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PARS PRO TOTO OR NOT? FRAGMENTATION AND IDENTITY IN THE EARLY MODERN VOTIVE CULTURE

Abstract: Hundreds of votive plaques from the Bay of Kotor serve as tangible records of a wide range of crises that occurred during the 17th and 18th centuries. Individual hardships such as illness, shipwreck, or captivity were often intertwined with broader collective traumas, including epidemics, natural disasters, and wars. This interplay between personal and communal suffering was visually expressed on small silver surfaces through a distinctive iconographic language. A recurring triadic composition features the figure of the believer, the sacred figure, and a depiction of the crisis that had been overcome. The schematic and formulaic nature of these representations allowed for the eloquent transmission of a complex narrative within the constraints of a small format.

This paper examines the visual depictions of the believer's body and the image of the Virgin Mary through the lens of subject-object dualism. In both cases, hybrid visual solutions emerge, where traditional binaries – subject and object, part and whole, animate and inanimate – become indistinguishable. This study highlights the inadequacy of rigid ontological divisions as understood in the modern world, proposing instead a recognition of hybrid identity markers specific to the visualization of crisis in the early modern period.

Keywords: culture, human body

Non MeSH: votive, early modern period, subject-object, identity, fragmentation

A Torso, a Man and the Virgin

On the tiny silver surface of the seventeenth century votive plate from Perast, a story about sickness and divine help is told through a simple tripartite visual structure (Fig.1). A naked man is kneeling and praying on the right side, facing the centrally positioned frontal figure of the Virgin Mary with a Child. Finally, on the left side of the plate, a depiction of a human torso is placed, being the main topic of represented prayers and focus of the Virgin's help. This direction of reading the votive tablet, from

the right to the left side, allows us to create a narrative about a sick man praying to the Virgin for the health of the represented body part. If we decide to read the story from the opposite direction, the narrative is only slightly changed – the illness that attacked the man's torso was cured by the hand of the Virgin Mary, and now the kneeling figure is eternally grateful for this miraculous help. Moreover, the decorative frame of stars and tiny spheres offers a possible third way of reading the same narrative by placing the figure of the Virgin Mary and the Child in the middle of the double-framed round medallion, separating them from the earthly presence of a torso and a man, who both share the same decoration that resembles a cross and a flower, placed on both sides of the plate. In that way, the tripartite structure of the votive tablet becomes dual, dividing the earthly sphere of sickness and kneeling naked man from the heavenly place of the Virgin.

Regardless of the various directions of gazing and gradual internalizing the surface of the plate, the same story of miraculous help easily unfolds before the observers' eyes. Hundreds of similar silver votive plates share the space on the walls in the Church of Our Lady of the Reef on the island in front of the town of Perast, in the middle of the Bay of Kotor – an area governed by the Venetian Republic in the early modern period. [1 p35-53] Human body parts – eyes, ribs, legs, arms, and breasts – coexist in various yet similar ways with figures of men, women, and holy people. [2] The simplicity and schematic nature of votive formulas is striking – although overwhelmed by the number of these embodied testimonies, an observer is usually facing the same visual structure consisting of a body part, a holy person, and a praying figure, although in different sequences and combinations. Sometimes the story was reduced to a single entity, be it a figure of a holy person, a layperson or a body part, which, placed in the context of easily recognizable votive iconography, was perfectly able to embody the entire narrative of divine mercy. However, seen as an assemblage of hundreds of silver plates, the walls of the church in the Bay offer a rather consistent formula for representing the same three elements – fragmented body, praying figure, and depictions of holy persons, with a special status given to the figure of the Virgin Mary with the Child. [1 p218-228]

Nevertheless, the simplicity of visual structure does not imply the absence of relational and ontological complexity of its parts. Votive spaces, such as the one in the church of Our Lady of the Reef, could be seen as unique laboratories used for the fashioning of believers' identity aspects in the early modern period. The "ordinary" human body was usually represented in two ways on those tiny surfaces – as a praying figure and as a fragment. Dividing a human body into parts was a practice commonly reserved for the relics of saints, ensuring the distribution of their power and reinforcing their sacred identities. [3 p239-299] In contrast, the fragmentation of the remains of ordinary individuals was typically associated with punitive measures, [4] acts of desecration, or magical rituals. [5,6] However, the tradition of offering body parts as votive gifts – established since the Middle Ages – demonstrates that bodily fragmentation was not solely linked to violence or transgression. Instead, in the context of votive culture, it functioned as a devotional practice and a means of self-fashioning, allowing individuals to negotiate their relationships with the divine through representations of the fragmented body.

