

Srednjovjekovne sprave za mučenje

Buczowski, Piotr

Authored book / Autorska knjiga

Publication status / Verzija rada: **Published version / Objavljena verzija rada (izdavačev PDF)**

Publication year / Godina izdavanja: **2011**

Permanent link / Trajna poveznica: <https://um.nsk.hr/um:nbn:hr:300:792749>

Rights / Prava: [In copyright](#)/[Zaštićeno autorskim pravom.](#)

Download date / Datum preuzimanja: **2025-02-27**



Repository / Repozitorij:

[AMZdepo - Repository of the Archaeological Museum in Zagreb](#)

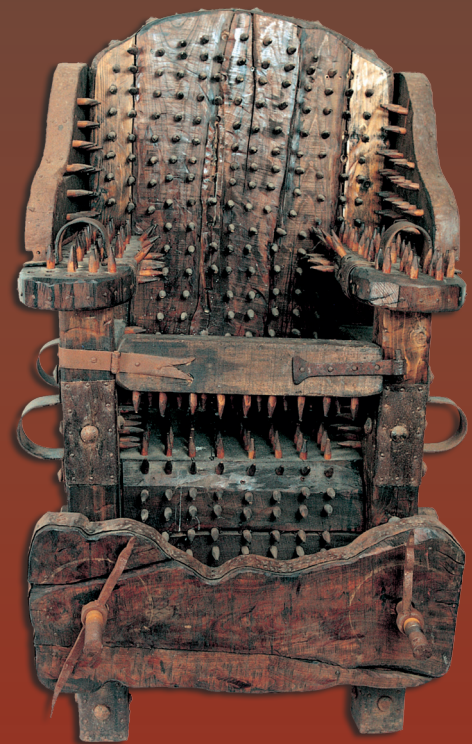


ARHEOLOŠKI MUZEJ U ZAGREBU



ARHEOLOŠKI MUZEJ U ZAGREBU

SREDNJOVJEKOVNE
SPRAVE ZA MUČENJE



MEDIEVAL
TORTURE INSTRUMENTS

ISBN

978-963-6789-54-2

SREDNJOVJEKOVNE
SPRAVE ZA MUČENJE
MEDIEVAL
TORTURE INSTRUMENTS

Nakladnik / Publisher
Arheološki muzej u Zagrebu
Trg Nikole Šubića Zrinskog 19
www.amz.hr

Za nakladnika / For publisher
Ante Rendić-Miočević

Organizatori / Organizers
Mondo (Gdynia, Poljska)
Arheološki muzej u Zagrebu

Autor izložbe i postava / Author of the exhibition
Piotr Buczkowski

Koordinator izložbe / Exhibition coordinator
Maja Bunčić

Prijevod / Translation
Višnja Barbir

Lektura / Proofreader
Božena Bunčić

Likovno oblikovanje / Graphic design
Srećko Škrinjarić

Tisak / Printed by
Laser-plus, Zagreb

Naklada / Edition
500 primjeraka / copies



ARHEOLOŠKI MUZEJ U ZAGREBU

SREDNJOVJEKOVNE SPRAVE ZA MUČENJE

MEDIEVAL TORTURE INSTRUMENTS

ISBN: 978-963-6789-54-2

CIP zapis dostupan u računalnom katalogu
Nacionalne i sveučilišne knjižnice u Zagrebu
pod brojem:

Pri realizaciji izložbe pomogli su:

B1 PLAKATI

Zagreb
MMXI.

Nekoliko riječi o izložbi

Usprkos činjenici što se ova izložba djelomično razlikuje od uobičajenih, usko specijaliziranih izložbi na koje su naviknuti posjetitelji Arheološkog muzeja, mogućnost da takvu izložbu ugostimo i na taj način donekle odstupimo od arheološke tematike i uobičajenog vremenskog okvira, predstavlja svojevrsni izazov.

Međunarodna suradnja i kontakti s kolegama iz drugih europskih gradova uvijek imaju snažan odjek te značajno učvršćuju međusobne veze gosta i domaćina i pridonose promoviranju kulture u njihovim zemljama.

Nakon što nas je organizator zamolio za neobavezni sastanak, vrlo brzo je započela naša intenzivna suradnja. S obzirom na činjenicu da ponuđena izložba nije bila u programu muzejske djelatnosti za 2011. godinu, njezina delikatna tema bila je dovoljan razlog da pronađemo rješenje za njezinu realizaciju i pružimo ruku hrvatsko-poljskoj suradnji.

Organizator i autor izložbe gosp. Piotr Buczkowski iz tvrtke Mondo iz Gdynije, također je i odgovorna osoba za odnose s javnošću praškoga Muzeja srednjovjekovnih sprava za mučenje (Museum of Medieval Torture Instruments). On je svoju kolekciju rekonstruiranih sprava za mučenje proteklih godina predstavio posjetiteljima diljem Europe, primjerice u Poljskoj, Njemačkoj, Estoniji, Litvi itd., a zadnja destinacija u tom nizu prije Zagreba bio je Kraków, dugogodišnji zagrebački grad prijatelj.

Izložba sadrži 54 eksponata koja su popraćena odgovarajućim ilustracijama i opisima na hrvatskom i engleskom jeziku, a samo su neki najzanimljiviji primjerci odabrani za vodič. Sprave su rekonstruirane na temelju izvornih primjeraka, sačuvanih ilustracija i raznih zapisa iz Njemačke, Španjolske, Italije i drugih zemalja. One su bile korištene u kaznenim postupcima u kasnom srednjem vijeku, a bile su u uporabi i u novom vijeku.

Razni su aspekti iz kojih možemo sagledavati ovu izložbu, od povijesnog konteksta, pravnih regulativa, socijalnih odnosa i statusa, moralnih vrijednosti te brojnih drugih. Sve to govori o iznimnoj kompleksnosti ove teme.

A few words about the exhibition

Although this exhibition is different from the usual, highly specialized exhibitions to which the visitors of the Archaeological Museum in Zagreb are accustomed, we believe that the possibility of hosting such an exhibition, thus moving away to some extent from archaeology proper and the standard chronological frame, presents a challenge of sorts.

International collaboration and contacts with colleagues from other European cities always provoke a strong response and greatly strengthen the ties that bind the guest and the host, contributing to the promotion of cultures in their respective countries.

Our intensive collaboration started soon after the organizer had proposed a non-committal meeting. The offered exhibition was not included in the Museum program for 2011, but its delicate subject was reason enough for us to try to find a solution for its realization, thus extending a hand to Croatian-Polish cooperation.

The organizer and author of the exhibition, Mr. Piotr Buczkowski of the Mondo Company from Gdynia, is at the same time the Public Relations Manager for the Museum of Medieval Torture Instruments in Prague. In recent years he has presented his collection of reconstructed torture instruments to visitors throughout Europe, for instance in Poland, Germany, Estonia, Lithuania etc., and the last destination in this sequence before Zagreb was Kraków, a partner city of Zagreb for many years.

The exhibition contains 54 exhibits accompanied with corresponding illustrations and descriptions in Croatian and English. Only the most representative examples were selected for the exhibition guide. The instruments were reconstructed based on original specimens, preserved illustrations and various written records from Germany, Spain, Italy and other countries. They were used in criminal proceedings in the Late Middle Ages, and remained in use even in the Modern Period.

