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WELCOME TO DUBROVNIK / DOBRO DOŠLI U DUBROVNIK 2018



GRATIS



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FARLEY

*Zašto volim Dubrovnik / Why I Love Dubrovnik*

KARAKA

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MATO FRANKOVIĆ

*Gradonačelnik Grada Dubrovnika  
Mayor of Dubrovnik*

## POŠTOVANI POSJETITELJI,

dobrodošli u Dubrovnik, hvala vam što ste izabrali naš Grad za svoj odmor, u njega ste stigli kao gosti, ali ćete otići kao prijatelji.

Naš Grad, grad kojega ponosno i ne slučajno, pišemo velikim početnim slovom, svojom ljepotom, poviješću, kulturnom baštinom, ali i pulsirajućim suvremenim životom i posebnom atmosferom, obgrlit će vas i pretvoriti u svog prijatelja.

Za mnoge putnike namjernike prvi susret s Dubrovnikom bila je ljubav na prvi pogled, ljubav kojoj su se vraćali, jer su u ponekoj njegovoj ulici, skrovitoj lokaciji, otoku Lokrumu, nekom kutku na Zidinama, pronašli onaj titraj koji se ne može osjetiti niti vidjeti u turističkim brošurama, titraj koji zarobi zauvijek. Dubrovnik je svoju materijalnu i umjetničku baštinu stvarao stoljećima. Kroz svoju dugu i bogatu povijest ovaj Grad bio je čuven po graditeljstvu, diplomaciji, trgovini, znanosti, ali i po različitim civilizacijskim dosezima, tada nedostižnim i mnogim puno većim i moćnijim zajednicama naroda na području Europe. Današnja perjanica hrvatskoga turizma vrvi raznolikim kulturnim i zabavnim događanjima, vrhunskom gastronomskom ponudom, jedinstvenim ambijentom i svojstvenim gostoprimstvom na čemu počivaju turistički uspjesi kojima se danas dičimo. Otkrivajte ga polako, uživajte u svakom trenutku provedenom ovdje. U ime Grada Dubrovnika i svoje osobno ime želim Vam boravak kojega ćete pamtit i cijeloga svoga života Srdačno,



GRAD  
DUBROVNIK

## DEAR VISITORS,

Welcome to Dubrovnik and thank you for choosing our city for your vacation. You have arrived as guests, but we hope you will leave as friends.

With its beauty, history, cultural heritage, as well as its vibrant contemporary life and special atmosphere, our city will captivate and befriend you.

For many travellers, their first encounter with Dubrovnik was love at first sight, a love to which they returned, because in one of its streets, in some hidden location, on the island of Lokrum, or on some corner of the walls, they found that inspiration that cannot be felt or seen in tourist brochures, a feeling that captivates forever.

Dubrovnik has been creating its material and artistic heritage for centuries. Throughout its long and rich history, this city was famous for its construction, diplomacy, trade, science, as well as for various achievements that were unattainable at the time for many larger and more powerful communities of peoples in Europe.

Today's crown of Croatian tourism is alive with diverse cultural and entertainment events, superior gastronomy, a unique ambiance and sincere hospitality. Discover it slowly, enjoy every moment spent here. On behalf of the City of Dubrovnik and personally, I wish you a visit that you will remember for a lifetime. Sincerely,

DRAGI ČITATELJI  
I POSJETITELJI,  
DOBRODOŠLI  
U GRAD  
DUBROVNIK

**K**ozmopolitski grad koji će vas prigrliti i prihvatiti kao svoje građane svijeta, zbog čega ćete se ubrzo osjećati kao da ste doma.

U rukama držite magazin Welcome to Dubrovnik, godišnje izdanje za 2018. godinu u kojemu donosimo niz priča koje će vam odškrinuti vrata u dubrovačku prošlost i sadašnji trenutak u kojemu žive ovaj Grad i njegovi stanovnici. Na svoju bogatu tradiciju Grad Dubrovnik je vrlo ponosan, u obnovu spomeničke baštine ulažu se značajni iznosi i svake godine naši posjetitelji, ali i domaća čeljad, mogu uživati u novoobnovljenim spomenicima koje su nam ostavili naši pretci prije više stoljeća. Urbani identitet našega Grada na kulturnoj mapi svijeta, pod zaštitom UNESCO-a od 1979., veliki je motiv i obveza u pažljivom čuvanju i brizi o naslijeđenoj spomeničkoj i inoj baštini. Jedino na takav način hrvatski turistički biser, o kojemu priča čitav svijet, može, a i počinje živjeti tijekom cijele godine, a ne samo u ljetnim mjesecima. Povoljna klima, velik broj sunčanih dana, kristalno čisto more i odlična hrana magneti su za brojne turističke dolaske u Dubrovnik, ali, vjerujte, ništa manje privlačan ovaj Grad nije niti u zimskim mjesecima kada se njegova savršena ljepota može i jasnije doživjeti.

Kad prošetate ovim Gradom, tada će vam postati posve razumljivo zašto bi američki novinar i putopisac David Farley mogao ovdje pronaći svoj stalni dom; postat će vam posve jasno zašto je vrhunski španjolski vaterpolist Xavi Garcia sa cijelom svojom obitelji doselio u Dubrovnik, te se u rodnoj Barceloni počeo osjećati strancem; nećete se čuditi dubrovačkim fotoamaterima koji bez svojih fotoaparata ne izlaze, a ni velikom češkom slikaru 19. stoljeća, Jaroslavu Čermaku, koji je najljepšim godinama svoga života nazivao baš one provedene u dubrovačkoj okolici. Preporučujemo vam da posjetite unutrašnjost Tvrdave Minčeta koja je, nakon više od 5 stoljeća, očišćena i otvorena za posjetitelje, te malenu crkvicu Sv. Stjepana, ali i neko od seoskih domaćinstava ukoliko želite pobjeći od gradskih gužvi i uživati u prirodi. Ponos, zbog slavne pomorske prošlosti Dubrovačke Republike iz čijih su brodogradilišta isplivljavali veliki jedrenjaci, karake, inspirirao nas je da zapišemo priču o njima, kao i o običaju koji se na ovim prostorima zadržao od 13. stoljeća, običaju kolendavanja, čestitanju posebnom vrstom pjesme koja se izvodi u vrijeme božićnih i novogodišnjih blagdana.



Donosimo vam stari recept kolača koji se ponovno vraća na dubrovačke stolove, ali i priču o dubrovačkim vodičima koji već 80 godina u okrilju profesionalne službe upoznavaju posjetitelje sa znamenitostima ovoga poviješću bogatoga Grada. A da su ljudi najveće bogatstvo Dubrovnika, svjedoči naš suvremenik, erudita, književnik i pjesnik Luko Paljetak koji je izabran u redovito članstvo Europske akademije znanosti, umjetnosti i književnosti (AESAL) Leonardo da Vinci koju sačinjava više od 60 Nobelovaca i stotine najuglednijih svjetskih znanstvenika, umjetnika i istraživača. Osim spomenutih tekstova, ovaj Magazin obiluje i drugim zanimljivim temama, čitajući ga, otkrijte ih sami.

Dragi čitatelji, uživajte u čitanju našega Magazina, dragi posjetitelji, uživajte u boravku u našem Gradu.

Dočekujemo vas srdačno i otvorenog srca, dobro nam došli.



Turistička zajednica  
grada Dubrovnika  
Dubrovnik  
Tourist Board

## DEAR READERS AND VISITORS, WELCOME TO DUBROVNIK

A cosmopolitan city that will embrace and accept you as a citizen of the world and where you will feel at home.

You are holding the 2018 edition of the *Welcome to Dubrovnik* magazine, in which we bring you a series of stories that will open the door to Dubrovnik's past, as well as the present moment of this city and its people. The city of Dubrovnik is very proud of its rich tradition, and every year significant funds are invested in the restoration of the monuments so that both locals and visitors can enjoy the heritage that our ancestors left us so many centuries ago. The urban identity of our city on the cultural map of the world, which has been under UNESCO protection since 1979, is a great motivating force and obligation for the careful preservation and care of our ancient heritage. This is the only way that the world famous "Pearl of the Adriatic" can, and has begun, to live all year long, and not just in the summer months. The favourable climate, large number of sunny days, crystal clear sea and excellent food are magnets for the many tourists arriving in Dubrovnik, but, believe us, the city is no less appealing in the winter months when its perfect beauty can be experienced more clearly.

When you walk around this city you will understand why American journalist and travel writer David Farley says he could make Dubrovnik his permanent home; it will become clear to you why the top Spanish water polo player Xavi Garcia and his entire family moved to Dubrovnik; you will not be surprised that Dubrovnik's amateur photographers never leave home without their cameras, nor that the great 19th-century Czech painter, Jaroslav Čermak, called the most beautiful years of his life those spent near Dubrovnik. We recommend that you to visit the interior of the Minčeta Tower which after more than five centuries has been restored and opened to the public, then the small Church of St. Stephen, as well as some of the rural farmsteads nearby, if you want to escape the city crowds and enjoy nature.

Pride in the famous maritime history of the Dubrovnik Republic and its shipyards, where the great karaka sailing ships were built, inspired us to write a story about them, as well as the custom of *kolenda*, a type of traditional congratulatory song that has been sung in this area during Christmas and New Year's since the 13th century.

We bring you an old cake recipe that is being brought back to Dubrovnik tables, as well as a story about Dubrovnik tourist guides who for 80 years have professionally shown visitors the sights of this city rich with history. Our contemporary scholar, writer and poet Luko Paljetak testifies to the fact that Dubrovnik's greatest wealth is its people. Paljetak was elected to the regular membership of the European Academy of Sciences, Arts and Letters (AESAL) Leonardo da Vinci, made up of over 60 Nobel Prize winners and hundreds of the world's most prominent scientists, artists and researchers. In addition to these texts, this magazine is filled with other interesting topics, so get reading and discover them for yourself!

Dear readers, we hope you will enjoy reading our magazine; dear visitors, enjoy your stay in our city.

We receive you graciously and with open hearts, welcome!



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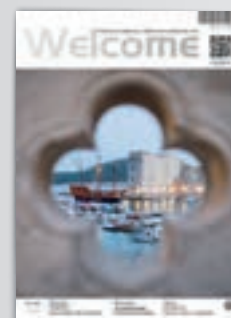
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Foto / Photo by: Vedran Jerinić



# DAVID FARLEY

## NEŠTO JE POSEBNO U OVOME GRADU...

Američki pisac i novinar David Farley, prvi je put u Dubrovnik stigao prije četrnaest godina, zavirio je u svaki kutak Grada i ono što ga je najviše oduševilo, krije se u pojmu – fjaka. Svoje tekstove o putovanjima, hrani, kulturi i posebnostima različitih dijelova svijeta, objavljuje u *AFAR* časopisu, *the New York Timesu*, *Washington Postu*, *Conde Nast*, *Traveleru* i *World Humu*, te ostalim publikacijama. Dobitnik je i dviju nagrada Društva američkih turističkih književnika Lowell Thomas. Živio je u Pragu, Parizu, Rimu, Berlinu, iako svojim domom naziva New York. Bi li mogao živjeti u Dubrovniku?

KADA STE PRVI PUT POSJETILI DUBROVNIK I KAKAV JE BIO VAŠ PRVI DOJAM O GRADU?

Bilo je to 2004. godine. Obilazio sam južnu Europu – Đenovu, Rim, Split, Hvar – ali je moja krajnja destinacija i mjesto koje sam želio posjetiti, više od svih drugih, bio Dubrovnik. Sjećam se kako sam stajao na Stradunu, promatrao kamene kuće, debele zidove, Zvonik koji se zrcalio na ulici popločanoj sjajnim kamenom, i razmišljao: nešto je posebno u ovom mjestu, nešto što možda samo nebo može objasniti. Takav sam osjećaj imao u još samo dva mjesta: Rimu i Pragu, i kasnije sam živio u njima nekoliko godina.

KAO NOVINAR I PISAC KOJI NASTOJI TURISTIMA DOČARATI LJEPOTU I POSEBNOSTI GRADOVA I ZEMALJA KOJE OBILAZI, ŠTO BISTE IZDVOJILI OD VAŠIH DOJMOVA O DUBROVNIKU I JUŽNOJ HRVATSKOJ?

Kao turisti koji obilaze Europu, obično moramo odabrati između sunca i mora nasuprot srednjovjekovnom ambijentu, između ribljih specijaliteta i kobasica te ostalih mesnih delicija, između vina i piva. Santorini nasuprot Pragu ili španjolska Costa Brava nasuprot njemačkom Heidelbergu, na primjer. Ali južna obala Hrvatske, osobito Dubrovnik, posjeduje sve ove attribute: zapanjujuće lijep srednjovjekovni grad opasan Zidinama koji se s povjerenjem prepušta zagrljaju blještavo modrog Jadranskog mora. U restoranima poput Pantarula, Glorijeta ili Orsana možete birati između kamenica netom izvađenih iz mora, hobotnice s roštilja, gavuna, ili zasitnije hrane poput pašticide ili jela ispod peke. Možete piti visoko kvalitetna vina s obližnjeg poluotoka Pelješca, ili pivo iz nove gradske pivovare.

ČULI SMO DA STE SE ODUŠEVILI NAČINOM ŽIVOTA KOJI SE SKRIVA IZA RIJEČI *FJAKA*; NABAVILI STE ČAK I MAJICU S TIM NATPISOM. ZAŠTO? JE LI DUBROVNIK USPIO SAČUVATI OVAJ NEFORMALAN I OPUŠTEN MEDITERANSKI UGOĐAJ, ČAK I LJETI, KADA JE PREPLAVLJEN GOMILOM TURISTA I POSJETITELJA?

Moram priznati da izbjegavam Dubrovnik u srpnju i kolovozu kada u njemu boravi najviše posjetitelja, pa ne znam ima li tada fjake kod domaćeg stanovništva. Ali bio sam tamo u svibnju i rujnu kada su ulice još uvijek bile prepune posjetitelja i mogu reći - da, fjaka se itekako mogla osjetiti u zraku i atmosferi. Fjaku zapravo možete bolje osjetiti ovisno o tome kamo idete. Polagano ispijajte čašicu rakije ili pivo u Klubu pomoraca ili kafiću Libertina u staroj gradskoj jezgri, uživajte u dugom ručku u Orsanu u marini u Solitudu, i tada ćete imati prigodu vidjeti (a možda i osjetiti) fjaku na djelu. Najvažnije što sam naučio iz mog jednomjesečnog nastojanja da shvatim i doživim fjaku (za članak u *AFAR* magazinu) je to da prakticirati fjaku znači živjeti život prema vlastitom nahođenju u najvećoj mogućoj mjeri. Naravno, vi možete obaviti neki zadatak, dužnost ili posao sada, ali neće nastupiti kraj svijeta ako ga odgodite za par sati ili za sutra. Samo se opustite i uživajte u trenutku – ili, kako bi budisti rekli “budite ovdje sada!” – i zaboravite sve brige i tjeskobu na neko vrijeme.

KAO STRANAC, SMATRATE LI ŽIVOT U DUBROVNIKU UGODNIM? ŠTO VAM JE U GRADU NAJLJEPŠE, A KOJE SU VAM ZAMJERKE?

Za potpuno uživanje u boravku u Dubrovniku posjetitelj treba mentalnu prilagodbu. Ne radi se o obilasku



znamenitosti s liste, što biste mogli raditi primjerice u Rimu, Londonu ili Parizu, već o upijanju opuštenog ritma života u Dubrovniku, zadržavanju u kafiću dulje nego inače, pijuckanju pelješkoga vina uz objed, ili sjedenju uz more ne razmišljajući ni o čemu posebnom. Kao posjetitelju, stara gradska jezgra mi je često neugodna kada je nekoliko kruzera u Gradu, a golemo mnoštvo turista ide za svojim vodičima koji nose zastavice. Ali ne mogu se previše ljutiti, jer i ja sam posjetitelj.

GDJE JE VAŠ DOM  
I MOŽETE LI SEBE  
ZAMISLITI KAO  
STALNOG STANOVNIKA  
DUBROVNIKA?

“Službeno” živim u New Yorku, iako sam veći dio 2016. godine proveo u Berlinu. Volio bih živjeti u Dubrovniku. Neko sam vrijeme mislio da bi mi život u Dubrovniku zimi bio dosadan, ali kada sam posjetio Zimski festival početkom 2017. vidio sam da je on udahnuo novi život povijesnoj jezgri - Gradu i da je doista bilo zabavno boraviti u njemu. Žao mi je da je Grad stisnuo Festival u samo pet tjedana, ali se nadam da ću se, unatoč kratkomu vremenu trajanja, ipak lijepo zabaviti.

2018.



# DAVID FARLEY THERE IS SOMETHING

ŠTO VAM ZNAČE PUTOVANJA I KOLIKO VREMENA TREBATE ZA ODMOR NAKON NJIH?

Dok putujem osjećam da stvarno živim i da vrijeme koje mi je dato na ovom planetu koristim na najbolji način. Boravak u mjestu u kojem se ne osjećam posve ugodno – ne poznavajući lokalni jezik i kulturu – udaljuje me od dotadašnjeg načina razmišljanja i omogućuje da život i svijet promatram onako kako nikad ne bih mogao kod kuće. Ne čudi stoga što mi neke od najboljih ideja za pisanje i o životu općenito dolaze kada putujem. Kada se udaljite od vašeg (donekle rutinskog i obično dosadnog) svakodnevnog života, mogu se dogoditi čudesne stvari.

GDJE SE OBJAVLJUJU VAŠI ČLANCI I PRIČE?

Napisao sam par knjiga: “Drška znatiželja: U potrazi za najčudnijom crkvenom relikvijom u najosebujnijem talijanskom gradu” i “Podzemni svjetovi: Vodič kroz spektakularna mjesta ispod zemlje.” Također redovito pišem za časopise kao što su New York Times, Wall Street Journal, National Geographic, AFAR magazine, BBC i Guardian. Moja online adresa je: [www.dfarley.com](http://www.dfarley.com)



When the American writer and journalist David Farley came to Dubrovnik for the first time fourteen years ago, he peered into every corner of the City, and what delighted him most lies hidden behind the concept of *fjaka*. His articles on travel, food, culture and specialties of different parts of the world are published in *AFAR* magazine, *The New York Times*, *The Washington Post*, *Condé Nast Traveler*, *World Hum* and other publications. He is also the recipient of two Lowell Thomas Travel Journalism Competition awards from the Society of American Travel Writers Foundation. He has lived in Prague, Rome and Berlin, although he calls New York home. Could he live in Dubrovnik?

- WHEN DID YOU FIRST VISIT DUBROVNIK AND WHAT WAS YOUR FIRST IMPRESSION OF THE CITY?

It was 2004. I was traveling around southern Europe – Genoa, Rome, Split, Hvar – but my ultimate destination, the place I was looking forward to visiting more than any other, was Dubrovnik. I remember standing on Stradun, seeing the stone houses, the thick walls, the bell tower reflecting off of the limestone street, and thinking: there’s something special about this place, something maybe only the heavens can explain. I had only felt like that in two other places in my life, Rome and Prague, and I ended up living in both of those cities for a few years.

- AS A JOURNALIST AND WRITER WHO TRIES TO EXPRESS THE BEAUTY, UNUSUAL AND SPECIAL FEATURES OF THE CITIES AND COUNTRIES YOU HAVE TRAVELLED TO FOR THE BENEFIT OF TOURISTS, WHAT WOULD YOU DISTINGUISH FROM YOUR OBSERVATIONS ABOUT DUBROVNIK AND THE SOUTH OF CROATIA?

For travellers in Europe, we usually have to decide between sun and sea versus medieval ambience, seafood versus sausages and other meat deliciousness, and wine versus beer. Santorini versus Prague or Spain’s Costa Brava versus Heidelberg, Germany, for example. But the southern coast of Croatia, particularly Dubrovnik, embodies all of these things: a jaw-droppingly beautiful medieval walled town on a landmass confidently jutting out into the

# SPECIAL ABOUT THIS CITY...

glistening blue Adriatic Sea. Sit down at a restaurant like Pantarul or Glorijet or Orsan and you'll get the option of eating just-pulled-from-the-sea oysters, grilled octopus, gavnuni (smelt) or heartier fare like *pastičada* or *peka*. You can drink high-quality wine from the nearby Pelješac peninsula or a beer from the city's new craft brewery.

- WE HEARD THAT YOU WERE DELIGHTED BY THE WAY OF LIFE HIDDEN BEHIND THE WORD *FJAKA*; YOU EVEN GOT A SHIRT WITH THE WORD. WHY? DID DUBROVNIK MANAGE TO KEEP THIS CASUAL AND RELAXED MEDITERRANEAN FEEL EVEN DURING THE SUMMER CROWDS THAT ARE PREVALENT IN THE CITY WITH ITS MANY TOURISTS AND VISITORS?

To be honest, I avoid Dubrovnik in July and August when the city is experiencing its high-point of visitors, so I can't say if the *fjaka* attitude prevailed among locals then. But I was there in May and in September when the streets were still swollen with visitors and I would say yes, the air and atmosphere was pregnant with *fjaka*. But you can really feel it more depending on where you go. In Old Town, sip a glass of *rakija* or a beer at the Seaman's Club or *Caffe Libertina*, have a long lunch at Orsan at the marina in *Solitude*, and then you'll have a chance at seeing (and maybe even feeling) *fjaka* in action. The main take away I learned from my month-long quest of trying to achieve and experience *fjaka* (for an *AFAR* magazine feature article) is that exercising *fjaka* is living life on your own

terms as much as possible. Sure, you can do this task or chore or job now but the world is not going to end if you put it off for a few hours or until tomorrow. Just relax, enjoy being in the moment – or as Buddhists would say “be here now!” – and put all other worries and anxieties away for a while.

- AS A FOREIGNER, DO YOU FIND LIFE IN DUBROVNIK TO BE PLEASANT? WHAT'S THE MOST BEAUTIFUL ASPECT OF THE CITY AND WHAT CRITICISMS DO YOU HAVE?

To fully appreciate being in Dubrovnik, a visitor needs a mental adjustment. It's not about ticking sites off of a list – as one might do in, say, Rome or London or Paris. It's about absorbing the relaxed pace of life here, lingering longer than you usually do at a café, sipping a glass of Pelješac wine at lunch, or sitting at the sea thinking about nothing in particular. As a visitor, I often find *Stari Grad*, or Old Town, unpleasant when a handful of cruise ships are in town and a legion of tourists are marching behind their flag-carrying tour leader. But I can't get too mad because I'm a visitor too.

