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ANDRO VLAHUŠIĆ

*Gradonačelnik Grada Dubrovnika
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DRAGI POSJETITELJI,

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

Kao gradonačelnik turističke perle Mediterana želim Vam ugodan boravak u Gradu koji je dostignućima svojih pjesnika, književnika, znanstvenika i graditelja duboko utkan u hrvatsku kulturu i baštinu koje su oduvijek svjedočile o njegovoj pripadnosti europskom, uljuđenom i naprednom svijetu.

Čast mi je biti na čelu ovakvog Grada, ali istodobno osjećam i veliku odgovornost za njegov napredak i razvoj koji će učiniti život u njemu ugodnijim i ljepšim, stalnim žiteljima i gostima. U ovom Gradu živi se po mjeri čovjeka. Volio bih da i Vi osjetite tu harmoniju čovjeka i njegovoga djela.

U ime Grada Dubrovnika i svoje osobno ime želim Vam dobrodošlicu. Preпустite mu se i uvijek ćete mu se vraćati.



**GRAD
DUBROVNIK**

DEAR VISITORS,

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

As the mayor of this tourist pearl of the Mediterranean, I wish you a pleasant stay in the City, which – owing to the achievements of its poets, writers, scientists and architects – has been deeply implanted in the Croatian culture and heritage that have always testified to its belonging to the European, civilized and progressive world.

It is an honour to be at the head of such a city. At the same time I feel a great responsibility for its progress and development that will make the lives of its residents and guests more pleasant and beautiful. People in this City live in accordance with high human standards. I would like you to also experience this harmony of man and his accomplishments. In the name of the City of Dubrovnik and in my own name, I wish you welcome to Dubrovnik. Embrace it, and you will always come back.



JELKA TEPSIĆ

*Direktorica TZ Grada Dubrovnika
Dubrovnik Tourist Board Director*

maestro s Dalekog Istoka, koji je dio svog srca posvetio Dubrovniku i njegovom simfonijskom orkestru, s kojim u izvedbama doseže zvijezde... Nella Lonza, povjesničarka i Dubrovkinja crpi nepresušan izvor nadahnuća u povijesti Republike i arhivima koji nam pružaju motiv za divljenje našim precima i njihovom savršeno uređenom i skladnom življenju.

Napis o Gospi od Orašca, svetištu i Djevici Mariji koju štiju stanovnici mjesta Orašac, ali i svih gornjih sela dubrovačkog zaleđa sigurno će izazvati pozornost čitatelja, kao i priča o talentiranom mladom lijeričaru Stjepu Marinoviću koji na ovom tradicionalnom instrumentu izvodi omiljeno kolo Dubrovačkog primorja – lindo.

Dubrovački skalini i Ibrica, priča su koja traje 45 godina i dio je dubrovačkog ljeta i romantičnih noći pod zvijezdama... Grad je imao i jednog nogometaša na Svjetskom nogometnom prvenstvu – znanog nam Boža Broketu, a da li je nogomet među onim što voli naš dugogodišnji sugrađanin – stranac koji to više nije, Wyb Hopink, pročitajte sami. Trudimo se uvijek iznova otkriti priče iz dubrovačke prošlosti i sadašnjosti, a spomenute priče, kao i ona o sajaturu, foto – oku Željka Tutnjevića, prirodnoj atrakciji ispod dubrovačke zračne luke – Đurovića špilji, novovjekovnom brodolomu u podmorju Brsečina te kukama i šparogama zaokružuju devetnaesti Welcome i vode nas ususret dvadesetome....

We will come across the City in the palm of St Blaise's hand - the patron saint of Dubrovnik - whenever we look towards the city walls, palaces and churches. A bird-eye's view of this city-pearl embraced by the azure sea suggests that we can put it in the palm of our hand, and its form and fullness reflect in the new logo of the Dubrovnik Tourist Board. We chose „The City that fits in your palm“ for our slogan, because it's our job to offer you Dubrovnik so that you can enjoy and remember it, and it's your job to protect it the way its patron saint and its residents have been doing for centuries. Different variants of this slogan will get their proper meaning the moment you visit Dubrovnik. The 19th issue of *Welcome to Dubrovnik* magazine will present you with fragments of the City's past and present...

The stone or bronze statue of our patron St Blaise holding the city model in his palm is one of the Dubrovnik symbols, and one of the motifs on the paintings by Mišo Baričević who welcomed us in his studio. The craftsman – artist Miše Milovčević casts the statues of St Blaise in bronze, manufactures the fairytale oil lamps of Dubrovnik, and casts all major Dubrovnik symbols in this precious metal...

The summer in Dubrovnik abounds in festivals. This season we welcome the 61st Dubrovnik Summer Festival, the 9th Julian Rachlin & Friends Festival and the 6th Libertas Film Festival, with their renowned artists, wonderful performances and unique experiences. We disclose the connection between the famous Chopin and our City, and reveal why the Maestro from the Far East Noorman Widjaja loves Dubrovnik and its symphony orchestra, with whom he creates outstanding performances... The Dubrovnik historian Nella Lonza finds an inexhaustible source of inspiration in the history of the Dubrovnik Republic and its archives which arouse admiration for our ancestors and their perfectly organised and harmonious life.

The article about Our Lady of Orašac - who is honoured by the villagers of Orašac and in all places of the Dubrovnik hinterland – and the story of the young talented lijerica player Stjepo Marinović - who plays the popular dance of the Dubrovnik coastal area Lindo on this traditional instrument – will certainly attract the attention of our readers.

The Dubrovnik steps and Ibrica are protagonists of the story that has been going on for 45 years, being a part of the Dubrovnik summer and its romantic nights under the stars... Dubrovnik had its representative at the Football World Cup, the famous Božo Broketa. Find out whether football is one of the interests of our longtime citizen Wyb Hopink in the article *Foreigners no longer*. Always trying to discover new stories from the Dubrovnik past and present, we have also included the articles about the bolt, the photographic eye of Željko Tutnjević, the natural attraction under the Dubrovnik Airport runway – Đurović Cave, the shipwreck near the village of Brsečina, and about black bryony and wild asparagus in the nineteenth issue of the *Welcome to Dubrovnik* magazine, also announcing its twentieth edition...

Grad na dlanu sv. Vlaha - dubrovačkog sveca zaštitnika – susrest ćemo gotovo kad god nam pogled skrene prema gradskim zidinama, palačama ili crkvama. Pogled iz zraka na Grad-biser obgrljen modrom pučinom sugerira nam da ga možemo primiti u dlan, a svojom formom i puninom na isti način se nudi i nov logo naše institucije – Turističke zajednice Grada Dubrovnika. Naš slogan je “Grad na dlanu” – jer naša obveza je pružiti vam Dubrovnik na dlanu da u njemu uživate i pamтите ga, ali predajući vam istovremeno i obvezu da ga čuvate baš onako kako njegov Parac stoljećima čini, onako kako to i svi njegovi stanovnici rade. Grad na vašem dlanu, dajemo vam Grad na dlanu; čuvajte Grad na dlanu ... samo su neke primjene ovog slogana koji svoje puno značenje dobiva onog trenutka kad posjetite Dubrovnik. Časopis *Welcome to Dubrovnik* devetnaesti put zaredom poklanja vam djeliće prošlosti i sadašnjosti Grada, na dlanu...

Lik sv. Vlaha, koji drži Grad u kamenu ili bronci, jedan je od simbola Dubrovnika, lik našeg zaštitnika na svojim je slikarskim djelima oživio i likovni umjetnik Mišo Baričević koji nas je ugostio u svom atelieru. Miše Milovčević, obrtnik – umjetnik, lijeva sv. Vlaha u bronci, izrađuje dubrovačke svjetiljke iz priča – lukjernare, u ovom plemenitom metalu izljuje sve najvažnije dubrovačke simbole...

Ljeto u Dubrovniku čine festivali, pa nas eto ususret šezdeset i prvim Dubrovačkim ljetnim igrama, devetom festivalu Julian Rachlin i prijatelji, šestom izdanju Libertas film festivala sa svim njihovim važnim umjetnicima, značajnim izvedbama i nepovnljivim doživljajima. Otkrivamo i kako su povezani slavni Chopin i naš Grad, a zašto voli Dubrovnik otkriva Norman Widjaja,

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Nezaboravne festivalske noći na otvorenoj sceni Grada

DUBROVAČKE

LJETNE IGRE

Inicijacijskim činom uspinjanja festivalnog barjaka na Orlandov stup, 10. srpnja, započet će 61. Dubrovačke ljetne igre, najstarija i najuglednija hrvatska kulturna manifestacija, koja je zahvaljujući svojim umjetničkim internacionalnim programima već više od pola stoljeća prestižnim članom Europske udruge festivala (EFA). Tijekom 45 festivalskih noći međunarodnom će se auditoriju predstaviti više od 2000 umjetnika iz 24 zemlje svijeta na 19 različitih lokacija, i to dramskom riječju, glazbom i plesom u više od 80 programa.

Naime, ključna artistička osebujnost i međunarodna prepoznatljivost dubrovačkog fesivala je njegova ambijentalnost jer njegovi se programi uprizoruju na povijesnim tvđavama Grada, poljanama i ulicama, perivojima i palačama, ljetnikovcima, na otocima pred Gradom. Tako samo urbano tkivo, pod zvjezdanim dubrovačkim nebom, postaje gotovo ravnopravnim suautorom najboljim hrvatskim i svjetskim glumcima, glazbenicima, plesačima...

U tom interaktivnom pro-žimanju Grada i umjetnosti ostvaruju se nezaboravne festivalske noći, te uspostavlja onaj jedinstveni i prepoznatljivi festivalski milje koji još od polovice prošlog stoljeća pozicionira Igre među najprestižnije europske kulturne manifestacije.

U sezoni koja je pred nama, susljedno dragocjenoj festivalskoj baštini, pred festivalskim gledalištima demonstrirat će svoje umijeće vrsni hrvatski i svjetski umjetnici poput Zagrebačke filharmonije i Orchestra sinfonica di Milano Giuseppe Verdi, Dubrovačkog simfonijskog orkestra i Australian chamber orchestra, Wiener Concert Verein i Zagrebačkih solista, I Barochisti i Cellomania, Leipzig kvarteta i Tomatito sexteta... nastupit će brojni solisti, primjerice - Max Emanuel Cenčić i Zoran Todorovich, Boris Berezovsky i Radovan Vlatković, Nikolai Lugansky i Monika Leskovar, Stefan Milenković i Edin Karamazov...



Radovan Vlatković, kornist / horn player

Premijerno će se u atriju Kneževoga dvora postaviti komorne opere Pergolesi, La serva padrona i Telemann, Schulmeister pod glazbenim vodstvom T. Fačinija, te uz sudjelovanje Giorgia Suriana i Valentine Fijačko, Varaždinskog komornog orkestra, Zbora Umjetničke škole iz Dubrovnika. Redateljska palica pripada Krešimiru Dolenciću.

Unforgettable Festival Nights on the Open-air Stage of the City



"Na taraci" Iva Vojnovića, prošlogodišnja premijera u režiji Joška Juvančića
Last year's premiere *On the Terrace* by Ivo Vojnović, directed by Joško Juvančić

U dramskoj sastavnici programa u perivoju Umjetničke škole Festivalski dramski ansambl, u režiji Joška Juvančića, ponovno će igrati antologijsku Vojnovićevu "Na taraci", na Boškovićevoj će poljani opet oduševljavati Držićev "Skup" u sjajnom ostvarenju Gorana Grgića, dok će se danski kraljević Hamlet ponovno uspeti na antologijski Lovrjenac u režiji Ivica Kunčevića. No, Festivalski dramski ansambl postaviti će i dva nova, premijerna naslova i to prai-zvedbu teksta Tomislava Zajeca Spašeni, u režiji Franke Perković, te Gogoljevog Revizora, u režiji Jerneja Lorencija.

U plesnom programu nastupit će An-sambl narodnih plesova i pjesama Lado iz Zagreba, te Folklorni ansambl Lindo iz Dubrovnika.

Rečenom su, unutar festivalskog okvira od 10. srpnja do 25. kolovoza, pridodate brojne filmske projekcije, predstavljanje knjiga, izložbe... no o svemu iscrpnije, uz mogućnost kupnje ulaznica na www.dubrovnik-festival.hr

DUBROVNIK SUMMER FESTIVAL

The 61st Dubrovnik Summer Festival will begin with the initiation ceremony of raising the Festival flag on the Orlando's Column. Thanks to its international artistic programmes, this oldest and most prestigious cultural institution in Croatia has been a renowned member of the European Festival Association (EFA) for more than half a century. During the 45 festival nights, more than 2000 artists from 24 countries will perform before an international audience in 19 different venues, within more than 80 theatre, music and dance programmes.

Namely, the Dubrovnik Festival owes its artistic peculiarity and international distinctiveness to its ambience venues. The festival programmes take place in Dubrovnik's historic forts, squares, streets, parks, palaces, summer residences and on the islands in close proximity to the City. Thus, under the starry sky of Dubrovnik, the City itself becomes an almost equal co-author alongside the world's and Croatia's finest actors, musicians and dancers. This interactive fusion of the City and Art results in the unforgettable festival nights, and creates the unique and recognisable festival milieu which has ranked the Dubrovnik Festival among Europe's most prestigious cultural events since the 1950s.

In the forthcoming season, following the precious festival tradition, the renowned Croatian and international performers will include the Zagreb Philharmonic, the Orchestra sinfonica di Milano Giuseppe Verdi, the Dubrovnik Symphony Orchestra, the Australian Chamber Orchestra, the Wiener

Violinist Stefan Milenković i ove će godine nastupiti na Dubrovačkim ljetnim igrama

Violinist Stefan Milenković will perform at this year's Dubrovnik Summer Festival again

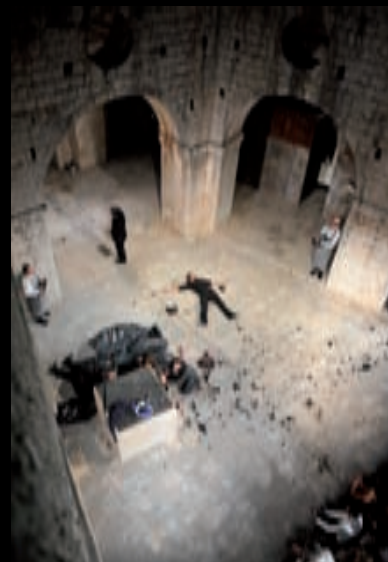


Concert Verejn, the Zagreb Soloists, I Barochichisti, the Cellomania, the Leipzig Quartet and the Tomatito Sextet, as well as numerous soloists such as Max Emanuel Cenčić, Zoran Todorovich, Boris Berezovsky, Radovan Vlatković, Nikolai Lugansky, Monika Leskovar, Stefan Milenkovich and Edin Karamazov.

The chamber opera premieres at the Rector's Palace Atrium will include Pergolesi's *La serva padrona* and Telemann's *Schulmeister* conducted by Tomislav Fačini and directed by Krešimir

Dolenčić, featuring Giorgio Surian, Valentina Fijačko, Varaždin Chamber Orchestra and the Dubrovnik Art School Choir.

Repeat performances within the theatre programme will include the anthological Vojnović's play *On the Terrace* performed by the Festival Drama Ensemble in the Art School Park and directed by Joško Juvančić; Držić's *The Miser* featuring the outstanding Goran Grgić; while the Danish prince Hamlet will climb the Lovrjenac Fort steps again in the play directed by Ivica Kunčević. The Festival Drama Ensemble will also stage

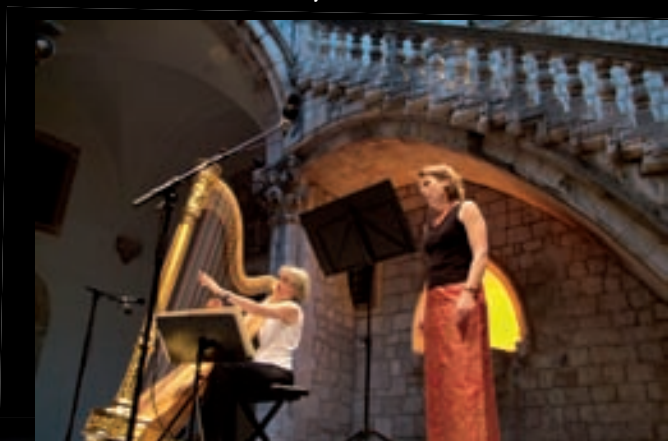


Hamlet na Lovrjencu u režiji Ivica Kunčevića
Hamlet at Fort Lovrjenac directed by Ivica Kunčević

two premieres: the first performance of Tomislav Zajec's play *The Rescued*, directed by Franka Perković, and Gogol's *The Government Inspector*, directed by Jernej Lorenci.

The National Folk Dance and Song Ensemble of Croatia Lado from Zagreb and the Lindo Folk Ensemble from Dubrovnik will appear within the festival dance programme.

From 10 July to 25 August the Festival will also organise numerous film projections, book presentations and exhibitions. For detailed information and booking please visit www.dubrovnik-festival.hr



Bernarda Fink i Mojca Zlobko u Kneževu dvoru
Bernarda Fink and Mojca Zlobko at the Rector's Palace

Gledalište na tvrđavi Lovrjenac
Fort Lovrjenac auditorium





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DUBROVNIK

Pred dvoranom 2

JULIAN RACHLIN & PRIJATELJI

- Svjetski virtuoz pod dubrovačkim nebom

Ove godine će se po deseti put, na radost Dubrovčana i svih gostiju koji budu pohodili koncerte, održati Festival komorne glazbe Julian Rachlin i prijatelji čime će se potvrditi uzajamna vjernost umjetnika Gradu kao i njegovih stanovnika umjetnicima. Julian Rachlin je svjetski poznati violinist, koji je od „čuda od djeteta“, 1988. osvojio titulu Eurovizijskog mladog glazbenika godine, nakon čega je pozvan nastupiti na Berlinskom festivalu pod vodstvom Lorina Maazela te postao najmlađi solist koji je ikada nastupio s Bečkim filharmoničarima, i to pod ravnanjem Riccarda Mutija. Rachlin je surađivao s drugim brojnim vrhunskim svjetskim glazbenicima, kao što su Vladimir Askenazy, James Levine, Zubin Mehta ili André Previn, dok je nastupe komorne glazbe, među ostalima, ostvario s Marthom Argerich, Itamarom Golanom, Mstislavom Rostropovičem, Gidonom Kremerom i Maksimom Vengerovim. Ovjenčan je prestižnom međunarodnom nagradom Accademia Musicale Chigiana u Sieni. Ponosni što je utemeljio Festival komorne glazbe Julian Rachlin i prijatelji upravo u Dubrovniku, okupivši glazbenike koji su pružili

izuzetne glazbene doživljaje te omogućili da Dubrovnik bude zapisan u kalendar najkvalitetnijih svjetskih glazbenih događanja, Julian Rachlin je ove godine predložen za osobu godine.

Cjelokupna atmosfera Festivala komorne glazbe Julian Rachlin i prijatelji je ravna ugođaju koji nude veliki svjetski poznati festivali (Salzburg, Prag, Bečke svečanosti itd.). Svaku večer ispred ulaza u auditorij je dug red ljubitelja komorne glazbe koji se nadaju da će kupiti ulaznicu, ako je na vrijeme nisu rezervirali ili kupili putem interneta. Već godinama za vrijeme Festivala organizirane grupe ljubitelja vrhunske komorne glazbe doputuju u Dubrovnik iz drugih dijelova Hrvatske i inozemstva. I ove godine oni će od 1.-14. rujna uživati u kreacijama koje će na svojim instrumentima

ponuditi: Julian Rachlin (u dvostrukoj ulozi violinista i violista), pijanist Itamar Golan, violončelist Mischa Maisky, kontrabasist Stacey Watton, violinistica Janine Jansen, hornist Radovan Vlatković i dr., a doživjet će i susret s glasovitim glumcima Rogerom Moorom (u ulozi naratora Beethovenovih Heilingstadstih oporuka) kojemu će se i ove godine pridružiti John Malkovich. Prošlogodišnje gostovanje s koncertom poznatog engleskog orkestra St. Martin in Fields s čuvenim dirigentom Leonardom Slatkinom, ove godine će se proširiti na dva nastupa. Među skladbama klasičnih i suvremenih autora posebnost Festivala je svjetska praizvedba Dubugnonovog Glasovirskog trija, a kuriozum Festivala je da ćemo ove godine imati priliku uživati u zvuku balalajke, koju će svirati planetarno poznati Aleksej Arkhipovski. Također, bit će izvedeno i djelo hrvatskog skladatelja, inače predsjednika Republike Hrvatske, Ive Josipovića.

Kao i prošlih sezona Festivala održat će se Koncert u bijelom, kada su i izvođači i publika odjeveni u bijelo, a umjetnici će pokloniti i besplatni koncert u Crkvi sv. Ignacija. Novost ovogodišnjeg Festivala je organiziranje radionice za violinu koju će voditi poznati violinist i pedagog Boris Kuschnir.

Vrhunski solisti, ansambli, kvalitetna programska odrednica te jedinstveni dubrovački ambijenti razlozi su da se posjeti Festival komorne glazbe Julian Rachlin i prijatelji u Dubrovniku.



*- World Famous
Virtuosos under the
Dubrovnik Sky*

Julian Rachlin & Friends Chamber Music Festival

This year, to the joy of all residents of Dubrovnik and festival goers, the 10th Julian Rachlin & Friends Chamber Music Festival will take place, thus confirming both the artists' faithfulness to the City and the faithfulness of its residents to the artists.

