

Kult Blažene Ozane Kotorke
The Cult of Blessed Osanna of Kotor

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Blažene Ozane
Kotorke**

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of Blessed Osanna
of Kotor**





Budi vjeran do smrti i daću ti krunu života, jer sam te ja odabrao, govori Gospod. Ovaj je moj učenik, hoću da on takav ostane.

PRIJEVOD NATPISA NA KORPORALU
KOJEG JE IZVEZLA BLAŽENA OZANA

Be faithful until death, and I will give you the crown of life, for I have chosen you, said the Lord. This is my disciple; I want him to stay that way.

TRANSLATION OF THE LATIN INSCRIPTION
ON THE CORPORAL EMBROIDERED BY THE BLESSED OSANNA

Inspirisan duhovnim životom i biografijom Blažene Ozane, Don Niko Luković (1887–1970) se u junu 1928. godine, poput najposvećenijeg hodočasnika uputio u selo Relezi (Lješanska Nahija). Katarina Kosić, prema nekim predanjima Jovana Đujović, rođena je u ovom selu na dan Katarine Aleksandrijske, 25. novembra 1493. godine. U tom selu iznikao je cvijet, predivni bijeli ljiljan, simbol moralne i tjelesne čistoće, a procvjetao je u Kotoru, u starinskoj kamenoj dvorani. Don Niko se pitao koja je to velika sila uticala na mladu seosku djevojku da već u najranijoj mladosti spozna Božju prirodu Spasitelja. Otkrio je da je mlada pastirica ljubav prema Spasitelju našla u svakoj biljci, svakoj travci svod rodnog zavičaja, beskrajnom kamenom moru, vrhovima Prokletija, pogledu na zeleno-plavu vodu Skadarskog jezera, Zetsku niziju... Mudri, neuki seljaci, ali plemeniti gorštaci, pobožni hrišćani, pravoslavci, nijesu joj mogli pružiti veću duhov-

On June 1928, inspired by the spiritual life and hagiography of The Blessed Osanna, Don Niko Luković set out like the most devoted pilgrim to Relezi village in Lješanska Nahija (Montenegro). Katarina Kosić, or according to some legends, Jovana Đujović, was born on the Feast of Saint Catherine, on November 25th 1493. This girl sprouted in this village like a beautiful white lily, the symbol of moral and physical purity, but blossomed in Kotor, the ancient “stone chamber”. Don Niko wondered what great force had influenced the young country girl to become cognizant of the divine nature of the Saviour at an early age. He realised that the young shepherdess had discovered the love for the Saviour in every plant, every grass-blade of her homeland, in the endless sea of stone, on the peaks of the Prokletije, in the view of the green-blue water of Lake Skadar, the Zeta Lowland... Wise, ignorant villagers, but also noble high-

nu pouku, ali jesu prve ideje pobožnosti. Ovoj djevojčici je *knjiga prirode*, koju je posmatrala i o kojoj je razmišljala bila putokaz, ali i nepoznanica, pa stoga je često postavljala majci pitanje: „Ko je stvorio tolike ljepote?“ Odgovor majke da je Bog začetnik i gospodar svega u prirodi tvorila su nova pitanja – „Ali ko je, majko, Bog i gdje stanuje?“ „Gospod Bog, dijete moje, koji se rodio od Djevice i koji je umro na krstu zbog naših grijeha. Njega slave hrišćani. Slika mu se nalazi u Kotoru, i to jedna u spodobi djetesca, a druga kao odrasla čovjeka, pribivena na krstu. Ja sam obje te slike gledala i njima se klanjala“. Majčin odgovor podstakao je srce mlade pastirice da upozna Boga i da mu vjerno služi.

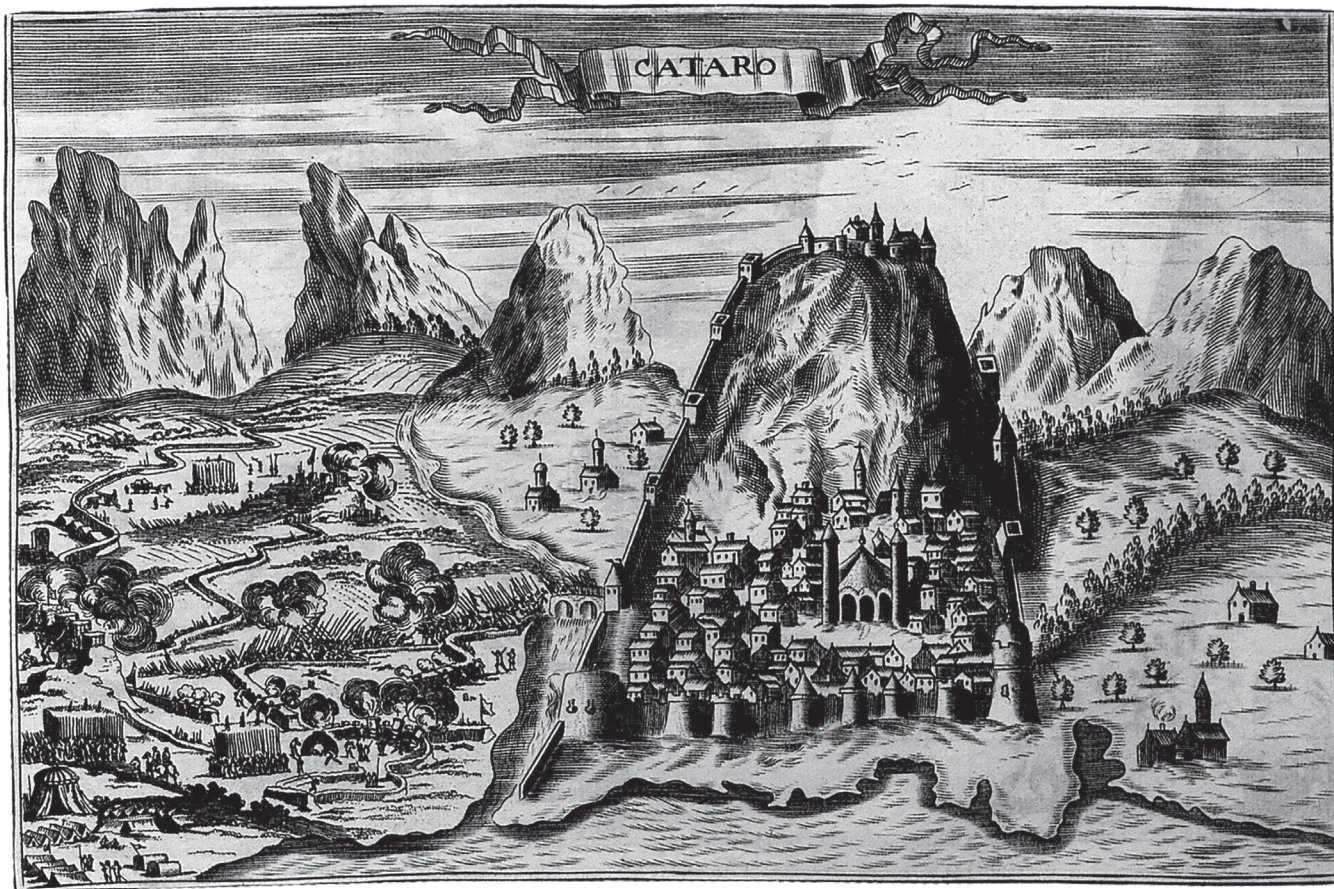
Zanesena božanskom ljubavlju, čuvajući svoje stado ovaca, ugledala je tako između grmlja divno dijete, tačno onako kako ga je opisivala majka. Za njim je osjetila neobičnu čežnju, ali je vizija jednako brzo nestala, kao što se i pojavila. Drugog dana ugledala je Isusa, čovjeka bolno razapetog na krstu. Od silnog uzbuđenja mlada pastirica se onesvijestila, a vizije koje je doživjela u rodnom selu, ostavile su duboki trag i podstakle želju da se pokloni Bogu i posveti mu se do kraja života.

U svom rodnom zavičaju ostavila je snažnu uspomenu, o kojoj će Don Niku Lukoviću s ponosom pričati njeni saplemenici potomci – Boško Dumović, ondašnji školski nadzornik na Cetinju, ugledni prosvjetni radnik, pratilac na putu Don Niku Lukoviću, potomak Blažene Ozane i časni, plemeniti starac Mašo Đukanov Marković, njen najstariji živi potomak, koji je s ponosom govorio da je u rodu sa „Svetom Odivom“. U selu je za vrijeme boravka Don Nika Lukovića i tokom priča o crnogorskoj pastirici, kao i posjeti skromnoj potleušici u kojoj je rođena jedna od najvažnijih osoba hrišćanske duhovnosti i mistike južnoslovenskih naroda – vladalo svečano, pobožno raspoloženje. Još

landers and pious Orthodox Christians were unable to offer her substantial spiritual lessons, but they did instil in her the first ideas of piousness. *The book of nature* that this girl had been constantly observing and wondering about was a signpost, but also a mystery, thus she would often ask her mother: “Who created so much beauty?” Her mother’s response that it was the God who had been the creator and master of everything in nature, would make her ask other questions – “But, who is God, mother, and where does he live?” “The Lord, my child, who was brought into this world by the Virgin and who died on the cross for our sins. He is celebrated by Christians. There are pictures of him in Kotor, one in the likeness of an infant and the other depicting him as an adult, nailed to a cross. I saw both pictures and bowed before them”. The mother’s answers encouraged the young shepherdess’ heart to learn more about God and to serve him eternally.

Enthralled by divine love, while guarding her flock of sheep, she noticed a beautiful child in the bushes, exactly as her mother had described him. She felt a strange longing for him, but this vision disappeared as quickly as it had appeared. On the second day she saw Jesus, a man painfully crucified on the cross. With great excitement, the young shepherdess fainted, and these two visions she had experienced in her native village left a deep trace and spurred a desire for her to bow to God and devote herself to him for the rest of her life.

She left a strong memory of herself in her homeland which her fellow people and their descendants would proudly talk about to Don Niko Luković. One of them was Boško Dumović, a school superintendent and distinguished educational worker from Cetinje who accompanied Don Niko Luković on the trip. There was also a noble and honour-



ANRI BARON DE BOVO (1637–1695) • Gravura iz knjige „Relation journalière du voyage du Levant“
(Dnevni izvještaj o putovanju Levantom), graver: J. A. Hanzelet • 1615.

HENRY BARON DE BEAUVAU (1637–1695) • Engraving from the book “Relation journalière du voyage du Levant”
(Daily report on a trip by Levant), engraver: J. A. Hanzelet • 1615

uvijek se čuvala kamena ploča na kojoj je odmarala mlala pastirica čuvajući stado u blizini sela na položaju zvanom „Kun“. Živo je bilo i predanje da na taj kamen niko od seljana nije htio da kroči nogom, jer je on, poput svetinje, bio sjećanje na njen boravak u rodnom selu. Mašo Đukanov Marković, koji je kao stogodišnjak umro početkom 1940. godine, ostavio je oporukom zemljište pored svoje kuće da

able old man Mašo Đukanov Marković, her eldest living descendant at the time, who was proudly speaking of him being related to the “Saint Odiva” (Montenegrin for *maid-en*). During Don Niko Luković’s stay in the village and during the stories about the Montenegrin shepherdess, as well as the visit to the modest log cabin where one of the most important figures of Christian spirituality and mysticism



KOTORSKE ZIDINE SA ZAVJETNOM CRKVOM GOSPE OD ZDRAVLJA I TVRĐAVOM SAN ĐOVANI

KOTOR WALLS – THE UPPER PART OF THE TOWN WITH THE VOTIVE CHURCH OF OUR LADY OF HEALTH AND SAN GIOVANNI FORT

se tu napravi počivalo s kamenim krstom u čast Blažene Ozane i da se njegova zadužbina nazove njenim imenom. Osjetivši poriv da upozna Boga koga je spominjala njena majka, da izučí hrišćansku nauku i vršenje hrišćanskih dužnosti, Katarina se uputila na Primorje u duhovno središte – grad Kotor. Bile su uslišene molitve mlade pastirice da dođe u Kotor i u tom gradu, pod strmom stijenom brda Sveti Ivan (San Đovani), sa svojih 30 manjih i većih crkava, tri submuška samostana (jedan dominikanski i dva franjevačka) i četiri ženska (jedan dominikanski i tri franjevačka), bude bliža svom Nebeskom Zaručniku.

of the South Slavic peoples was born - a solemn, pious mood reigned. People from Katarina's childhood village still kept a flagstone on which she would rest while guarding her flock near the village, in the place called "Kun". According to tradition, none of the villagers would step on that stone because it represented a holy object related to a vivid memory of her life in the native village. Before Mašo Đukanov Marković died in the early 1940s, at the age of one hundred, in his last will he had bequeathed a piece of land next to his house and designated it for making a resting place with a stone cross in honour of The Blessed Osanna and that his endowment

Lješanska nahija 1499. godine padom Zete, a izložena Podgorici i Žabljaku bila je na udaru neprijateljskoj najezdi, jer su se u tim mjestima utvrdili Turci. Zbog takvih historijskih okolnosti, staro stanovništvo s prostora Lješanske Nahije dijelom se razbježalo a ponajviše put Primorja. Pritisnuti opasnošću od turske najezde, ekonomski posustali, uglavnom s brojnom djecom za koju nije bilo dovoljno hrane, Crnogorci žensku djecu šalju na primorje, u Kotor, na službu u vlasteoskim porodicama. Ove mlade djevojke, zbog svog Bogom danog zdravlja, visprenosti, umne i tjelesne snage, privrženosti novim gospodarima, postaju vrlo omiljene u kotorskim plemićkim kućama, a njihove gazde nastoje da ih prilagode njihovom religioznom vaspitanju. Veliki je broj dokumenata pronađeno u Kotskom arhivu, koji se odnose na sklapanje ugovora pred kotorskim sudijom za stupanje u službu mladih Crnogorki kod kotorske i mletačke gospode, upravo iz ovog perioda, kraja XV i početka XVI vijeka. Njihov rad kretao se na period od 8 do 12 godina, obezbijedena im je bila hrana i odijelo prema uslovima za sluškinje, a na kraju su po dogovoru bile isplaćivane od 11 do 18 dukata.

Rodno selo svete pastirice Releza, nalazilo se u neposrednoj blizini glavnog crnogorskog puta Kotor – Žabljak – Podgorica – Peć – Prizren – Trepča – Novo Brdo. Crnogorska naselja i plemena oko ovog puta bila su okrenuta Kotoru. Ovim putem je došla u Kotor mlada crnogorska pastirica, buduća svetica, poput mnogih mladih Crnogorki u vrijeme najezde Turaka.

U grad Kotor je ušla na sjeverna gradska vrata u pratnji majke, preko kamenog mosta, ispod koga protiče, plahovita, nemirna ponornica Škurda, izvirući iz crnogorskih brda, sela Njeguši, u zaleđu. Katarini zasigurno nije lako

to be named after her. She felt an urge to meet the God her mother used to talk about, to learn Christian science and perform Christian duties. Thus, she set out to the Littoral, to the Town of Kotor, a spiritual centre. The young shepherdess' prayers were answered. She arrived in Kotor, under the steep rock of San Giovanni Hill, with its 30 smaller and larger churches, three male convents (one Dominican and two Franciscan) and four female ones (one Dominican and three Franciscan), just to be closer to her Heavenly fiancé.

In 1499, after the fall of Zeta, Lješanska Nahija was exposed to enemy invasions since the Ottomans were fortified in Podgorica and Žabljak. Due to these historical circumstances, the indigenous population of Lješanska Nahija fled, mostly to the Littoral. Pressed by the constant threat of Ottoman invasions, economically weakened, mostly with numerous children for whom there was not enough food, Montenegrins sent their female offspring to the coast, to Kotor, to serve in noble families. These young girls, due to their God-given health, shrewdness, mental and physical strength, and loyalty to their new masters, become favoured in the noble families of Kotor, and their masters endeavour to have them accustomed to new religious upbringing. There are numerous documents from exactly this period, the end of the 15th and the beginning of the 16th century, found in Kotor Archives testifying to contracts concluded before Kotor judge with the subject matter being the service of young Montenegrin girls with the noble families of Kotor and Venice. Their service would last from 8 to 12 years, they would be provided with food and clothing according to the conditions stipulated for maids, and in the end, they would receive 11 to 18 ducats, as per the agreement.

Relezi, the birthplace of the Holy Shepherdess, was located in the immediate vicinity of the main road in Zeta con-



BLAŽENA OZANA
Ambroz Testen (1897–1984)
Franjevački samostan u Kotoru

THE BLESSED OSANNA
Ambroz Testen (1897–1984)
Franciscan monastery in Kotor

pao oproštaj od roditelja, majčinog zagrljaja i rodnog sela, ali je gradu Kotoru vukao neodoljivo jak poriv – onaj koji će od neuke pastirice izgraditi najduhovniju i vjeri najposvećeniju ženu srednjevjekovnog Kotora, Blaženu Ozanu Kotorku.

Danas se u savremenom književnom jeziku za stanovnicu Kotora kaže Kotoranka, ali se Don Niko Luković koristio starim izrazom kad se za Kotoranku govorilo Kotorka, Dobročanku – Dobrojka, a Dubrovčanku – Dubrovkinja. Za vrijeme života Blažene Ozane govorilo se, kao i vjekovima kasnije Kotorka, što smo prihvatili i zovemo je i dalje Blažena Ozana Kotorka.

Život Blažene Ozane u Kotoru poklapa se sa zanimljivim istorijsko-političkim okolnostima koje su uticale na privredni, kulturni i vjersko-moralni život grada. Kotor se svojevoljno 1420. godine stavio pod mletačku vlast, nastojeći da mu Mletačka Republika sačuva stečene privilegije pod Nemanjićima i pojedina autonomna prava. Život u gradu je bio uređen, još od srednjeg vijeka, pravnim odredbama Statuta, a koji je štampan u Mlecima tek 1616. godine. Do polovine XVII vijeka grad je kovao i svoj novac (perpere) s likom zaštitnika grada Svetog Tripuna. Najveći nosilac državne vlasti, kao predstavnik Venecije, bio je rektor i providur, koji se mijenjao svake treće godine.

Krajem XV vijeka Kotor i Boka prvi put dolaze u neposredan dodir s Turcima – 1482. godine zauzeli su Herceg Novi i čitavu sjevernu stranu Boke do Risna, držeći ova mjesta pod svoju vlast sve do 1687. godine. Turci su 1496. zauzeli plodnu župu Grbalj, što je predstavljalo najteže razdoblje u bokeljskoj istoriji. Kotor je u vrijeme Blažene Ozane brojio 3500 stanovnika, uglavnom slovenskog porijekla uz primjesu romanskog življa. Društveno uređenje grada bilo je

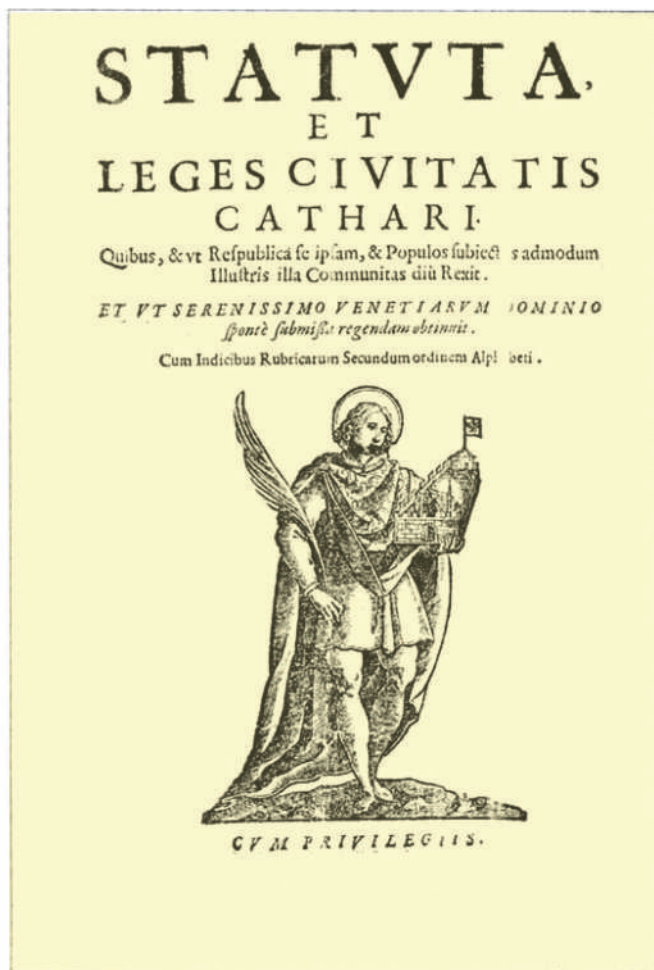
necting Kotor, Žabljak, Podgorica, Peja, Prizren, Trepča and Novo Brdo. The settlements and tribes of Zeta distributed along this road gravitated to Kotor. The young Montenegrin shepherdess and future saint came to Kotor by this road, like many young Montenegrin women at the time of the Ottoman invasion.

The young Montenegrin shepherdess, escorted by her mother, entered the Town of Kotor through the northern gate, across the stone bridge over the vehement, turbulent subterranean Škurda River emerging in the Montenegrin hills, in the hinterland village of Njeguši. It was certainly not easy for Katarina to say goodbye to her parents, her mother's embrace, and her home village, but she felt an irresistible attraction to Kotor – the one which will make her become The Blessed Osanna of Kotor, the most spiritual and most devoted woman of medieval Kotor.

In the modern Montenegrin language, a woman from Kotor is called "Kotoranka", but Don Niko Luković used the old expression "Kotorka", just as was the case with some other expressions: "Dobrojka", a female inhabitant of Dobrota, or "Dubrovkinja", a female inhabitant of Dubrovnik. In the time of The Blessed Osanna and for centuries later, people used the term "Kotorka" [of Kotor], which is why we still call her in the local parlance "The Blessed Osanna of Kotor."

The life of The Blessed Osanna in Kotor coincides with very interesting historical and political circumstances that affected the economic, cultural, religious, and moral life of the Town. Kotor voluntarily submitted itself to the Venetian rule in 1420, endeavouring to preserve the old privileges acquired under the Nemanjić dynasty and some autonomous rights. Ever since the Middle Ages, the main aspects of life had been regulated by legal provisions,





STATUT GRADA KOTORA IZ 1616. Najstarija odredba Kotorskog statuta datira iz 1301. godine

STATUTE OF KOTOR FROM 1616.

The oldest provision of Kotor statute dates back to 1301.

which were published in Venice as late as in 1616 under the title “Statuta Civitatis Cathari”. Until the mid-seventeenth century the Town even minted its money (“Perper”) with the image of the patron saint of the city, St. Tryphon. The highest authority of state power belonged to the Governor (rettor et provveditor) as the representative of Venice appointed every three years.

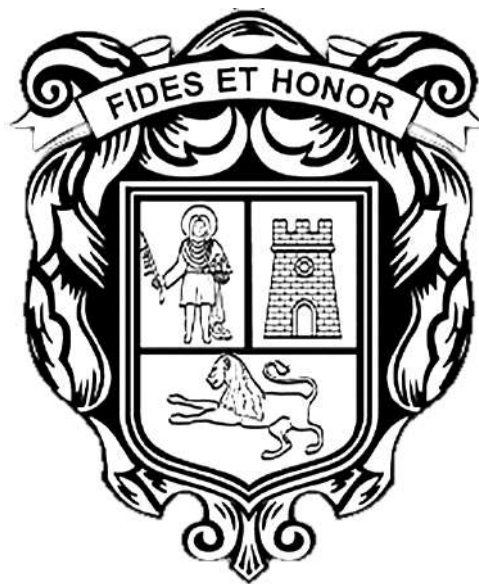
At the end of the 15th century, Kotor and Boka Bay come into direct contact with the Ottomans for the first time. It was in 1482 that the Ottomans occupied Herceg Novi and the entire northern part of Boka Bay up to Risan, holding these territories under their rule until 1687. In 1496, the Ottomans also occupied the fertile valley of Grbalj, bringing the most difficult period in the history of Boka Bay. In the time of The Blessed Osanna, Kotor had the population of 3500, mostly of Slavic origin, but with the addition of some Roman elements. The life in the Town was rather burdensome considering the class social system with all general characteristics of the feudal age. The population was divided into the noble class and the commoners, often engaging in serious clashes, since the nobility, supported by the Venetians, had taken all the power in their own hands ever since the fourteenth century. The once developed land trade, which had given a strong economic impetus to the Town, was in significant decline, almost interrupted due to the Ottoman invasion and subjugation of Zeta. During the 16th and 17th century, Kotor traded mainly with neighbouring Montenegrin tribes.

