

Elica Maneva

Examples of the Popularization of Mediaval Jewelry - Vodoča, grave 942, 16th Century

UDK: 904:671.12(497.742),,653”

Department of Art History and Archaeology
Faculty of Philosophy in Skopje
email: elica@fzf.ukim.edu.mk

At a distance of 4 km to the northeast of Strumica, in the spacious necropolis of the *Vodocki Crkvi, St. Leontius Monastery, Vodoča*, a long tradition of burials of the local population has been noted, starting from the 13th-14th century, and continuing to the first half of the 20th century.¹

The numerous graves, as distinct units, reveal interesting facts about the population buried there.

The finds related to the period of the so-called *Turkish Middle Ages* (15th -18th century), until recently practically unknown in terms of archeological research, top the list concerning to their number, their unique nature, as well as the unusual testimonials they offer.

The archeological artifacts discovered in the necropolis are mainly in the form of jewelry and metal accessories on clothing.²

The analyses, along with other factors, have raised the issue of the “longevity” of certain types of jewelry. This may be understood literally, as the use of a certain item of jewelry by several generations, or can be considered as continuity in the existence of certain medieval items, whose meaning and appearance essentially remained unchanged for centuries after their original appearance.

Their extended imitation, in the second case, resulted in the process of popularizing certain medieval items of jewelry, which served to implement them as part of the folklore inheritance.

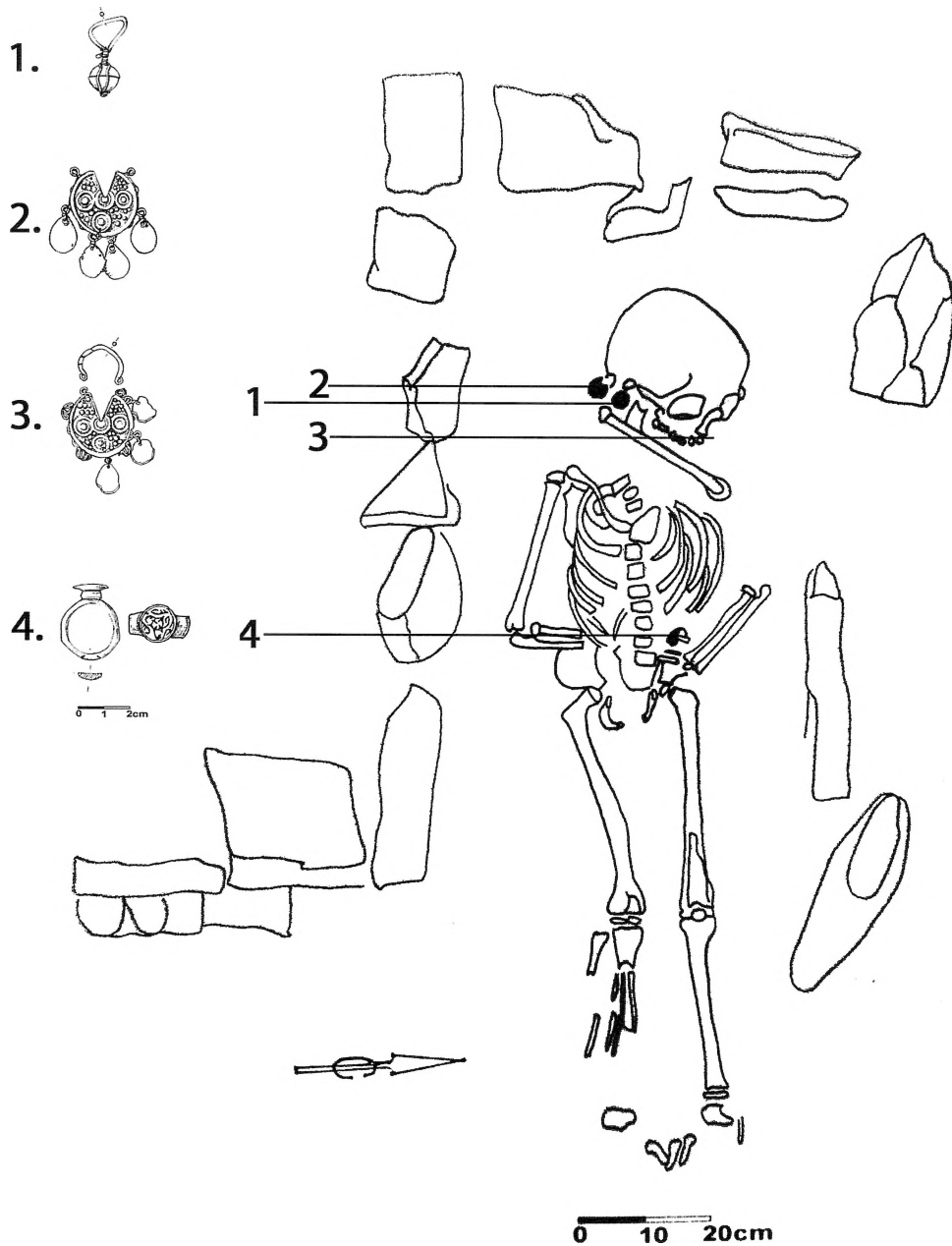
Grave 942 in Vodoča, as well as the items found inside, serves as an vivid example of the mentioned phenomena.

The grave located in quad V₁₈ was excavated in 2000. It is a hole dug hole in a stone and mud wall belonging to some older structure. The hole is encircled, mainly on its western side, with a cornice made of broken stones.

1 The first archeological research in the Vodoča necropolis was carried out during 1961-1962 by V. Lahtov. In 1973-1974 P. Miljković-Peppek carried out some small-scale excavations as well, while doing research on the sacral objects around which the necropolis was formed. Милjkовиk-Пепек 1975, 19-20, fig. 1, 2. The archeologist Jovan Ananiev spent the most time conducting research in the aforementioned complex, from 1979 to 2003. (Ананиев 1989: 185-186; Id., 1994: 57-64, etc.) The research in the Vodoča necropolis was completed in 2004, when the archeologist Vane Sekulov excavated the last 23 graves, bringing the total number of graves discovered up to 1081.
2 Maneva (2007, Catalogue No. 1-70).