We can view this exhibition from various aspects, such as the historical context, legal regulations, social relations and status, moral values and many others. All of this speaks of the exceptional complexity of the topic.

Fascinantno je zapravo koliko je čovjek mogao biti okrutan, maštovit i inventivan kada je riječ o boli i patnji koju je nanosio drugom čovjeku.

Mnogi koji su ranije posjetili ovu izložbu, ili su samo za nju čuli, postavili su pitanje što nas je motiviralo da izložimo sprave za mučenje. Uistinu, u vremenu kada prikazivanje prizora koji obiluju nasiljem u medijima odražava sve brutalniju narav suvremenog života, postavljanje ovakve izložbe moglo bi se činiti upitnim. Pitanje je međutim, bi li šutnja o postojanju torture uopće mogla izliječiti ili zaštititi društvo od ovih opasnih trendova? Sumnjamo. Preostaje, dakle, neosporna činjenica da je ovaj fenomen bio prisutan kako kroz povijest, tako i danas (!), kao što nam to dokazuje organizacija Amnesty International u svojim izvješćima.

Treba li, dakle, taj fenomen ostati skriven i nerazjašnjen negdje u tamnim kutovima i zakutcima prošlosti, ili je bolje prema njemu se odnositi kao prema povijesnoj činjenici i proučavati ga na prikladan način?

Organizatori izložbe primjerenijim smatraju potonji pristup. Izložba smjera prikazati, na što je moguće objektivniji način, fenomen torture prikazujući ga kao problem prisutan u našoj europskoj civilizaciji.

Uz svoju obrazovnu i popularizacijsku ulogu izložba želi pridonijeti i izgradnji osobnosti: željeli bismo da posjetitelj izložbe nakon nje postane osjetljiviji na postojanje i primjenu sredstava prisile u životu društva. Smatramo da je vrijedno osvijestiti činjenicu da problem uporabe torture nije ograničen na srednji vijek, kao i to da nije povezan s određenim svjetonazorom ili religijom, već da je riječ o univerzalnom problemu. Taj je fenomen zahvatio čitavo čovječanstvo, sve civilizacije, razdoblja i narode. Mučenje je činjenica koja je povezana s ljudskim rodnom i proizlazi iz dubina njegove iskonske naravi, a o nama samima ovisi prihvaćamo li ga samo kao činjenicu iz povijesnih udžbenika ili prihvaćamo činjenicu da ono postoji i da je prisutno i u suvremenom svijetu!

Druga vrsta pitanja odnosi se na rasvjetljavanje sociološkog i filozofskog konteksta sveprisutnosti fenomena torture tijekom srednjega vijeka. Vrijedi podsjetiti se na to koliko je filozofska klima tog vremena bila različita od današnje: u

It is indeed fascinating how cruel, imaginative and inventive humans could be when it comes to inflicting pain and suffering on other human beings.

Many people visiting, or merely hearing about, the exhibition we have prepared for you ask about the intention of exhibiting instruments of torture. Indeed, in the era of the brutalisation of life through the showing in the media of scenes full of cruelty, the organisation of such an exhibition might appear to be a questionable undertaking. But will remaining silent about the fact of the existence of such a phenomenon as torture heal and protect the human community from these dangerous trends? It is very doubtful.

There remains, therefore, the indisputable fact of the existence of the phenomenon both in history and nowadays (!), as Amnesty International informs us in its reports. Should this phenomenon, therefore, remain concealed and unexplained somewhere in the dark nooks and crannies of history, or should it be treated as a historical phenomenon and examined in an accurate way?

The organisers of this exhibition have decided to adopt the latter standpoint. Our exhibition attempts to illustrate, in a way that is objective and devoid of any world-view sub-texts, the phenomenon of torture as a problem existing in our European civilisation.

This exhibition, apart from fulfilling an educational and a popularising function, also has certain formative tasks: we would like the people who visit our exhibition to leave it more sensitive to the existence and application of all kinds of means of coercion in the life of society. It is worth becoming aware of the fact that the problem of the use of torture is not confined to the Middle Ages and that it is not connected with a particular world-view or religion but is a universal problem.

This phenomenon embraced the whole of humanity, all civilisations, ages and nations. Torture is a fact that is linked with mankind itself and ensues from the depths of its very nature and it depends on all of us whether we will merely read about it on the pages of history or whether we will agree to its presence in the contemporary world!! It is a separate matter to shed light on the sociological and philosophical context of the ubiquity of this phenomenon in the Middle Ages. It is worth reminding ourselves how different from our con-

ondašnjem svijetu za antropocentrizam nije bilo mjesta, pa tako ni državne ni religijske ustanove nisu bile usmjerene "prema ljudskom rodu", kao što je to slučaj u današnjem prosvjetljenom svijetu. Država i crkve, uglavnom usko povezane i u međusobnoj suradnji, vodile su ljude prema idealnom poretku temeljenom na apsolutnoj pokornosti religijskim normama i autoritetu vođa, predstavnika Božje moći na Zemlji. Bilo kakvo protivljenje tom poretku smatralo se napadom na postojeći sustav organizacije društvenog života. Ako smo toga svjesni, tada nam nije teško razumijeti, ali ne i podržati strogost primijenjivanu na obične kriminalce ili pak na heretike. Ovdje se vrijedi podsjetiti na suvremeni primjer neobično opasnog fenomena terorizma, protiv kojeg se sve države bore kao protiv opasnog neprijatelja svim oblicima organiziranih zajednica. S idejama i pogledima koji su smatrani odviše naprednim za svoje vrijeme u to se doba postupalo na jednaki način.

Druga važna okolnost univerzalne primjene torture tijekom srednjeg vijeka je gospodarski i sociološki kontekst koji je bio umnogome različit od današnjega. Nepostojanje sustava općeg obrazovanja i zdravstvene zaštite, koji idu ruku pod ruku s epidemijama i krvavim ratovima, zbog čega prosječni životni vijek nije prelazio četrdeset godina, kao i mnogi drugi čimbenici koji su pridonijeli smanjenju ljudske osjetljivosti, sve to pomaže da shvatimo razloge zbog kojih su ljudi srednjeg vijeka dopuštali postojanje okrutnosti poput ovih predstavljenih na ovoj izložbi.

Vjerujemo naposljetku da će poznavanje složenosti konteksta fenomena torture olakšati razumijevanje i davanje podrške razlozima koji su nas vodili u pripremi izložbe te Vas nagnati da se suzdržite od donošenja prenapetih sudova o onome što se događalo u povijesti.

Nadamo se da će izložba naići na dužno razumijevanje te izazvati pozitivnu reakciju posjetitelja, kao i to da će ju biti moguće ocijeniti ne samo prema njezinoj dojmljivosti, već i prema ulozi u promicanju kulturnih vrijednosti.

