica.

On the reverse of the medal there is a depiction of the Virgin's apparition. The Virgin and the Child Jesus are above the clouds, and a church with a bell tower to their right. Below this scene, which is quite worn, a shepherdess in worship and sheep are discernible. In the lower separate segment of the medal, the year 1539 can be seen.

Find-spot: recent grave B1

Dimensions: 16 x 23 mm, wt. 1.6 g

Material: cast bronze

Dating: 19th c.

Inv. No.: FMGG-7363

5. Medal of the Virgin of La Salette (Fig. 13)

The medal is oval in shape, and its hanging eye is cracked. On the face of the medal there is a figural representation of the crowned Virgin with a cross with symbols of Christ's Passion, the hammer and pliers. There are two figures with the Virgin, a shepherd and a shepherdess, holding shepherds' staffs. On the edge of the medal there runs the following text: DI PREGA PER NOI = Pray for us. On the reverse of the medal there is the following text in five lines:

LE APPARIZIONI

DELLA VERGINA

SULLA MONTAGNA

DI LA SALETEE

Medaljica je ovalna oblika, s paralelnom ušicom za vješanje. Na licu medaljona prikazana je Bogorodica koja stoji na kugli gazeći zmiju, iz ruku joj izbijaju snopovi zraka, a oko glave joj je aureola. Uokolo teče natpis u dva retka: O MARIJO ZAČETA BEZ GRIJEHA MOLI ZA NAS - KOI SE K TEBI UTIČIMO. Na dnu medaljice je šesterolatična rozeta. Na naličju medaljice u sredini je monogram križa i slova M. Ispod su srce Isusovo i Marijino, jedno ovijeno trnovom krunom, drugo probijeno. Uokolo teče tekst: USPOMENA SVET.(OG) POSLANJA, a uz rub medaljice raspoređeno je 12 zvjezdica.

Mjesto nalaza: sloj zemlje iznad podnice u apsidi

Dimenzije: 20 x 28 mm, tež. 3,2 g

Materijal: lijevana bronca

Datacija: 2. polovina 19. st.

Inv. br.: FMGG-7362

7. Medaljica Srca Isusova (sl. 15)

Medaljica je ovalna oblika, s paralelnom ušicom za vješanje. Na licu medaljice u sredini je prikazano srce koje krvari, iznad njega je plamen, a oko njega su zrake. Uz rub teče natpis: SRCE JSUSOVO SMILUJ SE BOSNI! Na dnu medaljona je petokraka zvjezdica. Na naličju medaljona u sredini je srce probodeno strijelicom, iznad srca je plamen, a oko njega zrake. Uz rub teče natpis: SRCE MARIJINO POMOZI BOSNI! Na dnu medaljice je petokraka zvjezdica.

Mjesto nalaza: recentni grob B1

Dimenzije: 18 x 26 mm, tež. 1,8 g

Materijal: lijevana bronca

Datacija: 2. pol. 19. st.

Inv. br.: FMGG-7357

8. Medaljica (sl. 16)

Medaljica je ovalna oblika, s paralelnom ušicom. U cijelosti je izlizana te se ne može razaznati ikonografski sadržaj.

Mjesto nalaza: dislocirani dječji grob

Dimenzije: 13 x 19 mm, tež. 0,6 g

Materijal: lijevana bronca

Inv. br.: FMGG-7360

9. Raspelo (sl. 17)

Latinski križ s paralelnom ušicom za vješanje. Tijelo rassetog Isusa visi na križu, s visoko uzdignutim rukama, noge nisu prekrizene. Na patibulumu je titulus. Po sredini križa iza Kristove glave rubac je s trnovom krunom.

Mjesto nalaza: uz sjeverni zid srednjovjekovne crkve

Dimenzije: 25 x 50 mm, tež. 5,8 g

Materijal: lijevana bronca

Datacija: 19. st.

Inv. br.: FMGG-7370

19 SETTEMBRE = The apparition of the Virgin on the mountain of La Salette on 19 September

Above the text is a five-petal rosette, and below the year of the apparition in La Salette, viz. 1846.

