

RARE ANTI-EPIDEMIC 17TH-CENTURY MEDALLIONS FROM THE CHURCH OF UZHGOROD CASTLE

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Abstract: *The article is devoted to two identical medallions which were found during archeological research in the grounds of Uzhhorod Castle in 2019. Such devotional objects were discovered for the first time in the territory of Ukraine. The main focus of the study was the iconography of the images on the items, transcription of the abbreviations, clarification of the content and meaning of the depicted scenes. The article discusses the relationship between the depicted scenes and the activities of the monastic congregations of the Benedictines and the Franciscans. The researchers explored the circumstances related to the veneration of saints and the origin of their reliquaries in Europe. Protective qualities of the saints were analysed in detail.*

Key words: *Uzhhorod Castle – ruined church – burials – medallions – Christian symbolism.*

Vzácné protiepidemické medailony ze 17. století z kostela Užhorodského hradu

Abstrakt: *Článek se věnuje dvěma identicky vyrobeným medailonům, které byly nalezeny v roce 2019 při archeologických výzkumech zřícenin kostela na území Užhorodského hradu. Podobné devocionálie byly objeveny na Ukrajině poprvé. Důraz je kladen na obrazovou ikonografii, dešifrování rychlopisných nápisů a stanovení obsahu a ideologického významu vyobrazení. Článek zvažuje možnost propojení těchto vyobrazení s činností benediktinských a františkánských klášterních sborů. Zaznamenává okolnosti vytváření kultu světců a výskytu jejich relikviářů v Evropě. Důraz je kladen na opatrovnické vlastnosti svatých.*

Klíčová slova: *Užhorodský hrad – zříceniny kostela – pohřebiště – medailony – křesťanská symbolika.*

The description of the subject

In the territory of the city of Uzhhorod (Transcarpathian region, Ukraine) there is a castle. In the southern part of its courtyard ruins of a church have been preserved (Fig. 1). The first studies of the remains of this church were carried out in 1978. Then, during major restoration work that took place in the grounds of Uzhhorod Castle, a five-sided apse with buttresses was discovered. The clearing of the foundations of the church and the scientific work in its area were carried out intermittently and in the following years, until 1987. During this period the apse, the sacristy, less than a half of the area of the central and lateral nave, and partly the burial ground – a crypt on the south side, were cleared from the rubble – exclusively to the floor level (Fig. 2; Пеняк 2010, 346–347).

After this work it became clear that the church was built in several stages. However, without further archaeological research it was impossible to determine the exact time of the construction of the separate sections, and the history of the construction of the whole church (Тедрик 2013, 204).

Field research was only resumed in 2018 by the archaeological expedition of Uzhhorod National University. At that time the apse area was excavated (Мойжес 2019, 20; 2019a, 40–41; 2020, 38; 2020a, 120–122). In the next year, the work continued within the central nave. The excavation covered most of the nave, its area was 90 square meters (Figs. 2–3).

In that area, the top layer consisted of a blockage of stones, bricks, mortar, plaster and fragments of ribs from Gothic vault. From the depth of 0.40–0.60 meters from the floor of the church, tops of walls from four crypts were already fixed. Their vaults were probably destroyed in the middle of the 18th century, when the crypts were robbed. At the same time the graves were also destroyed (only one crypt-grave has been preserved). So, the area of all crypts was filled with construction debris, containing randomly scattered human bones.

In addition, the stairs leading to the crypt, which was annexed to the south wall of the nave, were discovered (Figs. 2–3). Stratigraphically, they were erected not earlier than the second half of



Fig. 1. Uzhhorod Castle. View from the south.

Obr. 1. Užhorodský hrad. Pohled z jihu.

the 16th century. And, the drainage system, which was created to drain possible water that could accumulate in the crypts, can be placed in the same period. The system had the form of a groove in which a closed canal was laid out made of bricks. On one side, the canal began inside the crypt in the apse and stretched in the central part of the nave, with a branch to the crypts, towards the vestibule (Fig. 3).

Outside the crypts, a layer of brown soil with small particles was found. These were burials of the second half of the 14th–17th century, at a depth of 1.2–2.55 meters from the floor level of the church. Some of them were damaged during later funerals or were disturbed by crypt walls or other alterations. In total, 51 ground burials outside of the crypt were recorded in the investigated area of the central nave in 2019 (Долженко–Мойжес 2022, 233–238; Fig. 3).

During the research work, numerous materials were collected. These were fragments of ceramic and glass vessels, coins, weapons, items of clothing and jewelry. A separate group of finds consisted of cult objects, found both in a pending state and in preserved non-cryptographic (ground) burials. Among the devotional things, a special attention was paid to religious medallions.

The publication purpose

Among the total of the stored medallions, two of them are united by the same iconography. The article deals with the peculiarities of the images and their ideological meaning. The iconography of the samples is directly related to the certain dogmas of the Christianity of the Latin rite. In view of this, the medallions, as the bearers of religious cults, reveal the ways and the means of spreading Catholicism in the bourgeois and gentry environments of the early modern period in the Transcarpathian region.