Maja Bunčić
Piotr Buczkowski

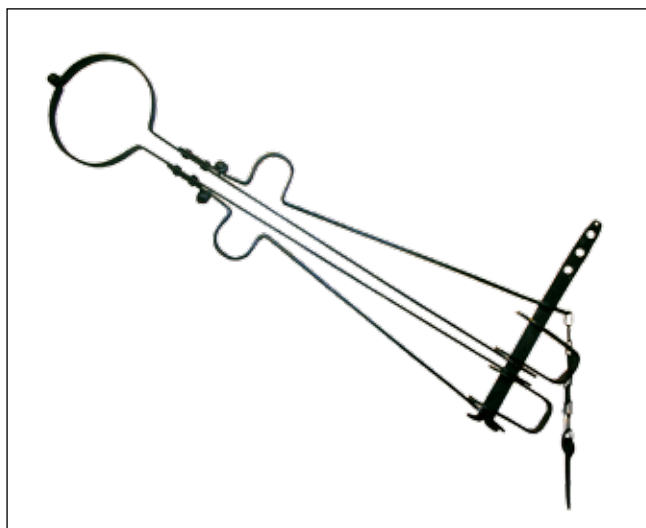
temporary climate was the philosophical climate of those times: anthropocentrism did not function in contemporary life and thus neither did the directing of the actions of state and religious institutions "towards mankind", which is now the enlightened case. The state and the churches, usually closely connected and cooperating with each other, led people towards an ideal of order based on absolute obedience to religious norms and to the authority of the leaders, representing the power of God on Earth. Each example of opposition to this order was treated as an attack on the existing system of the organisation of social life. Being conscious of this, it is not hard for us to understand (but not support) the severity with which both common criminals and persons perpetrating heresy were treated. It is worth referring here to a contemporary example of the uncommonly dangerous phenomenon of terrorism, which is being combated by all states as the dangerous enemy of all forms of organised communities. Ideas and outlooks regarded as being too progressive for their time were treated analogously in those days.

The second important circumstance for the universal application of torture in the Middle Ages was the economic and sociological context, so very different from our own today. The lack of a system of universal education and health care, together with the existence of epidemics and bloody wars, meaning that the average life expectancy did not exceed forty years, as well as many other factors which lowered the level of human sensitivity, all allow us to understand why people in the Middle Ages tolerated in their lives the existence of such cruel practices as are illustrated in our exhibition.

Knowing the complexity of the context of the phenomenon of torture will make it easier for you, ladies and gentlemen, to understand and support the reasons that have guided the organisers of the exhibition and to restrain yourselves from making a too hasty judgement of history.

We hope that this exhibition will meet with deserved understanding and a positive reaction from those who will visit it and that appreciation will be shown for its role in spreading cultural values rather than simply for its sensational dimension.

Maja Bunčić
Piotr Buczkowski



The Street Sweeper's Daughter or the Stork

The term Stork given to this torture device was coined by L.A. Muratori in his book *Italian Annals* (1749). The use of this term is attributed to the Roman courts of justice and inquisition during the period from the second half of the sixteenth century to roughly 1650. The origins of the even stranger name, "Street Sweeper's Daughter" are not known, but it is taken from the name of an identical model preserved in the Tower of London. Whatever the origins of its names, the device seems to be a perfect example of the many different constraint systems used during the Inquisition. The position assumed by the victim was the result of careful study and produces, even after only a few minutes, strong and painful muscular cramps in the abdomen and rectal area. Eventually, cramps begin to plague the chest, neck, arms and legs causing more and more pain, especially in the abdomen and rectum. As time passed, the person bound by the Stork would pass from merely suffering pain to a state of total madness. As can be expected, while the victim suffered in this horrid position, he was often further tormented with hot pokers or even hit and tortured in any number of other ways. Sometimes the irons used to bind the victim would cut into the flesh, causing gangrene and sometimes eventually death.



Smetlareva kći ili Roda

Ime Roda ovoj spravi za mučenje nadjenio je L. A. Muratori u svojoj knjizi *Talijanski anali* (1749.). Smatra se da su taj izraz koristili rimski sudovi te inkvizicija u razdoblju između druge polovice 16. stoljeća i približno 1650. g. Nije poznato otkud potječe još čudniji naziv "Smetlareva kći", ali zna se da je preuzet od identične sprave koja se čuva u Tower of London. Kakvo god bilo porijeklo njezinih naziva ova se sprava čini savršenim primjerom brojnih razolikih sustava sputavanja koji su se koristili za vrijeme inkvizicije.

Položaj koji žrtva zauzima rezultat je pažljivog promišljanja i nakon svega nekoliko minuta dovodi do bolnog grčenja mišića u području abdomena i rektuma. Nakon nekog vremena bolni grčevi zahvaćaju prsa, vrat, ruke i noge te uzrokuju sve veću bol, posebno u trbuhu i rektumu. Postupno bi žrtva Rode prešla put od puke boli do stanja potpunog ludila. Ne iznenađuje činjenica da, dok je žrtva patila u ovom užasnom položaju, dodatno su je mučili užarenim žaračima te čak udarali i mučili na razne druge načine. Ponekad bi se okovi, koji su služili da se žrtva priveže, zarili u meso uzrokujući gangrenu, a s vremenom katkada i smrt.



Klade

Klade, koje su se najprije pojavile na tržnicama ili ulazima u gradove, u srednjem vijeku su se smatrale gotovo obveznim inventarom u svim europskim gradovima. Ova sprava, poput okova ili maske sramote, spada u skupinu sredstava za tjelesno kažnjavanje čija je svrha bila ukoriti žrtvu te istovremeno služiti kao upozorenje drugima. Cilj je bio kazniti ili ukoriti žrtvu i to s namjerom postizanja vrlo određenog cilja; dakle, ne samo mučiti žrtvu već zaštititi zajednicu od prijetnje koju su predstavljali nekonformisti. Klade su bile rezervirane za lažove, lopove, pijance i svadljive žene. Ta se metoda kažnjavanja smatrala blagom, ali postajala bi teža ako bi prolaznici dodatno kažnjavali žrtvu dok bi ona bila nepomična, zatočena u drvenom zatvoru. Često bi je ubadali, šamarali, udarali, nanosili joj opekline ili je čak sakatili.

Čak bi i jače škakljanje žrtvinih bokova ili lica postajalo nepodnošljivo. Ovakvi slučajevi oslikavaju tanku granicu između potrebe da se održi red i mir i sadističkih tendencija javnosti.

The Stocks

First seen in the marketplace or at the entrance to the city, the Stocks were considered almost mandatory in all European cities in medieval times. This item, as well as others such as shackles and the mask of shame, belong to a group of corporal punishments designed to admonish the recipient while serving as an example to others. The idea was to punish or chastise with a specific goal in mind; not to simply torment the victims, but to defend the community against the threat of non-conformists. The Stocks were reserved for liars, thieves, drunkards and quarrelsome women. It was considered a light punishment, but became more serious when the victim was further abused by the populace while held immobile in the wooden prison, oftentimes poked, slapped, burned or even mutilated. Even heavy tickling of the victim's sides or face rendered the punishment intolerable. Cases like these illustrate the fine line between the need to maintain public order and the sadistic tendencies of the public.





