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WELCOME TO DUBROVNIK / DOBRO DOŠLI U DUBROVNIK 2016

Welcome



GRATIS



Broj /Number

28

**PRIJEKO
PALACE**

Zašto volim Dubrovnik / Why I Love Dubrovnik

**MAŁA
BRAĆA**

Ljekarna / Friars Minor Pharmacy

**MARIO
HEZONJA**

Dubrovčanin u NBA lizi / a Dubrovnik Man in the NBA League



KLARISA

SAINT CLAIRE'S CONVENT

GASTRONOMIC EXPERIENCE IN
AN EXCEPTIONAL LOCATION

Restaurant Klarisa is one of the most beautiful sites in the historic heart of Dubrovnik located behind the Great Onofrio Fountain in the stunning surrounding of the St Claire Monastery.

This monastery dates back to the 13th century and it was one of the eight convents for women which mostly ordained noblewomen from Dubrovnik. In the 13th century a shelter for abandoned children was opened within the convent, and in 1432 the authorities of Dubrovnik founded an orphanage, one of the first of its kind in Europe. The orphanage building with an inscription in Latin above the door and the window where the children used to be left can still be seen nearby Zlatarićeva Street.

With the arrival of the Napoleon Bonaparte in May 1806 all the convents for women in Dubrovnik were closed, as well as the convent of St. Klara, the well-known Klarisas, which was turned into a stable and an ammunition warehouse. Later in history the Convent of St. Claire served various purposes.

Today in the atrium of the ancient Convent of St. Claire, in an exceptional location, the restaurant Klarisa offers an unforgettable gastronomic experience. Savour exquisite cuisine from Chef Stijepo, inspired by the finest local ingredients, and indulge yourself in outstanding service of a relaxed ambience full of history.

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ANDRO VLAHUŠIĆ

*Gradonačelnik Grada Dubrovnika
Mayor of Dubrovnik*

DRAGI POSJETITELJI,

dobrodošli u Dubrovnik, Grad ljepote, sklada, materijalnog i duhovnog bogatstva stvaranog stoljećima.

Posebno sam ponosan što Vam u Gradu, koji se diči povijesnim dostignućima u književnosti, umjetnosti, arhitekturi, diplomaciji i znanosti danas možemo ponuditi izuzetno uzbudljivu sadašnjost i perspektivnu, u svakom pogledu razvojnu budućnost zbog koje će se vrijediti iznova vraćati njegovoj bogatoj ljepoti. Odaberite stoga između zabavnih programa u Revelinu, Lazaretima, Orsuli i drugim jedinstvenim prostorima, ili uživajte na kulturnim manifestacijama svjetske razine u sklopu Ljetnih igara i brojnih nezavisnih produkcija, a u svakom ambijentu osjetite snagu povijesti i ljubavi prema Gradu, koja postoji stoljećima.

U ime Grada Dubrovnika i svoje osobno ime želim Vam ugodan boravak i skori povratak u naš Grad!



**GRAD
DUBROVNIK**

DEAR VISITORS,

Welcome to Dubrovnik, the City of beauty, harmony, and material and spiritual wealth that has been created over centuries.

I am extremely proud that we can now offer – in the City that boasts historic achievements in the fields of literature, the arts, diplomacy and science – an exceptionally exciting present as well as a promising and developing future, in every sense of the word, which will inspire you to come back to Dubrovnik over and over again.

Choose some of the entertainment programmes in Fort Revelin, Lazareti, Orsula and other unique venues, enjoy top quality events within the Dubrovnik Summer Festival and numerous other independent productions, and, in each of these settings, feel the power of history and the love for this City that has existed for centuries.

In the names of both the City of Dubrovnik and myself, I wish you a pleasant stay in our City, hoping that you will soon come back!



ROMANA VLAŠIĆ

*Direktorica TZ Grada Dubrovnik
Dubrovnik Tourist Board Director*

DRAGI ČITATELJI I POSJETITELJI!

Dubrovnik je grad čije je značenje i šire i veće od „običnoga“ geografskog smještaja na karti Europe. Stoga se umjesto imenom Dubrovnik, često spominje jednostavno kao Grad, s velikim početnim slovom. Magazin *Welcome to Dubrovnik*, godišnje izdanje u 2016. ove je godine, uz redoviti broj kojega držite u rukama, upotpunjen i posebnim izdanjem posvećenim dubrovačkome parcu, svetome Vlahu, čija se velika obljetnica – 1700 godina mučeničke smrti, obilježava tijekom cijele godine posebnim i prigodnim manifestacijama.

Sadržaj kojega donosimo u ovome izdanju, dotiče se dubrovačke tradicije i prošlosti, ali i suvremenoga trenutka u kojemu žive Grad i njegovi ljudi. Dubrovčani su oduvijek bili ponosni na svoju baštinu i tradiciju, dušu koja je očuvala arhitektonsku, kamenu ljepotu njihovoga Grada kroz stoljeća. Dubrovnik nikoga ne ostavlja ravnodušnim, jednu stranu svoga lica pokazuje ljeti, kada se na Stradunu mogu čuti jezici brojnih turista iz cijeloga Svijeta, ali ništa manje privlačna mu nije ni ona zimska, kada kamene ploče Straduna pere kiša i suši bura, a ljepota se prostire pred okom promatrača u neskrivenoj vizuri. Nudimo i vama da ga upoznate i zavolite kroz niz zanimljivih priča u ovome broju *Welcome-a*. Pročitajte zašto su „zarobljenici“ ljepote Dubrovnika trajno postali Nizozemci, bračni par Florina Gerardine Bouwland i Wolter Van Wijk, vlasnici Hotela Prijeko Palace koji su svojom upornošću potvrdili neizmjernu privrženost Gradu pod Srđem.

Naši suvremenici Marina Žibert, poznata dubrovačka „chef“ i vlasnica restorana Sesame, zapovjednik jednog od najvećih svjetskih cruise brodova kap.Srećko Ban, višestruko nagrađivani arhitekt svjetskoga glasa Marko Dabrović, slikar sa zapaženom svjetskom karijerom Stjepko Mamić, entuzijasti – Dubrovčani s adresom u New Yorku i tamošnji Klub Dubrovnik koji slavi 75. obljetnicu, te Marko Hezonja prvi NBA košarkaš iz Dubrovnika, inspirirali su nas da im posvetimo stranice ovog magazina. Magična privlačnost kozmetičkih proizvoda jedne od najstarijih europskih ljekarni i priča o Franjevačkoj apoteci, ukinuće ropstva u Dubrovačkoj Republici, te zanimljiva i višeslojna povijest karantene Lazareti – samo je dio tekstova koji će otkriti zašto su Dubrovčani ponosni na sve ono što su naslijedili i što čuvaju za generacije koje dolaze.

Dragi gosti, dobrodošli u Grad...kad ga upoznate, poželjete se u njega i vratiti. Zašto, otkrit će i neke od tema koje možete pročitati u ovom broju magazina *Welcome to Dubrovnik*.

DEAR READERS AND VISITORS!

Dubrovnik is a city whose importance surpasses its “mere” position on the map of Europe. That is why, instead of using the name Dubrovnik, we simply call it the City, with a capital *c*. This year’s issue of the *Welcome to Dubrovnik* magazine, which you are now holding in your hands, includes a special section dedicated to Dubrovnik’s patron Saint Blaise, whose big anniversary - the 1700th year of his martyrdom - will be commemorated throughout this year through special and themed events. The topics in this issue deal with Dubrovnik’s tradition and history, but also with the present day in which the City and its people live. The people of Dubrovnik have always been proud of their heritage and tradition, the spirit that has preserved the architecture and stone

beauty of their City over the course of centuries. Dubrovnik leaves no one indifferent, showing one side of its face in the summer, when the languages of numerous tourists from all over the world can be heard in the Stradun, **but also its equally attractive other side in the winter.**

We would like you to get to know- and grow fond of our City through the many interesting stories in this issue of the *Welcome to Dubrovnik* magazine. You will have the opportunity to find out why the Dutch married couple Florina Gerardine Bouwland and Wolter Van Wijk, owners of the Prijeko Palace Hotel, became permanent “captives” of the beauty of Dubrovnik, confirming with their persistence their immense commitment to the City at the foot of Mount Srđ.

Our fellow citizens who have inspired us to publish their stories in the 2016 *Welcome* include Marina Žibert, the well-known Dubrovnik chef and owner of the Sesame Restaurant; Captain Srećko Ban, commander of one of the world’s biggest cruise ships; Marko Dabrović, the world famous and multi-award-winning architect and Stjepko Mamić, the painter with an enviable international career. The stories of the enthusiastic people from Dubrovnik who live in New York and their New York Dubrovnik Club that is celebrating its 75th anniversary, and Marko Hezonja, the first basketball player from Dubrovnik in the NBA league are also in this issue.

Worth mentioning, too, are the articles revealing why Dubrovnik people are so proud of all they have inherited and are safeguarding for future generations, such as the marvellously attractive cosmetic products from one of Europe’s oldest apothecaries - the story of the Franciscan Pharmacy, the abolition of slavery in the Dubrovnik Republic, and the intriguing and many-layered history of the Lazaretto quarantine buildings. *Welcome to the City, dear Visitors!* When you get to know it, you will wish to come back. Some of the reasons why are revealed in the topics of the current issue of the *Welcome to Dubrovnik* magazine.

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ZAŠTO VOLIM DUBROVNIK

NAPISALA JELKA TEPŠIĆ

FLORINA GERARDINE BOUWLAND

WOLTER
VAN WIJK

Palaču Isusović Braichi na Prijekome brojni povjesničari umjetnosti i dubrovački turistički vodiči ističu kao zdanje koje predstavlja „jedan od najljepših primjera renesansne arhitekture Grada“. Ova prekrasna palača zablislala je nakon temeljite obnove svojim punim sjajem i uresila ulicu Prijeko, ne samo eksterijerom, već i potpunim izuzetnim konceptom uređenja i ponude. Uz apartmane koje su dizajnirali domaći i inozemni umjetnici, u Prijeko Palaceu nalazi se i jedan od ponajboljih restorana u staroj gradskoj jezgri Dubrovnika „Stara loza“ nazvana tako po stoljetnom drvu loze koji obavlja palaču. U dosta trošnom stanju zgradu je prije deset godina kupila tvrtka „Acquest d.o.o.“ koja je registrirana za nekretnine i trgovinu. Njezini su osnivači i vlasnici nizozemski državljani Florina Gerardine Bouwland i Wolter Van Wijk,

-Kad ste prvi put došli u Dubrovnik i kako to da ste odlučili pokrenuti posao ovdje? Je li na konačnu odluku utjecalo to što ste poznavatelj i ljubitelj umjetnosti?

Dubrovnik smo otkrili u ljeto 2000. godine. Te tople i sparne večeri ušli smo u Grad kroz Vrata od Pila. Stradun se još uvijek sjajio od svjetla koje su lijevale brojne lampe. Prošli su nas trnci i istog smo se trena zaljubili u njegovu srednjovjekovnu ljepotu. Cijelog života oboje nas je zanimala arhitektura, povijest, kultura, starine, umjetnost i dizajn, a svi naši interesi spojili su se upravo u Dubrovniku. Dva dana nakon te večeri kupili smo mali stan u Kovačkoj ulici.

Zašto ste odabrali baš palaču "Isusović Braichi"? Je li vam dugo trebalo da se odlučite?

S palačom "Isusović Braichi" nam se zaista posrećilo jer su svi bivši stanari iskazali želju da se ise i nastave živjeti u zgradama sa suvremenim uvjetima stanovanja. Upravo su skriveni komadići povijesti utkani u zgradu bili povod da je, stan po stan, u cjelosti otkupimo.

Zbog dugog i kompliciranog izvornog naziva smo po preporuci domaće umjetnice Lene Kramarić odlučili nadjenuti joj novo ime – Palača Prijeko (Prijeko Palace).

Ovu palaču je za istoimenu obitelj Isusović-Braichi u gotičko-renesansnom stilu projektirao poznati graditelj Juraj Dalmatinac. Dobro očuvana luneta, bogato izrezbareni glavni ulaz, skulpture, balkoni i bifore odale su njegov graditeljski stil i smjestile vrijeme izgradnje negdje oko 1470. godine. Palača je pravi primjer dubrovačke rezidencijalne arhitekture s obzirom da su gornji katovi puno otvoreniji od donjih. U potresu 1667. upravo su ti gornji katovi stradali. Arhitekt Željko Peković je 2012. i 2013. godine napravio restauracijski projekt kako bi zgrada nakon obnove zasjala u svom izvornom i punom sjaju.

Unutrašnjost Palače Prijeko prošla je kroz temeljitu restauraciju u cilju modernizacije zgrade i dobijanja najboljeg mogućeg izgleda, a obnavljana je prema najvišim standardima te je povratila svoju izvornu ljepotu. Palača sada nudi visoki luksuz i prilagodljive mogućnosti iznajmljivanja. Lokacija palače Prijeko i njezinih devet pojedinačno uređenih soba čini je idealnom za romantične odmone, medeni mjesec, vjenčanja, ekskluzivne uporabe, direktorske sastanke, tajno skrovište... Ovim putem želimo se zahvaliti Vladi RH i svim ljudima koji su radili s nama i na bilo koji način nam pomogli da obnovimo palaču. Ipak, moram se osvrnuti na cjelokupnu obnovu i reći da je to bio težak i zahtjevan posao. Mnogo puta smo bili u iskušenju da odustanemo, ali ako opet dobijemo priliku da napravimo isto za neku drugu zgradu u Gradu – rado ćemo to prihvatiti, jer još je uvijek puno mjesta na kojima se može izvršiti restauracija i revitalizacija.

Kako ste dobili ideju da angažirate umjetnike i dizajnere interijera? Je li se ta ideja rodila baš prilikom rada na palači Prijeko?

Mi obožavamo umjetnost i imamo umjetničku galeriju u Švicarskoj. Tijekom obnove sinula nam je ideja da palaču uredimo kao mali art hotel i da damo malo dubrovačkog prostora umjetnicima iz naše švicarske galerije. Sam dizajn je postignut skupljanjem komada na mnogim buvljacima i aukcijama, i naravno vlastitog završnog dotjerivanja i soboslikarskih radova

Tko su ljudi koji su vodili restauraciju i kako ste zadovoljni njihovim radom?

U procesu restauracije sudjelovale su tri vrlo važne osobe. To je naša kolegica Danka Martić iz tvrtke Acquest d.o.o., arhitekt Željko Peković i izvođač radova Ivan Vodopija. Tijekom dugog vremena provedenog zajedno, među nama se razvio odnos povjerenja i prijateljstva, nešto od velike važnosti.

Jeste li zadovoljni konačnim izgledom palače Prijeko, koja je sad na dobrom glasu kako među turistima tako i među domaćima?

Ne samo da smo zadovoljni, nego se i ponosimo palačom Prijeko. Poseban je osjećaj kad znate da čak i nakon što nas više ne bude, Palača će još uvijek stoljećima biti tu. Takva spoznaja ostavlja dojam bezvremenosti i besmrtnosti.



Florina & Wolter

WHY I LOVE DUBROVNIK

BY JELKA TEPŠIĆ

FLORINA GERARDINE BOUWLAND

WOLTER
VAN WIJK

Many art historians and Dubrovnik tour guides point out the Isusović Braichi Palace on Prijeko Street as a structure that showcases "one of the finest examples of the City's Renaissance architecture". Adorning Prijeko Street, this beautiful palace has come to shine after a thorough restoration to its full splendour, not only on the exterior, but also in its entirety, with an exceptional design concept and guest offer. One of the best restaurants in the Old City of Dubrovnik, "Stara Loza", named after a centuries-old vine tree that wraps around the palace, is found in Prijeko Palace alongside apartments designed by local and international artists. Ten years ago, the company "Acquest d.o.o.", registered in real estate and trade, bought the building in quite a dilapidated state. The company was founded and is owned by Dutch nationals Florina Gerardine Bouwland and Wolter Van Wijk.

-When you first came to Dubrovnik and how come you decided to invest here? Was the final decision influenced by the fact that you're true art-connoisseurs?

We discovered Dubrovnik in the summer of 2000. It was a warm and choky night when we entered the City through Pile gate. The Stradun still glowed with the light from a lot of torches. We got goose bumps and fell in love from the first moment we saw this medieval beauty. Our whole lives, both of us were interested in architecture, history, culture, antiques, art and design. All of our interests came together in Dubrovnik. Two days after entering the Old City we bought our small apartment in Kovačka street.

Why the "Isusovic Braichi" palace? –was it a long and demanding process?

With the "Isusovic Braichi" palace (because the name is difficult to pronounce we embraced the suggestion

of local artist Lena Kramaric to name the building Prijeko Palace) we were lucky. In a period of 4 years all the former owners wanted to leave the building, to start a new life in new apartments with modern facilities. The amazing remainders of history in the building were for us the trigger to, step by step, buy the palace.

The Isusevic-Braichi family built 'Prijeko Palace', an iconic building with transitional forms of Gothic and Renaissance. Lunetta, carved portal, sculptures, balcony and biphoras are preserved, dated and signed the building as around 1470 by architect Giorgio da Sebenico. The building is a typical example of residential Dubrovnik architecture with the upper floors much more open than the lower ones. In the earthquake of 1667 these upper floors collapsed. In 2012/2013 architect Željko Peković restored the building to its former glory.

The interior of Prijeko Palace went through a complete restoration in order to modernise the building and bring it back to its former glory. Prijeko Palace is renovated to the highest standard and has regained its original beauty. Prijeko Palace now offers a high degree of luxury and customizable renting plans. It's location and nine individually decorated rooms make it ideal for romantic getaways, honeymoons, wedding parties, exclusive use, executive meetings, hideaways... We'd like to thank the Government of RH and all of the people involved, who allowed the owners to do so.

Still.....it was a long and very demanding process. More than once we considered "throwing down the towel", but on the other hand...when we get the opportunity again, to do a kind of complete restauration somewhere in the old City, we will start again. There are still more than enough amazing palaces awaiting restoration and revitalization.



Did you get the idea of engagement of artists at interior design earlier or it was original idea applied to the Prijeko Palace?

We love art and have an art gallery in Switzerland. During the restoration the idea pops up to create a small art hotel and to give a few artists, from the Swiss gallery, a special room in Dubrovnik. The design of "Prijeko Palace" is the result of a lot of flea markets, auctions and home done pimping and painting.

Who were persons responsible for the restauration of the palace and were you satisfied during the process?

In the restauration process there were three parties very, very important. They are our colleague Danka Martić of Acquest doo, architect Željko Peković and contractor Ivan Vodopija. During the long process the relations between all of us got provided with a sauce of trust and friendship. Absolutely valuable!

Are you content with the final product of the Prijeko Palace, which turned very popular among Dubrovnik tourists and locals?

We are proud of "Prijeko Palace" and it is a special feeling to know that centuries after we all will pass away, the building is still there. It gives a feeling of timelessness and immortality.

2016. GODINA SVETOGA VLAHA

17 stoljeća mučeništva

Teško je prosuđivati o veličini Feste sv. Vlaha, jer svako godište Dubrovnik, svečeva prijestolnica, Parca časti kako najbolje umije, a postoji i uvriježena sklonost da se posljednja proglasi najvećom. Pa ipak, u Vlahovu milenijskom štovanju u Gradu Dubrovniku može se izdvojiti nekoliko značajnijih Parčevih obljetnica. U vrijeme Prvog svjetskog rata 1916. godine slavio se jubilej 16 stoljeća mučeničke smrti svetoga Vlaha, a privrženost mu se iskazivala i na bojnopolju. Proslava Feste za vrijeme Banovine Hrvatske 1941. godine koju su predvodili ban Hrvatske dr. Ivan Šubašić i zagrebački nadbiskup dr. Alojzije Stepinac ostaje povijesno zapisana kao važan događaj. Nadasve veličanstvena proslava jubileja 1000. obljetnice patronata sv. Vlaha nad Dubrovnikom, 1972. godina po biskupu dr. Severinu Perneku bila je proglašena Godinom svetoga Vlaha. Najposlije, u nedavnoj povijesti, osobito svečana bila je Parčeva proslava 1991. godine, u posebnom ozračju, jer se odvijala u krilu demokratske hrvatske države. Priprema za Festu uzveličana je odlukom Skupštine Općine Dubrovnik koja je blagdan sv. Vlaha proglasila blagdanom

Grada i Općine, pa je tim činom Festi vraćen povijesni naslov crkveno-državnog blagdana.

Najposlije, 2016. godina proglašena je Godinom svetoga Vlaha u kojoj se spominjemo 1700. obljetnice njegove mučeničke smrti.

Ta impozantna obljetnica „sveca od svega svijeta“, jer ga se štuje ne samo po Europi, već cijelom Svijetu, obvezujući je i dragi spomen na blagog, kreposnog liječnika i biskupa nježne i skladne duše, dubrovačkog poglavitog obranitelja, čiji se kult časti od 972. godine.

Niti jedan hrvatski grad nije u takvom suživotu i prožetosti sa svojim svecem zaštitnikom. Dubrovnik bez svetoga Vlaha ne bi sličio na Dubrovnik, čudo o Grada, čudo od ljudskog rada i mudrosti, možda baš čudo svetoga Vlaha.

*Dubrovnik
in the Year
of St Blaise,
its Patron Saint*

The importance of the Festival of St Blaise is difficult to evaluate, because each year Dubrovnik - as the Patron Saint's capital - does its best to honour its Protector, and the most recent festival is customarily proclaimed the best ever. Nevertheless, we can single out several of the most significant anniversaries of homage to our Patron, Saint Blaise, during the course of the last millennium in Dubrovnik.

During World War I, the year 1916 saw the jubilee celebration of the 1600th anniversary of the martyrdom of St Blaise, who was also honoured in the battlefield. The celebration of the Festival held during the Banovina of Croatia in 1941 - led by Dr. Ivan Šubašić, Ban of Croatia, and Dr. Alojzije Stepinac, Archbishop of Zagreb - is considered a major historic event. The 1000th anniversary celebration of St Blaise's patronage over Dubrovnik was truly magnificent, and the year 1972 was proclaimed the Year of St Blaise by Bishop Severin Pernek. A particularly solemn celebration of our Patron Saint's Festival took place in 1991, characterised by the special atmosphere prevailing in the new democratic state of Croatia. Preparations for this Festival were enhanced by the Dubrovnik

Municipal Assembly's decision to proclaim the Festival of St Blaise a municipal holiday in the City of Dubrovnik and the Dubrovnik district. Thus, the Festival re-assumed its historic status of both church and state holiday.

And finally, the year 2016 has been proclaimed the Year of St Blaise, to commemorate the 1700th anniversary of his martyr's death.

The impressive anniversary of this "global saint" - because Saint Blaise is honoured not only in Europe, but all over the world - is a binding and treasured tribute to the gentle, virtuous physician and bishop with a caring and congenial soul, Dubrovnik's heavenly protector whose cult has been honoured since 972.

No other Croatian city lives in such co-existence and harmony with its patron saint. Without Saint Blaise, Dubrovnik would not be Dubrovnik, an amazing city, a marvel of human work and wisdom, and perhaps the very miracle of Saint Blaise.





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LJEKARNA MALE BRAĆE

Franjevački aromatarium

Franjevačka ljekarna Male braće na Stradunu, smještena u istočnom krilu samostanskog klaustura, jedno je od onih mjesta unutar Zidina u kojima se može omirisati povijest Grada. Ne samo zbog aromatičnoga bilja i kontemplativnoga vrtnog ugođaja donjeg klaustura, nego i zbog nataloženih povijesnih poruka u muzejskom prostoru stare *špičarije*. O povijesti Ljekarne do 17. stoljeća ne zna se mnogo, jer su pisani dokumenti o njezinom razvoju u urbanoj kulturi Grada izgorjeli u požaru nakon velike trešnje 1667. godine. Prve vijesti o Ljekarni iz samostanskoga arhiva potječu iz kronike o. Vitalisa Andrijaševića, koji je preživjevši potres,

zapisao kako je još 1681. u prizemlju samostana bila Ljekarnica – *aromatarium*. Kad je točno utemeljena – teško je pouzdano utvrditi, ali se po tradiciji navodi 1317. u kojoj je nastao i Franjevački samostan, nakon izmještanja s Pila.

Iako je mijenjala lokaciju unutar samostanskih zidina, uvijek je pronosila misao franjevačke zapovijedi pomoći bolesnoj braći, ali i osiguravanju materijalnih uvjeta za život redovnika i fratarske zajednice. Iz humanitarno karitativnih, ali i gospodarskih motiva, služila je kao javna ljekarna. Među brojnim imenima ljekarnika zapisanih u *Nekrologiju provincije* izdvaja se prinos prvog akademski školovanog ljekarnika

o. Ivana Evangeliste Kuzmića, studenta poznatog padovanskog univerziteta u 19. stoljeću. U istom su stoljeću zabilježena i tri civilna ljekarnika: Antun Drobac, Rikard Drobac i Jozo Mičić. Ljekarnici Malobraćani u tajne farmacije ulazili su poput onodobnih apotekara – dugogodišnjim radom kod svoga meštra, starog špičara koji je prelistavao mudrosti i vještine u farmaceutskim rukopisima i samostanskim knjigama. Mnogi od njih, dobro su poznavali talijanski i latinski jezik, pa su iskustvu svojih prethodnika prinosili i vlastite spoznaje. Tijekom sedam stoljeća franjevci su u samostanu stvorili veliku i jedinstvenu zbirku farmaceutske literature. Najstarija sačuvana knjiga

je *Herbolarium* Arnolda de Nova Villa, inkunabula iz 1491., a ne nedostaje ni prijepisa predstavnika antičke i arapske medicine, srednjovjekovne skolastike, farmaceutske renesanse i prirodnoznanstvenih djela iz 19. stoljeća. O uzvišenom pozivu ublažavanja boli bližnjemu, svjedoči i rukopisna zbirka od 17 svezaka, pisana raznovrsnom kaligrafijom na talijanskom i latinskom jeziku. Posebno je zanimljiva zbirka recepata koja u osam cjelina, uz nazivlje biljaka sadrži oko 2 000 recepata, među kojima su najstariji iz sačuvane zbirke s konca 16. stoljeća. Među rukopisnim recepturama bilo je i tajnih ljekovitih pripravaka (*secreta*), ali i posve običnih lijekova. Uz *Popis dužnika apoteke Male braće* koji predstavlja besprijekoran izvor za istraživanje prezimena i društvenog sastava Grada, u Arhivu samostanske

knjižnice čuva se i *Libro della spesa e della entrata di Spezieria di S. Francesco di Ragusa del 1764.* iz koje doznajemo o vrsti i potrošnji lijekova. Aromatično i ljekovito bilje raslo je u dva samostanka vrta. Metvicu, kadulju, pelin, gorke mjendule, naranče i limune uzgajali su sami dok su platno i ostale potrebne stvari dobavljali preko kapetana i drugih posrednika iz Venecije i europskih gradova.