A Torso, a Woman and the Virgin

What does the torso on the silver votive plate truly represent – a fragment of the devotee's body or an object of divine mercy? As this article will argue, the dualistic distinction between subject and object proves inadequate in this context. Another ex-voto from the same church further challenges the limitations of this binary perspective. (Fig. 2) Again, a torso is depicted on the silver surface, this time a female one, with emphasized breasts and abdomen. The inscription below reads: ANGELINA MVGI DEL STEFF. A woman called Angelina, a spouse of Stefano, was the donor of a votive plate. Next to the inscription, the represented body part is the only element of the story, in contrast to the previous example where the torso was only a part of the depicted identity of the man, praying for his healing. In this case, the lack of visual elaboration and the presence of the inscription suggest that the body part was considered as both a passive element where sickness and healing occurred and, simultaneously, an image of Angelina. Cut off from the limbs and head, the torso visually resembles an object, a sculpture, and semantically it could be understood as a particular place that suffered illness and experienced healing, thus standing as a symbol for both processes. On the other hand, the inscription clearly states that this, in front of us, *is* Angelina, the wife of Stefano. The lack of the usual addition of "Votum fecit", "Voto fatto", or "V.F." only reinforces that statement. Similar inscriptions could be found on dozens of silver reliquaries in another town in the Bay, Kotor. Arm or leg-shaped reliquaries or various medallions and boxes bear inscriptions such as S. TRYPHONIS, S. NICOLA or JOSEPH SPONS DE VIRIGINE. Elements of their identities embodied in particles of bone, hair or even parts of their belongings were named after holy persons. Placed inside of the (usually) silver containers, those fragments became parts of particular composites that relics and reliquaries were created together. [7] Simultaneously, the composite represented an object, a silver container and an organic part of the body that could have been moved and manipulated by humans and, at the same time, a subject, a particular holy person whose power was present among them. [8] Therefore, the inscription and the torso of Angelina and the dual representation of an unknown man on votive tablets shared with reliquaries the similar context of subject-object fluidity during the early modern period. The third example of a votive plate shares similar features with the previous ones, although bearing striking differences in display. (Fig.3) A torso and the Virgin Mary with the Child are positioned vertically as mirror images, resulting in a human body part being represented upside down. The line of the neck is placed at the very bottom of a tablet, while the bottom part of the torso stands next to the Virgin's feet. In this case, only a fragment of a body, without clarification of inscription or an identity extension in the full figure of a donor, should have spoken for the whole. The decorative frame made of tiny stars and spheres encompasses both figures enhancing the mirroring effect. Such visual immediacy of their relationship was only achieved by rotating the image of a torso, which was otherwise created using the same template as the votive tablet with the figure of a praying man.

The mirroring effect was, in this case, an important tool in telling the story of divine help. The human body part exists only through relationship and dialogue with

the Virgin in this example. When a body fragment is touched by her mercy, it becomes more than just a symbol of illness and healing, or an anatomical representation of the cured body, or, finally, the metonymic figure that represents the entirety of the donor's self. [9] This image surely was not a portrait of a subject, but, if we take into account devotion toward relics and reliquaries, it was more than just an object (or a symbol). Touched by the hand of the Virgin, this fragment gained the rather special status of an ontological hybrid, bearing features of both subject and object. It stands in for the real-life cured person but also functions as a separate and passive fragment that endured the processes of illness and healing. [10] Not only could this body part be considered both active and passive, but also, and in accordance with that, as carrying features of both subject and object at the same time.