НЕКРОПОЛА ВОДОЧА

ГРОБ 942 ♀



Pl. I (1-4)

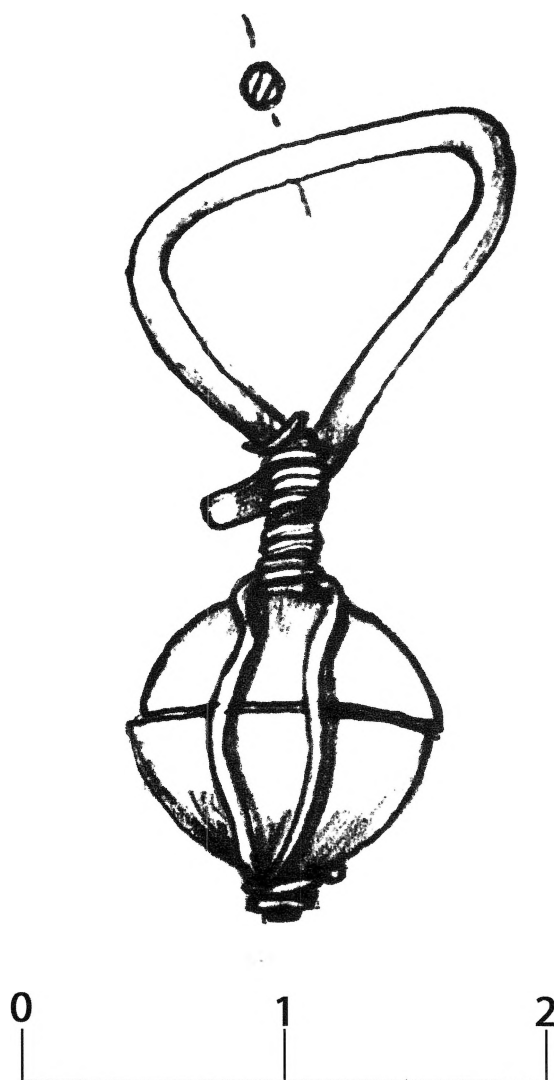


Fig. 1

It has the following dimensions: length – 1.56 m; width – 0.61 m at the head to 0.35 m at the feet. Despite the fact that the feet, the hands and parts of the right shinbone are missing, the skeleton is in relatively good condition. It belonged to an adolescent girl.³ The skeleton is set on its back, facing a W-E direction (at a deflection of 3° northwards). Its legs are set straight, while the arms are crossed; the right is placed on the waist, the left on the pelvis. (See **Pl. I**)

The grave finds are in a relatively good condition. The finds consist of an earring in the shape of an upright strawberry, a pair of dangling drop earrings, and a large ring. (See **Pl. I, 1-4**)

³ The information concerning the person buried is from the documents obtained from the fieldwork: the excavation journal and the technical drawings. There is no anthropological or anthropometric analysis.

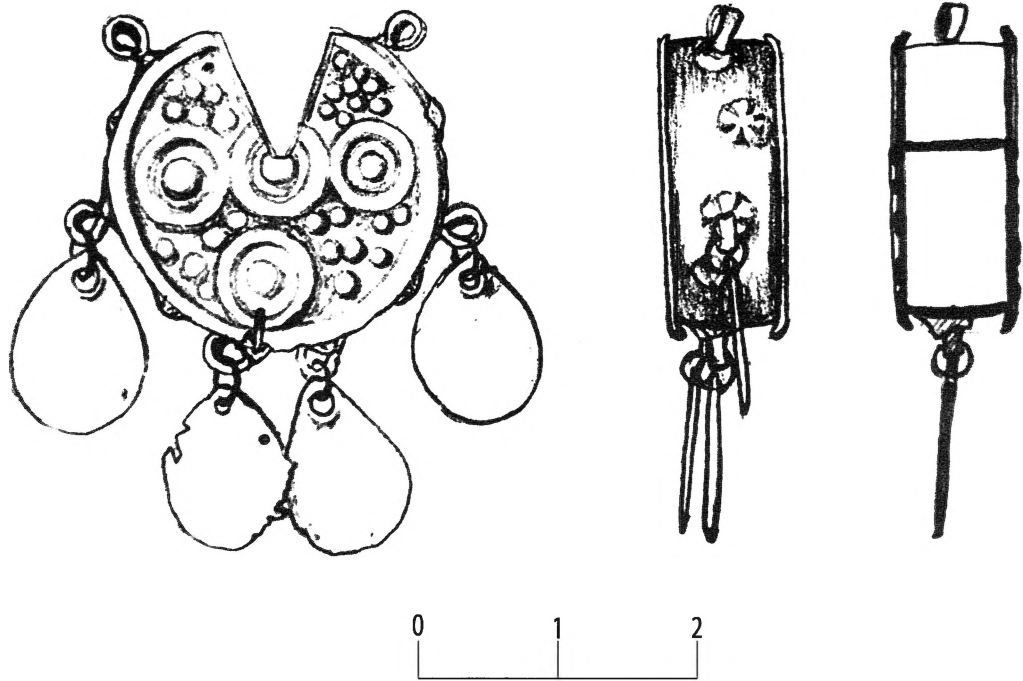


Fig. 3 (a-c)

The earring in the shape of an upright strawberry (Item No. 2616) was found on the right-hand side, as a separate discovery. (See **Pl. I, (1); Figs. 1, 2**). It had been crafted in the shape of a bronze wire (1.5 mm in diameter), bent in the shape of a hook in the upper section, i.e. bearing an irregular shape of a closed circle with a covered top. The other end is vertically elongated, bearing a strung, globular, hollow-cast, silver strawberry, consisting of two semi-calotte halves. The pendant is attached to the “hook” by a thin piece of coiled wire on both sides and as such is securely held in place on its setting.

