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WELCOME TO DUBROVNIK / DOBRODOŠLI U DUBROVNIK

WELCOME

GRATIS



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PRVA KAVANA U LONDONU
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ANDRO VLAHUŠIĆ

*Gradonačelnik Grada Dubrovnika
Mayor of Dubrovnik*

DRAGI POSJETITELJI,

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

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. Prepustite 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 TEPIŠIĆ

*Direktorica TZ Grada Dubrovnika
Dubrovnik Tourist Board Director*

oni koje predstavljamo u ovoj ediciji. Na otoku Lopudu renoviran je i ponovno otvoren najveći hotel Lafodia, kojeg je osmislio poznati dubrovački arhitekt pok.Mladen Frka, a novi ga vlasnici modernizirali i uklopili u savršen okoliš ovog elafitskog otoka. Vodimo vas na Festu sv.Vlaha, koja je dio Unescove nematerijalne baštine, svečanost kad se iz škrinja vade jedinstvene narodne nošnje ovog kraja, jedinstveni ures je i kolarin, priču o kojemu ćete također naći u ovom časopisu, a predstavljamo i festanjule, svjetovne upravitelje proslave, obrtnika i pomorca koji u crnim odijelima, sa šeširima i bijelim rukavicama podižu svečev barjak, započinjući i zatvarajući Festu već trinaest stoljeća.

Najljepši pogled na Stradun pruža se iz prozora zvonarnice – Luže, koja je od ovog ljeta otvorena i za posjetitelje, o povijesti koje ćete naći nove i zanimljive podatke, kao i o stolnoj keramici koja je dio bogatog fundusa Arheološke zbirke Dubrovnika. Turistička zajednica Grada Dubrovnika ponosi se što je 2011. godina u cilju promocije kulturne ponude u turističke svrhe obilježena nazivom "DUBROVNIK 2011. – GODINA KULTURNOG TURIZMA", a naš časopis *Welcome* predstavlja naš istinski i vrijedan doprinos povezivanju kulture, nasljeđa, povijesti i turizma.

DEAR VISITORS,

The winter issue of *Welcome* magazine, which you are now holding in your hands, features a little known but very interesting story on how a Dubrovnik man named Pasko opened the first coffee house in London and taught the «reserved» British to savour the taste and smell of this «Oriental» beverage. You can enjoy the tantalizing aroma of coffee, credited with having medicinal properties, in Dubrovnik's Stradun or on some of its sunny terraces all the year round, because Dubrovnik is a city for all seasons and our magazine an ideal read for pleasant winter afternoons. Through the articles penned by outstanding authors, we present a number of intriguing stories

about our City and its surroundings. They include a tale of Dubrovnik Malvasia - nectar of the gods, the white wine which Dubrovnik gentlefolk considered to be a medicine; of the blacksmiths whose skilled hands manufactured tools and shod horses, making everyday jobs easier; and of the works of Mijo Šiša Konavljani, the only naive painter in the area, who tells the history of Konavle through his art. We also present the restored walls of Ston - the world's second longest after the Great Wall of China - that used to defend the Dubrovnik Republic. The walls offer a view of the Ston salt works, the Pelješac vineyards and the open blue sea. On the walls of Ston, the photographic eye of Ljubo Gamulin would surely find motifs which are as unusual and attractive as the ones we present in this issue. The largest hotel on the island of Lopud, Lafodia, has been renovated and reopened.

It was designed by the renowned Dubrovnik architect, the late Mladen Frka, while its new owners modernised and incorporated it into the perfect environment of this Elafite island. We take you to the Festival of St Blaise, included in UNESCO's Intangible Heritage List. For this occasion, the people take out from their chests the unique folk costumes of the area, including the unique *kolarin* or necklace, about which you can also read in our magazine. We also introduce to you the secular masters of ceremony called *festanjuli*, a tradesman and a seaman, who - wearing black suits and hats and white gloves - raise the patron saint's flag, opening and closing the festival that has been celebrated for thirteen centuries now. The most beautiful view of the Stradun is offered from the Luža bell-tower, which has been opened for visitors this summer. You can read about new and intriguing details of its history in this issue, as well as about the ceramic tableware from the rich funds of the Dubrovnik Archaeological Collection.