- WHERE IS YOUR HOME AND COULD YOU IMAGINE YOURSELF AS A PERMANENT RESIDENT OF DUBROVNIK?

I “officially” live in New York City – though I spent most of 2016 in Berlin. I'd love to live in Dubrovnik. For a while I imagined living in Dubrovnik in the winter would be boring for me but when I experienced the Winter Festival in early 2017 I saw that it had breathed

new life into the Old Town and it was suddenly fun to be there again. I'm disappointed the city truncated the festival to just five weeks but hopefully it will still be just as fun.

- WHAT DOES TRAVELLING MEAN TO YOU AND HOW MUCH TIME DO YOU NEED FOR REST AFTER YOUR TRIPS?

When I'm traveling I feel like I'm truly living, when I feel like I'm making the most of the time I've been given on this planet. Being in a place that I'm not 100% comfortable in – if I don't speak the language or don't know the culture like a local does – it removes me from my default way of thinking and allows me to look at life and the world in a way that I never would when I'm back home. It is not a surprise that some of my best ideas about my writing and about life, in general, come when I'm on the road. When you're removed from your (somewhat mundane, usually repetitive) quotidian life, magical things can happen.

- WHERE ARE YOUR ARTICLES AND STORIES PUBLISHED?

I've written a couple of books, “An Irreverent Curiosity: In Search of the Church's Strangest Relic in Italy's Oddest Town” and “Underground Worlds: A Guide to Spectacular Subterranean Places.” I also regularly write for the *New York Times*, the *Wall Street Journal*, *National Geographic*, *AFAR* magazine, *BBC*, and the *Guardian*, among other publications. My online home is: [www.dfarley.com](http://www.dfarley.com)

NAKON PET STOLJEĆA PONOVRNO OTVORENA JAVNOSTI

# ŠTO KRIJE UNUTRAŠNOST TVRĐAVE MINČETA?

Rijetki su oni kojima je nepoznata amblematska dubrovačka Tvrđava Minčeta, najviša točka Dubrovnika i njegovih veličanstvenih gradskih Zidina. To impresivno utvrđenje na spoju sjevernoga i zapadnoga dijela glavnoga gradskoga zida bilo je u povijesti iznimno osjetljivo strateško mjesto obrane, jedno od četiri glavna u sustavu fortifikacijskog sklopa. Minčeta je okrugloga oblika s elegantnim, također okruglim jakim kruništem, postavljena na okrugli tambur, na koji se s obje strane Grada nastavljaju gradska predzida. Ime nosi po dubrovačkoj vlasteli Menze-Menčetić, jer su u 14.

stoljeću darovali zemljište za njezinu izgradnju. U početku bješe ona četvrtasta kula kojoj je graditelj bio Dubrovčanin Nikifor Ranjina. Daljnji graditeljski slijed i razvoj kule temelji se na odluci iz 1455. godine da se Minčeta preoblikuje i fortifikacijski osuvremeni, u svrhu čuvanja sigurnosti Grada i Dubrovačke Republike. Sretna je okolnost što u Dubrovnik 1461. godine dolazi poznati firentinski graditelj i kipar Michelozzi, pa shvativši osjetljivost političkoga i obrambenoga trenutka, u razdoblju prijelaza s hladnoga na vatreno oružje, razrađuje model njezine rekonstrukcije - oblikujući je vrlo moderno sukladno

tadašnjim prilikama na tri razine za potrebe topništva, s po devet ljevkastih kazamata na svakoj. Očito je Minčeta imala sreće, jer radove na njoj potom preuzima čuveni hrvatski graditelj iz Šibenika Juraj Dalmatinac, a koncem 15. stoljeća radove na velebnoj kuli dovršava istaknuti dubrovački projektant Paskoje Miličević. Ovoj skicoznoj povijesti „Minčete“ pridodajem i prevažnu njezinu ulogu u opskrbi Grada vodom, kada je 1437. godine izgrađen čuveni Dubrovački vodovod, te je bujica slatke vode potekla iz dviju Onofrijevih fontana, a upravo se u „Minčeti“ vodovod s izvorskom vodom iz 12 km udaljenog Šumeta „prebacio“



do Zidina Grada i razdvajao u dva kraka. Krije ova tvrđava u sebi silnih dostignuća, vrijednosti i važnosti. No, rijetki su do sada bili oni koji su ušli u utrobu „Minčete“, jer nije bila dostupna javnosti. Zaslugom Društva prijatelja dubrovačke starine, jedinstvene građanske udruge zaljubljene u svoju povijest, najvećega investitora u dubrovačku baštinu, cjelovita je moćna tvrđava nakon više od pet stoljeća 2017. godine otvorila svoja vrata za posjetitelje. Uređena unutrašnjost „Minčete“ nudi prezentaciju na tri razine: dvije su donje s kazamatima, s hodnicima i mjestima za topove i ostalo povijesno naoružanje, s posebno

2018.

prezentiranim kanalima kojima je tekla pitka voda i opskrbljivala Dubrovnik u vrijeme Republike, što je bila itekako važna funkcija ove tvrđave.

Otvaranjem unutrašnjosti „Minčete“ ostvaruje se veliki plan Društva prijatelja dubrovačke starine u obnovi cijelog i vrlo intrigantnog zapadnog predziđa Dubrovačkih zidina koje teče od „Minčete“ do kule Gornji ugao s nedavno otkrivenom ljevaonicom metala iz 16. stoljeća i muzejem ljevaonice, nastavlja se do tvrđave Bokar, te izazovnoga arheološkog lokaliteta Na Andriji s pogledom na najstariju dubrovačku žitnicu i ostatke ženskih

benediktinskih crkava i samostana. Ovakva kulturno - povijesna atrakcija nije dobitak samo za domaće građanstvo, već se uz tradicionalnu panoramsku turu po Zidinama pruža mogućnost specijalističke ture za sladokusce, one posjetitelje koji o Dubrovniku hoće znati više. Ako je suditi po agilnom Društvu prijatelja dubrovačke starine (utemeljenog 1952.g.), kreatoru i financijeru ovoga plana, nepoznati bi se Dubrovnik posjetiteljima mogao otkriti već iduće godine. Minčeta je ogroman korak u ostvarenju te ambiciozne vizije.



AFTER FIVE CENTURIES, FINALLY OPEN TO THE PUBLIC

# WHAT IS HIDDEN INSIDE OF THE MINČETA TOWER?

The distinctive Minčeta Tower is the highest point of Dubrovnik and its magnificent city walls. Throughout history, this impressive fort at the north-western corner of the main city wall was an extremely important strategic defence site and one of the four major points in the fortification system. Minčeta has a round shape with an elegant, strong crown from which the city walls extend on both sides. It was named after the noble Dubrovnik family Menze-Menčetić who donated the land for its construction in the 14th century.

At first there was a square tower which was built by Nikifor Ranjina of Dubrovnik. The construction and the development of the tower is based on the 1455 decision that Minčeta be transformed and fortified in a modern way in order to preserve the safety of the City and the Dubrovnik Republic. Fortunately, the famous Florentine builder and sculptor Michelozzi visited Dubrovnik in 1461, and realising the importance of the political and defensive moment, in the period of the transition from older weapons to firearms, he elaborated on the model for its reconstruction – making it very modern and in accordance with the conditions at the time, with three levels for artillery, with nine casemates on each level.

Minčeta was once again lucky because the well-known Croatian builder from Šibenik, Giorgio da Sebenico, then took over the construction and at the end of the 15th century and work on the magnificent tower was completed.

Minčeta took on a crucial role in supplying the City with water when the famous Dubrovnik Waterworks was built in 1437, and a stream of fresh water ran from the two Onofrio fountains. It is from Minčeta that the supply of fresh spring water from Šumet, 12 kilometres away, “jumped” over the city walls. This tower hides many achievements, values and great importance within its walls.

Until recently, only the rare few were able to enter into the interior of Minčeta, which was not open to the public. However, thanks to the Society of Friends of Dubrovnik Antiquities, a unique civic association founded in 1952 dedicated to preserving Dubrovnik heritage, after more than five centuries, the entirety of the majestic tower was opened to visitors in 2017. The interior of Minčeta includes three levels: the lower two are with casemates, corridors and spots for cannons and other historic weapons, with special canals that had flowing drinking water that supplied

Dubrovnik at the time of the Republic.

With the opening of Minčeta, the great plan of the Society of Friends of Dubrovnik Antiquities is being realised through the restoration of the entire western part of the Dubrovnik city walls. This section includes the recently discovered 16th century metal foundry and the Foundry Museum, the Bokar Fortress, and an archaeological site in the southwest corner of the city with a view of the oldest Dubrovnik granary and the remains of Benedictine churches and women’s monastery.

In addition to the traditional panoramic tour of the walls, visitors can enjoy a specialty tour for those who want to know more about Dubrovnik. According to the Society of Friends of Dubrovnik Antiquities, the society that is the creator and financier of this plan, unknown parts of Dubrovnik could be discovered by visitors to the city as early as next year.

The opening of the interior of Minčeta is a huge step toward achieving this ambitious vision.

# U DRUŠTVU S

A photograph of a man with glasses and a beard, wearing a dark jacket, sitting at a desk in a study. He is looking out a window with lace curtains. To his left is a tall bookshelf filled with books and papers. The scene is dimly lit, with light coming from the window.

*Dubrovački pjesnik Luko Paljetak  
član je Europske akademije  
„Leonardo da Vinci“*



# NAJBOLJIMA

Hrvatski književnik, akademik Luko Paljetak, postao je redoviti član Europske akademije znanosti, umjetnosti i književnosti (AESAL) „Leonardo da Vinci“. Povelja o članstvu uručena mu je 11. listopada 2017. u Društvu hrvatskih književnika u Zagrebu. AESAL ima sjedište u Antibesu u Francuskoj i u svom članstvu ima više od 60 Nobelovaca i nekoliko stotina

najuglednijih svjetskih znanstvenika, umjetnika i istraživača – bilo je, među ostalim napisano u priopćenju kojim je Hrvatska akademija znanosti i umjetnosti popratila veliko priznanje koje je za svoj bogati stvaralački opus dobio naš suvremenik, dubrovački pjesnik, prevoditelj, erudita Luko Paljetak.

Ova prestižna Povelja o članstvu oduševila je hrvatsku i dubrovačku javnost, a evo kako ju je doživio Luko Paljetak .

- Moj prijem u Europsku akademiju ugodno me iznenadio, da upotrijebim tu uobičajenu frazu. Znao sam da postoji takva Akademija i da nosi slavno veliko ime Leonarda da Vinci, a ono što mi je bilo drago je da su me našli i skenirali za pogodnog da budem njihov član, što je prva važna pretpostavka da bi se ušlo u bilo koje društvo u koje ne možeš ući ako svojim profilom, radom i sl. nisi pogodan. U takve akademije ne možeš ući na silu, po svojoj vlastitoj volji, guranjem i laktanjem, možeš ući samo svojim radom i možeš biti sretan ako je tvoj rad netko primjetio, zamijetio ili prepoznao, kako se danas kaže, iako je to pomalo neobična riječ. Drago mi je bilo što postoji u Europi veliko oko, koje nije big brother, nego je monitoring koji prati ono što ja konkretno radim, premda sam ja čovjek koji piše na malom europskom jeziku kakav je hrvatski jezik, koji pripada jednoj maloj književnosti malog naroda kakav je hrvatski. Ali, budući da smo ušli u Europsku uniju, makar deklarativno, u njoj više ne bi smjelo biti velikih i malih naroda. Davno prije nego smo ušli u Europsku uniju, u jednom svom eseju kojega sam nazvao „Sastavljanje Orfeja“ vidio sam Europu kao slagalice kocaka u Crvenkapicu, kakvom su se davno prije igrala djeca. Ona se sastojala od kocaka, trebalo je sastaviti cijelu priču od različitih kocaka i po takvom shvaćanju slagalice, Europa se ne može složiti bez malih i velikih država. Ako Crvenkapicu uzmemo kao metaforu Europe, u toj priči netko mora biti Crvenkapica, netko vuk, netko lovac, ali je netko i šuma, a netko gljiva i mali zečić, ptica, netko nebo, rijeka ili more....što god da jest, bez nje, se ne može. Ako Europa shvati da može bez ijedne od tih država, pogrešno sama sebe shvaća. U tom smislu mi je drago što mogu pripadati jednoj takvoj Akademiji, da su me predložili, tim više što ta Akademija nije vezana ni za kakve političke struje, ona je svojim radom vezana uz UNESCO, na žalost siromašni UNESCO, po

novcu, ne po duhu... u tom smislu mi je ta Akademija bila prihvatljiva. Jer, čovjek može dobivati različite ponude i ne moraju sve biti posve moralne, ova ponuda je bila veoma važna vrsta priznanja, ali mi je pružila i mogućnost da na to pristanem ili ne. Pristao sam rado, jer su njeni ciljevi plemeniti, pristao sam rado da čovjek koji dolazi iz grada kakav je moj Grad Dubrovnik, grad koji je u vrijeme renesanse bio vrhunski država koja se mogla takmiti sa svim sličnim renesansnim državama, da ja kao građanin takva Grada punopravno mogu pridonijeti radu takve jedne Akademije. U tom smislu to ću nastojati činiti na malom jeziku kakav je hrvatski, vjerujući da je u toj strukturi jednako velik kao i svaki drugi.

**Koliko naš Luko Paljetak voli svoj Grad svjedoče stihovi i misli koje je ispisao baš o njemu.**

-Ovaj Grad nije običan grad. Ovaj Grad je grad biće, grad koji može živjeti svoj vlastiti unutrašnji život, svoju vlastitu duhovnost koju temelji na svim onim nataloženim životima koji su svoj trag ostavili na ovom kamenu, u ovom zraku, podneblju, govoru, našim genima. Takav Grad ne može propasti, on postaje atraktivan, on usisava i privlači druge živote, ali za njih je on protočan, a za nas, koji ovdje živimo, ne bi smio biti protočan, već bi trebao biti ishodišna točka, čvrsta točka u našem svemiru. Takvom našem Gradu se ne bi smjele dogoditi dvije stvari. Prva, da ga uguši privid bujnosti vlastitog života i da mu to isiše sav potreban zrak, a s druge strane ne bi mu se smjela dogoditi tzv. sanstefanizacija, da se pretvori u divnu ljušturu kamenu u kojoj će samo šumjeti njegova slavna povijest i ništa drugo, a govorit će se „babilon europskih i svjetskih jezika“, i on će potpuno kao strašni bijeli šum ugušiti ovaj naš lijepi dubrovački jezik kojega sve manje ljudi razumije. Veliki dubrovački komediograf Marin Držić je u 16 st. rekao: „Nema se komu pripovijedat.“ To ne bih htio da nam se dogodi.

Anyone who visits Dubrovnik can easily understand why this enchanting city has inspired generations of writers, scholars, and poets. Perhaps you have already heard about Dubrovnik's native son, Marin Držić, the celebrated 16th century dramatist who is known as the Shakespeare of Croatia. But did you know that Dubrovnik's tradition of literary creativity is alive and well among the writers of today, still earning recognition from around the world?

One of Dubrovnik's most prolific and versatile contemporary writers, Luko Paljetak, was recently awarded membership to the prestigious European Academy of Sciences, Arts and Letters (EASAL) Leonardo da Vinci.

EASAL is headquartered in France its members include more than 60 Nobel laureates and several hundred of the world's most prominent scientists, artists and researchers. This is a great acknowledgment for the rich and creative opus of our contemporary, the Dubrovnik poet, translator and scholar Luko Paljetak.

**This prestigious membership delighted the Croatian and Dubrovnik public, and this is how Luko Paljetak commented on the recognition.**

- My reception into the European Academy was a pleasant surprise, to use that common phrase. I knew that the Academy existed and that it carried the famous name of Leonardo da Vinci, and what pleased me was that they found me and took me as suited to become their member. This is the first important prerequisite for entering any society into which you cannot enter if your profile, work, etc. is not appropriate. You cannot join such academies by force, by your own will, by pushing and elbowing, you can only enter through your own work and you can be happy if your work was noticed,

# IN THE COMPANY OF THE BEST

*Dubrovnik poet joins prestigious*

*European arts academy*

recognised or acknowledged. I am glad that there is a 'big eye' in Europe, not a big brother, but rather a monitoring that follows specifically that which I do, although I am a man who writes in a small European language such as Croatian, which belongs to the small literary opus of a small people such as are the Croatian people. But, since we have entered the European Union, at least declaratively, in it there should no longer be large and small peoples. Long before we entered the European Union, in one of my essays called *Putting Together the Orpheus*, I saw Europe as a puzzle in *Little Red Riding Hood*, which children played long ago. It consisted of blocks, one had to compose the entire story from different blocks and with this understanding of the story, Europe cannot be put together without small and large states. If we take *Little Red Riding Hood* as a metaphor for Europe, in this story someone has to be Little Red Riding Hood, someone the Wolf, someone the Hunter, but someone is also the forest, and someone is the mushroom and the little bunny, a bird, someone is the sky, the river or the sea ... whatever they are, one cannot do without them. If Europe realizes that it can exist without any of these states, it has misunderstood itself. In this regard, I am happy that I can be part of such an Academy, that they invited me to join, more so because the Academy is

not related to any political currents, with its work it is related to UNESCO, unfortunately the poor UNESCO, in terms of money, not spirit ... in that sense, that Academy was acceptable to me. Because, a man can get different offers and not all have to be completely moral, and this offer was a very important kind of acknowledgment, but it also gave me the ability to accept or to decline. I happily accepted, because the Academy's goals are noble, I happily accepted that a man from a city such as my City of Dubrovnik, a city that at the time of the Renaissance was a leading state that could compete with all similar Renaissance states, that I, as a citizen of such a City, could fully contribute to the work of such an Academy. In that sense, I will try to do this in a small language such as Croatian, believing that in that structure it is equal to any other.

The verses and thoughts that he has written about Dubrovnik testify to how much our Luko Paljetak loves his City.

- This City is not an ordinary city. This City is a being, a city that can live its own inner life, its own spirituality based on all those layers of lives that have left their mark on this stone, in this air, region, speech, in our genes. Such a City cannot fail, it becomes attractive, it sucks in and attracts other lives, but for them it is passing, and for us, who

live here, it should not be in passing, rather it should be the starting point, the solid point in our universe. Two things should not happen to such a city. First, it should not be smothered by its own exuberance, sucking out all of the necessary air, and on the other hand, the so-called St. Stephansisation of the City should not take place, where it becomes a wonderful stone shell from which only its glorious history and nothing else resonates, where a "Babylon of European and world languages" will be spoken, and it will completely suffocate our beautiful Dubrovnik language, which fewer and fewer people understand, like some terrible white noise. In the 16th century the great Dubrovnik comic writer Marin Držić said: "There is no one to tell the story to." I do not want this to happen to us.



# DUBROVNIK JE BIO POMORSKA SILA

*brod karaka bio je ponos njegove brodogradnje*

**V**eliki jedrenjak koji je bio u uporabi od XIV. do XVII. stoljeća nazivao se karaka. Osobito velike karake u XVI. st. zvale su se karakuni, engleski „argosy“, izraz nastao po velikim dubrovačkim jedrenjacima, karakama koje su imale 3 ili 4 jarbola. Englezi su ih prozvali „argosy“, a tako su nazivali i svaki brod koji je nosio bogatu trgovačku robu. Ta riječ je nastala od romanskog naziva Grada Dubrovni-ka. Englezi su, naime u XV. i XVI. st. Grad Dubrovnik nazivali: Aragousa, Aragouse, Aragusa. Taj naziv ušao je i u englesku literaturu i spominje se još od vremena W. Shakespearea, a zadržao se sve do naših dana. (Shakespeare upotrebljava taj naziv u djelima „Ukročena goropadnica“, „Oluja“ i „Mletački trgovac“). Počele su se graditi početkom XIV. st., u mediteranskim brodogradilištima, gotovo u isto doba kad i u dubrovačkom brodogradilištu „Arsenal“ u gradskoj luci. Od 1525. g. u Gružu se podiže novo brodogradilište i ono postaje istovremeno i važnom lukom. Vlada je u gruškome brodogradilištu imala svoga predstavnika tzv. „admirala“ koji je nadgledao posao i održavao red u njemu. Veličina i nosivost dubrovačkih jedrenjaka neprestano su rasli tijekom XVI. st.. Godine 1568. izgrađen je u gruškome brodogradilištu najveći tadašnji dubrovački jedrenjak nosivosti tisuću sto kara (kola), a u to vrijeme Dubrovačka Republika imala je po broju i po nosivosti toliku trgovačku mornaricu, koliko nije imala nikad ni prije ni poslije toga. U to doba to su najveći teretni brodovi na Jadranu. Također, u XVI. st. dubrovačke karake spadaju među najveće brodove na svijetu. Ti su brodovi

dobro jedrili s vjetrovom u krmu, ali nisu imali dobre manevarske odlike nasuprot vjetru u provu. Dubrovačke karake koristile su se samo radi prijevoza velike količine raznog tereta ili vojske, ali nikad kao isključivo ratni brod, mada je ta vrst jedrenjaka mogla nositi 35 do 40 topova različitog kalibra i drugog naoružanja. U arhivskim se spisima (1318.god.) među brodskom opremom spominje i kompas.

Usporedo uz veliki napredak dubrovačke trgovačke mornarice, 1568. g. utemeljen je Organ petorice za poslove pomorskog osiguranja koji donosi jedan od prvih zakona o pomorskom osiguranju na Sredozemlju i u svijetu uopće. U razdoblju između 1580.-1600. g. Dubrovnik ima više brodova nego ikada prije. U sastavu trgovačke mornarice nalazilo se 170-200 većih brodova, među kojima je 57 karaka, 72 galeona i 32 nave i mnoštvo manjih brodova za obalnu plovidbu i brodarenje unutar Jadrana. Na tim je brodovima zaposleno oko 5000 pomoraca.

Nažalost, nisu sačuvani precizni crteži najvećeg dubrovačkog jedrenjaka, ali na osnovu arhivskih zapisa može se predočiti donekle izgled, sadržaj i uvježbanost posade dubrovačke karake. Najdetaljniji opis broda ostavio je Serafin Razzi (1531.-1611.) o dubrovačkom brodu XVI. vijeka, tj. o jedrenjaku tipa karaka.