Julian Rachlin is a world famous violinist. A child prodigy, he won the Eurovision Young Musician of the Year Title in 1988, after which he was invited to perform at the Berlin Festival under the baton of Lorin Maazel and thus became the youngest soloist ever to perform with the Vienna Philharmonic conducted by Riccardo Muti. Rachlin has worked with other world famous musicians such as Vladimir Askenazy, James Levine, Zubin Mehta and André Previn. His chamber music performances have included those with Martha Argerich, Itamar Golan, Mstislav Rostropovich, Gidon Kremer and Maximom Vengerov. He is the winner of the prestigious international Accademia Musicale Chigiana Award in Siena. This year Julian Rachlin has been nominated for the Personality of the Year for his founding of the Julian Rachlin & Friends Chamber Music Festival in Dubrovnik and gathering musicians who have made outstanding musical achievements, thus enabling

Dubrovnik's inclusion in the world's most exquisite musical events calendar. The entire atmosphere at the Julian Rachlin & Friends Chamber Music Festival matches that at the major world famous festivals (Salzburg, Prague, Vienna, etc.). Every evening people queue in front of the box office hoping to buy a ticket - if they have not managed to book it on time - or purchase it via the Internet. For many years now, during the Festival, organised groups of admirers of top-quality music have been coming to Dubrovnik from other parts of Croatia and from abroad. This year too, from 1 - 14 September, they will have the opportunity to enjoy the performances of: Julian Rachlin (both on the violin and the viola), the pianist Itamar Golan, the cellist Mischa Maisky, the double-bass player Stacey Watton, the violinist Janine Jansen, the horn player Radovan Vlatković and others, and to also meet with the famous actors Roger Moor (as narrator of Beethoven's Heiligenstadt Testament), once again with John Malkovich. The distinguished English orchestra the Academy of St Martin in the Fields will perform two concerts this year under the baton of the renowned conductor Leonard

Slatkin. In addition to compositions by both classical and contemporary authors, visitors will have the opportunity to listen to the world premiere of a piece by the Dubugnon Piano Trio. Festival highlights will include the appearance of the world-famous balalaika player Alexei Arkhipovskiy, and the performance of a work by the Croatian composer Ivo Josipović, the current President of the Republic of Croatia. This year too, the White Concert will take place, with both performers and audience dressed in white, and the artists will again present the residents of Dubrovnik with a free concert at the Church of St Ignatius. For the first time the Festival will organise a violin workshop conducted by the renowned violinist and pedagogue Boris Kuschnir. Superb soloists, high quality programmes and unique Dubrovnik venues are good reasons for visiting the Julian Rachlin & Friends Chamber Music Festival in Dubrovnik.



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DUBROVAČKI
LIBERTAS FILM FESTIVALHOLYWOOD NA
STRADUNU

Da su Angelina Jolie i Brad Pitt za uskrсне blagdane (ipak) posjetili Dubrovnik zasigurno bi se o boravku najpoznatijeg glumačkog para u Gradu pričalo i ovih dana. Ne bi to bile ni prve, a ni posljednje holivudske face i poznate osobe iz svijeta filma, koje su prošetale Stradunom. Ovako, Dubrovčani s nestrpljenjem očekuju Libertas film festival, manifestaciju koja im iz godine u godinu dovodi domaće i strane filmske goste, predstavlja vrhunske naslove iz svijeta filma, nudi glamur, zabavu i dobar provod.

Od 2. do 6. srpnja očekuje nas šesti Libertas film festival, koji unatoč recesiji nudi program bogatiji od svih dosadašnjih izdanja. U natjecateljskom dijelu Festivala publika će imati priliku vidjeti neke od ponajboljih filmova najnovije svjetske produkcije, nagrađivane i hvaljene naslove koji dolaze s najznačajnijih svjetskih festivala poput Berlina, Cannesa, Venecije i Toronta. Prilika je to da se predstave manje poznate kinematografije, ovoga puta iz Vijetnama i Islanda. Pozornost privlači i ovogodišnji gost Fokus programa - Rusija. Zemlju velikih filmskih autora i filmova dovoljno je najaviti naslovom - Kako sam proveo ovo ljeto, dobitnika triju Srebrnih medvjeda s ovogodišnjega Berlinalea. O najboljima odlučuje žiri sačinjen od

filmskih profesionalaca- producent Robert Lantos (Adoration, Fugitive Pieces, Where the Truth Lie, Being Julia, Barney's Version), glumica Mira Furlan (Lost, Otac na službenom putu, Cirkus Columbia, Vratit će se rode), direktor fotografije Dante Spinotti (The Last of the Mohicans, Heat, LA Confidential, Red Dragon, The Chronicles of Narnia). Novost je Radionica animiranoga filma namijenjena članovima novootvorenoga Dubrovačkog filmskog kluba. U šest dana Radionice učenici dubrovačke gimnazije napraviti će kratki animirani film. Gost predavač bit će Jerzy Moszkowich, direktor najpoznatijeg poljskog Filmskog festivala za djecu AleKino. U Dubrovniku će se obilježiti 60 godina poljske animacije. Besplatne projekcije za djecu ponudit će 30 poljskih i 20 hrvatskih filmova za djecu. Mlade autore, među njima zasigurno i buduće redateljske zvijezde, vidjet ćemo u sklopu rado gledanog Programa kratkoga filma. Za ljubitelje horora tu je tradicionalno Ponoćno ludilo. Dokumentarni program Film and Food posvećen je gastronomiji i kuhanju, slavnim chefovima i vojnim kuharima, restoranima i prirodnoj hrani.

Koga trenutačno kuha uprava Festivala nismo uspjeli doznati, otkrili su nam tek da pregovaraju s poznatim imenima iz svijeta filma u Londonu i Parizu. Tako će identitet poznatih gostiju, koji će prošetat dubrovačkim crvenim tepihom, ostati tajna do samog početka Festivala. Crveni tepih seli se na Stradun-točnije ispred Kneževa dvora gdje će biti upriličeno svečano otvorenje LFF. Nije Dubrovnik ni prvi ni zadnji grad kojeg posjećuju filmske zvijezde, niti jedini grad koji ima filmski festival. No, zaštićeni UNESCO-ov spomenik kulture tijekom Libertas film festivala pretvara se u jedinstvenu otvorenu pozornicu u kojoj se filmski naslovi gledaju pod otvorenim nebom. Kino Jadran, unutar stare gradske jezgre i plaža Banje s pogledom na gradske zidine, neke su od otvorenih pozornica na kojima uživanje u sedmoj umjetnosti dobiva novi smisao. U to su se dosada uvjerali Gila Almagor, Owen Wilson, Woody Harrelson, Jim Sheridan, ili kako je Chris Cooper rekao: „Nevjerojatan Grad, predivni ljudi, izvrsni filmovi, odlično sam se proveo u Dubrovniku!“



DUBROVNIK LIBERTAS FILM FESTIVAL

HOLLYWOOD IN STRADUN

If Angelina Jolie and Brad Pitt had visited Dubrovnik at Easter (after all), people would certainly have been talking about the visit of the most famous screen couple right up to the present day. They would be neither the first, nor the last, Hollywood stars or film celebrities to promenade along the Stradun. The residents of Dubrovnik thus impatiently await the Libertas Film Festival which, from year to year, continues to bring national and international guests from the world of film and to present the world's finest films, offering an abundance of glamour, fun and good time.

In spite of the recession, the 6th Libertas Film Festival, which takes place from 2 – 6 July, offers a programme richer than the ones we have seen in preceding seasons. In the competitive part of the Festival, the audience will have the opportunity to see some of the finest films most recently produced in the world, including the awarded and acclaimed ones that have already been shown at the major international festivals including Berlin, Cannes, Venice and Toronto. The Festival will also present some of the less known film industries such as those of Vietnam and Island. Particularly attractive is this year's Focus Programme guest - Russia. Suffice it to say that the country of great films and film makers will be represented by the film *How I Ended This Summer*, the winner of three Silver Bear Awards at this year's Berlin Festival.

The Jury consists of film professionals - producer Robert Lantos (*Adoration, Fugitive Pieces, Where the Truth Lies, Being Julia, Barney's Version*), actress Mira Furlan (*Lost, Otac na službenom putu, Cirkus Columbia, Vratit će se rođe*) and cinematographer Dante Spinotti (*The Last of the Mohicans, Heat, L.A. Confidential, Red Dragon, The Chronicles of Narnia*). The Festival will feature an Animated Film Workshop organised for members of the newly opened Dubrovnik Film Club. During the six-day Workshop pupils of the Dubrovnik Grammar School will make a short animated film. The director of the AleKino, the best-known Polish children's film festival, Jerzy Moszkowich, will be a guest lecturer. On the occasion of the 60th anniversary of the Polish animated film, free film projections for children including 30 Polish and 20 Croatian children's films will be organised. Young authors, some of whom will certainly become renowned film directors in the future, will be presented within the popular Short Film Programme. The traditional Midnight Madness is organised for horror film fans.

The documentary programme entitled *Film and Food* is dedicated to gastronomy and cooking, famous chefs, military cooks, restaurants and organic food.

We have not yet managed to find out the names of the celebrities who will come to the Festival. What we have heard is that the Festival organisers have

been negotiating with some of the well known people from the world of film in London and Paris. The identity of the famous guests who will appear on the Dubrovnik red carpet will thus remain secret till the very beginning of the Festival. The red carpet will be moved to the Stradun, to be more precise, in front of the Rector's Palace, where the Opening Ceremony of the Libertas Film Festival will take place. Dubrovnik is neither the first nor the last city to be visited by film stars, and definitely not the only one that has a film festival. Yet, during the Libertas Film Festival, this UNESCO Cultural Heritage Site turns into a unique outdoor stage, where films are watched in the open air. The Jadran Cinema within the Old City and Banje Beach with a view of the city walls are some of the Festival open-air venues that enhance the enjoyment of the seventh art. Festival guests who have had this experience include Gila Almagor, Owen Wilson, Woody Harrelson and Jim Sheridan. According to Chris Cooper: "Amazing City, wonderful people, excellent movies, I had a great time in Dubrovnik!"



Žiri festivala 2009. godine
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700. GODINA VATROGASTVA U DUBROVNIKU

Dubrovkinja

NISU SMJELE NA MJESTO POŽARA



Bez obzira na sve nedaće i nepogode dobrom zakonskom regulativom i načinom urbaniziranja Grada, Dubrovnik je uspio sačuvati svoj srednjovjekovni izgled, njegujući svoje iskonske vrijednosti i tradiciju, pri čemu, prije 700 godina vrlo dobro organizirano, opremljeno, osposobljeno i operativno spremno vatrogastvo

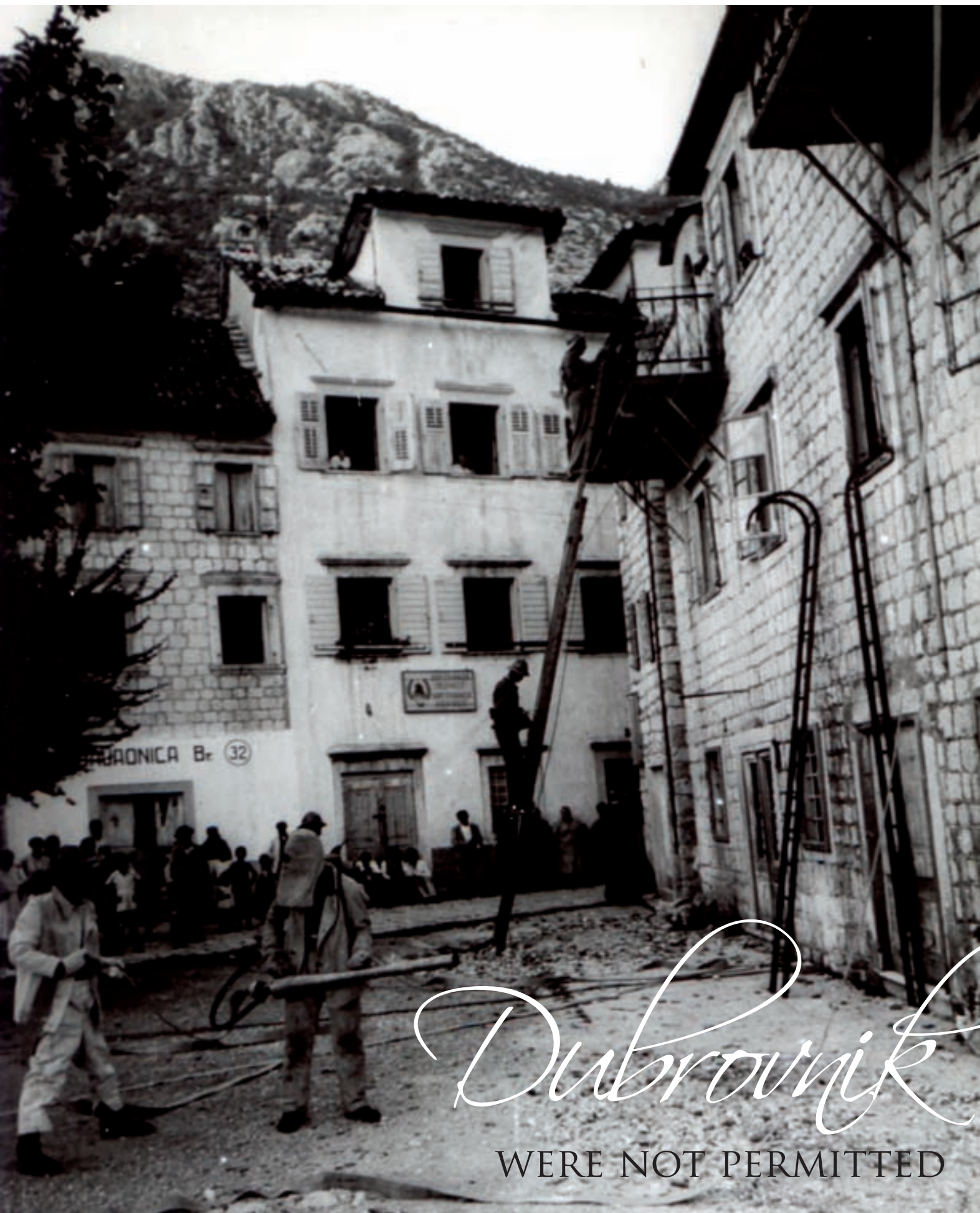
kontinuirano djelotvorno djeluje do današnjih dana. Stotinjak profesionalnih i dragovoljnih vatrogasaca organizirano je u *Javnoj vatrogasnoj postrojbi Dubrovački vatrogasci*. S velikim iskustvom i suvremenom opremom interveniraju u spašavanju ljudi i imovine više od tristo pedeset puta godišnje.

Vremenske i ljudski izazvane nepogode oduvijek su stalna prijetnja imovini i ljudima. Najopasnije od svih bile su vatrene stihije. Stanovništvo drevnoga Dubrovnika, grada u početku građenog od drva s rasterom uskih uličica i s krovovima od drvenih daščica, stoga se vrlo rano, pred više od 700 godina, organizirano suprostavljalo opasnosti od požara uvođenjem protupožarnih propisa i provođenjem preventivnih mjera za sprječavanje požara.

U svom Statutu iz 1272. Dubrovčani su: detaljno opisali provedbu mjera obrane od požara, donijeli uredbu o gašenju i načinu sprječavanja nastajanja požara, ali i odredili izuzetno stroge sankcije za palikuće. Posebna pažnja bila je posvećena načinu i rasporedu gradnje kuća, širini ulica, smještaju odvoda i opskrbi vodom.

U slučaju požara svi stanovnici su sa sjekirama ili punim vjedrima vode bili u obvezi sudjelovati u gašenju. Skupljali su se na glas zvona na Placi. Dubrovkijnama, pod prijetnjom kazne, nije bilo dopušteno poći na mjesto požara, dok su njihove sluškinje, dajilje i robinje to morale pod prijetnjom kazne.





Dubrovnik

WERE NOT PERMITTED



Elemental and man-made disasters have been a constant threat to property and people since time immemorial. Most dangerous of all were fires. The inhabitants of ancient Dubrovnik, a city originally built of wood with a network of narrow streets and roofs made of wooden shingles, therefore made an organised stand against the hazard of fire very early on, more than 700 years ago, by bringing in anti-fire regulations and implementing fire-prevention measures.

In their Statute of 1272 the people of Dubrovnik: defined in detail the implementation of fire-fighting measures, passed a regulation about extinguishing fires and the way to prevent them starting, but also prescribed extremely severe penalties

for arsonists. Special attention was paid to the method in which houses were built and their layout, the width of streets and the position of drainage and the water supply system.

In the event of fire all the inhabitants were obliged to participate in extinguishing it with axes or full pails of water. They assembled on the sound of the bell on the Placa. Dubrovnik ladies, under threat of punish-

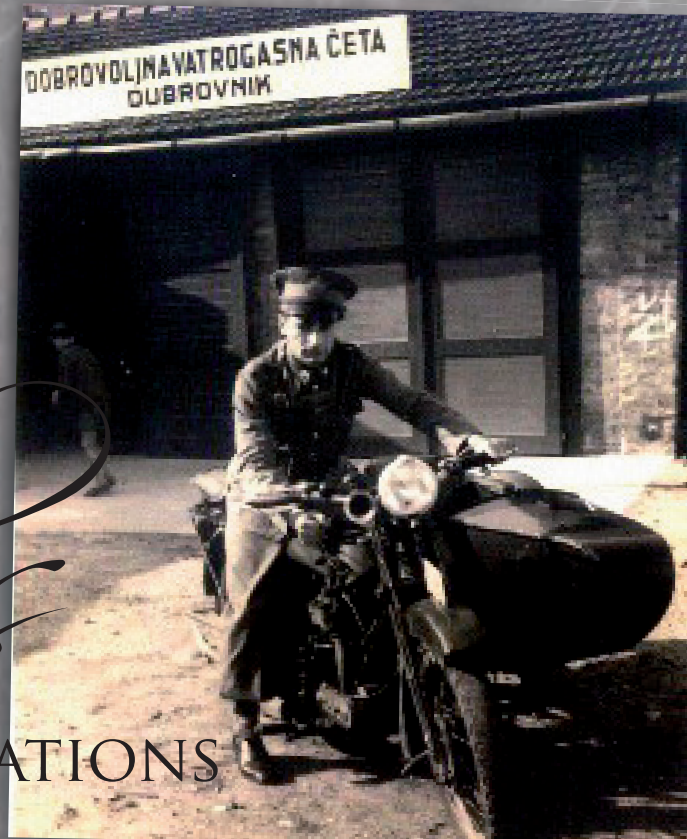
ment, were not permitted to go to the location of the fire, whereas their female servants, nursemaids and slave women were obliged to do so or face punishment.

Regardless of all its calamities and disasters, Dubrovnik has, through good regulation and the city's method of urbanization, succeeded in retaining its medieval appearance, nurturing its



ancient values and traditions, in which its very well-organized, equipped, trained and operationally-prepared fire

service, formed seven hundred years ago, has been working continuously and efficiently until the present day. About a hundred professional and volunteer firefighters form the Dubrovnik Firemen's Public Firefighting Unit, who with their wealth of experience and up-to-date equipment, intervene more than three hundred and fifty times a year to save human lives and property.



Ladies

AT FIRE LOCATIONS

15

GODINA EUROPSKOGA DOMA DUBROVNIK



Europski dom Dubrovnik
Europe House Dubrovnik

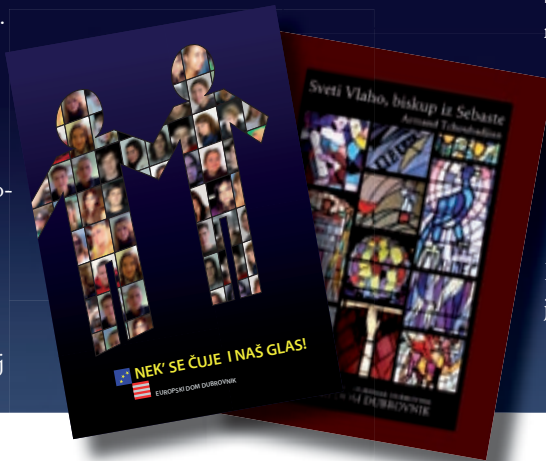
Inicijativu za osnivanje Europskoga doma Dubrovnik (EDD) pokrenuli su 1990. godine članovi tadašnje dubrovačke podružnice Europskoga pokreta. Ratne su okolnosti ubrzo pokazale da je osnivanje organizacije s europskim predznakom više nego nužno i u ovom dijelu Europe. Osnivački su ugovor u Hotelu Argentina u Dubrovniku dana 8. ožujka 1995. potpisali predstavnici dvadeset i četiriju poduzeća, ustanova i jedinica lokalne samouprave s područja Dubrovačko-neretvanske županije. Za predsjednika je bio izabran Lukša Lucinović, predstavnik Turističke zajednice Grada Dubrovnika. Svrha osnivanja Europskoga doma bilo je promicanje ideje europskoga jedinstva i informiranje hrvatskih građana o procesu europskoga ujedinjenja, poticanje razumijevanja, tolerancije i dijaloga s europskim narodima i državama te promidžba Hrvatske u Europi kroz suradnju s inozemnim vladinim i nevladinim organizacijama. Prema Statutu članovi Europskoga doma Dubrovnik mogu biti domaće i inozemne pravne i fizičke osobe. Sjedište udruge je od 1997. godine u povijesnom kompleksu Lazareta. Djelomičnu obnovu prostora, oštećenog tijekom ratnih razaranja Dubrovnika, financirala je Turistička zajednica Grada Dubrovnika. Nakon preuređenja 2008. godine olakšano je komuniciranje s većim brojem građana, koji mogu posuđivati izdanja na više jezika o različitim aspektima europskih integracija, posebice o civilnome društvu, povijesti i funkcioniranju institucija Europske unije. Unatoč skromnim mogućnostima poratnih godina, članovi su odmah po osnivanju udruge počeli na volonterskoj

osnovi organizirati brojne aktivnosti. Nastojeći ideje, zbog kojih je EDD osnovan, približiti što većem broju građana, uspostavljena je suradnja s lokalnim medijima, zahvaljujući čemu je udruga do sada provela mnoštvo uspješnih medijskih projekata. Tijekom godina, radijske emisije o europskim integracijama i civilnom društvu postale su tako „zaštitni znak“ EDD-a. Uz financijsku pomoć kolektivnih članova – pravnih osoba te donatora i sponzora iz Hrvatske i inozemstva, individualni članovi i vanjski suradnici EDD-a organiziraju i edukativne radionice, predavanja s domaćim i inozemnim predavačima, izložbe, okrugle stolove, obilježavanje Dana Europe (9. svibnja), međunarodne seminare, susrete i konferencije. Udruga izdaje i vlastite publikacije. U sve se aktivnosti nastoji uključiti što veći broj mladih ljudi, stoga su većina suradnika i sudionika aktivnosti EDD-a mladi. U njihovoj provedbi udruga surađuje s brojnim hrvatskim i inozemnim nevladinim i vladinim organizacijama, visokoškolskim ustanovama i znanstvenim institutima. Godine 2006. Europski je dom Dubrovnik postao pridruženi član Udruženja audiovizualnih operatera Mediterana – COPEAM.



ORLANDO – EUROPSKI SIMBOL PRAVDE

Multimedijalni projekt Orlandovi europski putovi najznačajniji je međunarodni projekt Europskoga doma Dubrovnik. Njegov je cilj ukazati na zajedničke korijene ujedinjene Europe, čiji počeci sežu u 8. stoljeće – razdoblje vladavine Karla Velikoga. Roland, jedan od njegovih najvjernijih viteza, postao je u kasnijim stoljećima simbol pravde, nezavisnosti i slobode. Od 14. stoljeća njegov lik na kamenim ili drvenim stupovima krase središta mnogih europskih gradova. Jedan od najljepših kipova je u Dubrovniku, gdje je, kao i u Italiji, vitezovo ime promijenjeno u *Orlando*. Nakon proširenja Europske unije u 2004. godini, dubrovački je Orlando ostao jedini spomen na viteza Rolanda izvan granica Unije. Saznajte više o Europi, Rolandu/Orlandu i Dubrovniku iz bogato ilustrirane knjige Orlandovi europski putovi s tekstovima trinaest autora iz različitih europskih država. Knjiga je objavljena na engleskom, francuskom, hrvatskom, njemačkom i talijanskom jeziku!