Nirnberška djevica

Zamisao o mehanizaciji mučenja rodila se u Njemačkoj, odakle potječe i Nirnberška djevica. Ime je dobila zahvaljujući činjenici da obličjem podsjeća na bavarsku djevojku, a i zbog toga što je prototip ove sprave napravljen i prvi puta korišten u podzemnim tunelima nirnberške tajne sudnice. Osuđenika su zatvarali u napravu gdje su ga probadali oštri šiljci. Šiljci su bili postavljeni tako da se zabijaju u razne dijelove tijela, ali da pritom ne razdiru vitalne organe, što je trebalo osigurati dugotrajnu agoniju. Prvi prikaz pogubljenja uz pomoć "djevice" potječe iz 1515. godine, a donosi ga Gustav Freytag u svojoj knjizi Prizori iz njemačke prošlosti. U njoj je opisao kažnjavanje krivotvoritelja koji je u "sarkofagu" izdržao tri dana trpeći stravične grčeve.

The Virgin of Nuremberg

The idea of mechanizing torture was born in Germany and it was there that the "Virgin of Nuremberg" has its origins. It got its name from the fact that its exterior resembled a Bavarian girl, and also because its prototype was constructed and first used in the underground tunnels of the secret courthouse of Nuremberg. The condemned was closed inside the contraption where the body of the unfortunate individual was pierced by sharp spikes. The spikes were positioned in such a manner so that, even though they penetrated various parts of the body, they did not rupture any vital organs, ensuring a long and agonizing period of suffering. The first account of an execution with the "Virgin" dates back to 1515 and was detailed by Gustav Freytag in his book "Bilder aus der deutschen Vergangenheit" which related the punishments inflicted on a counterfeiter who survived for three days inside the "sarcophagus" amidst terrible spasms.



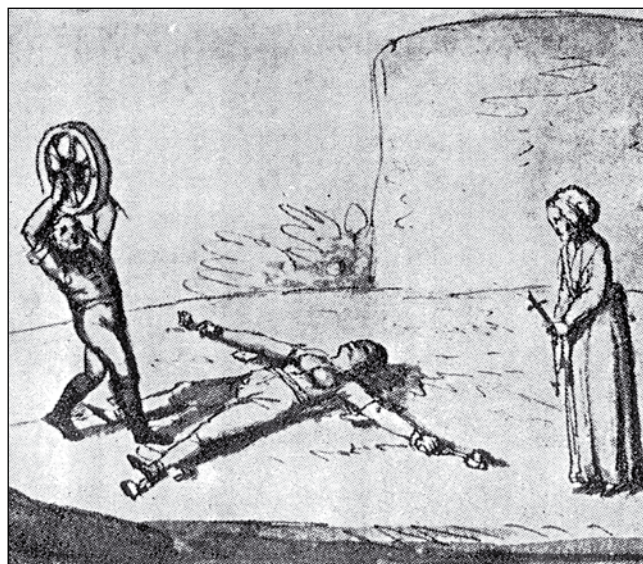


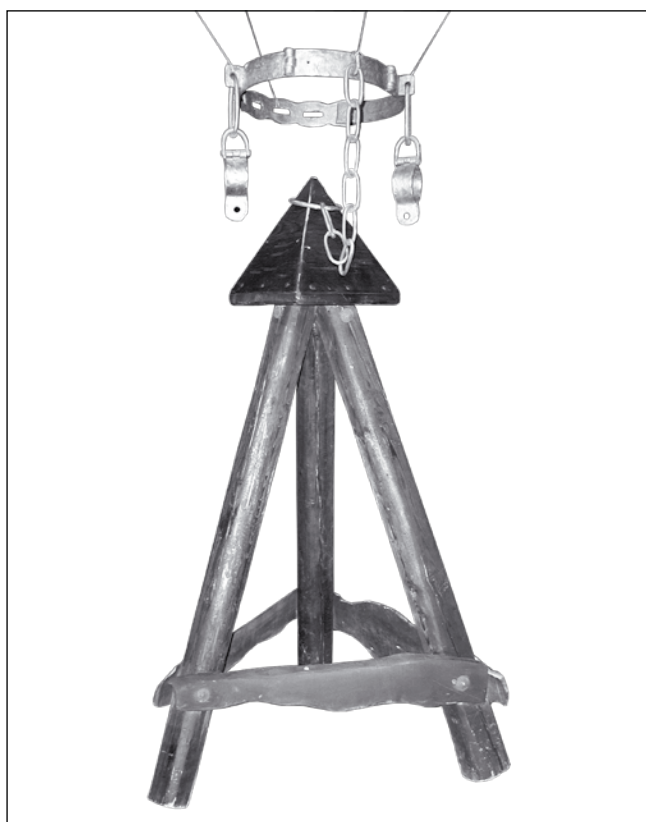
The Breaking Wheel

This instrument was constructed by simply affixing nails or some kind of blade to a normal cartwheel and then using it to break the arms and legs of its victims. The victim was then usually burned alive at the stake. It is uncertain whether the wheel held any symbolic value or whether it simply proved effective in fulfilling its purpose.

Kotač za lomljenje

Ova sprava konstruirala se tako što su se čavli ili neka vrsta sječiva pričvršćivali na običan kotač na kojemu bi se tada žrtvi lomile ruke i noge. Žrtva bi zatim, najčešće živa, bila spaljena na lomači. Nije poznato je li kotač imao neku simboličnu vrijednost ili se naprosto pokazao učinkovitim u postizanju svrhe.





The Vigil or Guided Cradle

According to its inventor, Ippolito Marsili, the "Vigil" should have marked a turning point in the history of torture; a modern system of obtaining a confession without causing undue bodily harm. There would be no broken vertebrae, no sprained ankles or strained joints; the only thing that would be strained were the victims' nerves. The idea was to keep the accused awake as long as possible; it was basically a kind of sleep torture. The so called "Vigil," originally considered a non-violent form of torture, took on many forms during the Inquisition to include the procedure described in the drawing seen with the contraption. The victim was hoisted above the tip of the pyramid and then repeatedly lowered onto it. The pointed tip was made to penetrate the anus, or to poke the testicles or the tip of victim's spine, or in the case of a female victim, the penetration would be vaginal. The pain was excruciating and would often cause the victim to pass out. When this happened the procedure would be suspended, only to begin again after the victim was brought back to a state of consciousness. It was because of this procedure that the Vigil became known as the Guided Cradle, particularly in Germany.

Bdjenje ili Kolijevka za mučenje

Prema njezinom izumitelju, Ippolitu Marsiliju, Sprava za bdjenje trebala je predstavljati prekretnicu u povijesti mučenja. Trebala je to biti moderna metoda dobivanja priznanja bez nanošenja nepotrebnih tjelesnih ozljeda. Ne bi bilo slomljenih kralježaka, uganutih gležnjeva ili iščašenih zglobova; uništavali bi se jedino žrtvini živci. Stvar je bila tako zamišljena da se optuženika trebalo držati budnim što je dulje moguće - bilo je to, u biti, mučenje uskraćivanjem sna. Takozvano Bdjenje, koje se izvorno smatralo nenasilnim oblikom torture, za vrijeme inkvizicije je poprimilo mnoge druge oblike, uključujući i postupak opisan na crtežu uz napravu. Žrtvu se prvo podizalo nad piramidu, a zatim spuštalo na njezin vršak. Naoštreni vrh prodirao bi u anus, ili bi probadao mošnje ili trticu, a kod žena bi prodirao u vaginu. Bol je bila nesnosna pa je žrtva često gubila svijest. Tada bi se postupak obustavljao, ali bi započinjao iznova čim bi se žrtvi vratila svijest. Zbog ovog je postupka Bdjenje postalo poznato kao Kolijevka za mučenje, posebno u Njemačkoj.





