

KRUNICE 17. I 18. STOLJEĆA IZ ČAZME

SEVENTEENTH- AND EIGHTEENTH-CENTURY ROSARIES FROM ČAZMA

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Arheološkim istraživanjem župne crkve Sv. Marije Magdalene u Čazmi 2003. i 2005. god. nađeni su temelji ranih građevnih faza i 136 grobova s obiljem novovjekovnih nalaza (medaljice, križevi, krunice, nakit, odjeća i obuća). Ovdje se naglasak stavlja na nalaze krunica, njihovu interpretaciju i potrebu za češćim objavljivanjem.

Ključne riječi: Čazma, Sv. Marija Magdalena, novovjekovni ukopi, krunice

POVIJESNI RAZVOJ POBOŽNOSTI KRUNICE

Krunica ili ružarij oblik je pobožnosti Blaženoj Djevici Mariji. Sastoji se od razmišljanja i molitvi koje su usredotočene na život Kristov i život Djevice Marije. Razmišljanja se još nazivaju otajstvima, a dijele se na četiri – radosna, žalosna, slavna i otajstva svjetla. Molitve krunice broje se pomoću niza zrnaca (brojanice). Nalazimo krunice koje su izrađene poput vijenca ruža, u kojima boja cvjetova – bijela, crvena i zlatna – označuje pojedine nizove otajstava. Krunica je svetačka oznaka Sv. Dominika,

Archaeological research into the parish Church of St. Mary Magdalene in Čazma conducted in 2003 and 2005 resulted in the discovery of the foundations of earlier construction phases and 136 graves containing a wealth of Early Modern finds (small medals, crosses, rosaries, jewellery, clothing and footwear). Here emphasis shall be placed on rosary finds, their interpretation and the need for more frequent publication.

Key words: Čazma, St. Mary Magdalene, Early Modern burials, rosaries

HISTORICAL DEVELOPMENT OF ROSARIAN DEVOTION

The rosary is a form of devotion to the Blessed Virgin Mary. It consists of contemplation and prayers which focus on the life of Christ and the life of the Virgin Mary. These contemplations are also referred to as a series of mysteries, and they are divided into four sets – Joyful, Sorrowful, Glorious and Luminous Mysteries. The prayers of the rosary are count-

za kojega se drži da je osnivač pobožnosti krunice. Ponekad se upotrebljava i kao oznaka Katarine Sijenske, velike dominikanske svete (Ivančević & Badurina 1985: 368).

Pobožnost krunice sastoji se od kontinuirana moljenja pet nizova od po jednog Očenaša i deset Zdravomarija (ili od 15 takvih nizova). Izgovorene molitve kontroliraju se na ružariju (krunici, čislu, brojancima), tj. na sistemski nanizanim većim (Očenaš) i manjim zrcima (Zdravomarijo), nadjevenima na vrpici ili ulančanima na metalnome lančiću, a koje onaj koji moli drži u ruci i prebire prstima. Načelno, riječ je o prastaru načinu uzastopna nizanjanja napamet znanih molitvi. Ružarij je u samostanskim sredinama Istoka i Zapada u ustima nepismena redovnika količinom ponavljanja istih molitvenih formula nadoknađivao onu količinu svaki dan pročitanih molitvenih tekstova koje je čitajući molio pismeni redovnik. Stoga se broj od 150 Zdravomarija simbolički poklapa s brojem od 150 psalama iz psaltira. Sistem moljenja razvijao se stoljećima. U buli iz 1479. god. papa Siksto IV. spominje da se Očenaš umeće nakon svakih 10 Zdravomarija, ali još ne spominje da se mole otajstva, kao ni Vjerovanje i molitva Slava Ocu. Razmišljanje o otajstvima započinje u 15. st., a uvodi se u opću praksu u 16. st. U 16. st. počinje se moliti Vjerovanje na početku, a u 17. st. dodaju se tri Zdravomarije (Knez 2006¹).

Papa Pio V. u buli *Consueverunt Romani Pontifices* iz 1569. god. ističe da se krunica ili psaltir Bl. Djevice Marije ubraja među najbolje načine molitve i razmatranja dostupnog svima (Bišкуп 2001: 621). Papa Pio V. bio je dominikanac.

Naziv ružarij nastao je u srednjem vijeku kao asocijacija na oblik modnog, prigodnog svečanog vijenca od ruža nanizanih na konac, što su ga mlada gospođa i dame u gotičko doba stavljali oko glave. Stoga se u srednjovjekovnoj ikonografiji od 15. st. simbol sv. ružarija redovito prikazuje vijencem od 50 bijelih ruža u koje su interpolirane veće crvene ruže (Očenaš), ili pak medaljoni s pet rana Kristovih, ili s prikazom otajstava sv. ružarija. Bogorodica se u 15. st. prikazuje s mandrolom od ružina vijenca, a u 16. st. ona ili Krist u njezinu krilu pružaju krunicu ili Sv. Dominiku, ili drugim svecima dominikanskoga reda, ili puku.

Povijesni razvoj krunice lijepo je prikazao o. C. Belamarić u "Ispravi o obnovi krunice" (Belamarić 1973: 110). Vrijeme nastanka sv. krunice može biti otprilike između 12. i 16. st. Početkom 12. st. na Zapadu se širila praksa recitiranja molitve Zdravomarijo. Naravno da je anđeoski pozdrav bio poznat

ed with the help of a row of beads (counters). Rosaries made like wreaths of roses have been found, in which the colour of the flowers – white, red and gold – designate individual sets of Mysteries. The rosary is the saintly symbol of St. Dominic, who is said to be the founder of rosarian devotion. Sometimes a rosary is also used as a symbol of Catherine of Siena, the great Dominican saint (Ivančević & Badurina 1985: 368).

Rosarian devotion consists of continual prayer through the five series consisting of one Our Father and ten Hail Marys (or of 15 of such series). The uttered prayers are controlled on the rosary (prayer beads), i.e. on the systematically arranged larger (Our Father) and smaller beads (Hail Mary), placed on a string or ribbon or fastened into a metal chain held in the hand of the person praying, counting the beads with his/her fingers. Generally, this is a very old method of consecutive utterance of prayers committed to memory. In the monastic centres of the East and West, the quantity of identical prayer formulas uttered by illiterate monks compensated the quality of prayer texts read every day by the literate monk. The number of 150 Hail Marys thus symbolically corresponds to the number of 150 psalms in the psalter. The system of prayer developed over the centuries. In a papal bull issued in 1479, Pope Sixtus IV specified that an Our Father was to be inserted after every ten Hail Marys, but he did not yet mention that the mysteries were to be prayed, nor the Apostle's Creed and the Glory Be to the Father (*Gloria Patri*). Contemplation of the Mysteries began in the fifteenth century, and it was introduced into general practice in the sixteenth century. In the sixteenth century, the Apostle's Creed began to be recited at the beginning, while in the seventeenth century three Hail Marys were added (Knez 2006¹).

Pope Pius V, in his bull *Consueverunt Romani Pontifices* of 1569, stressed that the rosary or psalter of the Blessed Virgin Mary is counted among the best methods for prayer and contemplation available to all (Bišкуп 2001: 621). Pope Pius V was a Dominican.

The term rosary emerged during the Middle Ages as a reminder to a form of stylish, ceremonial wreath of roses mounted together on a string, which young women and ladies in the Gothic period placed around their heads. Thus, in the medieval iconography of the fifteenth century, the symbol of the holy rosary is regularly depicted as a wreath of fifty white roses in which larger red roses (the Our Father) are interpolated, or small medals of the five wounds of Christ, or with a portrayal of the Mysteries of the Holy Rosary. The Madonna was depicted in the fifteenth century

¹ Neobjavljen članak ustupljen je na korištenje ljubaznošću autora.

¹ Unpublished article which the author graciously allowed me to examine.

u kršćanstvu i prije, te se koristio kao darovna antifona 4. nedjelje adventa, nedjelje koja je imala poseban marijanski naglasak. Ponavljanjem te antifone htjelo se postići ono što je već prije u samostanima bilo uobičajeno ponavljanjem molitve Očenaš, za one monahe i redovnike koji nisu znali čitati, a kao nadomještaj za 150 psalama (brojanica *Paternoster*). Od molitve Zdravomarijo bio je poznat i recitiran samo njezin prvi dio, anđeoski pozdrav, i Elizabetin blagoslov. Tek pred kraj 15. st., kad se raširio običaj moljenja "Sveta Marijo", pridodano je izgovaranje imena Isus i završni Amen. Također je za shvaćanje nastanka i razvoja sv. krunice važno napomenuti da je način moljenja psaltira izgovaranjem molitava Očenaš ili Zdravomarijo bio podijeljen na tri dijela, prema ustaljenu načinu moljenja u samostanima.

Njemački kartuzijanac Henrik Kalkar (1328–1408) podijelio je 150 Zdravomarija na 15 desetki između kojih je umetnuo molitvu Očenaš. Nekako u isto vrijeme nastaje legenda o nastanku krunice. Sv. Dominik (1170–1221), utemeljitelj Reda dominikana, smatra se začetnikom pobožnosti sv. krunice, koju je osobito širio njegov subrat Alan de la Roche (1428–1478). Ta legenda ne može biti u potpunosti prihvaćena, ali se ne smije ni odbaciti. Naime nastanak tzv. Marijanskog psaltira dokumentirao je upravo Sv. Dominik, koji je zajedno sa subračom koristio takav način molitve.

Bez obzira na to još uvijek nije jasno kako je došlo do razmatranja povijesti spasenja kroz molitvu svete krunice. Prvi dokument koji potvrđuje postojanje ili pokušaj da se ujedini molitva ponavljanja Zdravomarija s meditacijama otajstava uzetih iz svetog Evandjelja dolazi iz 15. st. Između 1410. i 1439. god. Dominik Pruski, kartuzijanac iz Kölna, predlaže jednu novu formu prema kojoj je moljenje Zdravomarija svedeno na 50, ali je svakoj molitvi Zdravomarije pridodan određeni odlomak svetog Evandjelja. Ti odlomci bili su podijeljeni tako da ih je 14 razmatralo život Isusov prije početka javnog djelovanja, 6 njegovo javno djelovanje, 24 njegovu muku i smrt, a ostalih 6 uskrснуće Isusovo, slavu i krunjenje Marijino. Takav način razmatranja otajstava spasenja dovest će i do podjele na tri velika otajstva: radosno, žalosno i slavno (i, u novije vrijeme, otajstvo svjetla). Upravo Dominiku Pruskom moramo zahvaliti postojanje tog obnovljenog načina moljenja "Marijanskog psaltira", koji se uz manje izmjene sačuvao do danas. Takav način kasnije je pridobio puno ljubitelja i onih koji su ga gorljivo prenosili drugima. Osobito u 15. st. ta će vrsta molitve doživjeti svoj velik procvat, te će točke iz svetog Evandjelja o kojima se razmatra dostići visoki broj 300.