15th ANNIVERSARY OF EUROPE HOUSE DUBROVNIK

The initiative to establish Europe House Dubrovnik (EHD) was launched by members of the former Dubrovnik branch of the European Movement in 1990. The war circumstances quickly showed that there was an urgent need for the establishment of a pro-European association also in this part of Europe. On March 8, 1995 its Statute was signed by representatives of twenty-four companies, public institutions and local authorities from the Dubrovnik-Neretva County in Hotel Argentina in Dubrovnik. Lukša Lucianović, a Dubrovnik Tourist Board representative, was chosen as president. The main reason for establishing the Europe House was to promote the concept of a united Europe, to inform Croatian citizens about the European integration process, to foster their understanding, tolerance and dialogue with European nations and states, and to promote Croatia in Europe through cooperation with foreign governmental and non-governmental organizations.

According to its Statute, national and foreign private and legal entities can become members of Europe House Dubrovnik. Since 1997, the association's headquarters have been located in the historical Lazaret (quarantine) complex. The Dubrovnik Tourist Board financed part of the renovation of the premises, damaged during the wartime devastation of Dubrovnik. The renovation in 2008 enabled an easier communication with a greater number of citizens, who can now borrow publications on various aspects of European integration in several languages, especially regarding civil society and the history and functioning of European Union institutions.

Members began to organize numerous activities on a voluntary basis right from the very start, despite the modest means available during the post-war years. A joint cooperation was set up with the local media, in order to spread the founding concepts of EHD to as wide an audience as possible, thanks to which the association has been able to carry out many successful media projects up to now. Over the years, radio broadcasts on European integration and civil society have thus become the EHD's „trademark“.

Using the financial assistance of its collective members (legal entities), donors and sponsors from both Croatia and abroad, the individual members and associates of EHD also organize educational workshops and lectures with national and international lecturers, exhibitions, round tables, Europe Day celebrations (May 9th), international seminars, meetings and conferences. EHD also releases its own publications. All the activities try to include as many youth as possible, so that most of EHD's associates and participants are young people. In the implementation of such activities, the association cooperates with many Croatian and foreign NGOs and government organizations, higher education and scientific institutions. In 2006, Europe House Dubrovnik became an associate member of the Permanent Conference of the Mediterranean Audiovisual Operators (COPEAM).

ROLAND – THE EUROPEAN SYMBOL OF JUSTICE

The multimedia project entitled *Roland's European Paths* is EHD's most ambitious international project. Its aim is to underline the common roots of a united Europe. They go back all the way to the reign of Emperor Charlemagne in the 8th century A.D. Roland, one of his most faithful knights, became a symbol of justice, independence and freedom over the centuries. His stone or wooden statue adorned many European town centers from the 14th century onwards. One of the most beautiful statues is located in Dubrovnik, where Roland is better known as *Orlando*, as in Italy. After the enlargement of the European Union in 2004, the Orlando Column in Dubrovnik is now the only Roland memorabilia that has remained outside EU borders. Learn more about Europe, Roland/Orlando, and Dubrovnik from the richly illustrated book, *Roland's European Paths*, with texts by thirteen authors from different European countries. It is published in English, Croatian, German, French, and Italian!





F.

Istim nitima ispleteni su Grad i glazba pjesnika klavira

Najveći pjesnik među pjesnicima klavira, romantik koji je mrzio romantično, pianist i glazbeni genije Frederick Chopin, čiju dvjestotu godišnjicu rođenja slavimo ove godine, ostavio je iza sebe pregršt djela u kojima je rastvorio zvuk klavira do tada neslućenih visina i u potpunosti svog glazbenog izričaja zasjeo na prijestolje bezvremenosti. Napustivši svoju rodnu domovinu, Poljsku, u svojoj dvadeset i prvoj godini, otisnuo se u svijet uzburkane Europe. Cijelog života bio je rascijepljen između nostalgije, između finoće i obskurnosti pariških salona, između svoje tjelesne nejakosti i nevjerovatne strasti svoga duha. I kao svaki umjetnik rastrgan

zvijerima proturječnosti, pomirbu je našao u svojoj muzici koju je pisao na krajnje discipliniran način, zadajući interpretatorima kroz vrijeme iza njega puno muke u svladavanju i stapanju romantičnog izričaja i „bachovske“ strogosti svoje glazbe.

I kao što se njegova glazba svila u svim koncertnim dvoranama svijeta, našla je svoj uzduh i prirodno stanište u najljepšoj glazbenoj pozornici, u domu dubrovačkog kneza, Kneževom dvoru. Oživljavali su njegovu muziku i prizivali njegov duh desetljećima najveći pianisti svoga doba, najviše u ljetnim mjesecima tijekom Dubrovačkih ljetnih igara.

Aldo Cicollini, Maurizio Pollini, Svjatoslav Richter, Ivo Pogorelić, Fou Ts'ong, Dubravka Tomšič samo su neki na dugačkom popisu pianista koji su svirali među stamenim kolonadama palače i utkali u ovaj kamen, u ove mire, uz zvuk čioipa i nezamjenjiv miris Grada, svu ljepotu, profinjenost i čeznutljivost Chopinove glazbe. Grad koji beznadno i neodgovorno traži novu hrid, u svom biću dijeli sa Chopinovu glazbom istu onu želju za smirajem, istu onu tugu za beskrajem. Na sat, dva, sjedinjavanjem prostora i glazbe, dok tok zvuka traje, uho nam nalazi beprijekoran svijet sklada i tankočutnosti. Onakav kakav je i Dubrovnik bio. Začaranost ovog prostora i Chopinova glazba spleteni su od istih niti. Zato sa zasanjenim iščekivanjem, slutimo još takvih susreta s njegovim bićem nadajući se povratku u neko ljepše duhovno utočište i inspiraciji za puninu života.



*The City and the music of the piano poet
are made of the same staff*



Dubravka Tomšič, vrsna je interpretatorica Chopinove glazbe
Dubravka Tomšič is an outstanding interpreter of Chopin's music

Chopin

The greatest among the piano poets and the romantic who hated that which was romantic, the pianist and musical genius Frederic Chopin – whose 200th anniversary of the birth we celebrate this year – composed an armful of works in which the piano sound reached the then unimaginable heights, and became immortal in the fullness of his musical expression. He left his native Poland at the age of twenty one in order to meet with the turbulent world of Europe. Torn between nostalgia, the sophistication and obscurity of the Paris music salons, his physical feebleness and incredible passion of his spirit, he found a reconciliation in his music, which he

composed with the utmost discipline, putting the interpreters that appeared after him to so much trouble in mastering and combining the romantic expression with the “Bachian” strictness of his music.

Having found a home in all concert halls in the world, his music also found its natural abode at the Rector's Palace - the world's most beautiful music stage and the home of the Rector of Dubrovnik. For many decades the greatest pianists of the time have performed his music and summoned up his spirit here, particularly during the Dubrovnik Summer Festival.

Aldo Cicollini, Maurizio Pollini, Svjatoslav Richter, Ivo Pogorelich, Fou

Ts'ong and Dubravka Tomšič are only a few among numerous pianists who have performed under the Palace's arches and imbued its stone and walls with all the beauty, subtleness and wistfulness of Chopin's music, accompanied with the swifts' twitter and the unique scent of the City. The City - which hopelessly and undeferrably searches for a new stronghold - shares with Chopin's music the same longing for serenity and the same yearning for infinity. For an hour or two during the performance, while the palace and music amalgamate, we enter a perfect world of harmony and subtlety to which Dubrovnik once belonged. The magic of the venue and Chopin's music are made of the same staff. That is the reason why we dreamily await new encounters with his being in the hope of finding some finer spiritual refuge and inspiration for a fulfilled life.

NOOR

svojim stoljetnim poštivanjem značenja riječi *mir, sloboda, neovisnost* dočekuje ga širokog zagrljaja, a s dubrovačkim glazbenicima na svakom koncertu, kreće u visine. Kaže da je neponovljiv osjećaj biti u zajedničkom letu ispod neba. Poput jata ptica.

- Prvi put sam u Dubrovnik stigao 2009. godine. Gospodin Pero Šiša, ravnatelj Dubrovačkog simfonijskog orkestra, dočekao me je u zračnoj luci. Na putu prema hotelu, tog jutra prepunog fascinacije, uvjerio sam se da je Hrvatska prekrasna zemlja. Ugledao sam Dubrovnik okružen s 2 tisuće metara dugim zidinama, čisto more ljeskalo se na suncu, šetnice su bile pune različitog cvijeća, sve je odavalo osjećaj mira. Počeo sam pjevati i shvaćati zašto je u prošlosti toliko stranih osvajača poput Turaka, Mlečana, Francuza htjelo (p)osvojiti ovaj Grad, perlu Jadrana.

Što Vas se najviše dojmilo?

- Najviše su me impresionirali prijateljski naklonjeni ljudi sa svojim osmijehom. U Dubrovniku se osjećate dobrodošlim i

ZAŠTO VOLIM DUBROVNIK

NAPISALA/BY LIDIJA CRNČEVIĆ

Maestro Noorman Widjaja, dirigent i glazbenik iz Indonezije, koji već godinama gradi uspješnu međunarodnu karijeru relativno je novi zaljubljenik u Dubrovnik. Prvi put posjetio ga je

2009., u svibnju, kada je s Dubrovačkim simfonijskim orkestrom održao prve koncerte. Već 2010. postaje glavnim gostujućim dirigentom, koji u Dubrovnik doputuje s osjećajem da je stigao – doma. Grad koji ga se dojmio

osjećate njihov ponos što su stanovnici Grada koji vole mir, slobodu, neovisnost. Veliki hrvatski pjesnik Ivan Gundulić lijepo je to opjevao kroz stih – sloboda i neovisnost ne prodaju se ni za svo zlato i dijamante svijeta.

MAN WIDJAJA

Dubrovnik me inspirira i u Šangaju

Ove ste godine postali glavnim gostujućim dirigentom Dubrovačkog simfonijskog orkestra. Nastupali ste s brojnim svjetskim orkestrima, kakva iskustva imate u radu s dubrovačkim glazbenicima?

- Osjećam izuzetnu čast što su me ove godine izabrali za glavnog gostujućeg dirigenta ovog prekrasnog orkestra. Dok radim s njima osjećam njihovu snagu i dugu tradiciju, njihov zvuk je topao i pun emocija koje su važnije od nota. Kao dirigent povremeno zaboravite kako oni zapravo sviraju iz nota i to je zapravo iznimno iskustvo. U budućnosti planiramo puno zajedničkih koncerata koje ćemo započeti turnejom po Aziji, nastupima u Jakarti i Baliju.

Mnogi glazbenici u Dubrovniku ističu jedinstven osjećaj koncertiranja u prostorima koji se svojom ljepotom i arhitekturom na poseban način reflektiraju i na način izvedbe. Dijelite li i Vi takve dojmove?

Poslije svakog koncerta razmišljam o osjećaju nevjerojatne duhovnosti i harmonije s njima; mi izgledamo poput ptica koje zajedno lete nebom; u tom trenutku je svatko značajan jer smo svi jedno kao kozmos.

Što Vas povezuje s Dubrovnikom, po čemu je različit od gradova u kojima ste radili, živjeli, nastupali?

- Svaka zemlja ima svoju tradiciju i običaje. U velikom gradu poput Shangaja s 20 milijuna stanovnika, život nije dovoljno miran, svugdje je buka i promet, nema dovoljno tihog mjesta za razmišljanje i inspiraciju, osjećaje kakvi trebaju za umjetnost i glazbu. No, kao dirigent vi možete i morate dati inspiraciju Dubrovniku; to je Tao

Dirigent Noorman Widjaja rođen je u obitelji glazbenika. Njegov talent dirigenata otkriven je kada je dirigirao zbornim koncertom u čast predsjednika Sukarno u Djakarti (Indoneziji) u dobi od jedanaest godina za iznenadne bolesti njegova oca. Studij klavira na koledžu glazbe u Berlinu započinje 1969. kod prof. Gerhard Puchelt, kompoziciju kod prof. I Song Jun, a usmjerenje kod prof. Hans Martin Rabenstein. U Nurnberg dolazi 1982. gdje ga je glavni šef dirigent Hans Gierster unaprijedio u dirigenta. U tamošnjoj opernoj kući dirigirao je više od 400 izvedbi u vremenu od 1982. do 1990. godine. Njegova aktivnost kao dirigenta, vodi ga u Šangaj, gdje je od 1990. do 1995. god. bio počasni gost dirigent i v.d. glavnog dirigenta. Godine 1993. dirigirao je svjetskom premijerom opere The Great Wall u Taipei-u, a osim toga do 2004. god. dirigira Taipei Music Festival-om, i Taipei simfonijskim orkestrarom. Od 1993. do 1995. god. glavni je dirigent japanske Metropolitan opere i dirigira, između ostalih, operama Otello, Turandot, Rigoletto, Tosca i Trovatore. Debitirao je u Italiji 1994. godine u Filharmonijski koncertnoj dvorani Verona s operom Tutti u Maschera-i Carla Pedrotti-ja. Uz to, Noorman Widjaja vodi različita međunarodna natjecanja pjesama i natjecanja za glasovir i violinu. Niz godina surađuje s glumcem Karlheinz Böhm i njegovom organizacijom "Ljudi za ljude".

The Indonesian conductor Noorman Widjaja was born into a family of musicians. As an eleven-year old boy Noorman Widjaja revealed his outstanding talent conducting



with great success the choir concert held in honour of President Sukarno in Jakarta instead of his father who suddenly fell ill. In 1969 he began to study the piano with Gerhard Puchelt in Berlin, composing with I Song Jun, and conducting with Hans Martin Rabenstein. In 1982 he was invited to the Nürnberg Opera by its chief conductor Hans Gierster, where Widjaja conducted more than 400 operas from 1982 to 1990. From 1990 to 1995 he served as an honorary guest conductor and chief conductor in Shanghai. In 1993 he conducted the world's first performance of the opera The Great Wall in Taipei and till 2004 performed with the Taipei Symphony Orchestra at the Taipei Music Festival. From 1993 to 1995 he was chief conductor of the Japanese Metropolitan Opera, conducting, among other operas, Othello, Turandot, Rigoletto, Tosca and Troubadour. In 1994 Widjaja made his Italian debut with the concert performance of Carlo Pedrotti opera Tutti in maschera in Verona. He has conducted numerous international vocal, piano and violin competitions. For many years Noorman Widjaja has worked with the renowned actor Karlheinz Böhm and his organisation People for People.

filozofija – davati ljubav s obvezom i odgovornošću. To su tri veoma važne stvari u tao filozofiji i radeći na takav način od Dubrovačkog simfonijskog orkestra možemo napraviti najbolji svjetski orkestar. Za to postići valja imati i velikog managera. Dubrovački simfonijski orkestar ga ima u ravnateljstvu, Peru Šiši. Dobar vlak treba imati veoma snažnu lokomotivu.

Ima li Dubrovnik još uvijek šarm koji je plijenio najveća imena iz umjetničkog svijeta?

- Dubrovnik mi se svaki put sviđa sve više; osjećam ga kao dom na Baliju. Ovdje nitko nije stranac, ponosan sam što imam jako puno prijatelja u Dubrovniku i u Mostaru nakon što smo imali izvrsnu suradnju s njihovim zborom. Divni ljudi!

Dubrovnik inspires me even in Shanghai

WHY I LOVE DUBROVNIK

NAPISALA/BY LIDIJA CRNČEVIĆ



Maestro Noorman Widjaja, conductor and musician from Indonesia with an outstanding international career, is a relatively new admirer of Dubrovnik. He visited it for the first time in May 2009 in order to conduct his first concerts with the Dubrovnik Symphony Orchestra. In 2010 he was already appointed the Orchestra's Chief Guest Conductor, who comes to Dubrovnik as if coming home. The city that impressed him for its centuries-long respect for the words **peace, freedom and independence** awaits him with a warm embrace. Every concert with the musicians of Dubrovnik has been a new uplifting experience. He claims this feeling of flying together like a flock of birds under the sky to be unrepeatable.

- I came to Dubrovnik for the first time in 2009. Mr. Pero Šiša, the Dubrovnik Symphony Orchestra Director came to meet me at the airport. The fascinating drive to my hotel that morning convinced me that Croatia is a magnificent country. I saw Dubrovnik encompassed with a two-thousand-metre long wall, the crystal sea shimmering in the sun and the walking paths full of a variety of flowers. Everything radiated a feeling of peace. I began to sing, realising why so many conquerors in the past - such as the Turks, Venetians and French - wished to take control of the City also called the pearl of Adriatic.

What impressed you the most?

- I was most impressed by the friendly people and their smile. You feel welcome in Dubrovnik, and sense their pride for being residents of a City where

peace, freedom and independence are highly valued. The great Croatian poet Ivan Gundulić described it superbly in his verses – *Freedom should not be sold for all the gold in the world.*

This year you were appointed Chief Guest Conductor of the Dubrovnik Symphony Orchestra. Having performed with a large number of orchestras worldwide, what are your impressions of the work with the Dubrovnik musicians?

- I am greatly honoured for being appointed Chief Guest Conductor of this wonderful orchestra this year. While working with its musicians I feel their power and their belonging to a long tradition. Their sound is warm and saturated with emotions, which are more important than the notes. As a conductor you occasionally forget that they actually play from the notes, and that is an amazing experience. We are planning many concerts together in the future, beginning with the Asian tour and performances in Jakarta and Bali.

While in Dubrovnik, numerous musicians talk about the unique experience of playing in the venues the beauty and architecture of which reflect on their performance in a special way. Do you share such impressions?

After each concert I think about the feeling of incredible spirituality and harmony I share with them; we look like birds flying together in the sky; everyone is important at that moment because all of us are one, like cosmos.

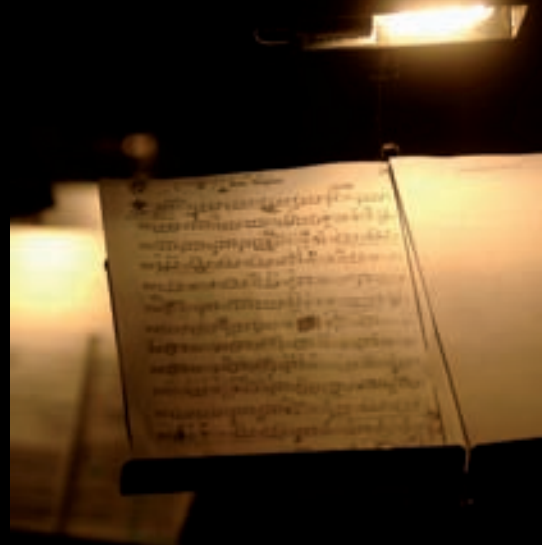
What is it that connects you with Dubrovnik and what makes it different from other cities in which you have performed, lived and worked?

- Each country has its own tradition and customs. In a huge city like Shanghai, with 20 million people, life is not sufficiently peaceful. With noise and traffic everywhere, you cannot

find a place quiet enough for thinking and inspiration, which are essential for art and music. But, as a conductor, you can and have to give the inspiration of Dubrovnik. This is the philosophy of Tao. To give with love, duty and responsibility are the three essential principles of Taoism. Working in this way, we can make the Dubrovnik Symphony Orchestra one of the finest orchestras in the world. In order to achieve that you need a great manager. The Dubrovnik Symphony Orchestra has such a person, its Director Pero Šiša. A good train needs a powerful locomotive.

Does Dubrovnik still possess the charm which attracted the world's most prestigious artists?

- Every time I come to Dubrovnik, I like it more; In Dubrovnik I feel like being at my home in Bali. Nobody feels like a stranger here. I am proud to have very many friends in Dubrovnik, but also in Mostar after the superb recent collaboration with their choir. Wonderful people!



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Nella Lonza

Iako rođena u obitelji velikana hrvatskoga glumišta, Neve i Tonka Lonze, njihova jedinica, Nella Lonza, nakon brojnih dvoumljenja krenula je svojim putem.

- Jako sam dvojila čime se baviti, no umjetnički me pozivi nikada nisu privlačili, a gluma ponajmanje. Moja se staza između prava i povijesti tek kasnije ocrta, a 'pravni zanat' pokazuje se itekako korisnim u istraživanjima kojima se bavim – reći će Nella Lonza. Diplomirala je (1982.), magistrirala (1987.) i doktorirala (1996.) na *Pravnom fakultetu* u Zagrebu. Usavršavala se u Francuskoj i Italiji. Predavala je hrvatsku pravnu povijest na *Pravnom fakultetu* u Zagrebu od 1984. do 1997., kada prelazi u *Zavod za povijesne znanosti HAZU* u Dubrovniku, gdje radi i danas.

Napisala je nekoliko knjiga i veći broj znanstvenih rasprava, a najvažnija su joj djela knjige *Pod plaštem pravde: Kaznenopravni sustav Dubrovačke Republike u XVIII. stoljeću* i *Kazalište vlasti: ceremonijal i državni blagdani Dubrovačke Republike u 17. i 18. stoljeću*. Za svoj rad nagrađena je Nagradom Grada Dubrovnika 2009. godine.

U knjizi *Pod plaštem pravde* opisuje kaznenopravni sustav Dubrovačke Republike u 18. stoljeću. "Riječ je o iznimnom pravno-povijesnom znanstvenom djelu koje sveobuhvatno analizira ustrojstvo dubrovačkog kaznenog pravosuđa i njegovu projekciju u stvarnosti" – stoji u recenziji njezi-

nog kolege, dr. Nenada Vekarića koji hvali i njezinu drugu knjigu: "*Kazalište vlasti* je knjiga o ceremonijalu Dubrovačke Republike. Načinjena je na jedinstvenom sačuvanom arhivskom vrelu, koji je i u svjetskim relacijama raritet."

Iz dosad objavljenih knjiga Nelle Lonze jasno je kako pravo može biti i te kako zanimljivo.

Kada se i zbog čega počela baviti prošlošću Dubrovnika kroz teme bliske svojoj struci?

- Bili mi toga svjesni ili ne, život pojedinca posve je uronjen u pravne odnose - od rođenja do smrti, od ustajanja do lijeganja. Zato pravni tekstovi iz prošlosti, od Statuta do presuda, od ugovora do oporuka, iznose na vidjelo mnoge teme iz svakodnevnog života običnog, "malog" čovjeka. Meni nema draže lektire od arhivskih spisa, koji nisu nikakvi dosadni listovi prekriveni stoljetnom prašinom, već najnapetije priče o našim pretcima i Gradu u davnim danima: o dumni Sv. Klare kojoj je vjetar odnio slamnati klobuk, o grudanju u kasnosrednjovjekovnom Dubrovniku, o nekadašnjim huliganima, o pobožnosti i strasti, svemu onome što govori o ljudskoj veličini i slabostima.

