

whole world” (*Epitaphium Selimi Turcarum imperatoris*, 16th epigram of Book Two), remained within the framework of free poetic expression, the same cannot be said about the letters which under the pseudonym Angelo Caraffa he sent to Francesco Ricci at the court of King Ferdinand I Habsburg in Vienna. Had the Ragusan authorities known who stood behind these reports on the political circumstances in Serbia and Bosnia after the Ottoman invasion, Benessa most certainly would have been seriously punished, Rezar emphasises. However, we are inclined to believe that responsible individuals in the Republic, thanks to great diplomatic experience and available resources, did know about Benessa’s clandestine political activity yet turned a blind eye to it, as they considered that he had not crossed the line by which he would compromise the state before the foreign heads.

Struggle against the Ottomans Benessa also supported by religious reasons: as a vehement advocate of the Roman Church, he viewed Protestantism as “fierce pestilence” (*fera pestis*, 124th verse of the 8th eclogue), calling upon Charles V “to repair the damage caused to Christian faith” (*de fidei damnis reparandis*, 13th ode of Book Two), and with the same reason he addressed Pope Paul III (16th ode of Book Two). Truly pious, he has written several odes to the glory of the Blessed Virgin Mary (from 9th to 15th ode of Book One), though he is not so much drawn by contemplation, as he pursues concrete action even when bedazzled by the natural beauties of the islands of Šipan and Lopud, on which he served as the Republic count (8th ode of Book One), or when he addresses his son Pasko in the 10th satire, offering an obscure philosophical dispute about the secrets of Heaven, earth and human life.

As Rezar rightly observes, Benessa was so preoccupied by certain political themes that some of his poems do not owe their composition to poetic inspiration but to his intent to guise his political views into poetic fabric and thus convey his ideas more easily to the courts of the Roman pope, French king and German emperor (p. 32). However, satire, as a genre particularly suitable for communicating political messages and criticism of society, has its poetic rules which Benessa often bypassed. Although Benessa singled out Horace as model (evidenced by the title of the collection of ten satires, *Sermones*), the fact remains that only the first two poems bear likeness with the classical Roman satire, whereby the Ragusan poet speaks critically of the poor governing of state and ridicules various human defects. In all the rest (except for the last, in which he addresses his son and gives him wordly advice) Benessa follows the same thought, complaining about the decay of Christianity in general, addressing the Christian secular and Church leaders who perpetually fight against each other, prompting their alliance against the Ottomans. In the epilogue he underlined his main thought: will to repair faith and to liberate Christ’s glory (*voluntas mea reparandae fidei et asserendi Christi gloriae*, p. 320). In this light, Benessa’s poetry is a very rich and transparent testament to its time, also gaining in importance from the aspect of general history of Dubrovnik and the Dubrovnik Republic, and therefore we commend the editor on his efforts to bring Benessa to light. This successful edition, furnished with the index of names and useful additional notes made by Friar Antun Agić, may be approached as a valuable monument to Ragusan humanism.

Living in a time strongly marked by anglicisation, Rezar’s consistent use of Latin throughout the volume (in the introductory essay, in short commentaries to the text) some scholars could interpret as anachronism or academic exclusivism. I suggest that we read it rather as a challenge to the imposed framework and as an attempt towards a different approach and freer, critical mind. Acclaimed by the authorities as such, the editor of this volume has been rightly given the 2018 CASA award for the field of philological sciences.

Zbornik Dubrovačkih muzeja, vol. IV. Dubrovnik: Dubrovački muzeji, 2017. Pages 307.