„Jedanaestog septembra god. 1577. stigne amo pred obalu Vasta jedan dubrovački brod – najveći, kako govore, što morem plovi, jer nosi 1200 „kola“ (1 kola iznosi 2/3 današnje brodske tone) žita, a ima 140 ljudi posade.

I zaustavivši se na 4 milje daleko od obale, pozdravi grad iz topova. Osamnaestog toga mjeseca podoh posjetiti brod s nekoliko prijatelja da vidim taj brod, i čudili smo se njegovoj veličini i ljepoti. Vidjeli smo kapetanovu sobu s gornjim potkrovljem od izrezbarenog drva, naslikanim i pozlaćenim, a do nje veliku salu, a u potkrovlju ruže izrezbarene u drvu. Vidjeli smo u ograđenom prostoru krdo prašćića i mnogo domaćih zečeva ispod nekakvih dasaka; vrlo mnogo kokoši u unutrašnjosti broda, tj. u potpalublju. Bilo je kovača sa svojom kovačnicom, pa i drvodjelaca sa svojom radionicom. A nekako u sredini broda pod najvećim središnjim jarbolom vidjeli smo zdenac slatke vode s vitlom i s posudama. Dali su nam da objedujemo, koliko god nas je došlo na brod, u većoj sali vrlo lijepoj, ponudili su nam razne vrste ribe, jer je bila srijeda posni dan, ali prije nego sjedosmo mi za sto, vidjesmo gdje je ispod palube u drugoj prostoriji jelo oko dvadeset momčića. Zatim sjedeći na podu za niskim stolom izjedoše u tišini beškota (suhi kruh) i boba u mahunama iz nekoliko plitica što su bile razmještene na stolu. i opazio sam, da je većina imala drvene žlice da mogu lakše grabiti bob; a dali su im da piju razvodnjena vina, koliko im je trebalo. Na drugoj strani bila je prostorija gdje su jeli odrasli, za dugim i visokim stolom, pokriven stolnjakom i s klupama za sjedenje. A bombardijeri, posada obučena za rukovanje topovima, s drugim oficirima



imali su napose prostoriju gdje su jeli.

Na brodu nema prepiranja ni svađanja; ne čuje se vika, nego samo kada rade. Zato govore, da, ko nema jak glas, ne valja za brod kao ni za zbor kad se pjeva Bogu. Ne treba govoriti o poslušnosti na brodu, jer je mnogo veća nego li je obično u samostanima. Jer netom što kormilar zazviždi srebrenom zviždaljkom, što ga nosi o vratu o srebrenom lancu, vidite ih kako svi trče gdje je potreba, a osobito k vitlu, što ga posada vrti, te vrši sve teške radnje na brodu. Jer se njima podižu teški konopi, razapinju veća jedra i podižu sidra. Poslije objeda porazgovorasmu se malo i razgledasmo čudnu gradnju ovoga velikoga broda, na kojemu se u jutro i u večer pod zvukom bubanja postavljaju i mijenjaju straže. Ovaj je brod imao tri velika jarbola s košima na vrhu, a sa strane ljestvice, da se čovjek može na nj popeti, a tako i blizu zdenca,

bio je na njemu mali vrtlič, a počeo se je graditi jedrenjak u doba kada je čuveni gusar Dragut (turski gusar Turgut Reis, 1485-1565.) plovio Jadranskim morem. Vratismo se u Vasto u većoj barci s broda na deset vesala, a pratio nas je kapetan i vidar s broda, pa pisar s jednog drugog dubrovačkog broda, kojemu je toga dana bila data dozvola da napusti brod. Govore, da je na brodu umjesto uškopljenog pijevaca posadi za hranu dat' beškot namočen octom i uljem, jer je vrlo dobra i lijepa hrana za svakoga, koji morem plovi.

Dvadeset i trećega istoga mjeseca ovaj brod, ne našavši u Vastu dovoljnog tereta, zajedno s povoljnim vjetrom zaplovi put Ancone, kamo su govorili, da su ih zvali. Za ovako velike brodove kazivali su, da zadaju mnogo muke i opasnosti, ali, ako sretno završi jedno putovanje ili dva, vrate sve što se uloži prilikom izgradnje. – Kada je ovaj

brod pozdravljao iz topova grad Vasto, tako ga je dim pokrio, da se za poduže vrijeme nije ni vidio.“

Ovo je zapisao S. Razzi, a do tada ništa se nije znalo, koliko su bili veliki stari dubrovački brodovi, ni kakav je život bio na njima.

Brodograditeljski obrt u dubrovačkome kraju vrlo je star i neprestano se kroz stoljeća usavršavao. Dubrovački brodograditelji bili su poznati u čitavome svijetu zbog svoje sposobnosti i preciznog rada. Gotovo svi brodograditelji bili su podanici Dubrovačke Republike. Dubrovački su jedrenjaci bili izvrsno građeni, pa su dugo trajali i odlično odolijevali zubu vremena, poneki među njima i do 40 godina. To se znalo po svim pomorskim državama, pa se često, kad se govorilo o gradnji brodova, moglo čuti riječi „na dubrovački način“ građeni brodovi.

# DUBROVNIK: AN HISTORIC NAVAL POWER



*The Karaka ship was the pride  
of Dubrovnik shipbuilding*

**T**he *karaka* was a great sailing ship that was popular from the 14th to the 17th century. The English called them argosy, as they called every ship carrying expensive merchandise goods. The name was derived from the Roman name for the city of Dubrovnik (Ragusa). This name also found its way into English literature and has been mentioned since William Shakespeare's time. Shakespeare uses the term argosy in parts of *Taming of the Shrew*, *The Tempest* and *The Merchant of Venice*.

These ships, usually built with three or four masts, began to be built in Mediterranean shipyards at the beginning of the 16th century. In 1525, a new shipyard was built in the Bay of Gruž and at the same time it became an important port. The government had its representative in the Gruž shipyard, the so-called "admiral", who supervised the work and kept order.

The size and the carrying capacity of Dubrovnik sailing ships continued

to grow over the course of the 16th century. In 1568, the largest Dubrovnik sailing ship was constructed in Gruž with a weight capacity of 100 *kara* (one kar = 2/3 tonnes). At the time, the merchant vessel fleet of the Dubrovnik Republic was the biggest in number and in carrying capacity that it ever was during the time of the republic. These ships were the largest cargo ships in the Adriatic Sea and during the 16th century, the Dubrovnik *karaka* ships were among the largest ships in the world. These ships sailed well with the

wind in the stern, but they did not have good manoeuvrability with the wind in the bow. The Dubrovnik *karaka* ships were only used to transport large amounts of cargo or armies; however they were never used as warships, although this type of sailing ship could carry 35 to 40 cannons of different calibres and other weapons.

Along with the great progress of the Dubrovnik merchant navy, in 1568 the body for maritime insurance affairs was established, which brought one of the first laws on maritime insurance in the Mediterranean and in the world. In the period between 1580 and 1600 Dubrovnik had more ships than ever before. The merchant navy was comprised of 170 to 200 larger ships, including 57 *karaka* ships, 72 galleons, 32 *nave* ships and a number of smaller ships for coastal navigation and shipping within the Adriatic Sea. About 5,000 seafarers were employed on these ships.

Unfortunately, no precise drawings of the largest Dubrovnik sailing ship have been preserved, but based on written documents it is possible to get an idea of the appearance, the contents of the ship and the training of the crew of the Dubrovnik *karaka*. The most detailed description about a Dubrovnik *karaka* ship from the 16th century was left by Serafino Razzi (1531-1611).

*"On the eleventh of September, 1577, a Dubrovnik ship arrives at the coast of Vasto, the largest, they say, that sails the seas, because it carries 1,200 'kola' {author's note: 1 kola is 2/3 of today's shipping tonne} and has 140 crewmembers. Stopping 4 miles away from the shore, the ship salutes the city with its cannons. On the eighteenth of that month I went to visit the ship with several friends and we were surprised by its size and beauty. We saw the captain's quarters with the ceiling made out of carved wood, painted and gilded, and next door, a large salon with roses carved into the wooden ceiling. In an enclosed area there was a litter of pigs*

*and many rabbits beneath some boards; very many chickens in the interior of the ship, i.e. below deck. There was a blacksmith with his work area and a woodcutter with his workshop. And somehow, in the middle of the ship under the largest central mast, we saw a well of fresh water with a winch and bowls. They gave us a meal, for all who came onto the ship, in a very nice bigger hall, they offered us a variety of fish because it was a Wednesday of fast, but before we sat at the table, we saw where about twenty lads ate below the deck in another room. Then, sitting on the floor at a low table, in silence they ate toast (dried bread) and broad beans and green beans from a few platters that had been placed on the table. I noticed that most of them had wooden spoons so that they could grab the broad beans more easily; and they were given diluted wine to drink, as much as they needed. On the other side there was a room where the adults ate, with a long and high table covered with a tablecloth and with benches. And the bombers, the crew dressed for handling the cannons, had another room where they ate with the other officers.*

*There is no quarrelling on board; no yelling can be heard, only when they are working. That is why they say those who do not have a strong voice are not good for ship's work or for a choir when singing to God. There is no need to talk about obedience on board because it is much better than it is in monasteries. As soon as the helmsman lets out a whistle from the silver whistle that he carries around his neck on a silver chain, you can see how everyone runs to his position, especially to the winch that the crew turns, doing all the heavy work on the boat. With them, they lift heavy ropes, raise the big sails and raise the anchors. After the meal, we talked a bit and took a look at the strange construction of this big ship, on which the guard is changed in the morning and the evening to the sound of drums. This ship had three large masts with crow's nests, with ladders on the sides so that a person could climb up, as well as close to the well, there was a small winch on it, and the sailing ship began to be built during the time when the famous pirate Dragut {author's note: Turkish pirate Turgut Reis, 1485-*

*1565} sailed the Adriatic Sea. We returned from the ship to Vasto in a bigger boat with ten oars, and we were accompanied by the captain and navigator from the ship, as well as the scribe from another Dubrovnik ship, who was given permission to leave the ship on that day. They say that on a ship, instead of a capon, it is better to give the crew toast dipped in vinegar and oil, because it is a very good food for everyone who sails the seas.*

*On the twenty-third of the same month, this ship, not finding enough cargo in Vasto, along with the favourable wind, sailed towards Ancona, where they said they were called. For such a big ship they said that there was a lot of trouble and danger, but, if one or two trips end happily, they would return everything that was invested into the building. When this ship said farewell to the city of Vasto from its cannons, it was so covered with smoke, that for a long time it could not even be seen."*

This was written by Razzi. Until then, nothing was known about how big the old Dubrovnik ships were or what life was like on them.

Dubrovnik's ancient shipbuilding craft has been perfected through the centuries. Dubrovnik shipbuilders were famous throughout the world for their skill and precision. Almost all shipbuilders were citizens of the Dubrovnik Republic. The Dubrovnik sailing ships were extremely well-built, so they lasted for a long time and resisted the wear of time, some for up to 40 years. This was well known in all maritime states, and often, when it came to shipbuilding, the complimentary phrase built in "the Dubrovnik way" could be heard.



Umjetnička galerija Dubrovnik svojim se programskim i izložbenim aktivnostima prometnula u jednu od najznačajnijih kulturnih ustanova u Dubrovniku.

Osnovana je 1945. godine te je prvotna zbirka umjetnina bila smještena u palači Cerva – Pozza na predjelu Pila. Godine 1948. ova muzejska ustanova moderne i suvremene umjetnosti smješta se u Vila Banac koja je prvotno zamišljena i građena od 1932. do 1939. godine. Božo Banac, rođen 1883. u Dubrovniku, bio je jedan od najimućnijih građana međuratnoga Dubrovnik i potomak glasovite pomorske obitelji Natalina Banca. Danas zaštićeni spomenik kulture, Vila Banac na Pločama zamišljena je kao reprezentativna obiteljska palača dubrovačkoga brodovlasnika koju su projektirali istaknuti hrvatski arhitekti Lavoslav Horvat i Harold Bilinić. Stilske odrednice Vile Banac upućuju na arhitektovu inspiraciju dubrovačkom

urbanom i ladanjskom arhitekturom. Gotički i renesansni primjeri u samoj jezgri povijesne jezgre – Grada, kao i u okolici, gdje se njegovala kultura ladanja u ljetnikovcima dubrovačkih aristokratskih obitelji, vidljivi su u eksterijeru i načinu promišljanja interijera. Fasada zgrade preuzima stilske odrednice Kneževa dvora i palače Divone (Sponza) izmjenom gotičkih i renesansnih lukova, dok je primjerice kapelica u kojoj

se trenutno nalazi skulptura sv. Frane Asiškog, glasovitoga hrvatskog kipara Ivana Meštrovića, odlika arhitekture ljetnikovaca koji bi često imali kapelicu uz ladanjsko zdanje.

Zbirka Umjetničke galerije Dubrovnik broji oko 3000 umjetnina koje su prikupljene putem otkupa i donacija. Zbirka moderne umjetnosti obuhvaća likovnu produkciju nastalu u razdoblju od kraja 19. i početka 20. stoljeća do kraja Drugoga svjetskog rata pa su u ovoj zbirci najviše zastupljeni autori vezani za dubrovačko područje, posebice oni čiji je opus daleko nadrastao regionalni, pa i nacionalni značaj. Zbirka suvremene



# SEDAM DESETLJEĆA UMJETNOSTI U REPREZENTATIVNOJ DUBROVAČKOJ PALAČI NA PLOČAMA



umjetnosti, koja obuhvaća medije slikarstva, grafike, skulpture, fotografije, videoradove i umjetničke instalacije, odnosi se na radove nastale u razdoblju od svršetka Drugoga svjetskog rata do danas.

Prizemlje i prvi kat Vile Banac namijenjeni su za stalni postav gdje su hrvatskoj i stranoj publici izložena djela jednih od najpoznatijih imena hrvatske scene, kao što su začetnici i glavni predstavnici hrvatske moderne, Vlaho Bukovac i Mato Celestin Medović, zatim dubrovački koloristi Antun Masle, Đuro Pulitika i Ivo Dulčić sve do radova članova grupa EXAT51, Gorgona, Nove tendencije, postkonceptualne umjetnosti koja se afirmira devedesetih godina. Stalni postav nastavlja se na reprezentativnu taracu Vile Banac gdje je smješten stalni postav skulptura na otvorenom kipara Ivana Meštrovića, Vanje Radauša, Petra Pallavicinija, Branka Ružića i drugih. Zbirka moderne i suvremene umjetnosti pregledno dokumentira likovni život Dubrovnika, no posjeduje i djela s kojima je u mogućnosti predstaviti heterogenost i bogatstvo likovne produkcije u Hrvatskoj.

Drugi i treći kat Umjetničke galerije Dubrovnik namijenjeni su domaćim i međunarodnim izložbama ostvarenim radom kustosa u Dubrovniku ili suradnjom sa svjetskim važnim umjetnicima, kustosima i muzejima. Cjelokupan izložbeni program sadrži nacrt djelovanja Umjetničke galerije Dubrovnik kao točke re-metropolizacije Grada Dubrovnika te njegove promocije u umjetničko središte koje nadilazi lokalne granice. Umjetnička galerija Dubrovnik, osim Vile Banac koja se nalazi na adresi Frana Supila 23 na Pločama, na korištenje je od Grada Dubrovnika dobila i pridružene prostore, Galeriju Dulčić Masle Pulitika na Držićevoj poljani 1 u povijesnoj jezgri - Gradu i 2008. godine Atelijer Pulitika u dubrovačkoj tvrđavi Sv. Ivana.

# SEVEN DECADES OF ART IN THE DUBROVNIK PALACE AT PLOČE



With its impressive collection and exhibition activities, the Dubrovnik Museum of Modern Art has become one of the most important cultural institutions in Dubrovnik. Founded in 1945, the museum moved from the Cerva Pozza Palace at Pile to its current location, the Banac family mansion, in 1948. The mansion was originally designed and built from 1932 to 1939. The owner, Božo Banac, was born into a famous Dubrovnik naval family in 1883, and became one of the wealthiest citizens of Dubrovnik in the interwar period. Today a protected cultural monument, the Banac Mansion at Ploče is a wonderful example of a traditional family palace of that time, designed by prominent Croatian architects.

The stylistic features of the Banac Mansion show that the architects' inspiration was drawn from Dubrovnik's urban and rural architecture. The Gothic and Renaissance features in the very heart of the Old City, as well as in the surroundings, where the culture of country living in summer villas was nurtured by Dubrovnik's aristocratic families, are visible within and without. The facade of the building, with its alternation of Gothic and Renaissance arches, shows similar stylistic features as Rector's Palace and Sponza Palace in the Old City. In addition, the chapel that houses the sculpture of St. Francis of Assisi by the famous Croatian sculptor Ivan Meštrović is a typical feature of summer country villas.

The Dubrovnik Museum of Modern Art collection has about 3,000 artworks that were obtained through purchases and donations. The collection of modern art includes works from the end of the 19th and the beginning of the 20th century to the end of the Second



World War. Artists who are tied to the Dubrovnik area are most represented in this collection, especially those whose work has far exceeded both regional and national significance. The collection of contemporary art, which includes painting, printmaking, sculpture, photography, video and art installations, features works created from the end of World War II to the present.

The ground floor and first floor of the museum contain permanent exhibitions of the most famous Croatian artists, including the founders and leading representatives of Croatian modernity, Vlaho Bukovac and Mato Celestin Medović, followed by Dubrovnik colourists Antun Masle, Đuro Pultika and Ivo Dulčić. Contemporary artists in the collection include the EXAT51 group, Gorgon, New Tendencies and post conceptual art from the 1990s. The beautiful outdoor terrace, with its breathtaking view of the sea and the Old City, houses a permanent exhibition of sculptures by Ivan Meštrović, Vanja Radauša, Petar Pallavicini, Branko

Ružić and others. The collection clearly documents the artistic life of Dubrovnik, but also includes works which show the variety and richness of visual art in Croatia.

The second and third floors of the museum are used for domestic and international exhibitions, sometimes in collaboration with world-renowned artists, curators and museums. In addition to the exhibitions, an active programme of events, lectures, workshops and performances makes the museum a focal point for the cultural life of the city, and its promotion as a regional and international centre for the arts.

Besides the Banac Mansion, which is located at the address Frana Supila 23 at Ploče, the Dubrovnik Museum of Modern Art also uses additional exhibition spaces, including the Dulčić Masle Pultika Gallery at Držićeva poljana 1 in the Old City and the Pultika Atelier located in St. John's Fortress.



# NIKOLA BOŽ

**G**ovorimo li o hrvatskom renesansnom slikarstvu, nezaobilazno je ime Nikole Božidarevića, koji je djelovao na postupnom prijelazu gotike u renesansu, u posljednjim desetljećima 15. i početkom 16. stoljeća. Iako se na svoja djela potpisivao kao Nikola Dubrovčanin (Nicolo Raguseo i Nicolaus Rhagusinus), pretpostavlja se da je rođen u Kotoru 1497. godine. Umro je u Dubrovniku prije 500 godina, krajem prosinca 1517. godine ili početkom siječnja sljedeće godine. Neposredno prije je dovršio triptih za Crkvu sv. Marije na Dančama i započeo slikati oltarnu palu za Dubrovačku katedralu.

Nikolin je otac Božidar Vlatković također bio slikar koji je naukovao u radionici Lovra Dobričevića. Koncem 15. stoljeća otac i sin su i kratko surađivali, naslikavši zajedno barem dva polptiha – na oltaru sv. Jeronima obitelji Gradić u dominikanskoj crkvi u Dubrovniku i u franjevačkoj crkvi Gospe Snježne u Cavtatu. Nažalost, oba su ta polptiha izgubljena. Zapravo su od Božidarevićeva opusa, kojeg je činilo ukupno šesnaest djela,

do danas sačuvana samo četiri. U Muzeju dominikanskoga samostana u Dubrovniku izloženi su triptih iz kapele obitelji Bundić, oltarna pala Navještenje i oltarna pala obitelji Đurđević *Sacra conversazione – Sveti razgovor*, dok se triptih *Bogorodica sa svecima* čuva u Crkvi svete Marije na Dančama. Uz ova četiri, Božidareviću se djelomično pripisuju i još dva djela. Naime, triptih iz Crkve sv. Marije od Špilice na Lopudu drži se djelom njegove radionice, a prema novim spoznajama, Božidarević je doslikao i ikonu *Bogorodica s djetetom* iz Crkve sv. Nikole na Prijekome. Unatoč relativno malom sačuvanom opusu, djelo Nikole Božidarevića, uz ono Lovra Dobričevića, predstavlja vrhunac u razvoju domaćega slikarstva prema renesansnom stilu u dubrovačkoj sredini. Božidarevićev prepoznatljivi likovni izraz su formirali rođenje u umjetničkoj obitelji u Dubrovniku, na čiju se likovnu tradiciju uvijek oslanjao, ali i dugogodišnji boravak i školovanje u različitim talijanskim gradovima – Veneciji, Markama, Umbriji, Rimu – odakle je preuzeo nove, renesansne trendove.

Nikola je imao četvoricu braće, a najstariji se među njima, Vladislav također bavio slikarstvom. Nikada se nije oženio, niti je imao potomaka, a dugo je živio s ocem. Navodno je dobro poznao glazbu, bio je kolekcionar, a bavio se i izradom okvira. Bio je i dobrotvor koji je podučavao, hranio i odijevao svoje učenike, ali je dolazio i u sukobe – kako zbog novca, tako i poradi obješenjačke naravi.

Povodom 500. obljetnice Božidarevićeve smrti, Dubrovački su muzeji u Kneževu dvoru priredili izložbu posvećenu tom velikom slikaru dubrovačke renesanse s pratećim hrvatsko-engleskim katalogom na kojem su bili angažirani ponajbolji poznavatelji Božidarevićevog lika i djela: akademik Radoslav Tomić, dr. sc. Zoraida Demori Staničić, prof. dr. sc. Sanja Cvetnić te dr. sc. Vedrana Gjukić – Bender, muzejska savjetnica Dubrovačkih muzeja.