Muzejski postav stare apoteke, kakva je danas, dočarava nam ambijent apoteke seicenta i settecenta uz pogled na stare vaze od maloazijske i talijanske keramike, mužare na fino urezanoj i pozlaćenju polici, vrčve za sirupe i lonce. Vremeplovne slike budi recepturni stol tipične apotekarske boje, koju su neki talijanski slikari nazivali bojom otrova. Tu je i stari destilacijski

aparat, lukjerner, stari pribor apoteke, naprave za doziranje praškova, vage, utezi, libri baždareni i puncirani od vremena Republike. Franjevačka ljekarna Male braće na Stradunu jedna je od najstarijih i zasigurno najdugovječnija po kontinuitetu koji je iznesen sve do suvremenoga Dubrovnika. Naime, nacionalizacijom 1947. bio je zahvaćen novi radni dio ljekarne, dok je stara apoteka (u okviru koje su franjevci 1938. u jednoj maloj sobici pokušali muzealizirati dio povijesne ljekarne) i dalje ostala u vlasništvu Male braće. Prije nego se zakorači u klaustarski prostor, prolazi se pored franjevačke ljekarne ovodobnog Dubrovnika. Nekoliko koraka dalje, stara je ljekarna Male braće – jedinstveni spomenik farmaciji i kulturi življenja.





FRIARS MINOR PHARMACY

Franciscan Aromatarium

The Franciscan Pharmacy of Friars Minor in the Stradun, located in the eastern wing of the Monastery Cloister, is one of the places within the city walls where one can smell the history of Dubrovnik. Not only because of aromatic herbs and the contemplative garden mood of the lower cloister, but also because of the stacks of historic messages in the museum department of the old *spičarija* (pharmacy). Little is known about the history of the pharmacy until the 17th century, because written documents about its development within the urban culture of the City burned down in the fire that started after the great earthquake of 1667. The first records of the pharmacy kept at the Monastery library are those from the chronicle of Father Vitalis Andrijašević, who - having survived the earthquake - wrote that the ground floor of the Monastery

housed a pharmacy (*aromatarium*) as early as 1681. It is difficult to determine precisely when the pharmacy was founded. However, the year 1317 is traditionally specified, when the Franciscan Monastery was established after being relocated there from the Pile area.

Although it changed its location within the Monastery walls, the Pharmacy has always carried out the purport of the Franciscan command to help its sick brothers, but also to secure decent living conditions for the friars and their community. It has also served as a public pharmacy out of humanitarian and charitable, as well as economic, motives. Standing out among the numerous names of pharmacists included in the *District Necrology* is that of Father Ivan Evangelista Kuzmić, who - as the first academically-educated physician - studied at the renowned University of

Padua in the 19th century. In the same century, three civilian pharmacists, Antun Drobac, Rikard Drobac and Jozo Mičić, were also mentioned. The Friars Minor pharmacists learned about the secrets of pharmaceuticals in the same way the apothecaries of the time did - by working for a long time with their master, the senior pharmacist, who thumbed through the wisdom and skill contained in the pharmaceutical manuscripts and monastic books. Many of them were fluent in Italian and Latin, so they added their own findings to the experience of their predecessors. Over the course of centuries, the Franciscans created an extensive and unique collection of pharmaceutical literature in their Monastery. The oldest surviving book is Arnaldus de Nova Villa's *Herbolarium*, an incunabula from 1491. Other volumes include copies of works by representatives of Greek,

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Roman and Arabian medicine, medieval scholastics and Renaissance pharmacists, as well as natural science books from the 19th century. A manuscript collection comprising 17 books, with various calligraphic writings in the Italian and Latin languages, testifies to the sublime mission to ease the pain of one's neighbour. Particularly interesting is a collection of recipes in eight sections, which - alongside names of herbs - includes around 2000 recipes, the oldest of which are from a preserved collection from the late 16th century. The manuscript recipes even comprised secret medicinal potions (*secretata*), but also some quite ordinary drugs. In addition to the *List of Debtors of the Friars Minor Pharmacy*, which is an impeccable source for exploring surnames and the social structure of the City, the Monastery Library Archives house *Libro della spesa e della entrata di Spezieria di S. Francesco di Ragusa del 1764*, from

which we can learn about various kinds of medicines and their consumption. Aromatic and medicinal herbs grew in the two Monastery gardens. Mint, sage, wormwood, bitter almonds, oranges and lemons were cultivated by the friars, while canvas and other necessary things were obtained from sea captains and other agents from Venice and other European cities. In its present-day form, the Old Pharmacy Museum conjures up the atmosphere of a pharmacy from the 17th or 18th century, boasting a display of old ceramic vases from Asia Minor and Italy, mortars on a finely carved and gold-plated shelf, jars for syrups as well as pots. Images from bygone times are stirred by a pharmacy table covered with the customary pharmaceutical paint, which some Italian painters used to call "the colour of poison". Other items include an old still, an oil lamp, old pharmaceutical utensils, devices for

measuring the dosage of powders, scales, weights and pound weights calibrated and hall-marked since the time of the Republic. The Franciscan Pharmacy of the Friars Minor in the Stradun is one of the oldest and certainly our most long-lasting pharmacy, bearing in mind its continuity right up to modern-day Dubrovnik. Namely, the nationalization of 1947 seized the new working part of the pharmacy, while the old pharmacy (within which in 1938 the Franciscans turned one tiny room into a museum comprising one section of the historic part of the pharmacy) remained under the ownership of the Franciscans. Today, before entering the cloister area, one passes by the present-day Franciscan Pharmacy. Several steps further on, stands the Friars Minor Old Pharmacy, a one-of-a-kind monument to pharmacy and the culture of living.



75 godina

Kluba Dubrovčana u New Yorku



Klub Dubrovčana u New Yorku slavi ove godine 75. obljetnicu svoga postojanja, a na njoj bi im mogli pozavidjeti mnogi koji su se iz ovih ili onih razloga odlučili napustiti zavičaj, ali su kroz međusobna prijateljstva i druženja i u tuđini održavali neprestalnu vezu s Gradom i krajem svojih obiteljskih korijena. Prvi Klub Dubrovčana osnovali su gospari, kapetani, predstavnici parobrodarskih kompanija u New Yorku, sad već daleke 1941., a onda su se oni trudili “biti pri ruci” svima onima koji su trbuhom za kruhom ili iz političkih razloga napuštali





ratom zahvaćene prostore bivše države. U tom povijesnom razdoblju mnogi su napuštali svoje domove i ne vjerujući u budućnost i egzistenciju svojih obitelji na tom prostoru, odlazili su u Sjevernu ili Južnu Ameriku. Neki su se vraćali, neki su zauvijek ostajali u tuđini, ali malo kome srce ne bi zatreperilo na svaki spomen na rodni kraj. Nije bilo lako stjecati i boriti se za život u "dalekome svijetu", gdje si, prepušten sam sebi, morao utirati put svojoj budućnosti. Mlađi naraštaji drukčije su gledali na zavičaj iz kojega su potjecali i došli njihovi "stari", mlađe generacije mljeo je žrvanj vremena...neko vrijeme rad Kluba Dubrovčana bio je posustao, ali postojao je datum i Festa koja je oduvijek budila onaj dubrovački gen, ma koliko uspavan bio – 3. veljače, Festa sv. Vlaha, parca, zaštitnika Grada Dubrovnika.

Novi zamah Klub Dubrovčana je dobio malo iza 90-tih, kada je trebalo pomoći sunarodnjacima i sugrađanima dok je u Hrvatskoj buktio Domovinski rat, kada je Hrvatska plaćala krvavi danak svoje slobode i samostalnosti, napadnuta od srbočnogorske vojske. Svaki rat donese i nove valove migranata, ni Domovinski rat nije bio izuzetak.

Klub Dubrovčana se ponovno snažno aktivirao prije nekih deset, jedanaest godina zahvaljujući prvenstveno odvjetniku Mariu Ligoriju koji se pobrinuo i sredio kompletnu dokumentaciju i papire potrebne za rad. Klub je otada vrlo aktivan, broji između 30 i 40 članova među kojima su i cijele obitelji, sastaju se jedanput mjesečno, u restoranima našjenaca, Pava Mrnarevića, a ponekad i drugih ugostitelja vezanih uz Hrvatsku i ovaj naš primorski kraj. Njihovi susreti uvijek su puni emocije koja se prenosi iz generacije u generaciju Dubrovčana koji se u najvećem broju okupe na Festi sv. Vlaha koja i u New Yorku ima sva obilježja kao i dubrovačka. Festa sv. Vlaha oduvijek je imala moć stvaranja zajedništva. Festa sv. Vlaha u New Yorku okupi i prijatelje Dubrovčana koji tamo žive, dođu im i prijatelji iz Zagreba i ostalih hrvatskih i inih gradova. Ništa Festu sv. Vlaha u New Yorku ne čini različitom od one u Gradu – svake godine se biraju festanjuli, pjeva se Himna slobodi i Himna sv. Vlaha, nosi se barjak Parcu u čast... Festa se održava na pomno biranim, prestižnim mjestima, godinama je to bio Harvard Club Athletic club NY, pa sala u restoranu Bon Gusto u New Jersey-u... Uvijek je to i prigoda da se ugoda srcu i ljepota u duši poveže s nekim dobrom koje se želi napraviti za najpotrebitije u Gradu. Festa sv. Vlaha uvijek se povezuje uz neku humanitarnu

akciju ili aukciju slika čiji prihod se namjenjuje domovima za umirovljenike u Dubrovniku, ili djecu, ili pojedince koji trebaju pomoć. Darivanje je osjećaj koji oplemenjuje i onoga tko daje i onoga tko prima. Nad svim tim uvijek bdije čudetni zagovor dubrovačkoga Parca.

Lijepje uspomene druženja i susreta ovjekovječene su u časopisima koje Klub Dubrovčana u New Yorku redovito tiska, a s posebnim se trudom pripremaju obljetnički brojevi, kao što je bilo za 70. ili ovogodišnju 75. obljetnicu. Pojedinci među članovima posjećuju rodni Grad svake godine, poneki među njima: gospodar Šime Šimunović, predsjednik Kluba, Vesna Gjivoje, blagajnica, Noris Boccanfuso Pinezić, potpredsjednica, Luko Šimleša, urednik časopisa i Pavo Mrnarević, vlasnik restorana Bon Gusto u New Jersey-u i po nekoliko puta, te ispunjeni oduševljenjem i ljubavlju prema rodnome Gradu potiču sebe i ostale članove Kluba Dubrovčana u New Yorku na daljnje djelovanje u očuvanju bogate zavičajne baštine kojom se ponose trudeći se prenijeti je na mlađe generacije i sačuvati kao jedinstvenu baštinu, pa ne sumnjamo da su pred Klubom još mnoge obljetnice, a ova 75. i svaka sljedeća neka im je sretna.



75TH

Anniversary of the Dubrovnik Expats' Club in New York

former state, either looking for a job or due to political reasons. During this period, many people left their homes and - not seeing any future or existence for their families in their own country - went to North or South America. Some of them returned, while others stayed forever in foreign countries, but there were few whose hearts did not begin to beat faster whenever someone mentioned their homeland.

This year, the Dubrovnik Expats' Club in New York celebrates its 75th anniversary – something that could cause envy in those who have left their homeland for some reason or other, but have not managed to stay in constant touch with their City and the area they originated from. The first Dubrovnik Expats' Club was founded way back in 1941 by gentlemen, sea captains and representatives of steamboat companies in New York who tried to „lend a hand“ to all those who had left the war stricken areas of their





It was not easy to earn- and fight for a living in a “faraway world”, where one - left completely to his own devices - had to build his own future. Younger generations saw the homeland of their elders from a different perspective, steamrolled by time... For a while, the Dubrovnik Expats’ Club stopped its activities, although a particular date and festival have always stirred their Dubrovnik genes, however dormant they have been: the 3rd February and the Festival of Saint Blaise, Dubrovnik’s patron saint. The Dubrovnik Expats’ Club gained fresh impetus in the early 1990s, when their compatriots and fellow citizens needed help in the midst of the Croatian War of Independence, and when Croatia was paying a high price for its freedom, attacked by the Serbian and Montenegrin army. Each war brings along new waves of migrants, and the Croatian War of independence was no exception.

The Dubrovnik Expats’ Club become very active again some ten or eleven years ago thanks primarily to a lawyer Mario Ligorio, who took care of- and sorted out the complete documentation and papers required. Since then, the club has been very active. It has between 30 and 40 members, including entire families, who gather together once a month at restaurants owned by our compatriot Pavo Mrnarević, and

occasionally at restaurants of other caterers with links to Croatia and its coastal area. Their gatherings are always full of emotions passed on from generation to generation. In New York, the greatest number of Dubrovnik people gather together on the occasion of the Festival of Saint Blaise, which has all the features of the Dubrovnik festival. The Festival of Saint Blaise has always had the power to generate togetherness. In New York, this festival also gathers together the Dubrovnik people’s friends who live there, including their friends from Zagreb and other Croatian and foreign cities. The New York Festival of St Blaise is in no way different from that held in the City: every year the masters of ceremonies (*festanjuli*) are appointed, the Hymn to Freedom and the Hymn to Saint Blaise are performed, and the flag honouring the Patron Saint is carried. The festival

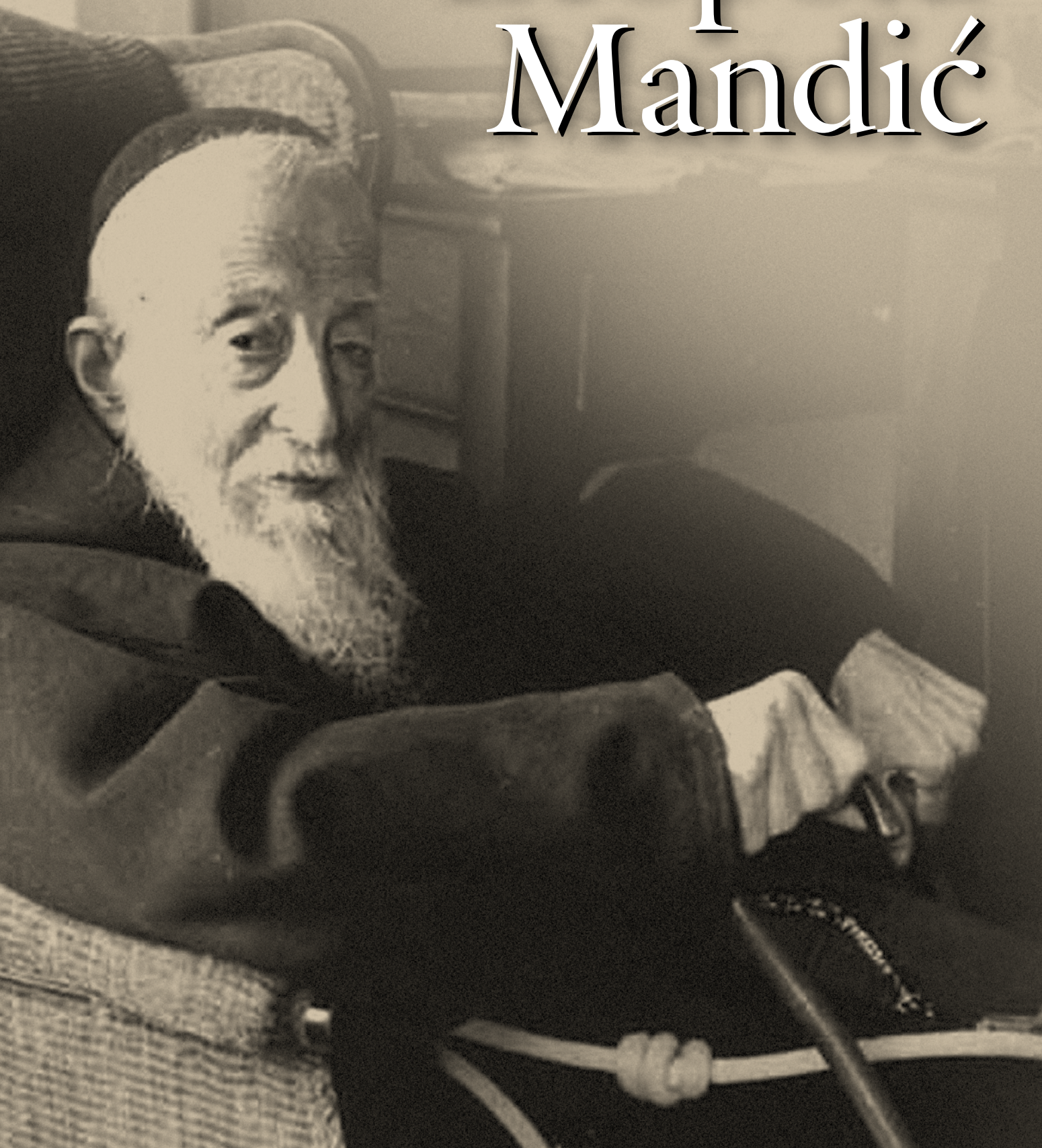


is held in carefully chosen prestigious venues. For many years, it was held at the Harvard Athletic Club NY, and later in the hall of the Bon Gusto Restaurant in New Jersey... It has always been an opportunity to combine something that makes one’s heart and soul rejoice with a good deed to help the most needy people in the City. The Festival of Saint Blaise has always been linked with charity events or auctions of paintings, the proceeds of which go to old people’s homes in Dubrovnik and children or



individuals who need help. Giving ennobles both those who give and those who receive, and Dubrovnik’s Patron Saint always watches over this. Good memories of these gatherings and meetings have also been preserved for posterity through a magazine published on a regular basis by the Dubrovnik Expats’ Club in New York. Anniversary editions are prepared with special care, as was the case with the club’s 70th, or this year’s 75th anniversary. Mr. Šime Šimunović, the club’s president, Vesna Gjivoje, the treasurer, Noris Boccanfuso Pinezić, vice president, Luko Šimleša, editor of the magazine, and Pavo Mrnarević, owner of the Bon Gusto Restaurant in New Jersey talk with great enthusiasm of their native city, which they visit every year (some of them several times). One thing is certain – the Dubrovnik Expats’ Club in New York will celebrate many more anniversaries in the future. So, let’s wish them a happy 75th anniversary, and many more to follow!

Leopold Mandić



- svetac milosti istinskoga kajanja

Kada se kršćani u Hrvatskoj pripremaju za sakrament pomirenja, najčešće mole svetoga Leopolda Bogdana Mandića da im udijeli milost istinskoga kajanja. Taj majušni svetac (bio je visok svega 135 cm) blagog pogleda, bijele brade i asketske građe, koji je većinu svoga redovničkog života proveo u hladnoj ispovjedaonici kako bi olakšao duše vjernika, postao je jedan od najomiljenijih hrvatskih svetaca nakon što je 1983. godine kanoniziran. Rođen je 1866. godine u Herceg Novom u vrlo pobožnoj obitelji; s ocem je svakoga dana išao na misu pa se u njemu već u djetinjstvu razvila želja za redovništvom. Često je ponavljao: „Kad odrastem želim postati fratar i ispovjednik te širiti milost i dobrotu s dušama grešnika.“ Roditeljsku kuću je napustio sa šesnaest godina i otišao u venecijansko sjemenište kapucinskog reda u Udine. Prve zavjete položio je 1885., svečane zavjete 1888., a za svećenika je zaređen 1890. godine.

Studij filozofije završio je u Padovi, nakon čega je u Veneciji studirao teologiju i slavenske jezike. Izgario je od želje za misionarskim djelovanjem, ali mu glavari u tome nisu željeli udovoljiti jer su smatrali da je suviše krhak i da ne bi preživio daleka putovanja. Tako je počelo njegovo djelovanje tihog apostolata u ispovjedaonici. Od 1897. godine, kratko je vrijeme bio gvardijan samostana u Zadru, nakon čega je bio imenovan gvardijanom samostana u Kopru. U Veneciju s vratio 1906., najprije kao ispovjednik u Thiene, a kasnije od 1910. do 1914. kao direktor studenata i predavač patrologije. Nakon Prvoga svjetskog rata otišao je u Padovu. Ona je bila mjesto njegova poslanja i njegove svetosti. Od 1918. do smrti 1942. godine u Padovi je djelovao bez prekida, a već za života pratio ga je glas milosrdnoga i predanoga ispovjednika. To potkrepljuje sljedeći podatak. Nakon pripajanja Rijeke Italiji 1923. godine,

kapucinski samostan u Rijeci pripao je venecijanskim kapucinima. Tamo je bio poslan i Leopold da pripomogne kod ispovijedanja Hrvata, što je on s radošću prihvatio. Međutim, mnoge ugledne ličnosti Padove činile su pritisak na biskupa i kapucinskog provincijala želeći da ga se vrati u Padovu jer su se samo kod njega željeli ispovijedati. Njegov dan je počinjao sa svetom misom koja mu je bila središte cijelog dana. Odmah poslije mise upućivao bi se u svoju ispovjedničku sobicu gdje je boravio do ručka. Nakon ručka nastavljao bi ispovijedati do večeri. Uvečer bi se povlačio u malu samostansku kapelicu gdje je produžavao svoju molitvu sve do kasno u noć. Tko bi ga pozivao da ide spavati odgovarao je: „Moram činiti pokoru za moje pokornike.“ Zaštitnik je mnogih hrvatskih crkava i župa, kao i Dubrovačko-neretvanske županije, a njegov liturgijski spomendan slavi se 12. svibnja.

- Saint of the Mercy of True Repentance

When Christians in Croatia prepare themselves for the Sacrament of Reconciliation, they most often pray to St Leopold Bogdan Mandić to bestow the mercy of true repentance upon them. This tiny saint (only 135 cm tall) with gentle eyes, a white beard and of ascetic build - who spent most of his monastic life in the cold confessional relieving the souls of the faithful - became one of Croatia's favourite saints after his canonization in 1983. Bogdan Mandić was born in 1866 in the town of Herceg Novi, into a very pious family. He attended mass with his father on a daily basis and developed an early desire for monastic life, often repeating the following sentence: "When I grow up, I wish to become a monk and confessor, and spread mercy and goodness amongst sinful souls". At the age of sixteen, he left home and joined the Venetian Capuchin Seminary in Udine. He took his First Vows in 1885, Solemn Vows in 1888, and was ordained

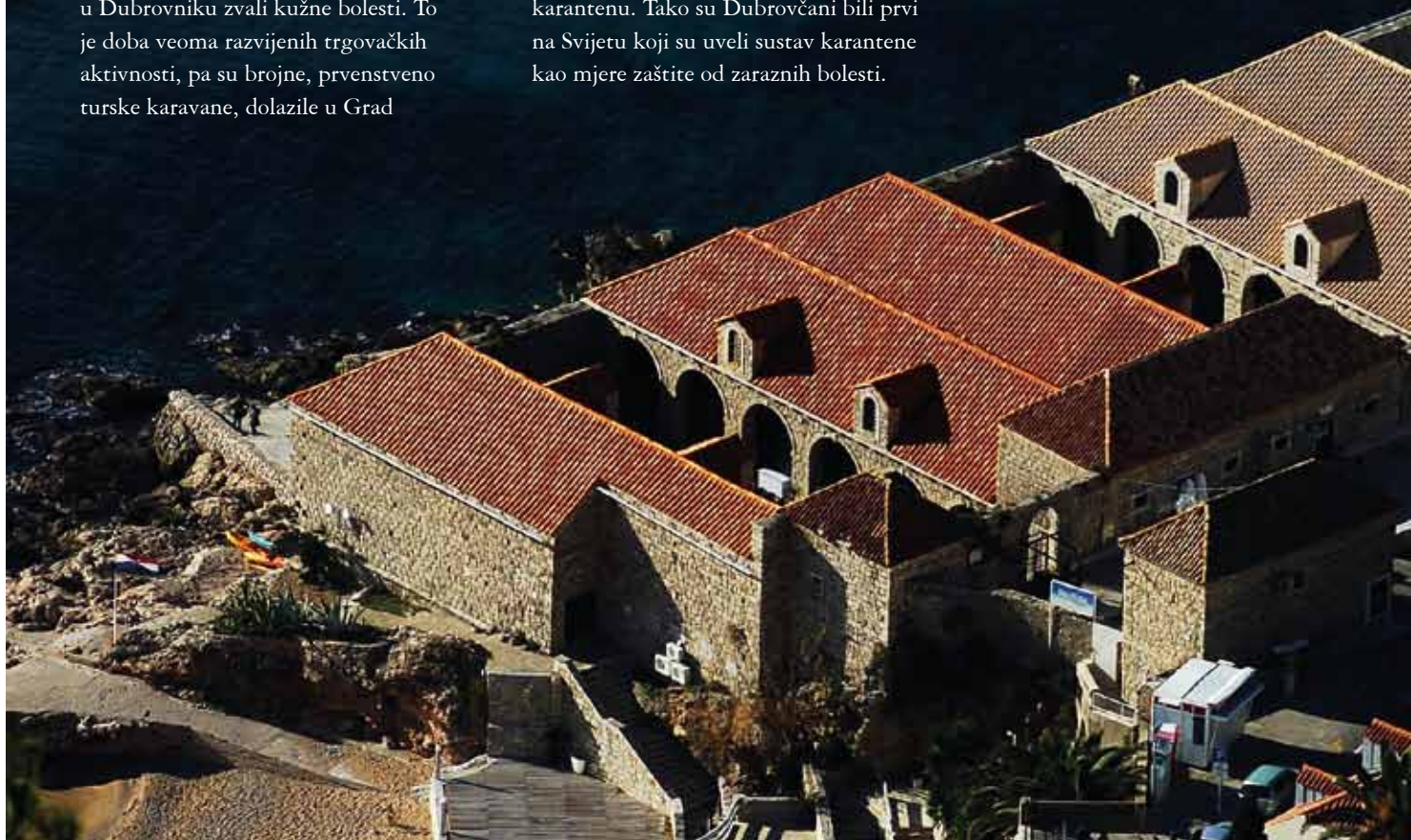
to the priesthood in 1890. After completing his studies of philosophy in Padua, he studied theology and Slavic languages in Venice. He longed to work as a missionary, but his superiors did not allow him to do so, believing him to be too frail to survive long voyages. This is how his quiet apostolate in the confessional began. From 1897, he served as superior of the Zadar Monastery for a short time, after which he was appointed superior of the Koper Monastery. In 1906, he returned to Venice and served as a confessor in Thiene, and from 1910 - 1914 as students' superior and teacher of patrology. After World War I, he left for Padua, the place of his mission and sainthood. From 1918 to his death in 1942, he worked in Padua continuously, and was widely considered a merciful and devoted confessor. This is illustrated by the following piece of evidence. After Italy's annexation of Rijeka in 1923, the Capuchin Monastery in Rijeka belonged

to the Venetian Capuchins. Leopold was sent there to help with the confession of Croats, which he gladly accepted. However, many influential people from Padua put pressure on the Bishop and the Capuchin Provincial to return Leopold to Padua because he was the only one they wanted to confess to. His day began with Holy Mass, which was the highlight of his entire day. Shortly after mass, he went to his small confession room and stayed there until lunchtime. After lunch, he continued to hear confessions until evening. In the evening, he retreated to a small monastery chapel where he continued to pray late into the night. When they asked him to go to bed, he used to reply: "I must do penance for my penitents." He is patron saint of many Croatian churches and parishes, including the Dubrovnik-Neretva County, and his feast day is celebrated on 12 May.