The Interrogation Seat

The interrogation seat was used in central Europe, particularly in Nuremberg and Fegensburg, until 1846, during regular judicial preliminary investigations. The accused was placed nude in such a position that any movement would cause his skin to be pierced by the spikes. This torture usually lasted several hours and the tormenter often heightened the victim's agony by striking his limbs, or by using pliers or other such instruments on him. These seats came in different shapes and sizes, but were all equipped with spikes and some form of restraints to keep the victim in place.



Stolica za ispitivanje

Koristila se u središnjoj Europi, posebno u Nürnbergu i Fegensburgu sve do 1846. god., tijekom preliminarnih sudskih istraga. Optuženika su golog postavljali u takav položaj da bi mu kod svakog pokreta šiljci probijali kožu. Mučenje je obično trajalo nekoliko sati, a mučitelji su često pogoršavali agoniju žrtve udarcima u noge ili upotrebom kliješta ili sličnih alata. Postojale su stolice raznih oblika i veličina, ali sve su bile opremljene šiljcima te nekom vrstom remenja kojim se žrtva držala na mjestu.

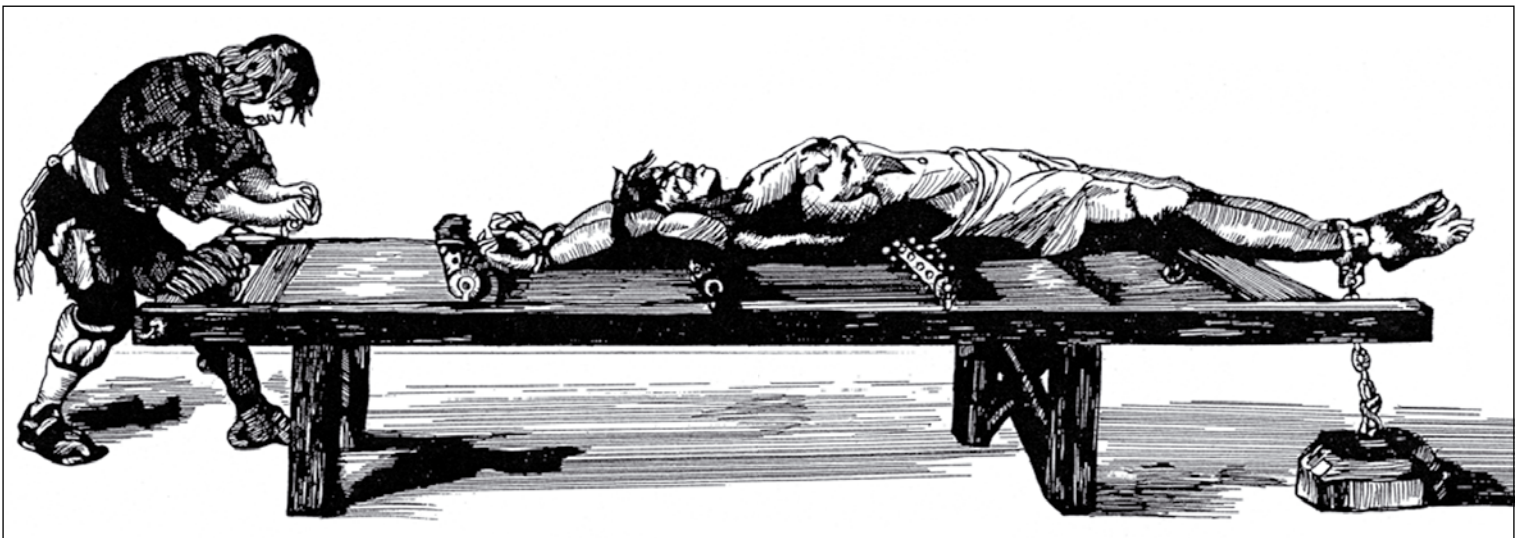


Razapinjač

Ovo je jedna od najkorištenijih sprava za mučenje u zabilježenoj povijesti. Nalazila se u gotovo svim komorama za mučenje diljem Europe. Razapinjač je u osnovi velik stol, sa ili bez nogu, na kojeg su osuđenika polagali tako da su mu noge i ruke bile pričvršćene komadima drva. Sapeta na taj način, žrtva bi se ‘rastegnula’ i podvrgnula ogromnoj boli, često sve dok joj mišići ne bi pukli. Rotirajući bubnjevi za potezanje lanaca nisu postojali na svim razapinjačima, već samo na naprednijim modelima. Mučitelj bi često zarezao žrtvine mišiće kako bi pospješio oštećenje te konačno pucanje tkiva. Žrtvino tijelo produžilo bi se za više od 30 cm prije nego što bi naposljetku puklo. Kad je žrtva jednom bila čvrsto privezana za Razapinjač, moglo ju se dodatno mučiti kliještima za štibanje bradavica ili drugih ‘osjetljivih’ dijelova, ili žigosanjem zloglasnim ‘užarenim žačama’.

The Rack

This is one of the most widely used instruments of torture in recorded history. It was present nearly universally in torture chambers throughout Europe. The Rack is basically a large table, with or without legs, on which the condemned person would be forced to lie, his legs and arms held in place with pieces of wood. Immobilized in this way, the victim could be “stretched” out and made to endure excruciating pain, often until his muscles were actually torn asunder. The rotating drums used to pull the chains tight were not present on all Racks, only on the more sophisticated models. Often the torturer would cut into the muscles of the victim in order to hasten the wearing down and eventual splitting of his tissue. The body of the victim would become more than 30 cm longer, before breaking. Once the victim was securely tied to the Rack, he could easily be further tortured with pliers for pinching nipples or other “sensitive” parts, or through the application of the notorious “red hot pokers.”



