



IKON

14 - 2021

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Sul legno della Croce
**Dominican Hagiographic and Iconographic Models in the Formation
of the Local Cult of the Blessed Osanna from Kotor**

UDK 7.046.3
27-36OSA

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The aim of the paper is to delineate the religious profile of the venerated local living saint Osanna from Kotor (1493-1565) through the typology of the sixteenth-century Dominican female living saints. The analysis of the occurrence and the use of mental and visual images with the theme of the Passion of Christ will be directed to determine how the same motifs were interwoven through the written, visual and sung media (in hagiography, iconography and laude singing) within a wider comparative context.

Keywords: Osanna da Cattaro, Dominican female living saints, Serafino Razzi, Catherine of Siena, visions, crucified Christ, hagiography, iconography, laude

Osanna (1493-1565), was a Dominican tertiary and anchoress who lived as a recluse for fifty-two years (*una cellana, una eremita di città*) in the small cell within the Dominican female monastery of Saint Paul in Kotor under rigid cloistral conditions (*stretta clausura*). Due to her rigorous asceticism, mystical and prophetic gifts, Osanna, who converted from the Greek Orthodox confession, was already venerated during her life.¹

The most important of Osanna's hagiographers is Serafino Razzi, the learned Dominican friar from the convent of San Marco in Florence.² The aim of his campaign at the end of the sixteenth century was most probably the preparation of the material necessary for the cult approval and the beatification process, which was unsuccessful and happened only in 1927.³ In *Vita della reverenda serva di Dio la madre suor Ossanna da Cattaro, dell'ordine di San Domenico* published in 1592, Razzi presents Osanna's ascetic penitence, mystical experiences and prophecies as the stages of her spiritual ascension.⁴ Before Razzi, Osanna's hagiography was written by the Benedictine monk Bazilije Gradić from Dubrovnik (*Basilio Gradich da Ragusa, monaco della Congregazione Casinense*). In comparison with Razzi's hagiography, Bazilije presents Osanna in a different light within the prevailing idea of his book on the holy virgins (published in Croatian as *Libarze od dievstva i dievickoga bitya* in 1567 and translated in Italian as *Trattato della verginita et dello stato verginale* in 1584). Gradić emphasizes Osanna's asceticism (especially her frequent and rigid fasting that implied taking only the host on the day of communion) with the aim of constructing the ideal virgin's penitence and humility accompanied with the temptations of demons, comparing her with St Antony and Hilarion the Great, two famous anchorites who lived in the desert.⁵ In the Gradić' hagiography there is no record of her visionary mystical experiences or any comparison with famous Dominican female role models. Only due to the Florentine hagiographer Serafino Razzi, did Osanna become the well-constructed Dominican living saint.⁶ The concept and the context of the appearance of the Dominican *sante*

vive became the topic of scholarly interest during the last few decades, mostly due to the research of Gabriella Zari. Among them are the saints whose hagiographies were written by Razzi himself.⁷

A common model for the construction of these newly established cults of the female saints in the fifteenth and sixteenth centuries is the penitent, mystical and prophetic model of Catherine of Siena.⁸ Serafino represents Osanna by reusing the well-established mental and visual images of *le nuove Caterine*: Osanna Andreasi da Mantova, Stefana Quinzani, Lucia Brocadelli da Narni, Colomba da Rieti, and Caterina de' Ricci.⁹ The new Dominican *sante vive* were depicted most frequently in a similar iconographic way as their famous antecedent and sometimes the inscription was the only means for their differentiation.¹⁰