Kotor paid its greatest attention to maritime trade using its sailing ships entering at the ports of the Adriatic and the Mediterranean. The Town also had a shipyard, where tartanes, frigatoons and occasionally caravels were being built. The Navy of Kotor, later the Boka Navy (contrafer-

klasnog karaktera, tako da su prilike u gradu bile dosta teške, uzimajući u obzir opšte karakteristike feudalnog doba. Stanovništvo se dijelilo na plemićku klasu i pučane, među kojima je dolazilo do oštih sukoba, jer je od XIV vijeka plemstvo uzelo svu vlast u svoje ruke u čemu su ih Mlečani podržavali. Ranije razvijena kopnena trgovina, koja je davala privredni uspon gradu, zbog pojave Turaka bila je u opadanju, a gotovo presječena padom Zete pod Tursku vlast. Tokom XVI i XVII vijeka trgovalo se, uglavnom, s obližnjim crnogorskim plemenima.

Najveća pažnja Kotora posvećivala se pomorskoj trgovini i to na kotorskim jedrenjacima koji zalaze u luke Jadranskog i Sredozemnog mora. U Kotoru postoji arsenal, gdje su se gradile tartane, fregaduni i po koja nava. Kotorska, kasnije Bokeljska mornarica (*contrafernitias nautarum*), prema predanju nastala početkom IX vijeka, ima svoj pisani Statut iz 1463. godine. Ovo pomorsko udruženje osnovano zbog međusobnog pomaganja i unapređenja pomorstva.

Kotor je bio grad zanata: sabljara, kovača, užetara, kožara, krojača, obučara, zlatara, kujundžija. Oni su svi imali svoje bratovštine i patrone, svece zaštitnike. Tekovine humanizma i renesanse proširile su se na Kotor, a prosvjetni centar bio je Univerzitet u Padovi, koji su Kotorani ne samo pohađali, već bili profesori i rektori. U atrijumu ovog Univerziteta nalaze se grbovi i spomen ploče ljudi iz Kotora kao i iz mnogih primorskih centara naše strane jadranske obale. U Kotoru su postojale muške i ženske osnovne škole u samostanima, posebno za plemiće, a posebno za pučane. Oko 1500. godine otvara se ženski franjevački samostan „S. Mariae Angelorum“, škola za plemićke kćeri, a 1550. godine ženski franjevački samostan Sv. Križa s osnovnom školom za djecu pučana. Opština grada Kotora plaćala je i učitelja, koji je održavao nastavu djeci raznih uzrasta,



GRB BOKELJSKE MORNARICE

Grb je istorijski grb grada Kotora s trakom na kojoj je natpis „Fides et honor“ (*Vjera i čast*)

THE COAT OF ARMS OF THE BOKA NAVY

The coat of arms is the historical coat of arms of Kotor with a ribbon with the inscription “Fides et honor” (*Faith and Honour*)

nitas nautarum), according to the legend was established at the beginning of the 9th century, with the Statute dating back to 1463. It had been established for the provision of mutual assistance among the seafarers and promotion of maritime affairs.

Kotor was a city of crafts: blade smiths, blacksmiths, rope makers, tanners, tailors, shoemakers, goldsmiths, and silversmiths. They all had their fraternities and patrons, patron saints. The attainments of Renaissance humanism spread to Kotor, and the educational centre for local people



BOKOKOTORSKI ZALIV
BAY OF KOTOR

predajući niže i srednje obrazovanje. Za vrijeme mletačke vladavine u Kotoru su prisutni brojni književnici, pisci i pjesnici, koji pišu na latinskom, italijanskom, ali i svojim slovenskim, ili ilirskim jezikom. Savremenici Blažene Ozane bili su pjesnici Bernard Pima (1575– ?), Lodoviko Paskvali (1500–1551), Ivan Bona de Boliris (1520–1572), kao i poznati teolozi, klasičari i govornici: kotorski biskup, Tripun Bizanti (1460–1540), profesor grčke i latinske književnosti na univerzitetima u Padovi i Perudi, učesnik V Lateranskog sabora (1513–1517); Luka Bizanti (1503–

was the University of Padua where they were not only students but also professors and rectors. In the atrium of this university, we can find coats of arms and memorial plaques of the representatives of Kotor and many other littoral centres on this side of the Adriatic coast. Kotor had primary schools for both girls and boys, organised in monasteries, separately for the nobility and the commoners. Around the year 1500, the female Franciscan convent of “St. Mariae Angelorum” is opened with a school for daughters of the noble, and in 1550 the female Franciscan convent of

1575), učesnik Tridentinskog koncila, njen zaštitnik, kao i braća dominikanci Dominik i Vincencije Buća, zaslužni za duhovno oblikovanje Blažene Ozane i Albert Dujmić de Gliricis, član dominikanskog reda.

Za vrijeme života Blažene Ozane cvjetala je poznata Dubrovačka slikarska škola povezana s ličnošću, kotorskog najvećeg slikara gotičara, Lovra Marina Dobričevića (oko 1420–1478), koji je u Kotoru u ulici Sv. Martina u blizini istoimene crkve, imao svoju slikarsku radionicu.

U Kotoru je u to vrijeme vladala ljubav prema muzici, pozorišnoj umjetnosti, koncertima i predstavama u plemićkim salonima, ali i na trgovima. Na otvorenom platou, na Benovu, priređivale su se konjičke, viteške igre, neka vrsta Alke, koje je plemstvo posmatralo s gradskih zidina. Burno doba doživljavala je i katolička crkva početkom XV vijeka kad su, krivo shvaćene humanističke nauke počele slabiti veze, koje su vjekovima spajale društveni život s crkvom i hrišćanskim duhom. Kombinacija hrišćanske svijesti i antičkog naturalizma oličena u humanizmu i renesansi, izrodila je sukob između paganskih i hrišćanskih principa. Pa ipak, vjerski život snaži tokom XV vijeka, a predstavnik duhovne vlasti bio je kotorski biskup, apostolski propovjednik Jevanđelja, čovjek koji je sprovodio odredbe Tridentinskog sabora. Crkve, samostani i pobožne bratovštine, kao u brojne crkve u neposrednoj blizini grada, odražavale su bogatu duhovnu klimu Kotora. Ljudi željni pokorničkog života, sklanjali su se na osamljena mjesta, pustinjačka uporišta na Verigama i Trojici. Hodočastilo se u blizini grada, na Trojicu, svetište Gospe od Otoka, u crkvu sv. Anastazije koja se nalazila u blizini današnje crkve sv. Eustahija, a mnogi imućni trgovci, pa i skromniji Kotorani, zavještajući svoju imovinu prije putovanja i ne znajući njihov krajnji ishod, hodočastili su u Španiju, u Kompostelu na

the Holy Cross established an elementary school for the commoners' children. The teacher providing elementary and secondary level education to children of all ages was remunerated from the municipal treasury. During the Venetian rule, numerous writers and poets lived and worked in Kotor, writing in Latin, Italian, but also in their own Slavic or Illyrian languages. Contemporaries of The Blessed Osanna were poets like Bernard Pima (1575–?), Lodovico Pasquali (1500–1551) and Ivan Bona de Boliris (1520–1572), then famous theologians, classics, and orators like Tripun Bisanti (1460–1540), a Bishop of Kotor and professor of Greek and Latin literature at the Universities of Padua and Perugia, participant of the Fifth Lateran Council (1513–1517), Luka Bisanti (1503–1575), participant of the Council of Trent and The Blessed Osanna's patron, but also Dominican brothers Dominic and Vincent Buchia, who were credited for the spiritual formation of Blessed Osanna, Albert Dujmić de Gliricis, a member of the Dominican Order.

During the life of Blessed Osanna, the well-known painting school of Dubrovnik was flourishing. It was associated with the greatest gothic painter of Kotor, Lovro Marin Dobričević (about 1420–1478), whose painting shop was located on St. Martin Street in the vicinity of the Church of St. Martin in Kotor.

This was the time when the love for music, theatre, concerts, and performances in noble salons, but also on squares, prevailed in Kotor. Equestrian games, jousting tournaments resembling the "Alka" were organised on the open plateau at Benovo, with the noblemen watching from the Town walls. In the early 15th century, the Catholic Church was also going through a turbulent era, when the misunderstood humanities began to weaken the bonds that for centuries had been linking social life with the Church



KOTORSKE ZIDINE. Građene i dograđivane od IX pa do XIX vijeka, dužine preko 4,5 km, okružuju grad
KOTOR WALLS. Built and extended from the 9th to the 19th century, over 4.5 km long, they surround the Town

grob sv. Jakova; u Italiju, u bazilike sv. Petra i Pavla u Rimu, u svetište Majke Božje u Loretu i druga čuvena svetišta.

Kotor je bio izložen i raznim nevoljama i iskušenjima za vrijeme života Blažene Ozane – 1503. godine u gradu i okolini harala je kuga; 1525. između plemića porodica Drago i Buća pala je krv u sukobu; jak zemljotres uzdrmao je grad 1537. godine, a 1539. grad ugrožava provala kapudan baše, turskog admirala Hajrudina Barbarose (oko 1478–1546). U najtežem zemljotresu do tada, 1563. godine poginulo je 150 ljudi i srušeno 168 kuća. Grad kontrasta oblikovao je život Blažene Ozane i ona se na nedaćama

and the Christian spirit. The combination of Christian consciousness and classical naturalism embodied in Renaissance humanism gave rise to the conflict between pagan and Christian principles. Nevertheless, religious life thrives during the 15th century. The Bishop of Kotor was the representative of the spiritual authority of the Town, the apostolic preacher of the Gospel who enforced the provisions of the Council of Trent. Churches, monasteries, and pious fraternities, as well as numerous churches in the immediate vicinity of the Town reflected the rich spiritual climate of Kotor. The people longing for the life of submission took refuge in secluded places and hermits' strongholds at Ver-



CRKVA SVETOG LUKE • 1195.
SAINT LUKE'S CHURCH • 1195



CRKVA SVETOG PAVLA • 1266.
SAINT PAUL'S CHURCH • 1266



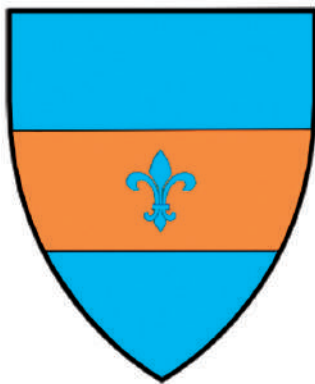
CRKVA SVETE ANE • XII vijek
CHURCH OF SAINT ANNE • 12th century



CRKVA SVETE MARIJE • 1222.
ST. MARY'S CHURCH • 1222

svog grada uzdigla kao njegova suzaštitnica, uz gradskog patrona Svetog Tripuna.

Prva čuda iz života Blažene Ozane dogodiće se za vrijeme njenog službovanja kod vlasteotske porodice Buća, gdje se poštovala dominikanska pobožnost. U ovoj kući je Katarina dobila nova znanja teološke prirode, opismenila se i nastavila Božjim putem – onim o kome je sanjala dok je čuvala stado ovaca u rodnom selu. Supruga njenog gazde, gradskog sudije Aleksandra Buća, Marina, rođena Bizanti, poput majke podučavala je mladu Katarinu božanskim istinama. Nijesu je zasjenili ugledni, velelepni dvori, raskošna palata gospodara koja se prostirala cijelom zapadnom fasadom Trga od brašna, s biforama i triforama, u dubokom reljefu isklesanom timpanonu s predstavom mlađe i starije grane porodice Buća i grbom po sredini. U grbu porodice Buća, koja je u Kotoru predstavljala instituciju s uvažanim predstavnicima, nalazio se ljljan isklesan u kamenu (a kojim su i danas u kamenu okovane fasade), isti onaj koji, spletom okolnosti,



GRB PORODICE BUĆA
XIV vijek

COAT OF ARMS OF BUCHIA FAMILY
14th century

ige and Trojica. People went on pilgrimage to the locations near the Town, such Trojica, the islet of Our Lady of the Rock and the Church of St. Anastasius located on the site of today's Church of St. Eustace. Many wealthy merchants, as well as some not so rich citizens of Kotor, bequeathing their properties prior to their journeys, conscious of the uncertainty of the outcome of the same, went on pilgrimage to Spain – the Tomb of St. James the Great in Compostela, then to Italy – the Church of St. Peter and Paul in Rome, to the Sanctuary of Our Lady of Loreto and other famous sanctuaries.

During the life of The Blessed Osanna, Kotor was exposed to various tribulations and ordeals: in 1503 the plague ravaged in and around the Town; in 1525 blood was spilled in the conflicts between the nobles of the Drago and Buchia families; severe earthquake shook the Town in 1537, and in 1539 the Town was besieged by the Ottoman Great Admiral Barbarossa Hayreddin Pasha. In 1563, in the worst earthquake to date, 150 people were killed and 168 houses were demolished. The Town of contrasts shaped the life of The Blessed Osanna, and through the troubles of her town she rose to become its coprotector, next to St. Tryphon, its patron saint.

The first miracles of The Blessed Osanna will occur during her service with the honourable noble Buchia family, which particularly revered the Dominican piety. In this house, the hardworking and devoted country girl got what she had longed for most, new knowledge of theological nature, she learned to read and write and took the right way of God, the one she had dreamed of while keeping a flock of sheep in her home village. Like her mother, the wife of her master, a Town judge Alexander Buchia, Marina Buchia, née Bisanti, taught young Katarina the divine truths. She was not dazzled by the large, magnificent quarters



KATEDRALA SVETOG TRIPUNA POSVEĆENA 1166.
ST. TRYPHON CATHEDRAL, CONSECRATED IN 1166.



simboliše dušu kotorske svetiteljke. Katarinu nijesu zasjenili ni mermerni, ulašteni podovi novog doma, slike uokvirene pozlaćenim okvirima, bogato izrezbaren namještaj, ogledala u kojima su treperila svjetla florentina i kandalijera, niti nakit i haljine uglednih plemkinja. Nju je vodilo duhovno bogatstvo ove porodice i njenih uglednih članova i srodnika, dominikanaca, vrelo hrišćanskih ideala, bunar mudrosti s koga je crpila znanje, kao žedan u pustinji vode.

Katarina je provela kod porodice Buća sedam godina. Ova porodica brojila je šest članova dominikanskog reda, od kojih su četvorica bili veoma ugledni, ne samo u Kotoru gdje su živjeli u dominikanskom samostanu Sv. Nikole kao redovnici, već i u inostranstvu. To su fra Vićencije, njen dugogodišnji ispovjednik, poznat kao teolog-humanista, pisac sedam rasprava o Svetom Pismu, tumač poslanica Sv. Pavla i autor knjige o Solomonovoj „Pjesmi nad pjesama“, kao i autor više korizmenih propovjedi, autor knjige „Opus de conciliis“, teolog, kod koga su za savjet dolazili brojni teolozi, kao i fra Dominik, čuveni teolog i provincijal Dalmatinaca – braća sudije Aleksandra Buće. Katarina je dolazila i u kontakt s fra Jeronimom i fra Eugenijem Buća. Redovnik velike kulture i znanja, fra Eugenije je bio njen savjetnik u duhovnim pitanjima, a fra Jeronim bio je poštovan kao učeni provincijal dalmatinskih dominikanaca. Vaspitana u dominikanskom duhovnom ambijentu, mlada Katarina je za svoje duhovno usavršavanje odabrala njihovo redovničko pravilo, položivši zavjete siromaštva, čistoće i poslušnosti. Živo je i sjećanje na dva čuda, koja su se desila za vrijeme njenog boravka u domu Buća.

Katarina je njegovala posebnu ljubav prema bolesnima i siromašnima, onima koji najviše pate. Jednom prilikom zatekao je gazda na vratima kuće, kako u pregači skriva preostale ostatke jela s namjerom da ih podijeli kotorskoj

of the sumptuous palace of the Buchia family stretching along the entire western façade of Flour Square, with bi-phora and trifora, a tympanum carved in deep relief with the representation of a younger and older branch of the Buchia family and the coat of arms in the middle. The coat of arms of the Buchia family, which stood for an institution with reputable representatives, has a stylized fleur-de-lis (symbol which can still be seen on the stone façade to this edifice), the same one which, by a strange combination of circumstances, also symbolizes the soul of the Kotor saint. The Blessed Osanna was also not blinded by the marble, polished floors of her new home, the paintings with gilded frames, richly carved furniture, mirrors which the lights of lanterns and candelabra flickered in, or by the jewellery and gowns of distinguished noble ladies. She was guided by the spiritual wealth of this family and its distinguished members and relatives, the Dominicans, a source of Christian ideals, a well of wisdom from which she drew knowledge, like a thirsty person in the desert.

Katarina spent seven years with the Buchia family. Six members of this family belong to the Dominican order, four of whom were highly respected, not only in Kotor, where they lived in the Dominican monastery of St. Nicholas as monks, but also abroad. One of them was Fra Vincenzo, her long-time confessor, known as a theologian-humanist, author of seven treatises on the Holy Scripture, interpreter of the epistles of St. Paul, the author of a book on Solomon's "Song of Songs," author of several Lent Sermons and of the book "Opus de conciliis," a theologian whom many theologians asked for advice. The other one was Fra Dominic, a renowned theologian and Provincial of the Dalmatians. Both were brothers to judge Alexander Buchia. Here, she also got in touch with Fra Jerome and Fra Eugene Buchia. Fra Eugene, a monk of great culture and knowledge, was her counsellor in spiritual



GRB DOMINIKANSKOG REDA (Reda propovjednika)

Slaviti, blagoslivljati, propovijedati

THE COAT OF ARMS OF THE DOMINICAN ORDER
(Order of Preachers)

To praise, to bless, to preach

sirotinji. Ukorio je i naredio da otvori pregaču, a kad je otvorila u njoj su se umjesto hrane našle ruže. Gazda je bio zaprepasčen ovim čudom i odlučio je da još jednom iskuša djevojku. Jedne večeri skinuo je prsten s ruke i stavio ga na orman uputivši Katarini molbu da mu ga sačuva do sutra. Kad je djevojka otišla na počinak, gazda je kradom uzeo prsten i bacio ga u more. Sutra je djevojka otišla na pazar da ukućanima kupi ribe za ručak. Čisteći ribu našla je u jednoj ribi gazdin prsten i vratila ga na isto mjesto. Kad joj je gazda zatražio prsten, vratila ga je bez riječi. Tad je gazda začuđen rekao svojoj supruzi: „Ova djevojka ne treba da nas služi nego mi nju“. Katarina je bila pravi blagoslov u domu svojih gospodara „milje i omilje porodice Buća“, ali je snažni poriv ka samoći, duhovna potreba da živi povučeno u razgovoru s Bogom, pripremio put da se nastani u maloj ćeliji, pokornici, pored crkve Sv. Bartolomeja, apostola, u Kotoru. Od ove crkve danas je ostalo svega nekoliko arhitektonskih i dekorativnih ulomaka kamene plastike romaničkog stila, u vrtu današnjeg franjevačkog samostana Sv. Klare (poznatije kao crkva Sv. Antona).

matters, while Fra Jerome was revered as a learned Provincial of the Dalmatian Dominicans. Brought up and raised in Dominican spiritual setting, young Katarina, choosing the Order's religious rules for her spiritual development, made the vows of poverty, chastity and obedience. In Katarina's homeland there are vivid memories of two miracles that happened during her stay in the Buchia home.

Katarina cherished special love for the sick and the poor, those who suffered most. On one occasion, her master found her at the door of the house, hiding the remains of food in her apron intending to distribute them to the poor of Kotor. He reprimanded her and ordered her to open her apron, and when she did, instead of food there were roses. The master was amazed at this miracle and decided to test the girl again. One evening he took a ring off his hand and put it onto the closet, asking Katarina to keep it safe until the next day. When Katarina went to sleep, the master took the ring and threw it into the sea. The next day, she went to the market to buy fish for the family lunch. While she was cleaning the fish, she found the master's ring in one of them and returned it to the same place on the closet. When he asked for it, she returned it without a word. Then master told his wife in surprise: "This girl should not serve us, we should serve her instead." Katarina was a true blessing in her masters' home, "Buchia family favourite," but a strong urge for solitude, a spiritual need to live in seclusion conversing with the God, paved the way for her to settle in a small cell, hermitage, next to the Church of St. Bartholomew the Apostle in Kotor. There is no trace of the church today, except for a few architectural and decorative stone fragments of Romanesque-style in the garden of the present-day Franciscan monastery of St. Clare (better known as the Church of St. Anthony).



CRKVA
BLAŽENE OZANE
CHURCH OF
THE BLESSED OSSANA

Na dan Obraćenja Sv. Pavla koji se slavi 25. januara, Katarina je prišla redu Sv. Dominika, redu koji je izabrala za svoju kontemplaciju još za vrijeme svog duhovnog oblikovanja u porodici Buća. Dobila je i novo, duhovno ime Ozana, od redovnika Sv. Dominika. Kad je po prvi put stupila u isposnicu nadomak crkve Sv. Bartolomeja imala je svega 21 godinu. Svoje kršteno ime promijenila je u Ozana, kao uspomenu na Blaženu Ozanu iz Mantove, koja je premislula na glasu svetosti 1505. godine i koju je Blažena Ozana uzela kao uzor. Prigrllila je redovničko odijelo, a s njime i pravila Reda, posvetivši sav svoj život nastojanju da joj srce i duša, budu čisti poput bijele, dominikanske haljine, nastojanju da raste u ljubavi prema Bogu i čovjeku, da raste u svetosti. Kotorški savremenici divili su se ovoj svetoj djevici, koja je iz svoje isposnice izlazila samo nedjeljom i praznicima, da prisustvuje sv. Misi u obližnjoj crkvi – „Ponizna kćeri svetog Dominika – rodu si dika“.

Isposnica Blažene Ozane, blizu crkve Sv. Bartolomeja u kojoj je blaženica provela šest godina (od 1515), bila je oštećena u zemljotresu, tako da se 1521. godine preselila u isposnicu na rubu brijega Sv. Ivana, uz crkvu Sv. Pavla. Pojava iz vremena Blažene Ozane bile su tzv. „*virgines muratae*“, (zazidane djevice, koje se još nazivaju i *reklusae*, *mantellate*, *anahoretkinje*, *pizzocchere*...), djevojke koje su se odricale svjetovnog života, provodeći pokornički život, samostalno u svojim prizemnim isposnicama, koje su se nalazile uz crkvu. Visoke 2 m, a široke i dugačke od 2,5 do 3 m – ove tijesne i prizemne ćelije imale su jako malo svjetlosti i vazduha, koji su ulazili s malog otvora, koji je gledao na svetište. Ove djevice, koje su zarađivale za hljeb ručnim radom i živjele uglavnom od milostinje građana, gotovo nikad nijesu napuštale svoje ćelije (ključ se čuvao kod biskupa ili njegovog vikara). Imale su i svog prokuratora, koji ih je zastupao pred vlastima i brinuo se o njima.

On the feast day of Conversion of St. Paul, celebrated on January 25th, Katarina joined the Order of St. Dominic, the order she had chosen for her contemplation back at the time of her spiritual formation in the Buchia family. When she first entered the hermitage near the Church of St. Bartholomew the Apostle, she was only 21 years old. She changed her baptismal name to Osanna, in the memory of The Blessed Osanna of Mantua, who died in 1505 famed for her holiness. She embraced the monastic habit together with the Rules of the Order dedicating her entire life to endeavouring in making her heart and soul clean like the white Dominican habit, endeavouring to grow in her love for God and mankind, to grow in holiness. Having received the monastic robe, even though her consecrated life had been unblemished, she committed to keeping her life, heart, and soul pure and unblemished like the white Dominican habit. People of Kotor admired this holy virgin who left her cell only on Sundays and public holidays, to attend the Holy Mass at the nearby church: “Humble daughter of Saint Dominic – you are pride of your kin.”

The hermitage of The Blessed Osanna near the Church of St. Bartholomew was damaged in an earthquake, so that in 1521 she moved to the hermitage, at the foot of St. John's hill, next to the Church of St. Paul. Very interesting phenomenon from the time of The Blessed Osanna were the so-called “*virgines muratae*” (anchoresses), girls who would renounce secular life choosing to live the life of penance, secluded in their ground-floor hermitages adjacent to churches. Only 2 m high and 2.5 to 3 m wide and long, these cramped ground-floor cells had very little light and air coming in through a small opening overlooking the sanctuary. These consecrated virgins, who earned their bread by manual labour and lived mostly on alms, hardly ever left their cells the keys to which were kept by the



CRKVA SV. MARIJE OD RIJEKE, POZNATA I KAO 'KOLEDATA', U NARODU ZVANA „CRKVA BLAŽENE OZANE“
THE COLLEGIATE CHURCH OF ST. MARY OF THE RIVER, ALSO KNOWN AS “COLLEGIATA”,
IS POPULARLY REFERRED TO AS “THE CHURCH OF THE BLESSED OSANNA”

Oporukom Jeronima Buće iz 1560. godine znamo da je te godine u Kotoru živjelo devet zazidanih djevoja. Jedna od njih, pokornica Bernandina, bila je zazidana uz crkvu Gospe od Zdravlja na gradskoj tvrđavi. Postojale su i franjevačke i dominikanske trećoredice, koje su živjele u svojim domovima, tzv. *picokare*, među kojima je bilo i Crnogorki.