Što Vas kao znanstvenicu najviše fascinira iz dubrovačke povijesti?

- U dubrovačkoj povijesti ne fascinira me toliko kreativni genij pojedinca - bio to Držić, Bošković ili Božidarević - koliko nevjerovatna receptivnost sredine, mentalna otvorenost prema onom najboljem što se pojavljivalo u Europi i na Mediteranu. Ne samo kompas i barut (uvedeni u primjenu čim se za njih pročulo), nego i brižljivo oblikovani državni ceremonijal, nadzorni mehanizmi u upravi, izvanredne trgovačke isprave i oblici osiguranja...



dubrovačke povijesti

govore o dubrovačkoj sredini koja je znala što hoće i bila potpuno up-to-date. Kada bismo danas na takav način znali gledati uokolo, bili bismo pošteđeni mnogih gluposti i promašaja.

Na čemu sada radite i pripremate li novu knjigu?

- Budući da volim otvarati nove teme, na mome je 'radnom stolu' pregršt stvari na kojima pomalo radim. Među ostalim, spremam se pisati o ženskoj pobožnosti u srednjovjekovnom Dubrovniku, kao i procesima protiv homoseksualaca u renesansi – kaže Nella Lonza koja je svojim načinom obrade tema iz prošlosti Grada osvojila brojne čitatelje, poklonike povijesti, ali i lijepe riječi. Taj sretan spoj koji se dogodio u radu Nelle Lonze lijepo je opisao dr. Nenad Vekarić, ravnatelj Zavoda za povijesne znanosti HAZU u Dubrovniku, zapisavši:

Ono po čemu se povijesna znanost razlikuje od mnogih drugih znanosti jest način izlaganja. Povijesna znanost treba u sebi sadržavati egzaktnost prirodnih znanosti, ali istovremeno treba u sebi nositi i umjetnost riječi. Ideal je svakog povjesničara da pomiri te na prvi pogled suprotne tendencije. Upravo taj ideal ostvaruje Nella Lonza u svojim djelima. S izvrsnim osjećajem za mjeru, koristeći najsvremenije standarde svjetske historiografije Lonza sofisticiranim načinom izlaganja oplemenjuje egzaktnu, suboparne podatke stvarajući vrhunska znanstvena djela, knjige koje "imaju dušu", knjige koje teku, kao velike ravnicaške rijeke u širokim zavojima, bez brzaka, ali čiste, bez mulja, bez ijedne najlonske vrećice obješene na nekoj plivajućoj grani. Djela Nelle Lonze na najvišoj su metodološkoj razini, izvrsna stila i umijeća kazivanja, i pripadaju najboljim znanstvenim ostvarenjima koje je hrvatska historiografska škola o Dubrovniku dosad proizvela.

A Dubrovnik History Teller

Although born into a family of renowned Croatian actors, Neva and Tonko Lonza, Nella Lonza – after a lot of hesitation - decided to go her own way.

- Being quite in a dilemma what to do, I was never interested in an artistic profession, least of all acting. It was only later that I made a choice between law and history. However, law turned out to be useful indeed in my research – says Nella Lonza. She graduated (1982), got her master's degree (1987) and her doctor's degree (1996) from the Zagreb Faculty of Law, and

later studied in France and Italy. She taught Croatian history of law at the Zagreb Faculty of Law from 1984 – 1997, when she came to the Dubrovnik Institute of Historic Sciences HAZU (Croatian Academy of Science and Art), where she remained until this day. Nella Lonza has written several books and many scientific dissertations. Her major books include *Under the Guise of Justice: Criminal-law System in the 18th Century Dubrovnik Republic* and *The Theatre of Authority: Ceremonial and Public Holidays in the 17th and 18th Century Dubrovnik Republic*. In 2009 she was awarded the City of Dubrovnik Prize for her achievements.

In her book *Under the Guise of Justice* Nella Lonza describes the criminal-law system in the 18th century Dubrovnik Republic. "This is an outstanding juridical-historic scientific work which comprehensively analyses the structure of the Dubrovnik criminal law and its reflection in the real world" - claims her colleague Dr. Nenad Vekarić in his review of Nella's book. He also praises her other work: "*The Theatre of Authority* is a book about the Dubrovnik Republic ceremonial, written on the basis of the unique preserved archival source, which is a rarity even within a world context."

The books which Nella Lonza has published so far show that law can be intriguing indeed.

When and why did she begin to deal with the history of Dubrovnik through the themes that were close to her profession?

- Whether you are aware of it or not, the life of an individual is completely immersed in legal relations – from birth to death, from getting up to going to bed. That is the reason why the historic legal texts - from statutes to sentences, from contracts to testaments - disclose many themes from everyday-life of the ordinary, "little" man. Archival texts are my favourite literature. They are not some boring texts covered with the centuries old dust, but the most exciting stories of our ancestors and the City in ancient times including the one about a nun from the order of St Claire whose straw hat was blown off by the wind, about a snowball fight in the late-medieval Dubrovnik, about the onetime hooligans, about piousness and passion, and about everything that had to do with human greatness and weaknesses.

Being a scientist, what impresses you the most in the history of Dubrovnik?

- In the history of Dubrovnik, I am not too impressed by the creative ingenuity of an individual – even in the case of Držić, Bošković or Božidarević. What fascinates me the most is the incredible receptivity of the society, the mental

openness to the best that appeared in Europe and on the Mediterranean. In addition to compass and gunpowder (introduced immediately upon their discovery), the carefully designed state ceremonial, the governmental supervising mechanism, excellent trade documents and forms of security... depict the Dubrovnik society which knew what it wanted and was fully up-to-date. If we had such a perspective nowadays, we would not be affected by so many absurdities and failures.

What are you working on now and are you preparing a new book?

- Because I like to open new themes, my "work desk" is covered with the things I am working on occasionally. Among other things, I am preparing a book about women's piousness in the medieval Dubrovnik, and about the trials against homosexuals in the time of renaissance – says Nella Lonza, who has enthralled numerous readers fond of history, but also of fine writing, by her way of treating the themes from the City history. This is how Dr. Nenad Vekarić, director of the Dubrovnik Institute of Historic Sciences HAZU, described this excellent blend in the work of Nella Lonza: "That which makes historic science different from many other sciences is the way of presentation. Historic science should include the exactness of natural sciences, but also the art of writing. The ideal of each historian is to reconcile these two apparently contradictory tendencies. It is precisely this ideal that Nella Lonza embodies in her works. With an outstanding feeling of measure and employing the most up-to-date standards of the world's historiography, Nella Lonza – with her sophisticated way of presentation – enriches the exact, dry data and creates stupendous scientific works - the books that 'have souls' and flow like huge lowland meandering rivers, with no rapids, but like the clear ones, without silt and without a single plastic bag hanging from a floating branch. The works of Nella Lonza are on the top methodological level. With a superb style and narrative art, they belong to the Croatian Historiography School's finest scientific works on Dubrovnik ever".



OSLONJEN NA KIST I SVOJU SUDBU

Svoju strast prema slikarstvu Mišo Baričević opisuje riječima: " Za mene je propao dan u kojem ama baš ništa ne nacrtao. " Iskazani dar, još od ranog djetinjstva, prema umjetnosti i slikarstvu Baričević je znao kako razviti i oplemeniti kroz desetljeća slikarskog djelovanja. Životni put od njegove prvotne strasti- slikanja - doveo ga je do profesionalnog angažmana u Kazalištu Marina Držića u kojem je već više od dva desetljeća slikar izvođač. Tako u njegovim slikama, osim likovnih promatrača, uživa i kazališna publika koja je u zadnjoj kazališnoj sezoni bila oduševljena Baričevićevom scenografijom za kazališni komad Služavke.

- Slikarstvo me prati od djetinjstva, to je ljubav koja me apsolutno zaokupila. Vjerujem da se s takvom strašću rađa. Počeo sam kao dječak dodajući dijelove za Dulčićev mozaik u Hotelu Argentina, a danas kroz svoj likovni opus brojim tridesetak samostalnih izložbi, dvadesetak značajnijih skupnih izlaganja te sudjelovanja u brojnim likovnim kolonijama - smije se Mišo Baričević prisjećajući se davnog vremena kada se kao tinejdžer odvažio i na komadiću papira nacrtao Dulčićev portret. - Majstor je s odobravanjem komentirao moj crtež, a danas mi je žao što taj portret nisam sačuvao - kaže Baričević čiji slikarski rad, svaki na svoj način, obilježavaju najupečatljiviji dubrovački kolorist Antun Masle koji zamjećuje njegov talent te umjetnici i prijatelji Josip Škerlj i Josip Pino Trostmann. -Sa Škerljem me vežu brojni likovni

projekti, a najupečatljivije je svakako oslikavanje daskama okovane palače Sponza u ratno vrijeme. Veliki drveni pano, koji je kamenu plastiku trebao zaštititi od gelera, imao je dimenzije 11 x 6 metara. Još mi je ta slika pred očima: naslikali smo točno 105 golubova i 11 figura, u ratnim uvjetima, pa i dok se pucalo. Likovno sam intervenirao i na prvim daskama koje su štitile Orlanda. Nažalost, ništa od toga nije sačuvano, i koliko mi je poznato, upotrijebljeno je kao građevinski materijal - prisjeća se Baričević, dugogodišnji član strukovne udruge umjetnika-Hrvatskog društva likovnih umjetnika (HDLU). O njegovu životu i stvaralaštvu u sklopu projekta Dubrovački likovni umjetnici snimljen je i dokumentarac autora Marina Ivanovića i Nikše Spremića. Dubrovački trombunjeri pak, tijekom svih velikih festa, posebice one Svetoga Vlaha, nose zastavu koju je oslikao Baričević. Slike ovog nagrađivanog dubrovačkog slikara nalaze se u domovima brojnih poznatih osoba koji su ih iz Dubrovnika ponijeli sa sobom kao poklon.

U svom novouređenom ateljeu u povijesnoj jezgri u Karmenu Baričević strasno nastavlja sa svojim životnim slikarskim pozivom kojeg posebno obilježava i sakralni opus. U okolici Dubrovnika Baričević je naslikao nekoliko oltarnih slika mjesnih crkava u Orašcu, Liscu, Kuni pelješkoj... Posebno vrijedna je Baričevićeva interpretacija Križnog puta, stalnog postava dubrovačke Prvostolnice.



Mišo

scenografija za "Služavke" naišla je na izvrsne kritike, a nezapažene nisu prošle ni scenografije za baletnu predstavu Pinokio, kazališni komad Kroćenje goropadnice te likovni dio scenografije vrlo igranog komada Nemoćnik u pameti postavljene u sklopu Dubrovačkih ljetnih igara. O njegovoj slikarskoj strasti kroz kritiku njegovih radova

RELYING ON THE PAINTBRUSH AND ONE'S DESTINY

My day is ruined if I don't draw anything at all - so describes the Dubrovnik artist Mišo Baričević his passion for painting. Baričević has developed and refined his proven early childhood gift for art and painting through decades of working at it. His life's journey from his primary passion - painting - led him to a professional engagement in the Marin Držić Theatre in which he has worked as a painter and set designer for more than two decades. So besides followers of art, the theatre-going public - who were delighted with Baričević's set design for the play „Servant girls“ in the last theatre season - also enjoy his work.

Painting has accompanied me from childhood, it is a love that has absolutely engrossed me. I believe one is born with such a passion for painting. I began as a boy passing over pieces for Dulčić's mosaic in Hotel Argentina, and today I can count among my art opus about thirty independent exhibitions, about twenty significant group exhibitions as well as participation in numerous art colonies. - smiles Mišo Baričević, remembering the time long ago when as a teenager he plucked up the courage to sketch Dulčić's portrait on a scrap of paper. - The maestro commented on my drawing with approval, and I am sorry today that I didn't keep that portrait. - says Barišić, whose artwork, each individual painting in its own way, is noted by the most distinguished Dubrovnik colourist Antun Masle, who recognises his talent, as well as by fellow-artists and friends Josip Škerlj and Josip Pino Trostmann. Many art projects link me to Škerlj, the most memorable was definitely painting the planks of the boarded-up Sponza Palace in wartime. The large wooden hoarding which was supposed to protect the stone plastic from schrapnel was 11 x 6 metres in dimension. I still have that picture in



Baričević

SLIKAR / PAINTER

U Dubrovačkoj katedrali trojica dubrovačkih umjetnika Loren Ligorio, Josip Škerlj i Baričević autori su triptiha kojeg mijenjaju svake godine. -Bilo koji posao da radim, dajem cijelog sebe. Iako na kazališnoj sceni interveniram niz godina, ipak se može reći da čari scenografije još otkrivam. Iza mene je tek nekoliko scenografija koje mogu ocijeniti uspješnima - kaže o svojoj novoj umjetničkoj inspiraciji Mišo Baričević. Njegova posljednja

lijepo se izrazila prof.Božica Jelušić: "Baričević ide oslonjen na svoj kist i na svoju sudbu. Jer ono što je sretno pronađeno u mladosti, valja oplemeniti iskustvom zrelih godina da bi se stekla zaslužena nagrada punoće, bez zastranjivanja i zabluda u brzom uspjehu. Uspjeh je ostati i opstati, imati prijatelje među umjetnicima, biti radosno dočekan pokazujući slike u kojima si uživao od prvog do posljednjeg poteza."



has been preserved. As far as I'm aware, they were used as building material. – recalls Baričević, a long-time member of the professional artists' association – the Croatian Association of Artists (CAA). A project called „Dubrovnik artists“ by Marin Ivanović and Nikša Spremić includes a filmed documentary about Baričević's life and works. The Dubrovnik musket-bearing Guard of Honour, during all the great festivals, especially that of St. Blaise, carry a flag designed by Baričević. Paintings by this award-winning Dubrovnik painter can be found in the houses of numerous well-known people who took them home from Dubrovnik as gifts.

In his newly-renovated studio in Karmen in the Old City Baričević continues passionately with his artistic life's calling, which is particularly characterized by his sacral artwork. In the area around Dubrovnik Baričević has painted several altar paintings for local churches in Orašac, Lisac, Kuna on Pelješac....

Baričević's interpretation of the Stations of the Cross, on permanent display in the Dubrovnik Cathedral, is of particular value.

The Cathedral also contains a triptych by three Dubrovnik artists, Loren Ligorio, Josip Škerlj and Baričević, which they change each year.

– Whatever work I do, I give my whole self to it. Even though I have been working in the theatre



for many years, I can say that I'm still discovering the charms of set-designing. I only have a few set-designs behind me that I consider successful. – Mišo Baričević says about his new artistic inspiration. His last set-design for „Servant-girls“ received excellent reviews, and nor did the sets for the ballet performance of „Pinocchio“, the play „The Taming of the Shrew“ and the painting part of the set-design for the very-frequently performed „Imaginary invalid“, within the framework of the Dubrovnik Summer Festival, go unnoticed.

Prof. Božica Jelušić expressed herself well on the subject of his artistic passion during a critique of his work: „Baričević relies on his paintbrush and his destiny. Because what one finds happily in one's youth should be honed with the experience of maturity in order to achieve the deserved reward of fullness, without the deviations and mistakes of quick success. Success is to remain and survive, to have friends amongst artists, to be received with joy, showing paintings in which you took pleasure from the first to the last stroke.“

front of my eyes: we painted exactly 105 pigeons and 11 figures in war conditions, even when there was shooting going on. I also did artwork on the first boards to protect Orlando's column. Unfortunately, none of it



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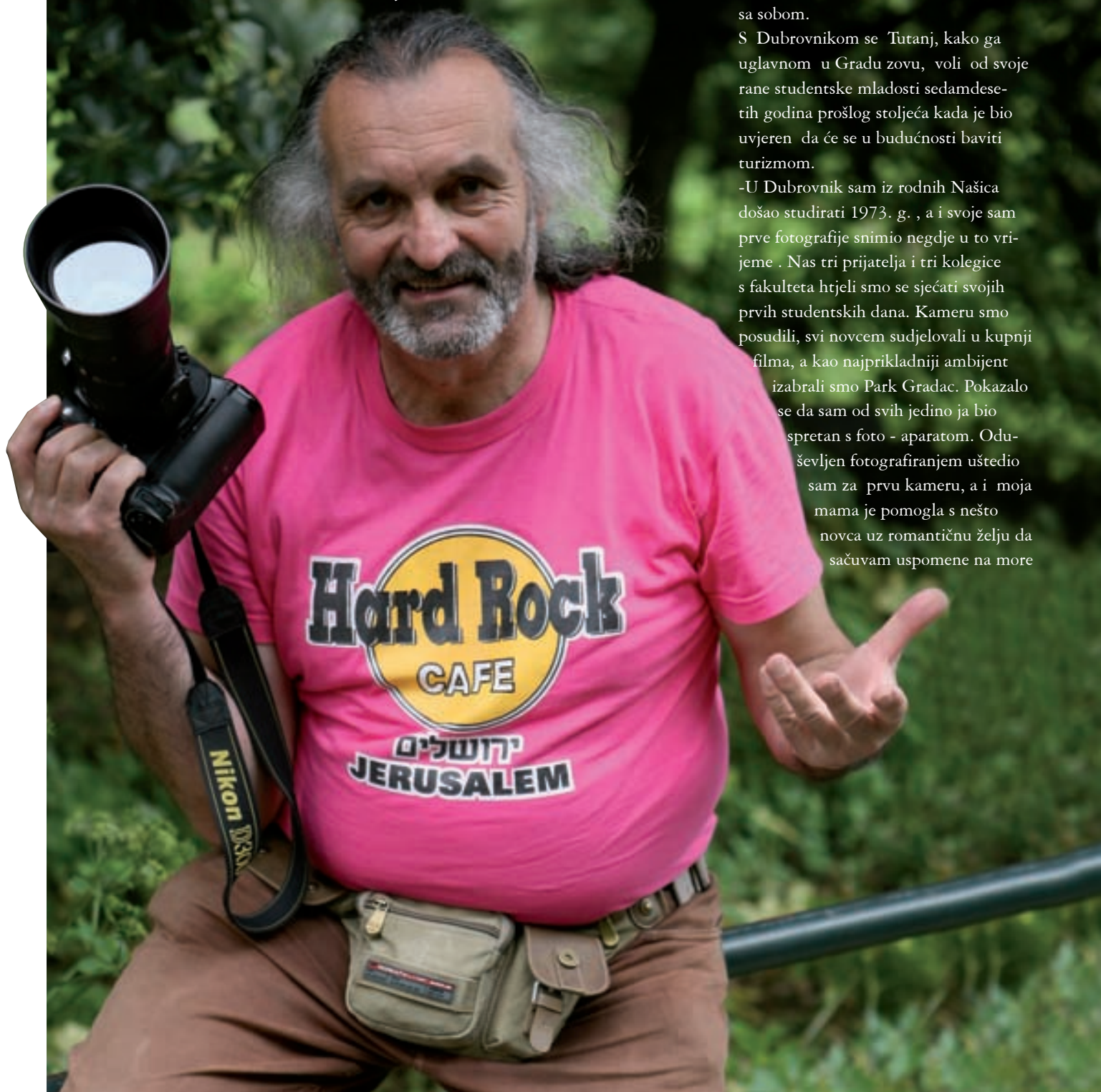
Tutnji i snima

ŽELJKO TUTNJEVIĆ

Bilježeći kroz objektiv sve događaje koji čine život Grada, dubrovački fotoreporter Željko Tutnjevčić, koga će te neizostavno sresti makar i na kratko boravili u Dubrovniku, kao da je i sam postao dio prepoznatljivih dubrovačkih vizura koje se kao trajno sjećanje odnesu sa sobom.

S Dubrovnikom se Tutanj, kako ga uglavnom u Gradu zovu, voli od svoje rane studentske mladosti sedamdesetih godina prošlog stoljeća kada je bio uvjeren da će se u budućnosti baviti turizmom.

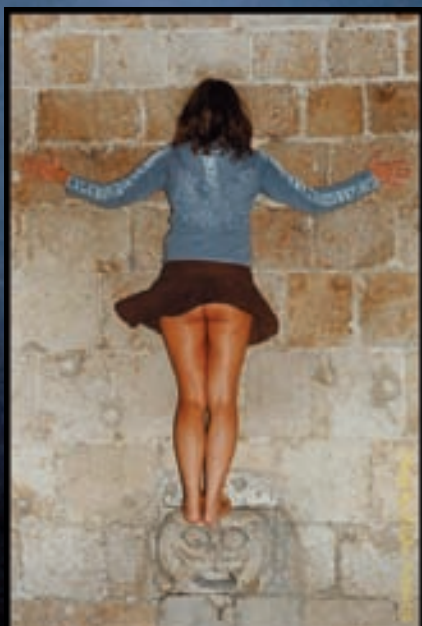
-U Dubrovnik sam iz rodnih Našica došao studirati 1973. g., a i svoje sam prve fotografije snimio negdje u to vrijeme. Nas tri prijatelja i tri kolegice s fakulteta htjeli smo se sjećati svojih prvih studentskih dana. Kameru smo posudili, svi novcem sudjelovali u kupnji filma, a kao najprikladniji ambijent izabrali smo Park Gradac. Pokazalo se da sam od svih jedino ja bio spretn s foto - aparatom. Oduševljen fotografiranjem uštedio sam za prvu kameru, a i moja mama je pomogla s nešto novca uz romantičnu želju da sačuvam uspomene na more





i sunce juga. Vidjevši oglas Foto-kino kluba „Marin Getaldić“ za početnički tečaj, odmah sam se upisao. Naučio sam kako se razvija film i kupio si aparat za povećavanje, a potom i bolju rusku kameru Zenit E.

Slijedile su bolje kamere, a i oko iza objektivna je bilo oštrije, fotografije su bile bolje. Njegova prva objavljena fotografija bila je u Lausu, listu omladine Dubrovnika, koji je izlazio četiri puta godišnje. Bilo je najvažnije pokazati mami da je nakon niti dvije godine bavljenja fotografijom i tek dvije života u Dubrovniku, njegova fotografija objavljena u novinama. Taj je hobi trebalo novčano podupirati, a studentski budžet sam po sebi, u to vrijeme, za najveći broj studenata nije ostavljao prostora za bilo kakve dodatne troškove. Srećom, ubrzo se pokazalo da postoji interes za fotografije koje je Željko Tutnjević snimao i izrađivao, a život počinje pisati Željkovu foto priču.