The memory of the medieval model of Caterina da Siena was recalled and reshaped in the process of forming the new local cult. In the hagiography of Osanna, Razzi provides a powerful homage to Catherine of Siena, whose *vita* contains numerous visions and prophesies, as well as practices of rigid asceticism.¹¹ In the canonization process of *la mantelata di Siena*, Pope Pius II firstly stresses her asceticism, especially the fasting and her Eucharistic starvation, as well as her physical suffering and the punishing of her flesh with a hair-shirt and sharp bonds, a rough bed and little sleep, as well as the struggle against demons.¹² We find similar elements in both Osanna's hagiographies, especially in the one by Razzi, who elaborated the Eucharistic symbols in *Vita della reverenda serva di Dio la madre suor Ossanna da Cattaro*. The initial difference between Caterina da Siena and Osanna lies in the way they led their religious lives. Namely, Osanna received *i doni mistici* as a *cellana* who continues to be in the center of the community as the *reclusa* and *eremita*.¹³ Osanna's choice to be *la vergine murata* is most closely related to her low social status, poverty, and her Greek Orthodox origins.¹⁴ On the other hand, Osanna's choice also points to the revival of enclosures in female monasteries especially required by the Dominican Observant reform and after the Council of Trent.¹⁵

Razzi's classification of Osanna as a Dominican female living saint was expressed most clearly through the mystical language and in the gradation of her visions and prophesies. Osanna received her first mystical experience as a shepherdess in the mountains of Montenegro, and Razzi gives a comparison evoking the well-known mental image; "*quasi un'altra santa Margherita*". It was a vision of the Christ Child: "*O quanto gli era bello, quanto rilucente, quanto soave, e quanto grazioso negli occhi miei*".¹⁶ The constitutive element of Dominican hagiographic and iconographic tradition is the Passion of Christ, and therefore, it is not surprising that Razzi places the well-known emphasis on the narrative sequence in Osanna's *Vita*. Her second vision was the vision of Crucified Christ: "*il Salvatore del mondo in miserabile effigie sopra di una croce confitto*", and Osanna wished "*sopra del legno morire*".¹⁷ The same theme also appears in Osanna's third vision: while attending Mass in one of the Kotor churches, she had a vision of herself standing on the right side of cross with the crucified Christ. This was a bloody vision of Christ who spilled his blood so much that Osanna remained 'like dead' for several hours. Furthermore, Razzi emphasizes that during this vision she received *molti doni e grazie soprannaturali*.¹⁸ By imposing the mental images of the Passion, Serafino Razzi places a decisive hagiographic emphasis in highlighting the future Osanna *iter perfectionis*: *volontariamente racchiudersi in una prigione* and contemplating and meditating on the pain and the Passion of Christ. Razzi chose a bloody Christocentric vision that she received during Communion to accentuate Osanna's decision to dedicate her life to God, evoking indirectly the religious and mystical role model of the famous Caterina da Siena and the other Dominican female living saints. The blood that flows like a river from the side wound of Christ is the central and distinctive Dominican symbol as the agent of a transformation in the soul.¹⁹ It is noteworthy that in 1929 Osanna's later biographer Innocenzo Taurisano recognized Razzi's intention, saying that during her mystical marriage, Osanna received the habit, spirit, zeal and flame of Saint Catherine of Siena.²⁰

In searching for links with the iconography we have to recall the fresco of Saint Catherine of Siena in the church now dedicated to Saint Anna in Kotor, dating from the second half of the fifteenth century. Saint Catherine is presented here with golden stigmata - most probably in the scene of the Communion. She is depicted in full figure, turned in a slight half-profile towards the church altar. Embossed with the inscription [C]ATARI[N]A [D]E SEN(IS), she is holding her hands in prayer, with a rosary around her wrist, with visible stigmata, which today can be seen as golden flames at her black shoes.²¹ Her eyes are raised towards Christ, who appears on the top right corner of the fresco.²²