DUBROVAČKI LAZARETI

U vrijeme širenja brojnih epidemija tijekom 14. i 15. stoljeća Dubrovačka Republika je strogo vodila računa o organizaciji sanitetske i zdravstvene službe u Dubrovniku i cijelom svom području kao i o provođenju donesenih odredaba i propisa na tom polju. Poznato je da su u ta vremena harale epidemije zaraznih bolesti, nadasve kuge, koje su u Dubrovniku zvali kužne bolesti. To je doba veoma razvijenih trgovačkih aktivnosti, pa su brojne, prvenstveno turske karavane, dolazile u Grad

po trgovačkom poslu. U strahu od masovnog širenja zaraznih bolesti Veliko vijeće dubrovačke Vlade već 1377. godine donosi važnu odluku prema kojoj se svi putnici, trgovci, dubrovački i strani poklisari i svi ostali koji bi mogli doći iz kužnih krajeva, ne smiju primiti u Grad, ali ni na dubrovačko zemljište uokolo na teritorij Republike dok ne izdrže propisano vrijeme izolacije – karantenu. Tako su Dubrovčani bili prvi na Svijetu koji su uveli sustav karantene kao mjere zaštite od zaraznih bolesti.





Ove mjere su teško padale svim putnicima, pogotovo trgovcima jer su time gubili dragocjeno vrijeme za prodaju i kupnju robe, a i iz razloga što im je roba stala uskladištena dok ne prođe zadani rok od mjesec dana. Kako u Dubrovniku isprva nije bilo posebnih skloništa za oboljele ili sumnjive putnike, oni su zadržavani na otočićima Mrkanu, Bobari i Supetru ispred Cavtata kao privremenim karantenama (zvanim kontumaci). Za karantene kao izolaciju od mogućih okuženih, odnosno zaraženih osoba, koristili su i elafitske otoke Koločep i Lopud, te Sv. Andriju, Rudu, Olipu, ali i lastovske otoke sa zapadne strane teritorija. Bilo je još nekoliko lokacija koje su koristili u ove svrhe, a 1430. godine određene su neke kuće na Dančama za izoliranje zaraženih i sumnjivih putnika. Prema odluci Senata na Dančama se 1457. godine počeo graditi pravi lazaret (*kontumac*) u skladu sa svim propisima i po pravilima sanitetske službe kao glavna dubrovačka izolacijska bolnica sa svim potrebnim sadržajima uključujući i kapelu Gospe od Danača s grobljem, te visoki zid koji je opasivao cijeli kompleks radi bolje izolacije od vanjskoga svijeta. Renesansna kapela osobite stilske elegancije i profinjenih kamenih detalja na njezinom pročelju srećom je sačuvana do naših dana, a njezine vrijedne čuvarice časne Franjevke brinu ne samo o vrlo vrijednom inventaru iz dubrovačke baštine koji krase interijer crkvice, nego čuvajući staru tradiciju, svakodnevnom zvonjavom stoljetnih crkvenih zvona pozdravljaju i blagosivaju sve putnike koji plove ispred Danača.

Uslijed nemogućnosti da primi sve oboljele na uspostavljenim kontumacima uokolo samoga Grada, Vlada je 1534. godine odlučila sagraditi veliki lazaret na otoku Lokrumu u neposrednoj blizini same luke. No, nakon podizanja glavnih zidova kvadratnog zdanja, oprezni Dubrovčani su odustali od provedbe ovoga plana zaključivši da bi takva građevina ispred samoga Grada u slučaju eventualnoga sukoba mogla poslužiti pohlepnim Mlečanima kao uporište protiv vlastitoga Grada. Ostaci nedovršenoga lazareta na Lokrumu mogu se vidjeti i danas.

Međutim, potreba gradnje jednog velikog lazareta u neposrednoj blizini samoga Grada, s njegove istočne strane, uz same Zidine, stalno se nametala zbog porasta vrlo unosne kopnene trgovine balkanskim putovima, ponajviše s Turskom od koje je Republika sv. Vlaha ubirala bogat financijski prihod. Nakon dužega oklijevanja gradnje u blizini Grada Senat je ipak 12. veljače 1590. godine donio odluku o gradnji velikoga Lazareta na Pločama u blizini Slanice i na mjestu gdje su se sastajali glavni kopneni i morski trgovački putovi. Gradnja Lazareta je započela tek 1627. godine, a do tad je tvrđava Revelin poslužila u istu svrhu. Lazaret se sastojao od osam zgrada za stanovanje i pet izduženih i međusobno odvojenih dvorišta tzv. *badžafera* u koja se ulazilo posebnim ulazom kroz velika vrata, a nad svakim od njih uklesani su brojevi od I. do V. Svaki ulaz u dvorišta bio je osiguran rešetkama i bravom, a prilazilo im se s ceste niza stube po strmoj kaldrmi. Sa svake strane dvorišta bili su trijemovi s prostorijama ispunjenim drvenim policama za tzv. 'čišćenje' trgovačke robe. Dezinfekcija raznovrsne robe obavljala se provjetravanjem, kađenjem i prskanjem octom. Zgrade za stanovanje putnika imale su sobe, kuhinje i dvorište i tu su okuženi ili sumnjivci ostajali 30 odnosno 40 dana, u najpovoljnijim slučajevima najmanje deset do sedam dana. Stanovnici Lazareta nisu smjeli dolaziti u kontakt s osobama izvan lazareta, a o propisanom roku njihove izolacije strogo je pazila stalna vojnička straža. U tu kontrolu Vlada je uključila i *emine* – službenike Republike i osmanske podanike čija je zadaća bila ubiranje carine od osmanskih, ali i dubrovačkih trgovaca. Emini su obavljali i druge dužnosti kao neslužbeni osmanski konzuli u Dubrovniku, a nakon gradnje Lazareta, Vlada ih je iz jedne kuće na Prijekome povrh Židovske, nekad Lojarske ulice u Gradu, preselila u Lazarete iz razloga što je 1556. godine ustanovljen Židovski geto, ali i da pripomognu u nadzoru izoliranih u karanteni. Otad su i emini bili zaduženi nadzirati ponašanje stanovnika karantene u Lazaretima. Ta im je dužnost bila vrlo teška i neugodna jer

su se trgovci ponekad i sukobljavali s čuvarima u želji napuštanja karantene često pod okriljem noći, nerijetko u želji da se malo zabave nakon mukotrpnih poslova i naporna puta. Mjerama izolacije bili su podložni i bosanski hadžije koji su se na povratku kući iz hadža također morali podvrći mjerama i pravilima dubrovačke karantene. Oni su se, naime vraćali s hadža preko grada Aleksandrije u Sredozemnome moru gdje je stalno harala kuga, pa je strah od zaraze prisilio Dubrovčane da ih zadrže čak četrdeset dana u izolaciji. Među njima je bilo i bolesnih, a događalo se i da umru na teritoriju Dubrovačke Republike što je ponekad znalo izazivati raznorazne komplikacije čak i na diplomatskoj razini.

O važnosti uloge Lazareta u Republici govore podaci da je 1784. godine odlučeno da zgrade Lazareta u cjelini treba potpuno odvojiti od glavne ceste 1,5 m visokim zidom od istoka prema zapadu čitavom duljinom i tako zatvoriti cjelokupni kompleks Lazareta i izolirati ga od javnosti. A cesta tj. glavna prometnica sa sjeverne strane kompleksa s koje se prilazilo Lazaretima bila je nekad u znatno nižoj razini o čemu govori nekoliko detalja na objektu *in situ*.

Ustroj karantene bio je strogo propisan. Uprava protuepidemijske službe bila je u rukama zdravstvenoga magistrata koji je povremeno izdavao tiskane proglose. Biraloga je Veliko vijeće, a zapovijedao je posebnim sanitetskim službenicima, vojničkoj straži i slugama koji su provodili karantenske mjere. Magistrat se sastojao od pet plemića. Lazaret nije imao stalnoga liječnika, a preglede sumnjivih osoba obavljao je jedan od dvojice stalnih državnih kirurga. Troškovi su se podmirivali iz državne blagajne Republike, a oni su se namirivali iz carinskih doprinosa putnika. Sustav karantenske higijenske zaštite zadržao se u Dubrovniku sve do Pada Dubrovačke Republike.

U 17. i 18. st. Lazareti su služili mnogo češće za smještaj kopnenih karavana nego za pomorce jer su se ovi potonji

DUBROVNIK LAZARETTO



zadržavali u karanteni na samom brodu ispred Lazareta ili otoka Lokruma. Kopneni su putnici mogli prići samo preko Brgata i na mjestu Tabor nedaleko Lazareta, pa im je tako sljedeća obvezna postaja bila Lazareti na Pločama.

Danas, kompleks Lazareta kao dobro sačuvan i visokovrijedan spomenik nepokretne baštine Grada Dubrovnika, smješten s istočne strane prilaza Gradu, svoju prvotnu svrhu zamijenio je mnogim zanimljivim zabavnim i kulturnim sadržajima koji svakako obogaćuju suvremenu ponudu našega Grada.

...

Zanimljiva je činjenica da je prvi lazaret u Europi sagrađen 1423. godine u Veneciji na otoku Sv. Marije od Nazareta, pa je od tog imena nastao naziv Lazaret koji je zatim prihvaćen za sve slične ustanove u svijetu.

At the time when numerous epidemics were spreading in the 14th and 15th centuries, the Dubrovnik Republic took strict measures to organise sanitary and health services in Dubrovnik and its entire region, as well as to implement the measures and regulations decided upon in this regard. It is a well-known fact that at that time epidemics of infectious diseases raged, above all the plague, which Dubrovnik people called pestiferous diseases. The time was also characterised by a boom in trade and many caravans, particularly those from Turkey, came to the City. As far back as 1377, the Dubrovnik government's Major Council - fearing a large-scale spread of infectious diseases - reached an important decision, by which all travellers, merchants, both Dubrovnik- and foreign diplomats, and anybody else coming from contaminated areas was not to be admitted into the City and the surrounding area within the territory of the Dubrovnik Republic before undergoing a compulsory isolation period, i.e. quarantine. The people of Dubrovnik thus became the first in the world to introduce a quarantine system as a protective measure against infectious diseases.

All travellers, especially merchants, found these measures difficult because they thus wasted precious time for selling and buying goods, and because their goods had to stay in storage for a period of one month. Since initially there were no special shelters for diseased or suspect travellers, they were kept on the small islands of Mrkan, Bobara and Supetar opposite Cavtat that served as temporary quarantines (called *kontumaci*). Other islands that served as quarantines for suspect or diseased travellers included the Elafite Islands of Koločep and Lopud, the islands of Sv. Andrija, Ruda and Olipa, as well as the Lastovo Islands on the western side of the territory of the Dubrovnik Republic. Several other locations served for this purpose too, and in 1430 a number of houses at Danče were earmarked for the isolation of suspect or diseased travellers. In 1457, following a Senate decision and in accordance with all the rules and regulations of the sanitary services, the construction of the first lazaretto (quarantine station) began. As Dubrovnik's main quarantine hospital with all the necessary facilities, it included the Chapel of Our Lady of Danče with a cemetery, and a high wall that encompassed the entire complex, isolating it from the outer world. Fortunately, the Renaissance chapel - characterised by an outstandingly elegant style and delicate stone detailing on its façade - has survived up to this day. Its diligent guardians, nuns from the Franciscan Order, not only take care of the highly valuable Dubrovnik heritage inventory in the chapel, but also maintain an old tradition: every day, they ring the centuries' old chapel

bells, saluting and blessing all travellers who sail past Danče.

In 1534, unable to accommodate all the diseased people in the lazarettos set up around the City, the government decided to build one big lazaretto on the Island of Lokrum, quite close to the city port. However, after constructing the main walls of this square building, the cautious people of Dubrovnik gave up the plan, concluding that - in the event of a possible conflict - the greedy Venetians could use the building located in such close proximity to Dubrovnik as a stronghold against their own City. The remains of Lokrum's uncompleted lazaretto are still visible today.

However, there was a constant need for building a spacious lazaretto in close proximity to the City on its eastern side, close to the city walls. The reason was the expansion of very profitable trade on the Balkan overland routes, mostly with Turkey, which brought the Republic of Saint Blaise large financial gain. Having put off the construction of the lazaretto near the City for a long time, the Senate nevertheless reached a decision on 12 February 1590 to build a huge lazaretto at Ploče, close to the salt depot and at the place where the main land and sea routes crossed.

The construction of the Lazaretto only began in 1627, up till when Fort Revelin had been used for the purpose. The Lazaretto consisted of eight residential buildings and five elongated and separate courtyards, the so called *badžafers*, accessible through a special entrance with a big gate. The numbers I to V were carved above each entrance. Each entrance to the courtyards was secured with bars and a lock and connected with the road by a flight of steep cobblestone steps. On each side of the courtyards there were porches with rooms housing wooden shelves for the so-called „cleansing“ of the merchants' goods. Disinfection was carried out by airing, fumigating and sprinkling with vinegar.

The buildings in which the travellers resided included dormitories, kitchens

and a courtyard, where the infected or possibly-infected people stayed 30, i.e. 40 days, and - in the best case scenario - seven to ten days at least. Those who were staying at the Lazaretto were forbidden to contact people outside, while a constant military guard made sure the prescribed length of their isolation was adhered to. The government additionally engaged the *emini*, employees of the Republic and Ottoman subjects, whose task was to collect customs duty from both Ottoman and Dubrovnik merchants. The *emini* also carried out other services as unofficial Ottoman consuls in Dubrovnik. After the construction of the Lazaretto, the government relocated them from a house in Prijeko above Žudioska Street (the former Lojarska Street) to the Lazaretto after the establishment of a Jewish Ghetto there in 1556, and because the *emini's* help was needed to supervise the people isolated in quarantine. The *emini* found this additional duty very difficult and unpleasant because merchants occasionally came into conflict with the guards, in their desire to leave the quarantine station, most often at night, in search of some fun after all their hard work and strenuous journey. On their way home from their pilgrimage to Mecca, Bosnian pilgrims were also subjected to the isolation measures and rules of the Dubrovnik quarantine. Namely, they returned from their pilgrimage via the Mediterranean city of Alexandria where the plague raged all the time. The fear of contagion forced the people of Dubrovnik to keep them in isolation for forty days, no less. There were sick people among the pilgrims, and some of them died in the territory of the Dubrovnik Republic, which occasionally caused various complications even at diplomatic level.

The importance of the Lazaretto in the Dubrovnik Republic is illustrated by the fact that in 1784 it was decided to completely separate the Lazaretto buildings from the main road by a 1,5 metre high wall stretching from east to west, and thus isolate the entire complex from the public. According to a number of *in situ* details on the buildings, the

main road on the northern side of the complex from which one accessed the Lazaretto was once located on a much lower level.

The running of the quarantine station was strictly regulated. The anti-epidemic service was headed by a health magistracy which occasionally issued printed proclamations. Elected by the Major Council, it was in charge of special medical officers, the military guard and servants who carried out quarantine measures. The magistracy consisted of five aristocrats. The Lazaretto did not have a full-time doctor, and the suspect people were examined by one of the two full-time state surgeons. The expenses were covered by the Republic's state treasury, and the funds were collected from customs fees paid by the travellers. The system of quarantine hygiene protection survived until the fall of the Dubrovnik Republic.

In the 17th and 18th centuries, the Lazaretto was more often used for accommodating overland caravans than for seamen, because the latter stayed in quarantine on their own ships anchored in front of the Lazaretto or the Island of Lokrum. Land travellers could reach the city only via the village of Brgat and at the location called Tabor close to the Lazaretto, so the Lazaretto at Ploče was their next obligatory stop.

Today, the original purpose of the Lazaretto complex - a well-preserved and highly valuable part of the City of Dubrovnik's immovable heritage, located on its eastern entrance - has been replaced by numerous interesting, entertaining and cultural events that definitely enrich the most recent programmes offered by our City.

...

Worth mentioning is the fact that Europe's first lazaretto was built in Venice in 1423, on the island of St Mary of Nazareth. Deriving from this name, the term lazaretto has later been accepted for all similar institutions in the world.

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DUBROVAČKA REPUBLIKA JE UKINULA ROPSTVO PRIJE MNOGIH VELESILA

I poslije propasti Rimskoga Carstva ropstvo je ostalo i održalo se duboko u Srednjem vijeku. Ropstvo je opstalo i u jadranskim primorskim gradovima. Kad je u VII. stoljeću osnovan Dubrovnik i naseljen bjeguncima iz razrušenih rimskih gradova, ropstvo i sistem robovlasničkoga gospodarstva prenio se i u novoosnovani grad. Položaj robova u starom Dubrovniku pravno je određen zakonskim propisima, koji su sadržani u nekoliko poglavlja VI. knjige Statuta iz 1272. godine.

U dubrovačkom Državnom arhivu sačuvani su mnogi kancelarijski i notarski spisi, ugovori i očitovanja, kojima se osniva robovlasnički odnos ili kojima se rob proglašava slobodnim. U prvom slučaju dokumenat se naziva „carta servitutis“, te se u njemu navodi stara, još iz rimskog prava preuzeta formula, da se rob prodaje ili predaje definitivno do smrti svome gospodaru. Dokumentat o oslobođenju se naziva „carta libertatis“, i u njemu se ponavlja uvijek formula, također preuzeta iz rimskoga prava, da oslobođeni rob može ići slobodno na sve četiri strane svijeta. Po odredbi Statuta Knjiga I. glava XIV. za svakoga roba i ropkinju, koje bi kupili i izvezli morskim putem iz Dubrovnika, trebalo je platiti knezu posebnu pristojbu, i to ako je rob bio viši od dva „kubita“, jednu trećinu perpera ili manje po volji kneza, a ako je rob bio niži od dva „kubita“ onda se knezu,

po starom običaju, nije ništa plaćalo. Trgovina robljem koncem XIV. stoljeća počela je vidno opadati. Dubrovčani su je pomalo izbjegavali, a vlada ju je organizirano i sprječavala. Činila je to u duhu tadašnjega, sve jačega pokreta protiv trgovine robljem.

Među mnogim humanitarnim zakonskim propisima koje je donijela dubrovačka Vlada svakako je i onaj iz 1416. godine. Ovaj zakon Velikoga vijeća bez sumnje nije proizašao samo iz osjećaja stida pred ostalim svijetom, nego upravo iz osjećaja humanosti, koji je svojstven komunama srednjega vijeka. Zakonska odluka najupečatljivije govori o kršćanskoj ljubavi prema najobespravljenijim osobama koje su bile na dnu društvenog staleža, a to su bili robovi. Ukidanje ropstva početkom XV. stoljeća, više nego bilo što drugo služi na čast Dubrovačkoj Republici u tadašnjoj Europi. Prije Dubrovnika ukinuli su trgovinu robljem Split 1373., Korčula 1378. i 1418., a i Venecija. Svakako valja istaknuti da je Dubrovnik ukinuo trgovinu robljem mnogo prije nekih drugih država. (U Engleskoj se ukida 1807., a u SAD-u u potpunosti tek nakon završetka Građanskoga rata 1861.-1865.). Svoju odluku dubrovačka Vlada donijela je 27. siječnja 1416. godine sa sljedećim obrazloženjem, uz navođenje i sankcija u slučaju nepridržavanja propisa.

„Smatrajući trgovinu ljudima kao sramotnu, zločinačku, odvratnu i protiv svakoj čovječnosti te sudeći, da

je ona na ne malu krivnju i sramotu grada, da se sa ljudskim stvorovima, stvorenim na sliku i priliku Stvoritelja, postupa kao s trgovačkom robom, te se ljudi prodavaju, kao što se prodavaju životinje, zato (dubrovačka vlada) odredi i naloži da u buduće nijedan građanin ni seljak grada Dubrovnika ili njegova okružja, pa ni bilo ko drugi, što se nazivlje Dubrovčaninom ne smije na nikakav način, pod nikakvom izlikom ili tumačenjem usuditi se i prihvatiti se, da prodava niti da kupuje nijednoga roba, ni jednu ropkinju, niti da bude posrednikom u takvom trgovanju, kao ni to, da bude udružen ili sporazumom sa bilo kojim građaninom ili seljakom, koji bi se bavio tim poslom ili ga podržavao.“

Dubrovačka Vlada nije zaboravila navesti ni oštre sankcije prema prekršiteljima pa u daljnjem tekstu navodi:

„Određujući kao kaznu prekršitelju za svaki put 6 mjeseci (zatvora) u dubokim dubrovačkim tamnicama, a za svaku osobu (bez obzira na starosnu dob – nap. D.R.), koju bi prodao ili kupio ili za koju bi bio posrednikom ili sudionikom, da mora platiti 25 perpera, dok ne počne izdržavanje zatvora od 6 mjeseca, dok ne bude zadovoljio novčanoj kazni. Veliko vijeće Dubrovačke Republike jednako odredi, da nijedan stranac, bilo kojeg staleža na nikakav način ne smije se usuditi, da poduzimlje ili se bavi takvom trgovinom u unutrašnjosti

DUBROVNIK REPUBLIC ABOLISHED SLAVERY BEFORE MANY WORLD POWERS DID

dubrovačkog kotara, pod prijetnjom gornje kazne. Isto tako, da nijedna lađa, jedrilica ili brod dubrovačke države na nijedan način ne usudi se ili se prihvati, da prevozi robove i ropkinje, pod prijetnjom kazne kapetanu, da bude osuđen na 6 mjeseca u dubokim tamnicama za svaki pojedini prekršaj, a mornarima, da na isti način bude svaki na 3 mjeseca zatvoren u istim dubokim tamnicama.“

Time nije ukinuto i samo ropstvo; robovi su još postojali u privatnim kućama, a bilo je slobodno i nabavljati robove „pro usu suo“, to jest za vlastitu potrebu. Svakako nitko nije smio takvoga roba prodati; mogao ga je samo držati do smrti kod sebe ili ga osloboditi. Ako je i dalje dolazilo do trgovine robljem, ona je bila ilegalna i krijumčarska, te se kažnjavala. Tako je ropstvo pravno, razmjerno brzo nestalo, a tome je pogodovala i promjena gospodarskoga sustava u Dubrovačkoj Republici. Sve je više bilo i slobodnih seljaka. I u kućama u XV. stoljeću nije ni posluga više bila robovska, već je potjecala sa seoskih imanja od kmetova ili od oslobođenih robova, te bila slobodna, imala svoj pravni status i bila plaćena. Tako je još 1282. godine oslobođena ropkinja (u vlasništvu Obrada iz Trebotića koja prima od svoga gospodara službu u kući kroz 7 sljedećih godina za plaću od 7 groša, hranu, odjeću i obuću. U kasnije vrijeme takvih slučajeva bilo je daleko više. Može se reći, da je u Dubrovniku ropstvo i „pro usu suo“ iščezlo sredinom XV. stoljeća.

After the fall of the Roman Empire, slavery remained and survived far into the Middle Ages. It persisted in the cities on the Adriatic Coast as well. In the 7th century, when Dubrovnik was established and inhabited by refugees from destroyed Roman cities, slavery and the slave-based economy were transferred to the newly-founded city. The position of slaves in the Old Dubrovnik was determined by legal regulations comprised in several chapters of Book 6 of the Dubrovnik Statute of 1272.