**\*tekst je temeljen na podacima iz Kataloga izložbe Dubrovačkih muzeja „Nikola Božidarević – veliki slikar dubrovačke renesanse“**

# IDAREVIĆ

– veliki slikar dubrovačke renesanse

ON THE 500<sup>TH</sup> ANNIVERSARY OF HIS DEATH

# NIKOLA BOŽIDAREVIĆ

## – *A Great Painter of the Dubrovnik Renaissance*

One of the greatest examples of Croatian Renaissance painting is Nikola Božidarević, who was active during the gradual transition from the Gothic to the Renaissance era during the last decades of the 15th century and the early 16th century. Although he signed his works as Nikola of Dubrovnik (*Nicolo Raguseo* and *Nicolaus Rbagusinus*), he was most likely born in Kotor in 1497. He died in Dubrovnik 500 years ago, at the end of December 1517 or in early January of the following year. Just before his death, he completed the triptych for the Church of St. Mary at Danče and he began painting an altarpiece for the Dubrovnik Cathedral. Nikola's father, Božidar Vlatković, was also a painter and studied at Lovro Dobričević's workshop. At the end of the 15th century, father and son briefly worked together, painting at least two polyptychs together for the Gradić family's altar of St. Jerome in the Dominican church in Dubrovnik and in the Franciscan church of Our Lady of the Snow in Cavtat. Unfortunately, both of these polyptychs have been lost. In fact, only four of a total of sixteen works from Božidarević's opus have been preserved until today: the triptychs from the Bundić family chapel, the altarpiece *Annunciation* and the Đurđević family altarpiece *Sacred Conversation* are found in the Museum of the Dominican Monastery in Dubrovnik, while the

*Virgin Mary with the Saints* triptych is kept in the Church of St. Mary at Danče. Along with these four, two more works are partly attributed to Božidarević. Namely, the triptych from the Church of St. Mary of Špilice on the island of Lopud is considered as part of his workshop, and according to new research, Božidarević also added to the icon painting of the *Virgin Mary with Child* in the Church of St. Nicholas on Prijeko street.

Despite the relatively small portion of the opus that has been preserved, the works of Nikola Božidarević, along with those of Lovro Dobričević, represent the culmination in the development of painting in the Renaissance style in the Dubrovnik region. Božidarević's recognizable artistic expression was formed through his being born into a Dubrovnik family of artists, on whose artistic tradition he always leaned, but also through many years spent living and studying in various Italian cities – Venice, Marche, Umbria, Rome – from where he adopted new, Renaissance trends.

Nikola had four brothers, and the oldest among them, Vladislav, was also a painter. He never married, had no children, and for a long time, he lived with his father. Allegedly, he was well versed in music, was a collector, and he also made frames. He was also a benefactor who taught, fed and clothed his students; however, he also came

into conflict, over money and due to his joking nature.

On the 500th anniversary of Božidarević's death, the Dubrovnik Museums organised an exhibition at the Rector's Palace devoted to this great painter of the Dubrovnik Renaissance. The Croatian-English catalogue was produced by those best acquainted with Božidarević's character and works: Member of the Croatian Academy of Arts and Sciences Radoslav Tomić, Dr. Zoraida Demori Staničić, Dr. Sanja Cvetnić and Dr. Vedrana Gjukić – Bender, Museum Advisor of the Dubrovnik Museums.

\* This text is based on data from the Dubrovnik Museums exhibition catalogue *Nikola Božidarević – A Great Painter of the Dubrovnik Renaissance*




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 **THE LEADING HOTELS  
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# DUBROVAČKI

*Osam desetljeća profesionalnog „služenja“*

*Gradu i turistima*

Poznata dubrovačka vodička gđa. Pave Brailo bila je jedno vrijeme predsjednica Društva vodiča i članica Uredničkoga odbora ovog magazina. Napustila nas je u godinama kada je još mnogo toga mogla napraviti i u Društvu vodiča i kao članica Uredničkoga odbora Welcoma. Na fotografiji je s princem Charlesom u obilasku znamenitosti našega Grada.

For a time, the famous Dubrovnik tour guide Mrs. Pave Brailo was the chairwoman of the Tourist Guides Association and a member of the Editorial Board of this magazine. She left us during years when she still could have done so much the Tourist Guides Association and as a member of the Welcome magazine's Editorial Board. In this photograph she is pictured on a tour of the sites of our City with Prince Charles.

Svako manje ili veće mjesto, a naročito gradovi, imaju svoju povijest, posebnost, zanimljivosti i prirodnu ljepotu, a ljudi su oduvijek putovali bilo poslovno bilo privatno, otkrivajući nepoznate krajolike, razne kulture i običaje. Svjedoci smo, da u zadnjih pedeset godina ljudi sve više i više putuju, a u posljednje vrijeme dolaze i iz dalekih destinacija željni upoznavanja





# VODIČI

dalekih krajeva i nepoznatih im običaja. Pojedini gradovi s bogatom kulturnom baštinom odavno su postali turističke destinacije i mada turisti znaju ponešto o njima, uvijek traže usluge vodiča koji će ih provesti kroz mjesto i поближе upoznati s kulturno - povijesnim spomenicima. Uloga turističkoga vodiča je postala nezaobilazna i neobično važna turistička ponuda, i to vrlo zahtjevna.



**Jacqueline Kennedy u šetnji Stradunom**  
**Jacqueline Kennedy walking along Stradun**

Pored poznavanja povijesti, spomenika, umjetničkih djela, turiste zanimaju i aktualna politička zbivanja, prirodna bogatstva, klima, temperatura, način života domaćega stanovništva i bezbroj drugih pitanja na koja bi vodič trebao znati odgovor i to služeći se jednim od svjetskih jezika grupe ili pojedinaca kojima je na raspolaganju.

Dobar turistički vodič je prva slika Grada koju će gost zapamtiti i zato je posao vodiča vrlo odgovoran.

Pri grupnim putovanjima vodiči imaju i ulogu pratitelja koji obavljaju sve operativne poslove.

Brinu se o potrebnim ispravama pri prelascima granica, rješavaju probleme oko smještaja organiziranih turističkih grupa te daju mnoge praktične savjete (kako i gdje mijenjati novac, koji su restorani dobri, što se povoljno može kupiti itd.) kako bi turistima olakšali boravak i učinili ga ugodnijim.

A kako i kada je neslužbeno počela vodička služba u našem Gradu.

Dolazeći u Dubrovnik pojedini su turisti i grupe turista imali potrebu da ih netko od domaćih ljudi, tko dobro pozna kulturno-povijesne znamenitosti Grada, provede po Gradu i pokaže im te znamenitosti, piše Ivo Perić i nastavlja: „usljed toga su se neki Dubrovčani već od početka razvoja modernog turizma našli u ulozi vodiča.”

Kad je 1839. g. u Dubrovniku boravio pjesnik Ivan Trnski, s njim je drugovao Antun Rocci, dubrovački pristaša ilirskog pokreta, i bio mu tumač ovdašnjih spomeničkih vrijednosti.

Nešto kasnije, 1841. g., u Dubrovniku je boravio Ljudevit Gaj, vođa ilirskog pokreta, a s njim su najviše drugovali Pijerko Bunić i Antun Kaznačić, dubrovački književnici, i bili mu tumači ovdašnje spomeničke baštine.

Kad je 1848. boravio u Dubrovniku pjesnik Petar Preradović, s njim su ponajviše drugovali Ivan August Kaznačić



**Engleska kraljica nakon posjeta Franjevačkomu samostanu Male braće.**  
**The Queen of England after a visit to the Franciscan Monastery of the Friars Minor**



**Grupa turista na otoku Lokrumu  
A group of tourists on the Island of Lokrum**

i Antun Kazali, dubrovački pisci, koji su mu bili i informatori o Dubrovniku.

Unatoč dugogodišnjem obnašanju ove djelatnosti, sve do 1937. godine nije za-bilježen nikakav pravilnik kojim bi ona, na ovaj ili onaj način, bila određena. Naime, tek propis kojeg 1937. godine, dakle prije 80 godina, donosi Kotarsko (sresko) poglavarstvo Dubrovnika, naslovljen kao «Pravilnik za vođenje stranaca po gradu», propisuje uvjete za stjecanje vodičke dozvole, tj. zvanja vodiča. Evo kako su oni glasil:

«Lice koje traži dozvolu mora na praktičnom ispitu pred komisijom dokazati:

1. da poznaje u glavnim crtama opću historiju i geografiju naše države, zatim povijest umjetnosti a i faunu i floru onog turističkog mjesta u kojem želi biti vodičem,
2. da dobro poznaje turističke, historijske, umjetničke, arheološke, etnografske i druge znamenitosti onog turističkog mjesta u kojem namjeravaju biti vodičem,
3. da dobro vlada onim stranim jezikom u kojem želi obavljati radnju vodiča».

Stupanje na snagu ovog Pravilnika 7. kolovoza 1937. u lokalnom je tisku («Hrvatska Dubrava», «Narodna svijest») prošlo nezapaženo, tek tjednik

«Dubrovnik» od 21. kolovoza donosi u rubrici «Dubrovačke vijesti» sljedeću bilješku: «Sresko načelstvo izdalo je propise za vodiče stranaca».

Drugi svjetski rat donio je mnogo promjena u čitavom turističkom životu našega Grada pa tako i u vodičkoj službi. Turista je svakim danom bilo sve više pa se tako stvarala potreba za što više ljudi koji će raditi u ovoj djelatnosti. U Dubrovniku je tako u 60-tim godina-ma bilo oko 40 licenciranih turističkih vodiča. Unutar Turističkog društva

osnovana je posebna sekcija sa zadatkom uočavanja, raspravljanja i pronalaženja najboljih rješenja za probleme s kojima su se vodiči susretali, te organiziranja predavanja iz raznih područja zanimanja u cilju profesionalnog usavršavanja. Kao takva, sekcija se može smatrati pretečom današnjeg Društva.

Društvo turističkih vodiča osnovano je 15. rujna 1978. i pod tim imenom registrirano je nešto kasnije, 1. prosinca iste godine.

Društvo je preživjelo Domovinski rat i sve ono što je rat donio našem Gradu i njegovim stanovnicima.

Danas je Društvo moderna udruga koja je svoj rad prilagodila novim, poslijeratnim uvjetima. Ono s jedne strane nastavlja u duhu tradicije, a s druge postupno usvaja nove zahtjeve koje nameću pravila tržišta i globalni procesi. Članstvo se u zadnjih nekoliko godina značajno povećalo, a turističko vođenje postalo stvarno zanimanje za mnoge članove. Ono danas ukupno broji preko 300 vodiča koji daju usluge na ukupno 16 jezika.



**Egipatski državnik i predsjednik vlade Gamal Abdel Naser ispred Orlandova stupa  
Egyptian statesman and prime minister Gamal Abdel Naser in front of Roland's Column**

# DUBROVNIK TOURIST GUIDES

*Eight Decades of Professional Service to Tourists and the City*



**Mihail Gorbačov u posjetu Dubrovniku**  
**Mikhail Gorbachev visiting Dubrovnik**

The story of the Dubrovnik tourist guide is an old one, rooted in history. Even in past times, visitors needed someone local, who knew the cultural and historical sights of the city well, to take them around the City and to show them the sights, writes historian Ivo Perić. "Therefore, some people from Dubrovnik found themselves in the role of tourist guide already at the beginning of the development of modern tourism". There are many records of well known poets, diplomats, and businessmen who visited the city in the 19th century, and relied on the help of local interpreters and guides.

Despite the many years that this profession was established, until 1937 there was no rulebook that would have, one way or another, established some kind of standards or protocol. The first guideline was issued in 1937, i.e. 80 years ago, by the District headquarters of Dubrovnik, entitled *Rulebook for Guiding Foreigners through the City*.

In today's world, when so much travel information is available to tourists online or in guide books, some may wonder what old fashioned personal tourist guides can offer. When visiting Dubrovnik, tourists find that a real person, who knows the city, its history, people and customs, can provide the kinds of interesting information and personal attention that they will never find on a website or in a book.

In addition to knowing the history, monuments and works of art, personal tourist guides can inform visitors about current political events, natural resources, climate, local lifestyle and countless other topics, usually in the guests' native language.

A tourist guide creates the first impression of the City that will be remembered by the guest and that is why the job of the guide has great responsibility.

They take care of all the necessary documents when crossing borders, they solve possible accommodation problems of organised tourist groups and provide many practical tips (how and where to exchange money, which restaurants are good, what can be bought at favourable prices, etc.) in order to make the tourists' stay easier and more enjoyable.



**Grupa turista prije Drugog svjetskog rata ispred Orlandova stupa**  
**A group of tourists before the Second World War in front of Roland's Column**



**Margaret Thatcher ispred Crkve sv. Vlaha  
Margaret Thatcher in front of the Church of Saint Blaise**

It prescribes the conditions for acquiring a professional tourist guide license:

*The person asking for the permit must prove on the practical exam before the commission:*

1. *that they know in general the history and geography of our country, the history of art and the fauna and flora of the place for which they want to become a tourist guide,*
2. *that they know well the tourist, historic, artistic, archaeological, ethnographic and other sites of the location where they intend to be a guide,*
3. *that they have a good command of the foreign language in which they want to conduct the work of a guide."*

The adoption of this Regulation on 7 August 1937 passed unnoticed in the local press; however the weekly *Dubrovnik* of August 21st presents the following note in the section "Dubrovnik News": "District leadership issued regulations for tourist guides".

The Second World War brought many changes to the entire tourist life of our City as well as in the tourist guide service. With each day there were more and more tourists, creating the need

for as many people as possible to work in this profession. There were about 40 licensed tourist guides in Dubrovnik in the 1960s. Within the Tourism Association, a special section was established with the task of observing,

discussing and finding the best solutions to the problems with which the guides met, as well as organising lectures from various fields of interest with the goal of professional development. As such, the section can be considered the predecessor to today's Association.

The Tourist Guides Association was founded on 15 September 1978. The Association survived the Homeland War and all that the war brought to our City and its inhabitants.

Today, the Society is a modern organization that has adapted its operations to new, post-war conditions.

On the one hand, it continues in the spirit of tradition, and on the other, it gradually adapts to new demands of today's travellers. Membership has increased significantly in recent years and being a tourist guide has become a serious profession for many members. Today more than 300 tourist guides provide services in a total of 16 languages.



**Dubrovački vodiči ispred Crkve sv. Vlaha  
nakon proslave Međunarodnoga dana turističkih vodiča 21.2.2017. g.  
Dubrovnik tourist guides in front of the Church of Saint Blaise  
after the celebration of the International Tourist Guide Day, 21 February 2017**



# Gradje

**K**učni ljubimac ili zalazak sunca, najčešći su motivi koje mnogi fotoamateri odaberu za prvu fotografiju. Doduše, kad živite u Dubrovniku, onda je svaki izlazak u Grad inspirativan. Stoga ne čudi da mnogi Dubrovčani nikud ne idu bez fotoaparata.

Fotoamaterizam u Dubrovniku ima dugu tradiciju.

Prema istraživanjima Damira Račića, dvadesetih godina prošloga stoljeća osnovana je fotografska sekcija pri hrvatskoj sokolskoj organizaciji. Vijest o osnivanju foto sekcije donosi Dubrovački list od 19. rujna 1927. pa smo tako u 2017. godini obilježili 90 godina fotoamaterske aktivnosti u Dubrovniku.

Već u veljači 1928. godine foto sekcija ima svoju prvu izložbu u prostoru Palače Sponza na kojoj su bili zastupljeni motivi Dubrovnika i Jadrana, kao i više studija iz prirode, kako piše isti List u broju od 13. veljače 1928., a što je i zabilježeno u Katalogu Izložbe kojom je Foto klub "Marin Getaldić" obilježio 70 godina postojanja.

Godine 1947. u sklopu tadašnje Narodne tehnike Hrvatske, danas poznate kao Hrvatska zajednica

tehničke kulture, osnovan je Foto klub "Marin Getaldić". U početku skromne opreme i broja članova brzo je izrastao u respektabilan klub na prostorima bivše države, kako po broju članova, tako i po uspjesima koje su ti članovi postizali na fotografskim salonima. U klubu su u tom periodu djelovali brojni fotografi koji su ostavili trag u hrvatskoj fotografiji, i šire, kao što su: Željko

Šoletić, Mišo Ševelj, Željko Tutnjević, Najka Mirković, Ljubo Gamulin, Pavo Urban i mnogi drugi.

U bivšoj državi klupske prostorije u Čubranovićevoj ulici u povijesnoj jezgri bile su središte fotoamaterizma, stjecanja prvih znanja o fotografiji, mjesto gdje se mogla nabaviti oprema, i gdje su poznati dubrovački fotografi započinjali karijeru. Danas, kada svaki pametni telefon ima dobru kameru, a fotoshop omogućuje izradu besprijekorne fotografije teško je razumjeti proces nastanka i razvijanja fotografije. Bavljenje analognom fotografijom bila je tehnička disciplina, zahtijevala je znanje iz kemije i fizike, poznavanje pravila kadriranja, kako bi se izvukao maksimum od filma s 24, odnosno 36 snimaka. Nije bilo moguće odmah vidjeti snimljenu fotografiju, niti ispucati 1000 snimaka

Minolta ili Nikon, koje su najčešće donosili pomorci. U klubu se radilo isključivo s crnobijelim fotografijama, a skupu opremu za fotografije u boji imali su profesionalni fotografi.

Nekad dark room, gdje su se uz vonj kemikalija razvijale fotografije, danas program light room i klik mišem... Gusti su gusti, a ljubav prema fotografiji ostaje...

Nakon Domovinskoga rata, a zbog gubitka prostora za rad, klub životari samo na papiru do 2009. godine kada skupina, u međuvremenu stasalih fotografa, ponovno započinje s aktivnostima.

Svoj 70. rođendan Foto klub "Marin Getaldić" obilježio je prigodnom

# inspiracija!

od kojih u konačnici izaberete najbolju. Većina je počinjala fotoaparatom istočnoeuropske proizvodnje Zenit, Zorkin, Praktika. Mogli su se povoljno kupiti od poljskih ili čeških turista, koji bi na taj način platili ljetovanje u Dubrovniku. Poznati su i po tome da su bili grezi i često prekidali film. Iz Češke i Poljske nabavljala se i ostala fotooprema. Rijetki su imali sreće započeti i s danas svjetskim priznatim markama Canon,

izložbom u Palači Sponza. Izloženi su radovi 53 člana svih generacija, s različitim motivima. Pozornost privlači "Strah" Pava Urbana iz studenoga 1991. god. Pavo Urban fotografirao je srpskokrnogorska razaranja Dubrovnika, a njegove fotografije odaslane u svijet progovorile su o ratnim strahotama. Poginuo je 6.12.1991. s fotoaparatom u ruci tijekom jednog od najžešćih napada na Grad. Obilježavajući 70 godina od osnutka Fotokluba "Marin Getaldić", klub zaokružuje desetljeće aktivnosti, brojnih

domaćih i međunarodnih izložaba, predavanja, radionica, druženja i foto izleta. Posebno su fokusirani na rad s dubrovačkim osnovnoškolcima i srednjoškolcima kao zalogom za budućnost i garancijom dugovječnosti fotoamaterizma u Dubrovniku. Ah da, kažu dubrovački fotoamateri kako pod svjetlom svijetle svaka fotografija izgleda puno ljepše, pa provjerite....





# The City

Dubrovnik is, among many other things, a city that seems made for visual art of all kinds – the landscapes, monuments, faces, colours and light of this city simply must be captured and preserved. Local citizens have always been inspired by their city, so it's no surprise that amateur photography has a long tradition in Dubrovnik.



As far back as the 1920's local photo enthusiasts had established a photography society, which held its first exhibition in the Sponza Palace in 1928. The Marin Getaldić Photo Club, founded in 1947, recently celebrated the 90th anniversary of organised amateur photography in Dubrovnik. At the beginning, the club had modest equipment and a small membership, but it quickly grew into a respected club in the former Yugoslavia, both in terms of the number of members and in the recognition these members

achieved in photography exhibitions. Many photographers who left a mark on Croatian photography were active in the club during this period, including: Željko Šoletić, Mišo Ševelj, Željko Tutnjević, Najka Mirković, Ljubo Gamulin, Pavo Urban and many others.

During the time of the former Yugoslavia, the club's space in the





historic Old City was a centre of amateur photography, a place where equipment could be acquired and where many famous photographers began their careers. Today, when every smart phone has a good camera, and Photoshop makes it possible to create impeccable photos, it is difficult to understand how photos were created and developed before digital technology. Analogue photography was a technical discipline, requiring knowledge in chemistry and physics and knowledge of framing rules in order to extract the maximum of 24 or 36 shots. It was not possible to see

in Dubrovnik with the profit made. These cameras were known to be crude and the film often broke. Other photographic equipment was also purchased from Czechoslovakia and Poland. Only a few were lucky enough to own the world-renowned brands Canon, Minolta or Nikon, most commonly brought home by seamen. The club worked exclusively with black-and-white photos, at a time when only professional photographers had expensive colour photography equipment.



as inspiration!

the image immediately, nor to take 1,000 shots and then choose the best one.

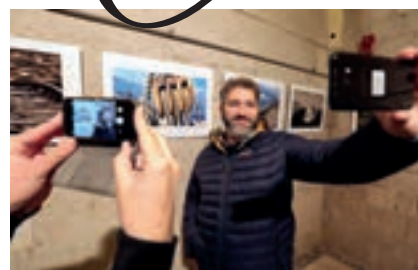


Most photographers started with cameras from the eastern European manufacturers of Zenit, Zorkin and Praktika. They could be bought cheaply from Polish or Czech tourists, who would pay for their vacation

Once it was the dark room, where photographs were developed with chemicals, today it is the program light room and the click of a mouse ... But the love of photography remains...


After the Croatian War of Independence, due to the loss of its space, the club only survived on paper until 2009 when the group, many of whose members in the meantime had become established photographers, once again began their activities.

The Marin Getaldić Photo Club marked its 70<sup>th</sup> birthday with an exhibition at the Sponza Palace. The exhibition featured works from 53 members from all generations, with different themes. The photograph "Fear" by Pavo Urban from November 1991 is particularly worth mentioning. Pavo Urban photographed the Serbian-Montenegrin destruction of Dubrovnik and his photographs travelled the world and spoke of the horrors of war. He was killed on 6 December 1991 with his camera in his hand during one of the most severe attacks on Dubrovnik.