The item is in very good condition. It has the following dimensions: height – 28–30 mm; diameter of the pendant – 10 mm, weight – 1.42 gr.

According to its upright stance, this earring belongs to the type of jewelry found on numerous sites, starting from the 13th – 14th century⁴, and continuing to the “popular” variations of the 15th – 16th century.⁵

The way in which the hook had been formed on the upper part, as well as the thickness of the wire, indubitably reveal that it was not worn through the earlobe, but rather that it was attached to some kind of a head covering, or hung on a piece of ribbon, or perhaps worn in the hair itself.

In several of the graves in the Vodoca necropolis dating from the 15th and 16th centuries a similar pattern has been revealed – the use of an earring as a separate find, regardless of where it was found, whether on the right⁶ or on the left side of the head.⁷

4 Бајаловић – Хаџи-Пешиќ (1984, Т. IV, 6); Манева 1992, Т. 17 (optional).

5 Јосифова 2001: 75-83; Манева, 2007., Catalogue No. 18.

6 Maneva, 2007: Catalogue No. 19, 21, etc.

7 See Grave 931; Манева 2011/, Т. I₍₆₎, fig. 6 (in print).



Fig. 5 (a-b)

The possibility that the location where the item was found was the result of where it landed at the moment of burial has not been excluded.

Furthermore, it is highly probable that the term *nametushka*, preserved in certain, archaic Macedonian dialects, refers precisely to this very “ornament” which was hung, or set, on the head, placed on top, in the region around or above the ears.

This asymmetry, i.e. the separate use, most probably has roots in the origins of the role of earrings (usually little hoops), which were worn on the ear by both boys and girls. They acted as a charm, a talisman, bearing magical-prophylactic properties which, it was believed, protected the wearer against curses, illnesses and other evils.⁸

The dangling drop earrings were found on both sides of the head, in the region around the ears and cheeks. (See Pl. I (2-0), Fig. 3a-c, Fig. 5a-c and Fig. 6).

Both earrings were symmetrically worn and are identical in appearance. They had been modeled upon the same die, bearing insignificant differences that are the result of the original, hand-made craftsmanship of each item. Their dimensions are the following: width – 32-40 mm, height – 55 mm, thickness of the body – 9 mm, weight: a) 4.20 gr.; b) 4.06 gr.

The ornamental body of the item, in the shape of a flat cylinder, consists of two identical, circular pieces of tin with a triangular cutting on the top part, joined along the external edge with a piece of tin. The body of the ornamental part of the earring was hollow.

⁸ Манева 1992: 38, 39, n. 112a – 115b.

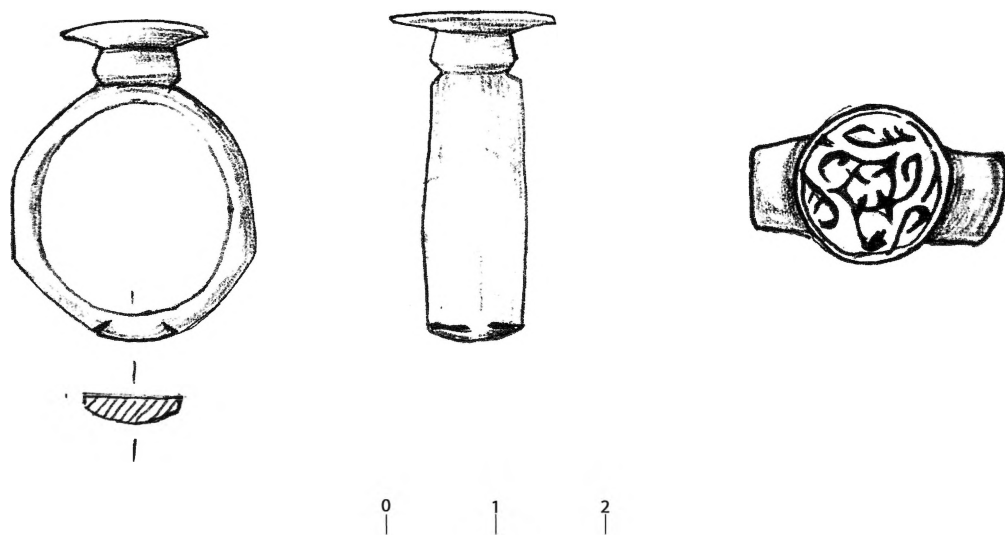


Fig. 7 (a-c)

The edges of the front of the item had previously been decorated by the technique of hammering on a die. The decoration consists of four circles each, with a dot in the center, one of which is located at the corner of the triangular cutting. The remaining part is filled with clusters of round bumps. This last bit is an imitation of a grained ornament, while the circles with a dot in the center imitate filigree with a granule. In terms of the central part, the circle with a dot is a substitute for the ornamental ‘jewel’.⁹ (See Fig. 3a-c and Fig. 4)

Wire hoops (in all probability there were six on each side) were attached onto the edges of the external, circular bands, from which hung very thin, small silver leaves – dangles.¹⁰

Among the dangles there were clusters of rosettes made of a filigree wire. One of the earrings (Item No. 2615c) contains a horseshoe-shaped pendant which was attached to the ornamental part by two hinges. (See Fig. 5a-c and Fig. 6).

This is missing in the other earring (Item No. 2615a); however, two circular perforations are visible, most probably added later on in order to allow for continued use of the already-damaged earring. (See Fig. 3a-c). Other, later “alterations” may also be noted on this earring – a dangle previously fallen off had been reattached to the body with a short piece of wire. Fig. 4.

According to the shape of the ornamental part, this pair of earrings belonged to the circular type of jewelry, whose most lavish examples from the 14th century had been immortalized on the fresco painting from that time¹¹, as well as in the written,

⁹ See earring from the *Kale* warehouse – Skorje (2010): Maneva (2011/2), fig. 3, 4 (in print).

¹⁰ Манева 1992: 62, Т. 30; Бајаловиќ – Хаџи-Пешић 1984, Т. XIV; Maneva 2007, Catalogue No. 11-18.