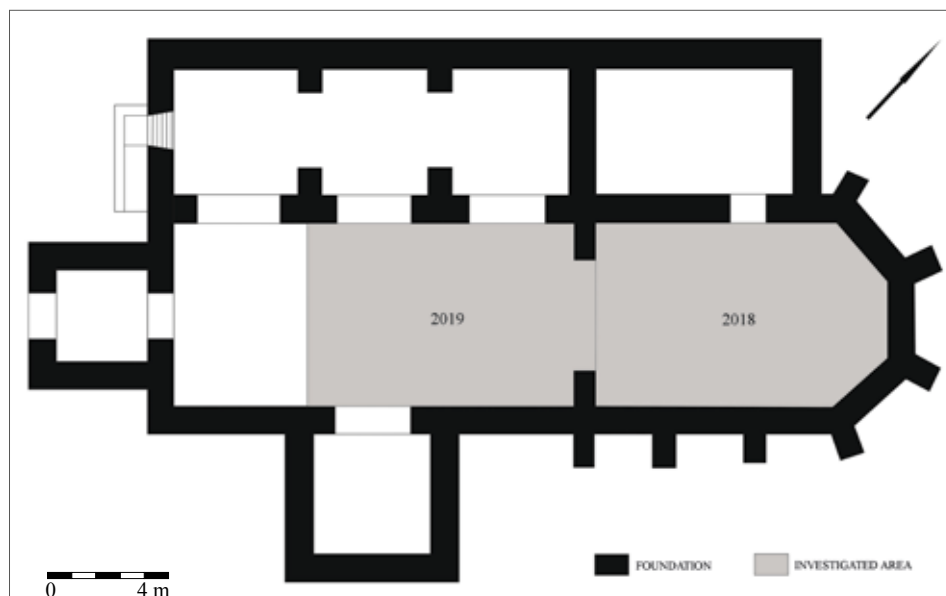


Fig. 2. Uzhhorod Castle. The ground plan of the church and the site.

Obr. 2. Užhorodský hrad. Plán kostela a prozkoumané části.



Fig. 3. Uzhhorod Castle, the ruined church. Excavation site II, central nave.

Obr. 3. Užhorodský hrad, zřícenina kostela. Sonda II, střední loď.

The description of the basic materials

As an accompanying inventory, in one of the crypts and in the ground burial, two medallions were found, which differed from other symbols of faith in their design (Figs. 4–5). Each of them consisted of two planes, placed in the same frame. One of the planes was ceramic (fired on the texture of faience) and painted. The other one was metal and molded. However, on one of the medallions the metal plane was not preserved. The items had the same size.

Medallions are characterized by a special design. Approximately similar to them are products in the form of a framed painted icon (on an iron surface, glass, leather, paper). Researchers call such objects scapularies (from Polish “kaplerz”) or “shlyakhets’ka icon” (noble icon). Scapularies had different shapes and sizes that sometimes reached up to 20 cm (Kołyszko 2013, 140–151). They were worn under outer clothing and placed in a cloth or leather bag to prevent destruction. Scapularies existed in everyday life for quite a long time, during the 17th–19th century.

So, in our opinion, the painted character of the considered ceramic medallions allows to identify them with a category of miniature body “shlyakhets’kas icons” (noble icons). The common features of both icons clearly demonstrated the care and skill of the relief of the images, the perfection of which was provided by multi-colored painting. It is important that the general meaning of the applied colors was clearly read, because, as we know, color in iconography is designed primarily to open the world of spiritual essence in physical space. The ceramic icon, covered with a glass pane, received an amazing stereo effect, which gave the relief of the image more volume. All this speaks in favor of the fact that these medallions-scapularies were not cheap products of mass use. These objects were made by talented masters and were intended for elite buyers. So, the content of the iconography was designed according to the form.

Thus, on the obverse of the fully preserved scapulary, a ceramic medallion depicted the image of the Virgin and Child (Figs. 4:1–1a). White color dominated there as a background, and as the outfit of the baby Jesus. The symbol of white color is very rich. It means purity, innocence, light and joy, God’s wisdom and glory. That is why often the radiant halo that accompanies the iconography of Jesus, is depicted as a white glow. This was also observed on the medallion with the Holy Virgin. This radiance is heavenly and sanctifies all earthly and material things. White harmonized with gold, which was indicated by the yellow color in the halos and crowns of the Virgin and Child. This gold is an expression of the image of the Kingdom of Heaven, and also carries in itself glory, dignity and divine majesty. The Holy Virgin was dressed in traditional clothing (red tunic and blue maphoria), the colors of which are often found in West-European Marian iconography. Red in Christian symbolism has many meanings. Above all, it means the divine royal dignity. The red color of the tunic of the Holy Virgin indicates her motherhood, youth, love for Jesus. But at the same time it is a symbol of blood shed by Jesus on Calvary and his life-giving energy, the meaning of which is the gift of purification and salvation at the throne of God. The blue color of the maphoria symbolizes, above all, the supernatural heaven where the Lord is in glory, the eternity and immutability of divine laws. As a rule, this color is also a symbol of the Blessed Virgin Mary herself, purity of soul, chastity.