The Dubrovnik Tourist Board is proud that – aiming to promote culture for the purpose of tourism – the motto of the year 2011 has been *DUBROVNIK 2011 – THE YEAR OF CULTURAL TOURISM*, and the *Welcome* magazine is our genuine and worthy contribution in linking culture, heritage, history and tourism.

POŠTOVANI GOSTI,

Kako je Pasko Dubrovčanin otvorio prvu londonsku kavanu, te kako je naučio „hladne“ Britance da uživaju u okusu i mirisu napitka „s istoka“, malo je poznata, a iznimno zanimljiva priča koju donosimo u zimskom izdanju časopisa *Welcome* kojega upravo držite u rukama. U miomirisu crnoga napitka, kojemu su pripisivana ljekovita svojstva, možete uživati i u Dubrovniku na Stradunu ili nekoj osunčanoj terasi tijekom cijele godine, jer Dubrovnik je grad za sva godišnja doba, a naš magazin idealno štivo za ugodna zimska popodneva. Iz pera umješnih autora u ovom broju donosimo niz zanimljivih priča o Gradu i iz Grada, ali i okolice. O dubrovačkoj Malvasiji – nektaru bogova, bijelom vinu koje su dubrovački gospari tretirali kao lijek, kovačima koji su svojim zlatnim rukama proizvodili uporabne predmete i potkivali konje olakšavajući ljudima svakodnevne poslove, do slikarskog rukopisa Mija Šiša Konavljani, jedinog slikara naive na ovim prostorima koji svojom umjetnošću priča povijest Konavala. Predstavljamo i obnovljene Stonske zidine, koje su branile Dubrovačku Republiku, a poslije Kineskog zida najduži su svjetski fortifikacijski objekt. Sa zidina se pruža pogled na stonske bazene soli, vinograde Pelješca i plavu pučinu. Foto oko Ljuba Gamulina sigurno bi i na tim zidinama pronašlo neobične i atraktivne fotografske motive kao što su

Priča s Temze
Dubrovčanin Pasko vlasnik je prve kavane u Londonu
A Story from the Thames
A Dubrovnik man named Pasko was the owner of the first coffee house in London
Napisao / By Vedran Benić 6

Biseri dubrovačke baštine
The Pearls of Dubrovnik Heritage
LUŽA
Napisala / By KATE BAGOJE..... 10

Dubrovački festanjuli
Gospari u procesiji sv. Vlaha
Masters of Ceremony
Gentlemen in St Blaise's Procession
Napisala / By Maja Nodari 13

Jedinstvenost dubrovačke Malvasije
VINO ZA BOGOVE
The Uniqueness of Dubrovnik's Malvasia
WINE FOR GODS
Napisao / By Ivo Orešković 17

Baština / Heritage
STONSKÉ ZIDINE
THE WALLS OF STON
Napisala / By Kate Bagoje 21

Foto oko / The Photographic Eye of
LJUBO GAMULIN
Napisala / By Božica Đurđević 26

Poznati i slavni u Gradu
Dubrovnik je postao King's Landing
The Well-known and Famous in the City
Dubrovnik has become King's Landing
Napisala / By Lidija Crnčević 30

Kultura stola srednjovjekovnog Dubrovnika
Iz čega su jeli naši stari
The Culture of Dining in Medieval Dubrovnik
Our Ancestors' Tableware
Napisala / By Ljiljana Kovačić 32

U ateljeu / In an Artist's Studio:
MIJO SIŠA
KONAVLJANIN
Napisala / By Pulina Peko Šalja 36

LAFODIA HOTEL RESORT
- LOPUD
Napisao / By Nikola Šubić 39

Stranci koji to više nisu / Foreigners no longer:
INGRID
DOBROSLAVIĆ
Napisao / By Nikša Bender 42

Blago kuće / Family Heirloom
KOLARIN / NECKLACE
Napisala / By Tereza Buconić Gović 46

Stari zanati / Old Trades:
Kovač / The Blacksmith
PAVO ROKOLJ
Napisala / By Sandra Lacković 49