The editor of Volume IV of the *Zbornik Dubrovačkih muzeja*, issued by the end of 2017 (two years after the previous edition, vol. III/2015) is Domagoj Perkić. *Zbornik* contains seventeen peer-reviewed papers focusing on the heritage of Dubrovnik and its area from antiquity to the twentieth century. The volume opens with an obituary notice for Anica Kisić (1940–2017), longtime head of the Maritime Museum in Dubrovnik, in which Vedrana Gjukić-Bender provides a short outline of her contribution to the development of the museum as well as her scholarly achievements (pp. 6–7). The research papers are arranged according to the editorial practice usually employed in publications of the similar, i.e. fairly broad thematic and time frame. Each paper is followed by a summary in English, the translation of which cannot be complimented at times. The first group includes contributions pertaining to archaeological topics. In the paper »Primjerak korinške reljefne keramike s Mljeta« (*An example of Corinthian relief pottery from Mljet Island*, pp. 9–19) Liljana Kovačić analyses a pottery fragment from the holdings of the Archaeological Museum, excavated during the research of the remains of the ancient thermal building in Polače, Island of Mljet. This item is part of a relatively small group of similar finds on the territory of Croatia. Further examined is the iconography of figurative decoration (scene depicting Heracles), dated to the third or fourth century A.D., to the same period when the representative late-antiquity residence complex was built. In his contribution »Antički natpis kod crkve sv. Ivana u Ljuta« (*An ancient epigraph at the Church of St John in Ljuta*; pp. 21–27), Niko Kapetanić comes forth with a new reading and dating of the epigraphic monument in Ljuta, formerly published by Arthur Evans back in 1883. In the meanwhile, the whereabouts of the epigraph remained unknown until it was refound during the archaeological excavations in 2017. Its significance rests largely on the fact that it is an exceptionally rare find of this type from the extramural area of the Roman Epidaurum. In the essay, the stone with inscription is interpreted as part of architecture of a smaller temple, or mausoleum, built in memory of the Epidaurian magistrate Quintus Fulvius Clemens. The contribution by Luka Bekić entitled »Dubinsko pretraživanje morskog dna Konavala i Župskog zaljeva« (*Searching the sea bed in deep waters off Konavle and Župa dubrovačka*; pp. 29–48) covers the activities and most important findings of a three-year international research expedition *Illyrian Coastal Exploration Program*. Of the fourteen underwater sites between Prevlaka and the waters off the Župa Bay, more thoroughly examined are the seven shipwreck sites from antiquity (1st c. B.C.) to the nineteenth and twentieth century. In her paper »Rezultati novijih arheoloških istraživanja na prostoru ispod Bunićeve poljane u Dubrovniku« (*The results of recent archaeological investigations in the area under Bunićeva poljana in Dubrovnik*; pp. 49–65) Maris Kristović reports on the excavations conducted in 2012 and 2013, within the programme of the establishment of the so-called underground museum level underneath the Cathedral and Bunićeva poljana. Archaeological, typological and radiocarbon investigations of several grave units, along with a layer of soot under the site (dated to the eighth and ninth century) have provided new, more exact chronological points of departure for the interpretation of the horizontal and vertical stratigraphy of this site. In »Stećci kod crkve sv. Barbare u Dubravci, Konavle« (*Stećaks at the Church of St Barbara, Dubravka, Konavle*; pp. 67–137) Domagoj Perkić affords an in-depth, well-documented study, accompanied by a comprehensive catalogue, of the most important *stećci* site in Konavle (around one hundred *stećci* of various shapes, of which one-third contains carved decoration). This is one of the twenty-eight *stećci* sites in Croatia and the neighbouring countries that has recently been entered into the UNESCO World Heritage List. For the purpose of future presentation and preservation, in 2013 and 2014 the *stećci* on two sites in Konavle (St Barbara and Brotnice) have undergone petrographic analyses and experimental conservation and restoration tests discussed in the paper »Konzervatorsko-restauratorska istraživanja