On the back of this scapulary, on the metal medallion were depicted two saints – Roch and Sebastian (Figs. 4:1b–1c). Sebastian was the representative of early Christian martyrs for their faith. It is known that he was born in about 250, in the town of Narbonne (Gaul). He served in Rome as the chief of the court guard under the co-ruling emperors Diocletian and Maximian (284–305). As a Christian, Sebastian tried to convert soldiers from his unit to Christianity, but he was caught and sentenced to death. The sentence was to be carried out by the archers of the same unit.

The oldest traces of commemoration of St. Sebastian were recorded only in the middle of the 6th century – a mosaic in the Basilica of San-Apollinare-Nuovo in Ravenna (Киселева 2017). However, the very fact of the image of the saint shows that the cult of this martyr had existed before. The sphere of patronage of St. Sebastian was outlined later – in 680. Then a powerful wave



Fig. 4. Uzhhorod Castle, the ruined church. Excavation site II, central nave. Medallion-scapulary: Our Lady – Saint Roch and Saint Sebastian.

Obr. 4. Užhorodský hrad, zřícenina kostela. Sonda II, střední loď. Medailon-škapulíř: Matka Boží – sv. Roch a sv. Sebastián.

of plague broke out in Pavia, from which people had no escape. But one of the inhabitants was gifted with a vision. St. Sebastian appeared to him and asked to pray for him, promising to stop the epidemics. And it happened. Since then, St. Sebastian has been considered a protector against infectious diseases.¹ He was especially revered in the 14th and 15th centuries, when the “black death” raged in Europe.

¹ At the same time he was the patron saint of the military, police, security guards, hunters, gunsmith, archers, masters of making needles.

The relics of the saint were scattered in various European sanctuaries (Italy, Germany, France, Spain). One part of his skull is in the Pontifical Vatican Cathedral of St. Peter, the another part in the Church of the Four Saints (Basilica dei Santi Quattro Coronati) on the Celian Hill in Rome. The upper part of the skull cap is kept in the Church of St. Sebastian in the chapel of the same name in the town of Ebersberg in Upper Bavaria (until 1808 the church belonged to the Benedictine abbey). The abbot of the monastery received relics from Pope Stephen VIII (928–931), and this monastery remains one of the most famous in Europe (Холодюк 2019).

One of the oldest monasteries where the relics of St. Sebastian are kept is the Benedictine Abbey of St. Medard in the town Soissons in north-eastern France. The relics were obtained in 826 by a senior spiritual mentor Guilduin who attracted an influx of pilgrims from all over Europe (Петрова 2005, 22). It is believed that in Spain the relics of St. Sebastian saved the city of Palma de Mallorca from the plague, where they are still found in the cathedral. A piece of the saint's relics are kept in the treasury of the monastery of the Order of St. Clare, in Descalzas-Reales in Madrid (Курушин 2013, 10).

Unlike other saints, the iconography of the images of the martyr Sebastian is surprisingly extensive, especially in late medieval and early modern works. He is recognizable primarily by the naked body (in the presence of a bandage on the thighs) pierced by arrows. An additional element is a tree or a pillar (column) to which the saint was tied during torture. This depiction of Sebastian resembled the image of the crucified Jesus, so the arrows often reached the heels, symbolizing the wounds of Christ. The arrows themselves were usually placed in the neck and armpits, where plague bulges most often appeared. It is believed that from the late medieval period the number of arrows decreased, and the saint is accompanied by a merciful angel.

An important role was played by the tree near which Sebastian was executed. Mostly, it was dry, dead, meaning that the tree and man combined to symbolize death. It was very rare to find a tree with a lush deciduous crown. In this case, it was a symbol of the Tree of Life, which endowed the martyr with the gift of rebirth through the sacrifice (Jagla 2012, 30). The arrows are endowed with a more developed meaning. In the Bible, arrows symbolized three disasters: epidemics, wars and famines. In particular, epidemics were identified with God's punishment for insulting moral virtues. The arrows, saturated with the poison of sins, pierce the body of Sebastian, who thus absorbs the contagion sent to the world. At the same time, since the arrows do not harm him, the saint, taking the poison of infection, gives people his own health (Jagla 2012, 30). This interpretation of St. Sebastian and the arrows spread from the 13th century and was supported in the religious literature of the following centuries.

The medallion depicts St. Sebastian chained to the Tree of Life, which gives him immortality. The martyr himself is pierced by eight arrows. The number eight has many meanings in Christian symbolism (Janicka-Krzywda 1993, 215). But in this case it should be interpreted on the basis of the general context according to which St. Sebastian assumes sins as God's punishment, while healing people. Thus, in our opinion, the eight arrows symbolize the union of God and the world, eternal existence with God, mediated by St. Sebastian. Images of pearls, emphasizing the martyrdom of both saints, are transmitted in the form of rounded bulges tightly spaced around the perimeter of the medallion.