Communion as a starting point for the corporal and mystical ecstasies was a paradigmatic feature in the formation of female mystics. They went into ecstasy during mass and after Communion or during prayer in front of the Crucifixion. When they returned to their senses after the ecstasy, these women were enflamed with divine love. That was common not only for Dominican religious women but also for the Franciscans and Augustinians, such as Chiara Bugni, Veronica of Binasco, Angela da Foligno or Caterina da Bologna. Stefana Quinzani periodically left her senses while holding a crucifixion in her hand, while Osanna da Mantova wanted to stay hidden in Christ's wound, placing her mouth on it.²³ We can find the same in the vita of Caterina de' Ricci, who Serafino Razzi venerated as his spiritual mother: "*E preso detto Crocifisso in mano, senza velo, et applicata la bocca sua al santo costato di quello, subito sen'andò in ratto[...] immaginandosi di volere entrare tutta in quel costato*".²⁴ Caterina de' Ricci shared Catherine of Siena's extraordinary gift of stigmatization.²⁵ In the hagiography of Osanna we encounter the strong devotion of the Five Wounds of Christ - the bed upon which Osanna slept in her cell was a ladder of five steps in commemoration of the five wounds of Christ of which she "spoke with the sweetest pleasure," according to Razzi.²⁶

Re-living the *dolori della Passione* as a Christocentric mystical and visionary experience, was a process inseparable from meditation and contemplation in front of the image of the Crucifixion.²⁷ This form of contemplation was the most common meditation practice for the recreation of *le nuove Caterine*. They had to contemplate Christ's head, hands, side wound, knees and feet on the cross, and then meditate on the entire Passion.²⁸ This practice was cultivated by the Order of Preachers with several distinct layers: the physical act of seeing, memory and mental or internal vision. In order to *rivivere la Passione*, Caterina de' Ricci reproduced it with her own glances, gestures, words and movements of the Passion of Christ as a sort of performative act, *sacra rappresentazione*.²⁹ De Ricci fell into an ecstasy - or dreams (*sonni*) as she described them - every Friday. The special focus was on the wooden crucifix she had and from which Christ came down to embrace her. The model for the Dominican hagiography and iconography of the Ecstasy of Caterina de' Ricci (the Embrace of the body of Christ on the Cross) was Bernard of Clairvaux and *Amplexus Bernardi*.³⁰

The transformation of the religious mystical experience from visual to mental images and *vice versa* is the process that contains images inspired by visions that became the topic of the devotional or narrative images.³¹ I would like to paraphrase Chiara Frugoni and Alessandra Bartolomei Romagnoli on the importance of the images in that process: the image was a starting point for asceticism and meditation, but also a means to translate one's experience, to communicate it, a meeting place between the saint and her audience.³² We can presume that Osanna, coming to Kotor, could have seen the theme of the bloody Christ on the Cross on the frescoes and sculpture in the apse of the Saint Tryphon Cathedral and Santa Maria Collegiata.³³ What is certain is that the learned Dominican biographer of Osanna insisted on the importance of the mental images in the description (and creation) of the visions, as well as on the importance of the mental images that would inspire devotions and spread Dominican teaching. The topic of Christ on the Cross held the most important place in that process. In Osanna's vita, Razzi uses a well-known rhetorical device that goes beyond the Passion narrative and manifests itself differently in relation to the audience and the context. He uses the same bloody vision of Christ once again in Osanna's vita: "*vide nostro Signore Giesu Christo, col corpo tutto lacero in croce, e di molto sangue bagnato, e pareva che le dicesse: Ah figliuola mia molto ti attristi per la tua infermità, e non piu tosto degli indicibili miei cruciati, e dolori, per te sopra di questa croce sofferiti. E subito ella à queste voce ripigliando le forze, esclamò. O che pene, ò quali supplicii, ò quanto gran dolore ha patito il Saluator nostro per noi in sul legno della croce. E diuenuta in un tratto sana, e gagliarda, riprese i soliti suoi esercizi. E per molti giorni, à chiunque l'hauesse visitata, replicava l'antescritte parole, ò che pene, ò quali supplicii, ò quai tormenti il signore per nostra salute nella santa Croce sostenne*".³⁴