Oko 1225. godine dominikanci su se naselili u Dubrovniku, a već u prvoj polovini XIII vijeka doselili su se u Kotor. Ugledni plemić Pavao Bari sa svojom suprugom Dobrom, sestrom kotorskog biskupa Marka (1260–1270), kao i sam biskup, imali su najveću zaslugu za njihovo stalno naseljavanje u Kotoru. Kako nijesu imali svoje djece, ovi supružnici posinili su dubrovačke dominikance, Priora Miha, rodom Kotoranina, o. Cvjetka, o. Tripuna i o. Marka. Uz svoju kuću, koja se nalazila iza katedrale Sv. Tripuna, s istočne strane, Pavle Bari sagradio je crkvu posvećenu Sv. Pavlu, 1263. godine. Porodičnu kuću i crkvu poklonio je dominikancima uz uslov da se oni stalno nastane u Kotoru. U ovaj samostan dominikanci su došli 1266. godine, a kako je samostan bio mali, a njihov broj se povećavao, Kotoranin Nikola Buća 1344. godine počinje izgradnju novog dominikanskog samostana i crkve u predjelu Pacijana (Tabačina), izvan gradskih zidina. Ovdje, pri samostanu Sv. Pavla započeo je Ozanin pravi pokornički život.

Ova isposnica, porušena za vrijeme francuske vladavine Kotorom početkom XIX vijeka, danas je ponovo revitalizovana posljednjom obnovom crkve Sv. Pavla, kad je rekonstruisan dio stare crkve iz XIII vijeka, kao i novija crkva iz XVI vijeka. Neposredno uz apsidu s istočne strane crkve iz XIII vijeka nalazi se ćelija u kojoj je Blažena Ozana, kao pokornica provela 44 godine u strogoj pokori, sve do svoje smrti. Ovo će mjesto Blažena Ozana zamijeniti rajskim dvorovima. Ćelija veličine 3 x 2,5 m imala je omanji prozor

bishop or his vicar. They also had their procurator, who represented them before the authorities and took care of them. From Jerome Buchia's will of 1560 we learn that nine anchoresses lived in Kotor that year. One of them, penitent Bernandina, was immured next to the church of Our Lady of Health on the city fort. There were also Lay Franciscans and Dominicans who lived in their homes, so called *pico-cara*, among whom there were Montenegrin women, too.

Around the year 1225, the Dominicans settled in Dubrovnik, and already in the first half of the 13th century they came to Kotor. The distinguished nobleman Paul Bari with his wife Dobra, a sister of Kotor Bishop Marko (1260–1270), together with the bishop take all the credit for their permanent settlement in Kotor. As they did not have children of their own, the couple adopted the Dominicans of Dubrovnik, Prior Miho, a native of Kotor, and the abbots Cvjetko, Tryphon and Marko. In 1263, Paul Bari built a church next to his house dedicated to St. Paul, which was located behind the eastern side of the Cathedral of St. Tryphon. He donated his family house and the church to the Dominican Order, if they settle permanently in Kotor. The Dominicans came to this monastery in 1266, and as the monastery was small and their number was increasing, in 1344 Nikola Buchia from Kotor began the construction of a new Dominican monastery and the church around Pacian (Tabačina), outside the city walls. Here, at the Monastery of St. Paul began Osanna's true life of penance.

This hermitage, destroyed during the French rule in the early 19th century, was revitalized with the last restoration of the Church of St. Paul including a part of the old thirteenth century church and the newer church from the sixteenth century. Right next to the apse on the east side of the 13th century church, there is a small cell in which The

s rešetkama kroz koji se pružao pogled na crkvu Sv. Pavla. Klečeći pri tom prozorčiću, Blažena Ozana je svakog dana slušala svetu Misu, prisustvujući molitvama i crkvenim obredima. Njen krevet bile su drvene stube, s pet stepenica, simbol pet rana Hristovih. Za uzglavlje joj je služio komad neotesanog drveta. Pričešćivala se tri put sedmično, pripremajući se za Pričest vrlo strogim postom. Pod haljinom je na golom tijelu nosila bodljikavu košulju od sukna i kostrijeti, a oko pasa željezni pojas, koji joj je zadavao jake bolove i stvarao rane. Nikad nije spavala duže od četiri sata, a prije počinka je klečeći na koljenima usrdno molila Boga da istraje u pokori i molitvi za sebe i za svoje sugrađane. Molila se i za one nevjerne, koji to nijesu činili. Poslije večernje molitve bičevala je svoje tijelo konopcima, ili verižicama. Vrlo često bi joj za vrijeme bičevanja pukla koža i curila krv, po podu i zidovima skromne isposnice, a stari pisci kažu da su se krvave mrlje na podu i zidovima vidjele i dva vijeka poslije smrti Blaženice. Udarala se kamenom u prsa po uzoru na Sv. Jeronima, koji je istu pokoru trpio u Vitlejemu.

Blažena Ozana je tokom 44 godine svog pokorničkog života sve strožije postila, duže bdjela i sve okrutnije bičevala svoje tijelo. Ona je htjela prevaliti trnoviti put Golgote, koji je prešao Hrist, a nastavljanjem njegove muke, spašavati druge vlastitim mukama, sjedinjujući se sa stradnjem Spasitelja. To je bio sveti zadatak, kome je težila do svog upokojenja. Nastavak muke Raspetog Spasitelja, smisao istinskog hrišćanina, bio je sadržaj i smisao njenog života. Ona nije samo upokorila svoje tijelo, već je i svoju dušu ispunila Hristom, nastojeći da, poput Frana Asiškog, osjeti dušom bol krsta. Nijesu svi ljudi pozvani na takvu pokoru, jer Ozanin život, poput života mnogih svetitelja, spada u posebna Božja zvanja.

Blessed Osanna spent 44 years in strict penance up until her death. This had been the last residence of The Blessed Osanna before she moved to her heavenly dwelling. The small cell, 3 x 2.5 m, had a tiny window with grates overlooking the Church of St. Paul, through which weak light penetrated the damp and relatively dark ground-floor. Kneeling at that small window, The Blessed Osanna listened to the Holy Mass every day and attended prayers and church ceremonies. Her bed was a wooden ladder with five steps that symbolized five wounds of Christ. A piece of unhewn wood served as her headboard. She received Communion three times a week, and prepared for it through very strict fasting. Under her dress, on her naked body she wore a coarse shirt made of sackcloth, and an iron belt around her waist which caused her severe pain and created wounds. She never slept more than four hours a day, and before going to sleep she kneeled and prayed to God to help her persevere in penance and prayer for herself and her fellow citizens. She also prayed for those unbelievers, who did not pray themselves. After the evening prayer, she flogged her body with ropes or chains. Very often, during scourging, her skin would rupture and bleed on the floor and walls of the humble cell, and the ancient authors say that blood stains were visible even two centuries after the death of The Blessed Osanna. She punched herself in the chest with a stone like St. Jerome who suffered the same penance in Bethlehem.

During the 44 years of her life of penance, The Blessed Osanna fasted more and more strictly, indulged in prolonged vigils, and flogged her body with increasing severity. She wanted to cross the thorny path of Golgotha, the path of Christ, and by continuing his Passion, to save others with her own suffering becoming united with the suffering of the Saviour. It was a sacred task, which she aspired to un-



RASPEĆE
IZ CRKVE SVETOG PAVLA
Drvena polikromna skulptura,
XIV vijek; danas se čuva u crkvi
Imena Marijina u Stolivu

CRUCIFIX FROM THE
CHURCH OF SAINT PAUL
Wooden polychromatic sculpture,
14th century.
Today it is preserved in
the Church of the Name of Mary
in Stoliv



ISPOSNICA BLAŽENE OZANE

Crkva Svetog Pavla · Kotor

ANCHORESS OF THE BLESSED OSSANA

Saint Paul's Church · Kotor



BLAŽENA OZANA KOTORKA
XVIII vijek,
Muzej sakralne umjetnosti
Kotorske katedrale

THE BLESSED OSANNA OF KOTOR
18th century,
Museum of Sacral Art
of Kotor Cathedral

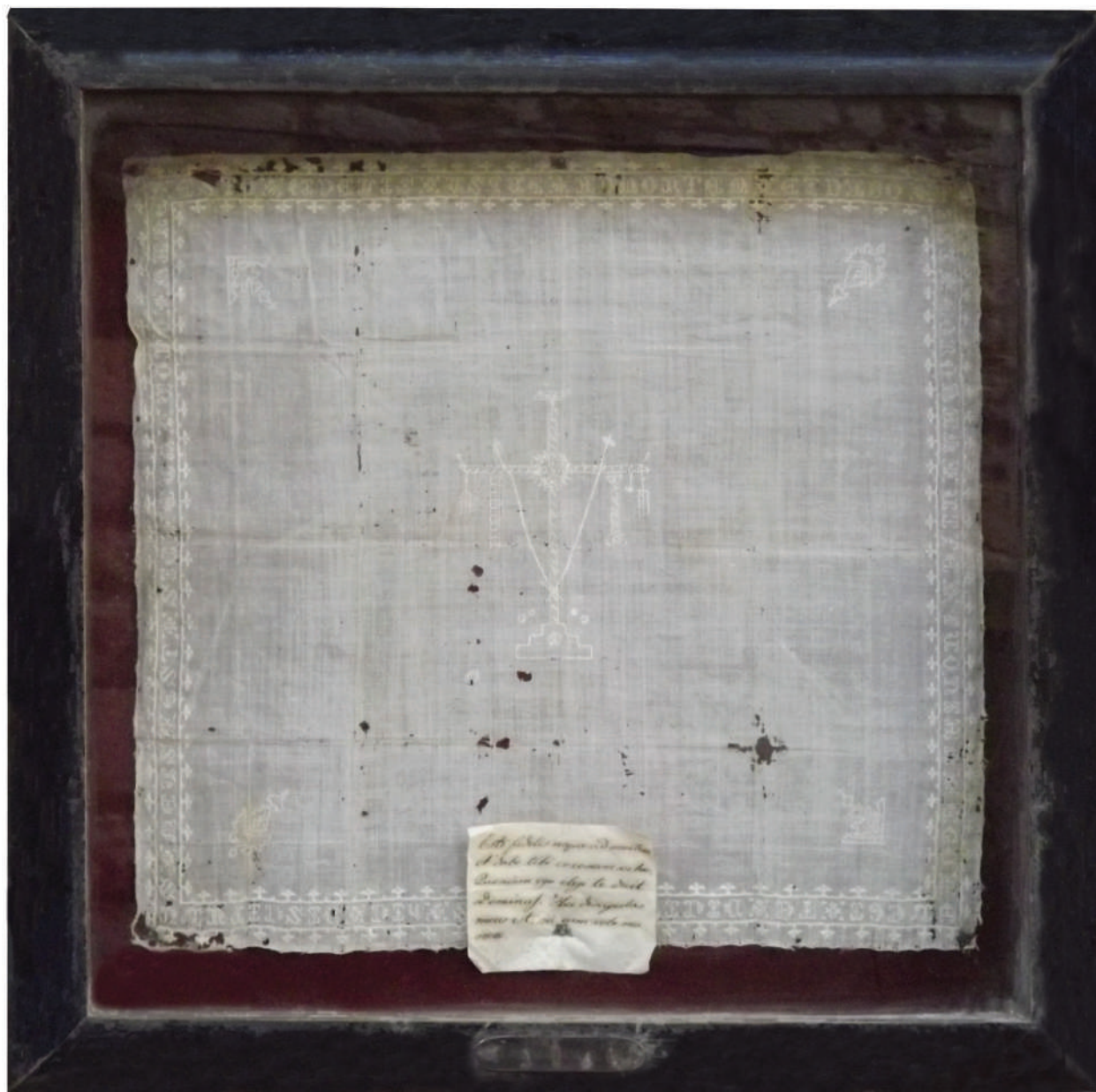
Živjela je od milostinje građana, toliko da je mogla preživjeti od dana do dana. Preostalu hranu nesebično je dijelila siromasima Kotora. Kao vješta vezilja sve što bi zaradila ručnim radom dijelila je, takođe, gradskoj sirotinji. Danas se u katedrali Sv. Tripuna čuva jedan tjelesnik (*corporale*), koji je ona izvezla. U sredini finog bijelog platna izradila je u svili krst sa znakovima Muke Isusove, a naokolo čipku s natpisom na latinskom, koji u prevodu glasi: „Budi vjeran do smrti i daću ti krunu života, jer sam te ja odabrao, govori Gospod. Ovaj je moj učenik, hoću da on takav ostane“. U tome je bila i sinteza života Blažene Ozane.

Najzaslužnije djelo Blažene Ozane, tokom njenog boravka u isposnici Sv. Pavla, bilo je osnivanje samostana dominikanskih trećoretkinja. One su i ranije postojale u Kotoru i živjele su zasebno u svojim domovima. Dozvolom crkvene vlasti, Blažena Ozana osnovala je samostansku zadругu, kojoj su pristupile mnoge djevojke iz grada i okoline. Najstariji pisani dokument o Blaženoj Ozani je od 1. maja, 1548. godine iz regesta generala reda fra Frančeska Romea da Kastiljione, koja objavljuje Inočenco Taurizano, u kojem se navodi: „Sestri Ozani iz Kotora manastira sv. Pavla u Kotoru, dozvoljava se po naročitom ovlaštenju mnogopoštovanoga, da može nositi bijeli naplećak, kao što je od strane istoga mnogopoštovanoga generala dozvoljeno drugim sestrama spomenutog manastira. Naime, budući da ona nije bila pribilježena s ostalim u spisku oca generala, što je izostalo iz nepažnje“. Inočenco Taurizano dalje navodi i podatke o odijelu dominikanske trećoredkinje: bijela tunika s pojasom, crni ogrtač i veo koji pokriva glavu. Redovnice, poput Blažene Ozane, nosile su bijeli naplećak poviše tunike, kao što ga nose i dominikanski sveštenici. Dobiti privilegiju da se nosi bijeli naplećak, bila je u ono vrijeme veoma cijenjena povlastica, a dodjeljivao je general u posebnim slučajevima i zbog osobitih zasluga.

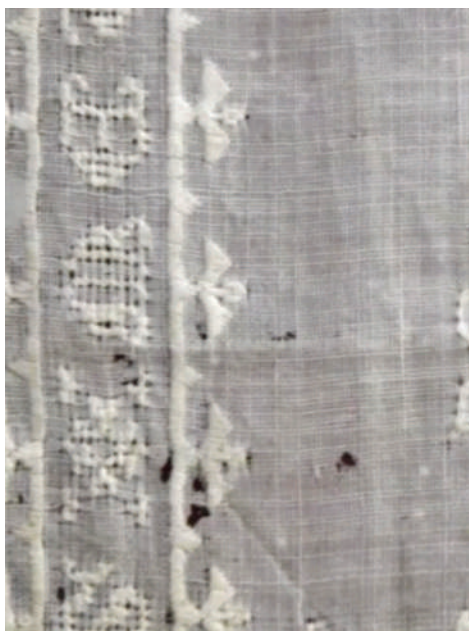
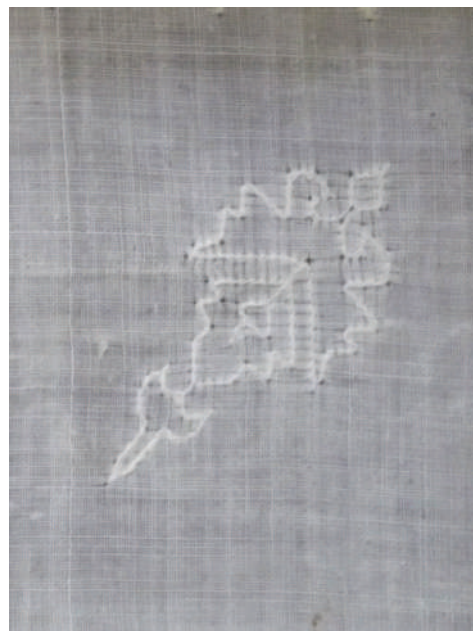
til her death. The continuation of Passion of the Crucified Saviour, the meaning of a true Christian was the content and meaning of her life. Not only did she beat her body, she also filled her soul with Christ, seeking, like Francis of Assisi, to feel with her soul the pain of the cross. Not all people are summoned to endure such penance, for Osanna's life, like the life of many saints, is one of God's special vocations.

She lived on the mercy of citizens, taking just enough to survive from one day to another. She selflessly distributed the remaining food to the poor people of Kotor. As a skilled embroiderer, she also distributed everything she earned by handwork to the city's poor. St. Tryphon Cathedral still keeps a corporal (*corporale*) embroidered by her. In the middle of the fine white canvas, there is a cross that she made of silk with the symbols of the Passion of Jesus, and around it, there is lace with a Latin inscription which in translation reads: "Be faithful until death, and I will give you the crown of life, for I have chosen you, said the Lord. This is my disciple; I want him to stay that way." This was precisely a synthesis of The Blessed Osanna's life.

The worthiest achievement of The Blessed Osanna, during her stay in the hermitage of St. Paul, was the founding of the monastery of Dominican tertiaries. They had existed in Kotor even before and lived separately in their own homes. With the permission of church authorities, The Blessed Osanna founded a monastery cooperative that gathered many girls from the city and the surrounding area. The earliest written record about The Blessed Osanna, is the in the Regesta of the Order general Fra Francesco Romeo da Castiglione dated May 1st 1548, published by Innocenzo Taurisano, in which it is found: "Sister Osanna from the Monastery of St. Paul in Kotor is allowed, under the special authorisation of the reverend general, to wear a white scap-



TJELESNIK (CORPORAL) KOJI JE IZVEZLA BLAŽENA OZANA
Katedrala Sveti Tripun
CORPORAL EMBROIDERED BY THE BLESSED OSANNA
St. Tryphon Cathedral



„Budi vjeran do smrti i daću ti krunu života, jer sam te ja odabrao, govori Gospod. Ovaj je moj učenik, hoću da on takav ostane“
“Be faithful until death, and I will give you the crown of life, for I have chosen you, said the Lord. This is my disciple; I want him to stay that way”



KAPA BLAŽENE OZANE
Crkva Blažene Ozane • Kotor
CAP OF THE BLESSED OSSANA
Church of The Blessed Ossana • Kotor



BIČ OD KONOPA BLAŽENE OZANE
Crkva Blažene Ozane • Kotor
THE BLESSED OSSANA'S ROPE WHIP
Church of The Blessed Ossana • Kotor

Ovaj samostan trećoredkinja postojao je sve do početka devetnaestog vijeka, doba francuske okupacije Boke, a posljednje trećoretkinje ovog samostana bile su: Arhandela Bolica, Luidā Antonija Radovani, Roza Marija Lorencini i Jacinta Milatović. Poslije ukidanja samostana živjele su zasebno, a Jacinta Milatović, koja je živjela u svojoj kući u Stolivu, preminula je 29. avgusta 1854. godine, kao posljednja duhovna kći blažene Ozane.

Pobožnost prema Hristovoj mucu ogledala se u Ozaninoj pomoći upokojenim dušama da nađu sebi mir i slavu i budu oslobođeni muka Čistilišta i uživaju pred licem Boga. Narod je još za vrijeme života Blažene Ozane u pokornici Sv. Pavla poštovao njen sveti život i hrlio sa svih strana, oko skromne pokornice po savjete, utjehu i preporuku njenim molitvama. Nju nije samo molio za savjet prost puk, već su njenoj pokornici hrlili jednako, kotorski biskupi, teolozi i upravnici grada. Gotovo nijedan Kotoranin se nije odvažio za neki veći poslovni poduhvat, a da se nije prije toga posavjetovao s dominikanskom trećoretkinjom u njenom skromnom, zabitom prebivalištu.

Anonimni savremenik Blažene Ozane zapisao je: „Neprestano su je posjećivali građani i stranci, među kojima i ljudi na najvišim društvenim položajima, potaknuti javnim mišljenjem o njenoj izvanrednoj svetosti, tako da je svak želio da je vidi i s njom razgovara. No, ona se nije nikad pustila u razgovor, a da se prije nije Gospodu pomolila, da je nadahne što će govoriti, da iz njenih ustiju ne bi izašla kakva riječ koja ne bi bila na slavu Božju i na korist bližnjega...” Njeni savremenici i životopisci tvrde da je govorila latinski i italijanski jezik, iako ih nije posebno izučavala, da je znala mnoga poglavlja Svetog Pisma, Starog i Novog zavjeta, poznavala birane rečenice svetih otaca, crkvenih mislilaca i pisaca.

ular like other sisters of the monastery who had been given the same permission by the much revered general. In fact, due to negligence, she had not been registered as the others in the list of the father general.” Innocenzo Taurisano further describes the dress of the female Lay Dominicans. It consisted of the white tunic with a belt, black robe, and veil, which covered the head. The nuns, like The Blessed Osanna, wore a white scapular over the tunic like Dominican priests. The right of wearing a white scapular was a much-respected privilege at the time, and was granted by the general in special cases and for special merits.

This Lay Dominicans monastery existed until the beginning of the nineteenth century, the time of the French occupation of Boka Bay, and the last female Lay Dominicans were: Arhandela Bolica, Luidā Antonija Radovani, Rosa Marija Lorencini and Jacinta Milatović. After the abolition of the monastery, they lived individually, and Jacinta Milatović, as the last spiritual daughter of The Blessed Osanna, who lived in her house in Stoliv, passed away on August 29th 1854.

Devotion to the Passion of Christ was reflected in Osanna's assistance to the souls of the dead to find peace and glory and to be freed from the torment of the Purgatory and enjoy before the face of God. While The Blessed Osanna lived in her hermitage on the church of St. Paul, people respected her holy life and would flock from everywhere to her humble hermitage to ask for counsel, consolation or to ask her to mention them in her prayers. Not only commoners would ask her for advice, her hermitage was equally swarmed by the bishops of Kotor, theologians, and Town governors. Almost no citizen of Kotor ventured into a larger business enterprise without first consulting this Lay Dominican at her modest, secluded residence.

Blažena Ozana bila je obdarena proročkim darom, te je prorekla da će u Kotoru biti srušena tri samostana, što se zaista i desilo, kad su srušeni dominikanski samostan Sv. Nikole na Tabačini, zatim, franjevački s crkvom Sv. Bernardina u Dobroti, od straha da se u njima ne ulogore turske čete za vrijeme opsade grada od strane Hajrudina Barbarose 1539. godine i više od sto godina kasnije – franjevački samostan Sv. Franje na Gurdiću, kad su 1657. gradu zaprijetili Turci s jugoistočne strane. Proricala je mnogima i score nevolje i izbavljenja, a mnoge je liječila od teških bolesti, čudesno ozdravljajući bolesnike.

Zaštitnica pomoraca bila je za života, a pomorcima je pomagala kao zaštitnica i poslije upokojenja, tako da su mnogi bos dolazili ka njenim moštima, iz zahvalnosti za spasenje.

Istinitost njenih proročanstava, ozdravljenja bolesnih i ostalih izuzetnih događanja potkrepljuje i njen savremenik, pisac života Blažene Ozane, ljekar, plemić, Kotoranin – Ivan Bolica. Bila je i vizionar krupnih historijskih događanja. Nekoliko decenija ranije, dok je još Turska imperija bila u zenitu slave, predviđjala je da će njena slava potamniti i veliki poraz turske flote na moru, koji se i dogodio u borbi pod Lepantom 1571. godine. U tom slavnom okršaju zapaljena je i potonula kotorska galija „Sveti Tripun kotorski“ i čitava posada galije našla je smrt u dubinama zaliva zajedno sa zapovjednikom, kotorskim plemićem, Jeronimom Bizantijem.

Blažena Ozana je tokom svog života u isposničkoj ćeliji bila više puta iskušavana, poput pustinjaka u prvim vjekovima hrišćanstva, ali su se njena snažna vjera i oprez suprostavili ovim napastvovanjima. Bila je nagrađena i nebeskim viđenjima. Tako joj se na Badnju noć 1553. godine, uka-

An anonymous contemporary of hers wrote: “She was constantly visited by the citizens and foreigners, including those in the highest social ranks, encouraged by the public opinion about her extraordinary holiness, so that everyone wanted to see her and talk to her. However, she never spoke without first praying to the Lord to inspire her speech, so that no word would come out of her mouth that would not be for the glory of the God and for the benefit of her neighbour...” Her contemporaries and hagiographers claim that she spoke Latin and Italian, although she had not studied them specifically, that she knew many chapters of the Holy Scripture, both the Old and New Testaments, as well as the chosen quotes of the Church Fathers, ecclesiastical philosophers, and authors.

The Blessed Osanna was endowed with a prophetic gift and prophesied that three monasteries would be destroyed in Kotor, which indeed happened with the Dominican Monastery of St. Nicholas at Tabačina and the Franciscan monastery with the Church of St. Bernadine in Dobrota (which were demolished out of fear that Ottoman troops could settle there during the siege of the city led by Hayreddin Barbarossa in 1539) and more than a hundred years later, the Franciscan Monastery of St. Francis at the Gurdić, when in 1657 the city was threatened by the Ottomans from the southeast. She also prophesied to many people both imminent troubles and salvations and treated many suffering from serious illnesses, miraculously healing the sick.

