

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

in Dobričević's day, prices and the Ragusan art market of altarpieces, as well as the functioning of the Ragusan painting workshops in the fifteenth century. Further, she interprets fifteenth-century Ragusan altarpieces as an expression of the desires and world views of particular social groups, bearing in mind the role of the Ragusan humanists, antiquarians, noblemen, citizens and fraternities as commissioners of the paintings. The volume is equally devoted to the history of the reception of Dobričević's work after his time, following the reappraisal of his artistic significance through the fate of some of his single works currently displayed in the museums. Special attention is being paid to the paintings attributed to Dobričević which, with time, have earned a symbolic aura of exceptionally praised regional reliquiae, supported by detailed analysis of the relatedness and interplay between legend and historical facts depicted in these works.

Lovro Dobričević is not the only protagonist of this book. The monographic perspective takes a broader span by addressing the wider social and cultural context surrounding his work, probing deeply into the overall contemporary art production of this region that includes a large number of works, some of which are but of vague relevance to Dobričević's circle. Considering that only a few works of undisputed attribution are extant, many of them are merely pinpointed and/or subject to various interpretations. By coming forward with a series of assumptions on some of the single works and the protagonists of art and painting on the territory from Dubrovnik to Kotor in the course of the latter half of the fifteenth century, Prijatelj Pavičić not only broadens the scope of the methodological frame, but makes it accessible to the opinions that have no direct grounding in facts provable with exactitude, that is, to which exactitude is but a departure point for creative 'story' construction on and surrounding master Lovro, his work, and the work of his contemporaries in the region.

The approach of Ivana Prijatelj Pavičić allows for a broader problem perspective, her monographic synthesis being amplified by the power of her own imagery rooted in the principles of art history as a scientific discipline and beyond, pointing to

a variety of possibilities within which she poses multiple questions, most of which remain open. The author's bold approach to build her 'stories' into a mosaic calls for most attentive readership, scholarly and general alike. The many aspects and layers of this demanding volume cannot be surveyed on one level only. Though essentially a collection of essays, this book will inevitably become an indispensable reference point for all the future researchers into the Ragusan and Kotor painting circle, a motivation for rethinking some of the issues here discussed possibly from a different vantage point than that of the author—and that is where the value of this book rests.

Ljerka Dulibić

Francesco Bettarini, *La comunità pratese di Ragusa (1414-1434): Crisi economica e migrazioni collettive nel Tardo Medioevo* [The Pratoese Community in Dubrovnik (1414-1434): Economic Crisis and Collective Migrations in the Late Middle Ages]. Firenze: Leo S. Olschki editore, 2012. Pages 296.

Francesco Bettarini's study covers a short period of only twenty years (1414-1434), during which the closely-knit community of 23 Tuscan cloth manufacturers and merchants who settled in Dubrovnik from Prato developed, prospered and declined. The naturally limited time frame proved of benefit to the author in his systematic research of a series after series of the Dubrovnik archives, from the decisions of the three councils, contracts and promissory notes, to wills, dowry arrangements, including even the criminal records. The density and diversity of the material helped him draw a perceptive picture of individual fates, their business success and failure, social strategies, long-term plans and day-to-day concerns.

What was it that connected the two late medieval cities from Bettarini's book? The Black Death of 1348 seriously depopulated Dubrovnik and Prato, other circumstances having little in common. While in 1358 Dubrovnik was granted almost full independence by the Visegrád Treaty,