Važnu ulogu u širenju ove pobožnosti, koja otad nosi naziv "Ružarij Blažene Djevice Marije", ima već spominjani Alan de la Roche, suvremenik Dominika

with a rose wreath – mandorla made of a rose wreath, while in the sixteenth century she or Christ in her lap extended a rosary to St. Dominic, or other saints of the Dominican order, or to the commoners.

The historical development of the rosary was nicely portrayed by Fr. C. Belamarić in his work "Document on the Restoration of the Rosary" (Belamarić 1973: 110). The holy rosary may have emerged sometime between the twelfth and sixteenth centuries. In the West the practice of reciting the Hail Mary was spread at the beginning of the twelfth century. The angelic greeting was well known in Christianity even before, and it was used as a votive antiphon of the four Sundays of Advent – Sundays which have a specific Marian emphasis. The repetition of these antiphons was meant to achieve what was customary in monasteries with the repetition of the Our Father for those monks who could not read, and as a substitute for the 150 psalms (counters for the *Paternoster*). Of the Hail Mary, only its first part, the angelic greeting, and Elizabeth's consecration, were known and recited. It was only at the end of the fifteenth century, when the custom of praying the "Saint Mary" spread, that the utterance of the name of Jesus and the closing 'Amen' were added. Also, to understand the emergence and development of the holy rosary, it is important to mention that the method of praying the psalter by reciting the Our Father and Hail Mary was broken down into three parts, based on the established method of praying in monasteries.

The German Carthusian Henrik Kalkar (1328-1408) divided the 150 Hail Marys into 15 decades, each divided with one Our Father. Around that same time the legend of the rosary's origin emerged. St. Dominic (1170-1221), the founder of the Dominican order, was believed to be the originator of devotion to the Holy Rosary, which was particularly disseminated by his fellow brother Alan de la Roche (1428-1478). This legend cannot be accepted in its entirety, but neither should it be disregarded. Namely, the emergence of the so-called Marian psalter was documented precisely by St. Dominic, who together with his fellow brothers employed this method of prayer.

It is still uncertain how or when the contemplation of the history of the salvation became a part of praying the holy rosary. The first document which confirms the existence or an attempt to unify repetition of the Hail Mary with meditation of the Mysteries contained in the Gospels comes from the fifteenth century. Between 1410 and 1439, Dominic of Prussia, a Carthusian from Cologne, proposed a new form whereby praying the Hail Mary was reduced to 50, but with a specific excerpt of the Gospels added to each Hail Mary. These excerpts were divided

Pruskog. To je činio propovijedanjem, ali i preko marijanskih bratstava koja je sam osnivao.

Nakon što se ova pobožnost uvelike raširila među vjernicima, osjetila se potreba za dodatnim preoblikama u smislu pojednostavljivanja. God. 1521. dominikanac Alberto da Castello sveo je otajstva na svega 15, na način da ih je formulirao kao razmatranja u obliku kratka teksta, ili tako da su se iza svakoga moljenja prvoga dijela Zdravomarije jednostavno ponavljali kratki zazivi. Mnoga marijanska bratstva širom tadašnje Europe rado su prihvatila tu "reformiranu" pobožnost.

Nakon bitke kod Lepanta dominikanci se sve više posvećuju širenju Gospine krunice kao spasonosnu sredstvu kršćanske ustrajnosti pred opasnosti protestantizma i islamizma. Osnivaju bratovštine sv. krunice, grade crkve i podižu oltare na čast Gospi od Ružarija, pišu djela o krunici. Prvu bratovštinu 8. rujna 1475. u dominkanskoj crkvi u Kölnu osniva Jakov Sprenger. I prije su pri samostanima dominikanci osnivali bratstva ili društva za širenje štovanja Majke Božje, a takve udruge postoje i u nas, u Zadru i Dubrovniku. Štovanje Gospe od Ružarija spada u najraširenije kultove u Dalmaciji. Pobožnost Gospe od Ružarija doživljava snažnu obnovu nakon ciparskog rata i bitke kod Lepanta 1571. god., gdje je saveznička armada pobijedila osmanlijsku flotu, što je označilo opadanje turske moći u okupiranoj Europi i uspon Katoličke crkve. Od tada se 7. listopada slavi kao blagdan Bl. Djevice Marije od Krunice. Od 1569. god. na inicijativu pape Pija V. (bula *Consueverunt Romani Pontifices*) krunica postaje zaštitni znak pokrenutoga protuturskog saveza (Priatelj Pa- vičić 1998: 49).

Marijanska pobožnost i sv. krunica doživjeli su golem uspjeh i prihvaćanje: od siromašnih obitelji, župnih crkvi, pa sve do najvećih svjetskih katedrala i do na kraj svijeta u misijama. Ta divna pobožnost privlači i danas i okuplja na molitvu ljude svih slojeva.

PODJELA KRUNICA

Krunica se u srednjem vijeku razvila iz običaja moljenja brojanica paternoster. Bitno je naglasiti da do kraja 14. st. govorimo isključivo o brojanici paternoster, a poslije toga o krunici i brojanici paternoster (Braunneck 1979: 244). Osnovna molitva srednjovjekovnih kršćana bila je Očenaš (lat. *Paternoster*). Oni koji nisu znali čitati, recitali su 150 Očenaša umjesto uobičajenih 150 psalama. Zrna kojima su se molitve brojile nazvana su paternoster-zrnima: obično je na konopu bilo 10, 50 ili 150 zrna, s odjelnim oznakama ili bez njih. Ovisno o društvenome statusu, dobi ili bogatstvu, krunice ili paternoster-

so that fourteen of them contemplated the life of Jesus prior to his public activities, six his public activities, and twenty-four his passion and death, and the remaining six the Resurrection, and the glory and coronation of Mary. This manner of contemplation of the salvation mysteries would lead to their division into the three major sets of Mysteries: Joyful, Sorrowful and Glorious (and, in recent times, Luminous). It was in fact Dominic of Prussia who deserves credit for the existence of this renewed fashion of praying the "Marian psalter", which, with minor modifications, has been preserved to this day. This method subsequently drew many adherents and those who zealously conveyed it to others. In the fifteenth century this type of prayer would experience a great blossoming, and the points from the Gospels to be contemplated reached the high number of 300.

The already mentioned Alan de la Roche, a contemporary of Dominic of Prussia, played a major role in the dissemination of this form of devotion (henceforth called the "Rosary of the Blessed Virgin Mary"). He did so by preaching, but also through the Marian fraternities that he founded.

After this form of devotion spread among the faithful, the need for modification, in the sense of simplification, was perceived. In 1521, the Dominican Alberto da Castello reduced the mysteries to only fifteen, such that he formulated them as contemplation in the form of brief texts, or such that after each recitation of the first part of the Hail Mary brief invocations were repeated. Many Marian fraternities throughout Europe enthusiastically accepted this "reformed" devotion.

After the Battle of Lepanto, the Dominicans became dedicated to spreading the rosary of Our Lady as a means of salvation of Christian persistence when confronted with the perils of Protestantism and Islam. They established fraternities of the holy rosary, built churches and raised altars in honour of Our Lady of the Rosary, and wrote works on the rosary. The Holy rosary fraternity was established in the Dominican church in Cologne on 8 September 1475 by James Sprenger. Even previously, the Dominicans were setting up fraternities or societies at their monasteries to spread reverence for the Mother of God, and such associations exist to this day in Zadar and Dubrovnik. Reverence for Our Lady of the Rosary is among the most widespread cults in Dalmatia. Devotion to Our Lady of the Rosary experienced a potent renewal after the Cyprus war and the Battle of Lepanto in 1571, where the armada of the Holy League defeated the Ottoman fleet, which signified the decline of Ottoman power in occupied Europe and the resurgence of the Catholic Church. Henceforward, 7 October has been celebrated as the Feast of the Blessed Virgin Mary of the Rosary.

-brojanice mogle su biti od špage s običnim čvorovima, drvenim, koštanim, staklenim, ahatnim, jantarnim, srebrnim, bisernim, zlatnim i drugim zrnima. Riječ je o vrsti osobnog nakita koji prati modu i običaj svoga vremena. Krunica se nosila kao lančić oko vrata, na pojasu, u ruci ili oko nje kao narukvica. Općenito je smatrana ukrasom. Osobito su popularna koraljna zrna koja štite od uroka. Zrno Očenaša i zrno Vjeronja obično su finije izrade i naglašenija – nekad veličinom, a nekad bojom. Vrpca krunice-brojanice može imati razne oblike – može biti okrugla, okrugla s visećim dodatkom ili ravna. Do 16. st. uglavnom se rabila okrugla krunica, potom se od 1600. god. počinju razlikovati ravne – muške, i okrugle – ženske krunice. Muške mogu imati od 10 do 15 zrna (Braunneck 1979: 244). Viseći dodatak na krunici javlja se tek u 15. i 16. st., a postaje univerzalan tek u 18. st. Od privjesaka na krunici javljaju se cof, *Bisamapfel*,² medaljice (17. st.) i križevi (18. st.).

Broj zrna varira od 5 do 150 (10 – popularni “cener” ili “muška brojanica”, 15, 20, 33 – Isusove godine, 63 – Marijine godine, 72). *Glossarium artis* (Grupa autora 1992) daje podjelu na veliku (150 malih i 15 velikih zrna), srednju (63 mala – toliko je Marija imala godina, i 7 velikih zrna) i malu (33 mala – toliko je Isus imao godina, i 5 velikih zrna – toliko Kristovih rana). Na prikazima na umjetničkim djelima broj prilično varira, što vjerojatno možemo pripisati umjetničkoj slobodi autora. Činjenica je da brojnice vidamo na slikama od ranoga srednjeg vijeka. U srednjovjekovnoj ikonografiji od 15. st. simbol krunice redovito se prikazuje vijencem od 50 bijelih ruža u koje su umetnute crvene, simboli Očenaša, ili medaljoni s 5 Isusovih rana, ili pak prikazom pojedinih otajstava sv. ružarija. Do druge polovice 17. st. ustalio se običaj nošenja isključivo krunice, a jedini relikv paternoster-brojanica jest takozvani cener (*zehner*), još zvan muškim lancem. M. Braunneck drži da su u 17. st. češće koštane i drvene krunice, a staklene smješta u 18. st (1979: 245).

Kako su u 15. i 16. st. omiljene bile jantarne brojanice i krunice, a jantar u narodu imao magijsko značenje zaštite od uroka, crkva je preuzela kontrolu nad distribucijom jantara te ograničila njegovu upotrebu na isključivo religijske predmete. Tako se kao zamjena za jantar počelo koristiti staklo. U to vrijeme jača utjecaj Venecije kao glavnog europskog proizvođača stakla. Jedna od grana u proizvodnji stakla je i proizvodnja staklenih zrna za krunice i

In 1569, at the initiative of Pope Pius V (the bull entitled *Consueverunt Romani Pontifices*), the rosary became the symbol of the initiated anti-Ottoman alliance (Priatelj Pavičić 1998: 49).

Marian devotion and the holy rosary experienced enormous success and acceptance: from impoverished families and parish churches to the loftiest world cathedrals and to the ends of the earth in missions. This wonderful devotion even today gathers people from all walks of life in common prayer.