Fragments of the Virgin

In the naturalistically elaborate votive plate from the seventeenth century, Virgin Mary, dressed in a lavish garment, stands on a cloud, vividly gesticulating. (Fig. 4) The graceful diagonal lines of her body are echoed in the depiction of a human leg, rendered with visible muscles, intricate details, and even a suggestion of clothing. Despite the more skilful execution, this tablet shares with the previous ones the same mechanism of representation and perception of a divine process of helping the injured. However, this time, our attention will be focused on the various ways in which the figure of the Virgin was depicted in an early modern context of votive gifts. This example of a full-sized, standing figure of the Virgin Mary was a very common one, although variations in bodily posture, gesticulations, and attributes allowed for different iconographical types to emerge.

Less common, but rather curious, were the depictions of an icon of the Virgin Mary, replacing her full-sized figure that predominates in these objects. A very detailed example from the seventeenth century depicts Nicolo Buchia, a nobleman from Kotor, kneeling in chains and praying to the icon of the Virgin and to the figure of Saint Antonio, floating on clouds. (Fig. 5) Two inscriptions further clarify the circumstances in which the votive was made. One says: A NICOLO BUCHIA/ SCHIAVO IN ALGIERI, telling us that the man was captured in Algeria. The other is placed under the icon and says: GRACIA DELLA MADONA DE/ SCARPELLO. It was Our Lady of the Reef that saved the poor Nicolo from slavery. Thus, it was important to him that the specific variation of the Virgin, embodied in the image of her icon from Perast, (Fig. 6) be represented as a part of his story. As the icon and its representation on the votive tablet vastly differ, we can conclude that the iconographic accuracy was of less importance than the urgency to depict the Virgin Mary as an object, pointing out that it was her particular image that helped. Another example of a similar effort can be found in an 18th-century votive plate depicting an icon of Our Lady of the Reef on the cloud. (Fig. 7) The inscription under the image clarifies this attribution: L.(a) B.(eata) V.(ergine) DEL. SCARPELO. Once again, the inaccuracy of the image, compared with the original, is striking. Although the iconographical attributes of Hodegetria are represented in accordance with the original, the frame and triangular addition with the

putto are not. Obviously, a detailed, accurate imitation of the icon in the church was not crucial as a representation of the essence of its nature as the specific sacred object. The addition of the cloud that carries the icon visually resembles numerous depictions of the "three-dimensional" figure of the Virgin, standing on the clouds, thus making the parallels between subject and object even more poignant.

The third way of depicting the Virgin Mary in a votive context was probably the most common visual formula in the early modern Bay of Kotor – a half-figure of Mary, carrying the Baby Jesus in her hands, emerging from the clouds. The votive plate with the representation of a leg next to the Virgin is exemplary of this type. (Fig. 8) The lower half of her body is cut, since the rather thin layer of clouds could not hide it entirely. This element is important, and the reasons for its persistent presence on the early modern votive tablets go beyond the simple explanation of anatomical inaccuracy or the inability of an artisan to naturalistically depict the human body. Some meticulously executed plates, bearing the evidence of exceptional technical skills, represent the body of the Virgin in exactly the same manner. Usually a half-figure, but occasionally only a bust emerges from the clouds in the hundreds of votive plates in the Bay of Kotor. A variation of this type could be found in similar images, [11] in which the cut line of the Virgin's body is not covered by clouds but supported by a half-moon or, even more curious, remains visible without the help of any illusionistic element. An example of the visible line that cut the Virgin's body, making it resemble a sculptured bust, could be found in the example of an 18th century votive plate in which a praying man extends his hand, almost touching the depiction of Mary with the Child. (Fig. 9) Another would be the seventeenth century plate that represents an arm, floating in space next to the figures of the Virgin with the Child, semi-circularly cut below the waist. (Fig. 10) These images are somewhat confusing, as the observer may find it difficult to place them in a box that clearly labels their protagonists as subjects or objects, animate or inanimate entities, human beings or things. The Virgin Mary is not depicted as a three-dimensional figure, present and interacting with humans or their body parts; neither is she represented as a two-dimensional object, such as an icon. And still, this hybrid image carries the features of both. Cut in half, her depiction resembles an object, such as a reliquary bust or sculpted portrait. On the other hand, the lack of frame, which is a common addition to representations of icons on votive plates, suggests that her body is present in a different way, sharing the same ontological essence as praying figures and their fragmented parts. These depictions bear the qualities of things and beings simultaneously. Apparently, just as laypersons' bodies could have been represented in fragmented and non-fragmented ways, so the body of the Virgin could have been depicted as a full-sized subject, an object, or, most commonly, as a hybrid or amalgam of the two.