Mladi talenti / Young Talents:
LUKŠA BACKOVIĆ
Napisao / By Vedran Benić 52

Gastro kutak / Culinary Corner
LEĆA / THE LENTIL
Napisao / By Josip Žuvela 56

Dubrovnik zimi /
Dubrovnik in winter 60

Program događanja
2011 / 2012 EVENTS..... 66



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Prča s Tenz



HERE STOOD
THE FIRST LONDON
COFFEE HOUSE
AT THE SIGN OF
PASQUA ROSEE'S HEAD
1652

Ako vas put dovede u London, a Dubrovnik nosite u srcu, navratite svakako do Crkve svetoga Mihovila u Cornhillu (The Parish Church of St. Michael's, St. Michael's Alley, Cornhill, London, EC3V 9DS), jednu od mnogih koje je sagradio najčuveniji engleski arhitekt Sir Christopher Wren. U prvoj uličici, desno od pročelja, odmah iza crkve, naći ćete pub Jamaica Wine House. No, za ovu našu priču važna je povijest toga lokala, iz vremena kada su ga popularno nazivali Kod Paskove glave. O tome svjedoči ploča na ulazu u lokal,

postavljena 1952. uz 300-tu obljetnicu, na kojoj je navedeno kako je izvjesni Pasqua Rosee na tom mjestu 1652. otvorio prvu londonsku kavanu. Ime Pasqua zapravo je izvedenica iz dubrovačkoga imena Pasko, jer riječ je o Dubrovčaninu, pa je i prezime Rosee vjerojatno nastalo iz 'Raguseo' (od latinskoga imena za Dubrovnik - Ragusa), navodi sveučilišni profesor, povjesničar književnosti i publicist Slobodan Prosperov Novak u svojoj knjizi Kratka povijest avanturizma, negirajući neke izvore da je Pasqua podrijetlom iz sicilijanske Raguse.

DUBROVČANIN PASKO VLASNIK JE PRVE KAVANE U LONDONU



Paskova londonska kavanska priča počinje nekih dvadesetak godina prije u Izmiru (povijesnoga imena Smirna/ Smyrna), gradu i luci na obali Egejskoga mora. Tu je Dubrovčanin Pasko bio sluga uglednoga engleskog trgovca Daniela Edwardsa. Posebno je bio vješt u kuhanju kave, koju je njegov gazda obožavao i pio je po cijeli dan, ujedno nudeći tim napitkom svoje goste. Kada se 1651. Edwards vratio u domovinu, poveo je sa sobom vještoga Paska kako bi mu i u Londonu spravljao kavu. I ne samo njemu, nego i brojnim Edwardsovima gostima, kojih je bilo sve više i više, budući da je on svima neprestano hvalio Paskovo umijeće i njegov egzotični napitak. Kavopija se u Edwardsovoj kući nagomilalo toliko da je počela sličiti na javnu kavanu, pa Paskovu gospodararu, kako bi vratio mir u svoj dom, nije preostalo ništa drugo nego da svome vjernome slugi otvori pravi šator-kavanu. I tako je Pasko Dubrovčanin 1652. godine postao vlasnik prve kavane u Londonu. Na reklamnoj ploči iznad ulaza u lokal bila je nacrtana glava vlasnika, pa odatle onaj naziv za kavanu Kod Paskove glave. Do danas je sačuvan i Paskov reklamni letak naslovljen Vrijednosti is-

pijanja kave (The Vertue of the COFFEE Drink). U letku se ističe ljekovitost toga napitka, pa čak i neka čudesna svojstva, poput utjecaja na vid, probavu, poboljšanje rada slezena. Preporučivao je kavu svim uzrastima, i djeci i starcima, čak i ženama u drugom stanju pri održavanju trudnoće. Piti je treba, naveo je, spravljenu na izvorni turski način, vrlo vruću, na granici toga da spržite jezik. Paskova kavana bila je iznimno uspješna, no s tim uspjehom rastao je i broj njegovih neprijatelja, drugih londonskih gostioničara kojima je on uzeo posao. Udruženi protivnici uspjeli su ishoditi zabranu rada Paskove kavane obrazloženjem da joj je vlasnik stranac. Paskove probleme razrješio je 1654. Dubrovčaninov svojedobni izmirski gospodar Daniel Edwards. Doveo mu je kočijaša u službi svoga zeta, rođenoga Engleza imenom Christopher (Kitt) Bowman, da mu bude partner i fiktivni vlasnik kavane. No, kao što to obično biva, Bowmanu su s vremenom porasle ambicije, pa je, kako mu je Pasko razotkrio sve tajne u spravljaju kave, otvorio svoju kavanu u neposrednoj blizini Paskove. Otada je započela nesmiljena konkurentska borba između njih dvojice. London se podijelio