During her lifetime and even after her death, she was known as the protector of seafarers, so that many of them would come barefoot to her relics out of gratitude for their salvation.

zala Vitlejemska špilja u kojoj je ugledala Majku Djevicu koja uz poniznog Josipa, polaže u jasje Spasitelja svijeta, okružena pastirima i skupom nebeskih duhova, koji su pjesmom slavili radosni događaj.

Blažena Ozana bila je još za života poznata, uz Sv. Tripuna, gradskog patrona, kao suzaštitnica Kotora, jer joj je Kotor, njen drugi zavičaj, bio voljeni grad za koji je od Boga često tražila i dobila nebesku zaštitu. Jednom je spasila grad od poplave, koja je poslije četrdeset dana jakih kiša prijetila gradu. Pomolila se Bogu i tražila pokoru za svoje sugrađane. Podigla se jaka bura, zaustavili su se izvori, voda je počela da opada. Kotor je bio pošteđen od nesreće, koja je prijetila gradu. Izmirila je i zavađene plemiće i pučane, između kojih je skoro došlo i do oružanog sukoba. Ali, po njenom zagovoru zavađene stranke odložile su oružje i prije mraka su se mirno razišli s namjerom da svoje sporove od toga trenutka rješavaju sporazumno. Blažena Ozana je od Kotora uklonila i kugu, koja je tri godine, posebno 1526. godine, harala Dubrovnikom, njegovom okolinom i mletačkom državom.

Krajem jula mjeseca 1539. godine uplovila je velika turska flota pod zapovjedništvom Hajrudina Barbarose, smjelog gusara i admirala turskog brodograditelja, ranijeg vladara Alžira i Tunisa, koji je dobio naređenje od turskog sultana da osvoji Herceg Novi, što se i dogodilo nakon nekoliko dana žestoke borbe. Drugog dana Barbarosa je zauzeo Risan, u kojemu se nalazila mletačka posada koja se bez borbe predala, pa je ohrabren ovim uspjesima naumio osvojiti i poharati čitavu Boku. Prema Kotoru je zaplovio sa 70 galija i fusta i sa 30.000 vojnika, harajući usput primorska naselja. Ulazeći u kotorski zaliv, usidrio se 11. avgusta 1539. u uvali kod crkve Sv. Ilije u Dobroti, tražeći od gradskog providura Matije Bemba

The hagiographer of Blessed Osanna, a physician and nobleman Ivan Bolica from Kotor, as her contemporary testified the veracity of her prophecies, the healing of the sick and other extraordinary events. She also had visions of major historical events. Several decades earlier, while the Ottoman Empire had been at its prime, she predicted that its glory would be tarnished with the great defeat of the Ottoman fleet at sea, which actually happened in the Battle of Lepanto in 1571, although in this glorious battle the galley of "St. Tryphon of Kotor" was set on fire and sunk in the depths of the bay, taking down with her the entire crew together with their commander Jeronimo Bisanti.

While living in her hermitage, The Blessed Osanna had been tempted on several occasions, just like hermits in the early centuries of the Christianity, but her strong faith and caution made her take her stand to resist these temptations. She was also rewarded with heavenly visions. Thus, on the Christmas Eve in 1553, she had a vision of the Bethlehem Cave, where she saw the Virgin Mother, next to the humble Joseph, putting the Saviour of the world into the cradle, surrounded by shepherds, and the gathering of heavenly spirits who celebrated the joyous event with a song.

During her lifetime, The Blessed Osanna was known as the co-patron of Kotor, together with St. Tryphon, because Kotor, her second homeland, was the beloved town for which she often sought and received heavenly protection from the God. She once saved the Town from flood, which, after forty days of heavy rain, threatened the Town. She prayed fervently to God and sought penance for her fellow citizens. Strong bora arose, springs stopped, water started receding. Kotor was spared of great misfortune that had threatened it. She also reconciled noblemen and commoners who had almost gotten involved in an armed conflict.

da preda Kotor, jer će ga u suprotnom, topovima spraviti sa zemljom. Providur Bembo odbio je ovaj zahtjev. jer je u gradu vladao jak duh otpora, a od velike pomoći mu je bio i kotorski biskup Luka Bizanti, koji je hrabrio gra-



PORTRET HAJRUDINA BARBAROSE

Agostino Veneziano (1490–1540)

grafika • 1535.

Rijksmuseum Amsterdam (Holandija)

PORTRAIT OF HAYREDDIN BARBAROSSA

Agostino Veneziano (1490–1540)

engraving • 1535

Rijksmuseum, Amsterdam (The Netherlands)

But, at her intercession, the conflicted parties laid down their weapons and parted peacefully before dark, agreeing to settle their disputes amicably from that moment on. The Blessed Osanna also removed the plague from Kotor, which for three years, particularly in 1526, ravaged Dubrovnik, its surroundings and the Venetian state.

The end of July 1539 saw the arrival of a large Ottoman fleet under the command of Hayreddin Barbarossa, a daring pirate and admiral of the Ottoman fleet, the former ruler of Algeria and Tunisia, who had been ordered by the Ottoman Sultan to conquer Herceg Novi, which subsequently surrendered after a few days of fierce fighting. On the second day, Barbarossa occupied Risan, where the Venetian crew surrendered without a fight. Encouraged by these successes, he intended to conquer and enslave the entire Boka. He set sail towards Kotor with 70 galleys and fustas and 30,000 soldiers, pillaging coastal settlements along the way. Having entered the Bay of Kotor, they anchored on August 11th 1539 in the cove near the Church of St. Elijah in Dobrota, asking from the Town Governor [provveditore] Matteo Bembo to surrender Kotor or the cannons would level it to the ground. The Governor refused this request because the Town had a strong spirit of resistance and was greatly assisted by the Bishop of Kotor Luca Bisanti who encouraged the citizens. Nevertheless, decisive assistance came from The Blessed Osanna who addressed the Town officials, the Governor and the Bishop, as well as the people who came to her hermitage encouraging them in calm words: "Fight bravely and rest assured that the Town will be saved. The God will not allow this conqueror to do you any harm. You shall witness this tomorrow."

đane. Ipak, presudnu pomoć odigrala je Blažena Ozana, koja je predstavnicima vlasti, providuru i biskupu, kao i sakupljenom narodu, kad su došli do njene skromne pokornice rekla, smireno ih bodreći: „Borite se hrabro i budite uvjereni da će grad biti spašen. Bog neće dozvoliti tome osvajaču da vam ikakvu štetu nanese. Sjutra ćete se osvjedočiti o tome“.

Savjetovala je Kotorane da obave pobožnost svete krunice i stave se pod Bogorodičinu zaštitu, kao i pod zaštitu svog patrona Sv. Tripuna. Crkve su stalno bile pune svijeta. Stanovništvo i vojska obavili su ispovijed i Pričest, moleći se za pobjedu hrišćanskog oružja. Moralna podrška Blažene Ozane prihvaćena je s opštim oduševljenjem, tako da su se oružja prihvatile i žene i starci. Barbarosa je 14. avgusta jedan odred galija poslao pod gradske bedeme, ali su ih topovi sa zidina prisilili na povlačenje, da bi se već sutradan primakao i sam gradu sa svojom flotom. U rijeku Škurdu uputio je neke manje jedinice i one su se probile do sjevernih gradskih vrata. Topovi s tvrđave Sv. Ivana i oni s bedema Turcima su nanijeli velike gubitke. Zato je turski admiral izmijenio taktiku i napao Kotor od Dobrote, s kopnene strane. Ponovo su topovi s tvrđave natjerali Turke na povlačenje. Barbarosa, željan pobjede iskrcao je vojsku na suprotnu stranu od Gurdića i na čelu vojske naredio juriš na grad s kopna i mora. Hrabri branioči izašli su iz grada, natjerali Turke da uzmaknu ostavivši puno mrtvih i ranjenih. U ovom okršaju je i sam turski admiral bio u opasnosti da izgubi glavu. Shvativši da će se teško izboriti s dobro branjenim gradom i izuzetnim duhom otpora, Hajrudin Barbarosa povukao se iz Kotora 21. avgusta i napustio zaliv sa svojim galijama, vrativši se nazad ka Herceg Novom. Kao uspomena odbrane grada

She advised the people of Kotor to pray to the Holy Rosary and to put themselves under the protection of Our Lady, as well as under the protection of their patron St. Tryphon. The churches were constantly crowded with people. Civilians and soldiers came for confession and communion, praying for the victory of Christian arms. The Blessed Osanna's moral support was embraced with general enthusiasm, so that even women and the elderly took up arms. On August 14th, Barbarossa sent a squadron of galleys to the Town walls, but cannons from the ramparts forced them to retreat. The very next day he came closer to the Town with the entire fleet. He sent some smaller units to the Škurda River and they made their way up to the northern gate. The cannons from the fortress of St. John and the ramparts caused major losses to the Ottomans. The Ottoman Admiral, therefore, decided to change the tactics and attacked Kotor from Dobrota mainland. Once again, the cannons from the fortress forced the Ottomans to retreat leaving behind many dead and wounded. During this skirmish, the Ottoman Admiral himself was in danger of losing his life. Realizing that it would be difficult to prevail against a well-defended town and an exceptional spirit of resistance, Hayreddin Barbarossa withdrew from Kotor on August 21st and left the Bay with his galleys, returning to Herceg Novi. As a memento of the defence of the Town against the attack of the infamous Ottoman Admiral Hayreddin Barbarossa and his fleet, the following year already, in 1540, the Town built new northern gates and each year until World War II, on the first Sunday of October, people walked in a procession from the Collegiate Church of St. Mary through the city, with a picture of Our Lady of Rosary, to commemorate the defence of the Town from the fleet of the infamous Ottoman Admiral.



CRKVA BLAŽENE OZANE,
RIJEČNA VRATA
Sjeverni ulaz tvrđave
oko Starog grada Kotora
sa strane rijeke Škurda

**BLESSED OSANNA CHURCH,
RIVER GATE**
North entrance to the fortress
and the Old Town of Kotor
on the side of the Škurda River

od napada flote zloglasnog turskog admirala Hajrudina Barbarose sagrađena su već sljedeće, 1540. godine, sjeverna gradska vrata. Svake godine do Drugog svjetskog rata, prve nedjelje oktobra, u slavu toga događaja, kretala je procesija iz zborne crkve Sv. Marije sa slikom Majke Božje od Rozarija kroz grad.

Uobičajenom strpljivošću i predanošću Božjoj volji, Blažena Ozana podnijela je zadnju bolest. Ljubav prema Bogu svjedoči čitav njen život, a najdirljivije njena blažena smrt. Dok su joj pred smrt čitali Jevanđelje po Ivanu, osjetila je neobično, blaženo raspoloženje u duši, pred očima joj je zasijala zraka nebeske svjetlosti, zaigralo joj je srce u grudima, a duh joj se zanjeo u Božjoj ljubavi. U tom zanosu prekinula je veze koje su je sjedinjavale s tijelom, a njena blažena duša preselila se na krilima ljubavi u vječnost. To se dogodilo 27. aprila ljeta Gospodnjega 1565. godine: umrla je u 72. godini života, poslije 52 godine života, provedenog u strogoj pokori. Umrla je kao što umiru pravednici. „Dragocjena je u očima Jahvinim smrt pobožnika njegovih“ (Ps. 116,15). Poslije blažene smrti, po riječima njenih savremenika, iako je preko pedeset godina trpjela pokoru, izgledala je toliko lijepo, da su je ostavili izloženu još dva dana. Pred njenim se odrom izredao brojao narod, siromašni, ucvijeljene majke, kojima su se, na njen zagovor vratili sinovi u zagrljaj, ucvijeljene udovice, koje su od Blažene Ozane naučile trpjeti, posvađani, sad pomireni imućni građani, sveštenici i redovnici. Stari životopisci kažu da se ugodan miris razlijevao s tijela Blažene Ozane, čime je Bog htio da potvrdi svetost ove svoje ugodnice. Sprovod je predvodio biskup Luka Bizanti, a tjelesni ostaci Blažene Ozane proneseni su gradskim ulicama, da bi ih prenijeli u crkvu Sv. Pavla, gdje je Blažena Ozana sahranjena u zajedničkoj grobnici dominikanskih trećo-

With the usual patience and devotion to the will of God, The Blessed Osanna endured the last illness. Her love for the God marked her entire life, and most of all her blessed death. As she was being read the Gospel of John before her death, she felt extraordinary bliss and joy as she saw a ray of heavenly light, her heart beat in her chest and her spirit got carried away by the love of God. In this rapture, she cut ties with her body, and her blissful soul moved into eternity on the wings of love. This happened on April 27th of the Year of Our Lord 1565: she died at the age of 72, after 52 years of life spent in strict penance. She died the death of the righteous: “Precious in the sight of Jehovah is the death of his saints.” (Ps. 116 :15). After her blissful death, according to her contemporaries, though she had suffered penance for over fifty years, she looked so beautiful that they left her exposed for two more days. Numerous people came up to her bier, the poor, bereaved mothers, whose sons returned to their embrace thanks to her intercession, grieving widows, who learned from The Blessed Osanna how to endure grief, conflicted and then reconciled wealthy citizens, priests and blafriars. Ancient hagiographers say that a pleasant scent was spreading from the body of The Blessed Osanna by which the God wanted to confirm her sanctity. Her funeral was headed by Bishop Luca Bisanti and the earthly remains of The Blessed Osanna were carried through the Town streets and taken to the Church of St. Paul, where she was buried in the common tomb of the Lay Dominicans. The people of Kotor had already considered Osanna saint and blessed, and immediately after her holy death commences extraordinary reverence for her relics.

A few months after the death of The Blessed Osanna, when one of the nuns of the monastery was being buried, the incorrupt and still fresh corpse of The Blessed Osanna was found in the grave and its pleasant scent could be felt

retkinja. Kotorani su već tada nazivali Ozanu svetom i blaženom i nakon njene svete smrti počinje veliko poštovanje prema njoj.

Nekoliko mjeseci poslije upokojenja Blažene Ozane, kad su sahranjivali jednu od redovnica samostana, naišli su na neistrunuto i svježe tijelo Blažene Ozane, a miris iz groba osjećao se i u crkvi. Digli su tijelo iz grobnice, po naredbi kotorskog biskupa Luke Bizantija i u posebnom sanduku izložili ga u crkvi Sv. Pavla. U crkvu Sv. Pavla postavljen je 1675. godine mermerni oltar, u čast Preobraćenja Sv. Pavla, kasnije velikog apostola. Ispod svete niše u udubinu ovog oltara postavljeno je tijelo Blažene Ozane, ali su prethodno, prije nego što su njene svete ostatke položili na ovo mjesto, obavili s njima svečani ophod gradskim ulicama. U ovom svečanom ophodu učestvovala su tri biskupa; kotorski Ivan Anton Zborova, korčulanski, Niko Španić i stonski Petar Luccari (Lukarević), a od visokih crkvenih lica dominikanski provincijal iz Dalmacije i mnogi drugi crkveni, kao i svjetovni velikodostojnici. Kovčeg su nosila četiri dominikanca, a četiri kotorska vlastelina baldahin iznad blaženog tijela. Nepregledno mnoštvo naroda iz Boke i Crne Gore slijedilo je kovčeg s voštanicama u rukama. Povorka se zaustavila ispred crkve Sv. Tripuna, gdje su unijeli kovčeg i položili ga na vrhu stepeništa ispred glavnog oltara u crkvi. Ispred brojnog naroda stupio je na propovjedaonicu jedan benediktinac s Mljeta i izrekao govor (penegirik), na našem jeziku u čast svetosti kotorske Blaženice. Istog dana po povratku u crkvu Sv. Pavla pod svetom nišom oltara apostola Pavla, sahranjeno je tijelo Blažene Ozane. Sve navedene činjenice opisao je očevidac, benediktinac Eusebije Kaboga, Dubrovčanin u svojoj „Istoriji Dubrovnika“ (spisi procesa str. 145–148).

through the church. Upon the order of Bishop Luca Bisanti, the corpse was taken out of the tomb, placed in a coffin and exhibited in the Church of St. Paul. In 1675, a marble altar was erected in the Church of St. Paul in honour of his Conversion and the corpse of The Blessed Osanna was placed in the niche beneath the holy table. Before her sacred remains were laid in this place, they were taken in procession through the Town streets. Three bishops participated in this procession: Ivan Anton Zborova from Kotor, Niko Španić from Korčula and

Petar Luccari (Lukarević) from Ston, as well as the Dominican Provincial from Dalmatia and many other ecclesiastical and secular dignitaries. The casket was carried by four Dominicans, while four noblemen from Kotor carried a canopy above the blessed corpse. An endless multitude of people from Boka Bay and Montenegro followed the coffin with candles in their hands. The procession stopped in front of the Church of St. Tryphon and the coffin was brought in and laid on top of the stairs in front of the main altar of the church. A Benedictine from Mljet came to the pulpit and delivered a speech (panegyric) in the local language, in honour of the holiness of The Blessed Osanna of Kotor. On the same day, after returning to the Church of St. Paul, The Blessed Osanna's corpse was buried under the holy table of the altar of the Apostle Paul. All of the above facts were described by an eyewitness, Benedictine Eusebius Kaboga, in his History of Dubrovnik (p. 145–148).

Lay Dominican women lived in the Convent of St. Paul until the arrival of Napoleon's troops in 1807, when the church with the convent was secularized. Under the care of the Bishop of Kotor, Mark Anton Grgurina, under cover of darkness, the corpse of The Blessed Osanna was taken to the Collegiate Church of St. Mary, known today as the



POKLOPAC SARKOFAGA BLAŽENE OZANE · XVII vijek
 LID OF THE SARCOPHAGUS OF THE BLESSED OSSANA · 17th century

Dominikanske trećoretkinje živjele su u samostanu Sv. Pavla sve do dolaska Napoleonovih trupa 1807. godine, kad je crkva sa samostanom sekularizovana. Brigom kotorskog biskupa Marka Antona Grgurine, tijelo Blažene Ozane odneseno je preko noći u crkvu Sv. Marije od Rijeke, danas u narodu poznatu kao crkva Blažene Ozane, a sestre su otpuštene svojim kućama. Tijelo Blažene Ozane prvobitno je bilo smješteno u prostoriju nad sakristijom, da bi nakon prenosa oltara Preobraćenja Sv. Pavla iz crkve Sv. Pavla 1809. godine, njene ostatke ponovo smjestili u nišu ispod menze ovog oltara. Zbog pojave vlage u niši ispod oltara, sarkofag sa svetim moštima Blažene Ozane postavljen je na oltar, između stubova. Biskup Marko Grgurina 1815, a 1856. godine biskup Marko Kalodera, pregledali su njeno tijelo, kako bi izmijenili redovničko odijelo kotorske Blaženice i konstatovali da je čitavo i u zglobovima gibljivo. Isto je potvrđeno i 1905. godine za vrijeme procesa za potvrdu njenog crkvenog i javnog poštovanja.

Church of Blessed Osanna, and the sisters were released and sent to their homes. The Blessed Osanna's corpse was originally placed in a room above the sacristy up until the transfer of the altar of the Conversion of St. Paul from the Church of St. Paul in 1809, when her remains were repositioned under the holy table of this altar. Due to the appearance of moisture in the niche beneath the altar, the sarcophagus with the holy relics of The Blessed Osanna was placed upon the altar, between the pillars. Her corpse was subsequently examined on two occasions, first in 1815 by Bishop Marko Grgurina and in 1856 by Bishop Marko Calogera in order to change Osanna's habit. Both of them found that the corpse was incorrupt and flexible in the joints. The same was also confirmed in 1905 during the process of affirming her ecclesiastic and public reverence.

In 1963, her corpse was placed on the main altar of the Collegiate Church of St. Mary (The Church of the Bless-



OLTAR S MOŠTIMA BLAŽENE OZANE U CRKVI SVETE MARIJE KOLEDATE

Proslava Blažene Ozane, 3–6. jul 1930, Kotor

ALTAR WITH THE RELICS OF THE BLESSED OSSANA IN THE COLLEGIATE CHURCH OF ST. MARY'S

Celebration of The Blessed Ossana, July 3–6, 1930 Kotor

Od 1963. godine njeno tijelo se nalazilo na glavnom oltaru crkve Sv. Marije od Rijeke (Blažene Ozane). Poslije restauracije crkve od posljedica zemljotresa iz 1979. godine, njeno tijelo je izloženo lijevo od ulaza na prvom oltaru u sjeverozapadnom dijelu crkve. Svetim moštima kotorske Blaženice prilazili su neutješni u žalosti, bolesni, ljudi u nevolji i njenim zagovorom bili su utješeni, izliječeni i izbavljeni od mnogih opasnosti. Za vrijeme biskupske službe Ivana Antona Zborovca, 1665. godine, sveštenstvo i opština grada Kotora uvrstili su Blaženu Ozanu među zaštitnike grada i biskupije, tako da se njeno ime spominjalo u kalendarima i martirologijama dalmatinskih biskupija i dominikanskog reda, kao i u obrednim knjigama Kotorske biskupije. Pred njenim moštima služila se Sv. Misa na dan njene smrti 27. aprila i preko godine.

Blaženu Ozanu poštuju jednako i pravoslavci i katolici u Boki, Dalmaciji, Crnoj Gori i Hrvatskoj, kao i svim krajevima u kojima djeluje Dominikanski red. U njenom zavičaju i cijeloj Crnoj Gori njoj su pripisivali uspjehe u borbama protiv Turaka. Stanovnici rodnog kraja Blaže ne Ozane dolazili su u Kotor da se poklone zemnim ostacima svoje „Svete Odiva“ i tom prilikom donosili su brojne darove: sir, ulje vosak, novac. Don Niku Lukoviću su u njenom rodnom selu pričali da je to njihov vječni dug, njen miraz, ali i znak zahvalnosti što je svoju rodbinu proslavila svetim životom moleći se Bogu i za njih. Blažena Ozana nikad nije prekidala vezu sa svojim zavičajem, svojom rodbinom i Crnogorcima. Njeni životopisci ističu da je rodbina posjećivala i da ih je pritom Blažena Ozana ljubazno dočekivala. Tješila ih je, savjetovala i podučavala kako da žive po Božjem zakonu. Odlazili su svojim domovima srećni i utješeni, zato što su imali njenu utjehu u svakoj žalosti i savjet u svakoj prilici, a bila je njihove krvi. Priča se da su prilikom odlaska kući, iz pobožnosti i

ed Osanna). After the restoration of the church from the effects of the 1979 earthquake, her corpse was exhibited to the left from the entrance, on the first altar in the north-western part of the church. Her holy relics would approach the inconsolable in sorrow, the sick, the people in need and thanks to her intercession they were consoled, cured and saved of many troubles. In 1665, in the time of the episcopal service of Ivan Anton Zborovec, the clergy and municipal authorities included The Blessed Osanna as one of the patrons of the Town and of the Diocese. Her name was, thus, mentioned in the calendars and martyrologies of the Dalmatian dioceses and of the Dominican order, as well as in the ritual books of Kotor Diocese. Holy Mass was served in front of her relics on the date of her death, April 27th, as well as throughout the year.

The Blessed Osanna is revered equally by the Orthodox and the Catholics in Boka Bay, Dalmatia, Montenegro and Croatia, as well as in all the areas where the Dominican Order is present. In her homeland and throughout Montenegro, she was credited for the successes in the battles fought with the Ottomans. The people from her native land came to Kotor to worship the earthly remains of their “Saint Odiva (Maiden)” and brought numerous gifts: cheese, oil, candles, money. People from her native village told Don Niko Luković that these gifts were their eternal debt for her dowry, but also a sign of gratitude for bringing good name to her family with her holy life, praying to God for them. The Blessed Osanna never broke the ties with her homeland, her relatives and the Montenegrins. Her hagiographers point out that her relatives often came to visit her and that she welcomed them with kindness. She comforted, counselled, and taught them how to live according to the God’s law. They returned to their homes happy and consoled, because she had consolation for their sorrows

poštovanja prema svojoj svetoj i već Božjim Duhom proslavljenoj zemljakinji, sa sobom odnosili grudu zemlje, koju bi uzeli oko Ozanine isposnice, čuvajući je kao amanet, a pod nazivom „zapis Blažene Ozane“ polagali na svoje bolesnike. U njenom zavičaju priča se i da se pri kraju života zaželjela rodne grude i da je posjetila, kako bi se oprostila od nje, ali ova epizoda iz njenog života nije istorijski potvrđena. Njegovala je, takođe, svoj maternji jezik, kojim je sa svojim duhovnim sestrama izgovarala zajedničke molitve. Kažu da je i na času svoje smrti zatražila da joj na glas čitaju *Muku Gospodnju po Ivanu*. Ovo je očiti dokaz da je i rodoljublje, ljubav prema rodnoj grudi utkano u srce svakog svetitelja, kao prapočetak hrišćanske ljubavi.