¹¹ The most typical examples of circular earrings are found in the portraits of Queen Simonida in Staro Nagoričino, Queen Jelena in Bela Crkva (Serbia), Czarica Jelena in Dečani (Kosovo), etc., all from the 14th century, as well as in the 15th century, worn by the bride in the wedding in Kaana – St. Nikola Bolnički – Ohrid, also, owned by Milica, the donor of the monastery at Matka – Skorje, and so on. Ковачевић 1953: 115, fig. 75.

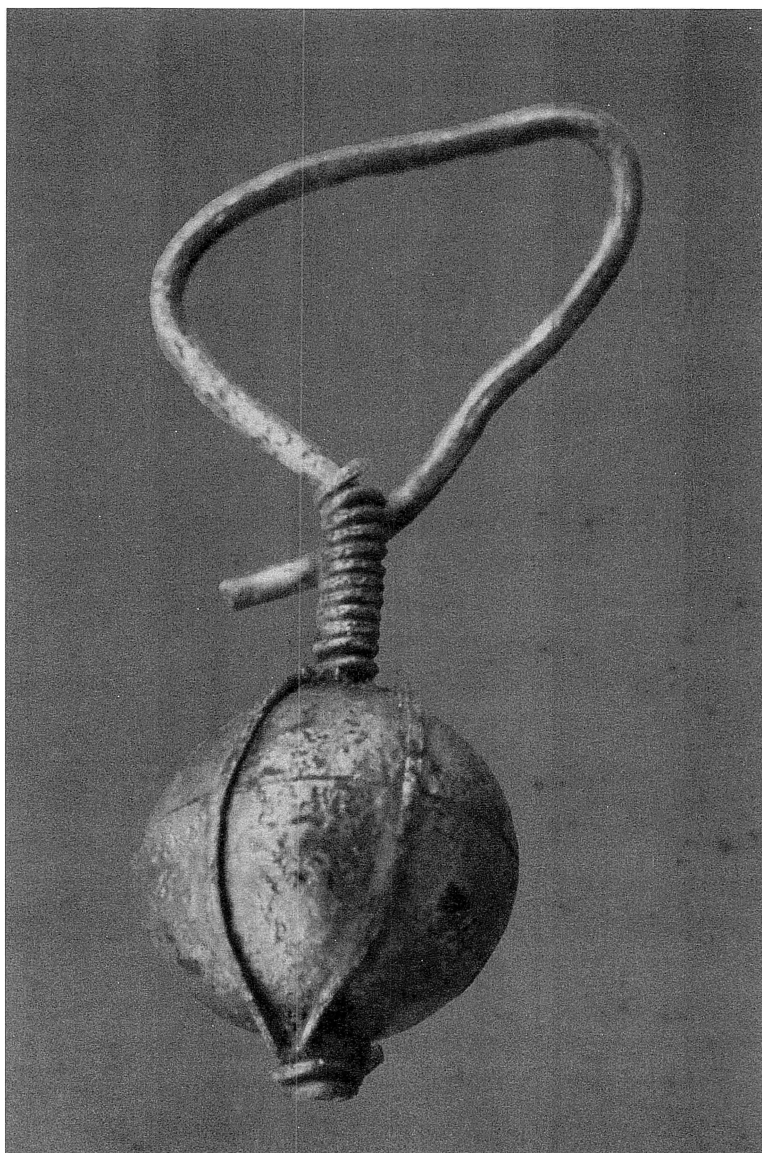


Fig. 2

archival materials.¹²

However, apart from the dominant characteristics of the second and fifth type (with a triangular cutting) of the circular type of earrings, the findings from Grave 942 in the Vodoča necropolis also contain elements of the radial type of jewelry; namely, radially attached rosettes onto the external edge and dangles reminiscent of the Oriental style in the place of the small ornamental pipes with stones inserted inside.¹³

This brought about the creation of an eclectic type of earrings for the ‘common’ people, bearing characteristics taken from the forms typical of the Middle Ages, of the nobility, circular and radial, lavish in appearance, and at the same time, bearing elements of the Oriental style of the 16th century – the period when they came into

12 In Jakov Mančetić's deposit from 1375, Nenac Čahorić, a scribe from Dubrovnik, includes, among the other items, the circular earrings as well: “Unum par çerçelorum auri rotundorum sclavlicorum cum lapidibus preciosis...” Радојковић 1969: 133, n. 262.