u dva suprotstavljena kavopijska tabora, pri čemu su se koristila sva sredstva, pa i satirični stihovi s jedne i druge strane, čime je Pasko ostavio traga i u engleskoj književnosti.

Rat između londonskih kavopija nakon nekoga vremena je utihnuo i tu se gubi Paskovo ime u starim dokumentima. Ostale su samo glasine koje su širili londonski gostioničari da je Pasko u Nizozemskoj i da je tamo pobjegao zbog prijevare. Godine 1666. veliki londonski požar uništio je sve građevine na području Paskove i Bowmanove kavane. „Bilo kako bilo“, napisao je Slobodan Prosperov Novak zaključno o Pasku, „on se izgubio u mraku povijesti iz kojega je izronio onoga dana kada je u Smirni prvi put skuhaio kavu svomu engleskom gospodararu. Zbog toga ne bi smjelo biti ni jedne ozbiljnije povijesti kave i njezine svjetske sudbine, a da se ne spomene i Paska Dubrovčanina kojega su u Londonu sredinom 17. stoljeća prozvali Rosee.“

A Story from the Times

A DUBROVNIK MAN NAMED PASKO WAS THE OWNER OF THE FIRST COFFEE HOUSE IN LONDON

If you happen to come to London, and carry Dubrovnik in your heart, you should definitely visit St Michael's Church in Cornhill (The Parish Church of St. Michael's, St. Michael's Alley, Cornhill, London, EC3V 9DS), one of many constructed by England's most famous architect Sir Christopher Wren. In the first alley to the right of its facade, immediately behind the church, you will find the pub the Jamaica Wine House. Essential for our story, however, is the history of the pub at the time when it was popularly known as *At Pasko's Head*. This is borne out by a plaque on the wall, put up in 1952 on the occasion of the 300th anniversary of the pub, which reads 'Here stood the first London Coffee House

at the sign of the Pasqua Rosee's Head 1652.' The proprietor's name Pasqua was actually derived from the Dubrovnik name Pasko, while his surname Rosee most likely came from the word Raguseo (from the Latin name for Dubrovnik - Ragusa), claims the university professor, literature historian and publicist Slobodan Prosperov Novak in his book *A Short History of Adventurism*, negating some sources which claim that Pasqua originated from the Sicilian city of Ragusa.

The story of Pasko's coffee house in London began some twenty years before in the harbour city of Izmir (ancient name Smyrna), situated on the Aegean coast, where a man from Dubrovnik, Pasko, was the servant of