Find-spot: recent grave G

Dimensions: 20 x 24 mm, wt. 2 g

Material: cast bronze

Dating: 19th c.

Inv. No.: FMGG-7361

6. Medal of the Immaculate Virgin, the so-called miraculous medal (Fig. 14)

The medal is oval in shape, with a parallel eyelet for hanging. On the face of the medal there is a depiction of the Virgin standing on a globe, crushing a serpent beneath her feet, with rays of light shooting out from her hands, and a halo around her head. The following inscription runs around in two lines: O MARIJO ZAČETA BEZ GRIJEHA MOLI ZA NAS – KOI SE K TEBI UTIČIMO (OH, MARY CONCEIVED WITHOUT SIN, PRAY FOR US – WHO HAVE RECOURSE TO YOU). At the bottom of the medal there is a six-petal rosette. On the reverse of the medal there is a monogram of the cross and the letter M in the middle. Below are the hearts of Jesus and Mary, one in a crown of thorns, the other pierced. The following text runs around: USPOMENA SVET.(OG) POSLANJA (IN MEMORY OF THE H.[OLY] MISSION), as well as 12 stars.

Find-spot: a layer of earth above the flooring in the apse

Dimensions: 20 x 28 mm, wt. 3.2 g

Material: cast bronze

Dating: 2nd half of the 19th c.

Inv. No.: FMGG-7362

7. Medal of the Heart of Jesus (Fig. 15)

The medal is oval in shape, with a parallel eyelet for hanging. On the face of the medal there is a depiction of a bleeding heart in the middle, with a flame above and rays around it. The following inscription runs along the edge: SRCE JSUSOVO SMILUJ SE BOSNI! (HEART OF JESUS, HAVE MERCY ON BOSNIA!) At the bottom of the medal there is a five-pointed star. On the reverse of the medal there is a heart pierced by an arrow in the middle, with a flame above and rays around it. The following inscription runs along the edge: SRCE MARIJINO POMOZI BOSNI! (HEART OF MARY, HELP BOSNIA!) At the bottom of the medal there is a small five-pointed star.

Find-spot: recent grave B1

Dimensions: 18 x 26 mm, wt. 1.8 g

Material: cast bronze

Dating: 2nd half of the 19th c.

Inv. No.: FMGG-7357

10. Raspelo (sl. 18)

Latinski križ pravokutnih profiliranih rubova s okomitom ušicom i karičicom za vješanje. Križ ima dvostrani prikaz. Na licu križa je raspeti Isus, prekriženih nogu, sa zrakastom aureolom oko glave. Iznad glave Isusa je titulus, u dnu patibuluma je lubanja. Na naličju križa prikazana je Bogorodica sklopljenih ruku, odjevena u klasičnu nabranu haljinu. Oko glave joj je aureola od sedam zvijezda, stoji na polumjesecu. Iznad glave je natpis VIR(G)O/ IMM, na anteni: VITAM PR(A) EST, a na dnu križa je PV/RA/M: *Virgo Immaculata Vitam praesta puram* = Bezgrešna Djevice, čestit život nam daj.

Mjesto nalaza: recentni grob H

Dimenzije: 25 x 45 mm, tež. 5,4 g

Materijal: lijevana bronca

Datacija: 18. st.

Inv. br.: FMGG-7365

11. Korpus raspela (sl. 19)

Sačuvan je korpus raspela s ostacima drvene podloge i tri čavla. Tijelo umrlog Isusa prikazano je u asketskoj maniri, s istaknutim rebrima. Prikaz glave blago je realističan. Oko bokova golog tijela obavijena je perizoma. Ruke su pravocrtno raširene, a stopala prekrižena jedno preko drugog. Korpus je oblikovan s prednje strane i bočno, dok je stražnja strana djelomično obrađena te uglavnom šuplja.

Mjesto nalaza: recentni grob G

Dimenzije: 70 x 75 mm, tež. 20,7 g

Materijal: lijevana bronca

Datacija: 18. ili 19. st.