Marking the 70<sup>th</sup> anniversary of the foundation of the Marin Getaldić Photo Club, the club highlights decades of activities, many domestic and international exhibitions, lectures, workshops, social gatherings and photo excursions. The club is particularly focused on working with Dubrovnik primary and secondary school students as a pledge for the future, guaranteeing the longevity of amateur photography in Dubrovnik.

# VELIKI PJESNIK ŽIVOTA



- 60 godina  
od londonske  
premijere

Držićevog

*Dunda Maroja*

**N**akon što je uspješno „prokrstaro“ po kazalištima bivše države Držićev *Dundo Maroje* sa svom svojom *prateži* s lakoćom je osvajao teatarsku publiku u Francuskoj, Nizozemskoj, Italiji, Njemačkoj, Mađarskoj, Belgiji, Austriji, Finskoj, Švedskoj, tadašnjoj Čehoslovačkoj i SSSR-u, Velikoj Britaniji, Turskoj, Poljskoj. Značilo je to i prodor hrvatske književnosti u svijet, a ova Držićeva najpoznatija, najprevođenija i najizvođenija komedija afirmirala se kao klasično djelo europske dramske književnosti koje je postalo dio repertoara europskih kazališnih kuća. Presudna za ponovno otkrivanje Držića bila je izvedba *Dunda Maroja* u HNK-u Zagrebu u režiji Marka Foteza (27. listopada 1938.) što je bila „kulturna i teatarska“ senzacija. Progovorio je tako nakon četiri desetljeća ponovo najbolji hrvatski komediograf, a redatelj ove predstave isticao je kako je riječ o autoru koji je „prekinuo sa srednjovjekovnim tradicijama i ostvario pobjedu svjetovne renesanse realističke komedije - s ogromnom galerijom likova u kojima se odražava nepatvorena i danas živa ljuskost“.

Držićeva inozemna scenska fortuna krenula je tako preko pozornice HNK-a u Zagrebu i pretvorila se u dugo putovanje ispunjeno bogatim iskustvima, susretima i sjećanjima. „U gotovo tri desetljeća putovanja s *Dundom Marojem*, za sve nas koji smo imali sreću da budemo suputnici tog renesansnog dubrovačkog trgovca, njegova sina Mara i ostalih divnih Držićevih likova – ta su putovanja značila doživljaje s bezbroj emocija i iskustava, što ih je bogato nadahnjivao veliki pjesnik života“ piše Fotez u svojoj knjizi *Putovanja s Dundom Marojem*.

Značajna postaja na putu osvajanja europskih pozornica svakako je i engleska, londonska izvedba *Dunda Maroja* 1958.g. u The Belgade Theatre u Coventryju. *Dundo* se trebao engleskoj

publici predstaviti u adaptaciji i redateljskom čitanju Marka Foteza. Iste godine kad je bila premijera u Poljskoj, ukazala se prilika da se *Dundo* pojavi u Engleskoj, u „tvrđavi renesansne dramatik“.

Pothvat bez sumnje značajan - i opasan. Primio sam poziv da režiram *Dunda* u kazalištu u Coventryju, koje nosu ime „Belgrade theatre“ i koje je trebalo biti još jedan pokušaj da Engleska dođe do evropskog tipa nacionalnog, repertoarnog teatra.“ piše Fotez u svojim sjećanjima na inozemnu Vidrinu scensku fortuna.

Pitanje inozemne recepcije renesansnog autora svakako je i pitanje adaptacije u skladu s zahtjevima moderne scene i današnjeg gledatelja, a pitanje jezika ključno je za svaku scensku izvedbu pa onda svakako i kad je riječ o prijevodu na strani jezik. Tako je i za Foteza upravo pitanje dobrog prijevoda koji će na sceni dostojno prezentirati bogatstvo, živost i slikovitost autentičnih Držićevih likova značilo prvu stepenicu uspješne iscenacije Držića na jednoj inozemnoj pozornici. Autori prijevoda *Dunda Maroja* na suvremeni engleski jezik bili su Margaret Flower i Oton Grozdić i taj prijevod pronašao je svoj put do interpreta. Prevoditelji su prema redateljevim riječima „učinili pisana slova govornim riječima“ i Držićev svijet uspjeli približiti glumcima koji su svi tekst „za pet dana znali napamet bez pomoći šaptača“.

Kao redatelj Fotez je poštovao dobre strane rada u engleskim kazalištima, ali poznao je i one loše koje su ga, obzirom na ne lak zadatak pred njim, ispunjavale brigom i strahom. Ponajprije to bilo zbog ograničenog vremena za pokuse i brzine kojom se u anglo-američkim zemljama postavljaju premijere što iziskuje potpunu predanost poslu i maksimalno korištenje dobivenih termina. Ipak uspio se umjesto prvotno dobivenih dvanaest pokusa izboriti za osamnaest te u daljnjem radu „iz teškoće načiniti prednost“. „Iskustva

u radu s nizozemskim glumcima vrlo su mi pomogla i ovdje. Slični po temperamentu, solidnosti i visoko razvijenom profesionalizmu, izvanredno ambiciozni, radišni i disciplinirani – i engleski su glumci, poput nizozemskih, prišli ostvarenju predstave s velikim respektom.“ Bio je jako zadovoljan njihovim odnosom prema poslu - nakon završenih pokusa ostajali su na pozornici kako bi ponovili, raspravili ili uvježbali neke kompliciranije mizanscenske situacije i tako na najbolji mogući način ostvarili ono što se od njih tražilo, a Držićve replike koristili su i u međusobnoj privatnoj komunikaciji.

Fotez se u svojim prisjećanjima na englesku izvedbu *Dunda Maroja* osvrnuo i na produkcijske uvjete koji su u repertoarnom The Belgade Theatre u Coventryju drugačiji od onih na primjerice londonskom West Endu. Za svoju predstavu nije imao mogućnosti dobiti nove kostime (osim za Bokčila, Babu i Pometa), a ostali glumci igrali su kostimima izabranima u velikim i bogatim skladištima shakesperijanskog Memorial Theatra u Statfordu. Uklopili su se u scenografiju Vladimira Žedrinskog koja je izrađena u radionicama u Coventryju. Premijera je bila 20. listopada 1958., a *Dundo* se u engleskom prijevodu pojavio s naslovom *Uncle Dundo* te izazvao veliku pozornost gledatelja i medija.

I ova engleska premijera koja se dogodila prije točno 60 godina iščitava se u kontekstu brojnih Držićevih scenskih putovanja kroz više od trideset zemalja i preko stotinu gradova i svjedoči nam o „vječno mladoj duši Držićeva djela“, o „nepodnošljivoj lakoći“ kojom Držićev genij prolazi kroz vrijeme i opstaje u njemu i preskačući stoljeća dolazi do nas uvijek aktualan, svjež i provokativan.

# A POET FOR THE AGES

*- 60 Years Since the London Premiere  
of Držić's Play Dundo Maroje*

After having successfully travelled through theatres of the former Yugoslavia, Držić's play *Dundo Maroje* easily won over theatre audiences in France, Holland, Italy, Germany, Hungary, Belgium, Austria, Finland, Sweden, the former Czechoslovakia and USSR, Great Britain, Turkey and Poland. This also meant the breakthrough of Croatian literature into the world, and this most popular, most translated and most performed comedy of Držić was affirmed as a classic work of European dramatic literature that became part of the repertoire of European theatre companies.



The performance of *Dundo Maroje* at the Croatian National Theatre in Zagreb, directed by Marko Fotez (27 October 1938), was a cultural and theatrical sensation and was crucial to the rediscovery of Držić. After four decades, Croatia's finest comedic writer had spoken again. The director of this play emphasized that he was an author who "interrupted the medieval traditions and gained victory for secular renaissance realistic comedy – with a huge gallery of characters that reflect authenticity and humanity that lives even today". Držić's fortune abroad began on the stage of the Croatian National Theatre in Zagreb and turned into a long journey filled with rich experiences, encounters and memories. "In almost three decades of travel with *Dundo Maroje*, for all of us who have been fortunate enough to be the fellow travellers with this merchant from Renaissance Dubrovnik, his son Maro, and Držić's other beautiful characters, these travels meant experiences with countless emotions and experiences, richly inspired by the great poet of life", writes Fotez in his book *Putovanja s Dundo Marojem* (Travelling With Dundo Maroje).

An important stop on the road to winning over European stages was certainly England and the London performance of *Dundo Maroje* in 1958 at The Belgrade Theatre in Coventry. *Dundo* was supposed to be introduced to the English audience through an adaptation under the directorial interpretation of Marko Fotez. "The same year of the premiere in Poland, there was an opportunity for *Dundo* to appear in England in the 'fortress of Renaissance drama'. An undertaking that was, without a doubt, significant – and dangerous. I received the call to direct *Dundo* at the theatre

in Coventry, named the 'Belgrade Theatre', and which was supposed to be another attempt to for England to arrive at a European type of a national repertoire theatre", writes Fotez about his memories of the Bard's theatrical fortunes abroad.

The question of the overseas reception of the Renaissance author is certainly also a question of the adaptation in accordance with the demands of modern theatre and today's audience, and the question of language is crucial to every stage performance, and certainly when it comes to translation into a foreign language. So for Fotez too, there was this question of a good translation that would faithfully present the richness, vividness and imagination of Držić's authentic characters, as this was the first step to the success of Držić on an international stage. The authors of the translation of *Dundo Maroje* into the contemporary English language were Margaret Flower and Oton Grozdić, and this translation found its way to the director. According to the director, the translations "made the written letters into spoken words" and they managed to bring Držić's world closer to the actors who all "knew the texts within five days without the help of stage whisperers". As a director, Fotez respected the good sides of working in English theatres, but he was also familiar with the bad ones that, in light of the difficult task ahead, filled him with worry and fear. First of all, this was due to the limited time for rehearsal and the speed with which premieres are put on in Anglo-American countries, which requires full commitment to work and maximum use of the time available. Still, instead of the original twelve rehearsals, he managed to obtain eighteen, and in subsequent work, he "turned a difficulty into an advantage". "Experience in

working with Dutch actors helped me here very much. Similar in their temperament, solid and with a highly developed level of professionalism, extremely ambitious, hardworking and disciplined – English actors, like the Dutch, approached putting on the play with great respect." He was very pleased with their attitude towards the job – after rehearsals were over, they would stay on stage so that they could repeat, discuss or practice some more complicated situations and thus, in the best possible way, accomplished what was sought of them, and they even used Držić's language in interpersonal private communication. In his memories about the English production of *Dundo Maroje*, Fotez also recalled the production conditions at The Belgrade Theatre in Coventry that were different than those of London's West End. He did not have the opportunity to get new costumes for his show (except for Bokčilo, Baba and Pomet), so the other actors had costumes chosen from the vast collections of the Shakespearean Memorial Theatre at Stratford. They fit in with the set design of Vladimir Žedrinsky, created at the Coventry workshops. The premiere was held on 20 October 1958, and *Dundo* appeared in the English translation with the title *Uncle Dundo* and captured the attention of both audiences and the media. This English premiere from over 60 years ago can be read in the context of many Držić theatre travels through more than 30 countries and over 100 cities. This testifies to "the eternal youthful soul of Držić's work" and the "intolerable ease" with which Držić's genius travels through time and survives it, skipping over centuries and always arriving in the present timely, fresh and provocative.



**P**remda ne lako dostupna oku posjetitelja, smještena u povijesnom gradskom sekstijeru Pustijerna, stoji starohrvatska Crkva sv. Stjepana među najstarijima u Dubrovniku. Jedan od puteva do nje vodi usponom južno od dubrovačke Prvostolnice, romantičnom, ugodajnom, krivudavom srednjovjekovnom ulicom imenom Stulina, što je i njezina adresa. I evo nas pred njom, a u nju ne moramo ući da bismo je vidjeli, jer su joj na portalima „inferijate“, pa je kroz željezne šipke vrata možemo doživjeti. Stoji jednobrodna kamena crkva bez krova, nedavno temeljito istražena i obnovljena, pamteći povijest Dubrovnika.

Crkva sv. Stjepana Prvomučenika, kao jedno od važnijih svetišta ranosrednjovjekovnog Dubrovnik, prisutna je u najranijim spisima vezanim uz nastanak Grada. Bizantski car Konstantin VII. Porfirogenet (945.-959.) u svom važnom djelu *De administrando imperio* (O upravljanju carstvom) spominjući Dubrovnik ističe „kako u ovom gradu leži sv. Pankracij u crkvi sv. Stjepana, koja je u središtu grada“, a i mnogi kasniji kroničari spominju je kao mjesto u kojemu se čuvaju vrijedne svetačke relikvije.

Prva Crkva sv. Stjepana na Pustijerni sagrađena je u predromanici,

najvjerojatnije krajem 8. stoljeća, jer početkom 9. stoljeća već ima pridruženo groblje koje se koristi i kroz kasnija stoljeća. Pregradnje crkve dogodile su se krajem 11. ili tijekom 12. stoljeća. Crkva ostaje kamena i jednobrodna iste širine, a proširuje se u dva navrata prema zapadu i istoku.

Uz crkvu se vežu mnogobrojne legende o postanku Dubrovnik, pa je uvijek pobuđivala zanimanje stručne javnosti, što je rezultiralo i prvim značajnijim iskapanjima lokaliteta 1927. godine pod vodstvom Nikole Zvonimira Bjelovučića, a ogranak Braće hrvatskog zmaja tada postavi kameni

# CRKVA SVETOGA STJEPANA NA PUSTIJERNI

*Otvorena zvijezdama...*

spomen natpis, koji sažimlje povijesnu pripovijest o ovoj crkvi: *Kralj Hrvatske i Dalmacije Stjepan Miroslav sa ženom Margaritom posjeti godine 948. prvu crkvu sv. Stjepana nad kojom zgradiše ovu. Primljen veličanstveno darova gradu Župu do Orašca. Kraljica Margarita postav udova dumna sveto življaše gdje bi i pokopana. Gradić (Junije Gradić Matejev, dubrovački plemić koji 1590. također postavi kamenu ploču, op.a.) 1590. g. prenese i njezine kosti u novi grob crkve ove čije iskopine bijahu obnovljene 1927. g.*

Crkva je vremenom i neodržavanjem došla u vrlo zapušteno stanje, a ujedno za nju nikada nije jenjavalo

znanstveno zanimanje.

Revizijska istraživanja lokaliteta pod vodstvom arheologa Ivice Žile 1997. godine otklonila su nedoumice oko prvotne crkve, uz još neke korekcije. Na inicijativu i uz financijsku pomoć zaslužnoga Društva prijatelja dubrovačke starine, provedeno je cjelovito arheološko istraživanje lokaliteta započeto 2011. godine pod vodstvom Željka Pekovića s mnogobrojnim suradnicima, a onda je uslijedila i obnova crkve. Zanimljivo je da je tijekom dvogodišnjeg istraživanja pronađeno približno 2500 pokretnih arheoloških nalaza, a to su većinom predmeti svakodnevne uporabe:

keramičko posuđe, klinovi, čavli, potkove, ključevi, utezi, kopče za odjeću i obuću, dugmad, svetačke medaljice, krunice, novac i dakako vrijedna predromanička kamena plastika. Stoji usred Grada bijela kamena crkva otvorena zvijezdama. Sluti svoje nove, suvremene kulturne namjene kao baština Grada.

A u baštinski kod Crkve sv. Stjepana upisana je i najpoznatija dubrovačka legenda vezana uz Parca, zaštitnika Grada svetoga Vlaha. Baš paroku crkve sv. Stjepana na Pustijerni, plebanu Stojku objavio je opasnost koja prijete Dubrovniku. Predaja kaže da je to bilo drevne 971. godine.





# CHURCH OF SAINT STEPHEN AT PUSTIJERNA

*Open up towards the stars...*

In the middle of the Old City of Dubrovnik stand the remains of a white stone church, its shining walls and foundations open to the stars. Recently restored through painstaking reconstruction, it anticipates its new, contemporary purpose as part of the city's heritage.

The ancient Croatian Church of St. Stephen is among the oldest in Dubrovnik, tucked away in the historic district of Pustijerna. A path to the church rises from the south side of Dubrovnik's Cathedral along a romantic, picturesque, winding medieval street named Stulina. When you find yourself in front of the church, look through the gate on the door, and you will see a single-nave stone church without a roof, recently thoroughly excavated and restored, recalling the history of Dubrovnik.

As one of the most important shrines of early medieval Dubrovnik, the Church of St. Stephen the Martyr is mentioned in the earliest writings related to the formation of the City. A reliable record of the Byzantine Emperor Constantine VII Porphyrogenetos brings the news of "how in this city St. Pancras lies in the church of St. Stephen, which is in the centre of town", and many later chroniclers mention this as a place where valuable sacred relics are kept.

The first Church of St. Stephen at Pustijerna was built in the pre-Romanesque era, probably at the end of the 8th century. By the beginning of the 9th century it already had a cemetery that continued to be used. Church renovations took place at the end of the 11th or during the 12th century. On two occasions it was expanded towards the west and east.

There are many legends about the church tied to the establishment of Dubrovnik, so it has always inspired the interest of professionals. The first significant excavations of the site began in 1927, and at the time the local branch of the Brethren of the Croatian Dragon placed a stone memorial with an inscription that summarizes the historical story of this church: *In 948 the King of Croatia and Dalmatia Stephen Miroslav visited the first church of St. Stephen with his wife Margaret, over which they built this one. Received magnificently, he gifts the city the countryside all the way to Orašac. Queen Margaret becomes a widow and a nun, living where she was also to be buried. In 1590, Gradić {author's note: Junije Gradić Matejev, a Dubrovnik nobleman also placed a stone slab here} and transfers her bones to a new grave of the church whose ruins were restored in 1927.*

With time and lack of maintenance, the church had become very neglected, although scientific interest in the church never waned.

Research about the site in 1997 answered questions about the original church, with some corrections.

At the initiative of and with the financial assistance of the Society of Friends of Dubrovnik Antiquities, a complete archaeological survey of the site was begun in 2011, followed by a restoration of the church. It is interesting to note that during two years of research, approximately 2,500 archaeological objects were found, most of which were everyday objects: ceramic pots, wedges, nails, horseshoes, keys, weights, buckles for clothes and footwear, buttons, sacred medallions, rosaries, money and clearly valuable pre-Romanesque stonework.

The most famous Dubrovnik legend associated with the patron saint, the protector of the City, Saint Blaise, is also a part of the heritage of the church of St. Stephen. He warned the priest of the church of St. Stephen at Pustijerna, Stojko, of the danger that was threatening Dubrovnik. Tradition says that this was in the long ago year of 971.



VELIKI ČEŠKI SLIKAR

# Jaroslav Čermák

NAJLJEPŠE JE GODINE SVOGA ŽIVOTA

U mjestu Srebreno u Župskome zaljevu dana 23. travnja 1928. održana je mala svečanost: na jednoj od kuća na obali otkrivena je spomen-ploča češkome slikaru Jaroslavu Čermáku povodom 50. obljetnice njegove smrti. Svečanost je organizirala i u njoj sudjelovala skupina čeških i hrvatskih uglednika, među kojima treba posebno istaknuti Jaroslava Fencla, možda najaktivnijega turističkog promotora češke prisutnosti na Jadranu i češko-hrvatskih prijateljskih veza. Nakon svečanoga otkrivanja ploče češkome slikaru Čermáku u Srebrenome, veća skupina okupljenih uzvanika uputila se u Cavtat, kako bi na tamošnjemu groblju pohodila grob hrvatskoga slikara Vlaha Bukovca (1855.-1922.). Bukovac je također bio vrlo važan za razvijanje dobrih odnosa ovih dvaju naroda, jer je posljednjih petnaestak godina svoga života proveo kao profesor slikarstva u Pragu, gdje je odgojio mnoge češke slikare. No, toliko simboličko isticanje poveznica između Čeha i Hrvata bilo je sasvim očekivano: u tom je vremenu, naime, Župa Dubrovačka bilo omiljeno ljetovalište čeških turista koji su u Kuparima i Srebrenome bili vlasnici čitavih kompleksa za smještaj turista i time dali nemjerljiv doprinos, ne samo razvoju turizma, već i izgradnji i uređenju tih mjesta na obali. Uz poslovna ulaganja u Dubrovnik i okolici, dva su naroda povezivale mnoge umjetničke, znanstvene i općenito kulturne veze. Mnogi su Dubrovčani studirali u Pragu, priličan se broj čeških međuratnih filmova snimao na Jadranu, a čak je i općinski liječnik Župe Dubrovačke u tom vremenu bio u Župi udomaćeni Čeh. Na tog liječnika, koji se zvao Vaclav Naprstek, današnji naraštaj podsjeća samo njegova lijepa vila za odmor (danas uz samu cestu koja joj je otkinula prednji vrt) izgrađena 1937. u Srebrenome u stilu moderne. Ne treba niti napominjati da je mladi i ambiciozni arhitekt te vile, Nikola Dobrović (1897.-1967.), bio školovan u Pragu i otamo se nekoliko godina ranije preselio u Dubrovnik u kojemu je ostvario neka od antologijskih djela moderne arhitekture. Upravo je

spomenuti dr. Vaclav Naprstek bio prvi kroničar Čermákovoga boravka u Župi Dubrovačkoj o čemu je prikupljao građu i tridesetih godina 20. stoljeća napisao nekoliko članaka. Na hrvatskome je dosad jedinu veću studiju o Čermákovim dubrovačkim godinama napisao 1961. povjesničar Trpimir Macan. Slikar Jaroslav Čermák (Prag, 1. rujna 1831. – Pariz, 23. travnja 1878.) jedan je od najvažnijih čeških umjetnika 19. stoljeća, a djelovao je tijekom finalne faze češkoga narodnog preporoda (*české národní obrození*). Iako je bio i vrstan portretist, do danas je najpoznatiji po svojim povijesnim kompozicijama uglavnom s temama iz češke povijesti ili povijesti ostalih slavenskih naroda i njihove borbe s Turcima. Kao i većina umjetnika njegova vremena, Čermák je bio društveno angažiran i mnoga njegova djela imaju jasan češki nacionalni program, uz misao o povezanosti slavenskih naroda, pa čak i antihabsburšku notu. Jaroslav Čermák bio je znatizeljna i pustolovna duha: rođen je u Pragu, gdje je dvije godine studirao slikarstvo, potom je otišao studirati u Antwerpen i Pariz, gdje se trajnije smjestio. Od jeseni 1862. do proljeća 1865. živio je u Mandaljeni u Župi Dubrovačkoj. Potom je putovao po Italiji, da bi se naposljetku ponovno skrasio u Parizu gdje je izgradio i vlastitu kuću s atelijerom, a u Parizu je i umro u 57. godini života. Čermáku je, navodno, bilo preporučeno da radi zdravlja svoje nevjenčane supruge i njezinih kćeri boravi duže vremena na toplom jugu Europe, pa mu je književnik Medo Pucić jednom prigodom sugerirao da odabere Dubrovnik. Češkoga slikara nije bilo teško nagovoriti, jer je već najesen 1858. bio proputovao kroz Istru, Dalmaciju i Dubrovnik putujući prema Crnoj Gori gdje je kao tajnik na dvoru radio njegov zemljak Jan Vaclik. Iako je u Dubrovniku, odnosno Župi živio malo manje od tri godine, taj je boravak ostavio velikoga traga na njegovo slikarstvo. Naime, pitomi je župski kraj osim svoje slikovitosti, slikaru pružio i brojne mogućnosti proučavanja narodnih običaja i vjerovanja, pjesama, plesova, nošnji, a posebno putovanja po

okolici. Tako je dolazio i u sam Grad kako bi se sastao sa svojim prijateljima iz onodobnoga intelektualnoga kruga (braća Pucić, Jozo Bona, Pero Budmani, Ivan August Kaznačić) ili su oni dolazili k njemu u Mandaljenu. Čermák je bio prilično naučio i hrvatski jezik te se njime koristio. Obilazio je i znameniti park-arboretum obitelji Gozze-Gučetić u Trstenome, te Orašac i otok Lokrum. Veće je izlete, odnosno boravke radio po Hercegovini i Crnoj Gori, čiji su ga folklor i borbe s Turcima nadahnjivali za slikanje motiva koji su mu u Europi donijeli veliku popularnost i slavu (poput slika „Ranjeni Crnogorac“ i „Hercegovачko roblje“). Jedna od verzija njegove biografije tvrdi da je u jednoj od borbi s Turcima i sam aktivno sudjelovao, za što ga je crnogorski knez Nikola odlikovao. No, moguće da je odlikovanje dobio jer je naslikao ciklus portreta crnogorske kneževske obitelji. U svakome slučaju, mnogi motivi na njegovim slikama iz te faze nastali su uglavnom prema župskim krajolicima i osobama.