na stećcima konavoskog područja» (*Conservation-restoration research into the stechaks of the Konavle area*; pp. 139–146) by Vinka Marinković and Domagoj Mudronja. Domagoj Kristović in the paper »Rezultati arheoloških istražnih radova na predjelu zapadnog predziđa dubrovačkih zidina od bastiona od Pila do kule Puncijele« (*Results of archaeological supervision of and research in the area of the western bulwark of the bastion from Pile to Puncijela Tower*; pp. 147–160) reports on the excavations carried out in 2011–2013 that preceded the renovation works concerning the city wall south of the Pile Gate. Also established and documented are the remains of the oldest fortification structures, as well as the chronology of their remodelling between the fourteenth and nineteenth century, the finds being correlated with the data from historical sources and historiography. Igor Mihajlović and Renato Gianni Ridella are the authors of the paper »Top iz Molunta u kontekstu francusko-ruskoga pomorskog sukoba oko Dubrovnika u jesen 1806. godine« (*A cannon from Molunat and the Franco-Russian naval conflict around Dubrovnik in autumn 1806*; pp. 161–183). The find of a bronze cannon in the underwaters off Molunat in 2012 encouraged a detailed reconstruction of the historical circumstances in which this object (restored in the meantime and exhibited at the Dubrovnik Maritime Museum) met its fate at the bottom of the sea. Viewed as an artefact, the object is thoroughly analysed in terms of the place of origin (Milano), dating (1758) and the name of caster (G. B. Cebrano). Starting from a brief note, found inserted between the doors of the Rector's Palace during their recent restoration, Pavica Vilać has identified their maker, Ragusan woodcarver Pasquale Brigola of Milan descent, as well as the year when they were made, 1802. In the paper entitled »Majstor vratnica portala Kneževa dvora u Dubrovniku« (*The maker of the doors of the portal of the Rector's Palace in Dubrovnik*; pp. 185–194) Vilać has linked the recently-discovered data with archival sources related to the maintenance of the Rector's Palace in the eighteenth and nineteenth century, with emphasis on the material, construction and techniques used in the making of the present doors. Their oldest part – a bronze masqueron-shaped door knocker from the end of the seventeenth century – has been replaced by a replica, the original being housed in the museum collection. Through biographical data, style and genre analysis of the preserved paintings, the paper »Slikari u Dubrovniku u drugoj polovini 18. i početkom 19. stoljeća« (*Painters in Dubrovnik in the second half of the 18th and in the early 19th century*; pp. 195–210) by Vedrana Gjuškić-Bender elucidates the works of more famous (Andrija Pignatelli, Petar Katušić, Rafo Martini, Carmelo Reggio) and minor Dubrovnik painters at the dawn of the new era, and thus reconstructs a characteristic segment of the artistic, cultural-historical and social setting of Dubrovnik in the late years of the Republic and in the first decades of the nineteenth century. In »Dagerotipijska djelatnost u Dubrovniku i sačuvani primjerci« (*The daguerreotype business in Dubrovnik and some preserved specimens*; pp. 211–227) Marina Filipović draws attention to the fact that as early as the 1840s, soon after the invention of the daguerreotype procedure, this photographic method found its followers in Dubrovnik too – Antun Drobac and Josip Betondić. Although their works are not extant, Filipović affords relevant historical data, and examines the total of twelve daguerreotypes preserved to date, all portraits, in the collections of the Dubrovnik area. Sanja Žaja Vrbica in the text »Novovjeke veze dubrovačkih umjetnika i jadranskih susjeda« (*Modern links among Dubrovnik artists and Adriatic neighbours*; pp. 229–233) provides a panoramic overview of diverse interactions (education and study travels of Dubrovnik artists, immigration of artists and artisans from Italy) between Dubrovnik and the Apennine Peninsula, which, despite political changes, still remained strong during the nineteenth and twentieth century. The text entitled »Plakat Marka Rašice iz fundusa Dubrovačkih muzeja« (*A poster by Marko Rašica from the holdings of Dubrovnik Museums*; pp. 235–241) by Sanja Žaja Vrbica and Leona Ribić contributes to a deeper insight into the graphic work of the painter Marko Rašica and the cultural history of Dubrovnik in the first half of the twentieth century. Apparently, the mentioned poster was drawn