Inv. br.: FMGG-7366

12. Korpus raspela (sl. 20)

Sačuvan je korpus raspela bez križa. Tijelo umrlog Isusa prikazano je u asketskoj maniri, izrazito mršavo, s istaknutim rebrima. Prikaz glave s krunom i kosom je stiliziran. Oko bokova golog tijela obavijena je perizoma. Ruke su blago uzdignute, a stopala prekrižena jedno preko drugog. Korpus je oblikovan s prednje strane i bočno; sa stražnje strane oblikovane su noge i djelomično ruke, a u predjelu trupa je šupljina.

Mjesto nalaza: recentni grob A

Dimenzije: 65 x 75 mm, tež. 19,4 g

Materijal: lijevana bronca

Datacija: 18. ili 19. st.

Inv. br.: FMGG-7367

13. Korpus raspela (sl. 21)

Sačuvan je korpus raspela bez križa. Tijelo umrlog Isusa naglašene je muskulature, s visoko uzdignutim rukama. Jedna ruka djelomično je sačuvana, a na dlanu druge ruke je rupica na mjestu čavla. Prikaz glave bla-

8. Medal (Fig. 16)

The medal is oval in shape, with a parallel eyelet. It is completely worn, and the iconographic content cannot be discerned.

Find-spot: a displaced infant grave

Dimensions: 13 x 19 mm, wt. 0.6 g

Material: cast bronze

Inv. No.: FMGG-7360

9. Crucifix (Fig. 17)

A Latin cross with a parallel hanging eye. The body of the crucified Jesus hangs on the cross, with arms raised high, his legs are not crossed. There is a titulus on the patible. In the middle of the cross, behind Christ's head, there is a veil with the crown of thorns.

Find-spot: by the north wall of the mediaeval church

Dimensions: 25 x 50 mm, wt. 5.8 g

Material: cast bronze

Dating: 19th c.

Inv. No.: FMGG-7370

10. Crucifix (Fig. 18)

A Latin cross with rectangular profiled edges and a vertical eyelet and ring for hanging. The cross has depictions on both sides. On the front of the cross there is the crucified Jesus, with his legs crossed, and a radiant halo around his head. Above the head of Jesus is the titulus, and at the bottom of the patible a skull. On the back of the cross there is a depiction of the Virgin with her arms folded, wearing a classic pleated dress. Around her head is a halo of seven stars, and she is standing on a crescent moon. Above her head there is the following inscription VIR(G)O/IMM; on the antenna: VITAM PR(A)EST; and at the bottom of the cross PV/RA/M: *Virgo Immaculata Vitam praesta puram* = Immaculate Virgin, grant us a pure life.

Find-spot: recent grave H

Dimensions: 25 x 45 mm, wt. 5.4 g

Material: cast bronze

Dating: 18th c.

Inv. No.: FMGG-7365

11. Crucifix corpus (Fig. 19)

A crucifix corpus with the remains of a wooden base and three nails have been preserved. The body of the dead Jesus is depicted in an ascetic manner, with prominent ribs. The depiction of the head is slightly realistic. A perizoma is wrapped around the hips of his naked body. The arms are stretched out, and the feet are crossed over each other. The corpus is shaped front and sides, while the back is partially finished and mostly hollow.

Find-spot: recent grave G

Dimensions: 70 x 75 mm, wt. 20.7 g

Material: cast bronze

go je realističan. Oko bokova golog tijela obavijena je perizoma. Noge su blago svijene u koljenima, s prekrivenim stopalima. Korpus je oblikovan s prednje strane i bočno, dok je stražnja strana šuplja.

Mjesto nalaza: recentni grob B

Dimenzije: 30 x 68 mm, tež. 2,5 g

Materijal: lijevana bronca

Datacija: 19. st.

Inv. br.: FMGG-7369

14. Korpus raspela (sl. 22)

Sačuvan je korpus raspela bez križa. Na dlanu jedne ruke sačuvan je ostatak čavla, dok je na drugoj rupica na mjestu čavla. Tijelo umrlog Isusa naglašene je muskulature, s visoko uzdignutim rukama. Prikaz glave blago je realističan. Oko bokova golog tijela obavijena je perizoma. Noge su blago svijene u koljenima i s prekrivenim stopalima. Korpus je oblikovan s prednje strane i bočno, dok je stražnja strana šuplja.