The connection between female devotion to the Passion of Christ and their sensual nature has a long tradition. Catherine Lawless has analyzed the roles of the senses in devotional practice and the ambiguity of the perception of the body and the senses in Dominican theology, stressing the common belief of Florentine archbishop Antonino Pierozzi (the observant Dominican from the convent of San Marco) that women were more carnal and sensual than men. The strong emotional engagement with vivid mental images as a type of devotion-



1 Unknown artist, *Blessed Osanna da Cattaro*, 18th c., Treasury Museum, St Tryphon Cathedral, Kotor (photo: V. Živković)



2 Unknown artist, *Blessed Osanna Andreasi da Mantova*, 16th c., Museo urbano diffuso, Mantova (Wikimedia Commons)



3 Plautilla Nelli, *Santa Caterina da Siena* or *Santa Caterina de' Ricci*, 16th c., Convent of St Dominic, Siena (Wikimedia Commons)



4 Francesco Vanni, *Saint Catherine of Siena drinks the blood of Christ*, 16th c., Convent of St Jerome, Siena (Wikimedia Commons)



6 Jacopo Vignali (workshop), *Ecstasy of Caterina de'Ricci*, 17th century, Church of Sts Stephen and Catherine, Pozzolatico (*Impruneta*) (Wikimedia Commons)

5 *Saint Catherine of Siena*, second half of 15th c., Church of St Ann, Kotor (photo: D. Palibrk)

al practice was typically associated with 'emotional' women. In his *Opera a ben vivere*, Antonino stresses that the final aim of contemplation and the creation of mental images was intellectual and ethical transformations and *cura animarum* - the cultivation of virtue of the entire community.³⁵

The consideration of the appearance and meaning of certain types of visions and mental images in hagiographic literature as well the use of images for didactic, affective, anagogic purposes leads us to raise a new question – the phenomenon closely linked with the movement of the rehabilitation of Girolamo Savonarola. At the time when Pope Clement VIII unlocked the possibility of Savonarola's canonization, Razzi wrote his biography, copies of which were widely circulated in Dominicans circles. The promotion of the cult of Savonarola was reflected on the female living saints (imitators of Catherine of Siena) between the end of the fifteenth century and the first half of the sixteenth century. The followers of Savonarola emphasized especially the cult of Catherine of Siena and *il movimento cateriniano* became the symbol for the Observant reform of religious life.³⁶ Visions and prophecies were especially accentuated, first those of Catherine of Siena, and then of other Dominican female living saints (in which Savonarola himself appeared sometimes).³⁷

Along with the aspect of emphasizing the significance of visions, the legacy of Savonarola in the female monasteries is closely linked with the tradition of *laude* singing. *Laude* singing had reached the height of popularity in confraternities, religious houses, and nobility circles in Florence during the late fifteenth century, with plenty of motifs that suggested and inspired precise mental images to the reader in the verses of the *laude* as well in hagiography.³⁸ Guided by the tradition of research that is usually based on the comparison and confrontation of visual art and the written word (literature), art historians often overlook the fact that music held an equally important role in devotional culture. Just a step removed from the usual analysis of written and visual sources, we can see how both Savonarola and Serafino Razzi emphasized the importance of not only visual images for contemplation, but also the mental images in music. Razzi was also a composer and the author of a large collection of *laude* with music, following the Savonarolan promotion of singing in the monasteries of Dominican nuns. Razzi's collections of *laude*, such as *Libro Primo delle Laudi Spirituali* and *Santuario di laudi, o vero Rime spirituali*,³⁹ represent perhaps the first systematic attempt to bring together the most important motifs of Dominican religiosity through music.⁴⁰ As a spiritual son of Caterina de' Ricci, Razzi dedicated his collection of *lauda* "per le venerabili suore di San Vincenzio di Prato alla loro beata nostra Suor Caterina de Ricci", who encouraged the singing of *laude* at her monastery of San Vincenzo in Prato, as did the nuns in other Dominican monasteries in Tuscany.⁴¹ In the text of the *laude* dedicated to Catherine of Siena, Razzi focused especially on the *Crocifisso* and *il sangue di Cristo*, and its sources are mostly hagiographic. Razzi described her visions of two crowns (one with thorns, the other golden), as well as her kiss of Christ's bloody wound ("Onde un giorno apparendole in segreto Luogo, le die a' baciare E a' molto ben gustare, Il suo aperto costato, Dolcissimo, e sacrato, E prezioso"⁴²). The text of the *laude* dedicated to Catherine of Siena is written as a prayer and as a brief hagiography of the saint and was a part of the promotion of the Catherinian model that would have been imitated by Dominican nuns.⁴³