Zanimljivo je da je Čermáku bila draža tada prilično izolirana Župa u kojoj se osjećao kao kod kuće, negoli sam Grad. Moguće da je tome doprinijela i njegova tipično romantičarska fascinacija folklorom i narodnim običajima, ali i činjenica da je živio u izvanbračnoj zajednici s bivšom suprugom belgijskoga slikara Louisa Gallaita (1810.-1887.), što mu je u tim vremenima pričinjalo znatne neugodnosti. Jaroslav Čermák je s Hipolitom Gallait u Župu poveo i njezine dvije kćeri te kuharicu, sobaricu i guvernantu, a uz njih je imao uposleni i čitavu postrojbu domaće posluge jer je u jednome iznajmljenome ljetnikovcu u Mandaljeni, gdje je stanovao, također bio uredio i atelije, a držao je i konje, domaće životinje i vodio gospodarstvo, posebice povrtnjak. Prema posluži i prema seljacima bio je iznimno srdačan i u mnogim prilikama gotovo rastrošno darežljiv (kao i prema siromasima), pa nije čudo da su se anegdote o njegovu životu u Župi prepričavale gotovo stotinu godina kasnije. Uz slikanje i šetnje, Čermák je volio pučke zabave, a organizirao je različite vrste natjecanja, ponajviše u streljaštvu i jahanju u čemu

## PROVEO U DUBROVAČKOJ OKOLICI

je bio vrlo spretan. Zabilježeno je i da je tijekom čitavoga toploga dijela godine redovito plivao u moru ispred Srebrenoga. Od utjecaja koje je Čermák izvršio na sredinu u kojoj je živio treba istaknuti kako je lokalnoga svećenika i preporoditelja dum Marina Beusana (1830.-1911.) podučavao slikanju, pa je on kasnije izveo nekoliko sakralnih kompozicija u župskim crkvama. U svibnju 1865. Jaroslav Čermák odlučio se napustiti Dubrovnik, pa je prije negoli je s Hipolitom Gallait i njezinim kćerima otputovao, župnoj crkvi u Mandaljeni poklonio harmonij, a prijateljima i poznanicima bolje komade namještaja i neke slike. Zanimljivost je da su sa sobom povel i jednu služavku iz Župe koja je s njima desetak godina živjela u Parizu i naučivši francuski kasnije se vratila u rodnu Župu gdje je do kraja života nosila nadimak „Frančezica.“ Čermák je pismima ostao u vezi sa svojim dubrovačkim prijateljima, a Grad je ponovno posjetio i 1867. godine. Upravo radi toploga prijema od lokalnoga stanovništva, mnoštva inspiracija za vrlo intenzivnu i produktivnu slikarsku fazu, ali vjerojatno i radi mogućnosti slobodnoga izražavanja ljubavi prema svojoj nevjenčanoj supruzi, Jaroslav Čermák u jednome je pismu svome prijatelju i prvome biografu Miroslavu Tyršu navodno napisao da mu je to dubrovačko razdoblje bilo najsretnije doba u životu.

# THE GREAT CZECH PAINTER JAROSLAV ČERMÁK SPENT THE BEST YEARS OF HIS LIFE NEAR DUBROVNIK

**O**n 23 April 1928 in the village of Srebreno in Župa Bay, a small ceremony was held: a memorial plaque to Czech painter Jaroslav Čermák was installed on one of the houses on the coast marking the 50th anniversary of his death. The ceremony was organised and attended by a group of prominent Czech and Croatian figures, after the ceremonial dedication of the memorial plaque for the Czech painter Čermák in Srebreno,

a large group of invited guests went to Cavtat to visit the grave of the Croatian painter Vlaho Bukovac (1855-1922). Bukovac was also very important in developing good relations between these two countries, having spent the last fifteen years of his life as a professor of painting in Prague. But so much emphasis on the links between Czechs and Croats was quite expected: at this time Župa Dubrovačka was a favourite summer



resort for Czech tourists who were the owners of large tourist complexes in Srebreno and Kupari and thus made an immeasurable contribution not only in the development of tourism, but also to the construction and development of these towns on the coast. Along with business investments in Dubrovnik and its surroundings, the two peoples were linked by many artistic, scientific and cultural ties. Many people from Dubrovnik studied in Prague, a number of Czech interwar films were filmed on the Adriatic, and even the municipal doctor of Župa Dubrovačka at that time was Czech. Today's generation is reminded of this doctor, named Vaclav Naprstek, only by his beautiful holiday villa (today along the road that cut off its front garden) built in 1937 in Srebreno in the modern style. It can be noted that Nikola Dobrović (1897-1967), the young and ambitious architect of this villa, was educated in Prague and departed several years earlier to Dubrovnik, where he created some of his anthology of works of modern architecture. It was precisely Dr. Vaclav Naprstek who was the first chronicler of Čermák's residence in Župa Dubrovačka, about which he collected materials, and in the 1930s he wrote several articles on the subject. By 1961, the historian Trpimir Macan had written the only major study to date in Croatian of Čermák's Dubrovnik years. The painter Jaroslav Čermák (Prague, September 1, 1831 - Paris, April 23, 1878) was one of the most important Czech artists of the 19th century and worked during the final phase of the Czech national revival. Even though he was a skilled portraitist, today he is best known for his historical compositions, mainly of Czech history or the history of other Slavic peoples and their battles with the Turks. Like most artists of his time, Čermák was socially engaged and many of his works have a clear Czech national agenda, with thought about the connections between Slavic peoples and even an anti-Habsburg note. Jaroslav Čermák was of a curious and adventurous spirit. He was born in Prague, where he studied painting for two years, and then he went on to study in Antwerp and Paris, where he settled for a longer period of time. From the autumn of 1862 until the spring of 1865, he lived in the village

of Mandaljena in the suburb of Župa Dubrovačka. Afterwards, he travelled around Italy until he finally settled down in Paris where he built his own house with an atelier, and where he died at the age of 57.

Čermák was supposedly advised to stay in the warm south of Europe for a longer period due to the health of his partner and her daughters, so the writer Medo Pucić suggested he pick Dubrovnik on one occasion. It was not difficult to convince him since he had already travelled through Istria, Dalmatia and Dubrovnik in the autumn of 1858, travelling to Montenegro where his countryman Jan Vaclik was in service as the royal court secretary. Although he lived in Dubrovnik, or rather, Župa for less than three years, this stay had a great influence on his painting. Namely, besides its picturesque landscapes, the countryside offered the painter many possibilities for studying folk customs and beliefs, songs, dances, costumes, and especially travelling around the area. He would also go to Dubrovnik to meet with his friends from the intellectual circle of the time or they would come to visit him in Mandaljena. Čermák had learned the Croatian language quite well. He visited the famous park-arboretum of the Gozze-Gučetić family in Tršteno, Orašac and the island of Lokrum. Further afield excursions and visits were made to Herzegovina and Montenegro, whose folklore and struggles with the Turks inspired him to paint motifs that brought him great popularity and fame in Europe (such as "The Wounded Montenegrin" and "The Abduction of a Herzegovinian Woman"). One of his biographies claims that he actively participated in one of the battles with the Turks, for which the Montenegrin Duke Nicholas honoured him. However, it was possible that he was given the honour because he painted a series of portraits of the Montenegrin royal family. In any case, many motifs in his paintings from that time were mainly countryside landscapes and people. It is interesting to note that Čermák was more drawn to the then rather isolated countryside where he felt at home, than the city itself. It is possible that his typical romantic fascination with folklore and folk customs contributed to this, as well as the fact that he

lived in a common-law union with the former wife of Belgian painter Louis Gallait (1810-1887), which at that time made for significant inconveniences. Jaroslav Čermák brought Hippolyta Gallait, her two daughters, a cook, a maid and a governess with them, and they had an entire assembly of household staff because in the rented mansion in Mandaljena where he lived, he also had an atelier, he kept horses, domestic animals, had a farm and grew vegetables. He was extremely friendly and gracious to his servants and to the peasants, and on many occasions he was almost recklessly generous (towards the poor), so it was no wonder that anecdotes about his life in Župa were still retold almost a hundred years later. Besides painting and walking, Čermák liked folk celebrations and he organised various types of competitions, mostly in shooting and riding, which he was skilled in. It was also recorded that during the entire warm part of the year, he regularly swam in the sea at Srebreno. Emphasis about the influence that Čermák had on the place in which he lived should be placed on the fact that he taught the local priest Marin Beusan (1830-1911) to paint, and later he would paint some sacral compositions in the parish churches.

In May of 1865 Jaroslav Čermák decided to leave Dubrovnik, so before departing with Hippolyta Gallait and her daughters, he gave a harmony piano to the parish church in Mandaljena and better pieces of furniture and some paintings to friends and acquaintances. It is interesting to note that they also took a local maid from Župa with them who lived with them for about ten years in Paris, where she learned French. Later, when she returned to her native Župa, she had the nickname "Frančezica" (or French girl) for the rest of her life. Čermák remained in touch with his Dubrovnik friends through letters, and he visited the City again in 1867. Due to the warm reception by the local population, much inspiration for a very intensive and productive painting stage, but also probably because he was free to express his love for his partner, Jaroslav Čermák supposedly wrote in a letter to his friend and first biographer Miroslav Tyrš that the Dubrovnik era was the happiest time in his life.



S agledavanje kolende u kulturnoj tradiciji Dubrovnika od 1272., kada se u statutarnim odredbama prvi put spominje kolendavanje knezu i crkvenim velikodostojnicima na Badnju večer i Staru godinu, do danas, može se podijeliti u tri dijela; otprilike onako kako je taj retrospektivni pogled prelomilo najprije 16. stoljeće, kada je kolenda, osim u ceremonijalu i folkloru, zaživjela i u književnosti, te 18. stoljeće, koje je umjetničkom, šaljivom obliku kolende donijelo istinski dvostoljetni cvat. U 20. stoljeću pjesnička (umjetnička književna) kolenda nestaje, a ostaje folklorna, tradicijska, njegovana i danas.

Kolendavanje je kao običaj prvi put spomenuto u 13. stoljeću u kodificiranom Statutu Grada Dubrovnika, a prvo (izričito) spominjanje *kolende* kao čestitarske pjesme u Dubrovniku datira iz 16. stoljeća. Kolendavanje je, dakle,

u dubrovačku tradiciju ušlo na srednjovjekovna vrata, a otvorila ih je vlast. Kolendom su se na gradskim poljanama i na ulicama rodbini, prijateljima i sugrađanima čestitali blagdani, njome se veselilo i častilo u domaćinovoj kući. Iako u noćne pohode nikada nisu odlazili u zajedničkim druženjima, kolendavali su i pučani i vlastela. Za razliku od umjetničke kolende, tradicijska folklorna kolenda (uz rijetke iznimke) nije bila autorska. Mogla se pjevati pred bilo kojim vratima, a njezini stihovi, baš kao i danas, varirali su formulaične predloške. Do 18. stoljeća kolendavalo se uoči Sv. Luke, Svih svetih, Sv. Martina, Sv. Andrije, Sv. Nikole, Božića, Obrezanja Gospodinova i Sveta Tri kralja. Međutim, u izmijenjenim kulturnim i povijesnim okolnostima, uoči i nepo-

# STOLJEĆA KOLENDE U DUBROVNIKU

redno nakon pada Republike, zabava je očito bila odmak od stvarnosti, pa je "dubrovački kolendarski kalendar" u 19. stoljeću imao čak devetnaest (u građi dokumentiranih) kolendarskih blagdana (uoči Sv. Antuna, Sv. Ivana, Sv. Mihajla, Sv. Luke, Sv. Šimuna i Jude, Svih svetih, Sv. Martina, Sv. Kate, Sv. Andrije, Sv. Frana Ksaverskog, Sv. Nikole, Sv. Lucije, Sv. Tome, Materica, Očiča, uoči Božića, Sv. Stjepana, na Staru godinu, uoči Bogojavljenja). Njegovana u ritmu kalendara svetačkih povoda, i folklorna je kolenda intenzivniji blagdanski opus

imala na prijelazu u 19. stoljeće. Krajem 19., a osobito u 20. stoljeću, kolendarski se raster počeo smanjivati, da bi u drugoj polovici 20. stoljeća, baš kao i danas, kolendavanje u Dubrovniku bilo opet svedeno na samo dva blagdana: Badnji dan i Staru godinu.

Tekstovne varijacije i refleksije folklornih kolendi iz Grada i izvangradskog područja potvrđuju tezu o nerazmrsivim prožimanjima visoke i niske kulture, urbane i ruralne, upućujući na tradiciju

Dubrovačka Kolenda.  
(Kako je pjevao Vlaho Oblutjen vet. Slijepi).

*Allegretto*  
Solo: Mi smo došli ko - lenda ti, va - šindvo - tu ku - le dati,  
Dobar večer ko - je u kući, po - mog - ga Sve - mogu ti

*Malo  
vokalno*  
Zbor: Dobar večer ko - je u kući, po - mog - ga Sve - mogu ti.

*Prepjevali:* (na 2 načina prema prigodi, a pjeva zbor iz svake kitice):

1. *gospara našega prid dvore pjevajno bre - čo do zore.* ili

2. *Na završje vam Božji den, Bog Vas živio.*  
*Imendan*

Završetak.

*Fino.*  
Cijli zbor: A sad mi vas Bog vese lo, čestito vam Božji den da se vese -  
*Restitini. Imendan,*  
lite, zdravite se u selje i duhovno spasenje. A - men.

kao neprestan dinamični proces, koji je moguće zahvatiti tek u odsječcima. Inačice kolendarskih tekstova i formulaičnih predložaka pretapale su se iz književnosti u folklor i obratno, a ta se pojava, potvrđena u arhivskoj građi i ostavštini dubrovačkih kroničara, jasno može pratiti od 18. stoljeća. Postojali su autori i reproduktivci, no i jedni i drugi bili su vrlo popularni.

Višestoljetna kolendarska tradicija ostavila je u pamćenju Grada kolendarska imena Mora i Fakineta, Mata Zama-gne, Dživa Stelle, Baća, Mušera, Goba, Storellija, Vlaha Slijepoga i drugih, koji su utisnuli toliko upečatljiv trag da su ih u svoja književna djela trajno „uveli“

pjesnici i književnici poput Andrije Pa-olija, Marka Bruerevića, Ivana Augusta Kaznačića i Iva Vojnovića. Kolende su i danas markeri tradicije, a neupitna odanost folklornoj kolendi uoči Boži-ća i Nove godine, Grad i okolicu čini prostorom čuvanja, uporabe i svojevrsne provjere višestoljetne prakse, u kojoj je svaka (pra)izvedba ujedno nova kreacija.

Kao živuća tradicija, kolendavanje je ponovno prisutno u javnom gradskom protokolu, u koji je nakon prvog spo-mena u 13. stoljeću, dospjelo nekoliko stoljeća kasnije. U 20. i 21. stoljeću po-novno se kolendava uoči Božića i Nove godine, zadržavajući sačuvane arhaične radnje i instrumentarij.

Za nadati se da će spoznaja o tom živućem tradicijskom naslijeđu Du-brovnika, jednom biti prepoznata u kulturnom pejzažu zaštićene nacionalne nematerijalne baštine. Čvrsti razlog takvoj razini zaštite kolende kao kulturnog dobra je u njoj višestoljetnoj prisutnosti, kontinuiranoj vitalnosti i običajnoj primjeni prošlog i suvremenog Dubrovnika. Svaka generacija iznova kulturno reinterpretera svoju tradiciju, oviseći pritom o potrebama i vrijedno-stima suvremenog čovjeka. A suvremeni Dubrovnik? Grad danas? Prepoznao je pozitivne vibracije kolendarske prošlosti pronoseći ih, poput dobrog baštinika, u svoju ovovremenu običajnu matricu.



# CENTURIES OF KOLENDA SINGING IN DUBROVNIK



The tradition of *kolenda* singing as part of Dubrovnik's cultural tradition can be traced back to the year 1272, when the singing of *kolenda* for the Rector and church leaders on Christmas Eve and New Year's Eve was first mentioned. In the 16th century, the *kolenda*, besides being featured in ceremonies and folklore, also appeared in literature, and in the 18th century, an artistic, humorous form of *kolenda* appeared. In the 20th century, the poetic (artistic literary) form of *kolenda* disappeared, but it remains part of folklore and tradition that is cherished even today.

As a custom, *kolenda* is first mentioned in the 13th century, and the first explicit mention of *kolenda* as a congratulatory song in Dubrovnik dates from the 16th century. Therefore, *kolenda* entered into Dubrovnik tradition through the medieval door. During holidays, relatives, friends and fellow citizens greeted each other with *kolenda* on the city squares and streets, and with the sounds of *kolenda*, they are treated to drinks and refreshments in the host's home. Even though they never went out together in the evenings, both ordinary citizens (lower classes) and the nobility participated in the *kolenda*. Unlike literary *kolenda*, the traditional

folk *kolenda* (with rare exceptions) was not original. It could be sung in front of any door, and the lyrics, just like today, varied with formulaic templates.

By the 18th century, *kolenda* was sung not only on Christmas, but on many other religious holidays and saint's days as well, such as on the eve of St. Luke, All Saints, St. Martina, St. Andrew, St. Nicholas, the Solemnity of Mary, the Holy Mother of God and Epiphany. However, as the cultural and historical circumstances changed, just before the fall of the Republic, entertainment was obviously a departure from reality, so in by the 19th century the "Dubrovnik calendar" had as many as 19 documented *kolenda* feast days. As part of the rhythm of the Catholic calendar, the folklore *kolenda* also had a more intense holiday opus at the turn of the 19th century. At the end of 19th, and especially in the 20th century, the custom began to fade, so that in the second half of the 20th century, just like today, the *kolenda* in Dubrovnik was once again reduced to only two holidays: Christmas Eve and New Year's Eve.

The lyrics of folklore *kolenda* sung in Dubrovnik highlight the interconnectedness of high and low classes, urban and rural cultures. Variations of *kolenda* texts flowed from literature into folklore and vice versa. There were authors and reproducers, however both were very popular.

The many centuries of the *kolenda* tradition and the *kolenda* authors made such a striking impression that famous poets and writers introduced them into their literary works. Even today, *kolenda*

marks tradition and unquestioning loyalty to the folklore *kolenda* on Christmas Eve and New Year's Eve, making the City and its surroundings a place for the preservation of a centuries old practice in which every new performance is also a new creation.

As a living tradition ever since its first mention in the 13th century, *kolenda* is once again present in the City's public tradition, many centuries later. In the 20th and 21st centuries, *kolenda* is sung on Christmas and New Year's Eve, retaining preserved archaic compositions and instruments.

One can hope that the knowledge of this living traditional Dubrovnik heritage will once again be recognized in the cultural landscape of protected national intangible heritage. A strong reason for preservation of *kolenda* as a cultural asset is its multi-century presence, its continuous vitality and customary use in Dubrovnik both in the past and in contemporary times. Each generation once again reinterprets this cultural tradition, depending on the needs and values of the time. And modern day Dubrovnik? The City today? It has recognized the positive vibrations of *kolenda's* past, carrying it over into its present customs.



# XAVI GARCIA

*Dubrovnik je za moju obitelj dom,  
u Barceloni smo stranci*

Otkad je prije dvije godine doselio u Dubrovnik, hrvatski vaterpolski reprezentativac i igrač Juga Xavi Garcia - sjajno se uklopio i u tim i dubrovački način života. Španjolac je u Hrvatsku doveo cijelu obitelj, suprugu Aidu i tri male kćeri koje obožavaju Dubrovnik. Kad ste rođeni u Barceloni kao Garcia, gradu posebne arhitektonske ljepote, sasvim je jednostavno donijeti odluku o preseljenju u Dubrovnik, po mnogočemu sličan mediteranski grad.

Obitelj Garcia odavno više nisu stranci u Dubrovniku, naučili su i hrvatski jezik, a jedanaestogodišnja Amanda, šestogodišnja Elsa i najmlađa Dara, kojoj su tri godine, s hrvatskim nemaju nikakvih poteškoća, govore ga bolje od roditelja. U obitelji se razgovara na španjolskom i katalonskom jeziku, djevojčice znaju između sebe pričati hrvatski, pa i s roditeljima, kada razgovaraju o nekom događaju u školi, prijeđu na hrvatski, tako da je, uz smijeh će, hrvatski reprezentativac, u kući ponekad pravi jezični kaos.