-Tada, dakako, još nisam mogao znati da će fotografija biti i moj poziv i moje određenje. Teatar me također zanimao, pa sam ubrzo po dolasku u Dubrovnik prošao audiciju i postao članom „Lera“, dubrovačkog amaterskog kazališta.

Kao što je jedan veliki umjetnik svojevremeno izjavio „Ljepota je jedino na što sam uvijek osjetljiv“, Željko Tutnjević, nikad ravnodušan na ljepotu, zato

ostaje živjeti u Dubrovniku. Stalni izvor, čini se svoje nepresušne energije, nalazi uvijek iznova u ljepoti Grada, trenutka ili nekog novog mladog lica. Fotografija postaje njegov život. Željko je uvijek sa svojom kamerom i duhovitošću i ovdje i ondje, i tu i tamo, posvuda gdje se nešto zbiva.

- Još sam davno, u onoj bivšoj vojsci shvatio da se od preozbiljnog pristupa samo čir na želucu može dobiti. Jedini mogući odgovor, posebno na stvari na koje nemamo utjecaja je duhovitost, to je moj obrambeni sustav.

U naturaliziranom Dubrovčaninu, zanimljiv je spoj mediteranskog temperamenta i slavonske radišnosti i veselosti. Nikada se, kaže, ne odvaja od kamere, jer ne zna se kada i gdje će biti trenutak koji se mora uhvatiti, snimiti, o kojemu se mora fotografijom posvjedočiti. Foto-reporterska oprema bila je i dio prtljage kada je na gotovo četiri godine, koncem 1992., otišao sa svojom obitelji živjeti u Japan. Oženjen je naime gospođom Tamari, Japankom, profesoricom klavira, koja i sama poslije zajedničkog iskustva života s obitelji u njenom rodnom Japanu, ipak prepoznaje i bira Dubrovnik kao mjesto svog doma. Najkraće i najjasnije o japanskom iskustvu Željka Tutnjevića govori dio prepiske koju je redovito iz Japana vodio sa svojim dubrovačkim prijateljima. U jednom od pisama prijatelju najavljuje svoj povratak u Dubrovnik. - Znaš li gdje dolaziš?

- odgovorio mu je prijatelj s obzirom da u Dubrovniku tada još uvijek traje ratno vrijeme. Tutnjević odgovara – ali ti ne znaš odakle ja dolazim.

-To je ona poznata priča da je život uvijek negdje drugdje, ali ja sada znam,

Dubrovnik je grad koji volim i zato sam ostao živjeti ovdje.

A i Dubrovnik prepoznaje predanost onih koji mu uistinu pripadaju. Svom je kroničaru koji je fotografijom svjedočio i svjedoči svim događajima koji obilježavaju život Dubrovnika i u dobru i u zlu kroz više od tri desetljeća, ove godine dodijelio posebno priznanje - Godišnju nagradu Grada Dubrovnika.

Recording all the events that make up the life of the City through the lens of his camera, the Dubrovnik news-photographer Željko Tutnjević – whom you will defi-



nately meet even if your stay is a short one – seems to have become a part of the well-known Dubrovnik sights which one takes home as a lasting memory.

Nicknamed Tutanj (Thunder), he has been fond of Dubrovnik since his student days in the 1970s, when he was convinced that his occupation would be tourism.

- I came to Dubrovnik from my native place Našice in 1973 in order to study, and that is when I took my first photographs. Two of my friends, three girl colleagues and I wished to have a memory of our first student days. We borrowed a camera, all of us participated in buying a film, and we chose Gradac Park as the most suitable ambience. It turned out that I was the only one skilful with a camera. Enthralled with photography, I saved money for my first camera. Romantically encouraging my wish to keep the memories of the sea and sun of the South, my mum participated with a small amount of money. Having seen the Marin Getaldić Fotokino Club advertisement for a beginners course, I signed up at once. I learned how to develop a film, bought an enlarging machine, and a better quality Russian camera Zenit E.

Željko later bought more sophisticated cameras, his eye behind the lens became keener and his photographs better. His first photograph was published in the Dubrovnik youth magazine Laus, which appeared as a quarterly. The most important thing was to show his mother that his photograph had been published in a magazine after less than two years of being engaged in photography and after only two years stay in Dubrovnik. This hobby required financial support, but, at the time, the budget of the majority of students could not bear any additional expenses. Fortunately, people began to show interest in the photographs which Željko Tutnjević took and processed, and life began to tell his photographic story.

- At that time, of course, I could not know that photography would become my profession and my vocation. I was also interested in theatre. Shortly after my arrival in Dubrovnik I passed an audition and became a member of the



Lero Amateur Theatre.

A great artist once said „Beauty is the only thing I always respond to“. Željko Tutnjević is never indifferent to beauty and that is why he remained in Dubrovnik. He finds the constant source of his seemingly inexhaustible energy over and over again in the beauty of the City, of a moment, or a new young face. Photography has become his life. With his camera and sense of humour Željko is always here, there and everywhere when something is going on.

- A long time ago, while in the army of the former state, I realised that all you could get from a too serious approach was a gastric ulcer. The only possible answer, particularly to things we cannot influence, is humour. It is my defence mechanism.

One notices an intriguing mixture of the Mediterranean temperament and the Slavonian diligence and cheerfulness in this naturalised resident of Dubrovnik. He says that he never puts his camera away, because he never knows when he will have to catch a moment, or record and testify to something by means of a photograph. Late in 1992 the photographic equipment was a part of his luggage when he went to live in Japan with his family for almost four years. Namely, Željko is married to a Japanese lady and piano teacher, Mrs. Tamari. After living with her family in her native Japan, she nevertheless recognised

and chose Dubrovnik to be her home.

The shortest and clearest description of Željko's Japanese experience can be seen in his frequent correspondence with his Dubrovnik friends. In one of his letters to a friend, Željko announced his return to Dubrovnik. „Do you know where you are coming to?“ replied his friend, aware of the fact that the war was still going on in Dubrovnik. Tutnjević wrote back „But you don't know where I'm coming from.“

- It is a well-known story that life is always somewhere else, but I know now, Dubrovnik is the city I love and that is the reason why I remained here. Dubrovnik also recognises the loyalty of people who truly belong here. This year, it gave a special recognition to its chronicler – whose camera has recorded all Dubrovnik events through fair and foul for more than three decades – the Annual City of Dubrovnik Award.



Poznati hrvatski fotograf Šime Strikoman je krajem ožujka snimio 188. milenijsku fotografiju pod nazivom *Jadranska lignja na Stradunu*. Za snimanje fotografije angažirano je 600 – tinjak neurologa iz cijeloga svijeta koji su u Dubrovniku sudjelovali na 17. kongresu International Conference on Biomagnetism – BIOMAG 2010. „Jadranska lignja na Stradunu” simbolična je poruka i odavanje počasti suotkrivaču SQUID-a Jamesu Zimmermanu te Davidu Cohenu, ali i tisućama istraživača koji mjere magnetske signale čija nas jedinica femtotesla podsjeća na poznatog izumitelja Nikolu Teslu.

Naime, SQUID (prijevod s engleskog: lignja) najvažniji su elementi neuromagnetometara koji direktno i u stvarnom vremenu prate aktivnosti mozga povezanih s podražajima i zadaćama.

Late in March, the renowned Croatian photographer Šime Strikoman took his 188th Millennium Photograph entitled *The Adriatic Squid in the Stradun*. For that purpose he engaged about 600 neurologists participating in the 17th International Conference on Biomagnetism – BIOMAG 2010. *The Adriatic Squid in the Stradun* is a symbolic message and homage to the SQUID co-inventor James Zimmerman, to David Cohen, and to the thousands of researchers engaged in the magnetic field measurement using the unit which reminds us of the famous discoverer Nikola Tesla.

Namely, the SQUID stands for the basic elements of a neuromagnetic device which - directly and in the real time – measures the stimuli and activities in the human brain.



Na Stradunu

NEUROLOZI „SLOŽILI“
JADRANSKU LIGNJU NA STRADUNU



NEUROLOGISTS „ARRANGED INTO THE SHAPE“ OF AN ADRIATIC SQUID IN THE STRADUN

Nadimak Dubrovnika sedam je otoka poznatih pod nazivom Elafiti. Ime im potječe od grčke riječi elafos što znači jelen, pa ih često nazivaju i Jelenskim otocima. Najrazvijeniji među njima je Lopud, otok bogate povijesti s brojnim spomenicima koji ga čine jedinstvenim i prepoznatljivim. Prekrasna pješčana plaža Šunj duga 800 metara, posebna je vrijednost i atrakcija ovog prelijepog otoka. Lopud je već desetljećima znano turističko odredište kojeg posjećuju domaći i inozemni turisti, ali i Dubrovčani.

Hotel Villa Vilina koji se nalazi u vlasništvu obitelji Šimunović, renoviran je i otvoren 2002. godine. Njegovim otvaranjem obogaćena je svekolika turistička ponuda otoka Lopuda, ali i dubrovačke rivijere. Objekt je izgrađen daleke 1933. godine i bio je namijenjen za hotelski smještaj, budući da je tih godina Lopud bio pun turista tijekom ljetnih mjeseci. Valja napisati da cijelo imanje iza hotela na kojem se nalazi i kamena obiteljska kuća stara više od 200 godina, nosi ime Vilinovo, po čemu je i objekt dobio ime. Riječ je o hotelu s četiri zvjezdice koji ima 15 soba, odnosno 30 postelja, vrlo moderno opremljenih i uređenih s najvišim turističkim standardima koji odgovaraju potrebama gostiju 21. stoljeća. Hotel Villa Vilina pruža usluge noćenja s doručkom, kao i usluge polupansiona. Posebna vrijednost ovog objekta je prekrasan vrt u kojemu gosti uživaju u gastronomskim čarolijama svojih domaćina, ali je to prikladno mjesto i za organiziranje raznih oblika incentive ponude, uključujući i vjenčanja. Zanimljivo je da su od otvaranja do 2007. godine, najbrojniji posjetitelji ovog hotela bili britanski turisti (gotovo 90 posto), ali je u posljednje dvije godine došlo do promjene, tako da su sada najčešći gosti Nijemci (60 do 70 posto), Britanaca je oko 20 posto, a ostatak čine turisti iz drugih europskih zemalja, te domaći posjetitelji. U sezoni 2009. u Hotelu Villa Vilina ostvareno je preko pet tisuća turističkih noćenja, dok u ovogodišnjoj turističkoj godini, menadžment hotela očekuje povećanje za oko tri posto. Riječ je o realnim procjenama koje se temelje na brojnim upitima s najvećih europskih turističkih tržišta i činjenici da se gosti, koji borave u ovom hotelu, redovito vra-

HOTEL VILLA VILINA LOPUD

ODMOR NA JELENSKIM
OTOCIMA

ćaju i preporučuju ga svojim prijateljima i znancima. Zaposlenici „Ville Vilina“ su mladi i obrazovani ljudi, zaljubljenici u svoj posao i turizam, koji pružaju svojim gostima iznadprosječnu hotelsku uslugu, u kojoj se gost osjeća da je dobrodošao, daje mu se maksimalna pozornost i želi mu se ugoditi u svakom pogledu. Takav odnos i pristup poslu govori da se radi o dobrom domaćinu, ono je jamac uspjehnosti. To su i osnovni razlozi sve veće popularnosti ovog malog obiteljskog hotela na otoku Lopudu, koji je u kratkom vremenu stekao ime i ugled. Hotel Villa Vilina i obitelj Šimunović najbolji su primjer kako u turizmu treba raditi i odgovorno se ponašati, biti profesionalac u pravom i punom smislu te riječi, kako čuvati i očuvati turističku tradiciju ovog područja koja traje više od jednog stoljeća. Oni nas uče kako se turistički živi.

HOLIDAY ON THE DEER ISLANDS

The seven islands called the Elafites are located in close proximity to Dubrovnik. The name comes from the Greek word *elafos* meaning deer, so that the islands are also called the Deer Islands. The most developed among them is the Island of Lopud, with a rich history and numerous monuments that make it unique and recognisable. The magnificent 800 metres long sandy beach of Šunj is a special value and attraction of this beautiful island. For decades the Island of Lopud has been a well-known tourist resort visited by many Croatian and foreign guests, but also by the residents of Dubrovnik.

The Villa Vilina Hotel, owned by the Šimunović family, was renovated and opened in 2002, which expanded the overall tourist facilities of the Island, but also of the Dubrovnik Riviera. Constructed in 1933, the building was intended for hotel accommodation, because in those years Lopud was crowded with tourists in summer. Worth mentioning is that the entire property behind the hotel, including a stone family house more than 200 years old, is called Vilinovo, after which the hotel was named. This four-star hotel has 15 rooms, i.e. 30 beds, equipped in the most up-to-date style in accordance with the highest tourist standards that meet the requirements of the 21st

increase in overnights. It is a realistic estimate based on numerous inquiries from Europe's major tourist markets and on the fact that the hotel guests keep on returning and recommending the hotel to their friends and acquaintances. The Villa Vilina Hotel employees are young and educated people fond of their job and tourism, offering an above-average hotel service to their guests, who feel welcome and well taken care of in every sense. Such approach reveals a good host and guarantees success. These are the main reasons for the growing popularity of this small family hotel on the Island of Lopud, which has acquired a name and popularity within a short period. Both the Hotel and Šimunović



family are the finest examples of the fact that tourism requires hard work, responsible behaviour, professionalism in the right and full sense of the word, and the preservation of more than a century long tourist tradition of the area. To put it simply, they teach us that tourism can be a vocation.

century guests. The Villa Vilina Hotel offers the service on bed and breakfast and half board base. Particularly attractive is the hotel garden where the guests enjoy outstanding gastronomic specialties prepared by their hosts. The place is also convenient for various incentive programmes, including weddings. Interestingly enough, the most frequent visitors from the hotel opening till 2007 were the British tourists (almost 90 per cent). However, there has been a change in the last two years, when the most frequent guests were the Germans (60 – 70 per cent), followed by the British tourists (about 20 percent), while the remaining guests came from other European countries including Croatia. In the 2009 season, the Villa Vilina Hotel had more than five thousand overnights, while in 2010 the hotel management expects approximately a three per cent



ČUVAR OBITELJSKOG BLAGA I MIRA

SAJATUR

U Dubrovniku se nekada cijenio kovački zanat. Željezo je igralo presudnu ulogu u životu građana te su kovači imali svoju ulicu. Radili su uz velike i otvorene vatre, a ispod njihovih su nakovanja izlazili razni predmeti: ključevi, brave, utezi i katanci, koloturi, okovi i - sajaturi. Sajaturi su se u starinskim kućama smatrali najsigurnijim čuvarima imovine i noćnog mira.

Sajatur je željezni zasun, vješto postavljen s unutrašnje strane vrata, nalik na uzdužni pomični okov. S desne mu je strane držač, prilagođen onom laganom pokretu koji odugačko i pomično željezo gurne udesno, prema vratnom krilu, tako da se sajatur postavljao poput zaštitničke ruke na ulazu u kuću. Tko nije bio siguran u brave, ispod njih je obvezno dao ugraditi ovaj starinski zasun. Njegova je čvrstoća bila provjerenjena. On je bio čisto i teško željezo i nije bilo lopova koji bi, otključavši bravu, mogao pomaknuti sajatur. I zvuk mu je, prilikom zatvaranja, bio poznat. To je bio jedan otegnuti skliski zvon koji je završavao poznatim škljocajem kad se sajatur smjestio u ležište i zagrlilo širinu vrata, u sumraku se svijetleći poput srebrne duge.

Istina, brave su u Dubrovniku odigrale posebnu ulogu. U Riznici Katedrale iza tri su se brave nalazile moći svetaca i relikvije toliko dragocjene da su bile zaključane trima ključima. Jedan je držao biskup, drugi knez, a treći rektor crkve i tek su zajedno, u istom potezu mogli otključati dubrovačke dragocjenosti. Tako se štitilo najdragocjenije i stalno upućivalo prijatelje da su interesi Grada zajednički ako se podijele odgovornosti i prava.

A sajatur je bio, pored ona tri ključa dubrovačkih vrata, a koja su kapitani di nocte svake večeri donosili knezu, nešto obično, domaće i svakidašnje. Bilo ih je velikih za portune i korte, manjih za kuće na selu, minijaturnih u

kamarama gdje se čuvala intimnost i tajnovitost života.

Ujutro bi se čuo njihov otegnuti i lagani sklik, vrata bi se otškrinula ili se bučno i naglo otvorila na ulicu, u svjetlost, u život. Uvečer bi iz svoga spremišta u nutrini drva sajatur iskliznuo poput zagrljaja i po čitavu noć kuću i ukućane čuvao u miru i blagosti doma.

Iako se u seoskim kućama obdan vrata nisu zaključavala, uvečer bi se obvezno zasajalo jer noć briše granice dobra i okreće tamno lice opasnostima. Tko nije imao sajatur, postavljao je posebni držač, zvan još i pontapija. I ovaj je komad oblog drveta ponekad igrao ulogu zasuna. Postavljao se po sredini, nalijegao na utore i po svu noć svojim drvenim jedrom osluškivao zvukove kuće, a danju se, uspravljen u kutu unutrašnjih vrata, smijao noćnim strahovima.

Iako su na zasunima starih kuća ostali otisci mladih i hitrih ruku, snažnih muških dlanova, potom pipkavih i kostobolnih prstiju što u polumraku portuna otvaraju još jedno svjetlo danu i životu, značaj im je ugrađen u drvo vrata, ulaz i izlaz, dolazak i odlazak.

Oni su bili i ostali zasuni između doma i ulice. Imali su dva lica: jedno je pozdravljalo dolaznika, drugo upućivalo želje putniku.

In the old days the blacksmith's trade was highly appreciated in Dubrovnik. Iron played a crucial role in the lives of its residents and the blacksmiths had their own street. They worked alongside huge open fires, and the various objects that appeared under their anvils included keys, locks, weights, chains, pulleys,

studs and – bolts (*sajatur*). In the old houses, bolts were considered the most reliable keepers of property and nighttime peace.

A bolt is an iron fastening for a door carefully fixed on its inner side, resembling a longitudinal sliding bar. Consisting of a holder on the right side which lightly pushed the longitudinal sliding pin to the right, towards the door wing, the bolt resembled a protecting hand at the house entrance. The people who did not trust locks made sure to install this old-fashioned door fastener. Its firmness was guaranteed. It was made of pure and heavy iron and no thief could – having opened the lock – move the bolt. The sound produced when the bolt was closing was also familiar. It was an extended slippery sound ending with a recognizable clicking caused by the bolt sliding into the socket. Embracing the entire door, it shone in the dusk like a silver rainbow.

And indeed, locks played a special role in Dubrovnik. The relics of saints in the Cathedral treasury were so precious that they were protected by three locks and three keys. One key was kept by the bishop, the second by the rector of Dubrovnik and the third by the rector of the church, so that the treasury could be opened only when the three of them unlocked it together at the same time. That is how the most precious things were protected, and the friends were constantly assured that the interests of the City were mutual if the responsibilities and rights were shared. Unlike the three keys to the gates of Dubrovnik which the captains of the night (*kapitani di nocte*) brought to the rector every evening, the bolt was something ordinary, domestic

and everyday. The bolt size varied from the large ones for doorways and courtyards, through those for smaller village houses, to the miniature ones for rooms which guarded the intimacy and secrecy of life.

In the morning one could hear their prolonged and soft sound, the door would open slightly or noisily and wide into the street, into the light, into life. In the evening the bolt slipped out of its repository inside the wood and, as if holding them in its arms, guarded the house and its dwellers in the peace and calmness of home all night.

Although village people did not lock their doors during the day, they unfailingly bolted their doors in the evening because the night dissolved the borders of good and turned its dark face towards danger.

People who did not have a bolt installed another type of door fastener called *pontapija*. This piece of rounded wood served as a latch. Placed in the centre, it slid into a groove and - with its wooden sail - listened to the sounds of the house all night, while in day time – set upright behind the door - it laughed at its nightly fears. Although the bolts of the old houses bore the fingerprints of young and fast hands, powerful male hands and the weak gouty fingers that – in the grey light of the doorway - let the sunlight into their day and life one more time, they were important for signifying entrance and exit, arrival and departure. They had been and remained the bolts between home and street. And they had two faces: one that welcomed those who arrived and the other that bade farewell to those who departed.

KEEPER OF FAMILY WEALTH AND PEACE

THE BOLT

Čuvar baštine u metalu

Jednim od rijetkih tradicijskih obrta, koji se takvim mogu nazvati u punom smislu te riječi, bavi se dubrovački ljevač Miše Milovčević. Koristeći tri tisuće godina staru tehniku izgubljenog voska i tajne tehnike bruniranja i patiniranja metala iz njegovih peći od vatrostalnog betona, koje je sam napravio i konstruirao prema veličini lonca s kojim radi, nastaju prava mala umjetnička djela. Upotrebljava i tehniku direktnog unikatnog lijevanja stvaranjem oblika u pijesku u koji crta direktno pri izradi pa je takve predmete nemoguće kopirati ili napraviti dva istovjetna.

- Sve što sam naučio, naučio sam radeći na vlastitim greškama – priča Miše Milovčević koji je sa svojim jedinstvenim pristupom poslu i tehnikama rada pravi raritet, ne samo na dubrovačkom području. Ali, upravo u Dubrovniku njegovo umijeće dolazi do punog sjaja. Suraduje s Dubrovačkim muzejima i udrugama koje promoviraju zaštitu baštine. Na svakom koraku u spomeničkoj jezgri Dubrovnika njegovih su ruku djela. Izradio je dubrovačke kandelabre, ulične nosače reklama, brončane oznake galerija i palača, grbove u Gradskoj vijećnici, Orlando mač... Restaurirao je i brojne lukjernerare, veliki kandelabr u Gradskoj luci, lance na ulazima s Ploča i Pila, crkvene lustere, kvaku Gradske vijećnice...

Dubrovnik je njegova neiscrpna inspiracija, pa je izradio i nemali broj originalnih dubrovačkih suveniru – grbove, brodice, nož za papir, ambleme, kipiće svetoga Vlaha...

Najdraži mu je rad pozlaćeni kipiće svetoga Leopolda Mandića, županijskog zaštitnika koji je poklonjen Svetome Ocu Papi Ivanu Pavlu II. za njegovog boravka u Dubrovniku. Izradio je i zlatnik s oznakama Istarske županije koji je poklonjen talijanskom predsjedniku Romanu Prodiu.

Većinu proizvoda izrađuje u bronci. Koristi se i drugim obojenim metalima. Posebnu tehniku patiniranja metala učio je kod najpoznatijeg hrvatskog ljevača zvona Zvonimira Šikića.

- On me uveo u tajne pijeska i jednog dijela patiniranja – kaže Milovčević i otkriva dio tajne:

- osnov za patinu je janjeća jetrica pečena na 1200 stupnjeva celzija, pomiješana s arsenskom kiselinom.