In the collection of *laude* and hagiographies, Razzi insisted on contemplation accentuating the importance of the meditation of the images in order to inflame a heart or a soul.⁴⁴ Razzi's writing on Osanna's life cannot be explored separately from his theological thought and work on Dominican hagiographies and music. He especially highlights, in an episode of Osanna's *vita*, all three elements which formed an integral part of Dominican teaching in the female monasteries: visions, prophecies and music. Namely, he describes the song and dance of Osanna and the nuns in the vision and prophecies of founding a new monastery in order to emphasize a demand for religious women to live under strict enclosure following the Council of Trent. Recalling Beato Angelico's altar painting *Giudizio universale con i santi e beati che ballano in cerchio* for the church Santa Maria degli Angeli (today in the *Museo Nazionale di San Marco* in Florence),⁴⁵ or the motifs from Lucia Brocadelli's autobiography of a dance, singing and rhythm of an angelic melody, as a prefiguration of Paradise with their heavenly bridegroom,⁴⁶ Razzi reveals echoes of the tradition of *laude* singing in the Dominican female monasteries. He presents Osanna's vision as the following: "Una mattina su l'Aurora drizzando per la finestra del suo Oratorio gli occhi verso la prefata, e congiunta chiesa di san Paolo, vide entrare dentro di quella alcune bellissime vergini e giovani donne: le quali havevano coronato il capo di vaghe ghirlande: e da una mano portavano una facella accesa, e dall'altra guidando un ballo, menavano dopo di se le compagne. Da questa visione conobbe, come in detta chiesa di san Paolo doveva instituirsi un Monastero di sacre Vergini. Si come non molto dopo avvenne, e dell'istesso ordine di San Domenico: il quale anco fino a di d'hoggi persevera di ottimo esempio, e fama"⁴⁷

The introduction of music and dance into the prophecy that Osanna had in her vision was described by Razzi, and on the other hand, this hagiographic moment was evoked in the vernacular poetry from Kotor. Razzi's powerful mental images in the hagiographic description of Osanna's vision and prophecies with music was evoked around 1675 in the poem by Dominik Cécić. The poet denominates Osanna the name she was given at birth (Joše for Jovana).⁴⁸

Opposite the church of St Paul,
She took a fleeting look
And beheld many Virgins
With golden crowns adorned.

Our Joše then remarked:
This is a nun's stake,
Here are to dwell the
Nuns of Saint Dominic's.

Into the church of St Paul
The virgins entered,
In their right hand clasping
A candle they all were.

As Joše forecast,
All came to be,
A monastery there was built
Visible today to see.⁴⁹

All jolly, as already said,
They entered the church,
Their left hands spinning
To the beat of a round dance.

The implementation of the strict enclosure of the female monasteries (under the symbolic auspices of the memory of Savonarola and Catherine of Siena) as a part of the reform of the Dominican order and the Council of Trent was reflected in the example of a small Venetian estate on the eastern Adriatic, such as Kotor. Razzi set the pattern in the *Vita di Osanna*, which itself emerged as a kind of reuse of the images well-known in the Dominican tradition. Beside the principal aim of constructing the newly female saint cult, it was also an attempt to represent a model for devotion, contemplation as well as veneration in the religious acts that appeared after Razzi's hagiography. What is notable in the process is the strong presence and combination of different media and senses with the aim of producing anew and of reconstructing already existing mental and visual images.