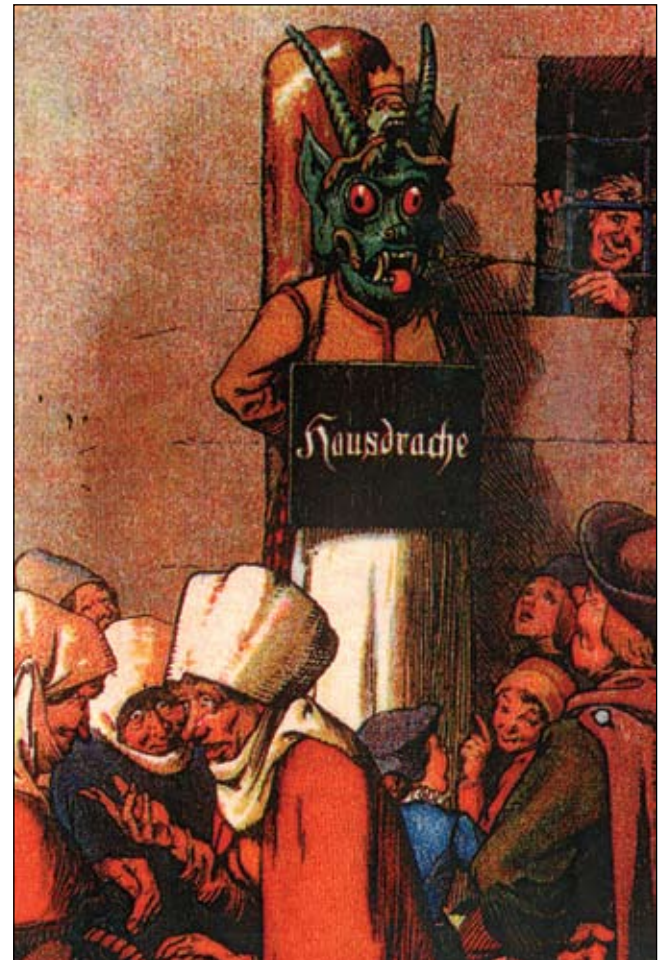


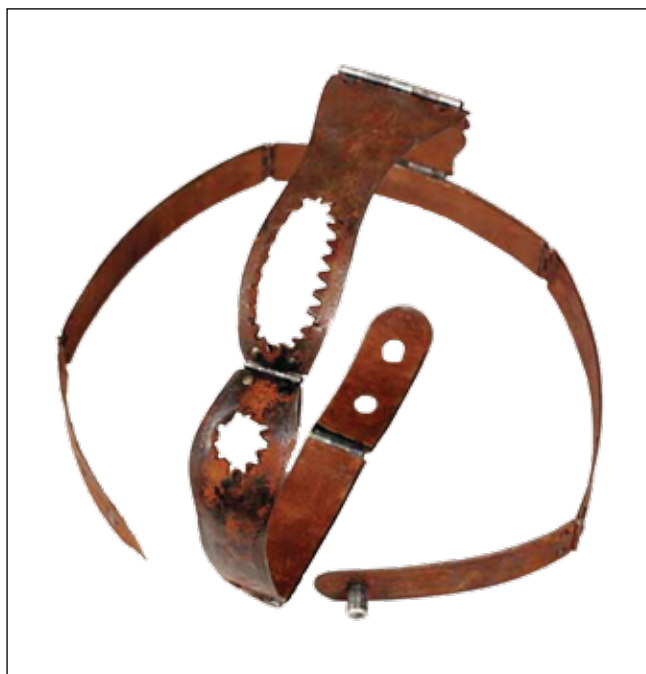
Maska sramote

Počinitelj ih je morao nositi u javnosti, kako bi se svima dalo do znanja da je otkriveno kazneno djelo te da počinitelj plaća za svoje grijeh. Izgled im je bio vrlo osebujan, često prepušten mašti seoskih majstora i nije lako razlučiti je li bio izravno povezan s prirodom prijestupa. Ovu masku, pravo umjetničko djelo koje potječe iz Austrije, morale su nositi žene osuđene za preupadljivo oblačenje. U prošlim je stoljećima bilo izuzetno važno "očuvati ugled" unutar zajednice. Mnogi oblici kažnjavanja mogli su biti lišeni prolijevanja krvi i svedeni na izlaganje počinitelja ruglu (najpoznatije su klade, a njihov nestanak mogao bi nas nagnati da se upitamo nije li u međuvremenu nestao i zajednički etos).

The Mask of Infamy

The culprit had to wear it in public, thus letting everybody know that a crime had been discovered and that the culprit was paying for his faults. Their shape was very fanciful, often left to the fantasy of the village craftsmen and it is difficult to discern whether it was directly connected to the type of sin in question. Women found guilty of dressing too conspicuously had to wear this mask, a real work of art of Austrian origin. In past centuries, it was very important "to uphold one's reputation" inside the community. Many forms of punishment could be bloodless and reduced to exposing the offender to public scorn (the pillory is the most famous of these and its disappearance should make one wonder if in the meantime the common ethic has not disappeared...).





The Chastity Belt

Traditionally, such appliances were used to ensure the wife's fidelity when left behind at home by crusaders fighting in Palestine. Actually, it was technically possible only for short periods, not more than a couple of days. The result, otherwise, were infections caused by abrasions against the metal edges, made worse by the fact that the women could not wash themselves. It seems that the main use of this device was to act as a barrier against rape, especially when troops were stationed nearby or when travelling and spending the night in an inn. Therefore, it seems certain that women themselves asked for the belt. We wish however to point out that the chastity belt was, nevertheless, an instrument of torture to which women were subjected of their own will with the purpose of escaping the violence of the overpowering males.

Pojas nevinosti

Tradicionalno su se ovakve sprave koristile kako bi osigurale vjernost žena muževima koji bi ih ostavljali kod kuće dok su se kao križari borili u Palestini. Tehnički je to, zapravo, bilo moguće samo za kratka razdoblja, najviše nekoliko dana. Inače bi dolazilo do infekcija uslijed ogrebotina od metalnih rubova, a situaciju je pogoršavalo to što se žene zbog pojasa nisu mogle prati. Čini se da se ova sprava uglavnom koristila za sprječavanje silovanja, posebno kada su u blizini bile stacionirane vojne postrojbe ili kada bi se tijekom putovanja noćilo u gostionici. Stoga je gotovo sigurno da su same žene tražile pojas. Naglasili bismo, međutim, da je pojas nevinosti ipak bio sprava za mučenje kojemu su se žene bile podvrgavale vlastitom voljom kako bi se zaštitile od nasilja nadmoćnih muškaraca.





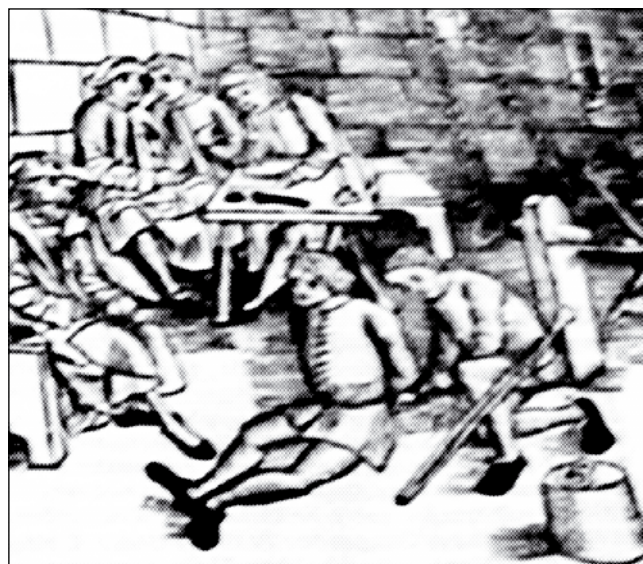
The Belt of Constraint

The belt of constraint is considered the first instance of the strait-jacket, but it was used not only to submit the insane but also to allow the jailers to perform any kind of torture. It was placed around the waist of the victim and his wrists were locked in the special rings at the sides. A few models supplied a collar as well. With this instrument there was no possibility of movement and often the convict had to wear it till the stage of mortal atrophy. The belt of constraint was often used in the punishment called “*murus strictus*”. The condemned was locked up in a dungeon only large enough to contain a man, dark and suffocating because of its special structure. The unfortunate person could neither stand up nor sit or lie down, but the worst of it was that he could not avoid being bitten by the mice that infested the cell and that killed him within a few days.