To the right of St. Sebastian is St. Roch. It is believed that Roch was a real figure. He was born in 1295² in the town of Montpellier, in southern France. At the age of 20, Roch became an orphan. Having inherited huge fortunes, and cash, according to the will of his father, he used it to help the poor.

After spending everything, he went on a pilgrimage to Rome. One day he went to Florence, just when the plague was raging. Having offered his services in the hospital, he remained there to help in the care for the sick, whom he healed by prayer and touch. Later, when the plague spread further south, he worked in hospitals in many cities – Cesena, Rome, Piacenza. In the last of the

2 According to another data in 1345 or 1350 (Janicka-Krzywda 1993, 75).

mentioned cities he became infected. He went to the forest, where fresh air and clean water helped him to recover. He was supported by the miraculous help of a dog. Roch died in prison at the age of 32. And people for his services in saving them from the epidemic began to honor Roch as a saint. Therefore, when another wave of plague broke out in Constanta, where the General Council met in 1410, only prayers to St. Roch saved the citizens from death (Skarga–Leszczyński–Bitschnau 1910).

However, St. Roch was canonized much later, in 1629 under Pope Urban VIII, and revered as the patron saint of plague and cholera. At the same time, St. Roch was considered the guardian of pilgrims, surgeons, as well as dogs and cattle. At first, the cult of St. Roch was limited to his hometown of Montpellier in Languedoc, where he was buried. In 1485 Venetians secretly took the relics of the saint to Venice. This city, located at the crossroads of trade routes leading to the East, was constantly suffering from epidemics. Therefore, St. Roch was proclaimed the guardian of the city, where in 1508 the Church of San Rocco was built. The cult of this French saint, who was initially revered in Montpellier and Venice, later spread throughout France, as well as Spain, Germany and the Netherlands.

Today, fragments of the relics of St. Roch can be found in many churches in Western Europe. In Montpellier itself, in the church of Saint-Roch, only a large femur, small skeletal bones and the rod remained; part of the scapula (acromion) – in Shill, part of the humerus – in the church consecrated to him in Voger, another part of humerus – in another church in Rome, phalanx of the finger – in the parish church of Chesterna di Latina, part of the heel – in the Cathedral of Frigento, some bone fragments in the Basilica of St. Mauritius and the Church of the Brotherhood of St. Roch in Turin (Эко 2014, 20).

In iconography, the attributes that distinguish St. Roch from other saints are pilgrim's clothes, a pilgrim's staff, a dog at his feet, which often holds a piece of bread in its mouth, and the abscess on his leg, which the saint is pointing to. The pilgrim's clothes are complemented by a bag and belt. The latter is depicted as a leather belt with a metal buckle or in the form of cord. The clothes tied with a cord are very similar to Franciscan religious clothing. But this is not surprising, because it was the Franciscans who considered St. Roch the protector of their order. This is confirmed by the images of St. Roch with the cord of St. Francis.

It is difficult, if impossible, to determine the place of manufacture of the medallion. St. Roch and St. Sebastian were among the 14 most revered saints in Europe. Representing them on the same plane of the medallion clearly indicates the purpose of the object as an anti-epidemic amulet. As noted earlier, the cult of St. Roch was promoted primarily by the Franciscans and St. Sebastian by the Benedictines. The medallion discovered during excavations in the cemetery near the Church of Sts. Peter and Paul on the island of Tumsk (Ostrów Tumski) in Wrocław had an identical design. The reverse (metal medallion) depicted the Crucifixion, and the obverse under the glass a multicolored image (ceramic) of the Mother of God of Bard. The researchers connect the find with one of the largest pilgrimage centers in Silesia, famous for the shrine of the miraculous image of the Mother of God of Bard. Based on this, it is assumed that the origin of the medallion is Silesian (Pankiewicz–Witkowski 2012, 54, 64, Ryc. 4e). The medallion from Uzhhorod gives grounds to link the production of such medallions primarily to the workshop (manufactory) which worked for the needs of different orders. In the second half of the 17th and 18th centuries, three major centers of devotional production emerged where workshops of famous families of engravers worked: Rome (Hamerani), Salzburg (Seel), and Ausburg (Neuesse). Their products are usually provided with a maker's mark. Nonetheless, as the researchers emphasize, these workshops could have supplied the market with unmarked products related to the work of ordinary staff (apprentices or unknown craftsmen). At the same time, there were many workshops in Italy and especially Germany that manufactured products without personalized stamps, deliberately imitating the models of well-known manufacturers (Omelka–Řebounová 2016, 309–325; Aymami 2014, 15–39).



Fig. 5. Uzhhorod Castle, the ruined church. Excavation site II, central nave. Medallion-scapulary: Our Lady.
Obr. 5. Užhorodský hrad, zřícenina kostela. Sonda II, střední loď. Medailon-škapulíř: Matka Boží.