The Dubrovnik State Archives safeguard numerous office and notary records, contracts and statements on the setting up of a slave-owning relationship, or on setting a slave free. In the former case, the document was called „carta servitutis“, including an ancient clause taken from Roman law according to which a slave was sold or given to his master until his death. The release document, „carta libertatis“, also included a clause from Roman law allowing the released slave to go freely to all four sides of the world. According to a provision from Book I, Chapter XIV of the Statute, one had to pay a special fee to the Rector for every male and female slave bought and transported out of Dubrovnik by ship. If a slave was more than two cubits

tall, the fee amounted to one third of a perper, or less – at the Rector’s discretion. However, if a slave was less than two cubits tall, nothing was paid to the Rector according to old custom. In the late 14th century, the slave trade began to decline noticeably. The people of Dubrovnik began to shun it, and the government also obstructed it systematically in the spirit of the growing abolitionist movement of the time.

Among the numerous humanitarian laws enacted by the Dubrovnik government, the one from the year 1416 is definitely worth mentioning. The law did doubtlessly not arise solely from a feeling of shame before the rest of the world, but directly from a feeling of humanity, characteristic of medieval communities. This legal decision tells us most convincingly of the Christian love for the most disenfranchised people at the bottom of the social scale – the slaves. More than anything else, the abolition of slavery in the early 15th century did more credit than anything else to the Dubrovnik Republic in the Europe of the time. The slave trade was abolished before Dubrovnik in Split (1373), Korčula (1378 and 1418) and also in Venice. It should definitely be pointed out that Dubrovnik abolished the slave trade long before some other states (in England it was abolished

in 1807, while in the USA it was not completely abolished until after the American Civil War, 1861 - 1865). The Dubrovnik government reached its decision on 27 January 1416, with the following explanation and sanctions in the event of the regulations not being obeyed:

„Believing that the people trade is shameful, criminal, repulsive and in breach of every form of humanity, that considerable guilt and shame is brought upon our city because human beings - created in the image and likeness of God - are treated like merchandise, and people are sold in the same way as animals, the (Dubrovnik) government decides and orders that no citizen or peasant of the city of Dubrovnik and its surroundings, or any other person who calls himself a man of Dubrovnik, will - in no way and under no excuse or interpretation - dare to and agree to sell or buy a male or female slave, or mediate in such a trade, or enter into such an agreement with any citizen or peasant engaged in or supporting such business.“

The Dubrovnik government did not fail to determine severe sanctions against violators, as quoted below:

„For each offence the punishment for the violator is six-months' imprisonment in the deep dungeons of Dubrovnik, and for each person (of any age - *author's*

note) he bought or sold or for mediating and taking part in the deal he must pay 25 perpers before starting to serve his six-month prison term. The Major Council of the Dubrovnik Republic also decided that no foreigner, regardless of class, will in any way dare to undertake or become engaged in such a trade within the district of Dubrovnik, on penalty of the aforesaid punishment. Furthermore, no vessel, sailing boat or ship of the Dubrovnik Republic will in any way dare to or agree to transport male or female slaves, on penalty of the captain being sentenced to six months in the deep dungeons for each individual offence, while each sailor will be sentenced to three-months' imprisonment in the same deep dungeons.“

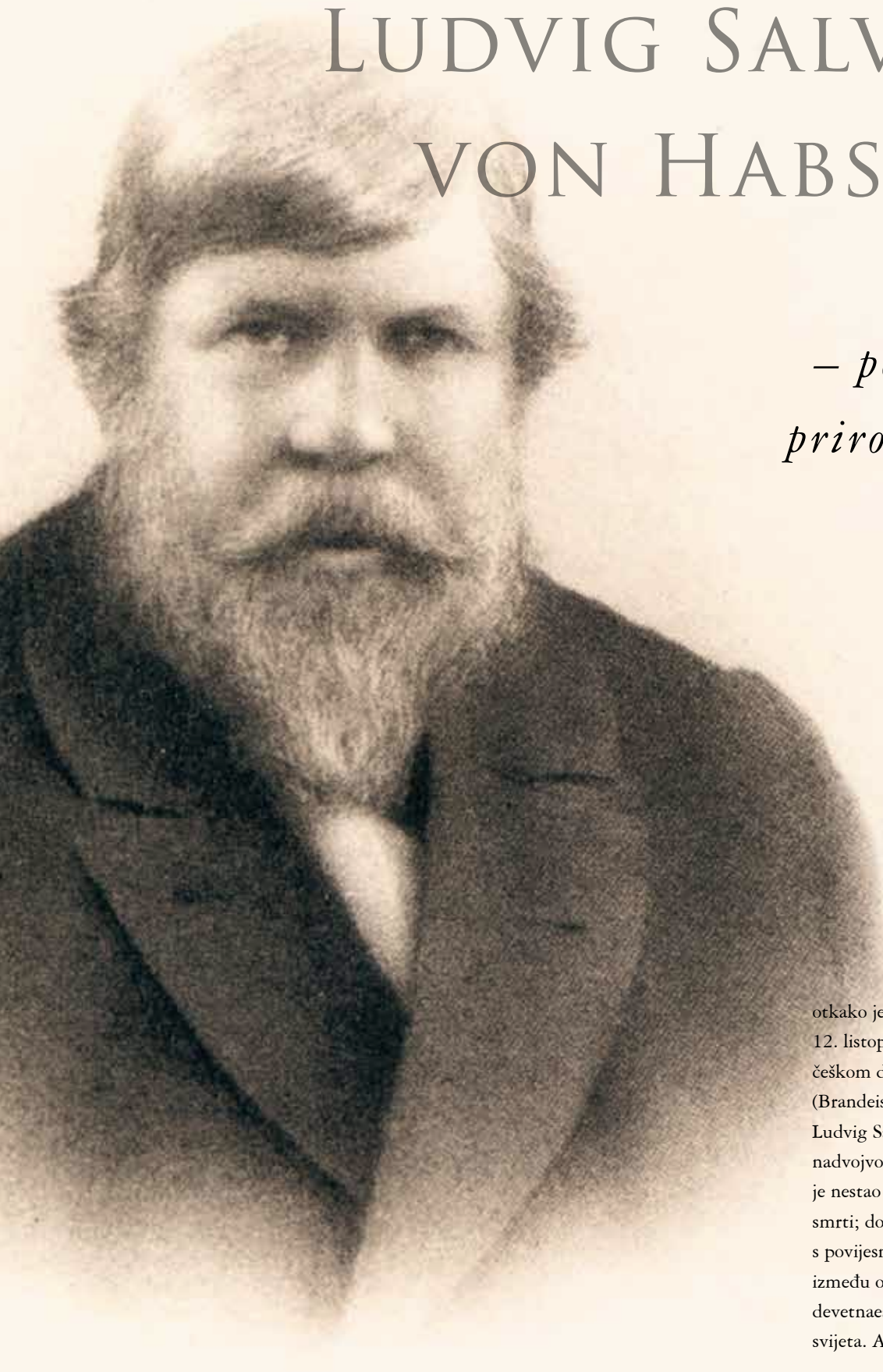
This, however, did not get rid of slavery itself; slaves were still kept in private homes, and it was allowed to provide them „pro usu suo“, i.e., for one's own use. Of course, no one was allowed to sell such a slave; one could only either keep the slave until his death, or set him free. If the slave trade continued at all, it was illegal and was a case of smuggling, and therefore punished. Thus did slavery, in the legal sense, disappear relatively quickly, expedited by change in the economic system in the Dubrovnik Republic. The number of free peasants also increased. Domestic

help in the 15th century no longer consisted of slaves. Servants, recruited from village households, were either serfs or released slaves. They were free, had their legal statute and were paid for their work. According to a record dating from as early as 1282, a slave woman (the property) of Obrad of Trebotić was freed, and employed by her master as a household help for the next seven years for a salary of 7 groshs, food, clothing and footwear. In later times there were many more such cases. It can be said that slavery, both in its “classical” and „pro usu suo“ form, disappeared from Dubrovnik in the mid 15th century.

NADVOJVODA

LUDVIG SALVATOR VON HABSBURG

*– popularizator
prirodnih ljepota
i turizma*



Nedavno se navršilo točno stotinu godina otkako je u jeku Prvoga svjetskog rata, 12. listopada 1915. godine u svome češkom dvorcu Brandýs nad Labem (Brandeis) umro austrijski nadvojvoda Ludvig Salvator. Svijet kojemu je nadvojvoda pripadao nepovratno je nestao tri godine nakon njegove smrti; dotad najveća ratna kataklizma s povijesne pozornice odnijela je, između ostalih, i protagoniste staroga, devetnaestoljetnoga kozmopolitskoga svijeta. A nadvojvoda Ludvig Salvator

to je nesumnjivo bio. Rođen je 4. kolovoza 1847. u Firenci kao četvrti sin Leopolda II. velikoga vojvode od Toskane. Pripadao je toskanskome ogranku Habsburške dinastije te je bio drugi rođak austrijskoga cara Franje Josipa. Talijanski i njemački su mu podjednako bili materinski jezici. Na dvoru toskanskoga vojvode vladala je drugačija atmosfera negoli na carskome dvoru u Beču jer pravila dvorske etikete nisu bila tako stroga, a djecu se poticalo na učenje i istraživanje. Tako je odmalena pokazivao interes i talent za učenje jezika i za prirodoslovlje. Nakon pripojenja Toskane novoujedinjenoj Italiji 1860. godine bio je s obitelji prisiljen preseliti se u Beč i potom u obiteljski dvorac u Češkoj. Čini se da su ga zaruke s tragičnim završetkom (zaručnica je poginula) potaknule da život posveti svojim dvjema najvećim strastima: putovanjima i prirodi. Od 1867. godine velik dio životnoga vremena provodio je na svojoj jahti putujući Mediteranom i pišući cijenjene putopise kojima je opisivao putovanja i svoja razmišljanja o prirodi i povijesti. Ubrzo je otkrio Balearsko otočje i ondje je na Mallorci izgradio svoju vilu *Son Marroig* koja mu je postala dom. Proučavao je floru i faunu Baleara koju je opisao i sistematizirao u velikome prirodoslovnom djelu na više od 6000 stranica u sedam svezaka za koje mu je trebalo dvadeset godina da ih dovrši. Život strastvenoga putnika, putopisca i prirodoslovca prekinulo je izbijanje Prvoga svjetskog rata kada je kao austrijski nadvojvoda morao napustiti Španjolsku i po drugi put u životu postati izgnanik.

Njegova je uloga u populariziranju kulture putovanja i osvješćivanju javnosti o prirodnim ljepotama Sredozemlja nemjerljiva. Nije stoga čudno da su mnoge zemlje u kojima je živio, putovao ili djelovao

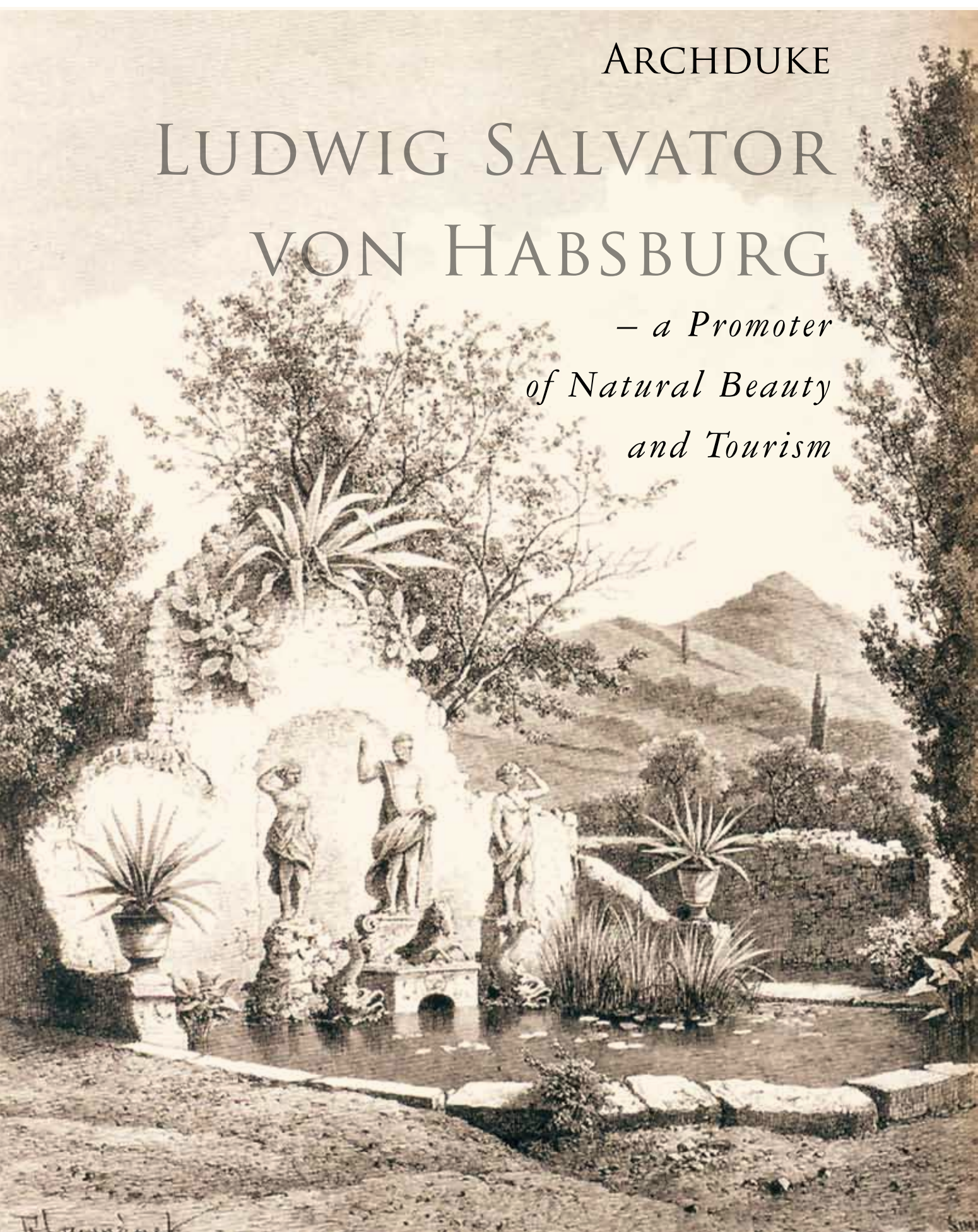
s poštovanjem obilježile stogodišnjicu njegove smrti. Kod nas, nažalost, zasluge nadvojvode Ludviga Salvatora na poticanju i razvoju turizma na Jadranu nisu još pravo ni prepoznate, a kamoli adekvatno vrednovane. Uz spomenutu monumentalnu monografiju o flori i fauni Baleara u sedam svezaka, autor je i više knjiga putopisa po Grčkoj, Turskoj, Cipru, Egiptu, Siciliji... Iznimno je važno da je u svojim djelima zagovarao očuvanje prirodnih ljepota, autohtonih vrsta pojedinih krajeva i visoko vrednovao krajobrazne vrijednosti u vremenima kada su ti pojmovi bili u samome začetku. Dapače, iako je putovanja i turizam smatrao korisnima, nastojao je skrenuti pažnju s umjetničkih spomenika (koji su tada najviše privlačili putnike Sredozemljem) na prirodu, kritizirajući modu sadnje egzotičnih biljnih vrsta na našoj obali, tako tipičnu za epohu historicizma.

Uz spominjanja u drugim djelima, hrvatskom se obalom Jadrana posebno bavio u šest svojih djela. Prvo od njih, objavljeno u Pragu 1871. godine opisuje Hrvatsko primorje, točnije Bakar i Kraljevicu (*Der Golf von Buccari – Porto Re*), a drugo, objavljeno u Beču 1886. godine bavi se Opatijom (*Lose Blätter aus Abazia*). Posebno je s etnografske strane zanimljivo djelo o nošnjama jadranske regije (shvaćene dosta opširno, pa se opisuju i neke nošnje zaleđa) koje je 1905. objavljeno u Leipzigu (*Das was verschwindet, Trachtet aus den Bergen un Inseln der Adria*). Knjiga je luksuzno opremljena lijepim slikama u boji čak petorice slikara koje je nadvojvoda vodio sa sobom kako bi narodnu odjeću i običaje zabilježili svojim kistom. Dubrovačkome kraju posvećene su čak tri knjige; prva od njih objavljena je u Pragu 1897. godine i opisuje Trsteno (tako je i naslovljena: *Cannosa*), vegetaciju i ugodaj arboretuma obitelji Bassegli-

Gozze, velike platane, ljepotu krajolika. Druga se bavi Stonom i objavljena je 1906. godine u Pragu (*Über den Durstich der Landenge von Stagno*). Zanimljivo je da se u njoj tematizira stara ideja o prokopu kanala između Stona i Maloga Stona kako bi Pelješac postao otok i time se skratilo putovanju uz obalu. Nadvojvoda je čak potaknuo i neke lokalne poduzetnike da investiraju u poduhvat kao i austrijsku mornaricu da izradi premjeravanje terena, mjerenja dubine mora i skice potencijalnoga kanala. Iako iz današnje perspektive blasfemična, ova ideja i način na koji su predstavljeni pokazuju nadvojvodinu vizionarsku hrabrost u rješavanju nekih gospodarskih i prometnih pitanja. Posljednju i najkraću od knjiga koje se bave dubrovačkom okolicom objavio je 1910. godine također u Pragu i u njoj opisuje jedno svoje putovanje jahtom po Elafitima (*Der Kanal von Calamotta*). Upada u oči da je to jedina od spomenutih knjiga koja nije ilustrirana grafikama, crtežima ili akvarelima, već fotografijama koje je, čini se, snimio sam nadvojvoda. Angažman Ludviga Salvatora bio je bitan i kod promišljanja austrijskih vlasti o očuvanju šumske vegetacije otoka Mljeta kojega je također dobro poznao. Kao gorljivi zagovornik čuvanja prirode, javno je podržavao inicijativu šumarskih stručnjaka da se Mljet proglasi parkom zaštićene prirode i da se na njemu otvori biološka istraživačka stanica, pa je u tome smislu pisao i svome rođaku, prijestolonasljedniku Franji Ferdinandu. Te je dobre zamisli nažalost prekinuo Prvi svjetski rat, a Mljet je proglašen nacionalnim parkom (tek) 1960. godine. Povodom stogodišnjice smrti nadati se tek da će u budućnosti angažman nadvojvode Ludviga Salvatora na populariziranju prirodnih ljepota Jadrana biti dostojno proučen i vrednovan.

ARCHDUKE
LUDWIG SALVATOR
VON HABSBURG

*– a Promoter
of Natural Beauty
and Tourism*



This year, one century has elapsed since - in the middle of World War I - Archduke Ludwig Salvator of Austria died on 12 October 1915 - in his Czech castle Brandýs nad Labem (Brandeis). The world to which the Archduke had belonged disappeared irretrievably three years after his death; the greatest war cataclysm up to then took away from the historic stage - amongst others - the protagonists of the old 19th century cosmopolitan world. Archduke Ludwig Salvator was undoubtedly one of them. Born on 4 August 1847 in Florence, as the fourth son of Leopold II, Grand Duke of Tuscany, he belonged to the Tuscan branch of the House of Habsburg and was the second cousin of Emperor Franz Joseph of Austria. Italian and German were both his mother tongues. The atmosphere at the court of the Tuscan Duke was completely different from that at the royal court of Vienna, because court etiquette rules were not so strict, and the children were encouraged to study and explore. Thus, he developed an early interest and talent for languages and natural sciences. After Tuscany's annexation to the newly-united Italy in 1860, he was forced to move with his family to Vienna, and later to their castle in Bohemia. It seems that his engagement with its tragic end (his fiancée died in an accident) made him dedicate his life to his two greatest passions: travel and nature. From 1867 onwards, he spent a large part of his life on his yacht sailing the Mediterranean and writing his widely acclaimed travel books in which he depicted his voyages and contemplations on nature and history. He soon discovered the Balearic Islands and Majorca, where he built his villa *Son Marroig* that became his home. Ludwig Salvator studied the Balearic flora and fauna, which he described and systematized in his massive natural science work on more than 6000 pages, contained in seven volumes. The book took him twenty years to complete. His life as a passionate traveller, travel book writer and natural scientist was interrupted by the outbreak of World War I, when - as an Austrian Archduke - he had to leave Spain and become a

refugee for the second time in his life. His role in the popularisation of the culture of travel and in enlightening the public about the natural beauties of the Mediterranean is invaluable. It is thus not surprising that many countries in which he lived, travelled or worked paid tribute to him on the commemoration of the 100th anniversary of his death. In Croatia, unfortunately, the merits of Archduke Ludwig Salvator in promoting and developing tourism on the Adriatic have still not been recognised, let alone adequately valued. Apart from his said monumental monograph on the Balearic flora and fauna, he wrote several travelogues from his visits to Greece, Turkey, Cyprus, Egypt, Sicily... It is of major importance that, in his works, Ludwig Salvator advocated the preservation of natural beauty and the indigenous species of particular areas, and greatly appreciated the value of landscape at a time when these ideas were at their very beginnings. Indeed, although he believed travel and tourism to be useful, he tried to divert attention away from art monuments (that at the time was the greatest attraction for visitors to the Mediterranean) to nature, criticising the fashionable planting of exotic plants on the Croatian coast, a practice so typical of the historicist époque. In addition to mentioning it in his other works, Ludwig Salvator wrote in detail on the Croatian part of the Adriatic Coast in six of his books. The first of them, published in Prague in 1871, portrays the Croatian Coast - Bakar and Kraljevica, to be more precise (*Der Golf von Buccari - Porto Re*), while the second - published in Vienna in 1886 - deals with Opatija (*Loose Blätter aus Abazia*). Particularly interesting from the ethnological point of view is his work on folk costumes of the Adriatic Region (which was quite extensive, even describing some folk costumes from the hinterland), published in Leipzig in 1905 (*Das was verschwindet, Trachtet aus den Bergen und Inseln der Adria*). This lavishly produced book includes beautiful colour paintings by the five painters whom the Archduke took along to capture the folk costumes and customs on their canvases. As many as three of his books were dedicated to

the Dubrovnik region. The first one - published in Prague in 1897 - portrays Trsteno (which is also the book's title: *Camosa* - the old name for Trsteno), the vegetation and atmosphere in the arboretum owned by the Bassegli-Gozze family, the huge plane-trees and the beauty of the landscape. The second, published in Prague in 1906, deals with Ston (*Über den Durstich der Landenge von Stagno*). Interestingly, the book elaborates on an old idea of digging a canal between the towns of Ston and Mali Ston and thus turning Pelješac into an island, which would shorten the travel time alongside the coast. The Archduke even encouraged some local entrepreneurs to invest in the project and the Austrian navy to survey the terrain, measure the depth of the sea and make sketches of the future canal. Although blasphemous from the present day perspective, both the idea and the way it was presented reveal the Archduke's visionary courage in resolving certain economic and traffic related matters. He published his last and shortest book on the subject of the Dubrovnik region in 1910 in Prague, which describes one of his trips on his yacht around the Elafite Islands (*Der Kanal von Calamotta*). Curiously enough, it is the only one of the said books not illustrated with graphics, drawings or water colours, but with photographs apparently taken by Archduke himself. The engagement of Ludwig Salvator was also essential in connection with the Austrian authorities' concept of preserving the forest vegetation of the Island of Mljet, which he knew very well too. As an ardent advocate of the preservation of nature, he openly supported the forest experts' initiative to proclaim Mljet a nature park and to open a biological research station there, and wrote to his cousin and heir to the throne Franz Ferdinand accordingly. Unfortunately, these excellent ideas were stopped by World War I, while Mljet was proclaimed a national park (only) in 1960. While commemorating the centenary of his death, we can only hope that in the future the Archduke Ludwig Salvator's efforts in promoting the natural beauty of the Adriatic will be studied and evaluated in a worthy manner.

DUBROVAČKE TEME NA SCENI

Dubrovačko kazalište nosi ime velikoga hrvatskog komediografa Marina Držića, pisca s vjerojatno najzagonetnijim životopisom u povijesti hrvatske književnosti. Držićev književni opus i njegova životna i spisateljska fortuna obilježeni su protuslovljima i kontrastima, a djela su mu vrhunski dometi ne samo hrvatske nego europske i svjetske književnosti. Rođen je 1508. kao dvanaesto dijete u pučkoj trgovačkoj obitelji (roditelji Marin i Ankula imali su još pet sinova i šest kćeri) koja je u prošlosti izgubila plemstvo. Nadimak Vidra dobio je prema istoimenoj inteligentnoj životinji skupocjena krzna. Nemamo pouzdanih podataka o njegovu djetinstvu i školovanju, a poznato je da mu je 1538. obitelj bankrotirala zbog duga "od pet tisuć dukata", sume koja se spominje u njegovoj najpoznatijoj i najprevođenijoj komediji „Dundo Maroje“. Držić je mijenjao zanimanja, stalno bio opterećen dugovima, studirao u Sieni, putovao Europom kao pratitelj austrijskog grofa Kristofa von Rogendorfa, a ipak, njegova najvažnija djela nastaju i izvode se u njegovom rodnom gradu tijekom desetogodišnjega dubrovačkog razdoblja (1548. – 1558.). Pred kraj života postaje buntovnik i upućuje urotnička pisma firentinskom moćniku Cosimu Mediciju želeći srušiti vlast "dvadeset ludijeh

nakaza". Suočen s neuspjehom svoga pothvata odlučuje se vratiti u Dubrovnik i na tom putu mu se gubi svaki trag. Zagonetna smrt u Veneciji 1567. jedna je od crnih rupa u Držićevoj biografiji (njegov se grob nije pronašao, niti postoje podaci u knjizi umrlih). Svijet i teatar koji je u svojim djelima stvorio živi su i provokativni i danas, više od pet stoljeća poslije njegovoga rođenja. Držićeve proverbijalne i vazda aktualne rečenice izgovaraju kazališni umjetnici na svim svjetskim pozornicama. Na svoju 500. obljetnicu rođenja 2008. godine Marin Držić se približio kazalištu kojemu je dao ime. Spomenik kojeg je 1959. izradio umjetnik Ivan Meštović se s Malog Straduna na Babinom kuku premjestio u neposrednu blizinu Kazališta Marina Držića i mjesta na kojem je 1551. prvi put izvedena njegova najpoznatija komedija „Dundo Maroje“, u prostor između Kneževa dvora i Gradske vijećnice. I u suvremenosti Držićevo kazalište želi na svojoj pozornici oživljavati tradiciju dubrovačkih pisaca od 15. stoljeća do danas i po riječima njegova ravnatelja osjeća odgovornost prema baštini i dubrovačkim autorima kojima je u protekloj i ovoj kazališnoj sezoni širom otvorilo vrata. Tijekom 2015./2016. sezone predstaviti će se šest premijernih naslova pod zajedničkim nazivom "Dubrovački

roman drama" uz ideju da se scenski iščitaju dosad neuprizoreni dubrovački romani.