Svi su se lako naviknuli na život u Dubrovniku, djeca pohađaju školu, Amanda i Elsa već su dosta samostalne, Dara ide na igranje u vrtić, a Aida i Xavi kad nije na putu, ili utakmici, kao i svi dubrovački roditelji, razvoze djecu od aktivnosti do aktivnosti: ples, jezici, košarka, rođendani...

Za razliku od rodne mu Barcelone Dubrovnik je, kaže Garcia, mali grad, što za obiteljski život donosi brojne prednosti.

– Mi smo sada stranci u Barceloni. Cure su se ovdje naviknule na to da se slobodno igraju s djecom iz susjedstva ispred zgrade pa im je, kada posjećujemo obitelj u Španjolskoj, neobično da tamo ne smiju same u park preko puta kuće. Ovdje već imamo dosta prijatelja, posjećujemo se, zovu nas na ručak, zajedno idemo na izlete. Aida i ja smatramo da je za našu djecu jako važno da rastu u takvom okruženju – kaže Xavi.

Djevojčice obožavaju dubrovačke plaže i otoke, naročito Lokrum, pa se cijelu obitelj Garcia tamo može često sresti.

Zimi obitelj često odlazi i na izlete do Stona, Pelješca, Korčule, Kotora... Imaju Garcie svoja dubrovačka mjesta koja vole pokazivati obitelji i prijateljima iz Španjolske, a posebno ih najprije vode na Srđ odakle mogu vidjeti cijeli Grad, more, Elafite...

– Sviđa im se kako ovdje živimo, što radimo, kako rastu naša djeca. A tek vaterpolo... Nigdje ljudi nisu tako luđi za vaterpolom kao u Dubrovniku. U Španjolskoj, na utakmicu dođe desetak ljudi, a ovdje uvijek bar stotinu. To je i meni od početka bilo neobično “a znao sam da se u Dubrovniku igra vrhunski vaterpolo.” “U Španjolskoj”, nastavlja Garcia “vaterpola gotovo i nema u medijima, a ovdje, svaki je tjedan Jug u novinama. Nigdje nema niti onakvog dočeka za vaterpoliste kakav smo mi doživjeli u Gradu kada smo u Budimpešti postali svjetski prvaci. Toliko nas je ljudi došlo oduševljeno pozdraviti. I danas ponekad gledamo snimku toga dočeka ispred Crkve sv. Vlaha. To je neusporedivo, neprocjenjivo... Moguće samo u Dubrovniku. Kod nas doma.”

# ARCIA



NO LONGER FOREIGNERS

WATER POLO PLAYER

# XAVI GARCIA

*Dubrovnik is home for my family;  
in Barcelona we feel like foreigners*

Xavi Garcia, a player for the Croatian men's national water polo team and Dubrovnik's club water polo team "Jug", has wonderfully adapted to the local way of life since he moved to Dubrovnik two years ago. This Spaniard brought his whole family to Croatia. His wife Aida and their three little daughters adore Dubrovnik. When you are, like Garcia, a native of Barcelona, a city of remarkable architectural beauty, it is not difficult to make a decision to move to Dubrovnik which is in many ways a similar Mediterranean city.

The Garcia family are no longer foreigners in Dubrovnik. They learned to speak Croatian, and the local language poses no barrier to eleven-year-old Amanda, six-year-old Elsa, and the youngest, Dara, who is three years old. The children speak Croatian even better than their parents. They use Spanish and Catalan at home, but the girls often speak in Croatian amongst themselves and even to their parents when they discuss school events. Sometimes it is real language chaos in the house, says Garcia laughingly.

They have easily adapted to life in Dubrovnik. The children go to school; Amanda and Elsa are already quite

independent, and Dara goes to play in the nursery school. Like all Dubrovnik parents, Aida and Xavi, unless he is travelling or playing a match, attend to their children's needs and pick them up from school and drive them to extracurricular activities like dance, language classes, basketball, birthdays, etc.

In comparison to his native Barcelona, Dubrovnik is a small city, but it has many advantages for family life, says Garcia.

"Now, we feel like foreigners in Barcelona. The girls have grown accustomed that they can go out and play freely with kids from the neighbourhood in front of our building. When we visit family in Spain, they are not allowed to go to the park across the street to play on their own, and they find it unusual. We have already made a lot of friends here and we visit each other, we have lunch or go on trips together. Aida and I think that this kind of environment most important for raising children," says Xavi.

The girls adore Dubrovnik's beaches and islands, especially Lokrum where the Garcias can often be seen. In winter they frequently go on trips to Ston,

Pelješac, Korčula, Kotor, etc. The Garcia family has their favourite places where they like to take their family and friends from Spain when they come to visit, but first they take them to Srđ Mountain which offers magnificent views of the City, the sea and the nearby Elaphite Islands.

They like the local way of life, our habits, and the way our children are brought up. And the water polo! "There's no place in the world where people love water polo as much as they do in Dubrovnik," Xavi said. "In Spain, only a dozen people come to see the game, but here, there's always at least a hundred. I found it unusual myself, even though I knew that Dubrovnik is home to top level water polo. In Spain, the media coverage of water polo is next to none, and here, the 'Jug' team is followed by the newspapers on a weekly basis. There is also no such reception for water polo players as the one we had in Dubrovnik when we became the world champions in Budapest. So many people welcomed us back with joy. Even today I sometimes watch the video of the welcoming party that took place in front of the church of St. Blaise. Such things are incomparable, priceless...and they're only possible in Dubrovnik, our home."

# ARCIA



# SNIJEG U DUBROVNIKU

U siječnju 2017. Dubrovnik se probudio pod debelim snježnim pokrivačem i na minus 3 stupnja Celzijusova, što je iznenadilo domaće stanovnike, ali i turiste koji su boravili u Gradu. Svi problemi, koje je snijeg prouzročio u prometnoj blokadi Grada, nenaviknutoga na takve vremenske uvjete, pali su u drugi plan zbog bajkovitih prizora koje su svi htjeli "uhvatiti" svojim kamerama. Snijeg je u Dubrovniku lani pao nakon osam godina, pa ne čudi da su prizori poput ovoga na fotografiji, koju je dronom snimio Šime Fabris, novi pogled na ljepotu kamenoga Grada.

# SNOW IN DUBROVNIK

In January 2017, Dubrovnik woke up under a thick snow cover and at negative 3 degrees Celsius, which was a surprise to both the locals and to the tourists who were staying in the City. All of the traffic problems that the snow caused for the City that is not used to such weather conditions fell into second place compared to the fairytale scenes that everyone wanted to "capture" with their cameras. Last year, snow fell in Dubrovnik for the first time in eight years, so it is no surprise that such scenes as this one, shot by Šime Fabris with a drone, offer a new perspective of the beauty of the stone City.





*– zaboravljeni dubrovački kolač*

*man*





# Mandarica

**M**andarica je kolač od rižinog brašna ili, po dubrovački, muke od granariza. Naziv Mandarica potječe od talijanske riječi mangiare što znači jesti. Po svom sastavu ovo je vrlo jednostavan kolač tj. puding ili, kako su ga prije zvali, budim. Spravlja se od mlijeka, šećera, naribane korice limuna, rozolina (likera od posebne vrste ružinih latica) i brašna od rizi.

Recept je veoma jednostavan: u ½ litre mlijeka doda se 9 dkg šećera, naribana korica limuna i jedna i pol žlica rozolina. Sve to se dobro promiješa i stavi na špaher pa se polako zagrijava kako bi se otopio šećer, a limun pustio aromu. Na koncu se doda 8 dkg brašna od riže, i to treba dobro miješati kako se ne bi stvorile grudice. Kad je smjesa dovoljno gusta treba je prekriti u formice od budima-pudinga (naravno, može se staviti i u veću formu), a nakon toga puding treba ostaviti da se ohladi, pa ga preokrenuti na pjat i prekriti varenikom (ukuhanim sokom od grožđa od kojega se čini mantala) i izmrvljenim krokantom.

Ovaj puding je zanimljiv jer pokazuje kako se u imućnijim dubrovačkim kućama još prije 16. stoljeća za

pripremu hrane upotrebljavao žrvanj za rižu kojega su izrađivali domaći klesari korčulansko-dubrovačkih radionica kamena. Dubrovački žrvanj rijetko je sačuvan primjerak renesansnih kućnih pomagala koja su bila u svakodnevnoj uporabi u bogatim obiteljima. On nam je ujedno i pokazatelj, po navodima u dubrovačkoj literaturi, koliko se riža rado i često koristila u prehrani. Upravo taj mali žrvanj za rižu, koji je služio za kućnu upotrebu, dokaz je da su već u 16. st. imućnije obitelji rado konzumirale rižino zrno, ali da se i mljelo brašno za prehranu tj. spravljanje slastica. Riža za slatkiše mljela se na tom malom žrvnju, a od mljevenih rizi Dubrovkinje su najradije pravile poseban slatkiš zvan „dubrovačka mandarica“, koja se na stolovima u ovome kraju često posluživala sve do 1950. godine otkad se kolač polako gubi iz naših komina. Je li recept za dubrovačku mandaricu došao do ovih krajeva iz Turske ili iz Italije, točno nije poznato, ali je činjenica kako se u tim zemljama sprema veoma sličan kolač. U Turskoj mu je ime Kazandibi, a u Italiji ga nazivaju Biancomangiare, što bi u prijevodu značilo bijelo jelo ili žele od mlijeka. U talijanskim povijesnim izvorima se može naći kako je to slastica inspirirana arapskom kuhinjom. U sicilijanskom gradu Ragusa Biancomangiare je

tradicionalna slastica koja se spravlja isključivo s bademovim mlijekom, a na koncu se pospe mljevenim cimetom. Sličan naziv i većina istih sastojaka upućuju na to da je dubrovačka mandarica najvjerojatnije inačica talijanske slastice Biancomangiare. Taj se kolač u talijanskim kuharicama spominje već u 12. st., ali ga nalazimo u gotovo svim zapadnjačkim kuharicama pod vrlo sličnim imenom koje uvijek označava njegovu bjelinu. To renesansno jelo u Francuskoj pronalazimo pod imenom Blancmange. Naravno, s nekim razlikama u sastojcima koji su se tijekom stoljeća mijenjali. Dubrovački žrvanj za rižu kojega su koristile imućnije plemićke obitelji još je jedan dokaz da su bogatiji staleži sebi mogli priuštiti jela koja su se u to doba konzumirala diljem Europe i koja su bila popularna. Zašto je dubrovačka mandarica, koja se spremala sve do 1950-tih godina, lagano utonula u zaborav? Moguće, zbog „revolucionarnog“ izuma dr. Oetkera koji je prije 120 godina proizveo prvi gotovi prašak za pripremu pudinga, a domaćice su vrlo rado prihvatile tu novotariju. U svakom slučaju, žrvanj i budim su nam pokazatelji kako se u renesansnom Dubrovniku u plemićkim obiteljima dobro jelo. Budući se na današnjoj gastro sceni često posegne za starim recepturama, ne treba čuditi ukoliko na dubrovačkim jelovnicima uskoro pronađete i „novu“ slasticu iz 16. stoljeća – dubrovačku mandaricu.

## – A Cake from Dubrovnik's Past



# Mandarica

**M**andarica is a cake made from rice flour or *muka od granariza*, as it's called in Dubrovnik. The name mandarica comes from the Italian word *mangiare*, which means "to eat". Judging from its ingredients, this is a very simple cake or rather, pudding. It is made from milk, sugar, grated lemon zest, rose petal liqueur and rice flour.

The recipe is very simple: add 90 grams of sugar to half a litre of milk, grated lemon zest and one and a half tablespoons of *rozulin* rose petal liqueur. Stir all of the ingredients well and slowly warm on the stove top in order for the sugar to dissolve and for the lemon to release its aroma. Finally, add 80 grams of rice flour, mixing well so that it does not become lumpy. When the mixture is sufficiently thick, pour it into several small pudding moulds

or one larger mould, after which the pudding should be left to cool. Once cooled, it should be turned over onto a plate and drizzled with reduced wine sauce and sweet crumbled nut brittle. This pudding is not only delicious; it also teaches us an important history lesson. From this recipe, we can see that even before the 16th century the more prosperous Dubrovnik households used rice millstones manufactured by local stonemasons from Korčula and Dubrovnik for the preparation of food. The Dubrovnik type of millstone is a rare example of Renaissance home utensils that were used daily by wealthy families. This recipe also shows us how much and how often rice was used in the diet. This small rice millstone that was made for home use is proof that by the 16th century, wealthy families were happy to consume rice grain, but also that they milled rice flour for food, such as desserts. The rice for making desserts was milled with this small millstone, and Dubrovnik women were most fond of making the special dessert with

the milled rice called the "Dubrovnik mandarica", which was often served in this region up until 1950, when it slowly began to disappear from our kitchens.

It is not exactly known if the recipe for the Dubrovnik mandarica came to this region from Turkey or from Italy, but the fact is that a very similar cake is prepared in those countries. In Turkey its name is *Kazandibi* and in Italy it is called *Biancomangiare*, which means white dish or milk pudding. Historical Italian sources claim that this dessert is inspired by Arabic cuisine. In the Sicilian town of Ragusa, *Biancomangiare* is a traditional dessert exclusively made with almond milk and sprinkled with ground cinnamon. The similar name and mostly the same ingredients point to the fact that the Dubrovnik mandarica is probably a version of the Italian dessert *Biancomangiare*. This cake is mentioned in Italian cuisine as early as the 12th century, but we find it in almost all western cookbooks under a very similar name that always indicates its white colour. In France this Renaissance dish is called *Blancmange*. Of course, with some differences in ingredients that have changed over the centuries. The Dubrovnik rice millstone used by wealthy noble families is yet more proof that the wealthier classes could afford dishes that were popular at the time and consumed throughout Europe.

Why did the Dubrovnik mandarica, which was prepared up until the 1950s, slowly fall into oblivion? It is possible that it was due to Dr. Oetker's "revolutionary" invention of instant pudding powder 120 years ago. Housewives were very eager to accept this novelty. In any case, the millstone and pudding are indicators that noble families ate well in Renaissance Dubrovnik. Since today's gastro scene often looks to old recipes, it will be no wonder if you soon find a "new" 16th century dessert on Dubrovnik menus – the Dubrovnik mandarica.



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# Bijela



# Prirrodu

SELJAČKO DOMAĆINSTVO

LAPTALO,

GROMAČA

Ako mislite da je dubrovačkim turistima jedini cilj nahrupiti u povijesnu jezgru i gužvati se u điru Stradunom između dvaju zvonika, u velikoj ste zabludi. Svako će vam ruralno gazdinstvo potvrditi da iz sezone u sezonu raste broj avanturista koji, umjesto ljetne verve, biraju bijeg u prirodu, tamo gdje cvrčci 'zaglušaju' buku

s vreloga kamena, a domaći specijaliteti s trpeze protjeraju konfekcijsku hranu iz friteze. Jedno od mirnih odredišta, koje polako otkrivaju putnici namjernici, na tridesetak je minuta vožnje od Dubrovnika, opasano stoljetnim međama i maslinicima, a zove se Gromača. Mjesto je to dovoljno daleko od gradske gungule, a opet dovoljno blizu Gradu da ljeti, uz pjesmu cvrčaka, čujete udaljene brodske sirene kruzera na vezu u Gružu ili vidite krijeste vatrometa u noći otvorenja Dubrovačkih ljetnih igara. A pogled bez premca pruža se s gornje tarace kompleksa Agroturizma Laptalo na Gromači, gdje u idili preuređenoga starinskog kućanstva pronalazite utihu i okrjepu s okusom prošlih vremena.

Vlasnici višestruko nagrađivanoga Agroturizma, supružnici i imenjaci Željko i Željka Laptalo, već trinaestu godinu ugošćuju skupine izletnika koje u potrazi za doživljajem izvornoga krajolika, običaja i povijesti pohode pitomi primorski kraj. Za one koji ostaju kraće, priređuju slasnu dobrodošlicu uz kupicu domaćega likera od rusice, mrče ili masline, a onima koji odaberu dulji boravak u prirodi nude luksuzan apartman s podnim grijanjem. Od sljedeće sezone goste će dočekati i bazen, okruglast i upadljivo plav u okruženju kamena i čempresa.

Domaćini ni sanjali nisu da će se njihov spontani poduzetnički pokušaj iz 2004. pretvoriti u priču koja traje i stalno se nadograđuje, još od davnog 'Uskrša u Primorju', manifestacije dubrovačke Turističke zajednice u kojoj su 2010., uz brojne sumještane, sudjelovali i Laptalovi.

Godine su otad protekle u trenu, ali rezultati ostaju. Željko je vlastitim snagama oživio gazdinstvo i još stigao zasaditi 800 novih loza i 150 stabala masline koje su ove godine obilato rodile. Bit će ulja i usoljenih plodova za tratamenat u staroj pojati pretvorenoj u blagovaonicu za dvadesetak gostiju. Prije više godišta oteta je ona drači i korovu na preporođenom imanju što ga je gazda naslijedio od majke. Interijer je pun detalja s patinom prošlosti. Sa stropa vise vrše i platnene vreće za branje maslina, zidove krase stare fotografije iz obiteljskoga albuma, bačvice, petrolejke i stare parne utije, a stolove ručni radovi, vjenčići primorskih penganih jaja i lutkice u narodnim nošnjama. Za turiste, koji tragaju za pepelom sa starinskih komina i popreta, obvezna je postaja obližnja podrumska prostorija. Tamo su na bačvama i policama poredane gromačke delicije. Pokraj sepetu s rogačima i sušenim aromatičnim biljkama poput ružmarina

# Escape

ili lovora, žute se arancini. Na policama uzorci ulja i pića, a na postolju dopola narezan pršut koji svjedoči o interesu gurmana za mesom sušenim na primorski način, koji sladokusce mami bez obzira na godišnje doba.

- Turisti nam dolaze i u zimskim mjesecima, sezona je sve dulja. Organizirano najviše navraćaju Amerikanci, a sve češće i Korejci, Skandinavci...nedavno su nam bili i Singapurci. Iznenađuje nas koliki je interes gostiju koji od Orašca prema brdu slijede smeđu signalizaciju do našega Agroturizma. Očito je da uz

društvene mreže još pali i dobra stara usmena predaja – tumači Željka, uvjeren da domaće i fureste njihovoj konobi privlači još jedna 'dodana vrijednost – dinje i pipuni iz domaćega su uzgoja, pomadore i kukumari isto tako, dok se meso i sir nabavlja kod provjerenih susjeda. A tu su i vočke koje redovito završavaju u izvornim džemovima i marmeladama gromačkoga brenda Laptalo. Da je živ, i veliki slikar Oton Gliha sigurno bi rado kušao pršut i sir iz ulja s Gromače, sela koje ponosno dijeli ime sa suhozidovima s njegovog platna.



# into nature

## LAPTALO FAMILY HOMESTEAD, GROMAČA

Today's visitors to Dubrovnik want much more than just swarming through the historic Old City and crowding onto the famous Stradun for a stroll between the two bell towers. With each season there are more and more adventurers who, instead of joining the hot, swarming crowds of the Old City, choose to escape to nature, trading the noise of town for the sound of chirping crickets, where delicious homemade specialties laid out on the table replace typical fast food from the deep fryer.

One of the quiet destinations that travellers are discovering, located about thirty minutes drive from Dubrovnik is called Gromača, a village surrounded by ancient olive trees and old stone walls. The village seems far from the commotion of the city, and yet is close

enough that in summer, along with the crickets' song, one can hear the distant horns of the cruise ships docked in Gruž harbour or see the bursts of fireworks on the opening night of the Dubrovnik Summer Festival. An unrivalled view extends from the upper terrace of the Laptalo Family Homestead in Gromača, an idyllic, old-fashioned household offering tranquillity and refreshment with a taste of the past.

For over 13 years, the owners of the award-winning family homestead, the husband and wife team, Željko and Željka Laptalo, have hosted groups of tourists who want to experience the local landscape, customs and history of the pleasant countryside. For those who are on a shorter visit, they prepare a warm welcome with a glass of local liqueur made from roses, myrtle or



olives, and for those who choose a longer stay in nature, they offer a luxurious apartment. Beginning next season, guests will also be welcomed by a swimming pool, round and strikingly blue amidst the surrounding stone and cypress trees. The hosts never dreamed that their spontaneous entrepreneurial venture that began in 2004 would turn into a lasting story.

Since then, with his own two hands, Željko has renovated the family homestead and has even found the time to plant 800 new grape vines and 150 olive trees that provided a generous harvest this year. Their own olive oil and salted olives can be tasted in the old barn that was converted into a dining room for twenty guests. Several years ago, it was reclaimed from the brambles and weeds on the estate that the host inherited from his mother. The interior is full of details with an atmosphere of the past. Fish traps and cloth bags used for olive picking hang from the ceiling, the walls are adorned with old photos from family albums, little barrels, oil lamps and old clothes irons, and the tables are decorated with handmade embroidery, arrangements of local hand painted eggs and dolls in traditional costume.

In a nearby basement room, arranged on barrels and the shelves, are Gromača delicacies. Next to the wicker basket filled with carob and dried aromatic herbs like rosemary or laurel, are the drying orange rinds called *arancini*. On the shelves, there are samples of oils and drinks, and on the cutting stand is a half-sliced leg of prosciutto. This local dried meat specialty attracts the interest of gourmands no matter what the season.

"Tourists also visit us in the winter months – the season is lasting longer. Americans come in groups the most, and more and more, Koreans, Scandinavians ... recently Singaporeans visited us. We are surprised by amount of interest shown by guests who follow the brown signs from Orašac towards the hill to our family homestead. It is obvious that along with social networks, good old word of mouth still works" concludes Željka, confident that

locals and tourists are drawn to their restaurant because of another added value – home-grown watermelons and cantaloupes, tomatoes and cucumbers, as well, while the meat and cheese are supplied by reliable neighbours. There are also the fruits that regularly end up in the original jams and marmalades

of the family brand. If he were alive, the great Croatian abstract painter Oton Gliha would surely happily taste the prosciutto and aged cheese from Gromača, a village that proudly shares its name with his famous series of paintings depicting the ancient stone walls.