Another medallion-scapulary, of which only a ceramic icon has survived (as well as the glass plate that covered it and fragments of wire framing and insulation), shows the image of the Holy Virgin (Figs. 5:1–1a). Its iconographic type is indicated by an inscription. Despite the fragmentary nature, it is obvious that this is the image of the Spotless Mirror (Holy Bible, Liber Sapientiae 7; 26), conceived without sin that is the Immaculate Conception. To reflect the integral nature of the iconography of the medallion, the lost part of the object was important, namely the metal medallion of the reverse. At the same time, it is noteworthy that the above-mentioned medallion-scapulary (identical in design) on the obverse depicts the Mother of God with Baby Jesus (Figs. 4:1–1a). If we proceed from the anti-epidemic nature of the artifact, it should be noted that the



Fig. 6. Uzhhorod Castle, the ruined church. Excavation site II, central nave, grave 25. 1, 5 – pendants; 2–4 – rings; 6 – cross.
 Obr. 6. Užhorodský hrad, zřícenina kostela. Sonda II, střední loď, hrob 25. 1, 5 – přívěšky; 2–4 – prsteny; 6 – křížek.

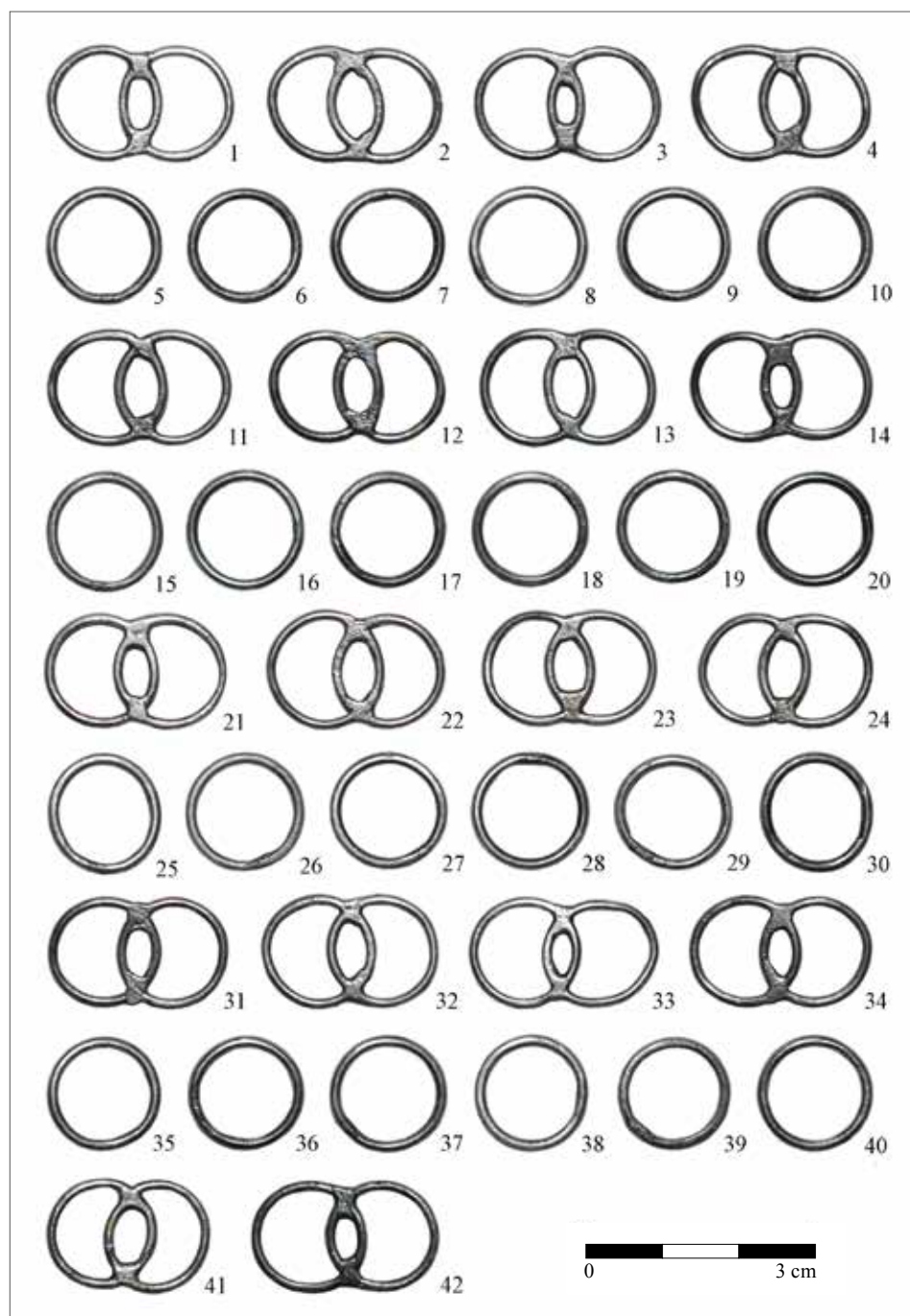


Fig. 7. Uzhhorod Castle, the ruined church. Excavation site II, central nave, grave 25. Clothes fasteners.