Prva premijera, zapravo praižvedba bila je po romanu "Kazin" autora Feđe Šehovića u dramtizaciji i režiji Ivice Kunčevića. "Kazin" je prvi dio romanesknog ciklusa smiješne kronike *Dubrovačka tralalalogija* koji čine još istim likovima povezani romani „Savršeno umorstvo“, "Veljun", "Dogon", "De bello ragusino" i "Knjiga postanka", a Šehović ga je objavio i 2007. godine pod naslovom "Dubrovački bordel: kazin bez cenzure". Iako je riječ o tridesetim godinama prošloga stoljeća predstava se s lakoćom situirala u suvremenost zahvaljujući temeljnim Šehovićevim motivima – vlasti, politici i političarima, a budući se radi o dramskom piscu tekst je u sebi već nosio dovoljnu zalihost dramskoga pa je romanesknu formu bilo, po riječima redatelja, relativno lako pretočiti u teatar. „Smatram da uspostavom bilo kakvih odnosa s vlašću gubimo svoj identitet - temeljna vrijednost pisca je u slobodi, a u bilo kakvoj vezi s vlašću slobodu je nemoguće ostvariti“ riječi su ovoga, Dubrovčanima dobro poznatoga, pisca. Radnja koja se koncentrirala oko javne kuće (*kazina*) uz predstavnike suprotstavljenih političkih stranaka duhovita je i svezremana dubrovačka

KAZALIŠTA MARINA DRŽIĆA

priča, zrcalo u kojemu se ogledaju i suvremene dubrovačke prilike.

U predbožićno vrijeme, uprizonena je izvedba romana Rade Jarka "Duša od krumpira" u režiji Ozrena Prohića. Ova scenska adaptacija uključila je sve reference iz teksta te je predstava u svom specifičnom teatarskom i intermedijalnom ključu jedan esej o povijesti Dubrovnika. Radnja se događa sredinom prošloga stoljeća (1949.), a na pozornici pratimo kasnojletnu svakodnevicu jedne dubrovačke obitelji, a lajt motiv i romana i njegova uprizonjenja Gundulićevi su stihovi iz „Osmana“ o prolaznosti i relativnosti svega na ovom svijetu (*Kolo od sreće uokoli vrteći se ne pristaje: tko bi gori, eto je doli, a tko doli gori ustaje*).

I izvedba „Lula starog kapetana“ autorice Olje Savičević Ivančević u režiji Ivana Plazibata propituje dubrovačku temu, temu mora, samoće, neumitnog protoka vremena i sjećanja koja nam ostaju u zamrznutim slikama. Na dubrovačkoj komornoj pozornici, u Teatru Bursa uprizonit će se roman „R2“ autora Ivana Dragojevića u režiji Mladena Vukića dok će Matko Sršen režirati klasika svjetske književnosti 'Doktora Faustusa' Thomasa Manna, a Nenni Delmestre "Bjegunke" (autori Christophe Duthuron i Pierre Palmade).



DUBROVNIK THEMES ON THE



The Dubrovnik theatre is named after Croatia's greatest comedy writer, Marin Držić, the playwright with probably the most enigmatic biography in the history of Croatian literature. Držić's literary opus and destiny are both marked by contradictions and contrasts, while his works are ranked among the finest achievements not only in Croatian, but also in European and world literature. He was born in 1508, as the twelfth child of a family of merchants (his parents, Marin and Ankula, had five sons and six daughters before him), which had lost its noble rank at some point in the past. He was nicknamed Vidra (otter), after the intelligent animal with the costly fur. There is no reliable data on his childhood and education. What we do know, however, is that his family went bankrupt in 1538 because of a "five thousand ducats" debt – the sum mentioned in his best known and most often translated comedy *Uncle Maroje*. Držić frequently changed occupations and constantly ran into debt. He studied in Siena and travelled Europe as escort to the Austrian Count Christoph von Roggendorf, but his major works were written and performed during a ten-year stay (1548 - 1558) in his native city. Shortly before his death, he became a rebel and sent conspiratorial letters to the Florentine ruler Cosimo de' Medici, wishing to overthrow the government

MARIN DRŽIĆ THEATRE STAGE

of „the twelve mad freaks“. Faced with the failure of his attempt, he decided to return to Dubrovnik, after which he disappeared without a trace. Držić's mysterious death in Venice in 1567 is one of the black holes in his biography (his grave has never been found, and there is no data in the register of deaths). The world and theatre depicted in his works are still alive and provocative today, five centuries after his birth. On stages all over the world, actors still utter Držić's proverbial and always relevant sentences.

On the 500th anniversary of his birth, Marin Držić got closer to the theatre named after him. Namely, his statue - made by Ivan Meštrović in 1959 - was moved from Mali Stradun Street in Babin Kuk to a spot right next to the entrance of the Marin Držić Theatre and the venue where his best known comedy *Uncle Maroje* was performed in 1551, i.e., between the Rector's Palace and the Town Hall.

Nowadays, the repertoire of the Marin Držić Theatre aspires to revive the tradition of Dubrovnik playwrights from the 15th century up to today, paying homage - in the words of the theatre director - to Dubrovnik's heritage and Dubrovnik playwrights whose work has been staged extensively last season and in the current one.

During the 2015/2016 season, six theatrical premieres - under the joint title of "Dubrovnik Story Drama" - will be shown, aiming at presenting Dubrovnik novels that have never been staged before.

The first play premiered, i.e., the first performance, was the staging of Feđa Šehović's novel *The Brothel*, dramatised and directed by Ivica Kunčević. *The Brothel* is the first part of a cycle of novels, a humorous chronicle called the *Dubrovnik Tralalalogy (Dubrovačka tralalalogija)*, also comprising novels featuring the same characters: *A Perfect Murder (Savršeno umorstvo)*, *Carnival, Dogon, De bello ragusino* and *Book of Genesis (Knjiga postanka)*. Šehović published the novel in 2007, under the title *The Dubrovnik Whorehouse: A Brothel Without Censorship*. Although portraying the 1930s, the play easily adapted to the present day thanks to Šehović's basic motives – authority, politics and politicians. In view of the fact that Šehović is a playwright, the text already included a sufficient element of drama, so it was relatively easy - in the words of the play's director - to turn the novel form into theatre. „I believe that by establishing any kind of relationship with the authorities we lose our identity. The basic value of a writer is his freedom, and freedom is impossible to achieve if it is in any way connected with the authorities“ – explains this well-known Dubrovnik writer. The plot,

which revolves around a brothel with representatives of opposing political parties, is a humorous contemporary story of Dubrovnik, a mirror which also reflects Dubrovnik's present day circumstances.

Another novel staged in the run-up to Christmas is Rade Jarak's *Potato Soul (Duša od krumpira)*, directed by Ozren Prohić. This stage adaptation - incorporating all elements from the novel conceptualised in a specific theatrical and intermedia manner - is an essay on the history of Dubrovnik. The story set in the mid 20th century (1949) portrays the everyday life of a Dubrovnik family in late summer, while the leitmotif of both the novel and the play are verses on the transience and relativity of everything from Gundulić's epic *Osman: (The wheel of fortune turns round incessantly: what goes up must come down)*.

The Olja Savičević Ivančević play *The Old Sea Captain's Pipe (Lula Starog Kapetana)*, directed by Ivan Plazibat, also deals with Dubrovnik themes: the sea, solitude, the inevitable passage of time, and the memories we preserve as frozen images. Forthcoming plays include Ivan Dragojević's novel *R2*, directed by Mladen Vukić, at the chamber theatre Bursa; Thomas Mann's classic *Doctor Faustus*, directed by Matko Sršen; and Christophe Duthuron's and Pierre Palmade's *Runaways*, directed by Nenni Delmestre.

MARKO DABROVIĆ

NAGRAĐIVANI DUBROVAČKI ARHITEKT





3LHD / Marko Dabrović, Tatjana Grozdanić Begović, Silvije Novak, Saša Begović

Odrastanje u okružju bogate graditeljske baštine, kakva je dubrovačka, ostavlja trajan životni trag na svakom Dubrovčaninu. Neke je to moćno graditeljsko nasljeđe, teško unaprijed određene 'dubrovačke mjere' i skladnosti, usmjerilo na profesionalne putove na kojima u suvremenoj gradnji koriste elemente dubrovačke arhitekture. Iz takvog nasljeđa je i Marko Dabrović, dubrovački arhitekt sa zagrebačkom adresom, čija tvrtka "Studio 3LHD", gdje je jedan od četvoro utemeljitelja i partnera, svojim arhitektonskim rješenjima neprekidno istražuje nove mogućnosti interakcije između arhitekture, društva i pojedinca. Dabrović je iz građevinarske obitelji, njegov otac je građevinar, a bili su mu to i djed i pradjedovi, pa je na odabir njegova životnoga poziva, kaže, vjerojatno utjecao stalan obilazak gradilišta tijekom djetinjstva sedamdesetih godina prošloga stoljeća. Dubrovnik je tada bio veliko gradilište, jer baš je tih godina građena većina hotela i novogradnji u Lapadu, u Gružu i okolici.

- Na mene je u odrastanju u Dubrovniku značajno utjecao javni prostor u Zidinama. Grad je prostorno limitiran Zidinama, ali ima razvijen javni prostor i čiste granice između javnoga i privatnoga. Najviše traga nisu ostavile reference u izboru materijala kao što su kamena pročelja ili kupe kanalice, već odnos i svijest prema javnom prostoru i komunalnoj infrastrukturi. Dubrovnik u sebi ima veliku skromnost, a opet snažnu utilitarnost. Dubrovačke kuće i fasade nisu raskošne kao venecijanske, ali je njihov odnos prema ulicama i trgovima prekrasan. Komunalna infrastruktura s glavnim trgovima, vodovodom, sustavom kanalizacije, lazaretima, domovima za nemoćne, govore o svijesti koja se nije ni danas razvila na približno istoj razini - govori Dabrović. Mislim da je upravo razvoj javnoga prostora ono što je nedostajalo u gradnji Dubrovnika od 70-tih godina do danas. To je najbolje vidljivo na ulicama i trgovima, te dodaje:



„Arhitektura 3LHD-a se velikim dijelom bavi upravo javnim prostorom, a mi često taj element unosimo u svoje objekte u smislu njihovoga odnosa prema ulici i okolini.

Kada su u pitanju komercijalne građevine uvijek im nastojimo dodati neku javnu funkciju.“

Suvremeni pristup Studija 3LHD prepoznala je i struka jer je studio koji su Dabrović i partneri osnovali još kao studenti, a danas broji 40-ak zaposlenih te radi projekte u Hrvatskoj i svijetu (Kina, Švicarska, Kanada, Japan), dobitnik brojnih stručnih hrvatskih i međunarodnih nagrada i priznanja. Predstavljali su Hrvatsku na Venecijanskom bijenalu 2010., sudjelovali na Drugom međunarodnom bijenalu arhitekture u Rotterdamu upravo s temom redefinicije Dubrovnika iz monokulturnoga turističkoga grada u studentski centar i sveučilišni grad. Obiteljska Kuća V2 u Lozici pokraj Dubrovnika, koju je projektirao Studio 3LHD, prošle je godine proglašena najuspješnijim ostvarenjem na području stambene arhitekture od Udruženja arhitekata Hrvatske. Njihov Hotel Lone u Rovinju nagrađen je između ostalog nagradom International Hotel Award za najbolji svjetski i kongresni hotel u Europi 2012., dobitnici su nagrade za najbolji objekt u kategoriji

sporta na prvom Svjetskom festivalu arhitekture WAF 2008., Brončane medalje 2009. i Srebrne medalje 2011. IOC / IAKS nagrade za najbolje arhitektonsko dostignuće za objekte namijenjene sportu i rekreaciji, britanske AR Emerging Architecture Award, američke ID Magazine Award, a njihov projekt plaže Mulini upravo je u oštroj konkurenciji brojnih svjetskih projekata osvojio dvije nagrade na 24. Međunarodnom izdanju CEMEX Building Award. Studio 3LHD 2012. hrvatski predsjednik Ivo Josipović odlikovao je Studio Poveljom Republike Hrvatske za iznimno i uspješno promicanje suvremene arhitekture u Hrvatskoj i inozemstvu.

Growing up in an environment with a rich architectural heritage, as in Dubrovnik, leaves a permanent mark on the lives of its residents. This powerful architectural legacy, with the firmly set “Dubrovnik standards” and proportions, has inspired some people to employ elements of Dubrovnik architecture in present-day construction. Following this tradition, Marko Dabrović - the Zagreb-based Dubrovnik architect and one of the four co-founders and partners in the firm “3LHD” - is constantly exploring new possibilities for the interaction between architecture, society and the individual. Dabrović comes from a civil-





MARKO DABROVIĆ

THE DUBROVNIK AWARD-WINNING ARCHITECT

engineering family. His father is a civil engineer, and so were his grandfather and great grandfathers, so his choice of profession was, he says, most likely influenced by his regular childhood visits to construction sites in the 1970s. That is when Dubrovnik was a huge construction site, because the majority of hotels and new buildings in Lapad and Gruž were constructed at that particular time.

“While growing up in Dubrovnik, I was greatly influenced by the public space within the city walls. Although limited by its walls in terms of space, the City has a well-defined public space and distinct borders between public and private area. The choice of materials, such as stone facades or barrel vault roofing tiles, was not as important as the attitude towards and awareness of public space and communal infrastructure. Dubrovnik is characterised by its great simplicity, but also by its powerful functionality. Dubrovnik houses and facades are not as magnificent as those in Venice, but their relationship with the streets and squares is striking. The City’s communal infrastructure - with its main squares, water supply and sewage systems, the

quarantine stations and nursing homes - testifies to the high level of public awareness which far exceeds that which we have today” – explains Dabrović. “I believe that what was lacking in the construction of Dubrovnik from the 1970s to today was the very planning of public space. This can best be seen in the streets and squares” – adds the architect. “The *3LHD* firm’s architecture focuses particularly on public space, and we often incorporate this element in the objects we design, accentuating their correlation with the street and the environment. When designing commercial buildings, we always want them to have some public function as well.”

3LHD’s modern approach has been recognised by the professionals. Established by Dabrović and his partners while they were students, the firm now has around 40 employees and works on numerous projects at home and abroad (China, Switzerland, Canada, Japan). As winner of many national and international awards and accolades, it represented Croatia at the Venice Biennale 2010. The firm took part in the 2nd Rotterdam Architecture Biennale on the very theme of the

redefinition of Dubrovnik from a monocultural tourist city into a student centre and university city. Last year, the Croatian Architects Association proclaimed the V2 family house in Lozica near Dubrovnik designed by *3LHD* the best achievement in the field of residential architecture, while in 2012, the firm’s Lone Hotel in Rovinj won - among other prizes - the International Hotel Award for the best congress hotel in Europe. Other awards include the World Architecture Festival Sport Category Award 2008; the IOC/IAKS Award 2008 Bronze Medal and the IOC/IAKS Award 2011 Silver Medal – architecture prizes for sports, leisure and recreational facilities; the British AR Emerging Architecture Award; and the American ID Annual Design Review Award. *3LHD*’s design of the Mulini Beach has recently won awards in two categories at the 24th International CEMEX Building Award against strong competition. In 2012, Croatian President Ivo Josipović awarded *3LHD* with the Charter of the Republic of Croatia for the exceptional and successful promotion of contemporary architecture in Croatia and abroad.



60 GODINA

„ATLANTSKE PLOVIDBE“

U najboljim vremenima u poslovanju dubrovačkoga broдача, a i sada u nepredvidljivim godinama u pomorstvu, kada su posljednjih godina vozarine dosegle povijesne minimume, uvijek se sjetimo kako su brodovi Atlantske plovidbe slijednici veličanstvene plovidbe po svim morima svijeta, sa zastavom svetoga Vlaha, bogate pomorske tradicije Dubrovnika.

“Kapetani svih tih brodova nastavljači su vječnog časnog i zanosnog posla, pekari kruha sa sedam kora. U njima živi vještina i duh svih onih koji su iz Dubrovnika vjekovima batili more, kao što to čine i danas, i kao što će to činiti i sutra, kao istinski građani svijeta, ne gubeći nikada iz vida sliku svoga jedinstvenoga rada, kojem je more uvijek bilo i bitni izvor života, a svojim elementarnim udjelom u daru slobode, i dio njegova vječnog uresa i ljepote.”
(Luko Paljetak)

Ploviti se mora “navigare necesse...”, jer brod je, kako ga definira Statut Grada Dubrovnika iz 1272. godine “pokretna stvar”, kretanje mu je u biću, a cilj neprestano pred pramcem, bez obzira na sve okolnosti neba i mora koje oduvijek “s kraja pomorca u plov zove”.
(Ivan Gundulić)

Prekoračiti Jadran, odjedriti do u posljednji zakutak mediteranskih mora, ne krijući se ni od iskušenja što će ih zadati izazov oceana. Tako će se na razmeđu kopna i mora, stoljećima kristalizirati prepoznatljivi povijesni identitet Dubrovnika.



Nakon što se, tijekom 15. stoljeća, dubrovačka trgovačka flota po snazi i vrsnoći svrstala u sam vrh svjetskoga brodarstva uslijedilo je razdoblje punog zenita pomorskog gospodarstva Dubrovačke Republike... Procjenjuje se kako je onodobno dubrovačko brodovlje zapošljavalo i do pet tisuća pomoraca, predvođenih s više od 250 kapetana duge plovidbe. Tadašnja je Republika raspolagala s oko 200 brodova izvanjadranske plovidbe. (Ivica Prlender)

I tako, sve do pada Dubrovačke Republike (1806. godine), kada će dubrovačko pomorstvo morati tragati za posve novim rješenjima "do sutona jedrenjačkog brodarstva i novog doba parobrodarstva". (Anica Kisić)

I kada je Atlantska plovidba dobila svoj prvi parobrod (1955. godine, "Banija", 9.832 tone nosivosti) i sve do 2005. godine kada je "dosegnula do tada svoju najveću snagu u povijesti: 18 brodova duge plovidbe ukupne nosivosti 845.858 tona i tri mala teretnjaka s 3.420 tona nosivosti, a u poslovnoj 2004. godini ostvarila najveću dobit od osnutka. (Marijan Žuvić)

Atlantska plovidba 50. obljetnicu dočekala je s investicijskim zahvatom vrijednim 310 milijuna dolara i s ugovorima za gradnju 9 novih brodova. Tada su, na primjer, za Petku vozarine iznosile 25 tisuća USD dnevno.

"Na svim tim bdije sveti Vlaho koji nas sve skupa u obliku malog kamenog grada drži čvrsto u naručju. Atlantska plovidba je ponosna što se može okititi atributom dubrovačke vrjednote (Ante Jerković)

U izvještajima za prošlu godinu ulazimo već u sedmu godinu krize, sa 17 brodova ukupne tonaže DWT 959.882 i s prosječnom starosti brodova 4,7 godina. 2015. godina bit će iznimno teška, godina borbe za preživljavanje, ali i za zauzimanje pozicija za budućnost. (Pero Kulaš)

Šezdeset godina Atlantske plovidbe, i danas pod zaštitom svetoga Vlahu, zalog su za nastavak mirne plovidbe brodova Dubrovnika, koji se, kao i u turizmu, uvijek vraćao najpoznatijima u svijetu.

60TH ANNIVERSARY OF ATLANTSKA PLOVIDBA



During the time when business was booming for this Dubrovnik shipping company, as well as today, in these unpredictable years for the shipping industry, when carriage rates are the lowest in history, we have always regarded the ships of Atlantska Plovidba as successors to the magnificent fleet that once sailed the world under the flag of Saint Blaise, in Dubrovnik's rich maritime tradition.

The captains of all these ships are the heirs to this eternal, honourable and fascinating trade, - bakers of the bread with seven crusts. Within them lie the skills and spirit of all Dubrovnik seamen who have sailed the sea for centuries, as they still do today and will do tomorrow, as true citizens of the world, never losing sight of their unique trade, wherein the sea has always been a major source of life and - with its elementary contribution to the gift of freedom - part of its eternal majesty and beauty.“ (Luko Paljetak)

Sail you must – „navigare necesse est“, because a ship, as defined by the City of Dubrovnik Statute from 1272, is a „mobile thing“ and moving is in its being, while its goal lies constantly in front of its prow regardless of all the conditions of sky and sea, which has always „called seamen to set sail.“ (Ivan Gundulić)

To cross the Adriatic, sail to the most remote backwaters of the Mediterranean Sea and even fearlessly face the challenges of the ocean. For many centuries, this was what shaped the recognisable historical identity of Dubrovnik on the line between land and sea.

After the Dubrovnik merchant fleet had become one of the strongest and finest in the world in the 15th century, the maritime industry of the Dubrovnik Republic reached its peak. It is estimated that as many as five thousand seamen, led by more than 250 ships' masters, were working on Dubrovnik

ships at the time. The then Dubrovnik Republic had at its disposal around 200 ships that sailed beyond the Adriatic Sea. (Ivica Prlender)

Things remained unchanged until the fall of the Dubrovnik Republic in 1806, when its maritime industry had to look for completely new solutions – „from the twilight of the sailing ship era to the new age of the steamship“. (Anica Kisić)

Atlantska Plovidba obtained its first steamship in 1955 (9.832 ton-ship „Banija“); reaching its peak in 2005, when its fleet consisted of 18 ocean going vessels with a deadweight of 845.858 tons and three small cargo ships of 3.420 tons deadweight; and made the biggest profit in its history in 2004. (Marijan Žuvić)

Atlantska Plovidba marked its 50th anniversary with a 310 million dollar investment and a contract for the construction of nine new ships. At that time, for instance, MV Petka's freight charges amounted to \$25.000 daily.

„Saint Blaise watches over all this, keeping us all safe as shown in his statue bearing our small stone city firmly in his arms. Atlantska Plovidba is proud to pursue the values of Dubrovnik.“ (Ante Jerković)

According to last year's reports, we are entering the seventh year of crisis with 17 ships with a deadweight of 959.882 tons and an average age of 4,7 years. The year 2015 will be extremely difficult, a year of struggle for survival, but also for taking positions for the future. (Pero Kulaš)

The sixty years of Atlantska Plovidba, still under the protection of Saint Blaise, are a pledge to continue the smooth sailing of Dubrovnik ships, and - as in the case of the tourism industry - the city has always managed to re-establish itself as one of the best known in the world.



*Blistava karijera
dubrovačkoga kapetana*

ŠREĆKO BAN



Bio je, 2007. najmlađi kapetan Royal Caribbeana. Imao je 39 godina. Kada je 1998. došao u kompaniju, bio je drugi Hrvat kojega je američka cruise kompanija Royal Caribbean uopće zaposlila. A, krajem 2014. dobio je čast izvesti iz brodogradilišta prvi „pametni brod“ Royala, „Quantum of the Seas“ i krenuti njime na prvi vijad iz Southamptona prema New Yorku. Vodeća svjetska cruise kompanija povjerila mu je upravljanje milijardom dolara i 6 tisuća ljudskih duša. Iza blistave karijere dubrovačkoga pomorca, **kapetana Srečka Bana**, godine su dokazivanja, upornosti i stjecanja znanja. Nije mu bilo lako. Trebalo je razbiti mnoge predrasude u kompaniji koja je na istaknutije pozicije primala gotovo isključivo pomorce iz skandinavskih zemalja i dokazati kako hrvatski pomorci, u vrijeme kada se nije ni znalo da Hrvatska postoji kao samostalna država, a osobito s pomorskom tradicijom kakvu ima Dubrovnik, pripadaju samom vrhu ove profesije.

Kao i mnogi mladići iz Grada koji izaberu „kruh sa sedam kora“, Srečko Ban je, nakon diplome 1991., počeo na teretnom brodu, ali je nakon pet godina shvatio da to nije ispunjenje njegovih želja i htijenja. Napustio je brod, iako nije tada imao drugu opciju. Uslijedio je posao na naftašu jedne belgijske kompanije, a onda je 1998., tijekom obiteljske proslave, prisjeća se Srečko, zazvonio telefon. Poziv kojega je primio, promijenio mu je i usmjerio čitav život. Dobio je svoju životnu šansu. Ukrcao se na Norwegian of the seas, u to doba 3. najveći brod na svijetu, a danas jedan od manjih u floti Royal Caribbeana. Na istome brodu, Norwegian of the sea, „dogurao“ je do pozicije mlađega kapetana. Uslijedili su drugi kruzeri, a 2007. postao je s 39 godina života, najmlađi kapetan na Royalu. Sedam godina potom, pripala mu je, ne, bolje rečeno, zaslužio je čast i povjerenje da iz brodogradilišta izvede novogradnju, „Quantum of the Seas“ „pametni brod“, najnovije tehnološko „čudo“ na moru vrijedno milijardu dolara. Povjerenje mu je prvo putovanje od Southamptona do New Yorka, vijad na kojemu je trebalo sve „uštimati“ tijekom plovidbe,

povjerenje mu je oko 6 tisuća ljudskih duša koliko ih u punom kapacitetu na brod stane. Trebalo je 1.600 članova posade iz cijeloga svijeta istrenirati i uskladiti sa standardima, vrhunskim profesionalizmom koji se očekuje od svih zaposlenika, svaki dan, cijeli dan, uvijek da na vrijeme naprave ono što trebaju. Nije bilo lako. Ali, sve se sretno završilo. Putnici, koji su bookirali svoj smještaj na brodu i više od šest mjeseci prije nego je izašao iz brodogradilišta, imali su nezaboravan provod jer je riječ o kruzeru koji je nevjerojatno podigao standard u sadržajima na brodu, zabavi, gastro-ponudi, izgledu kabina, čitave unutrašnjosti koja se prostire na 18 paluba. Kapetanu Banu u tim trenucima „preuzimanja“ broda i početka plovidbe nije ni palo napamet kako je iz iste luke, Southamptona, prije 102 godine na svoj prvi, ali i posljednji vijad krenuo tada najmoderniji brod, Titanic, a što su mediji „izvukli“ kao kuriozum vezan uz pojavu najnovijeg plovećeg hotela na svijetu. Kapetan Srečko Ban sretno je doveo brod do odredišta.