13 Maneva 2005, Catalogue No. 24ab - 26ab.

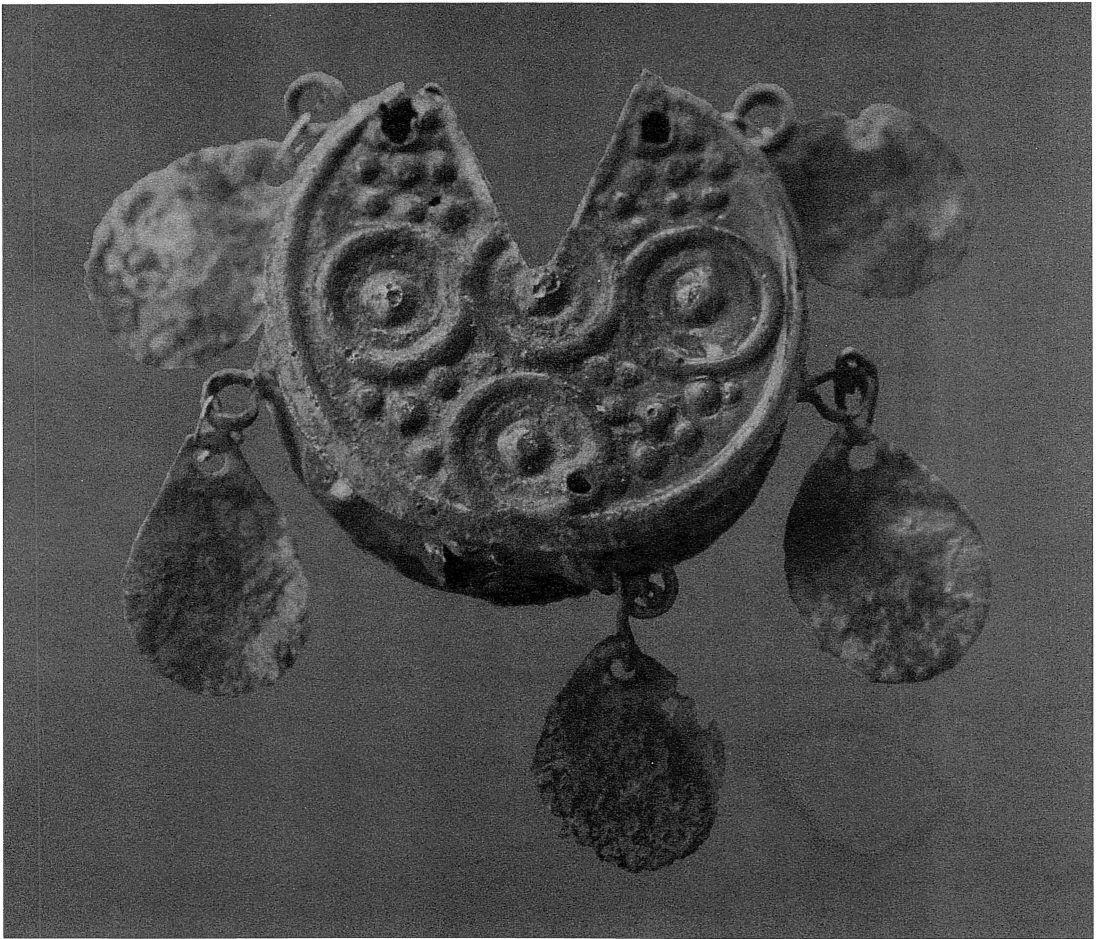


Fig. 4

being.¹⁴

Similar analogies from this period (15th, 16th and 17th century) may be encountered in other central-Balkan regions.¹⁵

Simplified folk variations from the period of the *Turkish Middle Ages* have been discovered in the Christian necropoleis in *Demir Kapija*, *Monastery-Mariovo*, *Orta Mosque*, and others.¹⁶

The lavish, circular or radial earrings as prototypes from which the aforementioned folk variations developed are an integral part of several buried vaults from Macedonia. They are the renowned finds from the 14th century from the *Markovi Kuli – Varoš – Prilep* site¹⁷, the *Gorno Orizari – Kočani* site¹⁸, as well as the newly-discovered *Kale – Skopje* site.¹⁹

14 In the well-known treasures from the 16th century found in Saška Crkva (of the Saxons) in Novo Brdo – Kosovo, a pair of silver, gold-plated, circular earrings of high-quality workmanship was discovered as well. They also contain a triangular cutting on the top part of the body. The pendants are attached to the ornamental part on two hinges each, which means that they too hung on hoops by the ears and cheeks. (Weight: a) 15.42 gr. and b) 15.51 gr.). Зечевић 2006: 242-243, Catalogue No. 147.

15 Радојковић 1969, Т. 180-181; Иванић 1995, Catalogue No. 205.