Obr. 7. Užhorodský hrad, zřícenina kostela. Sonda II, střední loď, hrob 25. Zapínadla oděvů.

presence of the image of the Holy Virgin on it was natural. In addition to the saints, in medieval times, Our Lady of Mercy was also asked for help in overcoming the plague. Interesting in this context are the so-called plague columns, which are still preserved in many cities of Central and Western Europe. They were installed during the 17th and 18th centuries in honor of overcoming the epidemic. One of the oldest plague columns is in Munich (1638). The top of the columns was often crowned with the figure of the Mother of God, mainly in the form of the Immaculate Virgin of the Immaculate Conception. It is possible, that this medallion also had a similar purpose.

It should be noted that fragments of this medallion-scapulary were found in a grave outside the crypts (central nave, burial 25). It was located at a depth of 1.6 m from the church floor level. According to anthropological analysis, the grave belonged to a woman aged 18–20 (Долженко–Мойжес 2022, 235). In addition to the medallion parts, a significant number of objects were collected there. On the body (where the medallion fragments were found) there were three rings, two yellow metal pendants, and a small bronze alloy cross (Figs. 6:1–6). Clasps from clothes were also collected there (Fig. 7). Around the skull were the remains of a headdress, represented by numerous colored beads, fragments of copper wire (Fig. 8), and thirteen gold patches (Fig. 9). According to stratigraphy and inventory analysis, this burial was dated to the 17th century.

Conclusion

To summarize, it should be emphasized that devotionalia of this design were discovered in Ukraine for the first time. Against the background of a significant number of metal medallions known today (widely represented at the relevant collector forums in different European countries), items with a relief surface made of earthenware-porcelain are extremely rare. However, the time of their use falls in the same period. This is confirmed by the materials of archaeological excavations of burials in the cemetery at the Church of Saints Peter and Paul in Wrocław, which functioned in 1621–1670 (Pankiewicz–Witkowski, 2012, 62; Wojcieszak 2012, 47–48), as well as the time of the destruction of the church in the grounds of Uzhhorod Castle, which occurred in the early 18th century (Тердік 2013, 199; Мойжес 2019а, 51; 2020а, 139).

The location of the medallions in question in the crypts of the castle church suggests that this makes it possible to link the burials to the representatives of the local wealthy class. In these circumstances, medallions are an important source for studying personal objects of Christian piety and religious culture of the Hungarian nobility. At the same time, the anti-epidemic character of the iconography is introduced into the everyday life of early modern Europe, which experienced terrible plague epidemics every 15 years during the 1600s and 1720s. Like hundreds of thousands of Europeans, these feelings moved the hearts of the nobility and the wealthy classes of Uzhhorod. At the same time, the clear connection of the medallions with certain monastic orders allows us to take a fresh look at the role of the Catholic clergy in the complex interfaith and socio-political processes in the north-eastern periphery of the Kingdom of Hungary during the Counter-Reformation.

Catalogue

1. *Medallion-scapulary*: Our Lady – Saint Roch and Saint Sebastian (Fig. 4)

Location: found in the crypt

Image description:

Obverse: *Madonna and Child*

Reverse: *Saint Roch and Saint Sebastian*

Sizes and weight: scapulary – 29 × 34 mm, with frame – 33 × 38 mm; wrapping wire – diameter 1 mm, braiding wire – 0.5 mm; weight – 9.37 g

Material and technique: brass, casting; brass, forging; clay, imprinting, firing, glaze; glass