Pojas za sputavanje

Ovaj se pojas smatra prvom inačicom luđačke košulje, ali nije se koristio samo za svladavanje duševno oboljelih, već i kako bi tamničarima olakšao bilo koju vrstu mučenja. Stavljao se zatvoreniku oko pasa, a ruke bi mu se sa strane pričvrstile posebnim obručima. Neki modeli imali su i ovratnik. Ovaj instrument nije dopuštao nikakve pokrete, a zatvorenik ga je često morao nositi sve do stadija smrtne atrofije. Nerijetko se koristio u sklopu kazne *murus strictus*. Osuđenika se zatvaralo u tamnicu tek dovoljno veliku da se u nju smjesti jedan čovjek, a zbog svoje specifične strukture bila je mračna i zagušljiva.

Nesretnik nije mogao niti ustati niti sjediti ili ležati, ali je najgore od svega bilo to što nije mogao izbjeći ugrize miševa koji bi preplavili čeliju i koji bi ga unutar nekoliko dana ubili.





The Noisemaker's Fife

This term was discovered in some rare Italian documents of the eighteenth century. This invention was used for minor offenses like arguing, disturbing the peace, using obscene language and swearing. It was placed around the neck of the "criminal" for varying lengths of time with the accused's fingers locked in a special vice. It was also used to punish "bad musicians" whose poor quality music had offended the ears of nobles.

Bukačeva frula

Ovaj je pojam otkriven u nekim rijetkim talijanskim dokumentima iz 18. stoljeća. Frula se koristila za neke manje prijestupe kao što su svađe, remećenje reda i mira, lascivno izražavanje i psovanje. Stavljala se oko vrata zločincu na razdoblja različitog trajanja, a optuženikovi prsti bili su ukliješteni u posebnu škripu. Koristila se i za kažnjavanje "loših glazbenika" čija je nekvalitetna glazba vrijeđala uši plemenitaša.





Frocks of Penance

This was merely a form of moral torture. They were the punishment for small violations. They were made of rough jute with embroidered red crosses and the condemned had to wear them for an appointed period of time, including on pilgrimages to important sanctuaries, to mass or simply during official ceremonies. In the course of these ceremonies, the penitents were asked to solemnly abjure their sins and to renew their vows of faith to God. Sometimes during the abjuration they had to carry a heavy iron or stone rosary. The apparel that had to be worn by those sentenced to death was different. Repentant or not, during execution they had to wear cowls adorned with demoniac scenes and often inscribed with the crimes committed. The use of penitential frocks, miters and rosaries was especially popular in Spain where executions were preceded by a magnificent ceremony called *auto da fé*, in which the crowd was urged to participate.

Pokornička halja

Riječ je o mučenju samo na moralnoj razini. Na taj način su se kažnjavali samo manji prijestupi. Halja je bila sačinjena od grube jute, s izvezenim crvenim križevima. Osuđenik ju je morao nositi određeno vrijeme te u njoj ići na hodočašća u važna svetišta, na misu ili na službene ceremonije. Tijekom tih ceremonija, od pokajnika se tražilo da se svečano odreknu svojih grijeha te da obnove svoj zavjet vjere u Boga. Katkada su tijekom odricanja od grijeha morali nositi tešku željeznu ili kamenu krunicu. Nešto sasvim drugo bila je odjeća koju su nosili osuđeni na smrt. Bilo da su se kajali ili ne, za pogubljenje su morali odjenuti kukuljice ukrašene scenama koje prikazuju demone, a često su na njima bili ispisani počinjeni zločini. Upotreba pokorničkih halja, mitara i krunica bila je osobito popularna u Španjolskoj, gdje su pogubljenjima prethodili veličanstveni obredi koji su se zvali *auto da fé*, a u kojima se svjetinu ohrabrivalo da sudjeluje.





Heretic's Fork

This instrument, firmly fastened to the neck of the victim with a thick leather strip, prevented, with its four sharp spikes stabbing the flesh under the chin and on the sternum, almost all movement, allowing the tortured person, however, to confess his faults. This kind of fork was used during the interrogation of those accused of heresy and witchcraft, as well as in common trials.

Heretička vilica

Ova naprava se debelim kožnim remenom pričvršćivala za žrtvin vrat, a njezina četiri oštra šiljka, koja bi probijala meso pod bradom i na dušniku, sprječavala su gotovo svaki pokret žrtve. Bili su dovoljni samo mali pokreti kako bi žrtva priznala svoje grijeh. Ovakva vilica koristila se tijekom ispitavanja za optužbe hereze i čarobnjaštva te u svjetovnim sudskim postupcima.



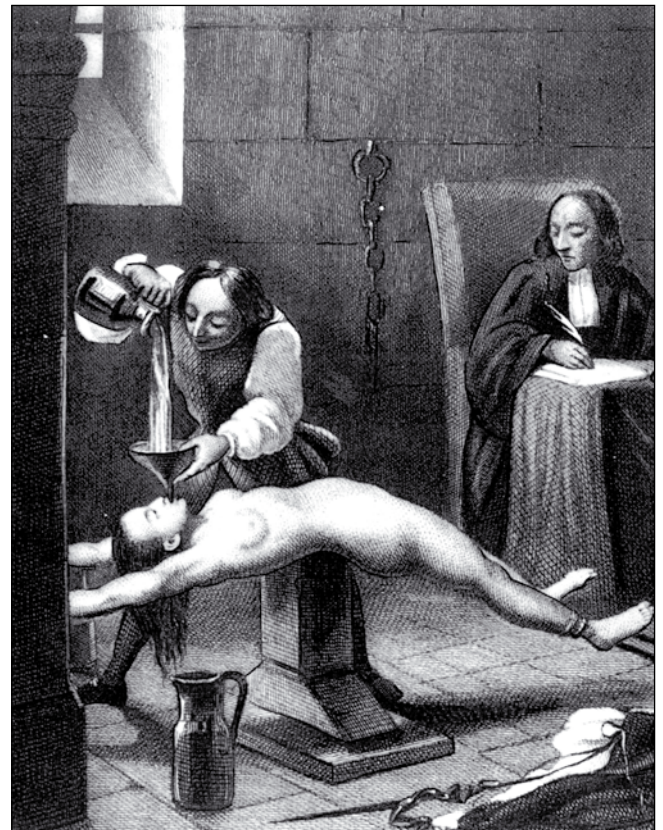


Mučenje vodom

Kako bi se krvnicima postupak olakšao i učinio spretnijim, žrtva bi se plegla na posebnu spravu, zvanu uspravna ili bodlja. Radilo se o svojevrsnom savijenom ležaju. Žrtva bi se privezala za takav ležaj i mučenje bi otpočelo. Vodom se moglo mučiti na nekoliko načina. Prvi se sastojao u tome da se posebno načinjen lijevak ugura žrtvi u usta te joj se kroz njega u tijelo ulije velika količina vode. Krvnik bi k tome udarao žrtvu u trbuh nabrekao od vode. Kod drugog su se načina mučenja vodom žrtvi, što je dublje moguće, u grlo gurale platnene trake koje su se postupno zapetljivale. Tkanina bi natekla te se žrtva stala gušiti. Ukoliko bi nesretnik preživio, krvnik bi iznenada izvukao platno, čime bi nanio teške ozljede i oštećenja unutrašnjim organima te, naravno, prouzročio nezamislivu bol. Ovaj se postupak mogao ponavljati koliko god puta je bilo potrebno. Još jedan način mučenja vodom sastojao se u tome da je krivac, nag, satima bio izložen mlazu ledene vode.