- Dokazali smo se i Royal bez hrvatskih pomoraca danas ne može funkcionirati, ne samo Royal, nego i mnoge druge kompanije, ne samo putničke... – s nemalim ponosom ističe ovaj dubrovački pomorac iza kojega je već sada karijera dostatna za cijeli jedan i puno vjekovječniji život.

Iako radi u uvjetima i na kompaniji o kojoj mnogi mogu tek sanjati, dubrovačkoga kapetana i nakon godina i godina na moru, još uvijek muči nostalgija za domom.

Mislio sam da neću na moru ostati ni koliko sam ostao dosad. Koliko god mi sada bilo lijepo, radim u vrhunskoj sredini, ništa mi ne manjka, imam uvjete izvanredne i mogućnost da mi dođu u goste moji najdraži i najbliži, ništa mi, dakle, objektivno ne fali...ali, odvojen si od svoje sredine, od obitelji i treba to istrpjeti...to te uvijek tjera da tražiš alternativu – iskreno priznaje.

A dok je ne nađe, barem ne onakvu kakvu priželjkuje, sukladno njegovoj čestitosti, stručnosti, uspjehu i etici kakva mora postojati u svakom poslu, more će mu biti sudbina. Pa, kapetane, dok se ne primiriš uz kraj, mirno ti more!

*The Glittering Career of Dubrovnik
Sea Captain*



SREĆKO BAN

In 2007, he was the Royal Caribbean's youngest captain. He was 39. When he came to the company in 1998, he was only the second Croat ever to be employed by the American cruise company Royal Caribbean. Late in 2014, he had the honour of launching Royal Caribbean's first „smart ship“ named *Quantum of the Seas*, taking it on its first voyage from Southampton to New York. The world leading cruise company entrusted him with a billion dollar ship and six thousand souls. The brilliant career of the Dubrovnik Sea Captain Srećko Ban is the result of many years of proving himself, of persistence and gaining knowledge. Things were not easy for him. He had to smash many prejudices in the company which had previously almost exclusively engaged Scandinavian seamen in higher positions, and had to prove - at a time when people even didn't know that Croatia existed as an independent state - that Croatian seamen, especially those following Dubrovnik's long seafaring tradition, belonged at the very top of this profession.

Like many other young men from Dubrovnik who chose the profession they called “the bread with seven crusts”, Srećko Ban began working on a cargo ship after his graduation in 1991. Five years later, he realized this was not fulfilling his wishes and aspirations. He left the ship, in spite of having no other options at the time. Afterwards, he began working on a Belgian oil tanker. “In 1998, in the midst of a

family celebration, the phone rang”, remembers Srećko. The call changed the direction of his entire life, offering a once-in-a-lifetime opportunity. He boarded the Norwegian of the Seas, the third largest ship in the world at the time and one of the smaller ones in the Royal Caribbean fleet today. On this ship he advanced to the position of staff captain. He was later employed on other cruise ships, and in 2007 - at the age of 39 - he became the youngest captain in the Royal Caribbean Company. Seven years later, he had the honour of leading Royal Caribbean's most recent ship, the *Quantum of the Seas* - a „smart ship“ and most up-to-date technological „sensation“ worth one billion dollars out of the dockyard. Entrusted with the ship's first voyage from Southampton to New York, he had to coordinate everything and take care of around 6 thousand passengers, which is the total capacity of this ship. The crew - consisting of 1.600 members from all over the world - had to be trained in accordance with the highest professional standards, in order to promptly fulfil everything required from them on a daily basis. It was not an easy task, but he completed it successfully. The passengers, who had booked the voyage more than six months before the ship was launched, had a memorable time on this cruise ship, which set enviable standards where ship facilities were concerned, including entertainment, cuisine, and the design of both the cabins and the entire interior that spread over 18 decks. When „taking over“ the

ship, Captain Ban had no idea that - 102 years before - Titanic, the most up-to-date ship of the time, began its first and last voyage from the same harbour - a curiosity that appeared in the media covering the launch of the world's newest floating hotel. Sea Captain Srećko Ban brought the ship safely to its destination.

„We have proven that Royal Caribbean cannot operate without Dubrovnik seamen, and not only this but many other companies too, and not only passenger liners...“ - explains proudly this Dubrovnik seaman, whose career is already as successful as others over an entire lifetime.

Although working in conditions- and in a company others can only dream about, after many years of sailing, this Dubrovnik captain still gets homesick. „I didn't think I'd stay at sea this long. However good my life is at the moment - I work in an amazing environment, lack nothing, live in excellent conditions and my nearest and dearest can visit me - objectively, I don't lack anything... But, I'm away from my community and family, and I have to put up with it. Somehow, it always makes me search for an alternative“ - confesses the Sea Captain sincerely.

And, until he finds one, at least the kind he wants - matching his integrity, professionalism, success and ethics - the sea will be his destiny. Well, Captain, until you come to anchor, we wish you a safe voyage!



KAD KIST ZAMIJENI MORE....

A, Oscar dobiva.....

STJEPKO MAMIĆ

Talenat jest početak svega, ali bez rada, truda i vremena, ostaje poput neizbrušena dragulja. Pomorski kapetan Stjepko Mamić strpljivo je čekao na vrijeme koje će mu omogućiti da se posveti onome što je u njemu raslo od djetinjstva, onome što najviše voli i što je njegova velika ljubav – slikarstvu. Nakon trideset godina provedenih na brodovima kojima je oplovio svijet i nekoliko puta, te gotovo da je manje onih mjesta koja nije posjetio od onih koja jest, mogao se posvetiti umjetnosti. Bez zadržke. Bez ograničenja. Bez ikakvih pritisaka. Samo zato jer je to želio i jer je o tome sanjao dok je „batio more“, slijedeći primjer svog starijeg



brata koji je za sudbinu i životni poziv izabrao more.

Posljednjih sedam godina posvetio je slikarstvu, intenzivno živeći i stvarajući u svom ateljeu smještenom unutar Zidina, u Gradu, u ulici nazvanoj po velikom slikaru Celestinu Medoviću, što je sretna okolnost koju svojim značenjem ponekad i ne želi poistovjetiti sa slučajnošću.

- Za razliku od slikara koji rade prema skicama koje naprave, ja stanem pred platno i počnem slikati, kao da nešto iznutra počne voditi moju ruku... ne bojim se boja, prepuštam se inspiraciji, nadahnuću, motivima koji su obilježili moj život, a to su moj voljeni Grad i more... – kazao nam je slikar čiji je rad

prepoznat i u Europi i izvan njezinih granica. Kao umjetnik je izlagao u brojnim europskim galerijama, uvršten je u brojna izdanja, časopise za kulturu i umjetnost širom Europe, ali i čitavog svijeta, njegovi radovi krasili su njihove naslovnice, „okitio“ se mnogim priznanjima i nagradama...

U toj „kolekciji“ nalazi se i Oscar za vizualnu umjetnost, nagrada koju mu je dodijelio Međunarodni žiri od dvanaest članova, likovnih kritičara i galerista, a koja mu je uručena na svečanoj ceremoniji u Monte Carlu krajem 2015. Njome je ocjenjivački sud potvrdio vrijednost i kvalitetu, te inovativnost Mamićeve umjetnosti tijekom 2014. i 2015. godine. Oscar dell'arte se dodjeljuje svake dvije godine, usporedno

s Biennialom za vizualnu umjetnosti u organizaciji ArtExpo Gallery i Bianoscuro Art Magazine. A, posebna nagrada pripala je dubrovačkom umjetniku za sliku „Colori di luce – Rosso“, rađenoj u tehnici akrila i zlatnih listića na lanenom platnu.

Oscar za vizualnu umjetnost bio je nastavak puta uspjeha kojemu je vrata širom otvorila izložba „La Grande Exposition Universelle“ na Eiffelovom tornju u Parizu kada se ovaj dubrovački slikar okitio laskavom titulom „The best artist in the world“ za stilističku inovativnost. Uz spomenutu sliku tada je izložio i još dva svoja rada, iz serija „Noćno ribanje na fero“ i „Mreža“. Izložbom na Eiffelovom tornju obilježena je 125. obljetnica izgradnje tog simbola Pariza.

- Kad jedanput krenete s izložbama, onda se stvara taj efekt lavine, vide vaš rad, slike, počnu pristizati pozivi za sudjelovanjima na drugim izlagачkim mjestima, galerijama.... to je proces kojega je više teško zaustaviti. Kada bih se na sve pozive odazivao vjerojatno bih spavao u zrakoplovu, pa je potrebno selektirati i pozive i izložbe. Imao sam veliku sreću što su me izabrali u selekciju umjetnika koji će izlagati u Parizu i slobodno mogu priznati da mi je izložba na Eiffelovom tornju 2014. otvorila mnoga vrata. A, istina je i da kada više radite više ideja dobijate, inspiracija je življa, motivacija snažnija. Volim eksperimentirati s tehnikama, radim u akrilu, ulju, miješanim tehnikama u kombinaciji sa zlatnim listićima, tu ne postoje ograničenja, pri tome gledam da sav materijal u kojemu radim bude neupitne kvalitete – kaže Mamić.

Svijet je, čini se, izbrisao granicu između akademskih i samoukih slikara?

To u svijetu nikada nije bilo važno... duga je lista najpoznatijih svjetskih slikara koji nisu završili akademiju iz nekih razloga, jedan od njih bio je i Picasso koji je akademiju upisao kako bi ispunio obećanje dato ocu, da bi se već sutradan ispisao... može li se itko usuditi reći kako Picasso, bez akademske titule nije zadužio i promijenio svijet umjetnosti svojim radom? Gdje sam god izlagao najviše se gledala kvaliteta. Budimo realni, slikarstvo je kao mnoge druge stvari, vrhunski sportaš se mora roditi, glazbenici također, talenat mora postojati u čovjeku, ali uzaludan je ako se ne radi. Rad je bitan... put kojega sam izabrao malo je teži, ali je slađi... jer rezultati su samo moji, plod su vlastitih traženja, a ne tuđih sugestija... Osim toga, umjetnost svatko vidi drukčije, zar bi trebalo težiti tome da se svačija umjetnost svakome sviđi? Mislim da ne. Čovjek bira za sebe, od odjeće, ljudi s kojima će se družiti, s kojima će živjeti, način na koji će živjeti...tako bira i umjetnost koja mu se sviđa... različiti smo i trebamo poštovati različitosti.

Kakve su reakcije posjetitelja Vašega ateljea?

- Mnogi su iznenađeni. Uđu i pitaju: „A, vi to radite?“ Na žalost, u svijetu se stvorilo mišljenje da se sve radi u Kini, da se sve štanca i ljudi budu ugodno iznenađeni kada nađu mjesto gdje živi i gdje se stvara umjetnost. Ponosan sam što mi se atelje nalazi u Ulici Celestina Medovića, ponosan sam na umjetnost i baštinu ovoga Grada i osobito sam ponosan što imam čast predstavljati ga u svijetu kao njegov kulturni ambasador. Jer, kad me predstavljaju, prvo kažu moje ime, pa ime grada, pa države iz koje dolazim. Hrvatska je država koja ne može biti veća nego što jest, ne može biti gospodarska velesila, ali može biti i jest prepoznata kao zemlja u kojoj žive ljudi koji se ističu pojedinim kvalitetama, bilo da je riječ o sportu, umjetnosti, znanosti... ponosan sam što kao „mali čovjek“ mogu pomoći promidžbi moga Grada i zemlje na jedan ovakav način. Umjetnošću, činom moje čiste ljubavi.



Talent is the starting point for everything, but without work, effort and time, it remains like an uncut jewel. Sea Captain Stjepko Mamić waited patiently for the time when he would be able to dedicate himself to the thing that had been developing inside him since his childhood, which he loved most and his great passion – painting. After thirty years spent on ships on which he had sailed all around the world several times - so that there are almost fewer places he has not visited than those he has - he could at last dedicate himself to art. Unreservedly. Without limit. With

no pressure. Just because he wanted to and had dreamt about it while he „was sailing the seas“, following the example of his elder brother who had chosen the sea as his destiny and vocation. Stjepko Mamić has dedicated the last seven years to painting, living intensively and being creative in his studio within the walls of the Old City, in the street named after the great painter Celestin Medović – a lucky state-of-affairs the significance of which he doesn't like to see as a coincidence. „Unlike painters who paint from the sketches they make, I stand in front of the canvas and begin to paint, as if something inside me starts to lead my hand... I don't fear colours, I give myself up to inspiration and motives that have marked my life, and they include my beloved City and the sea...“ - explains the painter whose work has been recognised both inside Europe and beyond. As an artist who has exhibited in many European galleries, Stjepko Mamić's work has been featured in numerous cultural and art publications and magazines all over Europe and the world, his work has been on their covers, and he has received a large number of awards and accolades. His collection of awards includes the Visual Art Oscar, awarded to him by an international jury consisting of twelve art critics and gallery owners, at an official ceremony in Monte Carlo, at the end of 2015. The award was a confirmation of the value, high quality and innovativeness of Stjepko Mamić's art in 2014 and 2015. The Oscar dell'arte is awarded biannually, at the same time as the Visual Art Biennale organised by the ArtExpo Gallery and the Bianoscuro Art Magazine. This Dubrovnik artist was presented with a special award for his painting „Colori di luce – Rosso“, which he created using the acrylic technique and gold leaf on canvas. The winning of the Visual Art Oscar was the continuation of his path to success which began with his participation in the „La Grande Exposition Universelle“, the exhibition held in the Eiffel Tower in Paris, when

WHEN AN ARTIST'S BRUSH REPLACES THE SEA

And the Oscar goes to ...

STJEPKO MAMIĆ



this Dubrovnik painter was granted the flattering „The Best Artist in the World“ title for the innovativeness of his style. In addition to the said painting, Stjepko Mamić exhibited two more works from the series „Night Fishing by Lantern“ and „The Net“. The exhibition in the Eiffel Tower marked the 125th anniversary of the construction of this symbol of Paris.

„Once you start exhibiting, an avalanche effect is created. People see your work, your paintings, and you begin to receive invitations to take part in other events and exhibit at other galleries... this process is difficult to stop afterwards. If I had accepted all the invitations, I would probably have had to sleep on the aeroplane. So I need to be selective regarding invitations and exhibitions. I was really lucky to have been selected amongst the artists who were to exhibit in Paris, and I must admit that the exhibition in the Eiffel Tower in 2014 opened many doors for me. It is true that the more you work the more new ideas you get, your inspiration is livelier and your motivation stronger. I like to experiment with techniques, and use acrylic paints, oil, and mixed techniques in combination with gold leaf. There are no limits in this, and I make sure that

all the materials I use are of the highest quality“ – says Mamić.

The world seems to have erased the dividing line between academic and self-taught painters?

„This has never been important to the world. There is a long list of the world's most famous painters who have never graduated from an academy for some reason. One of them was Picasso, who did enrol in an academy to fulfil a promise given to his father, yet who left the following day... Would anyone dare to say that the art world did not owe a huge debt to Picasso, who, in spite of not having an academic degree, changed that same world with his work? Quality was the thing that mattered most wherever I have exhibited. Let's be realistic, painting is like anything else. Top athletes are born as such, and so are musicians. People have to have talent, but it is useless without work. Work is what matters. The path I have chosen is a bit harder, but sweeter... because the results are my very own, the fruits of my own search, and not other people's suggestions... Besides, everyone perceives art in a different light. Should we accept the idea that everyone likes everyone's art? Man makes his own choices, from his clothes, the people he

associates and lives with, to the way he lives... in the same way he chooses the kind of art he likes... We are different and should respect differences...“

What are the reactions of the people who visit your studio?

„Many of them are surprised. They come in and ask: aha, this is what you do? Unfortunately, people everywhere believe that everything is made in China, that everything is just churned out. People are pleasantly surprised to find a place where art lives and is created. I am proud that my studio is in Celestin Medović Street, I am proud of the art and heritage of this City, and take special pride in having the honour of representing Dubrovnik as its cultural ambassador. Because, wherever I am being introduced, they first say my name, and then the name of the city and country I come from. Croatia is a country that cannot be larger than it is, that cannot be a world power, but that can be recognised as a country whose people have a variety of qualities, including sports, arts, science... I am proud that, as an „ordinary man“, I can contribute to the promotion of my City and my country in such a way. Through art, an expression of my pure love.“

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JAVNE I TAJNE VEZE
DUBROVNIKA S
KRAVATOM

DUBROVNIK'S OPEN
AND SECRET LINKS WITH
THE NECKTIE



U Dubrovniku je u ljeto 2006. godine svezan „najmanji čvor najveće kravate“ - tim je činom okončan projekt koji je pod naslovom *Kravata oko Hrvatske* simbolički povezo hrvatske regije, njihove zemljopisne i kulturne različitosti u cjelinu. Međutim, projekt je – nazvan na američkom CBS-u najvećim umjetničkim djelom na svijetu - istakao ne samo identitet naše zemlje i predstavio je kao „domovinu kravate“, nego je nastojao uspostaviti „bliskost s ljudima susjednih država“.

Odluka da dvomjesečni performans – prema ideji Marijana Bušića i provedbi neprofitne ustanove *Academiae Cravaticae* - započne i završi u Dubrovniku oslanja se na nekoliko važnih momenata.

Analogija čvora kao ključne točke s mjestom najveće važnosti opravdana je; promotrimo li u povijesnoj dijakroniji, Dubrovnik se u usporedbi s ostalim hrvatskim gradovima pokazuje upravo takvim; nimalo slučajno da su ga Ilirci, narodni preporoditelji, u 19. stoljeću prozvali hrvatskom Atenom, ilirskim Parnasom. Doista, u mnogočemu Dubrovnik prednjači ne samo u hrvatskom, nego dapače u svjetskom kontekstu; prva karantena nastala je tu 1377., prvi je ukinuo ropstvo još 1416., pomorski zakon o osiguranju iz 1568. najstariji je takav zakon na svijetu, itd. ...

Ali, iznad svega toga, Dubrovnik je bez premca u obrani svoga, svoje vlastitosti; nad ulazom u tvrđavu Lovrjenac uklesano je: „Sloboda se ne prodaje ni za sva blaga svijeta“. I u skromnosti su također, barem u doba samostalnosti, bili šampioni. Dubrovčani se nikad ničime nisu razbacivali. Poznato je da su im jela bila apostolski jednostavna za razliku od složenih kombinacija koje su osvojile renesansne trpeze bogatih zemalja. Po tom kriteriju bogatstva i Dubrovnik je mogao participirati u

raskoši, ali ne! To bi bilo razmetanje, grijeh oholosti. Kao ni u jelu, tako se niti odjećom nisu razbacivali; usporedite je s onodobnom modom i zapazite ćete kako se dubrovačka odjeća odlikuje jednostavnošću, nevelikim urešivanjem, bez ikakve je ekstravagancije. Gotovo bismo, promatrajući iz suvremene perspektive na razne aspekte - od ustroja Republike preko arhitekture do svakodnevice - mogli reći da su stari Dubrovčani usvojili ekonomičnost i estetiku, a time i etiku, „malo je puno“.

Zaustavimo li se ovom prilikom na odjeći, zapaziti nam je kako ni kruti ovratnik, s brojnim pregibima koji potrebuje velike količine tkanine, a kakav nose na zapadu Europe tijekom jeseni srednjega vijeka i renesanse, u Dubrovniku ne nalazimo. Umjesto toga pojavljuje se nešto što možemo shvatiti kao prethodnicu kravate. Tu su i konkretni primjeri. Tako je napose zanimljivo što na portretu Ivana Gundulića, najvećega hrvatskog baroknog pjesnika, otkrivamo dugačak rubac (mogli bismo ga nazvati i vratnom maramom, odnosno šalom) omotan oko njegova vrata. Još je začudnije što identičan predmet nalazimo i na portretu Ilije Crijevića, dubrovačkoga humaniste koji je živio do 1520.; dakle, u renesansno doba. To su svakako elementi koji potvrđuju potrebu detaljnijeg istraživanja i upoznavanja s tom problematikom, a već dosadašnje ukazivanje *Academiae Cravaticae* na te, ranije nezapažene pojedinosti o, nazovimo to tako, pretpovijesti kravate – kada još nije dobila ime po kojemu je poznaje svijet – pobudilo je veliko zanimanje. S pričom o Gunduliću čiji se portret iz 1622. čuva u Kneževu dvoru, ali i o još nekoliko važnih osoba iz dubrovačke povijesti, povezanih u kontekstu s kravatom i s osobama iz drugih zemalja (Vlaho Bukovac sa Samsonom Foxom, Frano Supilo s

Tomašom Masarykom), svaki posjetitelj Dubrovnika može se upoznati u *Museum Concept Storeu*, odnosno u muzejskome, integriranome dijelu *Salona Croata*. Već je i sama simbolika kravate – kombinacija obveze obilježene čvorom i slobode u znaku neučvršćenoga vertikalnog dijela – dovoljna da je trajno povežemo s Republikom strogih i pravičnih zakona te Gradom koji tako ljubi *Libertas* da mu postaje sloganom koji ističe na svojoj zastavi. Ukoliko se, pak, ostvari projekt kojim će kravata opasati gradske Zidine i produžiti se na morsku pučinu, ta bi realizacija globalne vidljivosti udarila trajni identitetski biljeg čemu će svakako pridonijeti i povijesno utemeljivanje prisutnosti kravate na dubrovačkome području.

In the summer of 2006, the smallest knot of the biggest tie ever was tied in Dubrovnik – an act that concluded the project known as *Tie Around Croatia*, which linked the Croatian regions and their geographic and cultural differences in a symbolic way. Called the world's biggest work of art by the American network CBS, the project not only underlined the identity of Croatia by introducing it as the “home of the necktie”, but also tried to “establish a cordial relationship with the people from neighbouring countries”. The decision to begin and end this two-month performance - based on an idea by Marijan Bušić and carried out by the non-profit institution *Academiae Cravaticae* (the original name of the tie is *cravat*) in Dubrovnik - rests on several important facts. The analogy of the knot as the key point and a place of major importance is justified. Observed in the historical context and compared with other Croatian cities, Dubrovnik indeed proves to be such a place. It is definitely



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not by chance that members of the Illyrian national revival movement in the 19th century called it the Croatian Athens and the Illyrian Parnassus. Indeed, Dubrovnik in many ways played a leading role not only in a Croatian but also in a world context: the first quarantine station was established there in 1377; it was the first city to abolish slavery as early as 1416; its maritime insurance law from 1568 is the world's oldest law of the kind; etc.

However, Dubrovnik has above all been without equal in defending its own independence. Carved above the entrance to Fort Lovrjenac stands the inscription: „Freedom is not sold for all treasures of this world“. The people of Dubrovnik also cherished modesty, at least during the time of the independent Dubrovnik Republic. They never squandered anything. It is a well-known fact that their dishes were apostolically simple in comparison with the sumptuous delicacies served in rich countries during the Renaissance period. As a quite wealthy community, Dubrovnik could have indulged in luxury, but no! That would have been showing off, the sin of pride. Likewise, they did not flaunt their clothing. When compared with the fashion at the time, Dubrovnik clothes were characterised by their simplicity, moderate adornment, and lack of extravagance. Observing from a modern day perspective various aspects of the Dubrovnik Republic - from its organisation, through its architecture, to everyday life - one could almost say that the citizens of old Dubrovnik approved of thrift where aesthetics was concerned, following the motto „less is more“.

When dealing with clothes, we can see that the people of Dubrovnik never wore ruffs with many folds made from a large quantity of fabric, which were widespread in Western Europe during

the late Middle Ages and Renaissance period. Instead, they wore something we can consider the forerunner of the tie. There are many examples to support this hypothesis. Worth mentioning is the portrait of Croatia's greatest Baroque poet, Ivan Gundulić, who wears a long kerchief (that can also be called a neckerchief, or scarf) around his neck. Curiously enough, we find an identical garment on the portrait of the Dubrovnik humanist Ilija Crijević, who lived until 1520, i.e., in the Renaissance era. These examples definitely underline the need for further exploration of this subject. The *Academiae Cravaticae's* discovery of previously unnoticed details about, let's call it, the early history of the tie - when it still had not been given the name that has made it known all over the world - has aroused a great deal of interest. Visitors to Dubrovnik can learn about the story of Ivan Gundulić - whose portrait from the year 1622 is kept at the Rector's Palace - and some other major figures from the history of Dubrovnik linked in the 'tie' context with people from other countries (Vlaho Bukovac with Samson Fox, and Frano Supilo with Tomáš Masaryk) at the *Museum Concept Store*, i.e., the *Salon Croata* museum department.