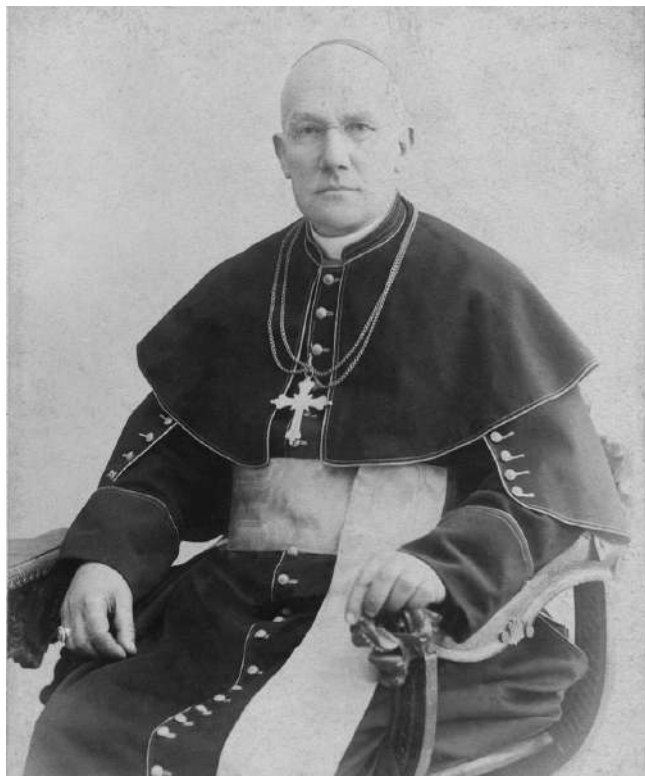
Pod predsjedavanjem biskupa Frana Ućelinija-Tice (1847–1937) započeo je u Kotoru 29. jula 1905. godine proces za odobrenje javnog i crkvenog kulta (čaćšenja) Blažene Ozane, koje joj se neformalno iskazivalo od smrti do dana današnjeg. Stručnu stranu procesa vodio je o. Ksaverije Faučer, a veliku zaslugu za njeno zvanično poštovanje imao je Anđeo Miškov, provincijal dalmatinskih dominikanaca. Sveta Stolica osvjedočena pokorničkim životom i svetošću ove Božje ugodnice, svečano je odobrila i potvrdila kult Blažene Ozane, 362 godine poslije njene smrti. Ovu odluku odobrio je vrhovni poglavar crkve papa Pija XI. U Rimu, središtu hrišćanstva, u dominikanskoj Bazilici Santa Maria sopra Minerva, obavljena je svečana trodnevica u čast Blažene Ozane (28, 29, 30. decembar 1927) povodom odobrenja kulta kotorske Blaženice od strane Svete Stolice. Događaj je proslavljen i u svim dominikanskim crkvama po svijetu. U čast velike kćerke Sv. Dominika obavile su se svečanosti u svim jugoslovenskim dominikanskim crkvama. Vrhunac slavlja bio je u Kotoru.

and counsel in every situation, and she was of their blood. It is said that her countrymen would take clod of earth from the ground near the hermitage, out of piety and reverence for their holy and already glorified cousin, and carried it to their homeland keeping it as an amulet, placing it onto their sick calling it “The Blessed Osanna’s record”. There’s a story in her native village, that in the last days of her life she longed for home and went there to say goodbye, but this episode from her life has not been historically confirmed. She cultivated her mother tongue, which she spoke in common prayers with her spiritual sisters. They say that at the time of her death, she asked them to read to her the *Passion of the Lord according to John*. This is clear evidence that patriotism and love for homeland is woven into the heart of every saint, as the beginning of Christian love.

The process of approving public and ecclesiastical reverence of The cult of Blessed Osanna, which has been informally expressed ever since her death, was initiated in Kotor on July 29th 1905, under the chairmanship of Bishop Frano Uccellini-Tice. The expertise part of the process was conducted by Xavier Faucher, and the great credit for her official recognition belongs to Anđeo Miškov, a Provincial of the Dalmatian Dominicans. Convinced by the extraordinary life of penance and holiness of this chosen servant of God, the Holy See solemnly approved and affirmed the worshipping of The Blessed Osanna’s cult, 362 years after her death. This decision was also approved by the Pope Pius XI. In Rome, the Centre of Christianity, in the Dominican Basilica of Santa Maria Sopra Minerva, a three-day celebration in honour of The Blessed Osanna was held on 28th, 29th and 30th December 1927, on the confirmation of the sainthood by the Holy See. The event was also celebrated in all Dominican churches around the world with special rituals. In honour of the great daughter of St. Dom-

Processus informativus originalis beatificationis etc.
 Beatae Ossanae De Catharo, Virg. III Ed. I. Dom.
 ordinaria auctoritate Cathari instructus, sub Ilmo ac Vmo Dno Francisco
 Ucellini Episcopo Catharen. — constans ex XVIII. Sessionibus. — Index Da-
 legatus fuit Vmo Dns Bernardus Brnić Præpositus Capituli Catharalis —
 Procurator P. Fr. Angelus Maria Moškar Ord. Præd. — Promotor fiscalis R. Dns.
 Marcus Vučkarić, — Notarius actarius deputatus R. Dns Antonius Mošević, —
 Notarius adjunctus P. Fr. Alphonsus Perić Ord. Min. — Censor deputatus R. Dns.
 Ioannes Hjerović. — Processus incipit fuit die 22. Julii 1905. — clausus
 et Portatori Deputato consignatus, n. P. Fr. Petrus Morcatello Ord. Prædicatorum —
 die 1^a Maji 1907. —

PROCES BEATIFIKACIJE BLAŽENE OZANE 1905. GODINE
 THE BEATIFICATION PROCESS OF THE BLESSED OSSANA IN 1905



FRANO UĆELINI-TICE (Lopud, 2. avgust 1847 – Lopud, 1. jun 1937)
Kotorski biskup 1894–1937

FRANO UCCELINI-TICE
(Lopud, August 2, 1847 – Lopud, June 1, 1937)
Bishop of Kotor 1894–1937

Stari grad pod obroncima strmog Lovćena zaodjenuo je svečano ruho. Gradska vrata, glavna, sjeverna i južna bila su iskićena lovorom i pobožnim natpisima u slavu kotorske blažene djevice. Slični natpisi krasili su portale Sv. Tripuna, Blažene Ozane i crkve Sv. Pavla. Niz prozore gradskih kuća u periodu slavlja od 3. do 6. jula 1930. – visili su ćilimi, zastave, a balkoni su bili okićeni cvijećem. Proslavu je organizovao za te prilike sastavljen Odbor od 33 ugledna muška i ženska člana na čelu s biskupom kotorskim

inic, celebrations took place in all Yugoslav Dominican churches. The culmination of the celebration was in Kotor.

The Old Town, under the steep slopes of Mount Lovćen, was entirely decorated. All Town gates were adorned with laurel and pious inscriptions in honour of the Blessed Virgin of Kotor. Similar inscriptions adorned the portals of St. Tryphon Cathedral, The church of the Blessed Osanna and the Church of St. Paul. Carpets and flags hung from the windows of houses during the celebration, from 3rd to 6th July 1930, and balconies were decorated in colourful flowers. The celebration was organized by a specially arranged Committee of 33 distinguished male and female members led by Msgr. Frano Uccellini-Tice, Bishop of Kotor. A number of high church dignitaries from Belgrade, Zagreb, Split, Šibenik, Dubrovnik, Hvar, Brač, as well as senior state and military representatives of the government took part in the celebration.

In the afternoon of June 24th 1930, The Blessed Osanna's corpse was placed in a new casket in the presence of the Bishop pro tempore of Kotor and the Cathedral Chapter, as well as of doctors Vicko Galvani, Joseph Corlaeto and Filip Lazarević. This medical committee established that Blessed One's corpse was incorrupt, her hands flexible, the skin preserved to a large extent and the joints connected.

The ceremony in Kotor began with a novena composed by Don Niko Luković, taking place from June 27th to July 2nd in the Church of St. Mary, where The Blessed Osanna's corpse was exhibited, and then from 3rd to 6th July in the Cathedral of St. Tryphon, where the relics of The Blessed Osanna were transferred in the afternoon of July 3rd. Pontifical Masses were served with the assistance of the canons of St. Tryphon Cathedral Chapter; on the third day masses were

RASPORED PROSLAVE BL. OZANE KOTORKE

KOTOR, OD 27. LIPNJA DO 6. SRPNJA 1930.

27. lipnja :

7 sati pos. pod. : U zornoj crkvi sv. Bogorodice počinje DEVETNICA na slavu BLAŽENICE.

28., 29., 30. lipnja

i 1., 2. srpnja :

Nastavak DEVETNICE.

3. srpnja :

6 sati pos. pod. : Prenos Tijela BLAŽENICE iz zborne crkve sv. Bogorodice u stolnu crkvu sv. Tripuna.

Ophod, koji vodi presvijetli dijecezanski Biskup, Gospodin *Frano Uccellini-Tice*, kreće : trgov sv. Nikole, Obale i Pošte. — U katedrali sljedi propovijed (Vlč. don *Niko Luković*) — pozdrav i himna BLAŽENICI — Svi jezici.

4. srpnja :

Izjutra tihe sv. Mise.

10 sati pr. p. : Svečana pontifikalna Misa. Celebrira preuzvišeni Gospodin *Dr. Nikola M. Dobretić*, Nadbiskup Barski, Primas Srpski.

7 sati pos. p. : Propovijed (*Mn. P. O. Dr. Andjelko Rabadan, Dominikanac*) — pozdrav i himna BLAŽENICI — Svi jezici.

5. srpnja :

Izjutra tihe sv. Mise.

10 sati pr. p. : Svečana pontifikalna misa. Celebrira na staros. jeziku splitski Biskup, presv. Gosp. *Dr. Kojin Bonefačić*.

7 sati pos. p. : Propovijed (*Mn. P. O. Marijan Blažić, Franjevac*) — pozdrav i himna BLAŽENICI — Svi jezici.

Na večer : Rasvjeta crkava i kuća po gradu. — Glazba obilazi gradom i drži koncert na trgu sv. Tripuna u počast Apostolskog Nuncija.

6. srpnja :

Izjutra tihe sv. Mise. — Gradska četa „*Bokeljske Mornarice*“ dočekuje Mornare iz okolice.

8¹/₂ sati pr. p. : „*Bokeljska Mornarica*“ prima od načelnika grada zastavu sv. Tripuna, a od sreskog načelnika državnu zastavu.

9¹/₂ sati pr. p. : Četa Mornara igra „KOLO“ na trgu sv. Tripuna u prisutnosti crkvenih i svjetovnih (civilnih i vojnih) dostojanstvenika.

10 sati pr. p. : Svečana pontifikalna Misa.

Celebrira Preuzv. Nadbiskup *Ermenegild Pellegriotti, Apostolski Nuncij*. Iza evanđelja čita se odluka sv. Stolicе od 20. decembra 1927., kojom je Bl. Ozana proglašena blaženom. — „*Bokeljska Mornarica*“ pozdravlja čitanje trokratnom paljbom iz pušaka, gruvaju mužari sa bedema, zvone zvona gradskih crkava. — Pozdravu se pridružuju crkve po Boki zvonjenjem i pucnjavom iz mužara. — U istome času razlijezat će se uz plavi Jadran, u bijelom Zagrebu i u svakom kutu Domovine, sa svih zvonika katoličkih Crkava, velebna pjesma hvalе Svevišnjemu i slave prvoj našoj Svetiteljki. — Propovijed (*Mn. P. O. Markulin Knego, Dominikanac*).

6 sati pos. p. : Prenos BLAŽENICE u zbornu crkvu sv. Bogorodice.

U svečanom ophodu, u kojem se nose uz Tijelo BLAŽENICE i Moći sv. Tripuna, učestvuju „*Bokeljska Mornarica*“, gradska društva, korporacije vjernika i društva iz okolnih mjesta. Ophod kreće : oko katedrale, trgov sv. Tripuna, Pošte i Obale, izlazi kroz glavna vrata i prosljeđuje Obalom, uz vojno kupalište, Račetinim i crnogorskim pazarom. — BLAŽENICA ulazi u grad putem, kuda je prvi put pred više nego četiri vijeka unisla kao skromna pastirica. — Tijelo se BLAŽENICE odlaze u zbornu crkvu, ophod nastavlja trgov : Sv. Nikole, Poglavarstva i Sv. Tripuna. — Razlaz.

Poslije ophoda „*Bokeljska Mornarica*“ vraća zastave. Rasvjeta obale i crkava po Boki. — Glazbe koncertiraju na Obali i pred hotelom „*Slavija*“ — Vatrometi. — Na moru „*Bokeljska Noć*“.



BL. OZANA KOTORKA
Rođ. u Botori (Crna Gora) 25. XI. 1930.
Umrle u Kotoru 27. IV. 1965.

Ti Ozano, slavo. Crne Gore,
rođasti Kotoru, usore pokorničkih
dijeca, pomosi nam
u borbi s neprijateljem duše,
i brini se za sve slabe, koji
se uzdoju u Tvoj zagovor.

Na večer :

ODBOR.

PLAKAT I PROGRAM PROSLAVE BEATIFIKACIJE BLAŽENE OZANE U KOTORU · 1930.

POSTER AND PROGRAM OF THE BEATIFICATION CELEBRATION OF THE BLESSED OSSANA IN KOTOR · 1930

Franom Ućelini-Ticeom. U proslavi su učestvovali brojni visoki crkveni velikodostojnici iz Beograda, Zagreba, Splita, Šibenika, Dubrovnika, Hvara, Braća, kao i visoki državni i vojni predstavnici vlasti.

Poslije podne, dana 24. juna 1930. godine, tijelo Blažene Ozane postavljeno je u novi kovčeg u prisustvu kotorskog biskupa Kaptola i ljekara Vicka Galvania, Josipa Korlaeta i Filipa Lazarevića. Ustanovljeno je od strane ove ljekarske komisije da je tijelo Blaženice neraspadnuto, ruke gibljive, koža sačuvana dobrim dijelom, a zglobovi nerastavljeni.

Svečanost u Kotoru otpočela je devetnicom, koju je sastavio Don Niko Luković i to od 27. juna do 2. jula u crkvi Sv. Marije gdje je izloženo tijelo Blažene Ozane, a od 3. do 6. jula u katedrali Sv. Tripuna jer su u nju u poslijepodnevnim časovima 3. jula prenesene mošti Blažene Ozane. Služene su pontifikalne mise uz asistenciju kanonika Stolnog kaptola Sv. Tripuna, a trećeg dana misama su prisustvovali visoki predstavnici državnih i vojnih vlasti. Poslije Jevandolja s propovjedaonice o. dr Anđelko Radaban pročitao je dekret Svete Stolice od 20. decembra 1927. godine, kojim se od strane vrhovnog crkvenog poglavarstva odobrava i potvrđuje kult Blažene Ozane.

Bokeljska Mornarica je s trga ispred katedrale Sv. Tripuna ispalila tri počasne salve, dok su zvona s crkava u Kotoru, Boki, Crnoj Gori i Jugoslaviji svečano zvonila. Službe Božje je za vrijeme svečanosti pratio hor „Sveti Tripun“, a dirigovao je Antun R. Homen. Duhovna obnova grada Kotora i kotorske Biskupije ogledala se i u hiljadama vjernika, koji su pristupali ispovjedi i Pričešću. Djeca osnovnih škola iz bokeljskih mjesta otvarala su procesiju pjevajući himne više kompozitora u čast Blažene. U

attended by high representatives of the state and military authorities. After the Gospel, Friar Dr. Angelco Radaban read the decree of the Holy See of December 20th 1927 by which the supreme ecclesiastical authority approved and confirmed The cult of Blessed Osanna.

From the square in front of St. Tryphon Cathedral the officers of Boka Navy fired three honorary salvos, while church bells chimed in Kotor, Boka Bay, Montenegro and the entire Yugoslavia. Church services were being accompanied by “Saint Tryphon” Choir, conducted by Anthony R. Homen. The spiritual renewal of the Town of Kotor and the Diocese of Kotor gathered thousands of believers who joined in Confession and Communion. Elementary school children from Boka Bay would start the procession by singing hymns composed by various composers in honour of the Saint. All fraternities, cultural and educational institutions, all Town societies, corporations, Boka Navy sailors with flags led by the Admiral, Captain-Commodore Marko Dabčević and officers took part in the ceremony. One hundred priests from Yugoslav dioceses in liturgical robes carried monstrances in the form of arms and legs containing saints’ relics from various epochs (14th – 18th century). The representatives of male and female orders followed the clergy. Nine Yugoslav bishops carried the relics of the saints in precious silver monstrances. Behind the bishops, four priests of the Dominican order were carrying the sarcophagus with The Blessed Osanna’s corpse, and four nuns of the third order of St. Dominic and four Montenegrin girls in colourful traditional costumes were walking alongside the coffin. During the procession, from the windows women threw flowers on The Blessed Osanna’s sarcophagus. The procession was followed by about twenty peasant men and women in traditional costumes from Osanna’s native village of Relezi, led by the school super-

svečanosti su uzele učešća sve bratovštine, kulturno-prosvjetne ustanove, sva gradska društva, korporacije, mornari Bokeljske mornarice sa zastavama, na čelu s admiralom, kapetanom, komodorom Markom Dabčevićem i oficirima. Sto sveštenika jugoslovenskih biskupija u liturgijskim odijelima nosilo je pokaznice u obliku ruku i nogu sa svetačkim moštima iz raznih epoha (XIV–XIII vijeka). Za sveštenstvom su išli predstavnici muških i ženskih redova. Devet jugoslovenskih biskupa nosilo je mošti svetaca u skupocjenim srebrnim pokaznicama. Iza biskupa nosili su sarkofag s tijelom Blažene Ozane četiri sveštenika dominikanskog reda, a sa strane su kovčeg pratile četiri redovnice III reda Sv. Dominika i četiri Crnogorke u živopisnoj narodnoj nošnji. Žene su s kotorskih prozora, prilikom prolaska procesije, obasipale cvijećem sarkofag Blažene Ozane. Procesiju je pratilo dvadesetak seljaka, muškaraca i žena u narodnoj nošnji, iz rodnog Ozaninog sela Relezi, pod vođstvom, pomenutog školskog nadzornika Boška Dumovića. Dvije djevojke iz Releza nosile su sliku Blaženice, ulje na platnu, autorke Mile Bandur.

Šesnaest Crnogorki i Bokeljki pridržavale su konop spleten od planinskog bijelog i crvenog cvijeća. Ukras povorke bila je i grupa od pedesetak izabраниh djevojaka iz Boke istog rasta, koje su bile odjevene u ženske narodne nošnje Dobrote, Tivta, Lastve, Spiča, a ovdje je bila i grupa gospođa odjevenih u crnu svilu. U Kotor je došlo i 676 dubrovačkih hodočasnika sa zastavama i društvo „Anica Bošković“ iz Dubrovnika. Povorku su krasili Konavljani i Župljani u njihovim živopisnim nošnjama. Procesija se završavala četom vojnika kotorskog garnizona pod zapovjedništvom kapetana. Ova veličanstvena procesija brojila je 50 grupa, u njoj je učestvovalo 5000 katolika i pravoslavaca iz Boke, Crne Gore, Dalmacije i



BLAŽENA OZANA

Mila Bandur

ulje na platnu • 114 x 85 cm

Crkva Blažene Ozane

Kotor • 1930.

THE BLESSED OSANNA

Mila Bandur

oil on canvas • 114 x 85 cm

Church of The Blessed Osanna

Kotor • 1930

cijele Jugoslavije, tako da se računa da je ukupno s narodom, koji je pratio ovo svečano događanje, u Kotoru bilo 10.000 ljudi. Horskim pjevanjem raznih kotorskih pjevačkih društava i horova, zvuci gradskih muzika iz bokeljskih mjesta veličali su ovu jedinstveni duhovni i kulturni događaj. Procesija se kretala od katedrale, a zatim je izašla kroz glavna gradska vrata, prošla obalom do gradskog kupališta i preko Crnogorskog pazara ušla u grad, simbolično, preko sjevernog mosta i vrata, na koja je prije 400 godina ušla u grad skromna pastirica i postala najznačajnija dominikanska duhovnica, čija slava nije potamnila kroz vjekove. Tijelo Blažene Ozane ponovo je postavljeno na oltar u crkvu Sv. Ozane, njenom duhovnom počivalištu. Te iste večeri rasvjeta duž cijele obale, serpentina i vrhova Vrmca uveličala je ljepotu *Bokeljske noći*, najatraktivnije svečanosti u zalivu. Ljepotu ove veličanstvene noći uljepšalo je 60 barki u obliku starinskih brodova, povezanih i iskićenih balonima i zelenilom. Posvuda su se orile pobožne pjesme, akordi tamburica, a feštu je uveličao bogati vatromet s rive i crkvice Gospe od Zdravlja. Svojom izvanrednom organizacijom, folklornom ljepotom, snažnom duhovnošću i istinskom pobožnošću, ova istorijska procesija, koja je odmah oglašena u brojnoj jugoslovenskoj štampi, jedinstvena je u Kotorskoj novijoj istoriji.

Ovako snažna duhovna ličnost i pojava fenomena vezanog za njen cjelokupni život, ostavila je neposrednog traga već kod njenih savremenika, životopisaca i onih znanih i onih anonimnih. Dominikanska redovnica našla je svoje mjesto i u književnosti, muzici i likovnim umjetnostima.

Kotorski ljekar Ivan Bolica (? – 1572), plemić i savremenik Blažene Ozane, napisao je njenu biografiju pod na-

intendent Boško Dumović. Two girls from Relezi carried a painting of The Blessed Osanna, oil on canvas made by Mila Bandur.

Sixteen women from Montenegro and Boka Bay held a rope woven from mountain white and red flowers. The parade was also followed by a group of fifty girls of the same height dressed in women's folk costumes from Dobrota, Tivat, Lastva, Spič, and as well as a group of ladies dressed in black silk. There were also 676 pilgrims from Dubrovnik with flags, and the representatives of the society "Anica Bošković" from Dubrovnik. The procession was adorned by the representatives of the parishes from Konavle and Župa in their colourful costumes. The procession ended with a company of Kotor garrison under the command of their captain. This magnificent procession numbered 50 groups, with 5000 Catholics and Orthodox from Boka Bay, Montenegro, Dalmatia and the whole of Yugoslavia taking part, overall, it is considered that 10,000 people attended this solemn event in Kotor. Songs and music performed by various Kotor choral societies and choirs and sounds of different brass bands from the settlements of Boka Bay rendering this unique spiritual and cultural event even more magnificent. The procession started from the Cathedral, then went out through the main city gate, passed along the coast up to the Town bathing area and entered the town via the "Montenegrin market place", symbolically, over the northern bridge and the gate through which the humble shepherdess had entered the Town 400 years before and became the most significant Dominican spiritual woman whose glory has not dimmed through the centuries. The Blessed Osanna's corpse was placed again on the altar in the Church of St. Osanna, her spiritual resting place. That same evening, torch lighting along the entire coast, serpentine and on the peaks of Mount Vrmac mag-



Učesnici proslave poblaženja · 1930.

Participants in the commemoration
of the Beatification · 1930



Glavni odbor Proslave posvećenj
Blaženj Ozanj · 1930.

Main Committee of the Celebration dedicated
to The Blessed Osanna · 1930



Procesija s tijelom
Blažene Ozane na putu
ka katedrali Sv. Tripuna
3. jul, 1930.

Procession with the corpse
of The Blessed Osanna
on the way to
St. Tryphon Cathedral
July 3, 1930



Prenos kovčega Blažene Ozane
iz crkve svete Marije Koledate
u katedralu Svetog Tripuna
3. jul 1930.

**The transfer of the coffin of The
Blessed Ossana from the Collegiate
church of St. Mary's to the
Cathedral of St. Tryphon
July 3, 1930**



Dominikanci nose kovčeg
Blažene Ozane u pratnji žena
u crnogorskoj nošnji

**Dominicans carry the coffin
The Blessed Osanna
accompanied by women
in Montenegrin costumes**



Procesije povodom proslave Pobraženja Blažene Ozane Kotorke
Processions on the occasion of the celebration of The Beatification of Blessed Osanna



Dolazak dr A. Bauera
uz pratnju Biskupa
i gradonačelnika Kotora
5. jul, 1930.

Arrival of Dr. A. Bauer
accompanied by the Bishop
and Mayor of Kotor
July 5, 1930



Dolazak nuncija
Ermenegildo Pelegrinetti u Kotor
na proslavu Blažene Ozane
5. jul, 1930.

Arrival of Nuncio
Ermenegildo Pellegrinetti
in Kotor to celebrate
The Blessed Osanna
July 5, 1930



Mještani sela Relezi
pred crkvom Blažene Ozane
3. jul, 1930.

**The villagers of Relezi
in front of the Church
of The Blessed Osanna
July 3, 1930**





živom „Vita della Beata Osanna da Cataro“. Prvi literarni zapis života kotorske Blaženice napisao je Bazilije Gradić (1510–1585), Dubrovčanin, benediktinac na Mljetu, zatim u Monte Kasinu, biskup u Stonu, poznati pisac, teolog i poznavalac grčkog jezika. O životopisu Blažene Ozane piše i Pavle Popović (1868–1939), književni istoričar, profesor i rektor Univerziteta u Beogradu, u knjizi „Prilozi za književnost, jezik, istoriju i folklor“ (Beograd, 1925, knjiga V, str. 279–280).