Such variations, though, were not reserved only for the Virgin's body. Blessed Grazia, a very popular local holy person, was usually depicted as a three-dimensional figure, standing on a cloud, but also as a deceased body in a casket. [2] Christ's body, apart from his image as a child in the Virgin's hands, was represented either on a cross or through the image of the monstrance. [12 p341] Saint Spyridon could have been encountered as a saint standing on a cloud, or as his deceased body displayed in a casket,

as it is still preserved today. [13 p128] Objectification of the holy body in votive culture was persistently conducted, so that the dozens of plates in the church of Our Lady of the Reef treasure the images of relics, holy bodies, ostensories, and icons, along with their anthropomorphically and naturalistically depicted counterparts.

Convertibility of the Virgin

Processes of objectification and fragmentation occurred simultaneously in an early modern votive culture, both of which were more complex than their names could suggest when placed outside of the devotional context. Inducing order into iconographical variations of the holy and lay bodies on the votive tablets in the Bay could be a useful, yet somewhat pretentious methodological move. It is tempting to divide images of the Virgin (and other saintly figures) into those representing her as a subject, alive and active in the tiny silver surfaces, and those presenting her as an object, the most popular being the image of an icon. However, in spite of the convenience of such an approach, it is less than probable that Nicolo Buchia would share our enthusiasm. According to him, the miraculous salvation happened with the help of the two holy agents, depicted as a result in a votive plate - Saint Anthony and the icon of Our Lady of the Reef. In his mind, we could speculate that, with the help of remaining visual evidence, both entities were equally capable of executing the miracle, despite their different qualities. Ontologically speaking, Saint Anthony is represented as a biologically active figure, while the Virgin Mary is reduced to an object. According to the church authorities, the icon is only a "vehicle for arriving with the mind to the heavens". [14 p80] On the other hand, numerous books of miracles, votive gifts, and depictions such as Nicolo Buchia's argue for a different approach. People relate to objects in rather dynamic ways, treating them as subjects. From an anthropological point of view, people do not *a priori* consider things to be persons, but instead they constitute them as beings "when and because they engage in relationships with them". Their liveliness is "discovered in the course of action," not imposed or predetermined. [15] By devotedly praying in times of misfortune, as well as by placing the icon at the centre of a highly complex ritualistic and performative web of actions, people such as Nicolo actively contributed to the creation of its life. The Virgin's icon, thus, was considered to be more than just an inanimate object, although the most difficult part would be to pinpoint *how much more*. The icon is not referred to only as an object, nor was *she* entirely accepted as the subject.

For at least partial solving of this ontological riddle, we should once again turn to the depictions of the Virgin's half-figure on the votive tablets in the Bay. In spite of being even more difficult to categorize, these images could tell us more about the ways in which early modern people fashioned identities. The binary of subject and object or of animate and inanimate turned out to be more of a triangle in this case. [16 p133] As it was presented earlier, such representations imply qualities of both things and beings. Strongly resembling a sculptured bust, the Virgin's fragmented body could be, at least partially, considered as an object. At the same time, other votive tablets contain the formula of the Virgin's body that could be more easily, although not without challeng-

es, considered as a thing – a framed icon. The half-sized figure of the Virgin was more than that, being *more animated* than an icon and *less animated* than her full-sized, naturalistically shaped figure. It (or she) could be perceived as a peculiar kind of hybrid, both subject and object simultaneously.