ARRANGEMENT OF THE ROSARY

In the Middle Ages, the rosary grew out of the custom of praying the *Pater noster* counter. It is important to stress that up to the end of the fourteenth century, this was exclusively a *Pater noster* counter, and afterward a rosary and *Pater noster* counter (Braunneck 1979: 244). The basic prayer of the medieval Christians was the Our Father (Lat. *Pater noster*, also the “Lord’s Prayer”). Those who did not know how to read recited 150 Our Fathers instead of the customary 150 psalms. The beads used to count the prayers were called *Pater noster* beads: normally there were 10, 50 or 150 beads on a string, with or without dividers. Depending on social status, age, or wealth, the rosaries or *Pater noster* counters could be made of string with ordinary knots, or with wooden, bone, glass, agate, amber, silver, pearl, gold or other beads. This is a type of personal jewellery which reflected the fashion and customs of its time. The rosary was worn as a necklace around the neck or at the waist, or held in the hand or wrapped around the wrist as a bracelet. Generally it was deemed an adornment. Coral beads which guarded against curses were particularly popular. The Our Father bead and the Apostle’s Creed bead are normally more finely made and prominent – sometimes by size, sometimes by colour. The ribbon of the rosary/counter may take various forms: it may be round, round with hanging appendages or straight. Up to the sixteenth century, the round rosary was generally used, but then as of 1600, straight men’s and round women’s rosaries began to be distinguished. Men’s rosaries could have 10 to 15 beads (Braunneck 1979: 244). The hanging appendage on a rosary appeared sporadically in the fifteenth and sixteenth centuries, and became universal only in the eighteenth century. As pendants on rosaries, pompons, *Bisamapfel*,² medals (17th cent.) and crosses (18th cent.) were used.

² Posudice u obliku kugle koje su sadržavale neke intenzivne mirise (*bisam* je mošus). Često se nose kao ogrlice, ali i kao završeci krunica, ponekad i kao paternoster-zrna. Omiljene su u 15. i 16. st.

² Small sphere-shaped vessels which contained certain intense aromas (*bisam* is musk). Often worn as necklaces, but also as ends to rosaries, and sometimes as *Pater noster* beads. Favoured in the fifteenth and sixteenth centuries.

brojanice. Zrna se rade lijevanjem, rezanjem i bušenjem. Uz Veneciju među jačim centrima je i Šumava, odakle su preko Nürnberga krunice dospjele u čitavu Europu. Jedan od redova kojima je povjerena proizvodnja staklenih zrna krunice bili su i dominikanci, kao promicatelji pobožnosti sv. krunice.

POVIJEST ISTRAŽIVANJA

Pišući o krunicama, naišla sam na mnoge probleme. Do nedavno u Hrvatskoj se o krunicama uopće nije pisalo, stoga je doista dobrodošao članak T. Burića (2005). Prvi je put izložen pregled istraživanja kasnosrednjovjekovnih i novovjekovnih grobalja u Dalmaciji s nalazima krunica i kompletnim povijesnim pregledom razvoja krunica, s osvrtom na Dalmaciju. Također je zanimljiv i članak J. Belaja (2007). Na još dva mjesta izvještaji s arheoloških istraživanja spominju krunice kao nalaz, ali ne upućuju se u raspravu (Lipovac Vrkljan 1996; Božek & Kunac 1998). Krunicama se najviše bavi katoličko štivo (Biškup 2001; Šanjek 1983; 1996), međutim samo s vjerskog stajališta, što je i očekivano. Nešto se može iščitati i o povijesti razvoja krunica, ali opet isključivo kao pučke pobožnosti. Strana arheološka literatura krunica se dotiče u velikoj mjeri u izvještajima o istraživanjima samostana te onda kad se bavi narodnim vjerovanjima i običajima (Kierdorf-Traut 1977; Braunneck 1979; Beitzl 1983; Grupa autora 1987; Jedin 1993; Lozar Štamcar 1995; Grupa autora 1997; Teichner 1997; Grupa autora 2000; Grupa autora 2002; Grupa autora 2006; Knez 2006). Ukratko, pravi je trenutak za sustavno objavljivanje novovjekovnih nalaza kako bismo što prije mogli početi stvarati temelje za sistematizaciju hrvatskog novovjekovnog sloja.

KRUNICE IZ ČAZME

Arheološkim radovima 2003. i 2005. god. istraženi su u cijelosti prostor sjevernog i južnog broda te zapadni dio glavnog broda župne crkve Marije Magdalene u Čazmi (Pleše & Azinović Bebek 2005). Pronađeni temelji ne uklapaju se u dosadašnje interpretacije povijesnog i povijesno-umjetničkog razvoja crkve. Dosadašnja istraživanja crkve (suradnja Zavičajnog muzeja Čazme, Instituta za povijest umjetnosti te Instituta za građevinarstvo Hrvatske) bila su isključivo sondažna, tako da su rekonstrukcije ranijih pretpostavljenih faza crkve rađene na osnovi vrlo malih sondi. J. Stošić (2001) prvotnu crkvu određuje kao jednostavnu romaničku građevinu: jednobrodnu, s dva zvonika nad patuljastim transeptom te s pravokutnim svetištem. Pretpostavlja i da je svetište

The number of beads varied from 5 to 150 (10 – the popular “tenner” (*zehner*) or “men’s rosary”, 15, 20, 33 – the age of Jesus, 63 – Mary’s age, 72). According to the *Glossarium artis* (Group of authors, 1992) rosaries can be divided into three groups: larger (150 small and 15 large beads), medium (63 small beads – the years of Mary’s life, and 7 large beads) and small (33 small beads – the age of Jesus, and 5 large beads – the number of Christ’s wounds). In artistic portrayals, the number of beads varies considerably, which can probably be ascribed to artistic license. The fact is that these counters can be seen on paintings since the Middle Ages. In medieval iconography since the fifteenth century, the rosary symbol is regularly depicted with a wreath of 50 white roses with red ones (the symbol of the Our Father) inserted, or medals with the five wounds of Jesus, or even a portrayal of the individual mysteries of the holy rosary. By the latter half of the 17th century, wearing the rosary exclusively became the established practice, and the sole relic of the *Pater noster* counter is the so-called ‘tenner’ (*zehner*), also called the men’s chain. M. Braunneck asserted that in the seventeenth century, bone and wood rosaries were more frequent, while he placed glass rosaries in the eighteenth century (1979: 245).

Since amber counters and rosaries were favoured in the fifteenth and sixteenth centuries, and amber had magical folk significance as protection against curses, the Church assumed control of the distribution of amber and restricted its use exclusively for religious objects. Thus, glass began to be used as a substitute for amber. At that time, the influence of Venice, as the leading European producer of glass, began to grow. Production of glass beads for rosaries and counters became one of the branches of the glass industry. The beads were made by casting, cutting and boring. Besides Venice, Šumava was also a major centre, whence rosaries spread throughout Europe via Nuremberg. The Dominicans were one of the orders entrusted with production of glass beads for rosaries, as they were proponents of devotion to the holy rosary.

RESEARCH HISTORY

In writing about rosaries, I encountered many problems. Until recently, nothing at all had been written about rosaries in Croatia, so that the article by T. Burić (2005) was certainly welcome. This is the first overview of research into medieval and early modern cemeteries in Dalmatia containing rosary finds and a complete historical review of the rosary’s development, with special reference to Dalmatia. Also

imalo križno-rebrasti svod, dok su lađa i transept bili natkriveni tabulatom. Cijelu tezu potkrepljuje romaničkim prozorima. Raskošnu opremu crkve kamenim profiliranim dijelovima objašnjava pretpostavkom da je u crkvi bio pokopan herceg Koloman.³ Nažalost, nadgrobna ploča hercega Kolomana koja se nalazila u župnome dvoru uništena je 1860. god. u doba loših hrvatsko-mađarskih odnosa. Stošićevo mišljenje preuzima i V. Štrk (1992), koji pretpostavlja tri faze prije barokizacije, dok je A. Horvat (1963) u rekonstruiranju ranijih građevinskih faza suzdržanija te naglašava da nije potvrđeno da je crkva dominikanska te da nema dovoljno podataka za rekonstrukciju ranijih faza. S. Kožul (1980) smatra da prvotni oblik crkve u skladu s arhitekturom prosjačkih redova valja pretpostaviti kao jednobrodan, bez transepta te s naglašenim korom. Paralele čazmanskoj Mariji Magdaleni nalazi u tlocrtnim dispozicijama u nekim crkvama u Iloku i Šarengradu i u franjevačkoj crkvi u Zagrebu.

Na osnovi tlocrtne dokumentacije arheoloških istraživanja 2003. i 2005. god. s velikim se oprezom može pretpostaviti tlocrtna dispozicija koju je crkva imala prije pregradnje u trobrodnu. Dva paralelna masivna temelja položena u smjeru istok-zapad (na koje su kasnije postavljeni temelji križnih pilona) mogla bi određivati sjeverni i južni zid crkve koji zatvaraju brod. Zbog postojanja kripe nije moguće ustanoviti je li crkva bila jednobrodna ili trobrodna. Na brod se dalje prema istoku nastavlja relativno uzak transept. Na zapadnome dijelu crkva je bila zaključena pravokutnim pretpostorom. Nije moguće pretpostaviti kako je ta ranija crkva bila zaključena na istoku. U pokušaj interpretacije uključeni su samo temelji građeni od krupna lomljenca s obilatim korištenjem veziva krupna agregata. Istraženi temelji drugačije građevne konstrukcije mogu se povezati s nekim kasnijim pregradnjama, kad se crkva širila i postala trobrodna.

U periodu nakon Turaka crkva je bila zapuštena (bez krova, s dva niža tornja i tri neposvećena oltara). U to vrijeme u prostoru crkve pokapani su vjernici. Velika obnova crkve započinje u drugoj polovici 17. st. Crkva dobiva novi tabulat i krovšte, popločava se podnicom od hrastovih kocki. One su opečnim popločenjem najvjerojatnije zamijenjene nakon katastrofalna požara 1720. god. Za istraživanja nisu pronađeni tragovi tog prvog drvenog popločenja, nego samo barokno opečno popločenje u intaktnom stanju. Na njega je tek 1888. god. položeno kameno popločenje. Tako bismo donju vremensku granicu

interesting is the article by J. Belaj (2007). Reports on archaeological research mention rosaries as a find in two other places, but they do not provide any form of discussion (Lipovac Vrkljan 1996; Božek & Kunac 1998). Most reflections of the rosary can be found in the Catholic literature (Biškup 2001; Šanjek 1983; 1996), although only from the religious standpoint, which is to be expected. Some of the history of the rosary's development can also be gleaned, but again, only as folk piety. In foreign archaeological literature, rosaries are mostly mentioned in reports on research conducted at monasteries and in the literature dealing with folk beliefs and customs (Kierdorf-Traut 1977; Braunneck 1979; Beitzl 1983; Group of authors 1987; Jedin 1993; Lozar Štamcar 1995; Group of authors 1997; Teichner 1997; Group of authors 2000; Group of authors 2002; Group of authors 2006; Knez 2006). Briefly, now is the right moment to begin systematically publishing Early Modern finds so that we can begin laying down the foundations for systemization of the Croatian Early Modern layer as soon as possible.