Prvi strani književnik koji je pisao o životu Blažene Ozane bio je Firentinac P. Serafino Raci (1531–1613), čuveni teolog reda Sv. Dominika, autor brojnih naučnih djela iz filozofije i teologije, zaslužan za pisanje istorije Dubrovnika „La storia di Raugia“ (Luca 1595) u kojoj je objavio opis Kotora, koji je latinskim heksametrima ispjevao kotorski pjesnik Ivan Bona de Boliris. Životopis Blažene Ozane, napisan renesansnim stilom pod naslovom „Vita della reverenda serva di Dio, La madre Suor Osanna da Cattaro“ (Firenze 1595) napisao je 24 godine poslije smrti Blažene Ozane, kad je propovjedajući korizmu boravio u Kotoru 1589. godine i tom prilikom čuo o njenom nesvakidašnjem životu.

Vicko Bolica (Kokolić), plemić, Kotoranin, piše u osmercu o Blaženoj Ozani, u prvoj polovini XVII vijeka, prema biografiji Serafina Razzi. Pjesma ima 188 stihova pod naslovom „Život blažene Ozane složen po gospodinu Vićencu Bolici vlastelinu kotorskom prikazan mnogo poštovanoj gospođi Suor Katarini Bučića, priuri manastira Svetog Pavla reda svetog Dominika. Gospođi Suor Katarini Bučića, svojoj bratučedi, Vicko Kokolić prikazuje i posvećuje“. V. Bolica izučio je prava u Padovi, a gradskim sudijom imenovan je 1655. godine. Grad Kotor je zastupao u Mletačkom senatu, kao poslanik. Pjesmu je pod na-

nified the beauty of *Bokeljska [Boka] Night*, the most attractive ceremony in the Bay, rendered even more beautiful by 60 decorated boats resembling ancient sailing ships, tied one to another adorned with balloons and greenery. Everywhere, one could hear religious chanting, melodies played on mandolins while magnificent fireworks display launched from the seafront and from the Church of Our Lady of Health. With its extraordinary organization, folklore beauty, strong spirituality and true piety, this historical procession, on which numerous newspapers reported across Yugoslavia, is unique in Kotor's recent history.

Such a strong spiritual personality and the appearance of the phenomenon related to her entire life left a strong impression on her contemporaries, hagiographers, both well-known and the anonymous ones. This Dominican nun also found her place in literature, music and visual arts.

Kotor physician Ivan Bolica (? – 1572), a nobleman and contemporary of The Blessed Osanna wrote her hagiography entitled “Vita della Beata Osanna da Cataro”. The first literary record of the life of The Blessed Osanna was written by her contemporary, Basilije Gradić from Dubrovnik, a Benedictine monk on the Island of Mljet, later on in Monte Casino and the Bishop in Ston, a famous writer, theologian and expert in the Greek language (died in 1595). Pavle Popović, a renowned literary historian and aesthete, professor at the Belgrade University, wrote about this hagiography in his work “Prilozi za književnost, jezik, istoriju i folklore” (Contributions to Literature, Language, History and Folklore, Belgrade, 1925, Book V, p. 279–280).

The first foreign author who wrote about the life of The Blessed Osanna was P. Serafino Razzi (1531–1613) from Florence, a famous theologian of the Order of Saint Domi-

slovom „Boličin život Blažene Ozane“ objavio je dr Petar Kolendić, univerzitetski profesor, istoričar književnosti u „Glasniku Skopskog naučnog društva“ (I, V. 2, Skoplje, 1926, str. 343–350).

Dominik Ceci, Kotoranin (?–1709), provincijal dalmatinske dominikanske provincije „S. Theologiae magister celeberrimus“, napisao je sedamdesetih godina XVII vijeka na našem jeziku pjesmu u osmercu o čudima Blažene Ozane. Prema kazivanju o. Antonina Zaninovića, pjesma se u Kotoru pjevala i prilikom pjevanja u svakoj su se strofi ponavljala dva posljednja stiha.

Pravnik Jeronim Kavanjin (1641–1714), Splićanin, napisao je dugačak ep poznat pod imenom „Bogatstvo i uboštvo“. U 30 pjevanja sa 32.658 stihova, dao je najopsežnije djelo u stihovima u staroj književnosti, gdje je obuhvatio Sveto Pismo, hrišćanski moral, istoriju Južnih Slovena i hroniku dalmatinskih gradova. Pominjući značajne ljude i svece u XV pjevanju, Blaženoj Ozani posvećuje od 131 do 134 strofe.

Vicko Dudan (?–1703), Splićanin, erudita, teolog i pjesnik u zbirci svojih himni koju je napisao na našem jeziku za sve hrišćanske praznike, opjevavši Muku Hristovu, veliča i Blaženu Ozanu.

Andrija Zmajević (1626–1694), slavni mecena, arhiepiskop barski i primas srpski i Andrija Balović (?–1750), Peraštanin, kratko su opisali život Blažene Ozane.

Dr Bernardo Peci u rukopisu pod nazivom „Libro delle Memorie di Cattaro“ piše o životu Blažene Ozane.

Serafim Crijević Cerve (1686–1759), Dubrovčanin, dominikanac, napisao je istoriju dubrovačke crkve po nazivom „Sacra Metropolis Ragusina“ i zbirku pod naslovom

nic, author of numerous scientific works in philosophy and theology, including the history of Dubrovnik entitled “La storia di Raugia” (Lucca 1595) where he published a description of Kotor written in Latin hexameter by Ivan Bona de Boliris from Kotor. He wrote the hagiography of The Blessed Osanna under the title “Vita della reverenda serva di Dio, La madre Suor Osanna da Cattaro” (Firenze 1595) in a pompous Renaissance style. The work was written 24 years after Osanna’s death, during his stay in Kotor in 1589 where he preached Lent and heard about her extraordinary life that inspired him strongly.

According to the hagiography written by Serafino Razzi, in the first half of the seventeenth century Vicko Bolica (Kokolić), a nobleman from Kotor, wrote about The Blessed Osanna in octosyllable. The poem has 188 verses and its full title is “The Life of Blessed Osanna, written by Mr. Vincenzo Bolica, nobleman from Kotor, presented to the much-revered sister Katarina Bučića, prioress of the St. Paul’s Monastery of the Order of St. Dominic”. He studied law in Padua, and was appointed Town judge in 1655. He represented Kotor in the Venetian Senate as a Member of Parliament. The poem entitled “Bolica’s hagiography of Blessed Osanna” was published by Dr Petar Kolendić, university professor, in the “Gazette of the Scientific Society of Skopje”, (I, V, Skopje, 1926. p. 343–350).

Dominic Ceci from Kotor (died in 1709), a Provincial of the Dalmatian Dominican Province “S. Theologiae magister celeberrimus” wrote in the 1670s an octosyllable poem in the local language about the miracles of The Blessed Osanna. According to Friar Antonin Zaninović, the poem was sung in Kotor and in each stanza the last two verses were repeated.

Devota Urbani 17^o VII.
= 13. martii 1625 =
= 5. Junii 1631 =

DOM

Series I - N^o 2.

~~Inv. N^o 2.~~

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VITA

della Venerabile. Serva di Dio

SUOR OSANNA DA CATTARO

dell'Ordine di San Domenico.

Scritta da
Fra Serafino Razzi dell'
Ordine stesso,
e della Provincia Romana.
nel 1589

quando predicava la quaresima in Cattaro.

Copiata da me Franco. Morandi
Arcidiacono della Cattedrale
di Cattaro
L'Anno **MDCCCVII.**

RUKOM PISANI ŽIVOTOPIS BLAŽENE OZANE SERAFINA RACIJA
Arhiv Kotorske biskupije

THE HANDWRITTEN BIOGRAPHY OF THE BLESSED OSSANA BY SERAFINO RAZZI
Archives of the Diocese of Kotor

6. faccia, e con ~~allegro~~ volto la rimirasse: onde subito in molta allegrezza e gioja corse per abbracciarlo. Ma ecco, che in un tratto elevandosi da terra in aria, né da lei toccare, né per allora più vedere si lasciò. Per lo che rallegratasi nello spirito, e di sommissimo gaudio nell'animo ripiena, ritornata che fu alla casa, così alla Madre parlò: Felice me, Madonna Madre, che quell'istesso fanciullino Iddio, quale Voi mi diceste, ch'era nato di Vergine, io l'ho veduto. Oh quanto egli era bello, quanto rilucente, quanto soave, e quanto grazioso negli occhi miei! Ma oimè, che troppo presto così lieta Visione mi abbandonò, e troppo presto si partì da me il benedetto Fanciullino: imperocché correndo io per abbracciarlo i santissimi piedi, in un subito si tolse, e non so come sparì dagli occhi miei, né più l'ho potuto vedere. Avendo ciò adito la Madre, come quella, che mai somiglianti cose aveva sperimentate, non volle crederlo; ma correggendola le mostrò, che di tali cose mai più non parlasse. E parve, che com'ella udito aveva a dire, niuno de' notati giammai in questa vita Iddio veduto aver. E sospettava la Madre di questa Beata, ch'ella a tali visioni, come montecata, e scema di cervello non dicessi.

Ma ecco, che come prima in puerile sen-

anza

senza la Divina Natività, nell'umana natura conosciuta aveva, così poco appresso il Mistero della Passione sua Sacratissima in questa maniera conobbe. Aveva un giorno, secondo il suo costume condotto il gregge sopra un alto, e solitario monte: quando splendendo la meridiana luce di ogni giorno, ella vide nell'aria il Salvatore del Mondo in miserabile effigie sopra di una Croce confitto. E conoscendo quello essere Iddio, che per i peccati del mondo, secondo che dalla Madre era stata istruita, aveva voluto sopra del legno morire, dal costello della compassione fu di maniera nel cuor suo ferita, che incominciò da quell'ora a maggiormente liquefarsi, e struggersi nel Divino amore. E da questo giorno incominciò anche con più abbondanza di lacrime, e con più instanti preghiere ad importunare la Madre, che a Cattaro condurre la volesse, dove meglio de' Divini, e Celesti Misteri potesse esser istruita, ed ammaestrata. Ripugnava la Madre, temendo di condurre la propria figlia nel fiore della sua adolescenza sotto l'altrui potestà, e in casa d'altri. Ma finalmente da divino istinto mossa, com'è da credere, e dalle preghiere della beata giovinetta vita, acconsentì alla sua dimanda, e seco conducendola a Cattaro, l'accommodò per ancella;

„Bibliotheca Ragusina“ sa 435 biografija ljudi koji su se bavili knjigama raznog sadržaja. Preveo je na latinski jezik život Blažene Ozane anonimnog savremenika Blažene Ozane koji je pisan na italijanskom jeziku.

Flaminijus Kornelijus Korner (Flaminius Cornelius Corner) (1693–1778), mletački senator, piše o Blaženoj Ozani u djelu „Catharus Dalmatiae civitas“ (Patavii, 1759, str. 37).

Farlati – Coleti „Illyricum Sacrum“, Venitiis 1800. godine u VI svesci (str. 491–493) opširno pišu o značaju Blažene Ozane.

Ogranak Družbe Isusove – Bolandisti, osnovani 1630. od strane isusovca Žan Bolanda (1596–1665) u cilju kritičke obrade života svetaca, govore o Blaženoj Ozani u svojim „Acta sanctorum quotquot toto orbe coluntur“.

Frančesko Marija Apendini (1768–1837), Italijan iz Pijemonta, član Pijarističkog reda, naučnik i pedagog, upravitelj gimnazije u Dubrovniku, govori o Blaženoj Ozani u svojoj knjizi „Memorie spettanti ad alcuni uomini illustri di Cattaro“ (Ragusa, 1811).

Vuk Stefanović Karadžić u knjizi „Srpske narodne poslovice (Srpska kraljevska državna štamparija, Biograd, 1900, br. 3423, str. 216) navodi jednu poslovicu, gdje tumači anegdotu iz života Blažene Ozane.

Dr Paško Guerini (1821–1911), opat-nadžupnik u Perastu, kasnije nadbiskup skadarski i metropolit albanski, u traktatu pod naslovom „Succinta relazione geografica, storico – politica ed ecclesiastica delle Bocche di Cattaro e del suo territorio“ (oko 1870) na stranama 55–56 piše o Blaženoj Ozani.

Jerome Kavanjin (1641–1714), a lawyer from Split, wrote a long epic known as “Wealth and Poverty”. In 30 songs composed of 32,658 verses, he gave the most comprehensive work in verses in ancient literature, where he covered the Holy Scripture, Christian morality, the history of the South Slavs, and the chronicle of Dalmatian cities. In the 15th song, where he mentions significant people and saints, he dedicated the stanzas 131 to 134 to The Blessed Osanna.

Vicko Dudan from Split, an erudite, theologian and poet (died in 1703), in his collection of hymns for all Christian holidays, while singing about the Passion of Christ, also praised The Blessed Osanna.

Andrija Zmajević (1626–1694), a famous patron, archbishop of Bar and Primate of Serbia and Andrija Balović from Perast (died in 1750), briefly described the life of The Blessed Osanna.

Dr Bernardo Pezzi wrote about the life of The Blessed Osanna in his manuscript entitled “Libro delle Memorie di Cattaro”.

Serafim Crijević Cerve (1686–1759), a Dominican from Dubrovnik, wrote a history of Dubrovnik church entitled “Sacra Metropolis Ragusina” and a collection entitled “Bibliotheca Ragusina” with 435 biographies of people who were dealing with books of various contents. He translated into Latin the life of The Blessed Osanna written in Italian by an anonymous contemporary of hers.

Flaminius Cornelius Corner, (1693–1778), a Venetian senator, wrote about The Blessed Osanna in “Catharus Dalmatiae civitas” (Patavii, 1759. p. 37).

Hrvatski historičar Vjekoslav Klaić u djelu „Opis zemalja u kojih obitavaju Hrvati“, (Zagreb, 1881, knjiga II, str. 250), pominje Blaženu Ozanu, govoreći o Kotoru i prvi navodi Relezu kao njeno rodno mjesto.

Josip Đelčić (1849–1925), historičar, u svojoj „Memorie storiche sulle Bocche di Cattaro“ (1879) također piše o Blaženoj Ozani.

OP Anđeo Marija Miškov (1848–1922) objavio je oko 1880. godine život kotorske blaženice na italijanskom jeziku (prevod s latinskog) u dominikanskom glasniku „Rosario – memorie Domenicane“. Štampao je 1900. godine život Blažene Ozane u glasniku „Gospina Krunica“.

Njemački pisac Rajnhard E. Peterman (1859–1932) piše o Blaženoj Ozani u knjizi „Führer durch Dalmatien“ (1899, str. 555–556).

Ivo Matković (1859–1955) kanonik, napisao je prvi u XIX vijeku biografiju Blažene Ozane na našem jeziku „Život blažene Hosanne Kotorkinje“ (Zagreb, 1888) a zatim je pripremio za štampu i drugo izdanje u kome njeno ime navodi kao „Ozana“.

Bonaventura da Maser OFM napisao je kratku biografiju Blažene Ozane pod nazivom „Il giglio del Montenegro, ossia la Beata Osanna da Cattaro“ (Monza, 1882).

Inočenzo Taurizano OP, objavio je 1929. godine u Rimu (Società Anonima Poligrafica Italiana) biografiju Blažene Ozane pod nazivom „Beata Osanna da Cattaro“.

Anton Milošević, prepozit Kaptola Sv. Tripuna, biskupski generalni vikar, poznati historičar Kotora, piše o Bla-

Farlati and Coleti wrote extensively about the significance of The Blessed Osanna in their work “Illyricum Sacrum”, Venitiis 1800, in Volume VI (p. 491–493).

The Bollandists, a branch of the Society of Jesus founded in 1630 by the Jesuit Jean Bolland (1596–1665) for the purpose of critical analysis of saints’ lives, mentioned The Blessed Osanna in their “Acta sanctorum quotquot toto orbe coluntur”.

Francesco Maria Appendini (1768–1837), an Italian from Piedmont, a member of the Piarist Order, a scholar and pedagogue who was a Principal to Dubrovnik Gymnasium and who died in Zadar, wrote about The Blessed Osanna in his book “Memorie spettanti ad alcuni uomini illustri di Cattaro” (Ragusa 1811).

Vuk Stefanović Karadžić quoted a proverb where he interpreted an anecdote from the life of The Blessed Osanna in his work “Serbian Folk Proverbs” (Belgrade, Serbian Royal State Printing House 1900, no. 3423, p. 216).

Dr Paško Guerini (1821–1911), the abbot-superintendent of Perast, later Archbishop of Shkoder and Metropolitan of Albania, wrote about The Blessed Osanna in a treatise entitled “Succinta relazione geographica, storico-politica ed ecclesiastica delle Bocche di Cattaro e del suo territorio” (around 1870; pages 55–56).

Vjekoslav Klaić, a Croatian historian, referred to The Blessed Osanna in his work “Opis zemalja u kojih obitavaju Hrvati” [Description of countries which Croats dwell in, Zagreb 1881, volume II, p. 250], and he was also the first writer who mentioned Relezi as her birthplace.

Presvjetlom Biskupu Franu Uccellini
predsjedniku Odbora za proslavu Bl. Ozane

Himna Blaženoj Ozani *)

Režiji Dr. Vel. Deželić st. Muzika A. R. Homen.

Maestoso

Soprani
Alti
Tenori
Basi

An-de-le bi-je-li s gorah crnih go-ra, sa-šla si
k ža-lu ta-la-sno-ga mo-ra Sjaj-nom da
svjet-liš dušom svojom bijlom, na-rodu, na-ro-du
cije-lom. A-men, A-men'

U Kotoru, dne 15. marta 1930.
 *) Može se pjevati jednoglasno ili duoglasno uz pratnju orgulja.
Nam na čast i za hrami!

Antun R. Homen komponovao je muziku za tekst „Himne Blaženoj Ozani“, autora dr Velimira Deželića, povodom proslave u čast Blažene Ozane 1930, Kotor
 Antun R. Homen composed the music for the lyrics “Hymns to The Blessed Osanna” by Dr. Velimir Deželić on the occasion of the celebration of the feast day of The Blessed Osanna 1930, Kotor

Blaženoj Ozani.

Andjele bijeli s goriš crnih gora
Sašla si k žalu talasnoga mora,
Sjajnom da svijtliš dušom svojom bijelom
Starodu cijelom.

Lomjava groma, nježan žubor urela,
Olujni vihor, ovčica bijela,
Vrletne hridi i leptirići mali,
k Bogu te zvali.

Ti si Ozano ubirala ruže,
Krista du kralju miloduhom kruže,
Bonizna kćeri svetog Dominika.
Rodu si dika.

Svetosti tajan život ti je bio,
Najbolji ti si odabrala dio,
S Kristom na križu stekla vječnog mira
Pulmu si mira.

Sjaji nam svijetlom snobu u višini,
Daj da se narod vjerom ujedini,
Kršni nam kamen svaki blagoslovi
Sve nas obnovi.

Tvojim nam žalom Kotor daj da plane,
Bokeljske naše i sve roda strane,
Ružama pospi brda nam i doli,
Za sve nas moli.

u Zagrebu, am 20. svibnja 1929.

Dr. Klimir Deželić st.

ženoj Ozani u „Schemitismus seu Status prosonalis et localis Doecesis Catharensis pro anno Domini MCMVII“ (Ragusi, 1907, str. 43–44.)

Don Niko Luković napisao je 1928. godine „Život Blažene Ozane Kotorke“ (Jugoslovenska štampa D. D., Zagreb) i „Blažena Ozana Kotorka“ – jubilarno izdanje povodom 400. godišnjice smrti (1565–1965), (Kotor, 1965). Ova knjiga poslužila je kao glavna smjernica za pisanje kataloga o Kultu Blažene Ozane.

Čitav broj glasnika *Gospina Krunica* od 7. jula 1930. godine posvećen je Blaženoj Ozani.

Ante Šimčik, bibliotekar JAZU, štampao je u *Almanahu Gospe Lurdske* (Zagreb, 1931) članak „Blažena Ozana u književnosti“.

Boško Dumović objavio je u listu *Crna Gora* (br. I, 5. 1. 1929) opširan feljton pod nazivom „Blažena Jovana (Ozana) kotorka – crtice iz narodnog predanja“.

Mitar Vukčević, crnogorski književnik pisao je 1901. godine o Blaženoj Ozani u književnom časopisu *Luča* pod naslovom „Vladika Mardarije Kornećanin“.

Ranka Andrić, objavila je u Subotici 1946. godine. kratku biografiju Blažene Ozane poetskim stilom s vijencem molitvi pod nazivom: *Božja Pastirica*.

P. Markus Antonijus Van den Oudrin, holandski dominikanac, profesor na „Angelicumu“ u Rimu i univerzitetu u Friburgu (Švajcarska), na holandskom je jeziku napisao život Blažene Ozane pod naslovom „De Witte Heilige Van Tsrna Gora“, u časopisu *De Rozenkrans – Von-Het – St. Dominicus – College* (br. 2, 4, 6, 8, 11,12, Te Numegen 1933).

Josip Đelčić wrote about The Blessed Osanna in his “Memorie storiche sulle Bocche di Cattaro”, published in 1879.

In 1880 Anđeo Miškov O. P., published Italian hagiography of The Blessed Osanna in the Dominican gazette “Rosario – memorie Domenicane”. In 1900, he had the hagiography printed in the magazine “Gospina Krunica”.

Reinhard E. Pettermann, a German writer, wrote about The Blessed Osanna in his book “Führer dursh Dalmatien” (1899, p. 555–556).

Ivo Matković, a canon, was the author of the first hagiography of The Blessed Osanna in the local language, “Život blažene Hosanne Kotorkinje” [Life of The Blessed Osanna of Kotor, Zagreb, 1888], and later on prepared the second edition for printing, where her name is written in Slavic “Ozana”.

Bonaventura da Maser O. F. M. wrote a short hagiography of The Blessed Osanna entitled “Il giglio del Montenegro, ossia la Beata Osanna da Cattaro”, (Monza, 1882).

Innocenzo Taurisano O. P. published the hagiography of The Blessed Osanna entitled “Beata Osanna da Cattaro” in 1929, Rome (Società Anonima Poligrafica Italiana).

Anton Milošević, who was a provost of the Chapter of St. Tryphon, episcopal vicar-general and famous historian of Kotor, wrote about The Blessed Osanna in the “Schemitismus seu Status prosonalis et localis Doecesis Catharensis pro anno Domini MCMVII” (Ragusii, 1907. p. 43–44).

In 1928 Don Niko Luković wrote “Život blažene Ozane Kotorke” [Life of Blessed Osanna of Kotor] printed by Jugoslovenska štampa D. D, in Zagreb and “Blažena Ozana

I. Vitezović, profesor slavistike na Bečkom univerzitetu napisao je u *Buchberger, Lexicon fur Theologie und Kirche*, članak o Blaženoj Ozani (Band 7, 2, 1962, Spalte 1325).

Velimir Deželić, naučnik, pjesnik i književnik, napisao je himnu „Blaženoj Ozani“, koja se, prihvaćena kao liturgijska od crkvenih vlasti, stalno pjeva u Kotorskoj Biskupiji i po katoličkim crkvama, istim napjevom, kao i himna posvećena Sv. Tripunu.

Antun Rosi, kotorski hroničar, istoričar, narodni prosvetitelj, napisao je u desetercu „Život bl. Ozane Kotorke, rodom Crnogorke“ (Zagreb, 1930).

Petar Kuničić, pisac, istoričar i pjesnik napisao je u čast Blažene Ozane pjesmu „U ime mladeži“.

Vid Vuletić Vukasović, arheolog, etnolog i književnik napisao je, takođe, himnu u čast kotorske svetiteljke.

Valtazar Vijolić je objavio himnu u čast Blažene Ozane u *Hrvatskoj Straži* (1. 7. 1930), a pjesnik Jeronim Korner Hercegovljanin, napisao je pjesmu „Rastanak bl. Ozane od majke i zavičaja“ u almanahu *Gospe Lurdske*, 1931. godine.

Dionisio de Sarno di S. Đorđo napisao je biografiju Blažene Ozane u desetercu na italijanskom jeziku, 1929. godine.

Dr Ermenedildo Pelegrineti preveo je na klasičnom italijanskom jeziku Deželićevu himnu.

F. Rožić, zagrebački kanonik, pjesnik, napisao je pjesmu Blaženoj Ozani, koja se recitovala prilikom postavljanja kamena temeljca buduće crkve Hrista Kralja na Trnju u Zagrebu.

Kotorka” [The Blessed Osanna of Kotor], a jubilee edition on the occasion of the 400th anniversary of her death (1565–1965), (Kotor, 1965). This book served as the main guide for writing this catalogue on The cult of Blessed Osanna.

The entire issue of the *Gospina Krunica* courier dated July 7th 1930. was dedicated to The Blessed Osanna.

Ante Šimčik, a librarian of the Yugoslav Academy of Sciences and Arts, published the article “Blažena Ozana u književnosti” [The Blessed Osanna in Literature] in the *Gospa Lurdska Almanah* (Zagreb, in 1931).