Dodaju se naravno i ostali tajni sastojci. Sve ovisi prije svega o boji koju se želi dobiti, a poduzetni je ljevač Miše Milovčević dio receptata dobio i radeći u Italiji gdje mu je tamošnja ljekarnica dala dio receptura koje koristi i danas.

- Svi sastojci moraju biti pomiješani u točno određenom postotku, to i danas naručujem u ljekarni. To su iskustva i tajne koje se plaćaju zlatom – govori Miše Milovčević. A kad smo već kod zlata, ovaj je ljevač izradio i brojne medalje. Sa zlatnima i brončanima nije imao problema, ali se u nemaloj nevolji našao pokušavajući izliti srebrnu medalju.

- Stalno mi se potkradala greška, a medalja je bila hrapava. I tu mi je pomogao naš najpoznatiji ljevač zvona, Zvonimir Šikić – kaže Milovčević spremno odajući jednu od tajni ovoga zanata – treba ubaciti zgužvani papir i dok on gori ne smije se lijevati. Tek kad papir prestane gorjeti, vrijeme je za lijevanje srebrnih medalja koje su, nakon ove stoljećima korištene metode, ispale savršeno.

Ne čude stoga brojne narudžbe upravo za izradu medalja – od onih za Nere-tvanske lađare, popularnu Divlju ligu, Medicinski zbor, judaše, LEN kup, plivačka i jedriličarska natjecanja. Posebnu medalju izradio je i uz 600 godina dera-tizacije i karantene u Hrvata.

Zna Miše Milovčević da danas postoje brojne aparature koje bi mu olakšale posao. Ali draž posla i ljepota izrade upravo su u metodama korištenim stoljećima. Zbog toga su njegovi odljevi prava mala umjetnička djela. Iako sam za sebe skromno kaže da je zanatlija lje-

vač, nikako umjetnik, to njegova djela, ali i brojne nagrade u zemlji i svijetu, svakodnevno opovrgavaju.

The Dubrovnik metal founder Miše Milovčević is engaged in one of the rare traditional crafts which can be so called in the full sense of the word. Utilizing the three-thousand-year old lost-wax technique and secret metal burnishing and patination procedures, Miše Milovčević creates real small works of art in fire-proof concrete furnaces, which he constructed himself in accordance with the size of the pot that he uses. He also employs the direct unique casting method by creating a form in sand into which he draws directly during the manufacture, so that such objects are impossible to copy or duplicate.

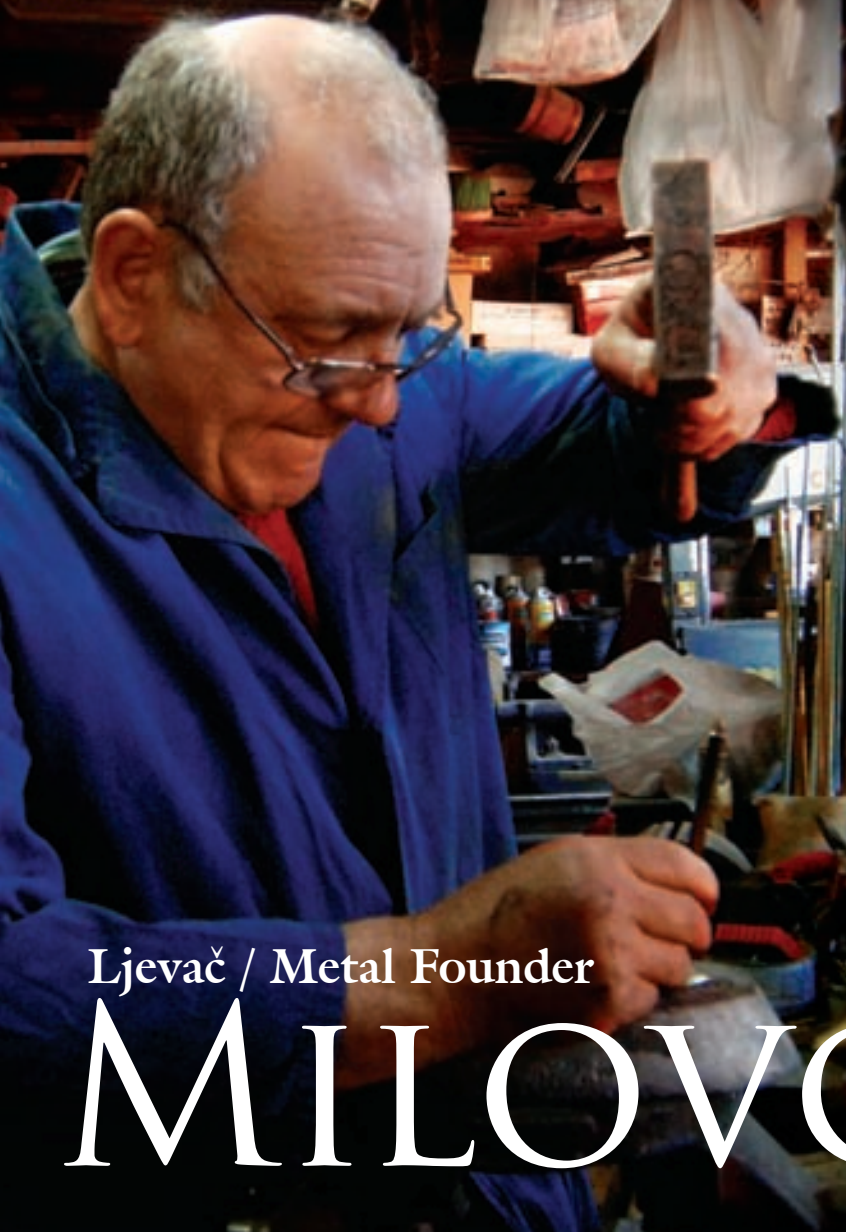
- Everything I have learned has been from my own mistakes – says Miše Milovčević, who, with his unique approach and work techniques, is a rarity indeed, and not only in the Dubrovnik area. However, Dubrovnik is the place where his art is revealed in its full splendour.

Miše Milovčević has collaborated with Dubrovnik Museums and other institutions that promote protection of the heritage. His works can be seen at every

MIŠE

corner in the Old City. He has manufactured the Dubrovnik street lamps, the street advertisement supports, bronze signs on galleries and palaces, coats of arms in the City Hall, Orlando's sword... Furthermore, he has restored numerous oil lamps, the large candelabrum at the City Hall, the chains at the Ploče and Pile entrances, the church hanging lamps, the City Hall door handle...

Dubrovnik has been an inexhaustible source of inspiration for Miše Milovčević. He has made a large number of original Dubrovnik souve-

Guardian of Metal Founding Heritage

Ljevač / Metal Founder

MILOVČEVIĆ

nirs – coats of arms, small boat models, paper knives, emblems, small statues of St Blaise...

His favourite work is the small gold-plated statue of St Leopold Mandić, the county's protector, with which the Holy Father Pope John Paul II was presented during his visit to Dubrovnik. Miše Milovčević also made a gold coin with the symbols of Istrian County, a gift to the Italian president Romano Prodi. The majority of his products are cast in bronze, but he also uses other non-ferrous metals. He learned the special patination technique from Croatia's

best-known bell founder Zvonimir Šikić.

- He initiated me into the secrets of sand technique and one part of the patination method – Says Milovčević, partially unveiling the secret:

- The patina basis is lamb's liver roasted at 1200 degrees Celsius, mixed with arsenic acid.

Of course, other secret ingredients are also added. Everything depends on the colour you wish to achieve. This enterprising metal founder obtained part of the recipes which he still uses while working in Italy, from a local woman pharmacist.

- All ingredients must be mixed according to precisely fixed quantities, and I still order them from a pharmacy. These experiences and secrets are worth their weight in gold – claims Miše Milovčević. Talking about gold, this metal founder has also cast numerous medals. He had no problems with gold and bronze medals, but found himself in big trouble when trying to cast a silver medal.

- I kept on making mistakes, and the medal was rough-surfaced. This is where our best-known bell founder Zvonimir Šikić helped me again – says Milovčević, willingly revealing one of the secrets of his trade. – One should insert crumpled paper, but must not cast while the paper is still burning. Silver medals should be cast only after the paper has finished burning. When you apply this centuries-old method, silver medals turn out perfect.

It is thus not surprising that Milovčević is often commissioned to manufacture medals for various people and occasions such as the Neretva Boatmen, the popular Wild League, the Medical Association, judoists, LEN Cup and swimming and sailing contests. He also made a special medal on the 600th anniversary of the pest control and quarantine in Croatia. Miše Milovčević is aware of the fact that today there are numerous machines that could make his job easier. But the beauty of the trade is particularly in the methods that have been used for centuries. His



casts are therefore real small works of art. In spite of his modest claims to be a craftsman and metal founder, and not an artist, his works and numerous national and international awards refute this every day.

ĐUROVIĆA ŠPILJA

Đurovića špilja smještena je u istočnom dijelu sela Močići – Općini Konavle, najjužnijoj županiji Republike Hrvatske, na prostoru Zračne luke Dubrovnik, ispod samog uzletišta - stajališta za avione.

Do šezdesetih godina XX. st., kada je zbog izgradnje zračne luke zatvorena, špilju je redovito posjećivalo stanovništvo sela Močići, a u njoj su se igrala konavoska djeca, krišom, da im roditelji ne saznaju. Privlačila ih je špilja i njezina ljepota. Teško da su išta vidjeli i razaznavali uz svjetlo voštanice, koja se neprestano gasila, a skupe svjetleće ručne baterije tada su im bile nedostižni san. Ta rasplamsala dječja i mladalačka mašta i danas biva zanimljiva tema za nove naraštaje, a ponadasve priče o susretima s velikom sovom koja je u špilji imala svoje stanište.

Prvo poznato istraživanje Đurovića špilje, o kojem postoji zapis, proveo je češki biospeleolog Karel Absolon 1913. godine, iako je početkom 20. stoljeća u špilji istraživao i austrijski biospeleolog Viktor Apfelbeck, tada kustos Zemaljskog muzeja u Sarajevu. Đurovića špilju od tada su posjetili mnogi biospeleolozi, a u nekoliko navrata u svojim tekstovima je spominje i Miho Kusijanović, jedan od prvih dubrovačkih speleologa, ali ne opisuje je detaljnije jer „ju je pretražio i opisao filolog i historičar Don Vice Medini“. U okviru paleontološko – speleoloških istraživanja dubrovačke okolice špilju je 1958.

godine istraživao i akademik Mirko Malez. Navodi da je tlo mjestimice prekriveno debelom naslagom guana te da se na stropu završne dvorane nalaze brojne kolonije šišmiša.

Obiluje sigama različitih tipova što plijene pažnju. Od estetski vrijednih tipova siga možete uživati u: stalaktitima, stalagmitima, sigastim prevlakama, saljevima.

Duljinom kanala od 199 m spada u kategoriju srednje dugačkih špilja. Đurovića špilja je oblikovana u naslagama gornjokrednog vapnenca i djelomično sedimentnih stijena poput breče.

Na samom dnu špilju resi Dvorana Dubrovačke Republike koja predstavlja proširenje kanala. Odlikuje se uz 'Kapelicu' estetski najljepšim sigama s uskim i plitkim brazdama i malim lokvicama vode u nepropusnom sedimentu kao što su glina i sige.

Danas ne postoji prirodni ulaz zbog zatvaranja tijekom gradnje zračne luke (1960.-1963.). Betonski pristupni kanal dug je 37 metara. Zbog idealne temperature u ovom prostoru, pod nazivom Skycellar, u planu je organizirano nuđenje i kušanje vrhunskih konavoskih vina.



Đurović Cave

Đurović Cave (Đurovića špilja) is located in the eastern part of the village of Močići – Konavle Municipality in the southernmost county of the Republic of Croatia, immediately under the Dubrovnik Airport runway.

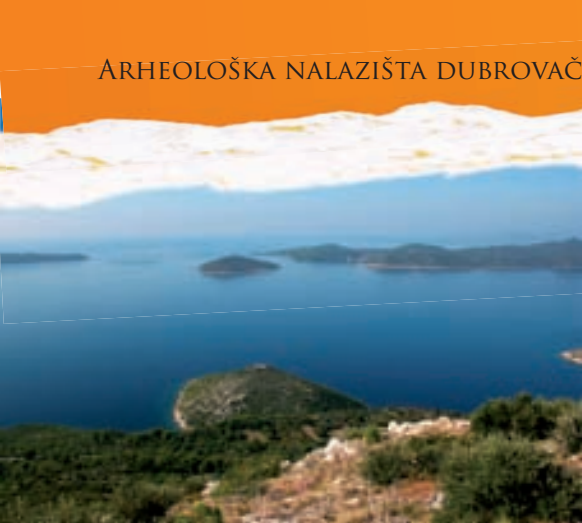
By the 1960s, when the cave was closed because of the construction of the Dubrovnik Airport, the dwellers of the village of Močići visited it on a regular basis, and the children of Konavle played in it furtively, without their parents' consent. They were attracted by the beauty of the cave. In the light provided by candles, which constantly went out, they hardly saw and distinguished anything, and the expensive flashlight torches were something they could only dream of. The fired-up children's and adolescent imagination is still an intriguing theme for new generations, particularly the stories about encounters with a huge eagle-owl that used to live in the cave.

The first known research of the cave, according to the existing documents, was carried out by the Czech biospeleologist Karel Absolon in 1913. In the early 20th century the cave was also investigated by the Austrian biospeleologist Viktor Apfelbeck, the then curator of the Sarajevo State Museum. From then on, numerous bio-speleologists have visited the

cave. One of the first Dubrovnik speleologists Miho Kusijanović mentioned it several times in his writings, but not in detail, because "the cave had been explored and described by the philologist and historian Don Vice Medini". The cave was also explored by the academician Mirko Malez within the palaeontological - speleological research of the Dubrovnik surroundings in 1958. He wrote that the ground was partially covered with a thick layer of guano and that there were numerous bat colonies on the ceiling of the hall at the cave's end.

The cave abounds with various kinds of beautiful dripstones including stalactites, stalagmites and other dripstone formations. With the passage length of 199 m, it belongs to medium-long caves. Đurović Cave was formed in the layers of Upper Cretaceous limestone and partially sediment rocks such as breccia.

The cave bottom is adorned with the "Dubrovnik Republic Hall", which is a passage extension. Apart from the "Chapel", it has the most beautiful dripstone formations with narrow and shallow groves and small ponds in the impermeable sediment such as clay and dripstone. Closed during the Dubrovnik Airport construction (1960 - 1963), the cave's natural entrance does not exist any more. It is now entered through a concrete 37 metres long tunnel. Because of the ideal temperature of the cave, the programme entitled Skycellar, including the tasting of excellent wines of Konavle, is being developed.



Pogled na akvatorij ispred Brsečina sa otocima Rudom i Šipanom
View of the Brsečina maritime zone with the islands of Ruda and Šipan

TAJNA BRODOLOMA POKRAJ BRSEČINA

U podmorju šireg dubrovačkog akvatorija, od Lastova do Prevlake, nalazi se više od stotinu poznatih podmorskih arheoloških nalazišta. Takvo je arheološko bogatstvo podmorja razumljivo obzirom na jadranske plovne putove istočnojadranskom obalom, bogatom brojnim otocima, kanalima i sigurnim lukama. Koločepski kanal, sjeverozapadno od Dubrovnika, između obala Dubrovačkog primorja i Elafita, dio je opisanog plovidbenog puta gdje imamo veći broj sigurnih luka, ovisno o vremenskim (ne) prilikama, ali i nalazimo veći broj ostataka brodoloma od antičkih do novovjekovnih razdoblja. Posebno brojne brodolome možemo očekivati iz vremena ekspanzije Dubrovačke Republike kao trgovačkog centra Mediterana i cijelog tadašnjeg svijeta. U tom svjetlu možemo promatrati i nedavno otkrivene ostatke brodoloma kod rta Gumanci u Brsečinama.

Nalazište je otkriveno prilikom trenažnih ronjenja ronionica Interventne jedinice policije u Dubrovniku, inače čestih suradnika na arheološkim istraživanjima. Nedugo nakon pronalaska, financijskim sredstvima Ministarstva kulture, djelatnici Hrvatskog restauratorskog zavoda obavili su manja istraživanja u okviru kojih je izvađen dio nalaza uz prethodnu dokumentaciju cijelog nalazišta. Riječ je o ostatcima broda koji je potonuo pedesetak metara od obale, vjerojatno uslijed jakog nevremena, a danas se nalazi na pješčanom dnu na dubini od 35 do 44 m. Prilikom prvih uvidaja na lokalitetu bilo je izuzetno zanimljivo roniti iznad cjelovitih i slomljenih brončanih topova, željeznih sidara, ostataka olovne brodske oplate i druge brodske opreme koja je djelomično virila iz pijeska, sve nedirnuto i zaboravljeno u dubinama više stoljeća. Pažljivim pregledavanjem površine mogli su se uočiti i dijelovi topovskih

kugli, ulomci keramičkih posuda i drugi manji površinski nalazi kao preostatci brodske konstrukcije, opreme i tereta. Drvena konstrukcija broda koja je ostala iznad pijeska odavno je propala, međutim, neposredno ispod pijeska naziru se dijelovi drvenih rebara broda. Prema nalazima pretpostavlja se dužina broda od oko 30 m. Na rubnom dijelu nalazišta ističe se hrpa kamenja koja se znatno razlikuje od ostalog prirodnog okoliša. Riječ je o preostalom balastnom kamenu koje je služilo za stabilizaciju broda ovisno o rasporedu tereta koji se prevozio. Nažalost, arheološka istraživanja su obavljena samo na manjem segmentu brodoloma, pa za sada ne možemo govoriti čiji je bio brod, odakle je isplovio

i koja mu je bila krajnja odredišna luka. Posebno zanimljive nalaze predstavljaju brončani topovi od kojih je samo jedan cjelovit, a ostali su u dijelovima. Pripadali su pokretnim brodskim topovima, tzv. pedrijerama i falkonetu. Zbog mogućih devastacija lokaliteta, gdje su upravo brončani topovi najprivlačnije mete ilegalnih aktivnosti, svi topovi su izvađeni i pohranjeni u restauratorskoj radionici Dubrovačkih muzeja. Pod vrijednim i stručnim nadzorom Renate

The Secret of the Shipwreck near Brsečine



Signatura radionice Gio. Battista Gandolfa iz Đenove (1535. – 1601.)
Signature of Gio. Battista Gandolf of Genoa Workshop

topa u Đenovi, u radionici Gio. Battista Gandolfa. Kako su brončani topovi inače bili predmet trgovine, to ne znači da je i cijeli brod bio đenoveški, međutim bitno je za dataciju nalazišta. Naime, prvotno se mislilo da je riječ o brodolomu s početka 19. st., iz vremena Napoleonove okupacije i sloma Dubrovačke Republike, a gdje bi slomljeni brončani topovi bili dio tereta broda namijenjeni sekundarnom topljenju bronce i izradi novog oružja. Međutim, otkriveni đenoveški grb i signatura radionice datiraju cjelokupni brodolom u sam kraj 16. ili početke 17. stoljeća. Kakve su bile okolnosti u kojima je došlo do potapanja broda – za sada je nemoguće tvrditi, no nameće se mogućnost eksplozije broda uslijed kojeg je došlo do fragmentiranja brončanih topova, no to će se otkriti u daljnjim istraživanjima.

More than a hundred underwater archaeological sites are located on the sea bed of the wider Dubrovnik maritime zone. Such underwater archaeological wealth is understandable in view of the sea routes along the eastern Adriatic coast abounding in islands, sea channels and safe harbours. In the Koločep Channel, situated northwest of Dubrovnik – which is a part of the afore mentioned sea route – there is a large number of safe harbours, depending on the weather, as well as a large number of shipwreck sites from antiquity to modern times. We can well expect numerous shipwrecks from the period of the expansion of the Dubrovnik Republic, which used to be a Mediterranean and world trade centre at the time. Recently discovered shipwreck remains near Cape Gumanci in the village of Brsečine can also be observed in that light.

The site was discovered during training of Dubrovnik Police divers, who frequently collaborate in archaeological explorations. Shortly after the discovery, funded by the Ministry of Culture, Croatian Restoration Institute employees performed several small-scale explorations and found a number of artefacts after the documentary evidence of the entire site had been completed. We are talking about the remains of a boat that sank some fifty metres away from the land, probably because of a storm, which now lies on the sandy sea bed at a depth of 35 – 44 metres. Dur-

Balastno kamenje s ostataka brodoloma
Shipwreck remains including the ballast stones

Andjus, voditeljice radionice i njezinih suradnika, čišćenje i konzervacija topova se bliže kraju, a jedan top će se uskoro izložiti na dubrovačkim zidinama, o kojima skrbi Društvo prijatelja dubrovačke starine, koje je i financiralo cjelokupnu konzervaciju. Upravo tijekom konzervatorsko – restauratorskih radova „otkriven“ je grb i signatura radionice na dva topa što nas upućuje na podrijetlo izrade



Karta brsečina – položaj lokaliteta
Brsečine map – Locality position

Dijelovi brončanih topova
Parts of bronze cannons

ing the first inspections of the site it was especially exciting to dive over the undamaged and broken bronze cannons, iron anchors, remains of the lead shell plating and other ship's equipment which partially protruded from the sand – all of them untouched and forgotten in the depths for several centuries. A careful inspection of the surface also revealed parts of cannon-balls, fragments of ceramic pots and other minor surface findings such as remains of the ship's structure, equipment and cargo. The wooden ship structure that had remained above the sand deteriorated a long time ago, however, one can still catch a glimpse of parts of the wooden ribs of the ship immediately under the sand. According to the findings, the length of the ship is supposed to be about 30 metres. At the site border one can see a pile of stones which are quite different from the natural environment. They are the remaining ballast stones used to stabilize the ship, depending on the type of cargo. The archaeological investigation was, unfortunately, conducted only on a small segment of the shipwreck, so that - so far - we do not know to whom the ship belonged, where it sailed from and which was its

final destination. Particularly intriguing findings include the bronze cannons of which only one is undamaged, while the remaining ones are in fragments. They belonged to mobile ship cannons, the so called pedrieras and falconets. Because of the possible devastation of the site, with the bronze cannons being the most attractive targets for illegal activities, all cannons have been taken out and stored at the Dubrovnik Museums Restoration Workshop. Under the diligent and expert supervision of the workshop manager Renata Andjus and her associates, the cleaning and conservation of the cannons is about to be completed. One cannon will soon be displayed on the Dubrovnik city walls, which are under the protection of the Friends of the Dubrovnik Antiquity Society that financed the entire conservation. It was during the conservation and restoration works that the manufacturer's coat of arms and signature were "discovered" on two cannons, revealing that they were manufactured at the Gio. Battista Gandolf Workshop in Genoa. The fact that the cannons were objects of trade does not imply that the entire ship was of Genovese origin, yet it is important for the site's dating. Namely, the shipwreck



Brončani top prije i poslije čišćenja i konzervacije
Photo Bronze cannon before and after the cleaning and conservation

was initially believed to have happened in the early 19th century, at the time of Napoleon's invasion and the fall of the Dubrovnik Republic, while the broken bronze cannons were supposed to be a part of the ship cargo foreseen for the secondary melting of bronze and the manufacture of new arms. The discovered Genovese coat of arms and the workshop signature, however, place the shipwreck in the late 16th or early 17th century. At the present stage it is impossible to determine the circumstances under which the ship sank. The experts consider the possibility of a ship's explosion which damaged the bronze cannons, but this will be explored in the course of the forthcoming explorations.