THE ROSARIES FROM ČAZMA

During archaeological works conducted in 2003 and 2005, the entire area of the northern and southern nave and the western portion of the main nave of the parish Church of Mary Magdalene in Čazma were examined (Pleše & Azinović Bebek 2005). The discovered foundations do not comply with previous interpretations of the historical and art-historical development of the church. Previous research involving the church (cooperation with the Čazma Municipal Museum, the Institute of Art History and the Civil Engineering Institute of Croatia) were exclusively limited to test excavations, so that reconstruction of the earlier assumed phases of the church were made on the basis of very small test trenches. J. Stošić (2001) envisioned the original church as a simple Romanesque building: single-nave, with two bell-towers above a dwarf transept with a rectangular sanctuary. It is assumed that the sanctuary had a cross-ribbed vault, while the nave and transept were covered with a coffered ceiling. This entire hypothesis is backed by the Romanesque windows. The church's luxurious furnishings with articulated stone components is explained by the assumption that Duke Coloman was buried in the church.³ Unfortunately, the gravestone of Duke Coloman in the

³ Stošić pretpostavlja da je upravo zbog Kolomanova groba crkva ostala pošteđena, jer smatra da Turci nisu dirali grobna mjesta.

³ Stošić assumed that the church was spared precisely due to Coloman's grave, because he believed the Ottoman Turks did not touch grave sites.

ukapanja u crkvi mogli pretpostaviti odmah po turskom razaranju, a gornja granica jasno je određena polaganjem opečene podnice.

Istraživanja koja su pratila građevinske radove prilikom izgradnje novoga čazmanskog glavnog trga nisu mogla biti sustavno provedena, tako da je ostalo neriješeno pitanje tlocrtno dispozicije samostana i njegove pretpostavljene komunikacije s crkvom. Jedini sigurni podaci tako ostaju epigrafski spomenici o trajanju djelovanja dominikanskoga reda na čazmanskome prostoru.

Istraženi ukopi pružili su obilje arheoloških nalaza koji nam govore o običajima i životu dosad relativno slabo obrađenog ranonovovjekovnog sloja. U istraženim grobovima nađena je velika količina materijala – medaljice, križevi, poliedarske perle, prstenje, ogrlica i ukrasna igla te devet komada srebrnog i brončanog novca. Osim tih metalnih nalaza ostali su djelomično sačuvani i dijelovi nošnje (dugmad, pojasi, dekorativne trake za glavu) i obuće (kožne cipele). Nađena je i jedna dekorativna pletenica sačuvana u izvrsnu stanju.

U grobovima odraslih osoba u pravilu se nalaze medaljica i/ili križ, nađeni uvijek na mjestu zdjelice. Visjeli bi na tankoj uzici koja se nije sačuvala ili su bili privjesak na krunici.

Arheološkim istraživanjima grobova nađeno je 28 krunica s različitim brojem zrna. Dio je vjerojatno propao kroz vrijeme, ali nekako možemo rekonstruirati pravilan broj. Velika raznolikost oblika, broja i boje zrnâ prvo je što kod analize materijala upada u oči. Zrna variraju od malobrojnih drvenih i koštanih do onih od nekvalitetnih metala, a zbog kakvoće zemlje gotovo su sva u lošem stanju. Staklena su svakako najbrojnija. Razlikuju se oblikom (ovalna, okrugla, poliedarska) i bojom (najzatupljenija su tamnoplava i žućkasto-bjelkasta, a slijede razne nijanse zelene i tamnije crvenkasto-smeđe).

2 zrna (kat. br. 1, 5)

U Čazmi su nađene male krunice od svega dva sačuvana zrna, pa možemo pretpostaviti da su ostala bila od kakva prirodnog materijala koji je propao (kost, špaga, drvo). Takav slučaj imamo u G 56 i G 67. Zrna iz G 67 vrlo su interesantna jer su u primjercima gdje je krunica veća uvijek korištena kao razdjelna ili paternoster-zrna. To su tzv. malinasta zrna, izrazito fine izrade. Dolaze isključivo u bijeloj boji ili prozirne.

3 zrna (kat. br. 9, 10)

Nađena su dvaput – u G 50, vrlo lijepa crna polirana zrna, a u G 125 tri drvena zrna od kojih je najveće ukrašeno vodoravnim linijama. Kao i u gornjem

parish hall was destroyed in 1860, during a period of poor Croatian-Hungarian relations. Stošić's view is also shared by V. Štrk (1992), who hypothesized three phases prior to baroquization, while A. Horvat (1963) was more restrained in the reconstruction of earlier building phases and stressed that there is no confirmation that the church is Dominican and that there are not enough data to reconstruct the earlier phases. S. Kožul (1980) believed that the church's original form, in compliance with the architecture of the mendicant orders, should be seen as single-nave, without a transept and with a prominent choir. Parallels to the Mary Magdalene Church in Čazma can be found in the layout disposition in some churches in Ilok and Šarengrad, and in the Franciscan church in Zagreb.

Based on the layout documentation from the archaeological research conducted in 2003 and 2005, some cautious conjecture as to the layout disposition of the church prior to its reconstruction into a triple-nave structure can be made. The two parallel massive foundations laid in the east-west direction (upon which the foundations of the cross pylons were later installed) may denote the northern and southern walls of the church which enclose the nave. The existence of the crypt makes it impossible to ascertain whether the church was single- or triple-nave. A relatively narrow transept continues on eastward from the nave. In the western section, the church was enclosed with a rectangular antechamber. How this church ended in the east cannot be determined. Only the foundations made of large broken stone with abundant use of a thick bonding agent were used in the interpretation attempt. The foundations of a different structure which were examined may be linked to some later renovations, when the church expanded and obtained three naves.

In the post-Ottoman period, the church was abandoned (lacking a roof, with two low towers and three undedicated altars). During this period, members of the congregation were buried in the church. A major renovation began in the latter half of the seventeenth century. The church obtained a new coffered ceiling and roof structure, and the floor was lined with oak tiles. These were most likely replaced with brick tiles after the disastrous fire of 1720. No traces of this initial, wooden flooring were found during these researches in 2003/5, rather a completely intact baroque tiled floor. Stone flooring was simply laid on top of it in 1888. Thus, the lower chronological boundary of burials in the church can be assumed to have commenced immediately after the Ottoman destruction, while the upper chronological boundary is clearly indicated by the installation of the brick flooring.

slučaju, vjerojatno se radi o manjoj krunici kojoj su ostala zrna izgubljena.

5 zrna (kat. br. 3, 6, 7)

Javljuju se u G 7, 40, 46. Uvijek na kraju niza od 5 zrna visi medaljica ili križ. Vjerojatno se radi o muškim krunicama. Muškarci su ih najčešće nosili vezane za pojas. Krunica iz G 46 uvrštena je u ove zato što je vjerojatno 5 većih glavni broj niza, a mala su samo dekorativna.

6 ili 7 zrna (kat. br. 2, 4, 11, 12)

Možemo pretpostaviti da su krunice od 6 ili 7 zrna dio tzv. cenera, tipično muške odlike 17. i 18. st. Takve su nađene u G 54 (6 drvenih uz križ i medaljicu), G 106 (6 žutih koja imitiraju jantar, od toga 2 manja malinasta), G 97 (6 plavih zrna i jedno malo crno, uz medaljicu) te u G 124 (osobito interesantna, 7 sačuvanih zrna od sjemenki).

12 zrna (kat. br. 8)

Među siromašnim pukom postojao je običaj prekranja krunica od zrna različitih boja i oblika (Burić 2005: 234). Takav primjer imamo iz G 36. Krunica je sastavljena od 12 različitih zrna, 7 crnih, 2 žuta, 2 sivoplava i jednoj zelenog zrna. Teško je reći je li ona bila samo brojanica ili je stvarno činila krunicu. Naime Braunneck (1979) drži da je do 17. st. zadržan običaj nizanja zrna na otvorenoj niski koja je služila samo kao pomoć kod brojenja raznih molitvi, ne nužno u formi krunice.

33 zrna (kat. br. 16, 20, 23, 24, 28)

Nađeno je pet krunica koje bi mogle ići u ovu kategoriju. Samo jedna, ona iz G 26, ima sačuvana sva 33 zrna, drvena, a razdjelna su profilirana. Nošena je s medaljicom. Ostale variraju od 25 sačuvanih zrna iz G 113 (23 žutih imitacija jantarnih i 2 malinasta bijela), 26 sačuvanih zrna iz G 77 (21 žuto jantarno i 5 većih bijelih) te 28 sačuvanih zrna uz medaljicu iz G 107 (12 manjih i 6 većih crnih te 7 većih i 3 manja plava). U tu grupu vjerojatno spada i krunica iz G 32. Ona se sastoji od 37 crnih, jednako velikih staklenih perli uz jednu malu zelenu i križ. Vjerojatno je 5 zrna koja su višak dio visećeg dodatka na kraju kojeg je križ. Krunica od 33 zrna predstavlja godine koje je Isus doživio.

63 zrna (kat. br. 14, 15, 17, 19, 22, 25)

U ovu skupinu spada šest krunica koje bi mogle tvoriti krunicu od 63 zrna. Samo jedna ima točan broj, ona iz G 114 (60 plavih zrna i 3 bijela malinasta). Ostale variraju; od 52 sačuvana zrna u G 105 (40 žutih imitacija jantarnih, 7 bijelih, 5 crvenih i medaljica), preko 55 u G 30 (49 bijelih, 4 plava, 2 srebrna, križ i medaljica), 56 u G 19 (51 sivoplavo, 5 bijelih zrna), 57 u G 43 (50 plavih, 7 bijelih zrna i 2 medaljice), do 58 sačuvanih zrna u G 108 (49 crnih, 4 bijela

Researches that were undertaken during the construction works on Čazma's main square could not be conducted systematically, so that the question of the layout of the monastery and its assumed communication with the church remains unanswered. The epigraphic monuments are the only certain data testifying to the duration of the Dominican order's activities in the Čazma area.

The examined graves yielded an abundance of archaeological finds which testify to the customs and life of the previously relatively poorly analyzed Early Modern layer. A large quantity of goods were found in the examined graves: medals, crosses, polyhedral pearls, rings, necklaces and decorative pins and nine silver and bronze coins. Besides these metallic finds, parts of apparel (buttons, belts, decorative head ribbons) and footwear (leather shoes) were also found. One excellently preserved decorative braid was also found.

As a rule, medals and/or crosses were found in the adult graves, always at the pelvic area. They hung on a thin string which was not preserved, or they were pendants on rosaries.