Boško Dumović published an extensive feuilleton entitled “Blažena Jovana (Osanna) Kotorka – crtica iz narodnog predanja” [Blessed Jovana (Osanna) Kotorka – details from the folk tradition] in the newspaper *Crna Gora* (no. 1.5.I. 1929).

Mitar Vukčević, a Montenegrin writer, wrote about The Blessed Osanna in an essay called “Vladika Mardarije Kornećanin” published in the literary magazine *Luča* in 1901.

Ranka Andrić published a short hagiography of The Blessed Osanna with a collection of prayers called “Božja pastirica” [Shepherdess of God] in Subotica (1946).

P. Marcus Antonius Van den Oudrin, a Dutch Dominican, doctor of biblical studies and professor at the “Angelicum” in Rome and at the University of Fribourg in Switzerland, wrote a hagiography of The Blessed Osanna in Dutch language entitled “De Witte Heilige Van Tsrna Gora” in the magazine *De Rosencrans – Von-Het – St. Dominicus – College* (No. 2, 4, 6, 8, 11, 12 Te Numegen 1933).

Sveta Kongregacija obreda u Rimu je 1927. godine objavila je na 460 štampanih strana velikog formata (30 x 20 cm) dokumente o vjekovnom poštovanju blažene Ozane, koji su poslužili kao dokazni materijal u Procesu za postizanje potvrde javnog i crkvenog poštovanja Blaženice od strane Svete Stolice. Prilikom proslave brojni su autori napisali naučne članke, koji su objavljeni u svečanom broju *Hrvatske straže* (1. 7. 1930).

O ličnosti Blažene Ozane pisali su, takođe, brojni domaći i inostrani autori, posebno, ili kao doprinos nekoj sveobuhvatnijoj temi. Ličnost Blažene Ozane obrađena je i u brojnim muzičkim temama.

Dr Božidar Širola, o. dr Bernard Sokol, franjevac, o. Jordan Viculin, dominikanac i Antun. R. Homen, kompozitali su himne i pjesme za mješoviti hor, koje su u čast Blažene Ozane napisali dr Velimir Deželić i Don Dinko Ljubić. Muziku za himnu Blaženoj Ozani, Valtazara Vijolića, napisao je dr Josip Andrić. Velimir Deželić, sin, i Božidar Širola komponovali su „Misterij“, prema sadržaju izmirenja kotorskih građana od strane Blažene Ozane. Ovaj muzički komad se nije nikad izvodio.

Najsnažniju vizuelizaciju Blažene Ozane i njenog djelovanja doživljavamo kroz likovna djela, na kojima je prikazan lik i događaji iz života ove najznačajnije ličnosti duhovnog života srednjevjekovnog Kotora. Mnoge od slika s predstavama iz života Blažene Ozane nestale su u požaru koji je zadesio dominikansku crkvu Sv. Nikole u Kotoru, a ratni vihori, zemljotresi, požari, selidbe uticali su i na to da ne postoje u Kotoru slike posvećene blaženoj Ozani koje su bile izložene u crkvi Sv. Pavla (pet slika) i Katedrali Sv. Tripuna (jedna slika). Već u pomeutom rukopisu Serafima Crijevića o životu Blažene Oza-

I. Vitezović, a professor of Slavic studies at the University of Vienna, wrote in the *Buchberger, Lexicon fur Theologie und Kirche* an article on The Blessed Osanna with a bibliography on this subject (Band 7, 2, 1962, Spalte 1325).

Velimir Deželić, a scholar, poet, writer, wrote a hymn called “Blaženoj Ozani” [To The Blessed Osanna], which is accepted as a liturgical song by the church authorities and sung in the Diocese of Kotor and in Catholic churches in the same tune as the hymn dedicated to St. Tryphon.

Antun Rossi, a chronicler from Kotor, historian, national enlightener, wrote in decasyllable the poem “Život bl. Ozane Kotorke, rodod Crnogorke” [Life of the The Blessed Osanna of Kotor, of Montenegrin origin] (Zagreb, 1930).

Petar Kuničić, a youth writer, historian and poet, wrote the song „U ime mladeži“ [In the Name of Youth] in The Blessed Osanna's honour.

Vid Vuletić Vukasović, an archaeologist, ethnologist and writer, also wrote a hymn in honour of this saint from Kotor. Valtazar Vijolić also published a hymn in honour of The Blessed Osanna in the magazine *Hrvatska straža*, on July 1st 1930, while the poet Jeronim Korner Hercegnovljanin wrote the song “Rastanak bl. Ozane od majke i zavičaja” [Departure of The Blessed Osanna from her Mother and Native Land] published in the *Gospa lurdská* in 1931.

Dionisio de Sarno di S. Giorgio wrote a hagiography of The Blessed Osanna in decasyllable in Italian, published in 1929.

Dr Ermenegildo Pellegrinetti translated Deželić's hymn in classical Italian.

F. Rožić, a canon from Zagreb and a poet, wrote a poem dedicated to The Blessed Osanna, which was recited on the

ne, prevodu njenog životopisa na latinski s italijanskog jezika, anonimnog savremenika Blažene Ozane, izradio je svojom rukom dva crteža. Prvi koji prikazuje Blaženu Ozanu u ekstazi, a drugi alegoriju iskušenja, kotorsku Blaženicu okruženu miševima. U još jednom Crijevićevom djelu, među bakrorezima svetaca, blaženika i časnih sluga dominikanskog reda (na četrdesetoj strani) nalaze se dva crteža s prikazom Blažene Ozane. Na jednom je prikazana Blažena Ozana u trenutku klanjanja Raspetom Spasitelju, Isusu Djetetu, a na drugom ona stoji na vratima isposnice s krstom u ruci kojim blagoslovljava. Ispod crteža nalazi se natpis: *Beata Osanna Catharensis*.

Najstarija slika s prikazom Blažene Ozane je bakrorez iz 1606. godine, koji je prikazuje u odjeći dominikanskog III reda, s oreolom oko glave, dok u desnoj ruci drži Raspete, a lijevu je ruku položila na prsa. U pozadini lika Blažene Ozane prikazane su ljestve i bič. Na dnu slike nalazi se natpis: „B. Osanna da Cattaro“, kao i kratka zabilješka o njenom životu. Ovaj bakrorez je Don Niko Luković vidio kod Don Iva Stjepčevića. On smatra da je po istom obrascu napravljena i slika (ulje na platnu, 48 x 39 cm) iz XVIII vijeka, koja se čuva u Muzeju sakralne umjetnosti u katedrali Sv. Tripuna.

Emanuel Vidović izradio je 1928. godine grafiku u čast Blažene Ozane na kojoj je predstavljeno južno pročelje crkve Sv. Marije od Rijeke (crkva Blažene Ozane). Ova grafika se nalazi u prčanjskoj parohijskoj crkvi.

U crkvi Sv. Marije od Rijeke (crkva Blažena Ozana), nalazi se slika s prikazom kotorske Blaženice iz XIX vijeka (ulje na platnu, 50 x 36 cm), kao i slika (ulje na platnu, 114 x 85 cm), koju je Mila Bandur naslikala 1930. godine povodom proslave jubileja Blažene Ozane.

occasion of laying the cornerstone of the future Church of Christ the King in Trnje, Zagreb.

In 1927, the Sacred Congregation for Rites in Rome published on 460 pages (large format 30 x 20 cm) documents on the centuries-old veneration of The Blessed Osanna, which served as the evidence in the process of obtaining confirmation of public and ecclesiastical reverence of the saint by the Holy See. On this occasion, numerous authors also wrote scientific articles which were published in the ceremonial issue of *Hrvatska straža* (July 1st 1930).

Numerous local and foreign authors also wrote about the personality of The Blessed Osanna, both separately or as a contribution to broader topics. The Blessed Osanna's personality was also an inspiration for numerous musical themes.

Dr Božidar Širola, Friar Dr Bernard Sokol, Friar Jordan Vinculin, and Antun. R. Homen, composed hymns and songs for the mixed choir, on the verses written in honour of The Blessed Osanna by Dr Velimir Deželić and Don Dinko Ljubić. The music for the hymn to The Blessed Osanna by Valtazar Vijolić was composed by Dr Josip Andrić, Velimir Deželić Jr. and Božidar Širola. This piece was entitled “Misterija” [Mystery], according to the content of conciliation of the citizens of Kotor thanks to the mediation of The Blessed Osanna. This piece was never performed.

The most powerful image of The Blessed Osanna and her actions is experienced through the works of visual arts that depict the character and events from the life of this most important person in the spiritual life of medieval Kotor. Many of the paintings depicting the scenes from the life of The Blessed Osanna disappeared in the fire that struck the Dominican church of St. Nicholas in Kotor, while the



BLAŽENA OZANA
Bogdan Kaluderović
reljef u srebru
Katedrala Sveti Tripun

THE BLESSED OSANNA
Bogdan Kaluderović
relief in silver
The St. Tryphon Cathedral

Akademski slikar, Slavko Tomerlin naslikao je Blaženu Ozanu u ovalu s krstom u ruci, stubama i bičem u pozadini njenog lika (Jedan poštovalac Blažene Ozane objavio u kalendaru *Danica*, 1933.)

Andrija Maurović, kotorski likovni umjetnik, izradio je sliku Blažene Ozane s krstom u ruci, a u pozadini prozorčić, koji obasjava njenu isposnicu i crkve Sv. Marije i Sv. Tripuna. Ova se slika, (za vrijeme proslave poštovanja Blažene Ozane, 1930) litografski umnožila u ljubičastom tonu i dijelila narodu.

Milo Milunović, akademski slikar, izradio je fresko tehnikom sliku Blažene Ozane (166 x 90 cm) u crkvi Rođenja Bogorodice na Prčanju. Blažena Ozana prikazana je kao mlada djevojka, kćerka vrljednog crnogorskog sela, prirode i kćerka Božja, onog Boga koga je prepoznala u svom zavičaju u ranoj djevojačkoj dobi. Kao motiv na fresci preuzeta je legenda o hljebu, koji se u njenoj prečagi pretvorio u cvijeće. To isto cvijeće može se prihvatiti kao ono gorsko cvijeće koje je nabrala u svojim planinama da bi veličalo simbol bratske ljubavi. Mlada pastirica odjevena u priprost, seljački haljetak, nema na fresci niti jedan svetački atribut, osim jedva primjetnog oreola. Pa ipak, iz cijele njene figure zrači ponizan stav, a produhovljeno lice mlade djevojke više od bilo kog atributa govori u prilog njene posvećenosti Bogu i uzvišenim idealima. Blažena Ozana smještena je na tipičnom bokeljskom balkonu s renesasno-baroknom ogradom od bogato kovanog gvožđa, nalik na ostale balkonske ograde bokeljskih kuća. U pozadini se vide siluete brijega Sv. Ivana (San Đovani), obrisi drevnog Kotora i more. Njen pogled i izraz u očima ima nešto od ranih, mladih hrišćanskih mučenica, kao kod likova starohrišćanskog slikarstva. Ovo djelo s prikazom mlade pastirice odaje i ruku i ideju velikog umjetnika, koji upravo

whirlwinds of war, earthquakes, fires and migrations also caused the disappearance of the paintings that had been exhibited in the Church of St. Paul (five paintings) and the Cathedral of St. Tryphon (one painting). In the manuscript of Seraphim Crijević who translated the hagiography of The Blessed Osanna from Italian into Latin, there are two interesting drawings of The Blessed Osanna made by an anonymous contemporary of hers, one depicting The Blessed Osanna in ecstasy, and the other an allegory of temptation, Blessed Virgin of Kotor surrounded by mice. In another Crijević's work, among the copper etchings of saints, blessed and venerable servants of the Dominican order, on page 40 there are two drawings depicting The Blessed Osanna. One is showing The Blessed Osanna at the moment of adoration of the Crucified Saviour, Jesus the Child, and on the other she is standing at the door of her hermitage while giving blessing with a cross in her hand. Below the drawing there is an inscription reading as follows: *Beata Osanna Catharensis*.

The earliest painting depicting The Blessed Osanna is a 1606 copper etching depicting her in the habit of the Dominican Third Order, with a halo around her head, while holding a Crucifixion in her right hand, and with left hand on her chest. Behind the figure of The Blessed Osanna there is a ladder and a whip. At the bottom of the picture there is the inscription "B. Osanna da Cattaro" followed by a brief account on her life. Don Niko Luković saw this copper etching in the house of Don Ivo Stjepčević. He found resemblance with another painting, oil on canvas (48 x 39 cm) from the eighteenth century, which is kept in the Museum of Sacred Art in the Cathedral of St. Tryphon.

In 1928, Emanuel Vidović created a graphic in honour of The Blessed Osanna which is showing the southern façade



BLAŽENA OZANA

Milo Milunović (1897–1967)

oltarska slika / fresko tehnika • 166 x 90 cm

Crkva Rodenja Blažene Djevice Marije

Prčanj • 1930.

THE BLESSED OSANNA

Milo Milunović (1897–1967)

altar painting / fresco technique • 166 x 90 cm

Church of the Nativity of the Blessed Virgin Mary

Prčanj • 1930



u ovim jednostavnim, naivnim temama prednjači veličnim i snagom svog djela. Skrušenošću i poštovanjem Spasitelja, odiše svaka pora na mladom, nevinom licu mlade Crnogorke.

Ermenedildo Pelegrineti (apostolski nincij u Beogradu) rekao je o ovoj slici: „Želio bih pred ovu sliku dovesti sve biskupe svijeta, da vide kako i jedan savremeni slikar u modernom oblikovanju može dati djelo koje odgovara hrišćanskom duhu“. Ovaj poklonjeni rad u koji je uložio dio lične duhovnosti i pokore, Milunović je posvetio uspomeni na svog mecenu u Parizu, vajaru Antoanu Burdelu riječima: *A tres chere memoire du maitre Bourdelle* (Predragoj uspomeni majstora Burdela). Ovu je fresku 8. septembra 1930. godine na dan Rođenja Bogorodice (hramska slava crkve Rođenja Bogorodice) svečano otkrio i blagoslovio biskup Frano Učelini-Tice. On je tom prilikom održao i nadahnut govor posvećen bratskoj ljubavi i vjerskoj trpeljivosti, koja predstavlja preduslov našeg srećnog zemaljskog života i opšteg, vječnog spasa.

Marko Murat je za crkvu Gospe od Rozarija u Dubrovniku, naslikao je sliku (ulje na platnu, 120 x 96 cm) na zahtjev dubrovačkih dominikanaca 1931. godine. Blažena Ozana prikazana je u svojoj isposnici u trenutku molitve. Na zidu ćelije visi Raspeće, a u desnom uglu su ljestve na kojima je spavala. Prikazani su i religiozni predmeti, knjige i žižak, koji na slici doprinose atmosferi pokorničkog života kotorske Blaženice. Kroz prozor se vidi plavo nebo, simbol života izvan zidova pokorničke ćelije. Crte lica Blažene Ozane, upečatljive i lijepe podsjećaju na upečatljiva lica ovih goršakinja, koja su se mogla vidjeti na pazaru u Kotoru. Lice zrači unutrašnjim mirom, a na njemu je likovnim jezikom izražena religioznost, samoodricanje i mučeništvo, ne samo kao dio lične

of the Collegiate Church of St. Mary's (Church of The Blessed Osanna). This graphic is located in Prčanj Parish Church.

In the Church of St. Mary of River (The Blessed Osanna), there is a nineteenth century painting depicting an image of The Blessed Osanna of Kotor, (50 x 36 cm, oil on canvas) and another one (oil on canvas, 114 x 85 cm) painted by Mila Bandur in 1930 on the occasion of the celebration of The Blessed Osanna's jubilee.

Slavko Tomerlin, an academic painter, painted The Blessed Osanna in an oval with a cross in her hand, and a ladder and whip in the background. An admirer of The Blessed Osanna published it in *Danica* calendar of 1933.

Andrija Maurović, a visual artist from Kotor, made a painting of The Blessed Osanna showing her with a cross in her hand, and a window in the background illuminating her hermitage and the churches of St. Mary and St. Tryphon. This painting was lithographically reproduced in the purple hue during the celebration of The Blessed Osanna and handed out to people.

Milo Milunović, an academic painter, made a painting of The Blessed Osanna (166 x 90 cm) in Our Lady's Temple in Prčanj, in fresco technique. The Blessed Osanna is portrayed as a young girl from a Montenegrin mountain village, as daughter of nature and daughter of the God, the God whom she recognized in her homeland in her early childhood. The theme of the fresco is the legend about bread that turned into flowers in her apron. These flowers can be perceived as those flowers she had collected in her mountains, glorifying the symbol of brotherly love. The young shepherdess, dressed in a simple peasant robe, has no saintlike attribute in the fresco, except for the barely no-



BLAŽENA OZANA KOTORKA

Marko Murat (1864–1944)

ulje na platnu • 120 x 96 cm

Crkva Gospe od Rozarija

Dubrovnik • 1931.

THE BLESSED OSSANA OF KOTOR

Marko Murat (1864–1944)

oil on canvas • 120 x 96 cm

Church of Our Lady of the Rosary

Dubrovnik (Croatia) • 1931

pokore svetiteljke, već i kao karakteristika njenog plemena. Na slici je intenzivnim i prefinjenim koloritom postignuta izvanredna harmonija tonova.

Slika s motivom Blažene Ozane nalazila se u sakristiji nekadašnje crkve Sv. Dominika u Zadru iz 1658. godine. Slike Blažene Ozane nalaze se i po dominikanskim crkvama u Italiji.

Najljepše predstave kotorske Blaženice u likovnoj umjetnosti su one izrađene u metalu, dubokom i plitkom reljefu s brojnim, plastično prikazanim temama iz njenog nesvakidašnjeg života.

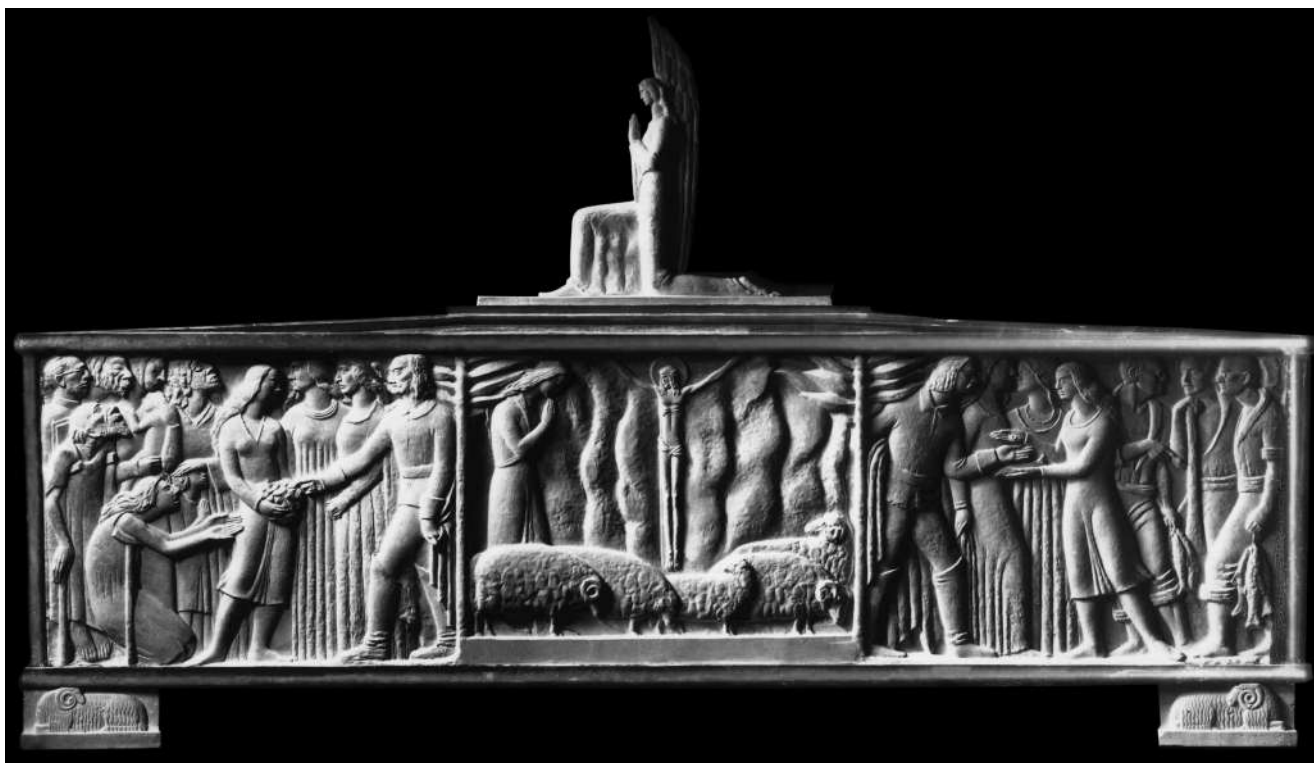
Bogdan Kaluđerović, posljednji predstavnik zlatarske porodice Kaluđerović (umro 1944. godine), prilikom skidanja i rastavljanja oltarske pale u katedrali Sv. Tripuna 1906. godine, s težnjom da se kameni ciborijum prikaže u svojoj ljepoti, izradio je srebrnu figuru Blažene Ozane. Dirljivo, naivno shvaćena i na taj način obrađena, pokazuje jaku dekadenciju koju je kotorsko zlatarstvo doživjelo krajem XIX i početkom XX vijeka.

Za proslavu jubileja Blažene Ozane, veliki jugoslovenski skulptor Antun Augustinčić (Klanjec, 1900 – Zagreb, 1979), jedan od najeminentnijih hrvatskih skulptora novijeg doba, zalaganjem dr Josipa Jedlovskog, izradio je bronžani, posrebrnjeni sarkofag sa scenama iz života svetiteljke.

Poput vrata Vaska Lipovca na crkvi Blažene Ozane, ovaj rad savršeno se uklapa u romaničko zdanje, iako je rađen 1931. godine, kao prvo novije umjetničko djelo u crkvi. Sarkofag u kome počivaju mošti Blažene Ozane dug je 145 cm, visok 36 cm, s heruvimom u klečećem stavu, koji moli na vrhu (70 cm). Reljefi su napravljeni tako da

ticeable halo. Yet her figure radiates with humble attitude, and the young girl's spiritual face speaks more than any attribute in support of her devotion to the God and divine ideals. The Blessed Osanna is standing on a typical Boka Bay balcony with a Renaissance-Baroque fence made of richly wrought iron, similar to other balcony fences of the houses in Boka. In the background, there are silhouettes of the Hill of St. John (San Giovanni), the outlines of the ancient Kotor and the sea. Her look and the expression in her eyes have something of early Christian martyrs, just like in the figures of the Early Christian paintings. This work with the image of the young shepherdess reflects both the skill and the idea of a great artist who through these simple, naive topics shows the greatness and power of his work. Every pore on the innocent face of the young Montenegrin woman exudes repentance and reverence for the Saviour.

Ermenegildo Pellegrinetti (Apostolic Nuncio in Belgrade) said of this painting: "I would like to bring all the bishops of the world before this painting, to show them how even a contemporary painter can create a work in modern design that corresponds to the Christian spirit." Milunović dedicated this work, in which he invested his personal spirituality and penance, to the memory of his patron in Paris, sculptor Antoine Bourdelle with these words: *A tres chere memoire du maitre Bourdelle* (To the precious memory of Master Bourdelle). Bishop Franco Uccellini-Tice unveiled ceremonially and blessed the fresco on September 8th 1930, on the day of Our Lady's feast day, which is also the feast day of Our Lady's Temple. On this occasion he gave an inspired speech dedicated to brotherly love and religious tolerance, which is a precondition for our happy earthly life and universal, eternal salvation.



SARKOFAG BLAŽENE OZANE
Antun Augustinčić (1897–1967)
 pet bareljefa u posrebrenoj bronzi
 145 x 36 cm
 Crkva Blažene Ozane
 Kotor · 1931.

SARCOPHAGUS OF THE BLESSED OSANNA
Antun Augustinčić (1897–1967)
 five bas-reliefs in silver-plated bronze
 145 x 36 cm
 Church of the The Blessed Ossana
 Kotor · 1931





se mogu rastaviti, a bronzani posrebreni skelet sarkofaga čini samostalnu cjelinu. Svi metalni djelovi izvedeni su i cizelirani u radionici umjetničke akademije u Zagrebu. Na pročelju sarkofaga bio je postavljen reljef, sad prenesen na zapadni crkveni zid, a po dva reljefa nalaze se bočno, na stranama sarkofaga, koje nijesu okrenute posmatraču. Na nekad pročeljnom triptihu, sad na zapadnom crkvenom zidu, prikazana je centralno vizija Raza-petog Hrista u oblaku, koji se prikazuje mladoj pastirici u krševitom crnogorskom pejzažu. Oko nogu pastirice, koja stoji okrenuta profilom, s rukama u molitvi i blago povijenom glavom, odjevene u jednostavni seljački haljetak, s kapom, koja asocira na detalj crnogorske nošnje, prikazane su ovce. Natpis ispod središnjeg reljefa glasi: BL OZANI KOTORKI ŠTOVATELJI MCMXXX.