16 Манева 1992: 156, 159, 212, 231. Т. 24, ^{31/78, 31/100, 69/3}

17 Ibid. 1992: 194-195, Т. 27, 31, 40, 89 ^{58/49} etc., with works cited.

18 Ibid. 137-138, Т. 25, 27, 102.

19 During the excavations at the *Kale – Skopje* site in 2010, a depot containing a collection of jewelry worn by

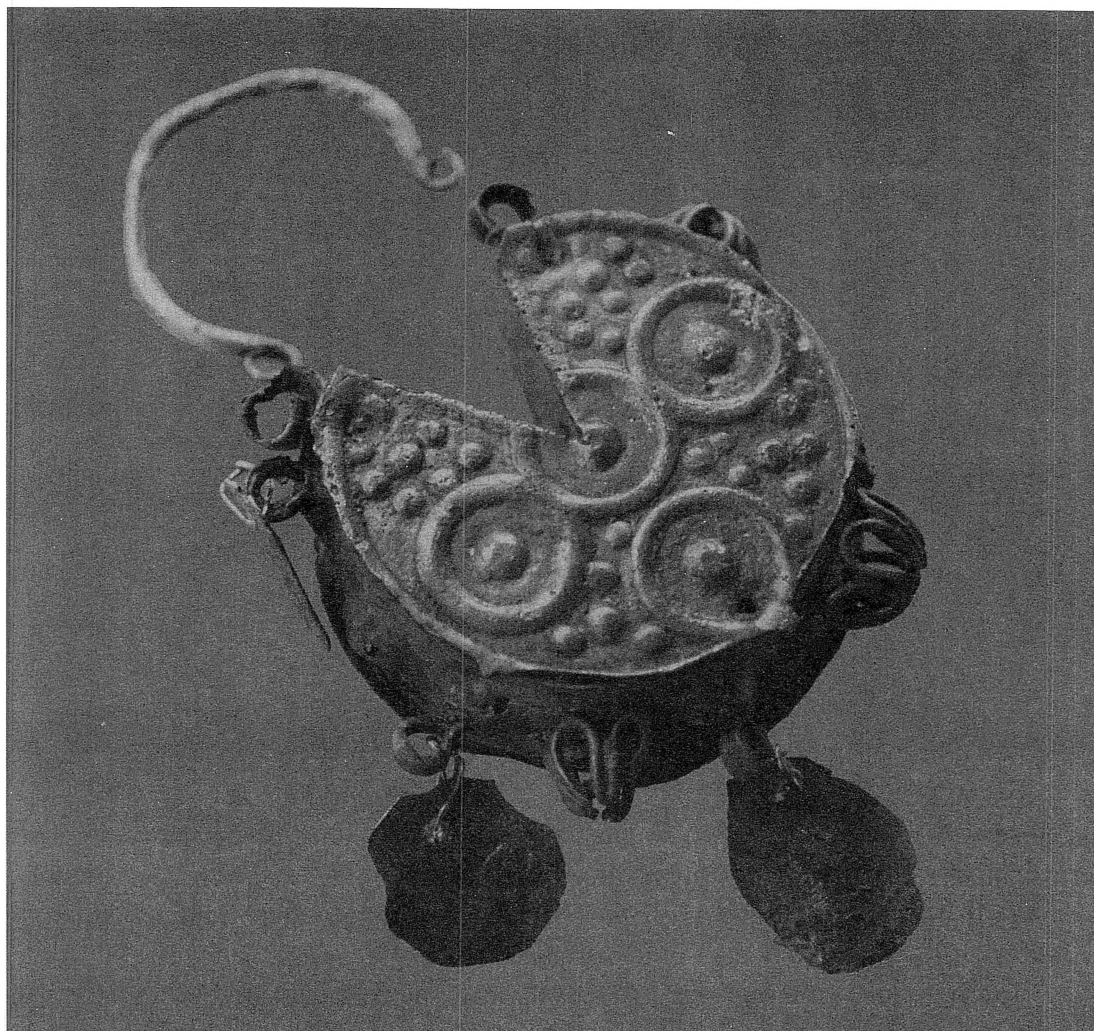


Fig. 6

According to their weight²⁰, the artistic testimonials offered in the fresco painting²¹, as well as their form of pendants attached to the decorative body by two hinges, they indubitably hung on hoops, ribbons, or thin chains in the region of the ears, i.e., the cheeks. Apart from the term earrings in the context that they were worn *on/above the ears*, the phrase *for/behind the ears* and others are also used when they are referred to.²²

In some Macedonian dialects, among the different folklore means of ornamenting one's body, we may come across 'jewelry' (at times from pieces of thread, even)

women of noble origin was discovered within the wall of an adjoining and nondescript structure made of mud and stone, to the east of a so-called *residential construction*, situated on the most prominent location of the site. The collection contains a pair of stately round earrings with a triangular cutting and a decorative 'stone' set in the middle of one of the front sides, as well as an agrafe for fastening the cloak worn by those of noble birth. Манева (2011/2, fig. 3, 4 (in print).

20 For comparative purposes we may mention the dimensions and the weight of the items in the depots containing the valuable jewelry. The circular earring from the *Gorno Orizari – Kočani* site is 83 gr., the radial one is 65 gr., while the smallest is 27 gr. Maneva 2005, Catalogue Nos. 23, 24, 26. The radial earring discovered on the *Markovi Kuli – Varoš – Prilep* site is 44.45 gr. Maneva 2005, Catalogue No. 25. The earrings discovered in the depot on the *Kale – Skopje* site are a) 14.38 gr. and b) 13.93 gr.

21 Cf. n. 11.

22 In the older works, especially those on the regions inhabited by a Slavic population, we also come across the term temple-piece ornaments. Манева 1992: 38.



Fig. 8

known as *cheek-piece ornaments* – items, decorations that hung down the cheeks. This term seems appropriate for the items discovered in Grave 942 from Vodoča. Namely, they would be known as *cheek-piece ornaments*. Their form with two hinges certainly would not allow them to be worn through the earlobe.

The function of these *cheek-piece ornaments*, despite their becoming lighter in weight, is further pointed out by the playful and delicate form they had. They were, in all likelihood, used only on special occasions.

In terms of opulence, the *cheek-piece ornaments* discovered in Grave 942 represent rare and valuable jewelry which only families, i.e. women from the highest social and economical class could afford.

This type of jewelry appears on only two occasions in the Vodoča necropolis.²³ This serves to best illustrate the previous sentence.

The *ring* (Item No. 2617) from Grave 942 was discovered in the region of the palm of the left hand, according to the *Excavation Journal*, or the right hand, according to the preserved *architectural documentation*. (See **Pl. I (4)**).

However, bearing in mind the delicate and graceful skeleton of the young person, the decay of the bones of the hands, as well as bearing in mind the size and diameter of the ring, it seems probable that it was offered (in the hands?) as a burial gift rather than worn on one of her hands. Its dimensions are the following: height – 30 mm; inner diameter – 19-21 mm; surface diameter, i.e. the signet surface – 15 mm; and weight – 12.3 gr.

²³ Maneva 2007, Catalogue No. 11, 12, (from Grave 924 in Vodoča, as well as the items dealt with here from Grave 942).

The ring is of high quality, a signet ring, cast in bronze, with subsequent engravings on it.

The band is especially large, round on the inside, while the outer part is practically octagonal in shape. Its cross-section is arch-like towards triangular, except on the bottom and on the sides, symmetrical in the middle, where it has been flattened out thus forming rhomboidal or hexagonal sections.

In the lavish representations dating from the 14th to the beginning of the 15th century, these parts of the band were engraved, usually with the most popular gothic motifs, such as the four-leaf, stylized flowers.²⁴

The head of the ring found in Vodoca is placed on a biconical setting. It is flat, round, on the surface of which a seal has been engraved. (See Pl. I (4), Fig. 7a-s and Fig.8). This form represents a true and consistent imitation of the rings characteristic of the western European gothic period, also present in the material culture of the Balkan region. This influence was primarily due to the craftsmen, the miners, metallurgists and goldsmiths of western European provenance who worked in the mining regions.²⁵

The ring discovered in Grave 942 is a simpler, larger cast replica, without the usual engravings on the band, but bearing a seal, making it an accordant imitation of the gothic motifs.

On the head of the Vodoča ring, a local craftsman, after numerous attempts at copying it, engraved, to the best of his personal ability, and in a subjective manner, the seal bearing a *wind rose*. An example of the type of ring from which this copy derives is the opulent, silver ring dating back to the beginning of the 15th century, which was discovered in the vicinity of Priština.²⁶

This prototype contains the typical decorative elements and shape of the band, as well as a precisely engraved seal – a *wind rose*. This is a five-leaf flower, from the tips of which swirly tendrils shoot out, swaying in a circle, in the direction of the movement of the sun.²⁷

The Vodoča ring has been engraved with considerably less mastery, yet it leaves a significant impression.