During archaeological research, 28 rosaries were found with differing numbers of beads. Some probably decayed over time, but the correct number can tentatively be reconstructed. The great diversity of bead shapes, numbers and colours is initially striking in an analysis of these materials. The beads vary from a few wooden and bone examples, all in poor condition due to the properties of the soil. The glass beads are certainly the most numerous. They differ in terms of shape (oval, round, polyhedral) and colour (the most common is dark-blue and yellowish-white, followed by various shades of green and darker reddish-brown).

2 beads (cat. no. 1, 5)

Small rosaries consisting of only two preserved beads were found in Čazma, so one may assume that the remaining once was made of some natural material that decomposed (bone, string, wood). Such is the case in G 56 and G 67. The beads from G 67 are very interesting, because of known examples of larger rosaries in which they were used as dividers or *Pater noster* beads. These are so-called raspberry-shaped beads, exceptionally finely rendered. They are exclusively white or transparent.

3 beads (cat. no. 9, 10)

Found twice: in G 50, a very lovely black polished beads, and in G 125, three wooden beads of which the largest is decorated with horizontal lines. As in the aforementioned case, these were probably small rosaries on which the remaining beads were lost.

malinasta, 4 plava i jedno žuto zrno uz medaljicu). Krunica od 63 zrna predstavlja godine koje je doživjela Marija.

72 zrna (kat. br. 13, 18, 21, 26)

Četiri primjerka krunice mogla bi odgovarati ovoj grupi. To su: 66 sačuvanih zrna iz G 61 uz *caravaca*-križ (27 žutih imitacija jantarnih, 7 bijelih, 13 zelenih, 18 plavih, jedno malo keramičko), 71 sačuvano zrno iz G 79 uz medaljicu (56 zelenih i 15 bijelih; vjerojatno se radi o lančiću-krunici), 72 sačuvana zrna iz G 51 uz križ (66 plavih i 6 bijelih malinastih) te 75 sačuvanih zrna iz G 64 (68 bijelih i 7 plavih).

Male krunice služile su moljenju sedam glavnih molitvi (Teichner 1997: 330). Krunice s većim brojem zrna (33 i više) rado su nosile žene, jer su osim religijske funkcije imale i ukrasnu. Tako su ih nosile oko vrata kao lančić, obješene o pojas ili rame, ili pak omotane oko ruke. U grobovima su sve nađene na mjestu sklopljenih ruku, jer je takav običaj kod pokapanja.

Prema materijalu od kojega su zrna krunice izrađena razlikujemo:

- staklene – G 19, 32, 36, 43, 46, 50, 51, 56, 61, 64, 67, 77, 79, 97, 105, 106, 107, 108, 113, 114, od kojih G 30 ima u svome nizu i dva srebrna,
- drvene – G 7, 26, 40, 54, 125,
- jedna koštana⁴ – G 22 (nemoguće joj je odrediti broj zrna),
- jedna od sjemenki – G 124.

To su uobičajeni materijali od kojih se krunice rade. Nedostaje jedino skupocjenih sirovina kao što su drago kamenje, srebro ili zlato, ali takvo što na čazmanskome groblju ne možemo očekivati.

Majstori koji su proizvodili krunice zvali su se *paternosteri* i najčešće su radili blizu glavnih crkvi ili katedrala u svojem gradu. Sjeverno od Sv. Pavla u Londonu postojala je ulica Paternoster i aleja Ave Maria. U Parizu su se majstori u ulicama podijelili prema materijalu od kojih rade krunice: kosti i rogovi, koralji i sedef, jantar i gagat (visoko polirani drveni ugljen, vrlo omiljen u 18. st.). Najjeftinije krunice bile su od drva, kosti i roga, a najskuplje od dragog kamenja, zlata i srebra, često gravirane.

Krunice s medaljicom nalazimo 9 puta (G 7, 43, 56, 79, 97, 105, 107, 108), od toga dvaput s dvije medaljice (G 7, 43), s križem 7 puta (G 22, 32, 40, 46, 51, 61, 67), s križem i medaljicom dvaput (G 30, 54). Prema Braunnecku (1979) medaljice se kao privjesak na

5 beads (cat. no. 3, 6, 7)

Appeared in G 7, 40, 46. A medal or cross always hung at the end of the series of five beads. These were probably men's rosaries. Men most often wore them hanging off their waists. The rosary from G 46 is included among these because the five larger beads are probably the primary number of the series, while the smaller ones are only decorative.

6 or 7 beads (cat. no. 2, 4, 11, 12)

One can assume that the rosaries with 6 or 7 beads are so-called 'tenners', typical male features of the seventeenth or eighteenth centuries. This type was found in G 54 (6 wooden beads together with a cross and medal), G 106 (6 yellow imitating amber beads, of these 2 smaller raspberry-shaped examples), G 97 (6 blue beads and one small black bead, accompanied by a medal) and in G 124 (particularly interesting, 7 preserved beads made of seeds).

12 beads (cat. no. 8)

A custom of patching together rosaries with beads of different colours and shapes was popular among the poor (Burić 2005: 234). Such an example was found in G 36. The rosary consists of 12 different beads, 7 black, 2 yellow, 2 grey-blue and 1 green bead. It is difficult to say if this was simply a counter or if it actually was a rosary. Braunneck (1979) asserted that a custom retained in the seventeenth century was to string beads on an open thread which only served as an aid when counting various prayers, not necessarily in the form of the rosary.

33 beads (cat. no. 16, 20, 23, 24, 28)

Five rosaries of this category were found. Only one, from G 26, has 33 preserved beads. They are made of wood, and the divider beads are articulated. It was worn with a medal. The remaining rosaries vary from 25 preserved beads found in G 113 (23 yellow imitating amber beads and 2 raspberry-shaped white beads), 26 preserved beads found in G 77 (21 yellow amber and 5 large white beads) and 28 preserved beads together with a medal found in G 107 (12 small and 6 large black beads and 7 large and 3 small blue beads). The rosary from G 32 probably also belongs in this group. It consists of 37 black, glass beads of the same size, together with a small green bead and a cross. The five surplus beads are probably part of a hanging appendage at the end of which the cross hung. Rosaries with 33 beads represent the years of Christ's life.

63 beads (cat. no. 14, 15, 17, 19, 22, 25)

This group includes 6 rosaries which may form a rosary of 63 beads. Only one has the exact number, the one from G 114 (60 blue beads and 3 white raspberry-shaped beads). The remaining rosaries vary;

⁴ Koštana krunica rađena je od zmijske kosti, uobičajeni je potrebni nakit 18. st. i vrlo omiljena u Europi. Smatra se da je služila isključivo kod ukopa i da se na nju nije molilo za života.

kronicama najviše koriste u 17. st., a križevi u 18. st. Medaljice su nam izrazito važne jer sugeriraju omiljenost nekog sveca u određenom kraju, kao i hodočasničku aktivnost, a nalazi više ili manje kvalitetno obrađenih križeva govore o potrebi za lijepim i u religioznoj umjetnosti. Tako lako možemo izdvojiti križeve serijske produkcije koji se nose na kronicama 18. st. (lijevani, uglavnom brončani, vrlo jednostavni križevi s trolisnim završecima greda) od onih ljepše izrađenih (obično je to kombinacija drva i plemenitog materijala), očito donesenih s raznih hodočašća. Hodočašća su odigrala najvažniju ulogu u širenju religijske umjetnosti u nekom kraju.

Možemo zaključiti da je Čazma u 17. i 18. st. pratila europske trendove, barem što se pogrebnih i religijskih običaja tiče. Nalazi hodočasničkih medaljica (Azinović Bebek 2007: 392) iz Mariazella, Loreta, Haindorfa, Oethingena, Pollinga, Mariascheina te Rima za Jubilej 1650. god. sugeriraju izrazitu hodočasničku aktivnost stanovništva. Želja stanovnika da se sahranjuju sa svojom omiljenom kronicom naglašava vjerničku potrebu za brigom o vlastitu spasenju. Puk 17. i 18. st. pritisnut je raznim nedaćama, od bolesti (kuga i dalje hara Europom), suočavanja s reformacijom i islamizmom, teških životnih prilika nakon ratova, međutim i dalje ima potrebu za lijepim i Bogu ugodnim običajima. Koliko sam imala prilike primijetiti, sličan je fundus nalaza na većini prostora sjeverne Hrvatske. Novovjekovna groblja Žumberka, Kamenskog, Mateškog Sela, Lobora i Prozorja kraj Dugog Sela po tome su gotovo uniformna. Jedino je možda distribucija svetaca na medaljicama različita, ali to naravno ovisi o omiljenosti pojedinoga sveca u nekom kraju i o hodočasničkoj aktivnosti.

Danas u hrvatskoj arheologiji ne postoji pretjeran interes za objavom nalaza istraživanih novovjekovnih arheoloških lokaliteta. Smatrajuću da je to problem i propust, odlučila sam se na objavu krunica nađenih na novovjekovnom groblju u crkvi Sv. Marije Magdalene u Čazmi. Jer kako drugačije opravdati trud i napore koji se uložu u istraživanje novovjekovnog groblja, a ništa manje ne zaostaju za trudom uloženim u istraživanje groblja iz bilo kojeg drugog arheološkog omiljenog vremenskog perioda? Čitava Europa već ima sistematizirana groblja i nalaze novovjekovnog sloja.

Tek kad se novovjekovni nalazi budu više objavljaljivi, moći ćemo raditi kompetentne analize, raspravljati o eventualnim radionicama ili o običajima i životu puka novovjekovnog sloja te upotpuniti europsku sliku života i običaja.

Iz svega navedenog možemo zaključiti da su arheološka istraživanja crkve i novovjekovnog groblja u Čazmi otvorila novo poglavlje u arheologiji. Name-

from 52 preserved beads found in G 105 (40 yellow imitating amber beads, 7 white beads, 5 red beads and a medal), over 55 found in G 30 (49 white, 4 blue, 2 silver, a cross and a medal), 56 found in G 19 (51 grey-blue, 5 white beads), 57 found in G 43 (50 blue, 7 white beads and 2 medals), to 58 preserved beads found in G 108 (49 black, 4 white raspberry-shaped beads, 4 blue beads and 1 yellow bead, together with a medal). The rosary consisting of 63 beads represents the age of Mary.

72 beads (cat. no. 13, 18, 21, 26)

Four examples of rosaries may correspond to this type. These are: 66 preserved beads found in G 61 together with the *Caravaca*-cross (27 yellow imitating amber, 7 white, 13 green, 18 blue and 1 small ceramic bead), 71 preserved beads found in G 79 together with a medal (56 green and 15 white beads; probably a chain rosary), 72 preserved beads found in G 51 together with a cross (66 blue and 6 white raspberry-shaped beads) and 75 preserved beads found in G 64 (68 white and 7 blue beads).

The small rosaries served for praying the seven principal prayers (Teichner 1997: 330). Rosaries with a larger number of beads (33 and more) were enthusiastically worn by women, for besides their religious function they also served as form of adornment. So they were worn around the neck like a necklace, hung from the waist or shoulder, or wrapped around the hand. In the graves they were always found at the position of the folded hands, because that was burial custom.