Reljef s lijeve strane predstavlja priču o hljebu koji je sakrila u njedrima da bi pomogla kotorsku sirotinju. Grupa prosjaka vrlo je realistično prikazana, a sasvim lijevo, prikazan je Don Niko Luković sa životopisom, knjigom o životu Blažene Ozane u rukama. Na desnom reljefu, koji je zapravo priča o nestalom prstenu, prikazana je grupa ribara, odnosu u dogovoru s Antunom Augustinčićem, prikazane su ugledne duhovne i javne ličnosti; biskup Franjo Učelini-Tice, kanonik Ivo Stjepčević, kltor sarkofaga dr Josip Jedlovski, predstavnik Jugoslovenskog odbora u Londonu i njegova supruga Antica, članica odbora. Blažena Ozana pokazuje prsten začuđenim gospodarima. Scena i pored snažne dramatike u događaju, odiše smirenošću i zapanjenošću, ukazujući na trenutak zaustavljenu scenu divljenja božanskoj prirodi Blaženice.

Na desnoj strani sarkofaga prikazane su Kotoranke, četiri ženske figure, otmene i ponizne u isto vrijeme, koje

Marko Murat made a painting for the Church of Our Lady of Rosary in Dubrovnik, oil on canvas (120 x 96 cm) at the request of the Dominicans of Dubrovnik in 1931. The Blessed Osanna is depicted in her hermitage at the time of prayer. On the cell wall there is the Crucifixion hanging, and in the right-hand corner there is a ladder which she slept on. The painting also shows religious objects, books and a lamp, which add to the atmosphere of the penitential life of the Saint of Kotor. Blue sky is seen through the window, a symbol of life beyond the walls of the penitent cell. The facial features of The Blessed Osanna, striking and beautiful, are reminiscent of the faces of highland women who could be seen in the Kotor market. Her face radiates with inner peace with spirituality, self-denial and martyrdom expressed in an artistic way, not only as a symbol of personal penance of the Saint but also as a characteristic of her family clan. By means of intense and sophisticated colours, remarkable harmony of shades was achieved.

One of the paintings of The Blessed Osanna used to be in the Sacristy of the former church of St. Dominic in Zadar from 1658. The paintings depicting The Blessed Osanna are also found in Dominican churches across Italy.

The most beautiful visual representations of the Saint of Kotor are those made in metal, deep and shallow relief with numerous, vividly presented scenes from her unusual life. Bogdan Kaluđerović, the last representative of Kaluđerović family of goldsmiths (who died in 1944), during the removal and dismantling of the altarpiece in the Cathedral of St. Tryphon in 1906, wishing for the stone ciborium to be shown in all its beauty, made a silver statue of The Blessed Osanna. Moving, understood naively and presented in that way, it shows the strong decadence that the goldsmith craft in Kotor experienced in the late nineteenth and early twentieth century.









Blaženoj Ozani, dostojanstvenoj smirenoj figuri, odjevenoj u dominikansku odoru, donose jelo i piće. Na lijevoj strani prikazana je kotorska Blaženica kako izmiruje zavađene plemiće i pučane, gdje snažnim stiskom ruke, stišava razbuktale strasti. Sarkofag leži na četiri noge, pravougaonog profila, u obliku stilizovanih, reljefno izvajanih ovčica. Nad centralnim dijelom sarkofaga prikazan je heruvim u klečećem stavu, sklopljenih krila i ruku u molitvi. Slijedeći svoje velike prethodnike, kotorske zlatare i majstore remek djela, srebrno pozlaćene oltarske pale u katedrali Sv. Tripuna, Antun Augustinčić je na ovom djelu pokazao izvanredan smisao za modelovanje oblika, proporcije, a svojim izduženim gracioznim figurama, kao i oblinama kod prikaza ovaca, hljeba i voluminoznosti određenih figura, pokazao je simbiozu između punoće romanike i izvjesne gotičke elegancije s primjesama manirizma.

Ličnosti posjeduju odlike unutrašnjih stanja i preciznu fizionomiju, što ukazuje na visok umjetnički kvalitet Augustinčićevog djela, koga u voluminoznijem formatu, materijalu i tehnici slijedi kasnije i Vasko Lipovac pri izradi crkvenih vrata.

Poslije zemljotresa, zahvaljujući posredništvu Don Branka Sbutege, zapadna, ulazna vrata crkve Sv. Marije dobila su izuzetnu likovnu cjelinu, dvokrilna vrata rađena u tehnici livene bronz, rad akademskog slikara i skulptora Vaska Lipovca (Kotor, 1931– Split, 2006). Autor je na vratima izradio 24 metope s temama iz života Blažene Ozane, intimnu, lirsku priču o životu crnogorske pastirice, koja dolaskom u Kotor postaje dominikanska redovnica, prolazeći dug put samoodricanja i mučeništva sve do svog posvećenja, koje je i pored izrazitog poštovanja ove svetiteljke, po kojoj je crkva u

For the celebration of the jubilee of The Blessed Osanna, Antun Augustinčić (Klanjec, 1900 – Zagreb, 1979) a great Yugoslav sculptor, one of the most prominent Croatian sculptors of recent times, upon the initiative of Dr Josip Jedlovski made a bronze, silver-plated sarcophagus with the scenes from the life of the Saint.

Like Lipovac's doors at the Church of The Blessed Osanna, this work fits perfectly into the Romanesque edifice, though it was created in 1931 as the first modern time artwork in the church. The sarcophagus in which The Blessed Osanna's relics rest is 145 cm long, 36 cm high, with a sculpture of a cherub praying in a kneeling posture at the top (70 cm high). The reliefs are made so that they can be disassembled, and the bronze silver-plated skeleton of the sarcophagus forms a standalone unit. All metal pieces were made and chiselled in the workshop of Zagreb Art Academy. On the front of the sarcophagus there used to be a relief, later on transferred to the western church wall, while there are two reliefs placed on either side of the sarcophagus, which are not facing the observer. The former frontal triptych, currently placed on the western wall of the church, shows a vision of the Crucified Christ in a cloud, which is presented to a young shepherdess in a rocky Montenegrin landscape. The shepherdess, surrounded by sheep, holds her hands in prayer, with the head turned to her profile and slightly tilted, dressed in a simple peasant's robe, with a cap that resembles the detail of Montenegrin traditional costume. The inscription below the central relief reads: BL OZANI KOTORKI ŠTOVATELJI MCMXXX [TO THE BLESSED OSANNA OF KOTOR WORSHIPPERS MCMXXX].

The relief on the left-hand side is the visualisation of the story of how she hid bread in her bosom to help the poor of Kotor. A group of beggars is shown very realistically, and



GLAVNA VRATA
CRKVE BLAŽENE OZANE
S PRIZORIMA IZ ŽIVOTA BLAŽENICE
Vasko Lipovac (1931–2006)
reljef u bronzi • Kotor, 1979.

**THE MAIN DOOR
OF THE CHURCH OF THE BLESSED OSSANA
WITH SCENES FROM THE LIFE OF
THE BLESSED WOMAN**
Vasko Lipovac (1931–2006)
relief in bronze • Kotor, 1979



narodu i dobila ime, došlo tek 1927. godine, poslije 362 godine. Biografski posložene ređaju se metope sa statom koje je čuvala u rodnom selu, vizijom Razapetog Hrista, skromnom kolibom u kojoj je provela dane svojga djetinjstva. Nižu se metope razgovora s majkom, koja iskreno, iako neuko, skromnoj pastirici uliva prve ideje pobožnosti. Dolazak u Kotor mlade crnogorske pastirice u pratnji majke, Vasko Lipovac je prikazao na najjednostavniji način. Izlio je u bronzi sjeverna gradska vrata, kroz koja je u grad po prvi put ušla, skromna seoska djevojčica, kasnije jedna od najvažnijih ličnosti duhovnog života srednjovjekovnog Kotora. Dolazak na službu kod uglednog Kotoranina, sudije Aleksandra Buća, u čijem se domu njegovala dominikanska duhovnost vezana je za scenu sa cvijećem u njedrima u koje se pretvorila hrana, koju je sakrila kako bi pomogla kotorsku sirotinju. Vrijedna i odana svojim gospodarima, skromna i pobožna, od braće svog gazde, fra Vincencija i fra Dominika Buća, poučena je složenim teološkim temama, koje je s njima rado raspravljala i razmijenjivala mišljenje. Težeći svom uzvišenom cilju, poslije sedam godina napušta ugledni dom Buća i prelazi u isposničku ćeliju, prvo pri samostanu, danas nestalog Sv. Bartolomeja, kasnije u skromnoj isposnici pri crkvi Sv. Pavla. Ovdje provodi od svoje 21. godine života isposnički život, kao jedna od „virgines muratae“ (zazidanih djevice), život u strogom postu i molitvama, mučeći svoje tijelo i dušu, kako bi se što više približila Isusovim stradanjima i svojim životom pomogla spasenju sugrađana i grada Kotora, koji je u to vrijeme bio izložen brojnim opasnostima. Na tri metope prikazane su scene s Blaženom Ozanom, koja dijeli savjete i molitvama pomaže Kotoranima prilikom Barbarosine opsade. Posljednje scene na metopama su njeno upokojenje, sahrana i posvećenje, prilikom kojeg se tijelo kotorske svetiteljke iznosi iz crkve Blažene Oza-

to the extreme left, Don Niko Luković holding a hagiography of The Blessed Osanna in his hands. The right-hand side relief, which is actually a visualisation of the story of the missing ring, there's a scene with a group of fishermen. In fact, it was agreed with Anton Augustinčić, the artist, to depict prominent spiritual and public figures: Bishop Franco Uccellini-Tice, Ivo Stjepčević, Dr Josip Jedlovski himself the donor of the sarcophagus and a representative of the Yugoslav Committee in London and his wife Antica, herself a member of the Committee. The Blessed Osanna is showing the ring to the astonished masters. The scene, despite the strong drama of the event, exudes calmness and astonishment and catches the expression of admiration for the Saint's divine nature.

On the right-hand side of the sarcophagus, four women from Kotor, graceful and humble at the same time, are depicted as they bring food and drink to The Blessed Osanna, a dignified calm figure dressed in a Dominican habit. On the left-hand side, the Saint of Kotor is shown reconciling the aristocratic nobles and commoners, where, with a strong hand motion she calms the stirring passions.

The sarcophagus lies on four legs of rectangular profile, with embossed decorations in the form of sheep. Above the central part of the sarcophagus there is a scene with a cherub in a kneeling posture, with his wings folded and his hands in prayer. Following into the footsteps of his great predecessors, the goldsmiths of Kotor and creators of the masterpiece of the silver-gilt altarpiece in the Cathedral of St. Tryphon, Antun Augustinčić showed in this work a remarkable sense for modelling, proportion, and with his elongated graceful figures, as well as curves in depicting sheep and bread, he showed a symbiosis between the fullness of the Romanesque art and certain Gothic elegance with a touch of Mannerism.

ne u pratnji najviših duhovnih lica dominikanskog reda i građana Kotora. Romanička crkva dobila je vrata, koja se, iako izrađena savremenim likovnim jezikom i tehnikom, voluminoznošću i uprošćenošću u prikazu likova savršeno uklapaju u njenu romaničku strukturu.

Osim uspomena na Blaženu Ozanu, koje su nam ostale u književnim djelima, poeziji, likovnim umjetnostima, potrebno je osvrnuti se i na uspomene iz njenog neposrednog života. Melior Teta (Melhior Tetta), prorektor na Univerzitetu u Padovi (diplomirao 1667), gdje mu je podignut spomenik s poprsjem, vitez Sv. Đorđa iz Šibenika, gdje se vratio 1672. godine doseljava u Kotor. Visoko kotiran u kotorskom plemstvu dobio je na poklon kamen kojim se Blažena Ozana udarala u prsa, zbog čega su neki vjernici izražavali podozrenje i negodovanje. Da bi smirio strasti Kotorana, Melior Teta je poručio 1685. godine mermerni oltar u crkvi dominikanskih trećoretkinja Sv. Pavla u Kotoru. U niši oltara, kako je već pisano, bile su pohranjene relikvije kotorske Blaženice, a na mermeru antependiju oltarske menze, lijevo i desno, intarzirana su dva grba u raznobojnom mermeru, oba porodice Teta. Oltarska pala „Obraćanje Sv. Pavla“ na oltaru, djelo je jednog od najznačajnijih protagonista likovnog života u Veneciji, u drugoj polovini XVII vijeka, Antonia Zančija (Este, 1631 – Venecija, 1722).

Jacinta Milatović, posljednja trećoretkinja iz dominikanskog samostana Sv. Pavla, je po njegovom ukidanju prenijela neke predmete u crkvu Sv. Marije u Stolivu: sliku na dasci (66, 5 x 53 cm), koja prikazuje polufiguuru umirućeg Hrista koji donjim dijelom tijela stoji u grobu, dok se u pozadini nazire krst. Slika je rad nekog od sljedbenika škole Đovanija Belinija; drveno Raspeće iz početka XVI vijeka, jedno od najljepših Raspeća u Boki, gotičko-rene-

The artistic figures possess expressions of internal states and precise physiognomy, which indicates high artistic quality of Augustinčić's work, that was later followed by Vasko Lipovac in making the church door in a more voluminous format, material and technique.

After the 1979 earthquake, thanks to the mediation of Don Branko Sbutega, the western entrance to the Church of St. Mary received a remarkable artistic piece, a double-leaf door made in cast bronze technique, the work of the academic painter and sculptor Vasko Lipovac (1931–2006). On the door, the author made 24 metopes with the scenes from the life of The Blessed Osanna, an intimate, lyrical story about the life of the Montenegrin shepherdess, who, upon the arrival in Kotor, becomes a Dominican nun, passing a long way of self-denial and martyrdom until her consecration which, despite the reverence of this holy woman after whom the people named this church, came only in 1927, after 362 years. Hagiographically arranged, the metopes show a flock of sheep that she kept in her native village, the vision of the Crucified Christ and the humble hut where she spent her childhood days. The following metopes show the scenes of conversations with her mother, who sincerely, though in a simple manner, imparts the first ideas of piety to the young shepherdess. Vasko Lipovac presented the arrival of the young Katarina accompanied by her mother in the simplest way. In molten bronze he showed the northern Town gate, through which a modest country girl, later on one of the most important figures in the spiritual life of the medieval Kotor, entered the Town for the first time.

Her coming to the service with a distinguished citizen of Kotor, Judge Alexander Buchia, whose home nurtured Dominican spirituality, is depicted in the scene with flowers

sansnog tipa; srebrni krst i kadionicu, radove kotorske zlatarske škole, XVI, ili XVII vijeka s inicijalima S. P. (*Sanctus Paulus*).

Postoji još jedan podatak iz prošlosti, koji se odnosi na poštovanje moštiju kotorske Blaženice kroz istoriju. Po kazivanju anonimnog biografa Blažene Ozane, negdje oko 1619. godine dominikanske trećoretkinje su pobjegle iz Kotora u Dubrovnik, od kuge, ili nekog od razornijih zemljotresa. Sa sobom su odnijele tijelo Blažene Ozane i položile ga u relikvijar tamošnje dominikanske crkve. Pri povratku prior samostana nije htio da im povрати mošti Blažene Ozane, tako da su one morale da se obrate vrhovnom starješinstvu dominikanskog reda u Rimu, odakle je prioru samostana izdato naređenje da tijelo Blaženice povрати kotorskim trećoretkinjama. Tom su prilikom skinuta s tijela Blažene Ozane stopala, koja je stonski biskup, koji je se tada nalazio u dominikanskom samostanu u Dubrovniku, postavio u kutiju, obloženu srebrom i zapečatio svojim pečatom. Po povratku u Kotor tijelo Blažene Ozane bilo je čitav jedan dan izloženo u dominikanskoj crkvi Sv. Nikole u Kotoru, a zatim ponovo vraćeno u crkvu Sv. Pavla.

Završavajući životopis Blažene Ozane Serafin Raci, koji je kao korizmeni propovjednik boravio u Kotoru, dobio je mnoga saznanja o Blaženoj Ozani od živih osoba, koje su Blaženicu poznavale. Jedna od sestara samostana trećoretkinja, bliska Blaženoj Ozani, Dominika, već u dubokoj starosti, kazivala je kako je Blažena Ozana bila prelijepa djevojka, rasta nešto nižeg od srednjeg, što s može zaključiti na osnovu njenog tijela. Ova žena neobične ljepote sjedinila je tjelesnu ljepotu s ljepotom duše i ukazala da je ženi ljepota tašta i ljupkost prevarena, te da samo žena koja se boji Gospoda zaslužuje pohvalu, po riječima mudraca iz Svetog Pisma (31, 10–31).

that turned into food, which she hid to help the poor of Kotor. Hardworking and loyal to her masters, humble and pious, she learned about complex theological topics from her master's brothers, Friar Vincent and Friar Dominic Buchia, with whom she gladly discussed and exchanged opinions. Seeking her divine goal, after seven years, she leaves the household of the Buchia family and moves to the cell near the St. Bartholomew Church, and later to a modest hermitage near the Church of St. Paul. Here, from the age of 21, she lived life of penance, as one of the "virgines muratae" (anchoress), life of strict fasting and prayer, tormenting her body and soul, in order to get as near as possible to the Passion of Jesus and to help the salvation of her fellow citizens and the Town of Kotor, which was exposed to numerous dangers at that time. Three metopes show the scenes where The Blessed Osanna gives advice and says prayers to help the people of Kotor during the Barbarossa's siege. The last scenes on the metopes show her death, funeral and consecration, during which the corpse of the Kotor saint is taken from the Church of The Blessed Osanna, accompanied by the highest spiritual representatives of the Dominican order and the citizens of Kotor. The new door of the Romanesque church, though made in contemporary visual style and technique, voluminous and simplistic in its portrayal of characters, perfectly fits into its Romanesque structure.

In addition to the memories of The Blessed Osanna, which have been preserved in literary works, poetry, and fine arts, it is also necessary to refer to the events related to her life. Melchior Tetta, Vice-Rector at the University of Padua (graduated in 1667), where his bust was erected, a knight of St. George from Šibenik, where he returned in 1672, moved subsequently to Kotor. Highly esteemed by the nobles of Kotor, he received as a gift the stone that The Blessed Osanna used to hit herself in the chest, which aroused suspicion

Ličnost Blažene Ozane zrači dominikanskim duhom, jer je ova skromna trećoretkinja prihvatila intelektualnost dominikanskog reda, poznavanje Svetog Pisma i misije svetih otaca. Ordo Praedicatorum (red propovjednika) i zahtjeva to po svom pozivu. Kult Blažene Ozane od njenog posvećenog života, njenih zagovora i poslije smrti ne jenjava. On, naprotiv, sve više jača. Svojom pojavom Blažena Ozana daje smisao ideji ekumenizma, crkvenog jedinstva, velikog ideala, za koji su se zalagali brojne pape, biskupi, crkveni oci, a ovaj ideal sve više jača od trenutka zvaničnog priznanja njenog kulta. Težnja za sjedinjenjem hrišćanskih crkava aktuelna je tema i na Istoku i na Zapadu, tako da je danas ličnost Blažene Ozane daleko savremenija nego ikad do sada. Njene mošti, koje počivaju u Kotoru, na granici između Istoka i Zapada, mjesto je sticanja sjedinjene braće, pripadnika obje crkve. Zato se Blažena Ozana uz svetu braću Ćirila i Metodija i Sv. Jozafata Kunčevića, smatra zaštitnicom pokreta za jedinstvo hrišćana.

Blažena Ozana uzdigla se svojim pokorničkim životom u feudalno doba, pored brojnih kotorskih plemkinja, od kojih su mnoge bile vrlo pobožne, dušobrižnice, poznate po svom milosrđu, žene koje su zavještale dobar dio svoje imovine siromašnima i nevoljnima. Najrječitiji dokaz njene svetosti je taj što Bog ne gleda na plemstvo roda, nego na plemenitost duše. Svetost života bila je jasno prepoznatljiva jer je u Kotoru razvijala svoj apostolski rad i pokorničkim životom uticala na Kotorane, u sudbonosno doba političkih i istorijskih previranja, koja su se odnosila i na Crkvu i na narod. Tako je ona svojim načinom života i ličnim primjerom utkana duboko u tkivo svog vremena. Naše poštovanje prema ovoj Blaženici najbolje ćemo izraziti naslijeđujući njenu apostol-

and caused resentment among believers. In order to calm the passions of the people of Kotor, in 1685 Melchior Tetta commissioned a marble altar for the Church of St. Paul of the Lay Dominicans in Kotor. As it has been already mentioned, the relics of the Kotor Saint had been placed in the altar niche, and two inlaid coats of arms of the Tetta family in multicolour marble adorn the right and left sides of the antependium. The altarpiece "The Conversion of St. Paul" is the work of Antonio Zanchi (Este, 1631 – Venice, 1722), one of the most important protagonists of fine arts in Venice in the second half of the seventeenth century.

Jacinta Milatović, the last Lay Dominican from the Monastery of St. Paul, after the closure of the monastery transferred some objects to the Church of St. Mary in Stoliv: a painting on hardboard (66.5 x 53 cm) showing a half-figure of dying Christ with lower part of his body in the grave and a cross in the background. The painting is the work of one of the disciples of Giovanni Bellini's school. Then there's a wooden Crucifix from the early sixteenth century, one of the most beautiful Crucifixes in Boka Bay, of Gothic-Renaissance type, as well as a silver cross and a censer, the works of Kotor goldsmith's school, from the sixteenth or seventeenth century with the initials S. P. (*Sanctus Paulus*).

There is yet another story from the past related to the reverence of the Osanna's relics. According to an anonymous hagiographer of The Blessed Osanna, sometime around 1619, the Lay Dominicans fled from Kotor to Dubrovnik, probably from the plague or some devastating earthquake. They took with them the corpse of The Blessed Osanna and placed it in a reliquary of the local Dominican church. At their return, the Prior of the monastery refused to let them take the relics, so that they had to turn to the supreme patriarchate of the Dominican Order in Rome who ordered



the Prior to return the corpse of The Blessed Osanna to the Lay Dominicans of Kotor. On that occasion, the feet of The Blessed Osanna were removed from her corpse and put in a silver-lined box, which was sealed by the bishop of Ston, who was at the time in the Dominican monastery in Dubrovnik. Upon returning to Kotor, The Blessed Osanna's corpse was exhibited for the entire day in the Dominican Church of St. Nicholas in Kotor, and then returned to the Church of St. Paul.

While completing the hagiography of The Blessed Osanna, Serafino Razzi, who stayed in Kotor as a Lent preacher, learned a lot about her from the persons who had known her. Dominica, one of the Lay Dominicans from the monastery, who was close to The Blessed Osanna, described young Osanna as a beautiful girl of shorter than medium stature, which can be concluded by looking at her corpse. However, she became extraordinary woman of exceptional spiritual beauty who preached that physical beauty was deceitful, and that, according to the sages from the Holy Scripture (31, 10–31), only a woman who feared the Lord deserved praise.

The Blessed Osanna's personality radiates with Dominican spirit, for this humble Lay Dominican embraced the intellectuality of the Dominican order, knowledge of the Holy Scripture and the missions of the Holy Fathers (Ordo Praedicatorum – preachers' order) which is required by its vocation. The cult of Blessed Osanna, of her consecrated life and intercessions, has not weakened. On the contrary, it has been growing stronger. With her appearance, The Blessed Osanna gave meaning to the idea of ecumenism, church unity, the great ideal advocated by many popes, bishops, church fathers, and this ideal has become increasingly stronger since the moment of the official recognition of her cult. The tendency toward the unification of Chris-

sku ljubav prema Bogu i svojim bližnjim. Na taj način i mi širimo mir i radost u svijetu. Ona nam je putokaz kako da uskladimo naš zemaljski život razvijajući ljubav i smisao žrtve, kao preduslov vječnog spasenja.

tian churches is a topical issue in both the East and the West, so that today the personality of The Blessed Osanna is more topical than ever. Her relics, which rest in Kotor, on the border between the East and the West, are the point of encounter of the united members of both churches. That is why The Blessed Osanna together with the holy brothers Cyril and Methodius and St. Josaphat Kuntsevych, is considered the patron of the movement for the unity of Christians.

The Blessed Osanna rose to prominence in the feudal times thanks to her life of penance, beside numerous noble women of Kotor, many of whom were very pious, curates, known for their mercy, women who bequeathed a good portion of their property to the poor and the needy. The most articulate proof of her sanctity is in the God not looking upon the nobility of the lineage but on the nobility of the soul. The holiness of her life had always been clearly recognizable, for she developed her apostolic work in Kotor and influenced the people of Kotor with her life of penance, in difficult times of political and historical turmoil that concerned both the Church and the people. Thus, because of her way of living and personal example, she was woven deeply into the fabric of her time. The best way to express our respect for this blessed woman is to adopt her apostolic love for God and the fellow people. In this way, we also spread peace and joy in the world. She showed us how to align our earthly life by developing love and meaning of sacrifice as a precondition for eternal salvation.







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