

Vlach attack on the military camp near Trebinje. Apparently, in 1419 *Vlasi Bobani* divided their vassalage between the Nikolić and Kosača, but once Stjepan Vukčić became head of the Kosača family, Bobani are mentioned as his vassals only until the fall of Herzegovina under Ottoman control, when they entered a new feudal (*timar*) system of lordship.

One of the most important chapters of the monograph deals with the economy of *Vlasi Bobani* (pp. 61-87). Similar to most Vlach communities, Bobani were oriented towards migratory transhumance (of cattle, horses, etc.). Animal produce were the main items in trading with the neighbours, Dubrovnik in particular. Farming was developed to suffice the basic needs, and what distinguished *Vlasi Bobani* from other Vlach groups was that they carried wood to Dubrovnik and avoided caravan transport. The latter may be accounted by Dubrovnik's vicinity but also lack of knowledge about the routes leading inland in the earlier period. A full list of archival documents which Kurtović systematically provides for each information cited bears witness to the scope of the economic dynamics between this Vlach tribe and the city of Dubrovnik. In times of crisis, *Vlasi Bobani* often resorted to highway robberies of Ragusan merchants and other travellers. Appended in table form are the data on the robberies committed by the Bobani, and the fact that it includes 25 pages of text (pp. 102-127) clearly indicates how commonly they took to this practice. The chapter entitled »Elementi duhovne nadgradnje među Vlasima Bobanima« (»The Elements of Spirituality among *Vlasi Bobani*«, pp. 89-91) is particularly insightful. Everyday contacts with Dubrovnik encouraged the development of literacy and calculation among the Vlachs, as basis for trade dealings. According to evidence, *katunar* Miljen Bogavčić replied to a Ragusan letter in the same manner by using Slavic language (*littera sclava*). Yet another way of spreading literacy among the Bobani was to have their children apprenticed to craftsmen in Ragusa, on condition that they be taught to read and write.

The monograph rounds off with a conclusion (pp. 93-96), a summary in English (pp. 97-100), the mentioned breakdown of robberies, bibliography,

along with an index of names and place names. In sum, this book emerges as a first scientifically-based monograph addressing one of the Vlach communities, a true collection of sources drawn from diverse series of Dubrovnik's archives. Deserved prominence should be given to the author's wide-angle methodological approach to the Vlach topic. Owing greatly to the State Archives in Dubrovnik, this book testifies to its remarkable significance for the study of medieval history of Bosnia and Herzegovina, indispensable to any researcher in this field.

Dženan Dautović

Nada Grujić, *Kuća u Gradu: studije o dubrovačkoj stambenoj arhitekturi 15. i 16. stoljeća* [The House in the City: Studies of Dubrovnik Fifteenth and Sixteenth Century Houses]. Dubrovnik: Matica hrvatska – Ogranak Dubrovnik, 2013. Pages 476.

The book represents an outstanding scientific achievement and is a significant contribution to Croatian history of art and culture with its most recent finds and original interpretations in a field in which Nada Grujić is a renowned expert and authority. Related logically and organically, twelve extensive studies cover the great theme of Dubrovnik medieval urban development and residential architecture of the fifteenth and sixteenth centuries from diverse angles. But the basic premise points to a much broader dimension than that of residential architecture, from which the author departs, and that is an indivisible connection of the house and the city. On several levels and multiple examples she demonstrates how and to what extent the urban matrix influenced the ground plans as well as the layout and the morphology of the house facades. The thesis on the indivisibility of the city's spatial structure and the shaping of the house, well argued and proved, is one of the novelties introduced by this book.

On several occasions, and explicitly in the afterword, the author gives her reasons for not embarking on a comprehensive survey of residential architecture of the two Renaissance centuries: the reasons lie in the massive destruction and losses that Dubrovnik suffered in the earthquakes and social distresses of the following centuries. Large-scale damages resulted in the disappearance of approximately one thousand houses, so that the city we have today is an outcome of long-lasting sedimentation and overlapping of different layers. In short: permanent transformations. Instead of drawing diachronic sequences and time lines, which in that case might prove too bold and verging on fiction, the author chooses a punctilious approach: she zooms in on a single building, whether preserved or not, that is, concentrates on the reconstruction of something no longer extant and the interpretation of what has survived. In doing so, she comes to a most insightful discovery on continuity and transformation. This equally concerns the persistence of forms of architectural styles as much as the continuity of local tradition upheld by the generations of builders and stonemason workshops. The author's meticulous formal analysis elucidates the phenomenon of the so-called mixed, Gothic-Renaissance and the genesis of the Renaissance style in Dubrovnik residential architecture, which is one of her most original contributions as stated by Joško Belamarić in the introduction. With equal stamina the author analyses the exterior features of the house in terms of style, morphology and the role of urban regulations in shaping its structure, but also its interior spatial arrangement and furnishings. Here she gives proper prominence to the generations of master carpenters, who have remained overshadowed by builders and stonemasons, and generally overlooked by art historians.

Such a close focus on a single dwelling will necessarily result in a conclusion on a much greater typological and formal diversity than assumed until now. In other words, Nada Grujić suggests that almost every house she has presented, regardless of the norms and restrictions, locally-based obsession with tradition and continuity, possesses an identity of its own and testifies to a creative genius which adopts, fosters, varies and finally forms its own and new self.