A similar hybrid appearance of the sacred object occurred in the seventeenth century in Prčanj, a small village near the town of Kotor. The icon of the Virgin Mary, treasured in the family home of Lazar Pavličević, (Fig. 11) transformed itself in front of the household members. [17] As archival evidence suggests, one February morning the icon started to make noises, scream, change colours, and "blush", leaving its usual place on the wall. Most surprisingly, two witnesses reported that "L'immagine santa star in piedi!", the very image was standing on its feet. [18] Lazar Pavličević reported witnessing the icon changing colors ("L'immagine medesima la viddi tutta ... con mutatione di diversi colori") and that "the image stood on its feet on the ground" ("la sta immagine star in piedi in terra"). The members of the family struggled to describe the horrifying event in which the icon only partially transformed, remaining stuck between the two worlds – it retained the features of an object, but grew a pair of legs and screamed, resembling the biological actions of living beings. Careful reading of witness testimonies clarifies that it was not the figure of the Virgin who left the physical frame of the icon, nor that the object was completely transformed into a subject, active and present in front of their eyes. What occurred was a peculiar kind of partial animism [20 p121] in which the object preserved its shape, in this case the one of an icon, gaining in addition a pair of legs, voice, and blush of the skin, all being the attributes of human life. At that moment of activation, behavioural animism was only partially applied to the material object, thus creating an ontological hybrid, bearing features of both subject and object at the same time.

Therefore, this case could be seen as a useful aid in understanding the presence of the bust-like images of the Virgin on the votive plates. Just like the partially animated icon in the Pavličević household, these depictions merge into themselves the qualities of things and living beings. Since the images of the Virgin Mary on silver plates were cut in half, it could be suggested that they were fashioned as fragments. The lack of illusionistic additions such as thrones, clouds, or elaborate clothes only intensifies that sense of fragmentation of the holy body. The miraculous icon and the depictions on the votive tablets both represent unusual ontological solutions that cannot be reduced to a familiar modernist divide between subjects and objects. [21 p1-13]

Similar representations exist across Catholic Europe. A very eloquent one was the depiction of San Gennaro, a patron saint of Naples, who in images acquired a shape that most closely could be described as the one *between* the reliquary bust and the human figure, "a sort of mobilized reliquary that assumes something approaching human form." [22 p52] It could be argued that the reliquary bust of San Gennaro was so popular in Naples that its citizens felt protected by it, equating it with the existence of the Saint. Alternatively, it could be concluded that a complex devotional mechanism in early modern Catholic Europe made it sort of a habit of mind to think in terms of coexistence, [23 p213] where the *pars pro toto* hypothesis was exercised on an everyday level in liturgical and ritualistic contexts. Similarly, the presence of the several cult

icons in the Bay could have had the same effect on believers' imaginations of the Virgin as the San Gennaro's bust had in Naples. The miraculous icon of Our Lady of the Reef could have been the visual and symbolic trigger for the dozens of visualisations of the hybrid form of the Virgin's body in votive gifts. Moreover, if the *pars pro toto* maxim was persistently exercised through relic veneration, [24] it could be possible that those cut images only served as an aid to believers to finish them visually and semantically in their minds. However, both explanations are lacking when it comes to the effects of their widespread presence in the early modern world. The assumption that "hybrid images" existed only as variations of the most popular sacred objects or as an embodiment of church doctrine is only partially satisfying. It is possible that fragments should have remained fragmented in order to fulfil their agency.

***Pars pro toto* and Why Not**

Votive plates in the Bay contain images of the fragmented bodies of both laypersons and the Virgin Mary. The arms, legs, eyes, and torsos of thousands of (usually) unknown men and women stand side by side with the fragmented depictions of the Virgin, whose body is cut around the waistline. Donors of votive gifts were depicted on the silver plates not only through their body parts, but also as praying figures. Similarly, the bust-like figures of the Virgin's body have alternatives in hundreds of her full-body images, depicting her sitting on a throne or standing on a cloud. Therefore, both laypersons and the Virgin could have been represented as both fragmented and non-fragmented bodies on the silver votive plates. Fragmentation in both cases implied more than a convenient tool for the metonymic process of mental completion of the part that, in the minds of the observers, stands for the whole. Being embodied as a part in hundreds of silver images on the walls, fragments could have acquired special ontological status that exceeded their functioning only as elements indicating something (or somebody) else. They could have been more than the visual embodiments of *pars pro toto* maxim.