Based on the material from which the rosary beads were made, we can distinguish:

- glass – G 19, 32, 36, 43, 46, 50, 51, 56, 61, 64, 67, 77, 79, 97, 105, 106, 107, 108, 113, 114, of which G 30 also has two silver beads,
- wooden – G 7, 26, 40, 54, 125,
- one bone⁴ – G 22 (the number of beads is impossible to determine),
- one made of seeds – G 124.

These are the standard materials used for rosary beads. Only expensive materials such as precious stones, silver or gold, are missing, but these cannot be expected at the Čazma cemetery.

The artisans who made rosaries were called *pater-nosteri* and they often worked near the large churches or cathedrals in their cities. North and west of St. Paul's Cathedral in London, there is a Paternoster

⁴ The bone rosary is made of snake bone, a customary form of burial jewellery in the eighteenth century and very favoured in Europe. It is believed to have served exclusively for burials and that it was not used for prayer during one's lifetime.

će se nužnost češćeg objavljivanja ovakvih nalaza i, s vremenom, njihove sistematizacije, kako je već odavno napravljeno u zemljama srednje i zapadne Europe. Nadam se da će ovaj rad potaknuti kolege na objavljivanje materijala 17. i 18. st., ali i na ozbiljnije bavljenje tom problematikom.

KATALOG

Br. 1

Mjesto nalaza: Čazma, ž. c. Marije Magdalene, glavni brod, Grob 56, PN 84

Broj zrna: 2 sačuvana

Materijal zrna: staklo

Boja zrna: crna

Oblik zrna: 1 valjkasto, 1 okruglo

Medaljica/križ: medaljica PN 85, kovani brončani lim, 38 × 36 mm, 4,9 g

Opis: medaljica iz Oethingena s dva zrna, možda dio manje krunice

Datacija: 18. st.?

Br. 2

Mjesto nalaza: Čazma, ž. c. Marije Magdalene, glavni brod, Grob 97, PN 133

Broj zrna: 7

Materijal zrna: staklo

Boja zrna: 5 plavih, 1 crno

Oblik zrna: plava poliedarska, crno okruglo

Medaljica/križ: medaljica PN 132, kovani brončani lim, 26 × 22 mm, 0,8 g

Opis: mala krunica od 7 zrna s medaljicom Sv. Benedikta

Datacija: 17. st.

Br. 3

Mjesto nalaza: Čazma, ž. c. Marije Magdalene, sjeverni brod, Grob 7, PN 12

Broj zrna: 5 uz dvije medaljice

Materijal zrna: drvo

Boja zrna: smeđa

Oblik zrna: okrugla, duguljasta

Medaljica/križ: 2 medaljice – PN 14, 31 × 20 mm, 4,6 g, PN 15, 3,6 × 2,9 mm, 3,8 g, obje lijevana bronca, PN 15 pozlaćena

Opis: vjerojatno se radi o muškoj varijanti male krunice od 5 zrna i dvije medaljice, jedna je medaljica Jubileja 1650. g. iz Rima, a druga Sv. Ignacija i Sv. Franje Ksaverskog

Datacija: 17. st.

Square (formerly Paternoster Row) and an Ave Maria Lane. In Paris, these craftsmen were divided in the streets based on the material they used to make rosaries: bone and horn, coral and mother-of-pearl, amber and gagat (a highly polished charcoal, greatly favoured in the eighteenth century). The least expensive rosaries were those made of wood, bone and horn, while the most expensive were made with precious stones, gold and silver, often engraved.

Rosaries with medals were found in nine graves (G 7, 43, 56, 79, 97, 105, 107, 108), and out of this number, those with two medals were found in two graves (G 7, 43). Those with crosses were found in seven graves (G 22, 32, 40, 46, 51, 61, 67), while those with a cross and medal were found twice (G 30, 54). According to Braunneck (1979), medals were most used as pendants on rosaries in the seventeenth century, while crosses were more commonly used in the eighteenth century. Medals are exceptionally important as they suggest devotion to a particular saint in a given area, as well as activities tied to pilgrimages, and the discovery of crosses rendered with greater or lesser quality testify to the need for beauty in religious art as well. Therefore, serially produced crosses worn on rosaries in the eighteenth century can be easily distinguished (very simple, generally bronze, cast crosses, with bars terminating in trefoils) from those more finely produced examples (normally this is a combination of wood and some more precious material), obviously brought from various pilgrimages. Pilgrimages played the most important role in spreading religious art in any given region.

One may conclude that in the seventeenth and eighteenth centuries Čazma kept pace with European trends, at least as far as burial and religious customs are concerned. The discoveries of pilgrimage medals (Azinović Bebek 2007: 392) from Mariazell, Loreto, Haindorf, Oethingen, Polling, Mariaschein and Rome for the Jubilee in 1650, suggest considerable pilgrimage activity among the population. The desire of residents to be buried with their favourite rosary stresses the need of believers to care for their own salvation. The commoners of the seventeenth and eighteenth centuries were burdened with many misfortunes, from sickness (the plague continued to ravage Europe), confrontations with the Reformation and Islamization, and onerous living conditions in the wake of wars, but they still had the need for beauty and God through pleasant customs. The author of this paper has observed a similar body of finds at most sites in Northern Croatia. The Early Modern cemeteries in Žumberak, Kamensko, Mateško Selo, Lobor and Prozorje at Dugo Selo are almost uniform in this regard. Only the distribution

Br. 4

Mjesto nalaza: Čazma, ž. c. Marije Magdalene, glavni brod, Grob 54, PN 80

Broj zrna: 6 sačuvanih

Materijal zrna: drvo

Boja zrna: smeđa

Oblik zrna: okrugla, jedno dvostruko veće

Medaljica/križ: *caravaca*-križ PN 81, 56 × 27 (22) mm, 5,8 g, lijevana bronca s većom primjesom bakra, medaljica PN 82, 23 × 16 mm, 1,7 g, lijevana bronca

Opis: mala krunica od 6 zrna s medaljicom s prikazom Isusa i Marije i *caravaca*-križem

Datacija: 17/18. st.

Br. 5

Mjesto nalaza: Čazma, ž. c. Marije Magdalene, glavni brod, Grob 67, PN 99

Broj zrna: 2 sačuvana

Materijal zrna: staklo

Boja zrna: bijela

Oblik zrna: malinasta

Medaljica/križ: križ PN 98, pozlaćena lijevana bronca, 41 × 22 mm, 4,1 g

Opis: križ s prikazom Sv. Sebastijana na reversu s dva malinasta zrna, možda dio manje krunice

Datacija: 17/18. st.

Br. 6

Mjesto nalaza: Čazma, ž. c. Marije Magdalene, glavni brod, Grob 46, PN 75

Broj zrna: 18 sačuvanih

Materijal zrna: staklo

Boja zrna: 5 bijelih, 9 plavih, 4 žuta

Oblik zrna: bijela poliedarska, žuta i plava okrugla

Medaljica/križ: križ PN 74, pozlaćena lijevana bronca, 44 × 24 mm, 4,6 g

Opis: mala krunica od 18 zrna, 5 bijelih s 13 manjih razdjelnih i križem koji na reversu ima prikaz Imakulate, vjerojatno je onih 5 glavni broj zrna krunice, a male su tu samo dekorativno

Datacija: 17/18. st.

Br. 7

Mjesto nalaza: Čazma, ž. c. Marije Madalene, glavni brod, Grob 40, PN 65

Broj zrna: 5 sačuvanih

Materijal zrna: manja od drva, veća od stakla

Boja zrna: smeđa

Oblik zrna: drvena duguljasta, staklena poliedarska

Medaljica/križ: križ PN 67, lijevana bronca, 32 × 14 mm, 1,8 g

of saints on the medals perhaps varies, but this naturally depends on the individual saint in the given region and on pilgrimage activity.

Currently in Croatian archaeology there is not much interest in publishing the finds from explored Early Modern archaeological sites. Seeing this as both a problem and an oversight, I have decided to publish the rosaries found in the Early Modern cemetery in the Church of St. Mary Magdalene in Čazma. For how else can the exertions and efforts invested in researching Early Modern cemeteries – no less extensive than the efforts invested in examining the cemeteries of any other period favoured by archaeologists – be justified? All of Europe already has systematized cemeteries and finds from Early Modern strata.

Competent analysis, discussion on possible workshops or customs and lifestyles of the people of Early Modern strata and a supplementation of the European picture of life and customs will only be possible when these Early Modern finds are more extensively published.

Thus, a conclusion that can be drawn at this point is that archaeological research into the church and Early Modern cemetery in Čazma has opened a new chapter in archaeology. What is needed is more frequent publication of such finds and, with time, their systemization, as has already been done in Central and Western European countries. It is my hope that this work shall spur my colleagues to publish materials from the seventeenth and eighteenth centuries, and to become more seriously involved in this field.

CATALOGUE

No. 1

Find site: Čazma, Mary Magdalene parish church, central nave, Grave 56, PN 84

Number of beads: 2 preserved

Bead material: glass

Bead colour: black

Bead shape: 1 cylindrical, 1 round

Medal/cross: medal PN 85, cast sheet bronze, 38 × 36 mm, 4.9 g

Description: medal from Oethingen with two beads, perhaps part of small rosary

Dating: 18th cent.?

No. 2

Find site: Čazma, Mary Magdalene parish church, central nave, Grave 97, PN 133

Number of beads: 7

Opis: mala krunica od 5 zrna s križem uobičajenim za krunice 18. st.

Datacija: 17/18. st.

Br. 8

Mjesto nalaza: Čazma, ž. c. Marije Magdalene, sjeverni brod, Grob 36, PN 60

Broj zrna: 12

Materijal zrna: staklo

Boja zrna: 7 crnih, 2 žuta, 2 sivoplava, 1 zeleno

Oblik zrna: 6 crnih poliedarskih, 1 crno okruglo, 2 sivoplava poliedarska, 2 žuta poliedarska, 1 zeleno duguljasto

Medaljica/križ: –

Opis: 12 zrna koja su vjerojatno bila dio krunice

Datacija: 17/18. st.

Br. 9

Mjesto nalaza: Čazma, ž. c. Marije Magdalene, južni brod, Grob 125, PN 8

Broj zrna: 3

Materijal zrna: drvo

Boja zrna: svijetlosmeđa

Oblik zrna: okrugla, jedno veće, rezbareno vodoravnim linijama

Medaljica/križ: –

Opis: tri zrna, vjerojatno dio manje krunice

Datacija: 17. st.

Br. 10

Mjesto nalaza: Čazma, ž. c. Marije Magdalene, glavni brod, Grob 50, iznad, PN 77

Broj zrna: 3 sačuvana

Materijal zrna: staklo

Boja zrna: crna polirana

Oblik zrna: okrugla

Medaljica/križ: –

Opis: tri zrna, vjerojatno dio manje krunice

Datacija: 17. st.