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CRKVICICA UZ IZVORIŠTE DOBRE VODE

Siječnja mjeseca 1527. g. tri puta, u tri petka u zoru, objavila se je Blažena Djevica Marija Mibu Vukašinoviću, siromašnom starcu samobrancu iz Orašca, ispred crkvice sv. Đurđa, da se mora početi s gradnjom crkve na čast Gospi na izvoru Dobra voda, da bi Bog oslobodio Orašac i okolinu od kuge, glada i rata u onoj godini, jer kuga započe prosinca mjeseca 1526. g. Kod trećeg prikazanja Gospa sva obasjana svjetlošću izgovori sljedeće: Tvoje molitve i one drugib kršćana bile su uslišane od mog Sina, a i od mene. Sutra ujutro rano pođi paroku i reci mu da s tobom otide po selima i skupi zadužbinu, pa nek zgradi na mjestu zvanom Ločišće crkvicu i tad će grozna i buda kuga nestati.

Tako je legendu zapisao oraški župnik don Antun Baburica, a o Crkvi Matici i čudotvornoj slici Gospe predaja nastavlja ovako:

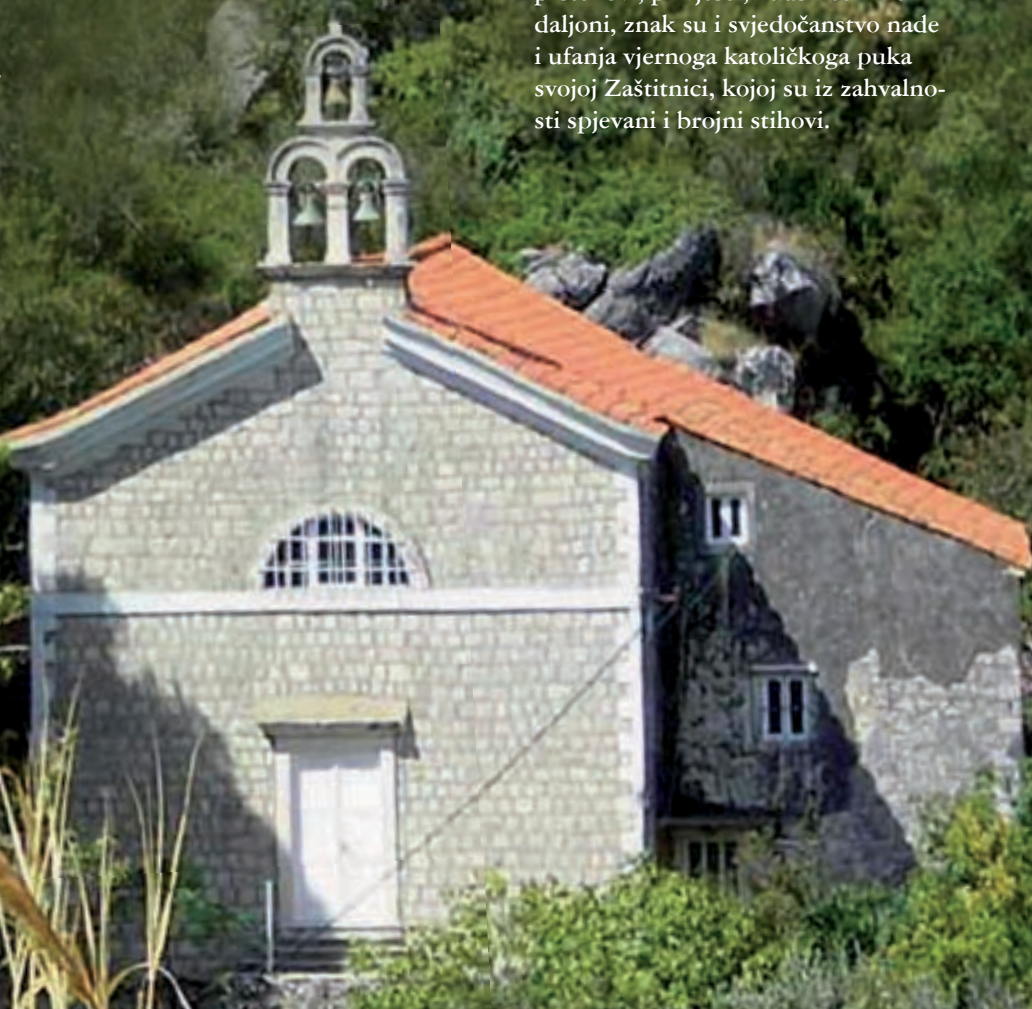
Don Luka Diodati, parok Trstena, primi starca Miba koji mu odmah pobita i na svoje veliko iznemenjanje utvrdi da je i parok imao isto Gospino objavljenje. Obrabreni time počeh zajedno skupljati milodare da podignu crkvicu po naredbi Blažene Djevice, a Orašani se zavjetovaše, te postaviše temeljni kamen crkve 2. srpnja 1527. g., na dan Pobođenja Marijina, koja je bila dovršena 1529.g. Od tada, svake godine, toga zavjetnoga srpanjskog dana, nastavise Orašani štovati Gospu, uzevši je za svoju zaštitnicu. Gospa ih je sačuvala i od kuge i od rata, od poblepe gusara, pa i sada iza crkve nad izvorom Dobra voda stoji u pećini niša s natpisom: AVE MARIA IHS GRATIA PLENA ANNO S: MDXXVII.

Crkva Gospe od Orašca postala je zaštitnim znakom i simbolom tog malog, slikovitog i pitomog mjesta Dubrovačkog primorja, petnaestak kilometara sjeverozapadno od Dubrovnika, čiji su prirodni okviri mjestašca Zaton, Trsteno, Kliševo i otok Koločep.

Orašac, toponimski, ime duguje svojim žiteljima koji su gojili drvo oraha, a bilo ih je sve do pada Dubrovačke Republike, jer su se od orahova drva gradili dubrovački brodovi na gruškome brodogradilištu. Pamti Orašac svoju dugu povijest, ispisanu na zapadnom graničnom teritoriju nekadašnje dubrovačke Astaraje i Zahumlja. Pa i samo mjesto Orašac, u povijesti kao i danas, dijeli se na Poljice (istočno) i Orašac (zapadno), razdjelnicom utvrđenom vodotokom potoka, koji se slijeva sve do mora. Jedan od izvora, kojim se puni i ovaj potok, naziva se Dobra voda, upravo uz Crkvu Maticu Gospe od Orašca.

Mala, prvotna kapela iz 16. st., pošto se umnožio bio broj žitelja i u Orašcu i Poljicima, sukladno njihovim željama, uz nadbiskupsko utemeljenje stalne župe Orašca i Poljica 1700. godine, poveća se, te postade Crkva Matica. Crkva je arhitektonski nadograđena, a u 19. st. svoje konačno oblikovanje primila je 1827. godine. U Crkvi Matici, čuva se i dragocjena čudotvorna slika Gospe od Orašca, uz koju su vezane predaje, posebice ono o čudu Blažene Gospe od Orašca, koje je učinila nad slijepcem, ocem Hermenegilda Uskokovića iz Rijeke dubrovačke, davši mu da progleda, nakon što je doveden u Crkvu i vodom oprao oba oka.

Slika čudotvorne i sjetne Gospe, obojena pogleda, otkrivena lica sa Sinom u naručju, s reljefno izrađenim krunama nad njihovim svetim glavama, ima pokrov – zaslon s mnoštvom motiva – zavjetnih darova Bogorodici, a sve te skupocjene kolajne, srca, prstenovi, privjesci, naušnice i medaljoni, znak su i svjedočanstvo nade i ufanja vjernoga katoličkoga puka svojoj Zaštitnici, kojoj su iz zahvalnosti spjevani i brojni stihovi.



CHURCH BY THE GOOD WATER SPRING

In January 1527, the Blessed Virgin Mary appeared – three times, on three Fridays at dawn – to a poor self-supporting old man Mibo Vukašinić from the village of Orašac in front of the small Church of St George. She urged the people to begin the construction of a church honouring Our Lady by the spring called Good Water, so that God would free Orašac and its surroundings from the plague, hunger and war that raged that year, for the plague had begun in the month of December 1526. When she appeared for the third time radiating with light, Our Lady said the following words: My Son and I have answered your prayers and the prayers of other Christians. Go to the priest early in the morning tomorrow, tell him to join you in visiting villages and collecting donations, and build a church at the place called Ločišće, after which the dreadful and horrendous plague will disappear.

This is the legend which the Orašac parish priest Father Antun Baburica wrote down. The story about the church and the miraculous painting of Our Lady continues as follows: *Father Luka Diodati, the priest of Trsteno, received the old man Mibo who ran to him at once, and much to his surprise, realised that the priest had witnessed the same appearance of Our Lady. This encouraged them to start to collect donations together for the construction of the church according to the order of the Blessed Virgin. The people of Orašac took a vow and laid the foundation stone on 2 July 1527, on the Day*

of Visitation of Mary. The church was completed in 1529. From then on, every year on 2 July, the people of Orašac have continued to honour Our Lady and acknowledged her to be their patron. Our Lady indeed protected them from the plague, war and the greed of pirates. The inscription: AVE MARIA IHS GRATIA PLENA ANNO S: MDXXVII can still be seen in the cave niche above the Good Water spring behind the church.

The Church of Our Lady of Orašac became the symbol of this picturesque and gentle village in the Dubrovnik littoral. It is located about fifteen kilometres north-west of Dubrovnik, and its neighbouring villages include Zaton, Trsteno and Kliševo, and the Island of Koločep. Toponymically, Orašac was named after its dwellers who grew walnut trees until the fall of the Dubrovnik Republic, because Dubrovnik ships were made of walnut wood at the Gruž shipyard. Orašac remembers its long history written upon the western border land between the one-time Dubrovnik Astartea and Zahumlje. The present day village of Orašac also consists of the areas Poljice (in the east) and Orašac (in the west), divided by a stream that runs into the sea. One of the springs flowing into the stream, called Good Water, is located precisely beside the Church of Our Lady of Orašac. Because the number of dwellers increased both in Orašac and Poljice, in accordance to their wish and fol-

lowing the archbishop's foundation of the permanent Orašac and Poljice parish in 1700, the original 16th century chapel was expanded and turned into the Main Church. The church was annexed and gained its final form in 1827.

The Main Church houses the precious miraculous painting called Our Lady of Orašac, mentioned in legends, particularly in the one about the miracle of Our Blessed Lady of Orašac performed on the blind father of Hermenegild Uskoković of Rijeka Dubrovačka.

After he was taken into the church and washed both of his eyes with the water, Our Lady made him see again. The painting of the miracle-working Our Lady, with melancholy lowered gaze, unveiled face and Son in her arms, includes the crowns in relief above their holy heads, and the covering – screen with many prayers – votive gifts to Our Lady. All these precious necklaces, hearts, rings, pendants, earrings and medallions are tokens of and testimony to the hope and trust of the faithful Catholic people in their patron, celebrated with gratitude in many verses.



Čudotvorna Majka Božja od Orašca
Miraculous Mother of God of Orašac

GOSPA OD ORAŠCA

Osjeća se Hrvatom i bez domovnice

Jan Wybrand Hopink rođen je 1946. u nizozemskom gradu Enshede, a od 1986. živi u Dubrovniku. Oženjen je Dubrovkinjom, ima kćer Elizabet, sudjelovao je u Domovinskom ratu, i - još uvijek čeka domovnicu. Radi kao samostalni vodič na engleskom, njemačkom, nizozemskom i flamanskom jeziku. Profesionalno pristupa svim oblicima vođenja, pa i tura, koje baš i ne voli. Ove godine nije sklopio ugovor ni s jednom agencijom – one male i nove nedovoljno ga poznaju, a već afirmirane imaju problema s plaćanjem.

- S Hrvatskom sam se susreo prvi put kada sam kao brodski časnik došao u Rijeku gdje smo 15 dana čekali na ukrcaj pa sam imao vremena rentarom obići Zagreb, Karlovac, Varaždin, ali i Mostar. Zbog lošeg vremena, iako sam planirao, nisam došao u Dubrovnik. Prestao sam navigirati 1981. jer mi je bilo dosta broda pa sam jedrilicom otišao na Karibe i uživao do 1985. kada me je pozvao prijatelj i zamolio da odvedem jedan brod u Dubrovnik. U Dubrovniku mi je „veza“ bio Vanja Rusković. U ACI Marini bila je to prva strana jahta. Nakon 2 mjeseca vratio sam se na Karibe. U Dubrovnik sam 1986. doveo još jednu jahtu i ostao kao predstavnik TRADE WINDS YACHT CHARTER. Kao predstavnik firme stanovao sam u Dvorcu Sorkočević koji je imao lijepe sobe u potkrovlju, a kasnije sam našao privatni smještaj u Pilama iznad Agencije Kompas. Suprugu Dijanu (turistički vodič) upoznao sam 1987. god., a vjenčali smo se tri godine kasnije – u dahu priča Jan Wybrand Hopink.

Grad 1987. i danas?

Teško ga je uspoređivati. Razlika je ogromna. Grad je danas prazan. Prije rata je bio pun naše čeljadi koja se do kasno u noć šetala, a butige su se zatvarale u 23 h. Grad je živio. Danas se sve komercijaliziralo. Mali tajlandski suveniristi istisnuli su lijepe

konavoske lutke. Meni to smeta. Danas Grad bolje izgleda, stalno se obnavlja, gradi. Stranci ne razumiju kako je Grad tako brzo obnovljen. Ne sviđaju mi se razmišljanja zašto raditi zimi, ako možeš zaraditi radeći samo ljeti. U Gradu je prije bilo mnogo malih obrtnika: postolara, krojača, brijača, urara ..., a sada su na svakom kantunu samo suveniristi, i to kakvi suveniristi! Ljudi prodaju svoje stanove i sada u Gradu živi oko 900 stanovnika, da nije cruisera Grad bi bio prazan.

A dubrovačka gastronomija?

Meni se sva naša hrana sviđa: od paste do zelene menestre. Posebno uživam u dobrim vinima: crnim zimi, a bijelim ljeti (gemišt). Znam razliku između bevande i gemišta. Zna, ovdje muškarci nemaju velike stomake od hrane, nego od vina. Ovdje ljudi prave svoje vino, domaće likere, sir i pršut, ali kada „dođe“ Europa svega toga neće biti.

Što Vam smeta u Gradu?

Meni je već tri godine na srcu ovo što se događa s cruiserima i Gradom: kako možeš u Grad predviđen za najviše 2500 ljudi dovesti 10000 i više? Grad može podnijeti najviše 3 broda, i to samo ako se lijepo rasporede. Ne možeš u muzej doći s 1000 gostiju jer onda za ulaz moraš čekati satima. To je ogromno opterećenje za muzeje, za sam Grad, to je samo AJDE, AJDE. To nije dobro za Grad, a ni gosti to ne vole. Ne daj Bože da se u takvoj gužvi nešto dogodi. To se meni ne sviđa. Radimo protiv sebe. Kako možeš pokazati Grad u 45 minuta ili 1 sat?! Treba organizirati da svaka grupa ide svojom rutom, jer inače ni gosti ni stanovnici Grada ne mogu prolaziti ulicama, posebno Prijekom...

Je li Wyb Hopink stranac u Dubrovniku?

Ne, ja se osjećam Hrvat, znam gdje sam rođen, ali 80% ja sam Hrvat. Da se nisam tako osjećao i da ne volim Dubrovnik ne bih bio njegov branitelj zajedno s Miljenkom Bratošem i mnogim mladim ljudima ovoga Grada, već bih pošao negdje drugo, a ne ostao ovdje. U Nizozemskoj sam zadnji put bio 1996; tamo nemam nikoga od rodbine, a prijatelji, koji me žele vidjeti poručim: „Ako me hoćeš vidjeti dođi k meni doma, u Dubrovnik.“

He feels a native of Croatia even without a certificate of citizenship

Born in 1946 in the Dutch city of Enshede, Jan Wybrand Hopink has been living in Dubrovnik since 1986. He is married to a Dubrovnik woman, has a daughter Elizabet, was a participant in the Croatian War of Independence and is still waiting for his certificate of citizenship. He works as a free lance English, German, Dutch and Flemish speaking tourist guide. He has a professional approach to all kinds of guiding, even to tours he is not so fond of. This year he has signed no contract with a tourist agency – the small and new agencies do not know him well, and the already established ones have difficulties with payments.

- I first came across Croatia when I came to Rijeka as a ship's officer. For fifteen days we waited there for loading, so I had plenty of time to rent a car and visit Zagreb, Karlovac, Varaždin, and also Mostar. Although I planned to visit Dubrovnik, I did not manage to because of bad weather. Becoming bored with the ship, I quit sailing in 1981, took a sail boat to the Caribbean Islands and enjoyed there till 1985, when a friend of mine asked me to take a boat to Dubrovnik. My Dubrovnik „connection“ was Vanja Rusković. It was the first foreign yacht at the ACI Marina. I returned to the Caribbean two months later. In 1986 I brought another yacht to Dubrovnik and stayed there as a TRADE WINDS YACHT CHARTER representative. As the company representative I first stayed in the beautiful rooms in the attic of the Sorkočević Palace, and later moved to a private apartment at Pile above the Kompas Agency. I met my wife-to-be Dijana (a tourist guide) in 1987, and we got married three years later – explains Jan Wybrand Hopink in one breath.

Dubrovnik in 1987 and today?

It is difficult to compare. The difference is huge. The City is empty today. Before

the war it was crowded with local people who promenaded till late in the night, and the shops closed at 11 pm. The City was alive. Everything has become commercialised today. The small Thai souvenirs have squeezed out the beautiful dolls of Konavle. This bothers me.

The City looks better today, with a lot of restoration and construction work going on. Foreigners do not understand how the City was reconstructed so quickly. I do not like the approach: why work in winter when you can earn money working only in summer? There was a large number of craftsmen: shoemakers, tailors, barbers, watchmakers... Now, you can only see souvenir shops at every corner, and what kind of souvenirs!? People sell their apartments and there are about 900 hundred residents in the Old city now. Without cruise ships, the City would be empty.

And how about the gastronomy of Dubrovnik?

I like all our food: from *pasta* to *zelena menestra* (cabbage and smoked meat stew). I especially enjoy good wines; red in winter and white wine in summer (*gemišt* – wine and mineral water). I know the difference be-

tween *bevanda* (watered-down wine) and *gemišt*. You know, local men do not have big bellies because of food but because of wine. People here make their own wine, liqueurs, cheese and smoked ham, yet, when we join the European Union, all that will disappear.

What bothers you in the City?

For three years now I have been concerned about the cruise ships invading the City: How can you bring 10000 people and more into a city accommodating a maximum of 2500. The City can take three ships at the most, and only if they are scheduled properly. You cannot take 1000 people into a museum because you have to wait for the entrance for hours. It is a great encumbrance both to the museums and the City. It is just a KEEP GOING, KEEP GOING policy. It is not good for the City and the visitors dislike it too. God forbid that something happens in such a crowd. I dislike it as well. We work against ourselves. How can you show the City to someone in 45 minutes or in an hour? It should be organised so that each group has its own route. Otherwise, neither the guests nor the residents of the City can pass through the streets, especially through Prijeko...

Is Wyb Hopink a foreigner in Dubrovnik?

No, I feel a Croat. I know where I was born, but I am 80% Croat. If I had not felt that way and if I had not loved Dubrovnik, I would not have been one of its defenders together with Miljenko Bratoš and many young people of the City. I would have gone somewhere else, instead of staying here. I visited the Netherlands for the last time in 1996. I have no relatives there. The message to my friends who wish to see me is: „If you want to see me, come to my Dubrovnik home.“



Wyb sa suprugom Dijanom
Wyb with his wife Dijana

WYB HOPINK



Skalini od Dominikanaca, kao i cijela ta ulica što spaja Stradun i istočni izlaz iz Grada do na Ploče, s dolaskom čiopa i uz osnaženi miris mora koje šuška pod Labirintom, kao da neprestano odzvanjaju i kristalno jasnim pjevom usamljenoga trubadura Ibrice Jusića. Čak i kad ga nema u Gradu, zrakom nad njegovom prirodnom pozornicom čini se da hologramski titra i njegov dojmljiv lik s obveznom gitarom i jednako uvijek prisutnim četveroonožnim prijateljem iz ovčarskog legla – škotskog ili belgijskog, Vagi, Arči ili Bond... Kad ga već tako žučeno iščekuje kamen rod-nog Grada, zar je onda čudno da svaki njegov nastup na tim posvećenim skalini-ma, ali i na bilo kojem drugom grad-skom prizorištu, bude zaodjenut svim mogućim čulima – pa se čini kako da iz Ibrice pjevaju sva dubrovačka stoljeća! A tako biva evo skoro pola stoljeća, lani je proslavio 45 godina plodne karijere, zdušno potvrđujući genijalan glazbeni talent koji se gnijezdi u obitelji Jusić.

Ibricu je već prvih ljeta na njegovim skalinama, kako se to kaže, *primijetio* skladatelj Pero Gotovac čijom je skladbom *Celuloidni pajac* debitirao i odmah pobijedio na tada prestižnom Zagrebačkom festivalu 1968. godine, a uspjeh je na istom festivalu ponovio i u dvije iduće godine pjesmama *Osobenjak* (1969.) i velikim hitom *Mačka* (1970.). Uslijedila su prva međunarodna iskustva nastupima u poznatim pariškim cabare-

tima, ali se sve to vrijeme ljeti redovito vraća u Grad i poput svojevrstnih obreda održava koncerte na Skalini-ma tradici-onalno uvijek u ponoć. Na Dubrovač-kim ljetnim igrama opet s Gotovčevim songovima od 1971. nastupa u kulturnim predstavama: *Edward II.*, *Columbo* i *Aretej*. Za predstavu *Životopis Miha Pracata* (1977.) uz nastup piše i glaz-bu, a iste je godine prvi put u Kneževu dvoru izveo svoj ponoćni recital. Inače je kroz cijelu karijeru prilično vezan uz ka-zalište, napisao je glazbu za brojne pred-stave, ali je isto tako rado i revno upravo u brojnim kazališnim dvoranama izvodio svoje briljantne koncertne nastupe.