Chronology: 17th century

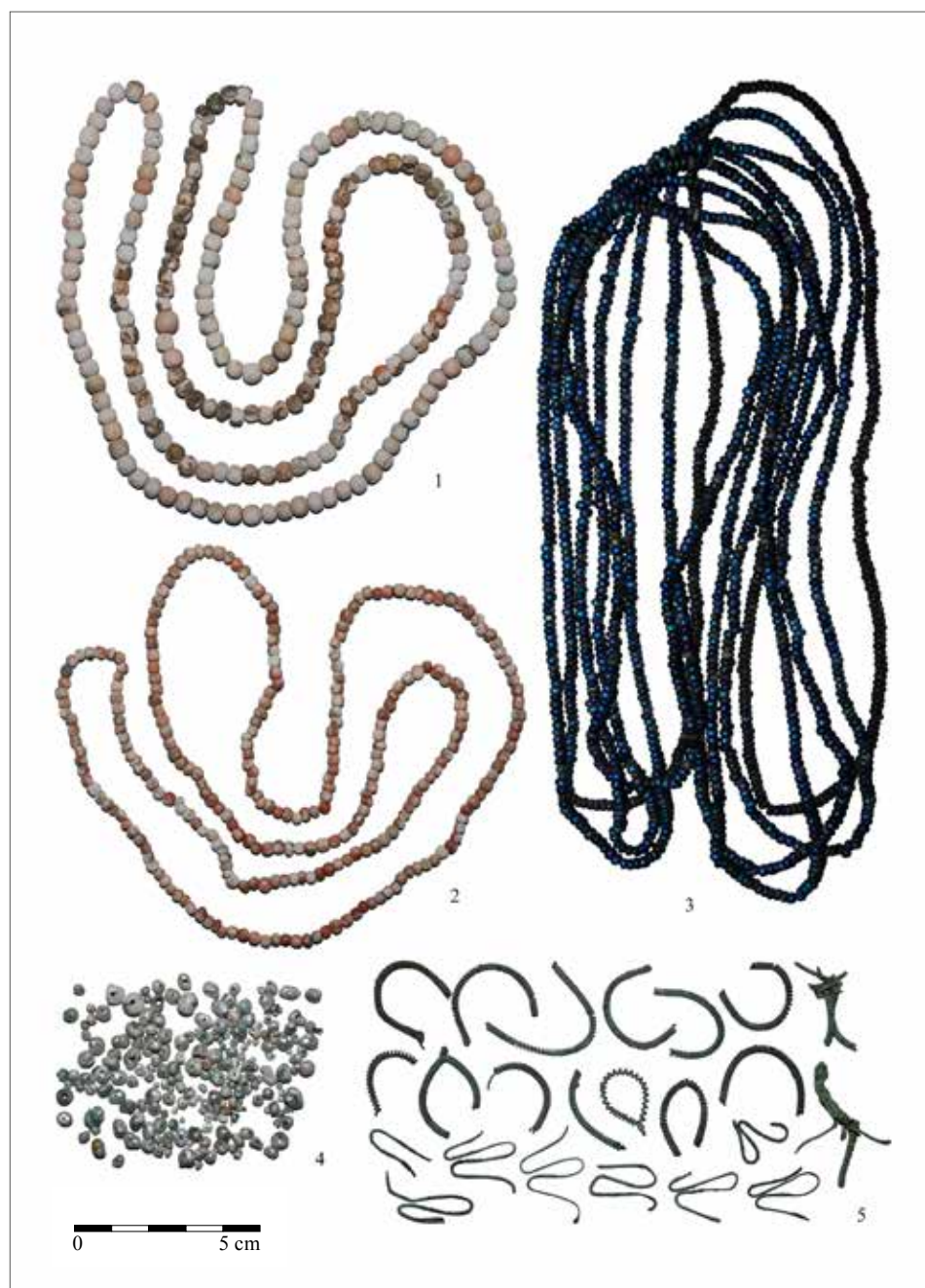


Fig. 8. Uzhhorod Castle, the ruined church. Excavation site II, central nave, grave 25. Remains of a headdress – beads and fragments of copper wire.

Obr. 8. Užhorodský hrad, zřícenina kostela. Sonda II, střední loď, hrob 25. Zbytky pokrývky hlavy – korálky a úlomky měděného drátu.