The very symbolism of the tie - the combination of obligation represented by the knot, and freedom represented by the tie's loose vertical part - is sufficient to link it permanently with the Dubrovnik Republic and its strict but just laws, and with the City that loves freedom so dearly that the word *Libertas* has become a slogan on its flag. If the project featuring a huge tie encircling the city walls and extending out to sea were to come about, its global visibility would create a permanent identity mark which would definitely be enhanced by the historic presence of the tie in the Dubrovnik area.



DUBROVAČKI
CHEF
S PARIŠKOM
DIPLOMOM

P očetak, kako to obično biva, nije bio lagan. Sve se okrenulo naglavce, doslovno u jednom danu. Marina Žibert sa suprugom više od godine pripremala se otvoriti ugostiteljski objekt u sklopu obiteljske kuće, točnije ispod nje. Uređivali su staru gustijernu. Planirali su krenuti s poslom u jesen 1991. godine, ali tad su neki drugi otvorili sezonu u Dubrovniku, kaže Marina, pa je nenadano stara gustijerna umjesto mjesta ugodnog okupljanja domaćih i stranih gostiju, postala sklonište od ratnih granata za cijelo susjedstvo. I ne samo sklonište. U Sesame su dolazili svi, skloniti se od ratnih strahota i podijeliti s Marinom i Mihovilom svoje strahove, snove, nadanja. Uz toplu riječ, uvijek se tu našao i poneki topli napitak, a ako bi uspjeli doći do još pokoje namirnice, čak i kolač.



Kad se rat smirio otvoren je i kafić, a gosti su i dalje tražili Marinine prefine kolače. I tako je krenulo. Prvo kolačić, sendviči za prste polizati, pa juhica, salatica... sve što su gosti željeli. Oni su je pokrenuli, kaže Marina, a onda je ona počela ozbiljnije proučavati kuhanje. Učila je iz stranih kuharica vrhunskih šefova gdje trećinu knjige čini higijena u kuhinji, drugi dio su bazični postupci obrade namirnica, a tek posljednji recepti. Tako je stekla osnovna predznanja. Onda je na red došlo zapošljavanje kuhara i prvi šok. U njezinome restoranu nećete naime, naći blitvu, toč ili rižu skuhanu unaprijed, za nahraniti, rekli bi neki, cijelu vojsku. Tako se u Marininoj kuhinji ne radi. Ona se hvata za glavu kad na ručku ima i 20 ljudi. Ambicija, želja za usavršavanjem i ljubav prema hrani odveli su je i u Francusku, na Cordon Bleu akademiju. Poklopilo se sve, vrijeme – bila je zima i restoran zatvoren, imala je prijatelje u Parizu, satovi su se mogli slušati i na engleskome jeziku, a skupio se i novac - životno osiguranje uložila je u životno obrazovanje.

U Francuskoj je, kaže, doznala i ono čega u knjigama nema, jer kako sama ističe, neke se stvari ne mogu naučiti iz knjiga, treba vidjeti i učiti od najboljih. Sva ta znanja danas nudi Marinina kuhinja na jednom mjestu – uvijek neponovljive namirnice, lokalnog okusa i mirisa dubrovačkih, konavoskih i primorskih đardina. Kuhinja se mijenja s godišnjim dobima, raspoloženjem i ponudom na lokalnoj tržnici. Sve je domaće. Poneki proizvođači u dogovoru s Marinom godinama uzgajaju namirnice za upotrebu baš u njezinome restoranu.

Je li joj Dubrovnik premalen? Nije. Novac im nikad nije bio glavni pokretač. Imaju olakšavajuću okolnost što su u svome, vlastitom prostoru. Tu je i glavni preduvjet - vole ono što rade i iskreni su u tome. Zbog toga i jest poseban doživljaj uvijek iznova navraćati Marini i Mihovilu – u prostor koji odiše duhom nekih drugih vremena staroga Dubrovnika.

Marina

Dubrovnik

THE
DUBROVNIK
CHEF
WITH A PARIS
DIPLOMA



The beginning, as is usually the case, was not easy. Everything turned upside down, literally, in a single day. Marina Žibert, together with her husband, had been planning for more than a year to open a catering establishment in their family house, or, to be more precise, beneath it. They were refurbishing their old water tank, intending to start the business in the autumn of 1991. However, it so happened that a different set of people “opened the season”, says Marina, and the old water tank - instead of becoming a cosy gathering place for local and foreign visitors - became a war shelter for the entire neighbourhood. And not only a shelter. *Sesame*, as they called the



some scrumptious sandwiches, and later a small soup, a salad... everything the guests wanted. “They inspired me”, says Marina, “and I later started to study cooking more seriously”. She learned from cookbooks by top class foreign chefs, where one third of the book was reserved for kitchen hygiene, the second part for the basic processing of ingredients, while only the last part included recipes. That is how she acquired the essential preliminary knowledge. The hiring of cooks followed, as well as her first shock. Namely, in her restaurant, you will never find Swiss chard, sauce or rice boiled in advance - as some would say - to feed an entire army. This is not the way things are done in Marina’s kitchen. She clasps her head when she has even 20 people in for lunch. Her ambition, her wish to improve herself and her love of food also took her to the Cordon Bleu Academy in France. All the conditions were right, including the time: it was winter and her restaurant was closed, she had friends in Paris, the lectures were held in English too, and she managed to get the money - investing her life insurance in her education.

In France, she also learned things one cannot find in books because, as she points out, they have to be seen and learned from the best. All this knowledge is today on offer in a single place - Marina’s kitchen: inimitable

ingredients with local flavours and fragrances coming from the gardens of Dubrovnik, Konavle and Primorje. Her cuisine changes with the seasons, moods and the products available in the local market. Everything is home grown. Following their agreement with Marina, some producers have been growing their foodstuffs exclusively for Marina’s restaurant for many years now.




Is Dubrovnik too small for her? No, it isn’t. Money has never been their main motive. They have the advantage of working in their own premises. The main prerequisite is that they genuinely love what they do. This is why it is a special pleasure to come time and again to Marina’s and Mihovil’s place, which exudes the spirit of another age, that of the old Dubrovnik.



place, was visited by everybody wishing to shelter from the horrors of war but also to share their fears, dreams and hopes with Marina and Mihovil. Along with a kind word, they were offered a hot drink, and - if food supplies were available - a cake.

When the war quieted down and the café opened, the guests kept on asking for Marina’s delicious cakes. That is how it all began. First a cake, then



Jutika

– LUK KOJI
PUNO DAJE,
A MALO MU
TREBA...

Ljutika ili škalonja, stara je povrtna kultura koja se uzgaja kao jedno ili višegodišnja biljka. Sadi se kao lukovice po rubovima vrta, otporna je na niske temperature, a rastući formira snažan bus. Uzgaja se kao zimski i rani proljetni luk. U našim krajevima se konzumira svježa, kuhana i ukiseljena. Svježa kao prilog kuhanim mladim mahunama boba, kuhana s blitvom, te ribom na brodet, ukiseljena u vinskom octu. Nažalost danas se malo

konzumira jer se ne uzgaja. A tako joj malo treba zemlje, hrane i pažnje!

Ne tako davno gotovo svako je seosko kućanstvo u Konavlima, pa i šire, a i na otocima uzgajalo ljutiku u iznimno većim količinama nego danas, tu polusestru luka koja ima poseban izgled, miris i okus, a cijeni se i kao tradicionalna delicija ovoga podneblja. Stoljećima se u busenjima sadila u dolčićima, lastvama i škrapama s posve malo plodne zemlje, ali je uspješno uspijevala i uz vinovu lozu.

Težaci i domaćini kažu kako se posljednjih godina ta hvale vrijedna i korisna biljka rijetko gdje može vidjeti u takvu ambijentu. Posebno popularna u Konavlima je bila Močićka škalonja, koju su seljani zvali: Bo'ji luk. Težaci su ljutiku presađivali, a ona je izvrsna i kao jelo s krumpirima i suhim mesom, napose sa suhom domaćom pancetom, ali odlična je kad se ukiseli s vinskim ostom. Konzumira se i na salatu s jajima, a gurmani tvrde kako je mlada ljutika, pogotovo njezina pera, najukusnija u proljeće kad se pripravlja s puževima.

Nekad su se na škalonji i slanim srdelama, gotovo i bez dostatnih količina kruha, na tom području odgojile i mnoge generacije. No ljutika se danas rijetko gdje može vidjeti na sajmovima, tradicionalnim festama, iako je potražnja za tim začinom očita.

Kuhari, napose gurmani, tvrde kako rijetko koja povrtlarska kultura, odnosno začim, uzgojen pod suncem može nadomjestiti vrijednosti škalonje-

ljutike, posebice kad je riječ o ribljim specijalitetima. Škalonje danas imamo po botanici više od 200 vrsta, ali držim i tvrdim da je „naša“ daleko najbolja, a gastronomija je bilježi u više od 170 službenih recepata.

Najčešće se uzgaja u škrtom, posnom, ocjeditom tlu, odnosno zemlji pjeskulji, bez obilne vlage. Naime, stručnjaci su dokazali kako ta biljka ne podnosi obilne kiše niti toliko vlažno tlo te da se škalonja-ljutika može saditi tijekom cijele godine, težaci poručuju kako je to najbolje obaviti u kolovozu. Kažu kako ljutika zahtijeva isključivo sunčano tlo prikladne drenaže s dodatkom stajskog gnojiva te da je otporna. Vole reći kako im je mlada ljutika, odnosno njezina pera, bila najslađa, najdraža, najukusnija u proljeće sa slanim srdelama, jajima, puževima, pancetom, ali i janjećim i pečenjem od kozleta s ražnja, dakako i odojka. To potvrđuju žene i na otocima, priobalju pa i dalje, te kuhari u restoranima, motelima i hotelima, kao i oni na brodovima.

Ne zaboravljaju ni činjenicu kako je škalonja- ljutika ostala i temeljni sastojak suvremene kuhinje objašnjavajući kako ona mediteranskim jelima daje profinjen okus. Pri tome navode i svekolike prednosti uzgoja ljutike u proizvodnji baš kao prepoznatljivoga hrvatskog proizvoda, čiji je okus nešto blaži, nježniji od crvenoga luka. Proizvođači povrća vele kako je ljutika otporna i na zimske uvjete te da može podnijeti temperaturu i ispod ništice. Tijekom zime se lakše

čuva, jer ne klija kao luk što je također važno.

Prepoznatljiva je u vrtu i u smočnici. Što učiniti da se škalonja- ljutika vrati kolijevci? Dok raste pera su joj poput uskih cjevčica, dugačka i visoka, neusporedivo viša i tanja nego pera od kapule koja su šira polegla na tlu. I lukovice su joj prepoznatljive kad se izvade iz zemlje i kad se očiste, osuše i stave u staklenku s vinskim octom za zimu – duguljaste su, te su ugodnijeg mirisa od luka.

Kada je škalonja u pitanju, dokazano je po priči i svjedocima, ljudima iz Konavala da su škalonju i sjeme kupusa raštana, naši stari pred 100 i više godina odnijeli u Ameriku, tako da se danas u okolici San Francisca, Watsonville-a i San Pedra, gdje žive potomci Konavljana može naći i raštan i škalonja.

Jer nekada je ono što mi danas zovemo pjat ili predjelo, u Konavlima, Župi, Dubrovačkome primorju i otocima, pored pršuta ili kopsice, sira, tučenih maslina bila obvezna i škalonja iz octa. Pravi točevi, brodet i ostala jela gdje ide luk, daleko su bolja, ukusnija i slađa ako se rade sa škalonjom, jer snaga eteričnih ulja, ako se škalonja stavlja na hladno ulje ili mast, dinstanjem prelazi u slatkast okus koji je nenadmašan, a džem koji sam ja uspio napraviti od škalonje kao prilog svinjskome pečenju, ni po čemu se ne razlikuje od drugih džemova, osim po okusu na karameliziranu ljutiku.



– THE ONION THAT GIVES
A LOT AND ASKS
FOR LITTLE

The shallot, or *ascalonicum*, is an ancient vegetable cultivated as an annual or perennial plant.

Grown on garden edges, this plant, resistant to the cold, forms a thick bush and is sown as a bulb. It is cultivated as both a winter- and early spring onion.

In our region it is consumed raw, boiled or pickled: raw, as an accompaniment to boiled young broad beans pods; boiled with Swiss chard, and in fish stew; and pickled in wine vinegar. Unfortunately, it is seldom eaten today because people don't grow it. And all shallots need is a little bit of soil, food and care!

Not so long ago, every village household in Konavle, but also in the wider area and on the islands, cultivated the shallot in much larger quantities than we do today. As the onion's half-sister, with its own specific look, smell and taste, it is appreciated as a traditional delicacy of the area. For many centuries, its bulbs were planted in small plots of land, clearings and karst valleys covered with thin layers of fertile soil, and they used to grow successfully near grape vines too.

Farm labourers and locals say that, in recent years, this highly valuable and useful plant is seldom seen in such places. The shallot from Močići village, which the villagers called *Bo'ji luk*, was particularly popular in Konavle. Farm labourers used to cultivate shallots, which are scrumptious when served with potatoes and dried meat, especially with the home-made pancetta. Shallots are delicious pickled in wine vinegar, and they are also eaten in egg salads.

Gourmets claim that young shallots and their leaves taste best in spring when prepared with snails.

Shallots and anchovies consumed with

a tiny slice of bread used to feed many generations in this area. However, shallots are nowadays rarely seen at food fairs and traditional festivities, although obviously in high demand.

Cooks, and gourmets in particular, claim that the properties of hardly any vegetable or spice can be compared with that of the shallot, especially where fish specialities are concerned. There are more than 200 varieties of shallot today, but I believe and claim that „our“ shallot is by far the best. In gastronomy, shallots are used in more than 170 official recipes.

Shallots are most often cultivated in barren, infertile and sandy soils with low humidity. According to experts, shallots cannot stand heavy rains and humid soil, and can be planted all year round. Farmers recommend planting in August, thinking that shallots need only sunny grounds, appropriate drainage and manuring. They believe that shallots are very resistant, and that young shallots and their leaves are most delicious in spring, served with anchovies, eggs, snails and pancetta, but also with roast lamb, kid and suckling pig. Women on the islands, the coast and in more remote areas share this belief, as well as cooks in restaurants, motels, hotels and on ships.

They are also aware of the fact that shallots have remained basic ingredients in modern day kitchens, providing Mediterranean dishes with a delicate flavour. They point out all the advantages of growing shallots as a recognisable Croatian product, whose taste is somewhat milder and softer than that of the red onion. Vegetable growers say that shallots are resistant to winter conditions and that they can bear

temperatures below zero. Shallots are stored more easily in winter because they don't sprout like common onions, which is also important.

The shallot holds a prominent place both in the garden and in the larder. What must we do to bring the shallot back home? While growing, shallots develop narrow, tubular, long and tall leaves, which are incomparably taller and thinner than onion leaves that are wider and lie on the ground. The shallot's bulbs are easily recognisable as well. When they are taken out of the ground, cleaned, dried and stored for winter in bottles with wine vinegar, one can notice their elongated shape and aroma which is milder than that of onions.

According to the people of Konavle, the shallot and collard greens seeds were taken to America by our ancestors more than a hundred years ago. Thus, both shallots and collard greens can be found in the surroundings of San Francisco, Watsonville and San Pedro, where descendants of people from Konavle live nowadays.

In olden times, the hors-d'oeuvre (locally called *pjat*) in Konavle, Župa, the Dubrovnik Littoral and the islands unfailingly included pickled shallots, alongside smoked ham, mutton, cheese and tapped olives. Sauces, stews and other onion-based dishes are much better, more delicious and tasty when prepared with shallots. When shallots are stewed in cold oil or fat, their essential oils develop an outstanding sweetish flavour. I tried and managed to make shallot jam, which I serve with roast pork. It is no different from other jams, except for its taste of caramelised shallot.

MARIO



HEZONJA

Dubrovčanin u NBA lizi

Službeni spiker u dvorani nije štedio grlo predstavljajući igrače Orlando Magica uoči utakmice s Washington Wizardsima, kojom je 28. studenoga 2015. u Orlando počela nova NBA sezona. Tako je bilo kad je najavio i nastup 20-godišnjega Dubrovčanina. Uzviknuo je: „Broj 23, bek šuter, novo imeeee, dolazi iz Hrvatskeeee, Maaaaarioooo Heeeeezonjaaaa!“ Hezonja je te večeri ispisao povijest dubrovačkoga sporta. Postao je prvi Dubrovčanin, koji je zaigrao u NBA ligi. Prije njega su o NBA-u razmišljala dvojica njegovih sugrađana, Nikša Prkačin i Ante Tomić. Prvi, dugogodišnji hrvatski reprezentativac, 1998. godine je otputovao u SAD. Bio u

Portlandu na kampu, ali se na kraju nije prijavio te izašao na NBA draft. Drugi, 217 centimetara visoki Tomić, danas član Barcelone, napravio je taj korak. Izašao je na draft. Još 2008. izabrao ga je u drugom krugu Utah Jazz, ali na kraju nikad nije otišao iz Europe. I dok je Tomić isticao: „Nisam lud za NBA-om, draže mi je u Europi!“, Hezonja je po tom pitanju bio jasan još dok je počeo trčati za košarkaškom loptom na igralištu u Sedam smrtnih grijeha, dubrovačkom kvartu u kojem je odrastao. -Uvijek sam žarko želio igrati u NBA-u, jasno ističe i danas. Sad kad je tu, na NBA parketima, ne misli odigrati samo nekoliko sezona. -U NBA-u želim, recimo, poput Dirka Nowitzkog, igrati do kraja karijere. Da, ne mislim se više vraćat u Europu. NBA i samo NBA!

U Dubrovniku mu je nedaleko od kuće košarkaško igralište. Na njemu je bio od jutra do mraka. U Barceloni je također živio u zgradi do dvorane. Od vrata stana do vrata dvorane trebalo mu je dvije, tri minute. Non stop je bio u dvorani. Nije mu teško raditi.

Rano je napustio Dubrovnik te otišao u Zagreb. U Barcelonu je stigao sa 17 godina. Prvi put u SAD-u je bio 2011. godine. Bio je jedan od devet klinaca iz Europe, koji su bili na desetom Jordan Brand Classic kampu održanom u domu Charlotta Hornetsa. Tada je prvi put zaigrao u dvorani u kojoj se igraju utakmice NBA-a. Njega i ostale nade svjetske košarke, najbolje rođene 1995. godine, došlo je pogledati sedam tisuća ljudi te brojni NBA skauti.

-Znam da sam nakon utakmice imao više vizitki skauta u novčaniku nego dolara, zadovoljno se prisjeća Mario. Njegovo zakucavanje u toj utakmici bilo je proglašeno potezom utakmice. Nade svjetske košarke u Charlotti su imale priliku družiti se s Michaelom Jordanom, jednim od najvećih košarkaša svijeta svih vremena.

-Tražili su od nas da ga ne gnjavimo, međutim, priliku slikati se s njim nitko od nas nije želio propustiti. Dok sam čekao u redu, upitali su ga protiv kojega igrača mu je bilo najteže igrati. Jordan je odgovorio protiv Dražena Petrovića i tada je netko kazao kako sam ja iz Hrvatske odakle je bio i Dražen i naravno slikali smo se skupa – prisjetio se susreta s legendom NBA-a priželjkujući da će i on sam ostaviti neizbrisiv trag u najjačoj košarkaškoj ligi na Svijetu.

MARIO HEZONJA

a Dubrovnik Man in the NBA League

The official speaker at the hall was introducing players of the Orlando Magic at the top of his voice, before their match against the Washington Wizards, which opened the new NBA season on 28 November 2015, in Orlando. In the same manner, he introduced a 20 year old man from Dubrovnik, exclaiming: „Number 23, at the shooting guard position, a new naaaame from Croatiaaaa, Maaaaariooooo Heeeeeezonjaaaaa!“

That night, Hezonja entered Dubrovnik sports history as the first Dubrovnik man to play in the NBA League. Before him, two of his fellow-citizens had considered playing in the NBA: Nikša Prkačin and Ante Tomić. The former, a longtime member of the Croatian national team, left for the USA in 1998. He stayed at the Portland camp, but eventually failed to apply and declare himself eligible for the NBA draft. The latter, the 217 cm tall Tomić, a current member of the Barcelona team, did declare himself eligible for the draft. Back in 2008, he was chosen in the second round by Utah Jazz, but never left Europe in the end.

And while Tomić claimed: „I am not crazy about the NBA, and prefer to stay in Europe!“, Hezonja was very clear on

this matter while he was still running after a basketball in the playground of the „Sedam smrtnih grijeha“, the Dubrovnik district in which he grew up: „I have always longed to play in the NBA“.

He is playing in the NBA today, and does not plan to stay there just for a couple of seasons. „I want to play in the NBA till the end of my career, like Dirk Nowitzki, for instance. No, I don't intend to return to Europe any more. Its the NBA, and nothing but the NBA!“

In Dubrovnik, there's a basketball court near his house, and he used to stay there from morning till night. In Barcelona, he also lived in the building next door to a basketball hall. It took him only two or three minutes to get from his front door to the hall door, and he spent all his time there. He did not mind hard work.

Hezonja left Dubrovnik at an early age and went to Zagreb. He arrived in Barcelona at the age of seventeen. In 2011, he went to the USA for the first time. He was one of nine kids from Europe to attend the 10th Jordan Brand Classic camp held at the Charlotte Hornets home. It was the first time he played in a hall where NBA matches took place. Seven thousand people and

numerous NBA scouts came to see him and the world's other best young basketball hopes from the generation of 1995. „I know that after the match, I had more scouts' business cards than dollar bills in my wallet“.

On that occasion, Hezonja's slam dunk was declared the best basketball move of the match. In Charlotte, the world's basketball hopes had the chance to mingle with Michael Jordan, one of the world's greatest basketball players of all times.

„They asked us not to bother him, but none of us wanted to miss the opportunity to be photographed with him. While I was waiting in the queue for a photo shot, they asked Jordan who his most difficult opponent had been. He said Dražen Petrović. Then someone mentioned that I came from Croatia, Dražen's homeland. After that, they took a photograph of us together.“ Remembering his meeting with this NBA legend, Hezonja said that he also wished to also leave his own indelible imprint on the world's greatest basketball league.

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DOGAĐANJA U DUBROVNIKU 2016.

26. siječnja – 2. veljače 2016.

FESTA DUBROVNIK

Humanitarna zabavno – galzbeno manifestacija već se dugi niz godina održava koncem siječnja, uz tradicionalnu dubrovačku zimsku proslavu – Festu sv. Vlaha i Dan Grada Dubrovnika. Zabavno glazbeni program redovito je sačinjen od ponajboljih hrvatskih izvođača, uz likovne izložbe, radionice i kušaonice regionalnih vina, Festa za krajnji cilj ima humanitarnu namjenu pomoći najpotrebitijima i obnovi Crkve sv. Vlaha.

1.- 9. VELJAČE 2016.

FESTA SV. VLAHA

www.dubrovnik.hr



5.– 9. VELJAČE 2016.

DUBROVAČKI KARNEVO

17. – 20. OŽUJAK 2016.

14. MEDITERANSKI SAJAM ZDRAVE PREHRANE, LJEKOVITOG BILJA I ZELENOG PODUZETNIŠTVA

<http://www.mediteranski-sajam.com/>

Sajam zdrave hrane, ljekovitog bilja i zelenog poduzetništva se smatra jednim od najvažnijih sajmova organske prehrane u Hrvatskoj i svake godine privlači sve veći broj izlagača i domaćih i stranih posjetitelja...

12. – 21. OŽUJKA 2016.

DANI KRŠĆANSKE KULTURE U DUBROVNIKU

<http://www.danikrscanskekulture.info/>

Dani kršćanske kulture 2016. nastavljaju tradiciju započetu 2005. godine. I ove godine u Splitu, Dubrovniku, Šibeniku i Zadru bogat kulturni i duhovni program obilježava devet dana manifestacije kojoj je cilj promicanje i ukazivanje na ona djela, autore i događaje na kojima je izgrađena europska kultura i na čijim temeljima stoji i hrvatska kulturna baština.

3.- 5. TRAVNJA 2016.

AKLAPELA – SMOTRA KLAPA

www.aklapela.hr



Aklapela je godišnja smotra najvrjednijih klapskih ostvarenja kroz održavanje nekoliko komornih koncerata odabranih hrvatskih muških i ženskih klapa. Namjera je omogućavanje koncertnih izvedbi na način istovjetan ili blizak izvornom načinu stvaranja i izvođenja tradicionalne hrvatske klapske pjesme.

4.-18. TRAVNJA 2016.

TIŠINA MOLIM, DUBROVNIK I FILM SE VOLE...

Novi filmski događaj u Dubrovniku, festival koji će ponuditi edukativne interaktivne sadržaje, filmske projekcije, vizualne atrakcije i pregršt iznenađenja, svoje prvo izdanje doživjet će od 4. do 18. travnja 2016.. Kroz četrnaest dana odvijanja prvog festivala „Tišina molim! Film i Dubrovnik se vole...“ turisti i građani Dubrovnika svih naraštaja imat će prigode upoznat se sa svim poveznicama Grada Dubrovnika i filmske kulture posljednjih stotinu godine.

8. – 22. TRAVNJA 2016.

PROLJETNI GLAZBENI FESTIVAL

www.dso.hr

9. –17. TRAVNJA 2016.

Jedan tereni Lapad MEĐUNARODNI TENIS TURNIRI ITF MENS FUTURES – SENIORI ITF WOMENS CIRCUIT

Jedan od prestižnih sportskih događaja u Dubrovniku, međunarodnog karaktera, na kojemu su se na počecima svojih karijera ogledala velika imena ženskog i muškog tenisa Hrvatske i Europe i koji brojem sudionika i interesom sportske javnosti potvrđuje svoj status prestižnog teniskog turnira za mlađe generacije.

18. – 24. TRAVNJA 2016.