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# DOGAĐANJA U DUBROVNIKU 2018.

**20. SIJEČNJA – 2. VELJAČE 2018.**

## FESTA DUBROVNIK

Humanitarna zabavno – glazbena 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 najpotrebnijima i obnovi Crkve sv.Vlaha.

**1.- 4. VELJAČE 2018.**

## FESTA SV.VLAHA

[www.dubrovnik.hr](http://www.dubrovnik.hr)



Sveti Vlaho jest baština svijeta, zaštićena nematerijalna baština UNESCO-a od 2009., jedinstvena festa koja se već 1046. godina slavi na jednak način, katoličkim obredima veličanstvenom procesijom ulicama stare gradske jezgre, ali i nizom zanimljivih događanja, jer je blagdan sveca kojeg štujemo od relikvije do trpeze, ujedno i Dan Grada Dubrovnika, koji za sve njegove građane ima vrlo posebno značenje, a vizualnom atraktivnošću i snagom kulta sveca zaštitnika plijeni pozornost posjetitelja.

**9.– 13. VELJAČE 2018.**

## DUBROVAČKI KARNEVO



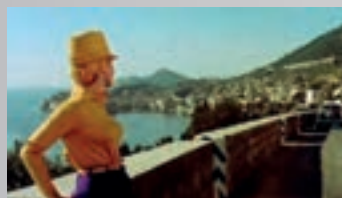
Dani dubrovačkog karnevala glavninom svog programa posvećena su djeci i mladima, ali tradicija feste na posljednji dan poklada i mašakarane zabave na kojoj se s nestrpljenjem iščekuju samostalne i grupne maske, koje se bave temama aktualnih političkih i društvenih događanja, održala se do danas, pa je svi nestrpljenjem očekuju. Na Dubrovačkom

karnevalu najatraktivnije maske bit će nagrađene bogatim fondom nagrada, jer će žiri na svakoj od maškarata birati najbolje!

**3. - 10. OŽUJKA 2018.**

## TIŠINA MOLIM, DUBROVNIK I FILM SE VOLE...

[FB Tišina Molim](http://www.fb.com/TišinaMolim)



Ovaj filmski događaj u Dubrovniku oduševio je posjetitelje, prije svega izložbom o povijesti filmskih snimanja kreirane na principu „Augmented Reality“ putem koje su se turisti i građani Dubrovnika imali prigode upoznati sa svim poveznicama Grada Dubrovnika i filmske kulture posljednjih stotinu godina, te ostalim, raznorodnim i atraktivnim sadržajima za sve generacije, što je poticaj organaizatorima za kreaciju programa za 2018. godinu s brojnim iznenađenjima.

**6.- 8. TRAVNJA 2018.**

## AKLAPELA –SMOTRA KLAPA

[www.aklapela.hr](http://www.aklapela.hr)

Aklapela je godišnja smotra najvrjednijih klapskih ostvarenja koja kroz održavanje nekoliko komornih koncerata odabranih hrvatskih muških i ženskih klapa dočara način izvođenja klapskih skladbi koji je istovjetan ili blizak izvornom načinu stvaranja i izvođenja tradicionalne hrvatske klapske pjesme.

**13. – 27. TRAVNJA 2018.**

## DUBROVAČKO GLAZBENO PROLJEĆE

<http://web.dso.hr/hr/>

Dubrovačko glazbeno proljeće novo je glazbeno događanje u Gradu koje organizira Dubrovački simfonijski orkestar. Radi se o ciklusu koncerata klasične glazbe koji će se održavati od 13. do 27. travnja 2018., osmišljenog u svrhu obogaćivanja kulturne ponude Grada Dubrovnika

**16. – 22. TRAVNJA 2018.**

## DUBROVNIK FESTIWINE

<http://www.dubrovnikfestiwine.com>

Regionalni vinski festival Dubrovnik FestiWine koji će se u travnju održati po četvrti put u Dubrovniku nudi mogućnost

kušanja lokalnih vina, 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 vinskim 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

**28. – 29. TRAVNJA 2018.**

## DUBROVAČKI POLUMARATON

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

[dubrovnikinternationalhalfmarathon.com](http://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 “zagrljaju” povijesnih spomenika, uz klapsku pjesmu i blagoslov sveca zaštitnika Dubrovnika – sv.Vlaha – kao elemenata zaštićene nematerijalne baštine u okrilju UNESCO–a.

5. – 12. LIPNJA 2018.

## CIKLUS BAROKNE GLAZBE ORLANDO FURIOSO

<http://web.dso.hr/hr/>



Orlando Furioso u organizaciji Dubrovačkog simfonijskog orkestra održavat će se od 5. do 12. lipnja 2018. u Dubrovniku. Riječ je o ciklusu barokne glazbe.

14. –17. LIPNJA 2018.

## LE PETIT FESTIVAL DU THEATRE

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

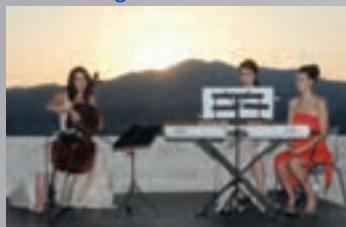


Le Petit Festival du Theatre je poseban i prepoznatljiv kulturni događaj na kojem se predstavljaju umjetnici i umjetnički talenti iz cijeloga svijeta. Le Petit Festival svake godine podiže zastor otkrivajući kreacije pažljivo izabranih i talentiranih umjetnika bilo da su oni pjesnici, glumci, plesači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

21. LIPNJA 2018.

## GLAZBENO – SCENSKI FESTIVAL “ANA U GRADU”

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



Krati festival Ana u Gradu predstavlja mladu umjetnicu, vrsnu violončelisticu prepoznatljivog glazbenog stila Anu Rucner u dvojakoj ulozi klasične glazbenice i crossover instrumentalistice. Fantastičan koncert u praskozorje prvog dana ljeta i Svjetskog dana glazbe 21. lipnja izniman je umjetnički događaja i jedinstven doživljaj izlaska sunca na vrhu brda Srđa.

21. LIPNJA – 5. SRPNJA 2018.

## MIDSUMMER SCENE

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

Midsummer Scene je etablirani festival teatra na engleskom jeziku koji koristeći jednu od najljepših ambijetalnih pozornica - dubrovačku tvrđavu Lovrjenac uprizaruje internacionalnij javnosti poznate Shakespearove drame, realizirane kroz suradnju engleskih i hrvatskih kazališnih umjetnika.

30. LIPNJA – 6. SRPNJA 2018.

## „MEĐUNARODNI FESTIVAL OPERNIH ARIJA – TINO PATTIERA“

[www.dubrovnik-opera-festival.com](http://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 2018.

## LJETO NA ELAFITIMA, U ZATONU I ORAŠCU

[www.tzdubrovnik.hr](http://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, 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 osmišljavaju se raznovrsne priredbi za dobru zabavu i ugodnu atmosferu.

10. SRPNJA – 25. KOLOVOZA 2018.

## 69. DUBROVAČKE LJETNE IGRE

[www.dubrovnik-festival.hr](http://www.dubrovnik-festival.hr)



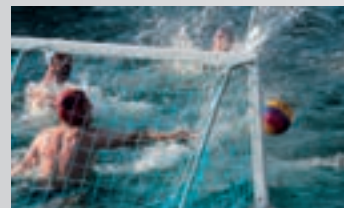
Dubrovačke ljetne igre i ove će godine okupiti ponajbolje dramske, glazbene,

baletne, folklorne, likovne i filmske umjetnike iz cijelog svijeta. Zasnovane na bogatoj i živoj baštini Grada Dubrovnika, Igre 69. godinu za redom u razdoblju od 10. srpnja do 25. kolovoza postaju sjecište hrvatskog i svjetskog duha i kulture.

12. SRPNJA – 5. KOLOVOZA 2018.

## DIVLJA LIGA

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



Međusobni susreti vaterpolskih družina s kupališta počeli su daleke 1922. godine. 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 utrka za naslovom prvaka. Finale Divlje lige igra se u staroj gradskoj luci i predstavlja vrhunski događaj sporta, zabave i dubrovačke tradicije vaterpola, navijanja i pozitivne atmosfere koja oduševljava turiste.

4. –14. KOLOVOZA 2018.

## 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 Europe i svijeta.

26. SRPNJA – 22. RUJNA 2018.

## 5. MEĐUNARODNI GLAZBENI FESTIVAL DUBROVNIK U POZNO LJETO

[www.dso.hr](http://www.dso.hr)



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

29. RUJNA – 1. LISTOPADA 2018.

## ispred Crkve sv. Vlaha FESTIVAL PEKMEZA, DŽEMA I MARMELADE

<http://desa-dubrovnik.hr/>



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.

29. RUJNA – 13. LISTOPADA 2018.

## JESENJI GLAZBENI MOSKAR

[www.dso.hr](http://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.

7. –12. LISTOPADA 2018.

## 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.

18. – 21. LISTOPADA 2018.

## GOOD FOOD FESTIVAL 2018

[www.tzdubrovnik.hr](http://www.tzdubrovnik.hr)



Niz novosti i zanimljivih programa gastronomskog predznaka sadržano je u jedinstvenom projektu TZ grada Dubrovnika, koji je u jesenskom listopadu donio iznimnu dopunu ponude za turiste i goste Grada, ali postao omiljen među stanovništvom. U svom novom izdanju Good Food Festival donosi prezentacije kulinarskih specijaliteta tipičnih za naše podneblje, edukativne programe za djecu, kušanje regionalnih vina, kulinarske radionice te događanja poput „Večere s poznatim chefom“, radionice pripremanja dubrovačkih gulozeca, posebne jelovnike u dubrovačkim restoranima, „Eat&Walk“ gastro ture i druga iznenađenja.

PROSINAC 2018. – SIJEČANJ 2019.

## DUBROVAČKI ZIMSKI FESTIVAL



Jedinstvena mjesta u staroj gradskoj jezgri te drugi dijelovi grada će živnuti u novom ruhu okićena blagdanskim rasvjetom. Dovedite djecu na klizalište u Uvalu Lapad ili na predstavu „Božićna bajka“, zagrijte se kuhanim vinom, uživajte u priklama, gurmanskim specijalitetima. Doživite jedinstvenu blagdansku atmosferu čarobne zime u Dubrovniku.

ADVENT U GRADU



Paljenjem Božićne rasvjete i prve adventske svijeće, započinje program Dubrovačkog zimskog festivala - Advent u Gradu.

Jedinstvenost Dubrovnika vidljiva je i u mjesecu darivanja. Božićni sajam postavljen je na najljepšoj dubrovačkoj ulici – Stradunu, na kojem će se predstaviti tradicijski obrtnici koji će izložiti svoje rukotvorine, božićne ukrase, ali i ugostiteljsku ponudu božićnih kolača i slastica.

Probajte i vi zapjevati tradicionalnu dubrovačku kolendu, kojom se od davnina u Dubrovniku na Badnji dan i na Staru godinu čestita i želi radosne blagdane!

DOČEK NOVE GODINE



Brojni posjetitelji Dubrovnika dočekat će Novu 2019. godinu uz spektakularan glazbeni program, koji započinje već u jutarnjim satima Stare godine. Novogodišnji program obuhvaća raznovrsni zabavni trodnevni program, u kojem će svatko naći nešto zanimljivo. Nova godina će započeti već tradicionalnom Novogodišnjom utrkom od 10 km, a posebna poslastica je svečani koncert Dubrovačkog simfonijskog orkestra uz kamenice i pjenušac prvog dana Nove godine u podne.

# 2018 DUBROVNIK EVENTS

## 20 January – 2 February 2018 DUBROVNIK FESTA 2017

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

## 1 – 4 FEBRUARY 2018 FESTIVITY OF ST. BLAISE [www.dubrovnik.hr](http://www.dubrovnik.hr)



The Festivity of St. Blaise, Dubrovnik's patron saint, which has been celebrated since the year 972, is quite special and 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 guard over us from the city walls and gates and who holds and protects Dubrovnik on his palm.

## 9 – 13 FEBRUARY 2018 DUBROVNIK CARNIVAL 2018 [www.tzdubrovnik.hr](http://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!

## 3 – 10 MARCH 2018 QUIET PLEASE, DUBROVNIK AND FILM LOVE EACH OTHER... [FB Tišina Molim](https://www.facebook.com/TisinaMolim)

Held last year for the first time, this Dubrovnik film event thrilled visitors, especially with the exhibition on the history of film making created on the principle of "Augmented Reality" through which tourists and Dubrovnik locals had the opportunity to become acquainted with all of the links between the City of Dubrovnik and film culture over the last hundred years, as well as other varied and

appealing options for all ages. Due to the festival's success the organizers have had great incentive to create an interesting program for 2018 which will hold many surprises

## 6 – 8 APRIL 2018 AKLAPELA (DALMATIAN SONGS FESTIVAL) [www.aklapela.hr](http://www.aklapela.hr)



The 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 reference point for Croatian ethno-music

## 13 – 27 APRIL 2018 DUBROVNIK MUSICAL SPRING [www.dso.hr](http://www.dso.hr)

The Dubrovnik Musical Spring is a new musical event organized by the Dubrovnik Symphony Orchestra. This is a cycle of concerts of classical music that will be held from 13 to 27 April 2018. It is designed to enrich the cultural offer of Dubrovnik.

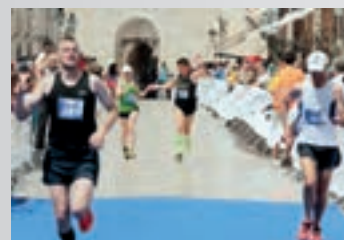
## 16 - 22 APRIL 2018 DUBROVNIK FESTIWINE [www.dubrovnikfestiwine.com](http://www.dubrovnikfestiwine.com)



The orientation of Dubrovnik and Dubrovnik-Neretva County towards tourism 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 a powerful, underutilized competitive advantage of this area.

## 28 - 29 APRIL 2018 DUBROVNIK HALF MARATHON [www.du-motion.com](http://www.du-motion.com)



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.

## 5 – 12 JUNE 2018 CYCLE OF BAROQUE MUSIC ORLANDO FURIOSO <http://web.dso.hr/hr>

Orlando Furioso, organized by the Dubrovnik Symphony Orchestra, will be held from 5 to 12 June 2018 in Dubrovnik. It's a cycle of baroque music.

14 – 17 JUNE 2018

## LE PETIT FESTIVAL DU THEATRE

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

This is a small festival, but a special and distinctive cultural event that presents artists and artistic talents from around the world. Every Year, Le Petit Theatre du Festival raises the curtain revealing the creations of carefully selected and talented artists, whether they are poets, actors, dancers, or something else.

21 JUNE 2018

## MUSIC SCENE FESTIVAL "ANA IN TOWN"

[www.anaugradu.com](http://www.anaugradu.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. A fantastic concert at dawn of the first day of summer and World Music Day on June 21st is an exceptional artistic event with an unique view and experience of sunrise at the top of the Srdj Mountain.

21 JUNE – 5 JULY 2018

## MIDSUMMER SCENE

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



Midsummer Scene is an established theatre festival held in English that uses one of the most beautiful stage ambients – Dubrovnik's St. Lawrence Fortress – as the stage for Shakespeare's most well-known dramas, realised through the cooperation of British and Croatian theatre artists.

30 JUNE - 6 JULY 2018

## DUBROVNIK INTERNATIONAL OPERA FESTIVAL

[www.dubrovnik-opera-festival.com](http://www.dubrovnik-opera-festival.com)

The festival is named after and organized in memory of the world famous tenor Tino Patters, one of the major singers at 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.

1 JULY –31 AUGUST 2018

## SUMMER EVENTS PROGRAM AT DUBROVNIK SOURROUNDINGS

[www.tzdubrovnik.hr](http://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 melodies, folklore and folk traditions that have been cherished for ages. Featuring special programs with traditional folk festivities, holiday guests will be able to enjoy some thirty performances this summer such as: Dalmatian multipart singing groups, folklore performances, classical music concerts and performances by Croatian music entertainers which will be held on the islands of Koločep, Lopud and Šipan, and in the towns of Zaton and Orašac.

10 JULY–25 AUGUST 2018

## 69TH DUBROVNIK SUMMER FESTIVAL

[www.dubrovnik-festival.hr](http://www.dubrovnik-festival.hr)



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

12 JULY –6 AUGUST 2018

## WATERPOLO WILD LEAGUE 2018

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

Today, Dubrovnik's Water Polo Championship featuring teams from local beaches 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 championship title.

4 – 14 AUGUST 2018

## ŠIPAN SUMMER FILM SCHOOL

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

Each summer on the island of Šipan the summer film school and film festival

called "Šipan Film Summer School" is held. The event has an international character since the films, participants in the program, and festival guests come from Germany, Croatia, Bosnia and Herzegovina, Slovenia, and the United Kingdom. Under the auspices of the City of Dubrovnik, the film festival in Šipanska Luka lasts from August 4th to 14th, and ten selected films are shown. "Šipan Film Summer School" takes into account the specific situation of a Dalmatian island. In winter it is a closed environment, and in the summer months through cinema the island communicates with the whole world. School children from Šipan have the opportunity to be creative together with their peers from Europe and the around the world.

26 JULY – 22 SEPTEMBER 2018

## MUSIC FESTIVAL – DUBROVNIK IN LATE SUMMER

[www.dso.hr](http://www.dso.hr)

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.

28 - 29 SEPTEMBER 2018

## in front of Saint Blaise's Church CROATIAN FESTIVAL OF JAMS AND MARMALADES

<http://desa-dubrovnik.hr/>



In the atmosphere of preserving culture, heritage and traditions, the event is held on Stradun in front of the Church of St. Blaise. Exhibitors dress in the national costumes of the places from which they come, from counties from all around Croatia, and present their products to visitors and Dubrovnik restaurateurs and caterers, who will use these native delicacies to elevate and enrich their gastronomic offerings.

29 SEPTEMBER – 13 OCTOBER 2018

## AUTUMN MUSIC VARIETY

[www.dso.hr](http://www.dso.hr)

Dubrovnik Symphony Orchestra autumn concerts are under the auspices of a new festival - the Autumn Music Variety. The festival, as the name suggests, brings us a variety of music events.

**7 – 12 OCTOBER 2018**

**Lapad Tennis Courts**

**TENNIS TOURNAMENT  
ITF MENS FUTURES & ITF  
WOMENS CIRCUIT**

One of the most prestigious sporting events in Dubrovnik, of an interactional character, that served as a career beginning for a number of big names in men's and women's tennis from Croatia and Europe, and which confirms its status as a prestigious tennis tournament for younger generations through the number of participants and the interest of the sports public.

**18 -21 OCTOBER 2018**

**GOOD FOOD FESTIVAL 2018**

[www.tzdubrovnik.hr](http://www.tzdubrovnik.hr)



A number of new and interesting gastronomic programs are found within this unique project of the Dubrovnik Tourist Board, which has become an exceptional supplement to the regular tourism offerings for tourist in the autumn month of October and has become a favourite among the locals, as well. The new edition of the Good Food Festival brings presentations of culinary specialties typical for our region, educational programs for children, tastings of regional wines, culinary workshops, and events such as "Dinner with a famous chef", workshops on preparing Dubrovnik delicacies, special menus in Dubrovnik restaurants.

**DECEMBER 2018 – JANUARY 2019**

**DUBROVNIK WINTER  
FESTIVAL**

[www.tzdubrovnik.hr](http://www.tzdubrovnik.hr)



Launching the Dubrovnik Winter Festival and its extensive and versatile program, Dubrovnik - the city of festivals and festive events - will combine fun, culture, enjoyment, gastronomy and art on the

most attractive stages in the City and its surrounding areas. The unique heritage sites and venues, such as Peskarija, Stradun, Pile and the Lazaretto, will come alive with their new image and holiday lights. The festival offers many reasons for gathering. Bring your children to the skating rink, or to the Christmas Tale show, warm yourselves with mulled wine and enjoy Croatian style doughnuts. Have fun at the theatre, visit galleries and museums, and learn how to make Dubrovnik's traditional sweet delicacies.

**ADVENT IN THE CITY**



The program of Dubrovnik's winter festival – Advent in the City – begins with the lighting of the first Advent candle. The uniqueness of Dubrovnik is also visible during the month of giving. This year's Christmas market will be set up on the most beautiful street in Dubrovnik, Stradun, where traditional craftsmen will present their handicrafts, Christmas decorations, and traditional Christmas cakes and sweets will be offered as well. Try to sing the traditional holiday songs, the Dubrovnik *kolenda* (carols), which have been sung on Christmas Eve and on New Year's Eve since olden times, offering congratulations and wishing everyone a joyful holiday!

**NEW YEAR'S EVE**



Dubrovnik's many visitors will bring in New Year's 2019 while entertained by a spectacular music programme which will already begin in the morning hours of December 31st, New Year's Eve. The New Year's program includes a diverse, entertaining three-day program, in which everyone will find something interesting. The New Year will begin with the traditional New Year's Day 10 km race, and a special treat will be a concert of the Dubrovnik Symphony Orchestra, paired with oysters and champagne, beginning on New Year's Day at noon.



# GOOD FOOD

*Festival*

Dubrovnik 2018

**TASTE  
THE BEST  
OF OUR LOCAL  
CUISINE!**

**OCTOBER 18 – 21**

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](http://www.tzdubrovnik.hr)



**PROTO** EST. 1886  
fish restaurant

*In the very heart of the Old City, savour the traditional fish and meat dishes once enjoyed by the distinguished citizenry of Dubrovnik's olden days. Dining can be enjoyed on the secluded terrace, on Široka Street or in the elegant interior.*

**OLD CITY – Široka no. 1**

t: +385 (0)20 32 32 34 · sales: +385 (0)20 32 49 50  
www.esculap-teo.hr · open: 10–23



*Experience the tradition, creativity and excellence of culinary delicacies in the most enchanting settings.*



**KONAVOSKI  
DVORI**  
national restaurant

*Konavoski Dvori National Restaurant is situated in the grounds of an ancient mill right next to the Ljuta River. Konavoski Dvori offers a unique experience for the senses, with its picturesque setting and national specialities prepared in the style of Croatian grandmothers.*

**KONAVLE REGION – Ljuta**

t: +385 (0)20 79 10 39 · s  
ales: +385 (0)20 32 49 50  
www.esculap-teo.hr · open: 12–24

**DUBROVNIK → AIRPORT ČILIP  
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