Ostaje zapisano da je među pr-vim pjevačima u ondašnjoj državi koji je snimio LP – dugosvirajuću ploču (1974.) i koji je održao solistički koncert (1975.) u zagrebačkoj Koncertnoj dvorani Va-troslava Lisinskog. Nastupao je u mno-gim poznatim svjetskim dvoranama od Sydneyske Opere i China Theatrea u Stockholmu, do Carnegie Halla u New Yorku. Kao skladatelj uglazbio je stihove vrhunskih pjesnika; Paljetka, Cesarića, Šantića, Antića, Shakespearea, Brech-ta, Britvića, Zuppe, nikad se ne baveći tzv. komercijalom! Objavio je desetak “singlica” i sedamnaest LP i CD albuma,

IBRIC

od kojih jedan i na francuskom (kao rezultat Ibričina povratka u Pariz osamdesetih). Svojevrsnom prekretnicom bio mu je prvi simfonijski album "Ibrica" (1981.), u suradnji sa starijim bratom Đelom, koji je za Ibricu napisao antologijske pjesme poput: Na Stradunu, U svakom slučaju te volim, Šalom Sara i druge.

Prvi je hrvatski pjevač službeno pozvan na jedan od najvećih svjetskih festivala jaza Montreux Jazz Festival (2004.), nakon kojega je nastupio i na Svjetskom etno festivalu u Oslu. U 2009. godini – 45. obljetnici karijere, svjestan razmjera raznolikosti vlastitih inspiracija i izričaja – od poticajnih talijanskih kanconijera i francuskih šansonijera, do dalmatinskog i bosanskog melosa, napravio je seriju koncerata Od Šekspira do sevdaha. I tim je izborom pokazao svu širinu i dubinu globalnog i svevremenog glazbenog stvaralaštva, čiji je i sam – dosljedno i ustrajno - usamljeni tumač, stvarni trubadur iz epskih vremena kojega je moguće i dotaknut! A opet, i kad ga u Gradu nema, kao da se hologramski i čuje i vidi i - traje...



A JUSIĆ

IBRICA JUSIĆ



With the return of swifts and the intensified smell of the sea murmuring under the Labyrinth, the steps of the Dominican Monastery and the entire street connecting the Stradun with the western City exit to Ploče seem to resound with the crystal clear sing-



ing of the lonesome troubadour Ibrica Jusić. Even when Ibrica is not in the City, a hologram with his impressive image with the guitar and his four-legged friend - both of which always accompany him - seems to quiver in the air above his natural stage. The names of his inseparable Scottish or Belgian shepherd dog friends have included Vagi, Arči and Bond. With the stone of his native City awaiting him so impatiently, it is not surprising that each of his performances on these sacred steps, but also on any other stage of Dubrovnik, is a feast for all existing senses – so that all the centuries of Dubrovnik seem to sing through Ibrica! And this has been going on for almost half a century. Last year he celebrated the 45th anniversary of his flourishing career, thus confirming the brilliant musical talent of the Jusić family.

Already during the first years of his appearances on his steps, Ibrica was „noticed“ by the composer Pero Gotovac, with whose song entitled *The Celluloid Clown* (Celuloidni pajac) Ibrica debuted at and won the then prestigious Zagreb Festival 1968. In the two following Festival seasons he repeated the success with the songs *The Eccentric*

(Osobenjak, 1969) and *The Cat* (Mačka, 1970). His first international appearances included performances at the renowned Paris cabarets, but all the time Ibrica kept on returning to the City in summer in order to give his recitals on the steps, which - like some kind of a ritual - always began at midnight. From 1970, he again performed Gotovac's songs in the cult Dubrovnik Festival plays *Edward II*, *Columbus* and *Aretheaus*. He wrote the music for and performed in the play *The Biography of Miho Pra-cat* (1977) and gave his first midnight recital at the Rector's Palace that same year. During his entire career, Ibrica has extensively been engaged at the theatre. Apart from writing music for numerous plays, he has been equally enthusiastic over giving his acclaimed concerts there.

Ibrica Jusić is among the first singers in the former state to release an LP – long play record (1974) and to give a recital at the Vatroslav Lisinski Concert Hall in Zagreb (1975). He has performed at many renowned concert halls in the world from the Sydney Opera and China Theatre in Stockholm to Carnegie Hall in New York. As a composer, he set to music verses by illustrious poets such as Paljetak, Cesarić, Šantić, Antić, Shakespeare, Brecht,



Britvić and Zuppa, never dealing with the so called commercial music! He has released about ten single records and seventeen LPs and CDs, including one in the French language (as a result of his return to Paris in the 1980s). A kind of turning point in his career was his first symphonic album entitled *Ibrica* (1981), recorded in collaboration with his elder brother Đelo, who composed for Ibrica the anthological songs including *In Stradun* (Na Stradunu), *I Love You Anyway* (U svakom slučaju te volim) and *Sshalom Sarab* (Šalom Sara).

Ibrica Jusić is the first Croatian singer to be officially invited to one of the world's most prestigious jazz festivals, the Montreux Jazz Festival (2004), after which he performed at the Oslo International Ethno Festival. In 2009, celebrating the 45th anniversary of his career and in view of the scope of versatility of his inspiration and expression – from challenging Italian ballads and French chansons to Dalmatian and Bosnian melodies – Ibrica performed a series of concerts entitled *From Shakespeare to Sevdab*. With such a choice, he showed the extent and depth of the global and all-time music. Being one of its lonesome interpreters consistently and perseveringly, Ibrica Jusić is a real troubadour from epic times. And yet, when he is away from the City, he seems to be hologrammically heard and seen – continuously...



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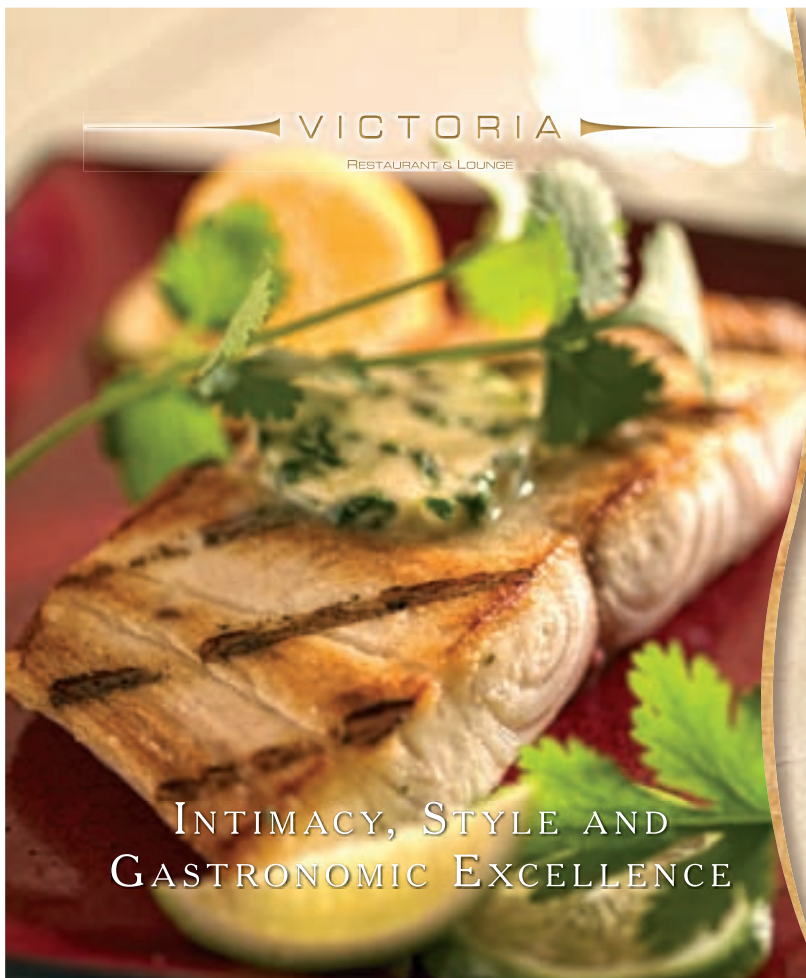
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Dva instrumenta i jedna nogometna lopta

Niti jedna od dvije škole koje pohađa Stjepan Marinović ne nalazi se u mjestu u kojem živi, u Pridvorju. Do obje mora putovati školskim autobusom ili automobilom. Osnovna škola „Gruda“ uvijek je u jutarnjim satima, a Glazbena škola u Cavtatu u popodnevnim. Stanka između završetka jedne i odlaska kući na objed, pa do početka druge, ponekad je vrlo kratka.

Vjerujemo da mnogi jedanaestogodišnjaci dijele Stjepanovu priču koja njihova djetinjstva čini drugačijima od onih kojima se škola nalazi u blizini, možda čak u susjednoj ulici, ali smo i sigurni da se malo koji od njegovih vršnjaka svakodnevno druži s dva instrumenta i nogometnom loptom. Pa, ako i jest tako, u Stjepana je ipak nešto posebno. Naime, jedan od ta dva instrumenta je lijerica.

I što je tu posebno? To što taj gudački narodni instrument s tri žice, najčešće napravljen od javorovog drva, uvijek nekako pripisujemo odraslim glazbenicima jer tako smo navikli. A Stjepanovo sviračko iskustvo seže nevjerojatno daleko: « Kad sam imao tri godine moj me djed odveo na probe Kulturnoumjetničkog društva «Stjepan Radić» Pridvorje. Tamo sam prvi put čuo i vidio lijericu. Kad sam se vratio doma uzeo sam dvije vješalice, jednu sam stavio na lijevo koljeno, a u desnoj ruci sam držao drugu i „svirao“. Ubrzo sam dobio malu lijericu. Ova današnja mi je četvrta, peta po redu ».

Stjepan je melodije konavoskih plesova i kola koja se plešu i njeguju u Društvu naučio po sluhu, baš kao što po sluhu nastoji naučiti i pjesme iz svog zavičaja koje su gotovo zaboravljene. U tome mu pomaže djed koji je i zdravičar i plesač, a ujedno i voditelj Društva. Tako je od djeda, osim imena, naslijedio i ljubav prema starim običajima rodno kraja. A ljubav Stjepanove bake je na drugi način prisutna u Stjepanovoj

lijeričarskoj karijeri. Ona, naime, Stjepanu šije i veze konavosku nošnju u kojoj on svira pred brojnom oduševljenom publikom. Ti nastupi su česti, naročito tijekom ljetnih mjeseci. Pored obveza u Društvu, onih školskih i vježbanja lijerice i harmonike, Stjepan trenira u Nogometnom klubu „Croatia“ Gabriele. Ali, to nije sve. Pomaže i u vrtu oko vinove loze. I pjeva u školskom zboru. I sudjeluje na Smotri lijeričara koja se svake godine održava u Pridvorju. I svaki dan vježba. I često kod kuće svira i pjeva sa sestrom „koja pomalo uči gitaru“. A na kraju kazuje: „Glazba i nogomet me najviše vesele, ali bih se u životu volio posvetiti glazbi.“ Ako slučajno, dragi čitatelju, budete u prilici čuti Stjepana Marinovića, onda će vam zvuk i virtuoznost njegove lijerice u spoju sa slikom lijepog i nasmijanog dječaka u konavoskoj nošnji reći puno više od ovog članka.

Two Instruments and a Football

Neither of the two schools which Stjepan Marinović attends is situated in the place where he lives, Pridvorje. He travels to both schools by school bus or car. Stjepan attends the Gruda Elementary School always in the morning and the Cavtat Music School in the afternoon. The interval between the first one, including lunch at home, and the second is sometimes very short.

We believe that many eleven-year-old boys share Stjepan's story which makes their childhoods different from children whose schools are nearby, perhaps in a neighbouring street. However, we are sure that there are quite a few of his peers who play two instruments and football on a daily basis. But, even if there are some, Stjepan is very special indeed. Namely, one of the two instruments he plays is the lijerica.

What is so special about that? We somehow always associate this three-stringed folk instrument, most often made of maple wood, with adult musicians, because we are used to it. But Stjepan's performing experience is incredibly long: „When I was three, my grandfather took me to rehearsals of the Stjepan Radić Cultural and Artistic Society of Pridvorje. This is where I heard and saw the lijerica for the first time. When I returned home, I took two hangers, placed one on my left knee and „played“ holding the other in my right hand. Soon after that I was presented with a small lijerica. The one that I now have is my fourth or fifth lijerica.“

STJEPAN

Stjepan learned to play by ear the melodies of Konavle dances and wheel-dances which are performed and promoted at the Society, and also tries to learn by ear the songs of his homeland that are almost forgotten. His grandfather - a toast master, dancer and the Society director - has been of great help. Thus, apart from his name, Stjepan has inherited the love of his homeland's old customs from his grandfather, while Stjepan's grandmother's love features in his career of lijerica player in another way. Namely, she sews and embroiders the Konavle folk costumes in which Stjepan performs before numerous and enthusiastic audiences. The performances are particularly frequent in summer. In addition to his obligations at the

Society and at school, and the lijerica and accordion rehearsals, Stjepan has practice sessions at the Croatia Gabrile Football Club. But, that is not all. He helps in the garden and vineyard and sings in the school choir. He also participates in the Lijerica Festival which takes place in Pridvorje every year. Every day he rehearses too. At home he often plays and sings with his sister, who "is learning to play the guitar a bit". In his own words: "Music and football give me the greatest joy, but I would like to dedicate myself to music entirely." Dear reader, if you have the opportunity to listen to Stjepan Marinović, the sound and virtuosity of his lijerica combined with the image of a beautiful and smiling boy in the folk costume of Konavle will tell you much more than this article.

LIJERIČAR / LIJERICA PLAYER

MARINOVIĆ

DUBROVČANIN NA NOGOMETNOM

A Dubrovnik man at the Football World Cup

što je u svojoj kratkoj karijeri, prekinutoj zbog bolesti kraljeznice, ostvario. Ipak, Žanetić nije bio prvi Dubrovčanin, igrač s juga Hrvatske u dresu reprezentacije bivše države. Prvi je zaigrao Božo Broketa, i to 1947. u Pragu protiv Čehoslovačke. Broketa je kao i Žanetić nosio dres splitskog Hajduka, a u njemu svojim igrama ušao u legendu.

Ante Žanetić je kao student pratio 29. listopada 1950. godine legendarnu utakmicu na starom splitskom igralištu između Hajduka i Crvene zvezde. Hajduk je slavio 2:1, a Broketa je u 86. minuti pogodio za pobjedu i naslov državnog prvaka. Crvenoj zvezdi je odgovarao i neodlučan rezultat.

- Bajdo Vukas, jedan od najvećih igrača svijeta, poništio je prednost Crvene zvezde, postigao pogodak skoro pa iz kornera, a onda je Broketa pred sam kraj, kad su mnogi mislili da od naslova nema ništa, pogodio s 35 metara. Tog dana je rođena i Hajdukova Torcida - prisjetio se Žanetić.

Broketa je sklopio oči u svom Dubrovniku 26. srpnja 1985. u 64. godini života, a u 'in memoriamima', iako nije igrao, utakmice je pratio s klupe za rezervne igrače. Svjetska nogometna povijest ga pamti kao prvog Dubrovčanina sudionika Svjetskog prvenstva, kasnije člana slavnog nizozemskog Ajaxa, igrača koji je u Londonu na Olimpijskim igrama osvojio srebrnu medalju.

Riječima: „Bio je velik igrač i čovjek, čast mi je bila igrati s njim“, oprostio se od njega Ante Žanetić.

Ante Žanetić would describe himself as a Dubrovnik man born in Blato on Korčula Island. He says it with pride even today although he is miles away from Dubrovnik and Korčula. He has been living near Sydney, Australia for 40 years. Žanetić began his footballing life in Lapad, wearing the Dubrovnik kit, and it was in the break between two parts of the championships. That was in 1954. He only stayed there for a year because it was clear from the very first time he touched the ball that „this kid has what it takes“.

He donned the colours of Hajduk, Split, and then those of the national team of the former Yugoslavia, for which he did not play often, only 15 times, but it was enough to win two big trophies. He won a gold medal at the 1960 Rome Olympics, and a silver that same year at the first European Championships in France. That year Žanetić featured in all the polls as a member of the world's best eleven, the best right midfielder, and in the company of the chosen ones, enough to give you goose pimples: first Pele, Di Stefano, Puskas...

- I only didn't play in the World Cup – he used to say, listing all the things he had achieved in his brief career, cut short due to spinal illness.

However, Žanetić was not the first Dubrovnik man - a player from the south of Croatia – to wear the kit of the former state's national team. The first was Božo Broketa against Czechoslovakia in Prague in 1947. Broketa, like



Božo Broketa

Ante Žanetić će za sebe reći kako je on Dubrovčanin rođen u Blatu na Korčuli. To će istaknuti i danas s ponosom, iako je miljama daleko od Dubrovnika i Korčule. Živi u okolici Sydneyja, u Australiji, već 40 godina. Žanetić je svoj nogometni život počeo na Lapadu, u dresu Dubrovnika, i to u pauzi između dva dijela prvenstva. Bilo je to 1954. godine. Tu se zadržao tek godinu dana jer je od prvog dodira s loptom bilo jasno kako 'taj mali zna i umije'.

Navukao je dres splitskog Hajduka, a potom i reprezentacije bivše Jugoslavije. Nije igrao puno za reprezentaciju, tek 15 puta, ali i to je bilo dovoljno za dva velika trofeja. Na Olimpijskim igrama u Rimu 1960. osvojio je zlatnu medalju, a iste godine na prvom Europskom prvenstvu u Francuskoj srebro. Te godine Žanetić je u svim izborima bio član najboljih 11 svijeta, najbolji desni vezni, a društvo odabrano, da se čovjek naježi: naprijed Pele, Di Stefano, Puskas...

- Jedino što nisam igrao na Svjetskom prvenstvu - znao je reći nabrajajući sve

SVJETSKOM PRVENSTVU



Žanetić, also wore the Hajduk, Split kit and became a legend in it with his play. As a student, Ante Žanetić watched the legendary match between Hajduk and Red Star, Belgrade on the old Split pitch on 29 October, 1950. Hajduk won 2:1, and Broketa scored in the 86th minute to win the match and the title of national champion. A draw would have suited Red Star.

- Bajdo Vukas, one of the greatest players in the world, annulled Red Star's advantage, scoring almost from a corner, and then right at the end, when many people thought there was no chance of a title, Broketa scored from a distance of 35 metres. That day the Hajduk Torcida Supporters Club was born – recalled Žanetić.

Broketa closed his eyes for the last time in his Dubrovnik on 26 July, 1985 at the age of 64. In

„in memoria“ although he did not play, but watched the match from the reserve players' bench, world soccer history remembers him as the first World Cup participant from Dubrovnik, later a member of the Dutch Ajax team and a player who won a silver medal at the London Olympics.

„He was a great player and great man, it was an honour to have played with him,“ – with these words, Ante Žanetić took his leave of him.

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Divlje kuke i šparoge

Vrijeme divljih šparoga i kuka upravo je sada i šteta je ne iskoristiti te iznimno atraktivne i izuzetno zdrave namirnice koje pospješuju čišćenje organizma od toksina, a ujedno su prava gastronomska delicija. To su izdanci koji su u proljeće nezaobilazan sastojak zdrave prehrane, posebice radi svojstvenog okusa,



tvrde su konzistencije, dok se njihov vrh lako lomi, a listići pri vrhu moraju biti slijepjeni za izdanak, u protivnom šparoga je odstajala.

Tijekom čišćenja najčešće se vrh prekida do donjeg drvenastog dijela. Kuha se u kipućoj slanoj vodi 5 do 8 minuta, ovisno o debljini. Da bi se što više očuvali njeni nutritivni, tijekom kuhanja lonac mora biti poklopljen, a koristi se minimalno potrebna količina vode.

Kod dugog kuhanja šparoge postaju neukusne, gorke, slomljene strukture i izgube karakterističnu boju. Nakon kuhanja šparoge se procijede. Još bolja termička obrada je kuhanje na pari. Gornji dio kuka (mladi izdanci), kao i šparoga, jedu se i sirove pripravljene na razne načine. Ponekad ih je šteta i kuhati jer gube svoju nutritivnu vrijednost.

U gastronomskom arhipelagu izbor jela od šparoga je uistinu bogat. Može se uporabiti za razne koktele, salate, juhe, idealno se sjedinjuje s jelima od tjestenina i riže, s jajima, mesom, ribom... U dubrovačkom kraju najčešće se jedu kuhane, začinjene maslinovim uljem i oplemenjene kuhanim jajima.

Jela od divljih šparoga i kuka ne bi se smjela izostaviti iz proljetne prehrane!

te zanimljivog nutritivnog sastava.

Divlje šparoge koje rastu uspravno imaju gorkast okus. Kuke, *tako se zovu* jer imaju povijene glave, i vrlo su ukusne.

Šparoge i kuke brzo gube na kvaliteti – venu gubeći specifičan okus ukoliko se odmah ne pripreme. Svježe,

Black Bryony and Wild Asparagus



The time for wild asparagus and black bryony is right now and it would be a shame not to make the most of these exceptionally attractive and extremely healthy foodstuffs which speed up the expulsion of toxins from the system, while at the same time being real gastronomic delicacies. These shoots are a key component of healthy food in springtime, especially due to their characteristic taste and interesting nutritional structure. Wild asparagus, which grow very erect, have a bitter taste. Black bryony, known locally as *kuke* (hooks), are so called because of their bowed heads, and they are very tasty. Wild asparagus and black bryony quickly deteriorate – they wilt, losing their specific taste if they are not prepared immediately. They are of a firm consistency when fresh, their tips break off easily and the small leaves near the tip must be stuck to the shoot, otherwise the asparagus is stale. During preparation the asparagus heads are usually broken off down at the

woody part of the stem. They are cooked in boiling salted water for 5 to 8 minutes, depending on the thickness. In order to preserve the nutrients, the lid must be kept on during cooking, and the minimum amount of water should be used. If the asparagus is cooked too long, it loses its taste, becomes bitter, falls apart and loses its characteristic colour. After cooking, the asparagus is drained. An even better way of cooking is to steam it. The upper part of the black bryony (the young shoots), like the asparagus, can also be eaten raw in various ways. Sometimes it is a shame to cook them as they lose their nutritional value.

In the gastronomic archipelago the choice of asparagus dishes is truly wide. It can be used in various cocktails, salads, soups, it blends ideally with pasta and rice dishes, eggs, meat, fish.... In the Dubrovnik region it is usually eaten cooked, seasoned with olive oil and accompanied by boiled eggs. Dishes of wild asparagus and black bryony should not be left off the spring menu!



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