Torturing with water

In order to make the trial more convenient and easy on the executioners the victim would be laid on a special device called "standing" or "sting". This apparatus was a kind of berth in bent form. The victim would be tied to this berth and the torturing would begin. There were several ways to torture with water. The first one consisted in a special funnel being placed into the victim's mouth, through which large amounts of water were then poured into the victim's body. In addition to this, the belly, bulging with water, would be hit by the executioner. The second way of torturing with water was by putting a strand of linen as deep into the throat of the victim as possible. The strand would gradually become tangled and it would bloat so that the victim would start choking. If the victim survived this, the executioner would suddenly pull out the strand thus causing severe injuries and damage to the inner organs, and of course - agonizing pain. This procedure could be repeated as many times as necessary. One more way of torturing with water was to place the culprit naked under a stream of icy water and leave him so for hours.





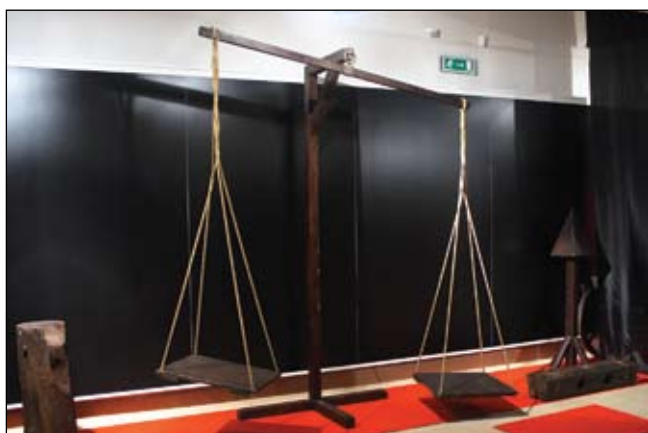
The Violin of Disgrace

Similar to, and used for the same purpose as the “Godmother’s’ Violin,” and more than just a classic instrument of torture, this device was a form of punitive justice of some centuries ago. It was used in public on women that had caused some kind of scandal, or that had been perhaps a little too ill tempered or quarrelsome.

Violina sramote

Ova sprava, koja je slična Kuminoj violini i koja se koristila za iste svrhe, bila je više od klasične sprave za mučenje. Prije nekoliko stoljeća, predstavljala je neku vrstu kaznene pravde. Njome su se javno kažnjavale žene koje su prouzročile kakav skandal ili su možda bile previše naprasite ili svadljive





Witches' Scales (Weighing)

Weighing suspects comes from a conviction that Satan's apprentices weigh less than they should according to their physical appearance. It was a common procedure throughout Europe, especially in Belgium and the Netherlands. The weighing proceeded as follows: the person suspected of witchcraft was undressed and his body inspected to check whether he had hung on himself any object to increase his weight. After that a special table was consulted to check whether his weight was in accordance with his physique. If the comparison revealed that the person was too lightweight, torturing commenced until the person owned up to all the crimes committed in agreement with the devil. If the weight was in accordance with the table, the investigation was closed. Naturally, the weighing results could be interpreted in various ways. The investigator was the one to decide whether body weight indicators were in accordance with the physique or whether court proceedings should be commenced. Sometimes, when the intention was to help the suspect, no table was used, and the Bible was placed on the other scale pan. It is, of course, difficult to find a person who weighs less than the Bible. In the XVIII century there was a special court in Oudwater in the Netherlands that controlled the weight of persons suspected of witchcraft. Many slender people were very pleased with the weighing procedure. If the weighing results were negative, then the inspected person was given an appropriate certificate and no one was allowed to call this person in for questioning with regard to witchcraft again. The court collected 4 florins and 10 grosch from every inspected person. Many people wished to have their weight examined and the court had trouble performing its task. Talk of the Oudwater court spread to other catholic areas, so people would come from those areas to check their weight hoping to receive the necessary document that would protect them from groundless accusations.

Vaganje

Vaganje osumnjičenika potječe od uvjerenja da vrazji šegrti teže manje nego što bi trebali prema svojem fizičkom izgledu. Vaganje je bio uobičajena praksa diljem Europe, posebno u Belgiji i Nizozemskoj. Postupak je bio sljedeći: osoba osumnjičena da je vještica razodjenula bi se te bi se provjeravalo je li na sebe objesila kakav predmet koji bi joj povećao težinu. Zatim bi se uz pomoć posebnih tabela provjeravalo je li težina u skladu s tjelesnom građom. Ukoliko bi usporedba vrijednosti pokazala da je osoba prelagana, uslijedilo bi mučenje sve dok ne bi priznala sva zlodjela koja je počinila u dogovoru s vragom. Ako je težina bila u skladu s vrijednostima u tabeli, ispitivanje bi se okončalo. Naravno, rezultati vaganja mogli su se tumačiti na različite načine. Inkvizitori su bili ti koji su određivali jesu li indikatori tjelesne težine u skladu s tjelesnom građom ili je potrebno pokrenuti sudski postupak. Ponekad, kada se žrtvi htjelo pomoći, nisu se koristile tabele već bi se u drugu zdjelicu vage stavljala Biblija. Teško je, naravno, pronaći čovjeka koji teži manje od Biblije. U 18. stoljeću postojalo je posebno sudište u Oudwateru u Nizozemskoj koje je vagalo osobe osumnjičene za čarobnjaštvo. Mnogi mršavi ljudi bili su jako zadovoljni postupkom vaganja. Ukoliko bi rezultati vaganja bili negativni, osoba koju se vagalo dobila bi odgovarajuću potvrdu te ga više nitko nije smio ispitivati u vezi s čarobnjaštvom. Sud bi od svake vagane osobe naplatio 4 forinte i 10 groša. Kako je bilo mnogo onih koji su se htjeli izvagati, sudište je imalo dosta muka u obavljanju svojih zadaća. Po katoličkim se zemljama proširio glas o sudištu u Oudwateru, pa su ljudi dolazili tamo provjeriti svoju težinu u nadi da će dobiti potrebne dokumente koji bi ih zaštitili od neosnovanih optužbi.



ARHEOLOŠKI MUZEJ U ZAGREBU

SREDNJOVJEKOVNE
SPRAVE ZA MUČENJE
MEDIEVAL
TORTURE INSTRUMENTS

19. veljače - 19. lipnja 2011. god.