The *wind rose* on the ring from Grave 942 has been presented as a leaved bud with five petals and shoots curling like the popular *gothic hooks*, swaying and floating around it. (See Fig.7a-c and Fig.8)

This specific motif was often present in gothic art: in plastic, stained glass, (*window roses*) in miniatures, as well as in objects from the artistic crafts, such as ceramics, jewelry, and so on.

In this context, the *wind rose* corresponds with the lofty knightly ideals both in its form, as well as in its fundamental meaning.

The multi-faceted and ambivalent meaning of the rose motif is widely spread throughout the Middle Ages. It was present both in the ornamental objects, as well as in the beliefs and traditions ever since times of antiquity.²⁸

The deeply embedded symbolism of this floral motif (which has some common ground with the motifs of the lily, the lotus, and so on) is overlaid by a suitable religious

24 Радојковић 1969, Т. 111, 112, 118, etc.

25 Иванић 1998: 10.

26 Радојковић 1969, Т. 112.

27 Ibid., 352, Catalogue No. 112.

28 Chevalier, Gheerbrant 1987: 571; Купър 1993: 183-184; EB-CD.

meaning in the Christian culture.

This primarily refers to the *Celestial Rose*, the *Tree of Life*, or the *Virgin Mary* herself.

The red rose also becomes a symbol of the blood shed by Jesus Christ²⁹, and thus of the rebirth, which associates with it the chalice and the Holy Communion.

The five leaves depict a numerological code which makes an allusion to a process of renewal (after one completed cycle, i.e., after four completed cycles).³⁰

In the gothic style of decoration, over time the motifs of the *astral rosette*, the *rosette of eternity* and the *wind rose* intermingle in appearance and symbolism with the *wheel (of life)*.³¹

We can only guess at how the consequent knightly and, even troubadour ideals were seen and understood in this region. In any case, we are dealing with deeply religious and elevated reflections that emanate from the engraved seal on the ring discovered in Grave 942 in Vodoča.

The ring enmeshes the experiences of many generations leading up to the 16th century, when it was made and worn.

The meaning it carries certainly does not lack moving emotions of a religious, personal or social character.

* * *

The preserved characteristics of the jewelry that belonged to a young girl which was discovered in Grave 942 in the Vodoca necropolis determine not only the historical period, the 16th century, but also serve to illustrate her social status and noble heritage.

The pair of remarkable *cheek-piece ornaments* (See Fig. 3a-c and fig.6) is basically an imitation of the lavish, aristocratic items from the 14th century, above all, circular in shape, bearing elements of the radial ones. The dangles added on to the sides simply represent interesting oriental elements that serve as a substitute for the radially positioned small tubes with a decorative stone, typical among the opulent representations of the middle Ages.

Even though they are a cheap, popular, belated replica, these earrings found in Grave 942, displaying with their ornate appearance the aristocratic prototypes of the Middle Ages, do in some ways allude to the high origins of the deceased girl.

The same can be said about the signet ring. (See Fig. 7a-c and Fig. 8) According to its form, size and the engraved motif of the *wind rose*, the ring carries significant meaning, passed on for generations onwards. It also serves to ultimately allude to the noble origins of its wearer.

The simple earring in the shape of an upright strawberry, which hung by the (right) side of the face, near the ear, also reflects the traditional customs and beliefs that existed in the Middle Ages, preserved for centuries afterwards, and having to do with their magical-prophylactic function. (See Figs. 1 and 2)

In the peak of its power, in the 16th century, the Ottoman Empire underwent a unique economic and cultural boom. The prosperity of numerous Christian families

²⁹ Ibid.

³⁰ The *Rosicrucian* emblem also contains a similar semiotic and numerological representation: five roses, four set among the sides of the cross and one in the middle to symbolize the *Sacred heart of Christ*.

³¹ As a reflection of these influences, we come across a number of other interesting examples in the jewelry discovered in the Vodoča necropolis. Манава 2011/, fig. 5.

in this region and at this time is obvious – descendants of the smaller medieval tribes. Among other things, there are direct testimonials as to their existence in Vodoča as well.

In the census of the population carried out in 1570, the village of *Vodoča (Vodica)* in the *Strumica kaza*, in the *sandjak of Kjustendil*, the existence of 16 *hereditary possessions* or *bashtini* has been noted – medieval hereditaments.³² Their Christian owners were buried in the complex: *Vodočki Crkvi, St. Leontius Monastery* in Vodoča.

The girl buried in Grave 942, with the preserved traditional jewelry having to do with some older beliefs about charms and talismans, (See Figs. 1 and 2), as well as with the popular opulent forms inspired by the aristocratic and knightly representations, (See Fig. 3a-c and Fig.8), was without doubt a member of the most notable families of the population at that time.

Bibliography:

- Алексова 1957 = Б. Алексова, Округли наушници од Демир Капија, *ГИНИ*, бр. 1, Скопје 1957, 47-56
- Aleksova 1966 = В. Aleksova, *Prosek - Demir Kapija, slovenska nekropola i slovenske nekropole u Makedoniji*, Dissertationes, tom 1, Skopje - Beograd 1966
- Ананиев 1989 = Ј. Ананиев, Водоча, црква Св. Леонтие - Водоча, Средновековна некропола, *АР* 28 (1987), Ljubljana 1989, 185-186
- Ананиев 1994 = Ј. Ананиев, Археолошки ископувања на црквата Св. Леонтие во с. Водоча, 1986-1990 год. *КН* 17-18 (1990-1991), Скопје 1994, 57-64
- Ацовић 2008 = Д. М. Ацовић, *Хералдика и Срби*, Београд 2008
- Атанасова 2003 = М. Атанасова, *Духовниџе ѿрадиџии на Тивериојол*, Струмица 2003
- Бајаловић - Хаџи-Пешић 1984 = М. Бајаловић - Хаџи-Пешић, *Накиџ VIII-XVIII века у Музеју ѓрада Беоѓрада*, Београд 1984
- Chevalier, Gherrbrant 1987 = J. Chevalier, A. Greerbrant, *Rječnik simbola*, Zagreb 1987
- ЕВ-CD = *ENCYCLOPEDIA BRITANICA - CD*
- Иванић 1995 = Б. Иванић, *Накиџ из збирке Народноѓ музеја од 15. до ѿочейка 19. века*, Београд 1995
- Иванић 1998 = Б. Ивановић, *Прсиење сриске средњовековне власџеле*, Београд 1998
- Йосифова 2001 = М. Йосифова, За еден малко познат тип средновековни обеци и наушници (XIII-XV), *ИНИМ* XII, Софија 2001, 75-83