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- 4 S. RAZZI, *Vita della reverenda serva di Dio la madre suor Osanna da Cattaro, dell'ordine di San Domenico. Scritta da Serafino Razzi dell'istesso Ordine, e Provincia Romana*, In Firenze, Nella Stamperia del Sermartelli, 1592.
- 5 B. GRADICH, *Libarze od dievstva i dievickoga bitya, V Komse tomace sua kolika poglauita miesta staroga, i nouoga sakona, koia od dieustua gouore, i ono scto sueti naucitegli, u mnosieh Librieh pisciu*, In Venetia, Appresso Domenico, et Gio. Battista Guerra, fratelli, 1567, pp. 155-157; IDEM, *Trattato della verginita et dello stato verginale, Molto à proposito alle vergini che desiderano farli grate al celeste sposo: & à tutti quelli che vogliono menar vita casta, & viuere lieti & contenti nel seruitio di Dio. Composto per il R. P. D. Basilio Gradi da Ragusa, Monaco della Congregatione Csinense, hora Vescouo di Stagno in Dalmatia*, In Roma, Appresso Bartholomeo Bonfadino & Tito Diani, 1584, pp. 239-242.
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- 7 G. ZARRI, "Le sante vive. Per una tipologia della santità femminile nel primo Cinquecento," in: *Annali dell'Istituto storico italo-germanico in Trento*, 6, 1980, pp. 371-445; EADEM, *Le sante vive. Profezie di corte e devozione femminile tra '400 e '500*, Torino, Rosenberg&Sellier, 1990; EADEM, "Profeti di corte nell'Italia del Rinascimento", in: *Mistiche e devote nell'Italia tardomedioevale*, D. Bornstein-R. Rusconi (eds.), Napoli, Liguori Editore, 1992, pp. 209-236.
- 8 The literature on the various aspects of the life, cult and iconography of Catherine of Siena is enormous. For more recent research on the key issues of her veneration cfr.: *A Companion to Catherine of Siena*, C. MUESSIG-G. FERZOCO-B. MAYNE KIENZLE (eds.), Leiden, Brill, 2011; *Virgo digna coelo. Caterina e la sua eredità*, A. BARTOLOMEI ROMAGNOLI-L. CINELLI-P. PIATTI (eds.), Roma, Libreria Editrice Vaticana, 2013; *Catherine of Siena. The Creation of a Cult*, J. F. HAMBURGER-G. SIGNORI (eds.), Turnhout, Brepols, 2013.
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- 12 O. KRAFFT, "Many Strategies and One Goal: The Difficult Road to the Canonization of Catherine of Siena", in: *Catherine of Siena, op. cit.*, 2013, p. 35; A. FRAZIER, "Humanist lives of Catherine of Siena", in: *Catherine of Siena, op. cit.*, 2013, p. 113.