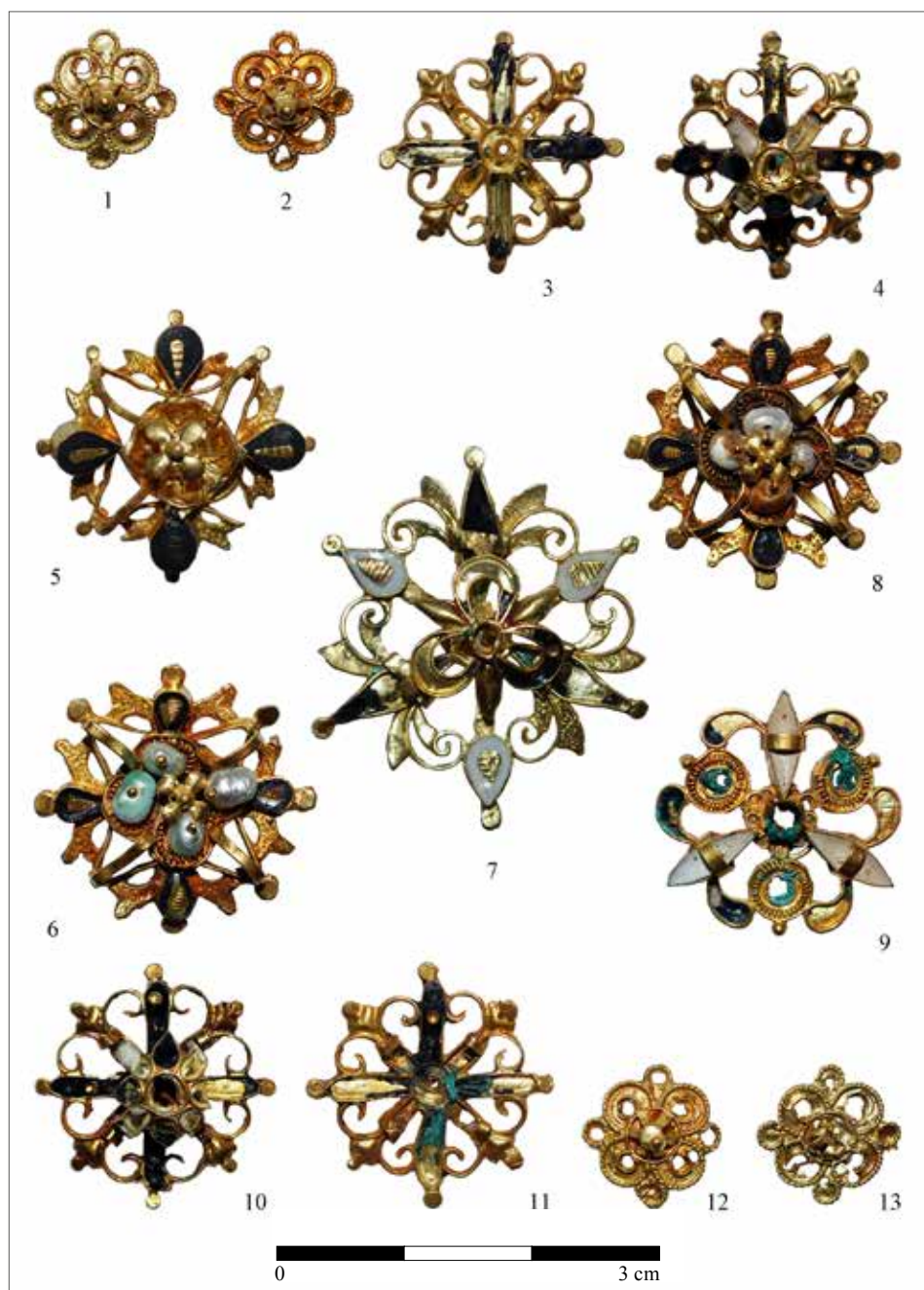


Fig. 9. Uzhhorod Castle, the ruined church. Excavation site II, central nave, grave 25. Gold patches from the headdress.

Obr. 9. Užhorodský hrad, zřícenina kostela. Sonda II, střední loď, hrob 25. Zlaté nášivky z pokrývky hlavy.

2. Medallion-scapulary: Our Lady (Fig. 5)

Location: found in the ground burial outside of the crypt.

Image description:

Obverse: *Virgin Mary*

Inscription: An inscription in relief is imprinted along the edge of the scapulary all the way around. It is done in majuscule writing with serifs: *T(V) (E)S•SPECVLVM SINE MACVLA* (You are a clean [untainted] mirror).

Size and weight: 27 × 34 mm (without framing); wrapping wire – diameter 1 mm, braiding wire – 0.5 mm; weight – 3.46 g

Material and technique: brass, forging; clay, imprinting, firing, glaze; glass

Chronology: 17th century

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Shrnutí

Vzácné protiepidemické medailony ze 17. století z kostela Užhorodského hradu

V areálu Užhorodského hradu (Zakarpatská oblast, Ukrajina) se v jižní části jeho nádvoří nachází zřícenina středověkého kostela (obr. 1). První archeologický výzkum tohoto chrámu se uskutečnil v roce 1978. V následujících letech proběhlo s přestávkami několik dalších až do roku 1987. Nicméně za tuto dobu se podařilo očistit od trosk jen část památky, a to pouze po úroveň podlahy.

Po těchto pracích vysvitlo, že kostel stavěli v několika etapách. Bez dalšího archeologického bádání však není možné určit dobu výstavby jednotlivých prostor, ani historii výstavby celého kostela. Otázka doby jeho výstavby proto zůstává stále otevřená.

Terénní výzkum byl v této souvislosti obnoven až v roce 2018, a to archeologickou expedicí Užhorodské národní univerzity, kdy byl prozkoumán prostor apsidy. V následujícím roce práce pokračovaly v centrální lodi, z níž byla prozkoumána větší část o rozloze 90 m² (obr. 2–3).

Během výzkumných prací bylo získáno velké množství fyzického materiálu: fragmenty keramických a skleněných nádob, mince, zbraně, oděvy a šperky. Samostatnou skupinou nálezů jsou kultovní předměty. V roce 2019 se jako doprovodný inventář v jedné z krypt a v jednom hrobě na hřbitově našly dva medailony, které se od ostatních devocionálií odlišují zvláštním provedením (obr. 4–5). Mají stejné parametry a to nám umožňuje konstatovat, že oba medailony byly vyrobeny v téže dílně. Jejich vysoká kvalita naznačuje, že nejde o levné výrobky pro masové použití, ale o předměty vyrobené zručnými řemeslníky, určené pro elitní kupce. Nutno podotknout, že jde o první nález takovýchto devocionálií na území Ukrajiny.

Při jejich analýze se hlavní pozornost soustředila na ikonografii obrazů, dešifrování nápisů, objasnění obsahu a ideové náplně námětů. Uvažuje se o propojení námětů s působením mnišských kongregací benediktinů a františkánů. Byly zaznamenány okolnosti vzniku kultu svatých a objevení se jejich relikviářů v Evropě. Zdůrazňují se ochranné vlastnosti svatých, ikonografie medailonů naznačuje jejich protiepidemický charakter. Pocházejí ze 17. století a hroby je možné určit jako hroby představitelů místní majetné vrstvy. Za těchto okolností jsou medailony důležitým pramenem pro studium světa osobních předmětů křesťanské zbožnosti a náboženské kultury tehdejšího šlechtického prostředí.

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