Mjesto nalaza: recentni grob G

Dimenzije: 40 x 73 mm, tež. 3,9 g

Materijal: lijevana bronca

Datacija: 19. st.

Inv. br.: FMGG-7368

Dating: 18th or 19th c.

Inv. No.: FMGG-7366

12. Crucifix corpus (Fig. 20)

A crucifix corpus has been preserved without the cross. The body of the dead Jesus is depicted in an ascetic manner, emaciated, with prominent ribs. The depiction of the head with the crown and hair is stylized. A perizoma is wrapped around the hips of his naked body. The arms are slightly raised, and the feet are crossed over each other. The corpus is shaped front and sides. On the back, the legs are finished, as well as the arms to an extent. There is a cavity in the torso.

Find-spot: recent grave A

Dimensions: 65 x 75 mm, wt. 19.4 g

Material: cast bronze

Dating: 18th or 19th c.

Inv. No.: FMGG-7367

13. Crucifix corpus (Fig. 21)

A crucifix corpus has been preserved without the cross. The body of the dead Jesus has prominent musculature, with the arms raised high. One arm is partially preserved, and there is a nail hole in the hand of the other arm. The depiction of the head is slightly realistic. A perizoma is wrapped around the hips of his naked body. The legs are slightly bent at the knees, with the feet crossed. The corpus is shaped front and sides, while the back is hollow.

Find-spot: recent grave B

Dimensions: 30 x 68 mm, wt. 2.5 g

Material: cast bronze

Dating: 19th c.

Inv. No.: FMGG-7369

14. Crucifix corpus (Fig. 22)

A crucifix corpus has been preserved without the cross. The remnant of the nail is preserved in the palm of one hand, while the other has a nail hole. The body of the dead Jesus has prominent musculature, with the arms raised high. The depiction of the head is slightly realistic. A perizoma is wrapped around the hips of his naked body. The legs are slightly bent at the knees, and the feet are crossed. The corpus is shaped front and sides, while the back is hollow.

Find-spot: recent grave G

Dimensions: 40 x 73 mm, wt. 3.9 g

Material: cast bronze

Dating: 19th c.

Inv. No.: FMGG-7368

(D. G.)

Literatura/Bibliography

Azinović Bebek 2007

A. Azinović Bebek, Hodočasnici iz Čazme u 17. i 18. stoljeću, *Vjesnik Arheološkog muzeja u Zagrebu*, 3.s. vol. 40, Zagreb 2007, 391-405

Azinović Bebek 2009a

A. Azinović Bebek, Krunice 17. i 18. stoljeća iz Čazme, *Opvscvla archaeologica*, vol. 32/2008, Zagreb 2009, 167-193

Azinović Bebek 2009b

A. Azinović Bebek, Križevi u novovjekovnim grobovima župne crkve sv. Marije Magdalene u Čazmi, *Prilozi Instituta za arheologiju u Zagrebu*, vol. 26, Zagreb 2009, 271-290

Azinović Bebek 2010

A. Azinović Bebek, Novovjekovni nalazi iz grobova kraj crkve Rođenja Blažene Djevice Marije u Sveticama, *Vjesnik Arheološkog muzeja u Zagrebu*, 3.s. vol. 43, Zagreb 2010, 19-39

Azinović Bebek 2013

A. Azinović Bebek, O hodočasničkim privjescima s područja Hrvatske, *Prilozi Instituta za arheologiju u Zagrebu*, vol. 30, Zagreb 2013, 107-119

Belaj 2006

J. Belaj, Interpretiranje novovjekovnih nalaza iz grobova crkve sv. Martina na Prozorju, *Prilozi Instituta za arheologiju u Zagrebu*, vol. 23, Zagreb 2006, 257-294

Belamarić 2016

J. Belamarić, Marijanska svetišta na dalmatinskoj obali u srednjem vijeku i u rano moderno doba, *Prilozi povijesti umjetnosti u Dalmaciji*, vol. 43, Split 2016, 233-256

Burić 2003

T. Burić, I ritrovamenti più antichi di rosari in Dalmazia, *Starohrvatska prosvjeta*, s. III, sv. 30, Split, 199-237

Knez 2001

D. Knez, *Svetinjice: iz zbirke Narodnega muzeja Slovenije/ Pilgrimage badges : from the collections of the National Museum of Slovenia*, Narodni muzej Slovenije, Ljubljana 2001.