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- 14 Gradić and Razzi emphasize Osanna’s marginal social, religious and economic origins. According to Gradić, she is a Vlach shepardess - *vlahigna pastieriza* (in the edition in the vernacular, while in the Italian translation there is no emphasis on her origin; GRADICH, *op. cit.*, 1567, p. 155). According to Razzi, Osanna was born in a Christian Orthodox family (*Rasciani - Raška, medieval Serbia*): “I parenti suoi furono christiani, ma imperò della setta dei Greci detti Rasciani, i quali in molte cose discordando dalla chiesa Romana, oggi da noi come scismatici sono tenuti.” RAZZI, *op. cit.*, 1592, p. 9.
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- 16 RAZZI, *op. cit.*, 1592, pp. 10-13.
- 17 *Ibid.*, pp. 13-14. On the Passion in the tradition of Dominican female living saints, cfr. ZARRI, *op. cit.*, 1980, pp. 108, 149-150.
- 18 RAZZI, *op. cit.*, 1592, pp. 14-15. On the similar vision in the life of Catherine of Siena, cfr. ZARRI, *op. cit.*, 1980, pp. 108, 149-150. On the vision of Crucified Christ with copious blood in the hagiography of Caterina de’ Ricci written by Serafino Razzi, cfr. A. SCATTIGNO, *Sposa di Cristo. Mistica e comunità nei Ratti di Caterina de’ Ricci (con il testo inedito del XVI secolo)*, Roma, Edizioni di Storia e Letteratura, 2011, pp. 52-53. A. SCATTIGNO, “La costruzione di un profilo di santità femminile nella Firenze del XVII secolo”, in: *Annali di Storia di Firenze*, VIII, 2013, p. 155 *et passim*.
- 19 BARTOLOMEI ROMAGNOLI, *op. cit.*, pp. 515-516.
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- 21 On the stigmata of Catherine of Siena, cfr. A. BARTOLOMEI ROMAGNOLI, “La disputa sulle stimmate”, in: *Virgo digna coelo*, 2013, pp. 407-446. Il Vecchietta made the official iconography of the saint for Siena’s Palazzo Pubblico, just prior to her canonization, with luminous golden stigmata. Pope Sixtus IV issued a bull on 6 Sept. 1472 and prohibited the depiction of the stigmata in the images of Catherine of Siena and also forbade speaking about it. On the iconography and the description of Catherine’s reception of the stigmata, see D. GIUNTA, “The iconography of Catherine of Siena’s stigmata”, in: *A Companion to Catherine of Siena*, 2011, pp. 259-294.
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- 24 S. RAZZI, *La Vita della Reverenda Serva di Dio, la Madre suor Caterina de Ricci, Monaca del Venerabile Monastero di S: Vincenzio di Prato. Scritta in tre libri dal P. F. Serafino razzi, dottore Teologo dell’ordine de’ Frati Predicatori, e professo del Convento di S. Marco di Firenze*, Lucca, per Vincentio Busdraghi, 1594, p. 89. On the visions of Caterina de’ Ricci, see A. SCATTIGNO, “Le visioni di suor Caterina de’ Ricci”, in: *Esperienza religiosa e scritture femminili tra medioevo ed età moderna*, M. Modica Casta (ed.), Acireale, Bonanno, 1992, pp. 43-75.
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Sul legno della Croce: dominikanski hagiografski i ikonografski modeli u stvaranju lokalnog kulta blažene Ozane iz Kotora

U radu se analizira preplitanje hagiografskih i ikonografskih modela u procesu stvaranja religijskog profila lokalne svete, blažene Ozane iz Kotora, malog venecijanskog posjeda na istočnoj obali Jadrana. Kontekst u kojem se tema predstavlja jest promoviranje novih svetačkih uzora koje su postavili reformirani Dominikanci. Serafino Razzi, dominikanac iz opservantskog samostana Svetog Marka u Firenzi, napisao je Ozaninu *Vitu* na temelju uobičajene sheme prema kojoj su pisane hagiografije žena mistika i proročica 15. i 16. stoljeća (Stefana Quinzani, Lucia da Narni, Domenica da Paradiso, Osanna Andreasi da Mantova, Colomba da Reti, Caterina de'Ricci), a koje su ponikle iz modela njihove čuvene prethodnice, Katarine Sijenske. S osjećajem za povijesni narativ, Razzi gradi Ozanin lik vodeći računa o historijskim i kulturnim osobitostima sredine kojoj je blaženica pripadala. U radu je poseban naglasak stavljen na Ozanina kristocentrična mistična iskustva, koja su tumačena kao uobičajeni dio dominikanske pobožnosti. U toj tradiciji, ključnu ulogu imale su: meditacija pred Raspećem, vizije i ekstaze nakon uživanja u *dolori della Passione*. Tema je razmatrana na primjeru mentalnih i vizualnih slika (u hagiografiji i ikonografiji) te na primjeru istih motiva u laudama.

Primljeno/Received: 2.11.2020.
Izvorni znanstveni rad