Br. 11

Mjesto nalaza: Čazma, ž. c. Marije Magdalene, južni brod, Grob 124, PN 6

Broj zrna: 7

Materijal zrna: sjemenke

Boja zrna: krem

Oblik zrna: sjemenke

Medaljica/križ: –

Opis: krunica od 7 zrna od sjemenki

Datacija: 18. st.?

Bead material: glass

Bead colour: 5 blue, 1 black

Bead shape: blue polyhedral, black round

Medal/cross: medal PN 132, cast sheet bronze, 26 × 22 mm, 0.8 g

Description: small rosary made of 7 beads with medal of St. Benedict

Dating: 17th cent.

No. 3

Find site: Čazma, Mary Magdalene parish church, northern nave, Grave 7, PN 12

Number of beads: 5 with two medals

Bead material: wood

Bead colour: brown

Bead shape: round, oblong

Medal/cross: 2 medals – PN 14. 31 × 20 mm, 4.6 g, PN 15, 3.6 × 2.9 mm, 3.8 g, both cast bronze, PN 15 gilded

Description: probably a male variant of the small rosary with 5 beads and two medals, one medal of the Jubilee of 1650 from Rome, and the other of St. Ignatius and St. Francis Xavier

Dating: 17th cent.

No. 4

Find site: Čazma, Mary Magdalene parish church, central nave, Grave 54, PN 80

Number of beads: 6 preserved

Bead material: wood

Bead colour: brown

Bead shape: round, one twice as large

Medal/cross: *Caravaca*-cross PN 81, 56 × 27 (22) mm, 5.8 g, cast bronze with greater copper content, medal PN 82, 23 × 16 mm, 1.7 g, cast bronze

Description: small rosary with 6 beads with medal depicting Jesus and Mary and *Caravaca*-cross

Dating: 17th/18th cent.

No. 5

Find site: Čazma, Mary Magdalene parish church, central nave, Grave 67, PN 99

Number of beads: 2 preserved

Bead material: glass

Bead colour: white

Bead shape: raspberry-shaped

Medal/cross: cross PN 98, gilded cast bronze, 41 × 22 mm, 4.1 g

Description: cross depicting St. Sebastian on averse with two raspberry-shaped beads, perhaps part of a small rosary

Dating: 17th/18th cent.

Br. 12

Mjesto nalaza: Čazma, ž. c. Marije Magdalene, glavni brod, Grob 106, PN 138

Broj zrna: 6 sačuvanih

Materijal zrna: staklo

Boja zrna: žuta

Oblik zrna: 2 malinasta, 2 okrugla

Medaljica/križ: –

Opis: mala krunica od 6 sačuvanih zrna

Datacija: 17/18. st.

Br. 13

Mjesto nalaza: Čazma, ž. c. Marije Magdalene, glavni brod, Grob 79, PN 109

Broj zrna: 71 očuvano

Materijal zrna: staklo

Boja zrna: 56 zelenih, 15 bijelih

Oblik zrna: okrugla

Medaljica/križ: medaljica PN 110, kovani brončani lim, 25 × 21 mm, 0,7 g

Opis: krunica od 71 zrna s bijelim razdjelnima i medaljicom Poklonstva triju kraljeva

Datacija: 17/18. st.

Br. 14

Mjesto nalaza: Čazma, ž. c. Marije Magdalene, sjeverni brod, Grob 19, PN 39

Broj zrna: 56 sačuvanih

Materijal zrna: staklo

Boja zrna: 51 plavosivo, 5 bijelih

Oblik zrna: poliedarsko

Medaljica/križ: –

Opis: krunica od 56 zrna s 5 bijelih razdjelnih

Datacija: 17/18. st.

Br. 15

Mjesto nalaza: Čazma, ž. c. Marije Magdalene, glavni brod, Grob 108, PN 143

Broj zrna: 58 sačuvanih

Materijal zrna: staklo

Boja zrna: 49 crnih, 4 bijela, 4 plava, 1 žuto

Oblik zrna: crna – 2 poliedarska, 8 manjih okruglastih, 39 većih okruglastih; bijela – malinasta; plava i žuta – okrugla

Medaljica/križ: medaljica PN 142, kovani brončani lim, 24 × 18 mm, 0,5 g

Opis: krunica od 58 zrna s bijelim malinastim razdjelnima i medaljicom Sv. Benedikta

Datacija: 17. st.

Br. 16

Mjesto nalaza: Čazma, ž. c. Marije Magdalene, sjeverni brod, Grob 32, PN 58

No. 6

Find site: Čazma, Mary Magdalene parish church, central nave, Grave 46, PN 75

Number of beads: 18 preserved

Bead material: glass

Bead colour: 5 white, 9 blue, 4 yellow

Bead shape: white polyhedral, yellow and blue round

Medal/cross: cross PN 74, gilded cast bronze, 44 × 24 mm, 4.6 g

Description: small rosary with 18 beads, 5 white with 13 smaller divider beads and a cross with a depiction of the Immaculate on averse; these 5 are probably the main number of beads on the rosary, while the small ones are only decorative

Dating: 17th/18th cent.

No. 7

Find site: Čazma, Mary Magdalene parish church, central nave, Grave 40, PN 65

Number of beads: 5 preserved

Bead material: wood (smaller beads), glass (larger beads)

Bead colour: brown

Bead shape: wood oblong, glass polyhedral

Medal/cross: cross PN 67, cast bronze, 32 × 14 mm, 1.8 g

Description: small rosary with 5 beads with cross customary for 18th cent. rosaries

Dating: 17th/18th cent.

No. 8

Find site: Čazma, Mary Magdalene parish church, northern nave, Grave 36, PN 60

Number of beads: 12

Bead material: glass

Bead colour: 7 black, 2 yellow, 2 grey-blue, 1 green

Bead shape: 6 black polyhedral, 1 black round, 2 grey-blue polyhedral, 2 yellow polyhedral, 1 green oblong

Medal/cross: –

Description: 12 beads which were probably part of a rosary

Dating: 17th/18th cent.

No. 9

Find site: Čazma, Mary Magdalene parish church, southern nave, Grave 125, PN 8

Number of beads: 3

Bead material: wood

Bead colour: light brown

Broj zrna: 38

Materijal zrna: staklo

Boja zrna: 37 crnih, 1 zeleno

Oblik zrna: okrugla

Medaljica/križ: križ, PN 59, lijevana bronca s većom primjesom kositra, 55 × 31 mm, 6,5 g

Opis: krunica od 38 zrna s križem, sva zrna (osim jednog malog zelenog) iste veličine

Datacija: 17/18. st.

Br. 17

Mjesto nalaza: Čazma, ž. c. Marije Magdalene, glavni brod, Grob 114, PN 147

Broj zrna: 63

Materijal zrna: staklo

Boja zrna: 60 plavih, 3 bijela

Oblik zrna: plava poliedarska, bijela malinasta

Medaljica/križ: –

Opis: krunica od 63 zrna s bijelim malinastim razdjelnima, bila su spojena kukicama

Datacija: 17/18. st.

Br. 18

Mjesto nalaza: Čazma, ž. c. Marije Magdalene, glavni brod, Grob 51, PN 79

Broj zrna: 72 sačuvana

Materijal zrna: staklo

Boja zrna: 66 plavih, 6 bijelih

Oblik zrna: plava poliedarska, bijela malinasta

Medaljica/križ: križ PN 78, lijevana bronca s većom primjesom kositra, 47 × 23 mm, 3,9 g

Opis: velika krunica od 72 zrna, sa 6 bijelih razdjelnih i križem

Datacija: 17/18. st.

Br. 19

Mjesto nalaza: Čazma, ž. c. Marije Magdalene, glavni brod, Grob 43, PN 71

Broj zrna: 57 sačuvanih

Materijal zrna: staklo

Boja zrna: 50 plavih, 7 bijelih

Oblik zrna: poliedarska, jedno zrno ovalno

Medaljica/križ: 2 medaljice – PN 72, lijevana bronca, pozlačena, 37 × 23 mm, 3,3 g, PN 73, kovani brončani lim s većom primjesom bakra, 41 × 34 mm, 2,6 g

Opis: krunica od 57 zrna, 50 plavih i 7 bijelih razdjelnih, nošena sigurno uz medaljice s prikazom Kraljice sv. Krunice i Sv. Jurja (ovalna)

Datacija: 17. st.

Bead shape: round, one larger, engraved with horizontal lines

Medal/cross: –

Description: three beads, probably part of a smaller rosary

Dating: 17th cent.

No. 10

Find site: Čazma, Mary Magdalene parish church, central nave, Grave 50, above, PN 77

Number of beads: 3 preserved

Bead material: glass

Bead colour: black polished

Bead shape: round

Medal/cross: –

Description: three beads, probably part of a small rosary

Dating: 17th cent.

No. 11

Find site: Čazma, Mary Magdalene parish church, southern nave, Grave 124, PN 6

Number of beads: 7

Bead material: seed

Bead colour: cream

Bead shape: seed-like

Medal/cross: –

Description: rosary made of 7 beads of seed

Dating: 18th cent.?

No. 12

Find site: Čazma, Mary Magdalene parish church, central nave, Grave 106, PN 138

Number of beads: 6 preserved

Bead material: glass

Bead colour: yellow

Bead shape: 2 raspberry-shaped, 2 round

Medal/cross: –

Description: small rosary with 6 preserved beads

Dating: 17th/18th cent.

No. 13

Find site: Čazma, Mary Magdalene parish church, central nave, Grave 79, PN 109

Number of beads: 71 preserved

Bead material: glass

Bead colour: 15 white, 56 green

Bead shape: round

Medal/cross: medal PN 110, forged sheet bronze, 25 × 21 mm, 0.7 g

Br. 20

Mjesto nalaza: Čazma, ž. c. Marije Magdalene, glavni brod, Grob 107, PN 140

Broj zrna: 28 sačuvanih

Materijal zrna: staklo

Boja zrna: crna – 12 manjih i 6 većih, plava – 7 većih i 3 manja

Oblik zrna: sva okrugla

Medaljica/križ: medaljica PN 139, kovani brončani lim, 40 × 32 mm, 2,6 g

Opis: krunica od 28 zrna s većim zrnima kao razdjelnima, s medaljicom Sv. Benedikta

Datacija: 17. st.

Br. 21

Mjesto nalaza: Čazma, ž. c. Marije Magdalene, glavni brod, Grob 64, PN 95

Broj zrna: 75

Materijal zrna: staklo

Boja zrna: 68 bijelih, 7 plavih

Oblik zrna: bijela okrugla, plava u obliku suze

Medaljica/križ: –

Opis: krunica od bijelih zrna s plavim razdjelnima

Datacija: 17/18. st.

Br. 22

Mjesto nalaza: Čazma, ž. c. Marije Magdalene, sjeverni brod, Grob 30, PN 56

Broj zrna: 55 sačuvana

Materijal zrna: staklo, srebro

Boja zrna: 49 bijelih, 4 plava, 2 srebrna

Oblik zrna: bijela okrugla, plava u obliku suze, srebrna okrugla

Medaljica/križ: križ PN 54, lijevana bronca, pozlačena, 32 × 15 mm, 2,5 g, medaljica PN 55, kovani brončani lim uz veću primjesu bakra, 43 × 34 mm, 5,9 g

Opis: krunica s križem i medaljicom s prikazom Isusa i Marije, s plavim razdjelnim zrnima, bila povezana metalnim kukicama

Datacija: 17/18. st.