The view offered on the Renaissance Dubrovnik goes far beyond the traditionally differentiated perspectives. Faced with scarce evidence and lack of historic maps, pictorial documentation and detailed descriptions of buildings or reliable representations of the city, Nada Grujić made the most of all the available archival sources, foreign travellers' accounts and fragmentary records of the local observers, regardless of their nature. One should mention the difficult task of reading archival documents, in which, on this occasion too, she had the advice and kind assistance of Danko Zelić, an expert researcher, palaeographer and art historian. By publishing thirty to date unpublished or fragmentarily published archival documents in the Appendix, her aim was to explain the investor–master dialectic relationship, essential from the cultural-historical aspect or—as she puts it—for the ‘city’s image’ in the time frame under study. Visual material is treated as a complement to the text, in a manner already seen in her other works, that is, word and picture being one. The bulk of the visual contribution consists of more than a hundred most excellent architectural recordings and/or drawings produced in the architectural department of the Institute of Art History in Zagreb, edited and prepared for print by architect Ivan Tenšek, the author's collaborator on many of her research projects over the years. The photograph, taken mostly by some of the best Croatian photographers, is entirely in the function of interpretation (not illustration): it aims at precise and exact documentation of the state of the monument, i.e., its preservation. Lastly, this book certainly bears the fruit of the author's years of field work, from the early 1960s and the intensive research projects conducted in Istria, across the Dalmatian islands to Dubrovnik and its surrounds.

In identification, analysis and datation of the structures of any kind Nada Grujić best exhibits her authoritative expertise, drawing her conclusions with the same meticulous zeal and exactitude. In addition, her approach is cautious and soundly-based, as she avoids the luring constructions to which many researchers are inclined (ideal reconstructions, lack of criticism

in drawing analogies, etc.)—what should be the makings of every scientific discourse. Step by step, layer after layer, always bearing in mind the plausible and implausible, gradually and with patience, void of apriorisms, she fits together her jigsaw puzzle. Nada Grujić addresses all the topics formerly or currently debated by the history of art: the transformation phenomenon, best witnessed in Dubrovnik's case, an interplay between urban development structure and urban architecture, the contribution of the local architects, artists and craftsmen in terms of quality and quantity, the issues of authenticity, identity and category of the *genius loci*, so appealing to interpretation. She has brought to light numerous protagonists, master craftsmen and builders, artists, but also theoreticians, and has trodden deeply and steadily the historical layers that can no longer be experienced through material evidence. This book is an elaborate reconstruction of an epoch based on densely-woven evidence, true and void of patches. According to Joško Belamarić, Nada Grujić has “written a book of a kind we have not read so far, a book until now unwritten on any Croatian city”. Yet Nada Grujić has not set a model, but example.

This book is by far the *opus magnum* of Nada Grujić, in which she has shown her experience, erudition, learning, brilliant writing and confirmed herself as a genuine researcher and serious scientist. These qualities have earned her appraisal in Croatia and abroad, in distinguished research and university centres Europe-wide in whose work she has participated over the years. Together with the book *Vrijeme ladanja: studije o ljetnikovcima Rijeke dubrovačke* [*The Age of Villas: Studies on the Summer Residences of Rijeka Dubrovačka*], Matica hrvatska: Dubrovnik, 2003, this volume forms a whole. They offer an integral presentation and original interpretation of the Renaissance architectural culture of Dubrovnik, its urban development, urban and cultural landscape, and have set an indispensable reference point in the literature devoted to the history, culture and heritage of Dubrovnik.

Snješka Knežević

Ivana Prijatelj Pavičić, *Upotrazi za izgubljenim slikarstvom. O majstoru Lovru iz Kotora i slikarstvu na prostoru od Dubrovnika do Kotora tijekom druge polovice XV. stoljeća* [In Search of Lost Art. On Master Lovro of Kotor and Painting from Dubrovnik to Kotor during the Second Half of the Fifteenth Century]. Dubrovnik: Matica hrvatska – Ogranak Dubrovnik, 2013. Pages 396.

The book here reviewed, *Upotrazi za izgubljenim slikarstvom. O majstoru Lovru iz Kotora i slikarstvu na prostoru od Dubrovnika do Kotora tijekom druge polovice XV. stoljeća*, written by Ivana Prijatelj Pavičić, a Split art historian, is a comprehensive study of the life and work of Lovro Dobričević (1419-1478). Curiously, no monograph of this painter has existed until now, despite the high artistic quality displayed by some of his works, as well as undisputed importance of his work as a whole in the context of Dalmatian art, or more narrowly, that of Dubrovnik and Kotor. The art of ‘master Lovro of Kotor’ has received fairly early recognition for being an essential and key component in the development of painting on the territory of Dubrovnik and Kotor in the fifteenth century, but the fact that his works are scattered throughout, coupled by a series of disputable attributions surrounding many of the works loosely related to Lovro's circle, proved a hindrance to embarking upon a full-scale study of this kind. In her tackle of the problematics, the author was not only challenged by these drawbacks, but they set the path of her research methodology and interpretation of the results, and consequently, determined the book's layout and structure.

The life and work of Lovro Dobričević is explored in several sections. Prijatelj Pavičić bases her conclusions on documents and paintings of confirmed attribution, alongside previous scholarly contributions to his work on the whole or a single work, yet this volume goes beyond the standard monographic treatment of a painter's opus. It opens with a discussion about until recently less studied aspects of the painting production of the time. The author sheds light on the commission procedure of altarpieces in Kotor and Dubrovnik