for the Exhibition of National (i.e. Folk) Art at the Rector's Palace (or *King's Palace*, as it was called at the time), mounted on the occasion of the 11th World Congress of PEN clubs held in May 1933 in Dubrovnik. The contribution of Renata Andjus »Nedavno otkriveno nepoznato djelo dubrovačkog zlatara Ivana Progonovića« (*A recently discovered, previously unknown work of Ivan Progonović, Dubrovnik goldsmith*; pp. 243–256) is the first account on the silver processional cross from the parish church in Mokošica, restored in 2016 at the metal restoration workshop of the Dubrovnik Museums. During restoration, official goldsmith seals of the Dubrovnik Republic were identified on some parts of the cross, along with the “P” goldsmith's seal. Andjus attributes the crucifix to Ivan Progonović, famous fifteenth-century goldsmith of Dubrovnik, and supports her attribution by comparing the object, notably its modelling and technological features, with other three of his hitherto known and extant works. Ethnological research is represented by two contributions. In the text »Svečani ubrusci oko vrata iz fundusa Etnografskog muzeja u Dubrovniku« (*Shawls, part of the traditional attire of Dubrovačko primorje from the holdings of the Ethnographic Museum in Dubrovnik*; pp. 257–278) Barbara Margaretić analyses eleven selected samples of *ubrusci* – characteristic, richly decorated neck scarves as part of the solemn bridal attire of Dubrovačko primorje from the end of the nineteenth and the beginning of the twentieth century. Devoted to the ‘ethnological’ aspect of the didactic work *Periegesis orae Rhacusanae* (*Description of the coast of Ragusa*), composed in Latin verse and published in 1803 by the Dubrovnik poet Đuro Ferić, is the paper by Matko Đeović »Ferićeva Perijegeza: prilog proučavanju povijesti hrvatske etnološke misli« (*Ferić's Periegesis: a contribution to the study of the history of Croatian ethnological thought*; pp. 279–291). The author points to Ferić's romanticist sensibility and the significance of his observations of the appearance, ways and customs of the population of the Dubrovnik Republic in its final days. The volume concludes with an essay by Aleksandra Piteša »Prihvatimo vrijeme koje nas je izabralo: muzej danas – mjesto zabave, doživljaja i doživotnog učenja?« (*Accepting the time that has chosen us: the museum today, place for entertainment and lifelong learning*; pp. 293–307), in which the author, on the basis of theoretical considerations and selected practical examples, addresses the current state and challenges of museology, underlining the need for a redefinition of the relationship between museums and users.

Zbornik Dubrovačkih muzeja is primarily a scientific journal of a publishing institution (ten of the twenty contributors to this volume are its members), yet it is also a publication open to a wider circle of researchers of the Dubrovnik heritage. The contributions thus provide a transparent insight into the most recent scholarly activities of the Dubrovnik Museums, as well as into the research carried out “outside” the Museums, which certainly appears not to have lacked either in the city or in its surrounding region.

In sum, Volume IV of the *Zbornik Dubrovačkih muzeja* includes seven original scientific papers, four preliminary communications, two review articles, three professional papers and one conference lecture. In this respect it should be noted that with its editorial policy *Zbornik* successfully circumvents as of lately dominant syndrome in Croatian scholarly publishing—pursuit of “scientificity” at any cost—exhibited in the prevalence of longer texts, conceived, formatted, written, and, eventually, also categorised as “original scientific papers”. Within such a context, the categorisation has largely become its own purpose, in that the form eclipses, and often even substitutes the academic content. Dictatorship of bibliometrics and the practice of paper evaluation on the basis of quantitative indicators (number of characters!) has led, on the one side, to the inflation of the “original scientific papers”, and on the other, to the shrinkage and gradual disappearance of all other “lesser” forms of written academic communication. To make things clear: although in terms of length and approach the texts greatly vary, all contributions to the *Zbornik Dubrovačkih muzeja* are the work of scientifically competent authors, and their most important common feature, which,

at the same time, makes the volume valuable and useful, is their up-to-dateness, particularly when primary results of the most recent research are concerned.

With its serious approach and good quality papers in Volume IV, *Zbornik Dubrovačkih muzeja* has established itself as a substantial, yet at the same time non-pretentious and also decent (in the best meaning of the word) scientific publication. Therefore, institution as publisher and the editorial staff ought to be commended for the attained academic level of their contributions and the selected circle of competent authors, responsible approach to the peer-review process, and the standard of editorial management, which, hopefully, they will maintain in future with the biannual publishing schedule.

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