Br. 23

Mjesto nalaza: Čazma, ž. c. Marije Magdalene, glavni brod, Grob 77, PN 107

Broj zrna: 26 sačuvanih cijelih, fragmenti još eventualno 5

Materijal zrna: staklo

Boja zrna: 21 žuto, 5 bijelih

Oblik zrna: poliedarska

Medaljica/križ: –

Description: rosary with 71 beads with white dividers and medal depicting the Presentation to the Magi

Dating: 17th/18th cent.

No. 14

Find site: Čazma, Mary Magdalene parish church, northern nave, Grave 19, PN 39

Number of beads: 56 preserved

Bead material: glass

Bead colour: 51 blue-grey, 5 white

Bead shape: polyhedral

Medal/cross: –

Description: rosary with 56 beads and 5 white divider beads

Dating: 17th/18th cent.

No. 15

Find site: Čazma, Mary Magdalene parish church, central nave, Grave 108, PN 143

Number of beads: 58 preserved

Bead material: glass

Bead colour: 49 black, 4 white, 4 blue, 1 yellow

Bead shape: black – 2 polyhedral, 8 small roundish, 39 large roundish; white – raspberry-shaped; blue and yellow – round

Medal/cross: medal PN 142, forged sheet bronze, 24 × 18 mm, 0.5 g

Description: rosary with 58 beads and white raspberry-shaped divider beads and a medal of St. Benedict

Dating: 17th cent.

No. 16

Find site: Čazma, Mary Magdalene parish church, northern nave, Grave 32, PN 58

Number of beads: 38

Bead material: glass

Bead colour: 37 black, 1 green

Bead shape: round

Medal/cross: cross, PN 59, cast bronze with larger tin content, 55 × 31 mm, 6.5 g

Description: rosary with 38 beads and cross, all beads (except one small green) the same size

Dating: 17th/18th cent.

No. 17

Find site: Čazma, Mary Magdalene parish church, central nave, Grave 114, PN 147

Number of beads: 63

Bead material: glass

Bead colour: 60 blue, 3 white

Opis: krunica od 26 zrna s bijelim razdjelnima

Datacija: 17/18. st.

Br. 24

Mjesto nalaza: Čazma, ž. c. Marije Magdalene, glavni brod, Grob 113, PN 146

Broj zrna: 25 sačuvanih

Materijal zrna: staklo

Boja zrna: 23 žuta, 2 bijela

Oblik zrna: bijela – malinasta, žuta – poliedarska

Medaljica/križ: –

Opis: krunica od 25 zrna, s bijelim razdjelnima

Datacija: 17/18. st.

Br. 25

Mjesto nalaza: Čazma, ž. c. Marije Magdalene, glavni brod, Grob 105, PN 136

Broj zrna: 52 sačuvana

Materijal zrna: staklo

Boja zrna: 40 žutih, 7 bijelih (1 veće), 5 crvenih

Oblik zrna: poliedarska žuta i bijela, crvena okrugla

Medaljica/križ: medaljica PN 137, kovani brončani lim, 21 × 17 mm, 0,4 g

Opis: krunica od 52 zrna, s medaljicom Sv. Benedikta i bijelim razdjelnim zrnima

Datacija: 17. st.

Br. 26

Mjesto nalaza: Čazma, ž. c. Marije Magdalene, glavni brod, Grob 61, PN 88

Broj zrna: 66 sačuvanih

Materijal zrna: staklo

Boja zrna: 7 bijelih (1 manje), 27 žutih, 13 zelenih (1 manje), 18 plavih, 1 keramičko, ovalno, bijelo s crvenim okom

Oblik zrna: poliedarska (bijela i žuta), okrugla (zelena i plava), jedno malinasto

Medaljica/križ: križ PN 89, lijevana bronca, pozlata, 72 × 35 (25) mm, 9,8 g

Opis: velika krunica s *caravaca*-križem i bijelim razdjelnim zrnima

Datacija: 17/18. st.

Br. 27

Mjesto nalaza: Čazma, ž. c. Marije Magdalene, sjeverni brod, Grob 22, PN 46

Broj zrna: ?

Materijal zrna: kost (zmijska?)

Boja zrna: svijetlosmeđa

Oblik zrna: duguljast

Medaljica/križ: križ PN 45, lijevana bronca, 34 × 21 mm, 2,4 g

Bead shape: blue polyhedral, white raspberry-shaped

Medal/cross: –

Description: rosary with 63 beads and white raspberry-shaped dividers connected with small hooks

Dating: 17th/18th cent.

No. 18

Find site: Čazma, Mary Magdalene parish church, central nave, Grave 51, PN 79

Number of beads: 72 preserved

Bead material: glass

Bead colour: 66 blue, 6 white

Bead shape: blue polyhedral, white raspberry-shaped

Medal/cross: cross PN 78, cast bronze with greater tin content, 47 × 23 mm, 3.9 g

Description: large rosary with 72 beads, and 6 white dividers and cross

Dating: 17th/18th cent.

No. 19

Find site: Čazma, Mary Magdalene parish church, central nave, Grave 43, PN 71

Number of beads: 57 preserved

Bead material: glass

Bead colour: 50 blue, 7 white

Bead shape: polyhedral, one oval bead

Medal/cross: 2 medals – PN 72, cast bronze, gilded, 37 × 23 mm, 3.3 g, PN 73, forged bronze with higher copper content, 41 × 34 mm, 2.6 g

Description: rosary with 57 beads, 50 blue and 7 white dividers, certainly worn with medals depicting Queen of the Holy Rosary and St. George (oval)

Dating: 17th cent.

No. 20

Find site: Čazma, Mary Magdalene parish church, central nave, Grave 107, PN 140

Number of beads: 28 preserved

Bead material: glass

Bead colour: black – 12 smaller and 6 larger, blue – 7 larger and 3 smaller

Bead shape: all round

Medal/cross: medal PN 139, forged sheet bronze, 40 × 32 mm, 2.6 g

Description: rosary with 28 beads with larger beads as dividers, and medal of St. Benedict

Dating: 17th cent.

No. 21

Find site: Čazma, Mary Magdalene parish church, central nave, Grave 64, PN 95

Opis: krunica od zmijske kosti s križem, takve krunice spadaju u pogrebne običaje i nisu se nosile za života niti se na njima molilo

Datacija: 17/18. st.

Br. 28

Mjesto nalaza: Čazma, ž. c. Marije Magdalene, sjeverni brod Grob 26, PN 51

Broj zrna: 33

Materijal zrna: drvo

Boja zrna: svijetlosmeđa

Oblik zrna: okruglasta, 2 manja, neka zrna imaju ureze

Medaljica/križ: medaljica PN 50, lijevana bronca, 33 × 22 mm, 5,7 g

Opis: u grobu još i veliki drveni križ, krunica od 33 zrna s medaljicom s prikazom Bogorodice u zvonoliku plaštu i Sv. Ivanom Nepomukom na reversu, dva manja zrna

Datacija: 17/18. st.

Number of beads: 75

Bead material: glass

Bead colour: 68 white, 7 blue

Bead shape: white round, tear-shaped blue

Medal/cross: –

Description: rosary with white beads and blue dividers

Dating: 17th/18th cent.

No. 22

Find site: Čazma, Mary Magdalene parish church, northern nave, Grave 30, PN 56

Number of beads: 55 preserved

Bead material: glass, silver

Bead colour: 4 blue, 49 white, 2 silver

Bead shape: tear-shaped blue, white round, silver round

Medal/cross: cross PN 54, cast bronze, gilded, 32 × 15 mm, 2.5 g, medal PN 55, forged sheet bronze with higher copper content, 43 × 34 mm, 5.9 g

Description: rosary with cross and medal depicting Jesus and Mary, with blue divider beads, connected with metal hooks

Dating: 17th/18th cent.

No. 23

Find site: Čazma, Mary Magdalene parish church, central nave, Grave 77, PN 107

Number of beads: 26 preserved whole, fragments of possibly 5 more

Bead material: glass

Bead colour: 21 yellow, 5 white

Bead shape: polyhedral

Medal/cross: –

Description: rosary with 26 beads and white dividers

Dating: 17th/18th cent.

No. 24

Find site: Čazma, Mary Magdalene parish church, central nave, Grave 113, PN 146

Number of beads: 25 preserved

Bead material: glass

Bead colour: 2 white, 23 yellow

Bead shape: white – raspberry-shaped, yellow – polyhedral

Medal/cross: –

Description: rosary with 25 beads, and white dividers

Dating: 17th/18th cent.

No. 25

Find site: Čazma, Mary Magdalene parish church, central nave, Grave 105, PN 136

Number of beads: 52 preserved

Bead material: glass

Bead colour: 40 yellow, 7 white (1 larger), 5 red

Bead shape: polyhedral yellow and white, red round

Medal/cross: medal PN 137, forged sheet bronze, 21 × 17 mm, 0.4 g

Description: rosary with 52 beads, with medal of St. Benedict and white divider beads

Dating: 17th cent.

No. 26

Find site: Čazma, Mary Magdalene parish church, central nave, Grave 61, PN 88

Number of beads: 66 preserved

Bead material: glass

Bead colour: 7 white (1 smaller), 27 yellow, 13 green (1 smaller), 18 blue, 1 ceramic, oval, white with red eye

Bead shape: polyhedral (white and yellow), round (green and blue), one raspberry-shaped

Medal/cross: cross PN 89, cast bronze, gilding, 72 × 35 (25) mm, 9.8 g

Description: large rosary with *Caravaca*-cross and white divider beads

Dating: 17th/18th cent.

No. 27

Find site: Čazma, Mary Magdalene parish church, northern nave, Grave 22, PN 46

Number of beads: ?

Bead material: bone (snake?)

Bead colour: light brown

Bead shape: oblong

Medal/cross: cross PN 45, cast bronze, 34 × 21 mm, 2.4 g

Description: rosary made of snake bone with cross; such rosaries were a part of burial customs and were not worn by the living nor were they used for prayer

Dating: 17th/18th cent.

No. 28

Find site: Čazma, Mary Magdalene parish church, northern nave Grave 26, PN 51

Number of beads: 33

Bead material: wood

Bead colour: light brown

Bead shape: roundish, 2 smaller, some beads have incisions

Medal/cross: medal PN 50, cast bronze, 33 × 22 mm, 5.7 g

Description: also a large wooden cross in the grave, rosary with 33 beads with medal depicting the Madonna in a bell-shaped robe and St. John Nepomucene on avers, two smaller beads

Dating: 17th/18th cent.

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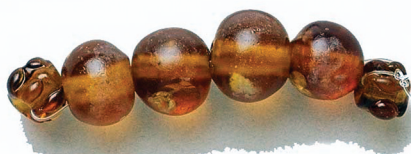
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