The most important feature of bodily fragments in these images is their reluctance to be easily labelled only as subjects or objects. This fluidity creates not only ontological but also methodological tension, which defies every attempt at dualistic thinking. Examples such as the partially animated icon from Prčanj only further intensify the sense of inability to clearly divide the realms of things and beings in the early modern period. In both examples of votive plates and the miraculous icon, hybrid entities are introduced as agents that simultaneously carry features of animate and inanimate substances. The icon was not regarded only as a thing that was miraculously transformed into a living being, nor were the fragmented bodies on plates regarded as subjects or objects, separately. Those entities implied a more complex ontological identity, which can best be conceived as a hybrid existence.

After establishing that hybrid entities were allowed as part of the visual and devotional world of early modern believers, it could be useful to analyse the context in which those occurred. So far, the two types of "hybrid Virgins" depicted in this article

- the first as half-figures in votive plates from Perast, and the second as a semi-animat-
ed icon from Pranj - share the same miraculous agency background.

On the February morning in 1672 the Virgin's icon in Pavličević household started to express features of behavioural animism. The picture of the Madonna transformed into a peculiar hybrid, gaining the attributes of biological life, while preserving its material form. The archival documents treasure a variety of reactions that were triggered in people surrounding this partial transformation. Members of the family were scared, so much that they described the shocking encounter using seven different linguistic forms for the feeling of fear: *spavento, terrore, horrore, timore, trepidatione, stupore, paura*. [18 p345-8, 354] The sudden shock resulted in their immobility – two women fell on their knees, two men were standing without a movement, some of them even spread out on the floor, in terror and surprise. [18 p346] All of them actually enacted a form of a freeze response as a reaction to a disturbing and unexpected event. At the moment when the icon became animated and displayed human features, the people around her manifested traits of immobile, frozen objects.

This inversion of the subject-object hierarchy was a result of an event that was labelled as miraculous. A few weeks later, the church authorities allowed the procession in which the icon was officially celebrated and carried to the local church, where it has remained until the present day. [18 p357] In spite of the official recognition of the miraculous event, the shocking agency of the Virgin's icon was described as terrifying by the people that witnessed it. This shock, more than anything else, triggered the reaction which resulted in the objectification of human beings. Therefore, the convertibility of ontological forms of the object proved to be complementary to the transformations endured by the present subjects. Only through their relatedness the dance of animated and objectified could become meaningful. [19]

Similarly, the votive tablets in the Bay are images of a series of miraculous events. The Virgin Mary, along with the other saints, helped people to overcome the most traumatic moments of their lives. Men and women in these depictions battled illness, slavery, and natural disasters with the help of the divine agency of holy persons. Those events must have had a similar, if not stronger, effect on people's bodies as the transformation of the icon triggered in members of Pavličević family. Contemporary psychology explains the ways in which the fear response can result in temporary immobilization of humans experiencing it. [25,26] Apparently, the majority of miracles throughout the history of humankind were preceded by a traumatic response, deeply embedded in shared aspects of our biology and psyche.

All examples of hybrid images of the Virgin in the early modern Bay of Kotor shared a background of both extreme fear and miraculous agency. Just as the icon from Prčanj enacted partial transformation, the images of the Virgin on votive tablets gained a hybrid appearance as both thing and being. In response to the miraculous inversion in Prčanj, people surrounding it responded by reducing their own agency and temporarily becoming frozen and immobile, resembling objects. It could be argued that in images of votive plates, the opposite, yet similar, process occurred. The fragmentation of human bodies, representing the creative ability to express identity in various forms, could have had the result in the fragmentation of the Virgin's body. Just as

the votive tablet with the torso of a man being displayed upside down shows, the mirroring and complementary dialogue between subjects and objects in these depictions was an essential tool of the relational potential of actors in miraculous events.

Fragments of a person, both divine and "ordinary", assumed the potential that merged the ontological features of subjects and objects. Those fragments were part of the larger visual universe in which bodies were presented as things, such as icons, or three-dimensional beings, such as the figures of praying people. Their convertibility, bearing the potential for transformation and change in the context of miracles, could be regarded as their crucial attribute. The unstableness of the subject-object divide in these representations could be seen partly as a product of the transhistorical ability of humans to adopt and react to moments of crisis and fear. Agency and passivity were dynamic processes that could have been experienced by every subject in the presented stories. Hybrid entities, hence, represented the way in which early modern people surpassed the need for conclusive dualism in contexts of crisis and miracles.