DUBROVNIK FESTIWINE

<http://www.dubrovnikfestiwine.com>

Regionalni vinski festival Dubrovnik FestiWine koji će se u travnju oržati po treći put u Dubrovniku nudi mogućnost kušanja lokalnih vina u Dubrovniku, upoznavanje punine okusa crnih i bijelih vina uzgojenih na suncem i solju okupanim padinama Pelješca i plodnom tlu konavoskog vinogorja. Festival će okupiti više od 100 regionalnih vinara koji će imati mogućnost svoja vina predstaviti brojnim vinskiim profesionalcima i posjetiteljima. Uspješnost vinara ocjenjivat će međunarodni ocjenjivački sud. Kroz stručne radionice, pod nazivom Vino u turizmu, naši i inozemni stručnjaci prenijet će svoja znanja i iskustva u cilju što uspješnijeg uključivanja vina u turističku i ugostiteljsku ponudu.

30. TRAVNJA -1. SVIBNJA 2016.

DUBROVAČKI POLUMARATON

[http://www.](http://www.dubrovnikinternationalhalfmarathon.com/)

[dubrovnikinternationalhalfmarathon.com/](http://www.dubrovnikinternationalhalfmarathon.com/)



Atraktivnost ovog sportskog događaja temeljena je na činjenici da je Dubrovnik – grad domaćin dio UNESCO –a svjetske zaštićene kulturne baštine, smješten na terenu vrlo atraktivnom za maratonsko trčanje, a posebno što će se 2K (dvokilometarska) utrka s ograničenim brojem sudionika održati na dubrovačkim zidinama, najznačajnijoj dubrovačkoj atrakciji.

Ruta polumaratona duga je 21.1 km, kreće s Ploča, prolazi područjem od Pila do Kantafiga s okretom pokraj ACI marine u Komolcu i ciljem na najljepšem mogućem mjestu – na Stradunu. S motom „Više od utrke“ ovo događanje, kako je zamišljeno, bit će više od samog sportskog događanja, putem trčanja promovirat će se zdravi stil života, sve u “zagrljalju” povijesnih spomenika, uz klapsku pjesmu i blagoslov sveca zaštitnika Dubrovnika – sv. Vlaha – kao elemenata zaštićene nematerijalne baštine u okrilju UNESCO–a.

9. –12. LIPNJA 2016.

LE PETIT FESTIVAL DU THEATRE

www.lepetitfestival.com



Le Petit Festival du Theatre je poseban i prepoznatljiv kulturni događaj na kojem se predstavljaju umjetnici i umjetnički talenti iz cijeloga svijeta. Le Petit Festival svake godine podiže zastor otkrivajući kreacije pažljivo izabranih i talentiranih umjetnika bilo da su oni pjesnici, glumci, plesači ili nešto sasvim drugo, te je proteklih godina u sklopu ovog festivala u Dubrovniku sudjelovalo stotinjak umjetnika iz cijeloga svijeta.

21. LIPNJA 2016.

GLAZBENO – SCENSKI FESTIVAL „ANA U GRADU“

www.anaugradu.com

Vikend festival Ana u Gradu predstavlja mladu umjetnicu, vrsnu violončelisticu prepoznatljivog glazbenog stila Anu Rucner u dvojakoj ulozi klasične glazbenice i crossover instrumentalistice. Ideja ovog kratkog festivala je da, već pri početku ljetne glazbene sezone, u Grad donese ponešto za svakoga.

21. LIPNJA – 7. SRPNJA 2016.

MIDSUMMER SCENE

<http://midsummer-scene.com/>

Midsummer Scene je novi festival, a predstavlja i platformu za buduće slične međunarodne umjetničke koncepte i suradnje. Na jednoj od najljepših ambijetalnih pozornica - dubrovačkoj tvrđavi Lovrjenac ove će se godina izvoditi jedna od najpoznatijih i najizvođenijih Shakespearovih komedija „Na tri kralja“ – „Twelfth Night“ na engleskom jeziku, u međunarodnoj suradnji engleskih i hrvatskih kazališnih umjetnika.

1. – 5. SRPNJA 2016.

„MEĐUNARODNI FESTIVAL OPERNIH ARIJA – TINO PATTIERA“

www.dubrovnik-opera-festival.com

Festival nosi ime i organizira se u znak sjećanja na svjetski poznatog opernog pjevača, tenora Tina Pattieru veliko i slavno ime europskih i svjetskih opernih kuća prve polovice 20. stoljeća. Na festivalu, koji ponovno donosi Dubrovniku velike svjetske arije izvode se djela najznačajnijih opernih autora uz gostovanja znanih međunarodnih opernih zvijezda.

1. SRPNJA – 31. KOLOVOZA 2016.

LJETO NA ELAFITIMA, U ZATONU I ORAŠCU

www.tzdubrovnik.hr

U organizaciji Grada Dubrovnika i Turističke zajednice Grada, na Elafitskim otocima, u Zatonu i Orašcu upriličit će se, kao i već dugi niz godina dosada, zabavno-glazbeni programi s ciljem obogaćivanja turističke ponude. Za tradicionalnih pučkih festa i blagdana na Koločepu, Lopudu i Šipanu, kao i u Zatonu i Orašcu osmišljeno je tridesetak priredbi za dobru zabavu i ugodnu atmosferu.

1. SRPNJA – 1. RUJNA 2016.

MALI GLAZBENI FESTIVAL PARK ORSULA 2015.

www.parkorsula.du-hr.net



Jedinstven prostor otet zaboravu entuzijazmom udruge Ambient Croatia, opremljen i prilagođen za glazbeno-scenska događanja nudi pregršt raznovrsnih koncertnih zbivanja domaćih i inozemnih izvođača. Riječ je o povijesnom lokalitetu Crkvice sv. Orsule, koji je nakon 200 godina otet zaboravu i oko koje je napravljen scenski prostor s prekrasnim pogledom na staru gradsku jezgru, udaljen od centra grada svega par kilometara sa amfiteatrom od 250 sjedećih mjesta.

10. SRPNJA – 25. KOLOVOZA 2016.

67. DUBROVAČKE LJETNE IGRE

www.dubrovnik-festival.hr

Dubrovačke ljetne igre i ove će godine okupiti ponajbolje dramske, glazbene, baletne, folklorne, likovne i filmske umjetnike iz cijeloga svijeta. Zasnovane na bogatoj i živoj baštini grada Dubrovnika, Igre 66. godinu za redom u razdoblju od 10. srpnja do 25. kolovoza postaju sjecište hrvatskog i svjetskog duha i kulture.

10. SRPNJA – 8. KOLOVOZA 2016.

DIVLJA LIGA

www.divjaliga.com



Međusobni susreti vaterpolskih družina s kupališta počeli su daleke 1922. godine. Povremeno se prekidali i nastavljali. I kad su se početkom 80-ih godina prošlog stoljeća (tisućljeća) mnogi već bili pomirili s činjenicom kako je lijepa tradicija zauvijek prekinuta, Ivo Kolić je zasukao rukave. Priključili su mu se i kupaći s Porporele. Skupili novac, kupili bare i plutače, napravili teren. Pokupili u Gružu, od Juga, pokoju staru loptu i kapicu te krenuli s natjecanjem. Tradicija se očuvala. Danas je Prvenstvo dubrovačkih kupališta u vaterpolu najveće amatersko vaterpolsko natjecanje na svijetu. Više od 40-ak sastava svake godine početkom srpnja, uskače u more, te počinje utrku za naslovom prvaka.

10. SRPNJA – 1. RUJNA 2016.

ZVIJEZDE POD ZVIJEZDAMA

www.alh.hr

Jadranski luksuzni hoteli pripremaju kvalitetan ljetni program na spektakularnim lokacijama uz more dubrovačkih hotela Excelsior, Grand Ville Argentina, Dubrovnik Palace, Croatia i Bellevue. Ovi otvoreni atraktivni prostori dubrovačkih hotela ponovno će poslužiti kao prekrasne, prirodne scenografije na kojima će se odvijati originalni koncertni nastupi, kreativne zabave, prateći partiji..

4. –14. KOLOVOZA 2016.

LJETNA ŠKOLA FILMA ŠIPAN

<http://sipan-film.com/>



Na otoku Šipanu svakog ljeta održava se ljetna filmska škola i filmski festival pod nazivom "Ljetna škola filma Šipan". Manifestacija ima međunarodni karakter budući da filmovi, sudionici u programu i gosti festivala stižu iz Njemačke, Hrvatske, Bosne i Hercegovine, Slovenije i Velike Britanije. Pod pokroviteljstvom Grada Dubrovnika, filmski festival u Šipanskoj Luci traje od 4. do 14. kolovoza, a na njemu se prikazuje desetak odabranih filmskih naslova. "Ljetna škola filma Šipan" u obzir uzima specifičnu situaciju jednog dalmatinskog otoka. Zimi zatvorena sredina, u ljetnim mjesecima kroz kino komunicira sa cijelim Svijetom. Školarci sa Šipana stvaraju skupa sa vršnjacima iz Meksika, Engleske, Francuske, Njemačke, Slovenije, Bosne i Hercegovine, SAD-a, Italije, Brazila, Finske. Za domaću pozornost ovog projekta proteklih godina pobrinula su se zvučna imena gostiju i predavača iz samog vrha hrvatske i regijske kinematografije.

26. KOLOVOZA – 22. RUJNA 2016.

GLAZBENI FESTIVAL – DUBROVNIK U POZNO LJETO

www.dso.hr



Festival koji će trajati do polovice rujna poznog ljeta pokrenuo je Dubrovački simfonijski orkestar kako bi glazbeno – kulturna živost u UNESCO-ovom Dubrovniku bila prisutna i nakon završetka Dubrovačkih ljetnih igara. Dubrovački simfonijski orkestar, devedesetogodišnji vitalni nositelj dubrovačke glazbene scene, prestižna imena europske glazbene scene, najbolja ostvarenja slavni skladatelja u očaravajućem ambijentu Kneževa dvora prava su poslastica za ljubitelje glazbene umjetnosti.

24. – 25. RUJNA 2016.

ispred Crkve sv. Vlaha FESTIVAL PEKMEZA, DŽEMA I MARMELADE

Manifestacija se održava u ozračju očuvanja kulture, baštine i tradicije na Stradunu ispred Crkve Sv. Vlaha. Izlagači u narodnim nošnjama kraja iz kojeg dolaze, iz svih županija Hrvatske, predstavljaju svoje proizvode posjetiteljima i ugostiteljima Dubrovnika koji će upotrebom ovih izvornih delicija oplemeniti i obogatiti svoju gastro ponudu.

30. RUJNA – 7. LISTOPADA 2016.

JESENJI GLAZBENI MOSKAR www.dso.hr

Jesenski koncerti Dubrovačkog simfonijskog orkestra obuhvaćeni su novim festivalom - Jesenjim glazbenim moskarom. Festival, upravo kako mu ime i govori, nosi pravu lepezu raznolikih glazbenih događanja.

8. –16. LISTOPADA 2016.

Tenis tereni Lapad MEĐUNARODNI TENIS TURNIRI ITF MENS FUTURES – SENIORI ITF WOMENS CIRCUIT

Jedan od prestižnih sportskih događaja u Dubrovniku, međunarodnog karaktera, na kojemu su se na počecima svojih karijera ogledala velika imena ženskog i muškog tenisa Hrvatske i Europe i koji brojem sudionika i interesom sportske javnosti potvrđuje svoj status prestižnog teniskog turnira za mlađe generacije.

GOOD FOOD FESTIVAL 2016

20. – 23. LISTOPADA 2016.

www.tzdubrovnik.hr

Najuspješniji projekt TZ grada Dubrovnika u novom će izdanju donijeti niz novosti i zanimljivih programa gastronomskog predznaka. Kroz više dana programa organizirat će se prezentacije kulinarskih specijaliteta tipičnih za naše podneblje, kuharica na engleskom jeziku, programa za djecu, kušanje regionalnih vina, kulinarske radionice, te ostali programi poput „Večere s poznatim chefom“, radionice pripremanja dubrovačkih gulozeca, posebni jelovnici u dubrovačkim restoranima, „Eat&Walk“ gastro ture, „Sweet Tooth Map“ – mapa za sladokusce i druga iznenađenja.

PROSINAC 2016. –SIEČANJ 2017.

BOŽIČNI SAJAM



Unescov grad svjetske baštine Dubrovnik, u prosinačko blagdansko vrijeme zasjat će okičen svjećicama stvarajući ugođaj bajkovitog renesansnog grada. U mjesecu darivanja održat će se Božićni sajam, na kojem će se predstaviti tradicijski obrti koji će izložiti svoje rukotvorine, božićne ukrase, svijeće, igračke, staklo, vez, keramiku i porculan i sve ono što je kreativna umjetnička ruka izradila za blagdanske dane. Ugostitelji će nuditi božićne kolačiće i slastice, kuhano vino, bruštulane mjendule (bademe u šećeru), tradicionalne dubrovačke slastice -kontonjatu, mantalu, prikle, hrostule i druge delicije koje se pripremaju za ovo svečarsko vrijeme.

31. PROSINCA 2016.

DOČEK NOVE GODINE NA STRADUNU



Posebnost Dubrovnika, uz prebogatu povijest i kulturno naslijeđe, čini i najluđa zabava uz doček Nove godine koja se u Gradu pod Srđem organizira od 1995. i svrstava naš Grad među najatraktivnije destinacije za izvrstan provod u najdužim noćima. Brojni posjetitelji Dubrovnika, Novu će 2016. godinu dočekati uz bogat zabavno -glazbeni program koji jedino u Gradu pod Srđem traje već od jutarnjih sati 31. prosinca.

2016 DUBROVNIK EVENTS

26 January – 2 February 2016 DUBROVNIK FESTA 2016



This multi-day event traditionally opens the official program of celebrations around the holiday of St. Blaise and the Day of the City of Dubrovnik.

1 – 9 FEBRUARY 2016 FESTIVAL OF ST. BLAISE www.dubrovnik.hr

Ever since the year 972, when people began to celebrate it, the feast day of St Blaise, Dubrovnik patron saint, has been a quite special festival, typical of Dubrovnik. A series of church and secular concerts, exhibitions, book presentations and theatre guest performances are dedicated to the patron saint of Dubrovnik, whose statues look at us from the city walls and gates and whose caring hand guards Dubrovnik on his palm.

5 – 9 FEBRUARY 2016 DUBROVNIK CARNIVAL 2016 www.tzdubrovnik.hr



Our ancestors also had fun, and so should we... is a proverb which one can hear in Dubrovnik in February during the carnival, the time when everything is allowed, when people become someone else or show their true face... Experience the special atmosphere of the Dubrovnik carnival festivities characterized by jokes, laughter, merriment, joy, satire... feel the special spirit of the City at carnival time!

17 – 20 MARCH 2016 14TH MEDITERRANEAN FAIR OF HEALTHY FOOD, MEDICINAL HERBS AND GREEN ENTREPREUNERSHIP <http://www.meditersanski-sajam.com/?sajam=home&lan=en>



The Mediterranean Health Food, Medicinal Herbs & Green Entrepreneurship fair is considered to be one of the most important organic-agricultural and entrepreneurial fairs of the kind in Croatia and in the Dubrovnik-Neretva County....

3 – 5 APRIL 2016 AKLAPELA (DALMATIAN SONGS FESTIVAL) www.aklapela.hr



Aklapela festival of the best Croatian vocal groups nourishes the authentic vocal singing, a festival named by a pun of the words klapa and a cappella. Unlike other numerous established music festivals that are successfully held in Dubrovnik, Aklapela is an entirely national musical product and, with visionary artistic leadership, has the potential to become a referent value of Croatian ethno-music.

4 – 18 APRIL 2016 QUIET, PLEASE! DUBROVNIK AND FILM ARE IN LOVE....

The newest film event in Dubrovnik is a festival that will offer interactive educational content, film screenings, visual attractions, and plenty of surprises, and it will take place for the first time from 4 - 18 April 2016. During the fourteen days of this first edition of the festival "Quiet, please! Dubrovnik and film love each other...", Dubrovnik locals and

tourists of all generations will have the opportunity to become acquainted with the historic ties between Dubrovnik and film culture over the last hundred years.

8 – 22 APRIL 2016 SPRING MUSIC FESTIVAL www.dso.hr

9 – 17 APRIL 2016 Lapad Tennis Courts Tennis tournament ITF MENS FUTURES & ITF WOMENS CIRCUIT



18 – 24 APRIL 2016 DUBROVNIK FESTIWINE <http://www.dubrovnikfestiwine.com>



Tourist orientation of Dubrovnik and Dubrovnik-Neretva County represents a tremendous privilege and challenge to local winemakers. It brings thousands of curious visitors to their cellar each year, and many of them are knowledgeable about wine. The central event of the project „Wine Tourist Network – WiNe“ is Regional wine festival – Dubrovnik FestiWiNe which will be held in Dubrovnik again in April. The festival will gather more than 100 regional winemakers who will have the opportunity to present their wines to numerous wine professionals and visitors. Domestic high quality wines of authentic varieties represent powerful, underutilized competitive advantage of this area.

30 APRIL – 1 MAY 2016
DUBROVNIK HALF MARATHON



The attractiveness of this new sporting event is based on the fact that Dubrovnik – the host city is part of the UNESCO's world Heritage. The terrain is very attractive for marathon running, especially 2K (two-kilometer long) race with a limited number of participants held at Dubrovnik walls, Dubrovnik's most important attraction. Half marathon route is 21.1 km long, starts at Ploče, passes through the Pile up till Kantafig in Gruž, with a turn near the Marina Komolac and finish in the best possible venue - Stradun. With the motto "More than a race" this new event, as planned, will be more than just a sporting event, through running healthy lifestyles will be promoted, all in "hugs" of Dubrovnik historical monument, with Klapa songs and blessings of Dubrovnik's patron saint - St. Blaise - as protected elements of intangible heritage in the UNESCO's.

9 – 12 JUNE 2016
LE PETIT FESTIVAL DU THEATRE

www.lepetitfestival.com
 This is a small festival, but a special and distinctive cultural event in which artists represent and artistic talents from around the world. Le Petit Theatre du Festival every year raises the curtain revealing creations carefully selected and talented artists whether they are poets, actors, dancers, or something else.

21 JUNE 2016
MUSIC SCENE FESTIVAL "ANA IN TOWN"
www.anagradu.com



The weekend festival Ana in Town celebrates a young artist, a cellist with a

recognizable musical style, Ana Rucner in a double role as classical musician and crossover instrumentalist.

21 JUNE – 7 JULY 2016
MIDSUMMER SCENE
<http://midsummer-scene.com/>

Midsummer Scene is a new Croatian festival aiming to appeal to a wider international audience visiting Dubrovnik every summer. Midsummer Scene is a project of City of Dubrovnik and Dubrovnik Tourist Board, and it is a joint production of Brilliant Events, Dubrovnik and Honey-tongued Theatre Productions Ltd. London.

1 JULY – 1 SEPTEMBER 2016
PARK ORSULA MUSIC FESTIVAL 2016
www.parkorsula.du-hr.net



Open Air Stage – Archaeological Site –Panoramic Gazebo. This wonderfully cultivated district apart from being a place where one can enjoy nature and the view, the park was conceptualised as a unique open air stage for cultural and entertaining events with 250 seats in new amphitheater. The new edition of Orsula Park Music Festival programme offers a unforgettable experience under the stars.
1 JULY –31 AUGUST 2016

SUMMER EVENTS PROGRAM AT DUBROVNIK SOURROUNDINGS
www.tzdubrovnik.hr

For many years the City of Dubrovnik and Dubrovnik Tourist Board have been organizing music and entertainment programs on the Elafiti islands, and in Zaton and Orašac in order to present tourists the Mediterranean melody, folklore and folk traditions that have been cherished for ages. Within special programs with traditional folk festivities and holidays guests will be able to enjoy some thirty performances this summer such as: Dalmatian vocal groups concerts, folklore performances, classical music concerts and performances by Croatian music entertainers which will be held on Koločep. Lopud, Šipan, in Zaton and Orašac.

1 - 5 JULY 2016
DUBROVNIK INTERNATIONAL OPERA FESTIVAL
www.dubrovnik-opera-festival.com



The festival is named after and organized in the memory of the world famous tenor Tino Pattiera, one of the major singers at the opera houses both in Europe and worldwide in the first half of the 20th century. The International Operatic Aria Festival Hommage Tino Pattiera was founded aiming to become another permanent operatic event in our city, to complete the operatic milieu of Dubrovnik, and to present the most beautiful operatic output of the greatest composers to its audiences.

10 JULY–25 AUGUST 2016
67TH DUBROVNIK SUMMER FESTIVAL
www.dubrovnik-festival.hr



Dubrovnik Summer Festival is undoubtedly the largest and most representative cultural manifestation, not only in Dubrovnik, but in all of Croatia. It is held since 1950 and lasts every year from 10 July to 25 August.

10 JULY –1 SEPTEMBER 2016
STARS BENEATH THE STARS
www.alh.hr



This is the 11th year that important Dubrovnik hotel group Adriatic Luxury Hotels organize an entertainment music summer program of the very expressive name "Stars beneath the Stars", for the

city of Dubrovnik and its guests. The most attractive outside venues of the 5 star hotels –beaches, terraces, pools - serve as a breathtaking open sceneries where concerts take place under the stars.

10 JULY –8 AUGUST 2016
WATERPOLO
WILD LEAGUE 2016



Today Dubrovnik Local beaches Water polo Championship is the largest amateur competition in the world. More than 40 teams jump into the sea every year at the beginning of July, and start the battle for the champion title.

4 – 14 AUGUST 2016
ŠIPAN SUMMER FILM
SCHOOL

26 AUGUST – 22 SEPTEMBER 2016
MUSIC FESTIVAL –
DUBROVNIK IN LATE
SUMMER



The new festival that will last until mid-September was recently launched by the Dubrovnik Symphony Orchestra in order to keep the presence of music and cultural vibrancy in UNESCO's Dubrovnik after the Dubrovnik Summer Festival.

24 – 25 SEPTEMBER 2016
in front of Saint Blaise's Church
CROATIAN FESTIVAL OF
JAMS AND MARMALADES



27 SEPTEMBER 2016
WORLD TOURISM DAY
CELEBRATION

30 SEPTEMBER – 7 OCTOBER 2016
JESENJI GLAZBENI MOSKAR
/ AUTUMN MUSIC VARIETY
www.dso.hr

Dubrovnik Symphony Orchestra autumn concerts are covered with a new festival – Autumn Music Variety. Festival, as the name says, brings us a variety of music events.

8 – 16 OCTOBER 2016
Lapad Tennis Courts
Tennis tournament
ITF MENS FUTURES & ITF
WOMENS CIRCUIT

20 -23 OCTOBER 2016
GOOD FOOD FESTIVAL 2016



The four day programme will include several presentations of culinary specialties of the region, cookbooks in English, programmes for children, tasting of regional wines, culinary workshops and other activities such as "dinner with a famous chef" and workshops on how to prepare a typical Dubrovnik sweet "gulozece", "Eat & Walk" gastro tour, "Sweet Tooth Map" – a map for those who have a sweet tooth and other surprise activities. At the same time, Dubrovnik restaurants will offer special menus to their guests.

DECEMBER 2016 – JANUARY 2017
CHRISTMASS FAIR



At the time of the December holidays the Unesco World Heritage City of Dubrovnik will shine with magical decorations and sparkle with fairy lights, creating the atmosphere of a fairy-tale renaissance city. In the month of gift giving the Christmas Fair will take place. Traditional

crafts will be presented, and handicrafts, Christmas decorations, candles, toys, glassware, embroidery, ceramics, porcelain and all the objects which the artists' hands manufactured for Christmas will be displayed. The caterers will offer Christmas cookies, sweet delicacies, mulled wine, bruštulani mjenjuli (candied almonds), and traditional Dubrovnik sweet delicacies including kontonjata (quince cheese), mantala (must cheese), prikle (doughnuts), hrostule (deep fried biscuits) and other delicacies prepared for this holiday time. To the accompaniment of Christmas songs, the fair will be opened from St Nicolas' Day to Epiphany.

31 DECEMBER 2016
THE NEW YEAR'S PARTY IN
STRADUN



In addition to its astonishing history and cultural heritage, Dubrovnik is special for its craziest New Year's Party, which has been organised in the City at the foot of Mount Srđ since 1995, and which makes our city one of the most attractive destinations for having a great time in the longest nights. Numerous visitors to Dubrovnik will see the New Year 2017 in entrained by a spectacular music programme, and the City at the foot of Mount Srđ is the only one in which this programme takes place already from the morning hours of 31st December.



**GOOD
FOOD**

Festival

Dubrovnik 2016

TASTE THE BEST OF OUR LOCAL CUISINE!

OCTOBER 20 – 23

Don't miss!

dinner with a famous chef | festival menus | visiting cuisines
traditional dishes | tastings | workshops | presentations | a food fair
gastro tours | entertainment | live music



Turistička zajednica
grada Dubrovnika
Dubrovnik
Tourist Board

www.tzdubrovnik.hr



PROTO

fish restaurant

established

1886

Unique fish specialities inspired by the traditional dishes of Dubrovnik fishermen

Proto is proud to have played host to Edward VIII, former king of England, and his wife, Wallis Simpson



Traditional local dishes from across Croatia

Tradition, Quality, Creativity



National Restaurant

KONAVOSKI DVORI

Konavoski Dvori restaurant is situated in the grounds of an ancient mill just by the Ljuta river. Konavoski Dvori offers a unique experience for the senses, with its picturesque setting and cooking in the style of Croatian grandmothers.

TERRACE BY THE RUMBLING RIVER

LJUTA

GRUDA

AIRPORT CILIP

DUBROVNIK

OLD CITY – Široka no. 1

t: + 385 (0)20 32 32 34

sales: +385 (0)20 32 49 50

Open: 10 – 23

www.esculap-teo.hr

Ljuta - Konavle

t: +385 (0)20 79 10 39

sales: +385 (0)20 32 49 50

Open: 12 – 24

www.esculap-teo.hr

Tradition, Quality, Creativity