³² Турски документи 1982: 80-81, 648, 657; Стојановски 1989: 241, 249.

- Ковачевић 1953 = Ј. Ковачевић, *Средњовековна ношња Балканских Словена - Студија из историје средњовековне културе Балкана*. Посебна издања Историјског института САНУ (SSHV), књ. 4, Београд 1953
- Купър 1993 = Дж. Купър. *Илюстрирана енциклопедия на симболиите*, Софија 1993
- Макрова 1978 = Т.И. Макрова, *Симетрия в растителном орнаменте древней Руси, Древняя Рус и Славяне*, Москва 1978, 370-377
- Манева 1992 = Е. Мансва, *Средновековен накит од Македонија*, Скопје 1992
- Maneva 2005 = E. Maneva, *Ancient Jewellery from Macedonia – Middle Age, Calatus*, Скопје 2005
- Манева 2007 = Е. Манева, *Древниот накит од Македонија – Некројола Водоча*, Скопје 2007
- Манева 2010 = Е. Манева, *Детали за народната женска облека и накит од XVI век од Водоча*, Patrimonium. МК, 7-8, Скопје 2010, 151-159
- Манева 2011/₁ = Е. Манева, *Имотна жена од крај на XV – почетокот на XVI век од Водоча*, ГЗФФ, Скопје 2011 (во печат)
- Манева 2011/₂ = Е. Манева, *Упит раг сeгeлогум... - наушници-заушници, обеци-обетки...*, Научни собири МАНУ, 100 години од раѓањето на акад. М. Петрушевски, Скопје 2011 (во печат)
- Милошевић 1990 = Д. Милошевић, *Накит од XII до XV века из збирке Народног музеја*, Београд 1990
- Миљковић-Пепек 1975 = П. Миљковић-Пепек, *Комплексот цркви во Водоча*, Скопје 1975
- Радојковић 1969 = Б. Радојковић, *Накит код Срба од XII до краја XVIII века*, МПУ, Београд 1969
- Стојановски 1989 = А. Стојановски, *Македонија во турското средновековие (од крајот на ЦИВ - почетокот на XVIII век)*, Скопје 1989
- Тривунац-Томић 1962 = Г. Тривунац-Томић, *Сребрена остава из Доброг Дола*, *Зборник радова Народног музеја* 3, Београд 1962, 188-189.
- Турски документи*, Том В, кн. III = *Турски документи за историјата на македонскиот народ, Ойширни јојисни дефтери од XVI век за Кустендилскиот санџак*, Том В, кн. IIII, Скопје 1982
- Здравев 1996 = Ѓ. Здравев, *Македонски народни носии*, Скопје 1996
- Зечевић 2006 = Е. Зечевић, *Накит Новог Брда*, НМ, Београд 2006

Резиме:Примери за обнародувањето на
средновековниот накит

Зачуваните карактеристики на накитот од младата девојка од Гроб 942 од Водоча освен за временската определба од XVI век, ја покажуваат и нејзината општествена положба и честитото потекло.

Чифтот впечатливи *наушници – образници* **Сл. 3а-с** – **Сл. 6** во основа ги копираат луксузните, велмошки примери од XIV век, пред сè, од кружен тип, дополнет со елементи од зрачестиот. Додадените трепетушки на рабовите се само ефектни, ориентални елементи како замена за радијално распоредени цевчиња со украсно камење, вообичаени кај средновековните луксузни предлошки.

Иако се евтина, обнародена, многу подоцнежна копија, овие наушници од Гробот 942, сепак покажувајќи ги со својот гиздав изглед средновековните, аристократски прототипови, на некој начин го сугерираат и соодветното потекло на покојничката.

Истата констатација важи за прстенот-печатник. **Сл. 7а-с** – **Сл. 8** Тој по својата форма, масивноста и врежаниот мотив од типот *роза на ветровише* има особено, наследено значење. Тоа, во крајна линија, исто така упатува на честитото потекло на носителката.

И едноставната *наушница–наметушка* со една, вертикално нанижана јаготка која висела од едната (десна) страна покрај увото е одраз на средновековните, традиционални обичаи и верувања зачувани со векови потоа, а поврзани со нивната магиско-профилактичка улога. **Сл. 1-2**

Во зенитот на својата моќ, во XVI век, Османлиската Империја доживува своевиден, економски и културен процвет. Во тоа време на овие простори е забележано опстојувањето на повеќе христијански семејства – потомци од поситното, средновековно племство. Покрај другото тие се посредно посведочени и во Водоча.

Во пописот од 1570 година, во селото *Водоча (Водица)*, во *Сџирумичкаџа каза, Кусџендилски санџак* е забележано постоењето на 16 *башиџини* – средновековни, наследни имоти. Нивните христијански сопственици биле погребувани на комплексот: *Водочки цркви, Св. Леонџиј* во Водоча.

Девојчето од Гробот 942 со зачуваниот, традиционален накит поврзан со постарите амајлиски верувања, **Сл. 1, 2** како и со обнародените, луксузни форми инспирирани од велмошките и витешките предлошки, **Сл. 3а-с, 8**, секако, било член на највидните семејства од оваа популација.