Rezime

Stotine zavjetnih pločica na prostoru Boke Kotorske služe kao nosioci sjećanja na najraznovrsnije krizne trenutke u periodu 17. i 18. vijeka. Individualne nedaće poput bolesti, brodoloma ili zarobljenništva veoma često su bile dio kolektivnih katastrofa kakvi su bili epidemije, prirodne nepogode ili ratovi. Ovaj odnos patnje pojedinca i društva vizuelizovan je na malim srebrnim površinama specifičnim ikonografskim jezikom, veoma često izraženim u trojnoj strukturi prikaza koji sadrži figuru vjernika, figuru svete ličnosti i prikaz kriznog trenutka koji je prevaziđen. Šematizam i jednostavnost ovih formula omogućavali su da se na prostoru ograničenom malim dimenzijama elokventno prenese narativ o prevaziđenoj krizi.

Osim omogućavanja kolektivnog pamćenja najtežih trenutaka u životu jedne zajednice, ovi skromni predmeti mogu pružiti bogat uvid u načine vizuelizacije identiteta njenih zamaljskih i nebeskih aktera. Način na koji su prikazivani ljudi i svete ličnosti u kontekstu krize razlikuje se od identitetskih oznaka prikaza istih ovih aktera u drugačijim kontekstima. Cilj ovog rada biće analiza prikaza vizuelizacije tijela vjernika i Bogorodice, interpretiranih kroz prizmu dualizma subjekt-objekt. Bogorodičin lik bio je uobičajen kroz raznovrsan spektar prikaza koji je obuhvatao varijacije od predmeta, kakvi su ikona ili medaljon, do naturalistički oblikovane figure. Isto tako, prikazi vjernika su varirali i obuhvatali niz formula od fragmentiranog dijela tijela, kakvi su torzo, grudi ili noga, do pune molitvene figure. U oba slučaja se izdvaja prikaz hibridnog rješenja vizuelizacije aktera ovih narativa u kome nije do kraja moguće razdvojiti binarizme subjekat-objekat, dio-cjelina, živo-neživo. U ovom radu akcenat će biti stavljen na neplodnost ontoloških podjela, onakvih kakve ih poznaje savremeni svijet, kao i na mogućnost prepoznavanja hibridnih identitetskih oznaka specifičnih za vizuelizaciju kriznih događaja u ranom modernom dobu.

Ključne reči: kultura, telo, votiv, rani moderni period, subjekt-objekat, identitet, fragmentacija

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Fig. 1 Votive plate, Church of Our Lady of the Reef, Perast, 17th century (photo P. Pazzi)



Fig. 2 Votive plate, Church of Our Lady of the Reef, Perast, 18th century, (photo P. Pazzi)



Fig. 3 Votive plate, Church of Our Lady of the Reef, Perast, 18th century, (photo P. Pazzi)



Fig. 4 Votive plate, Church of Our Lady of the Reef, 18th century, (photo P. Pazzi)



Fig. 5 Votive plate, Church of Our Lady of the Reef, 17th century, (photo P. Pazzi)



Fig. 6 Lovro Marinov Dobričević, Our Lady of the Reef, Church of Our Lady of the Reef, Perast, 15th century (photo N. Mandić)



Fig. 7 Votive plate, Church of Our Lady of the Reef, 18th century, (photo P. Pazzi)



Fig. 8 Votive plate, Chrurch of Our Lady of the Reef, Perast, 18th century, (photo P. Pazzi)



Fig. 9 Votive plate, Church of Our Lady of the Reef, Perast, 18th century, (photo P. Pazzi)



Fig. 10 Votive plate, Church of Our Lady of the Reef, Perast, 17th century, (photo P. Pazzi)



Fig. 11 The icon of the Virgin Mary, Church of Nativity of the Virgin, Prčanj, 16th century, (photo N. Mandić)