Knez 2010

D. Knez, *Od zore do mraka. Križi iz zbirke Narodnega muzeja Slovenije/ From dawn till dusk. Crosses in the collection of the National Museum of Slovenia*, Narodni muzej Slovenije, Ljubljana 2010.

ses in the collection of the National Museum of Slovenia, Narodni muzej Slovenije, Ljubljana 2010.

Krnjak 2006

O. Krnjak, Svetačke medaljice iz Brkača kod Motovuna, *Histria archaeologica*, vol. 35, Pula 2006, 111-142

Krnjak 2010

O. Krnjak, *Svetačke medaljice: pobožna znamenja žiteljica samostana Sv. Teodora u Puli*, katalog izložbe/exhibition catalogue, Pula 2010.

Leksikon ikonografije 1985

Leksikon ikonografije, liturgike i simbolike zapadnog kršćanstva, (ur./ed. A. Badurina), Sveučilišna naklada Liber, Kršćanska sadašnjost, Zagreb 1985.

Manderalo 1987

S. Manderalo, *Gospodari kamena*, Livno – Sarajevo 1987.

Manderalo 2013

S. Manderalo, Se leži Radovan, *Starohrvatska prosvjeta*, s. III, sv. 40, Split 2013, 235-242

Marić Baković 2012

M. Marić Baković, Izvješće o rezultatima prve sezone arheološkog iskopavanja na katoličkom groblju u Rapovinama kraj Livna, *Starohrvatska prosvjeta*, s. III, sv. 39, Split 2012, 61-72

Marić Baković 2014

M. Marić Baković, Ranosrednjovjekovna crkva Beati Petri Apostoli u Rapovinama kraj Livna i rezultati arheoloških istraživanja, *Starohrvatska prosvjeta*, s. III, sv. 41, Split 2014, 33-62

Marić Baković 2017

M. Marić Baković, Arheološko-etnografska te povijesno-umjetnička studija razvoja livanjskih dvodijelnih kopči, *Cleuna, časopis FMGG-Livno*, god. II., br 2, Livno 2017, 73-91

Marić Baković, Palčok 2019

M. Marić Baković, M. Palčok, Rekonstrukcija ograde svetišta iz predromaničke crkve sv. Petra u Rapovinama kraj Livna, *Cleuna, časopis FMGG-Livno*, god. III., br. 3, Livno 2019, 29-45

Mirnik 1981a

I. Mirnik, *Medalja u Hrvatskoj 1700-1900*, katalog izložbe, Arheološki muzej, Zagreb 1981.

Mirnik 1981b

I. Mirnik, *Talijanska medalja 15 do 17 stoljeća*, Katalog izložbe, Arheološki muzej, Zagreb 1981.

Mirnik 2008

I. Mirnik, *Hrvatske svetačke i hodočasničke medaljice iz numizmatičke zbirke Arheološkog muzeja u Zagrebu*, u/in: A. Marinković, T. Vedriš, (ur./eds.) *Hagiologija. Kultovi u kontekstu*, Zagreb 2008, 169-179

Perkić 2015

D. Perkić, *Svetačke i hodočasničke medaljice iz Župe dubrovačke*, *Zbornik Dubrovačkih muzeja*, sv. 3, Dubrovnik 2015, 43-67

Vrkić 2014

Š. Vrkić, *Svetačke medaljice iz stare crkve sv. Jurja u Kruševu kod Obrovca*, *Diadora* 28, Zadar 2014, 239-267