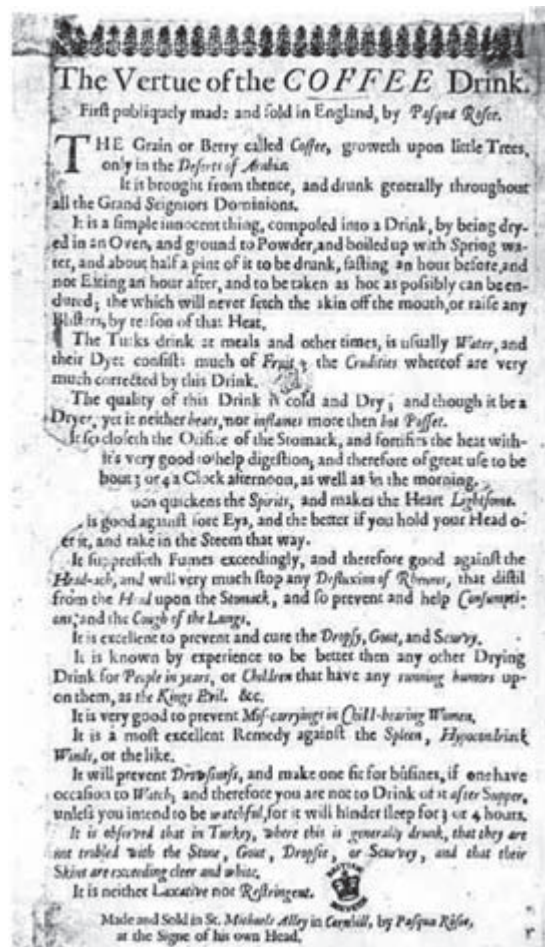


Daniel Edwards, a respectable English merchant. Pasko was very good at making coffee, which his boss adored and sipped the whole day long, offering it also to his guests. In 1651 Edwards returned to his homeland, taking along the dexterous Pasko in order to make coffee for him in London too. And not only for him, but also for his many guests, who became more and more numerous because Edwards constantly praised Pasko and his skill. Edwards' house became so crowded with coffee lovers that it began to look like a public coffee house. In order to re-establish peace at home, Edwards had no choice but to open a real tent-coffee house for his faithful servant. Thus, the Dubrovnik man, Pasko, became the proprietor of London's first coffee house in 1652.

The sign above the coffee house entrance included a drawing of the proprietor's head, so that the coffee house was nicknamed „At Pasko's Head“. Pasko's handbill entitled *The Vertue of the COFFEE Drink* has also been preserved. It explains the medical properties of the potion, as well as its amazing qualities such as its beneficial influence on eyesight, digestion and the spleen. Coffee was recommended to all age groups: children, old people and even to preg-

nant women in maintaining their pregnancy. It had to be prepared in the original Turkish way and consumed as hot as can be endured.

Pasko's coffee house was extremely successful, but along with the success the number of his enemies increased - other London's innkeepers whose work he took over. They joined together and managed to impose a ban on Pasko's coffee house, on the basis of the fact that the proprietor was a foreigner. Pasko's problems were solved in 1654 by his one time master in Izmir, Daniel Edwards. He engaged his son-in-law's coachman, the Englishman Christopher (Kitt) Bowman, to be Pasko's partner and the fictitious coffee house owner. However, as often happens, Bowman's ambitions grew in time. After Pasko had revealed to him all the secrets of making coffee, Bowman opened his own coffee house in close proximity to the one owned by Pasko. From then on a merciless competition began between the two. London was divided into two opposed coffee fan camps, wherein all means were used, including satirical verses written by both sides. Pasko's name was thus preserved in English literature too.



After some time, the war between London's coffee lovers calmed down, and Pasko's name was lost in the old documents. What remained were the rumours spread by London's innkeepers according to which Pasko escaped to the Netherlands because of fraud. In 1666 the Great Fire of London destroyed all the buildings in the area of Pasko's and Bowman's coffee houses.

„Be that as it may“, concluded Slobodan Prosperov Novak in his story of Pasko, „he disappeared in the darkness of history, from which he had emerged in the city of Smyrna the day he made coffee for his English master for the first time. Therefore, no serious history of coffee and its world destiny should fail to mention the man of Dubrovnik Pasko, nicknamed Rosee in mid 17th century London.“

Luža

Odmjerenost gradnje i sklad gradskih zdanja prepoznaje se u svakom dijelu urbanističkog tkiva Dubrovnika. Tako je i sa središnjim glavnim trgom Grada, nekadašnjim centrom svjetovne vlasti i uprave. Palača Sponza, gradski zvonik, Mala Onofrijeva fontana, Crkva sv. Vlaha, Stradun, te Orlandov stup u samom središtu otkrivaju nam elegantnost gotike, otmjenu renesansu i kićeni barok. Tu je i Luža zvonara koja se ugnijezdila između raskošne Sponze i zvonika, iznad samih unutarnjih gradskih Vrata carinarnice. Luža je izgrađena u 15. stoljeću da bi svojim zvonima, prenesenim tu iz Dvora nakon eksplozije baruta, služila za saziv Vijeća, ali i za uzbunu zbog požara i drugih opasnosti. Uloga je Luže bila zaista značajna kroz dugu povijest njezina trajanja jer je sudjelovala u kreiranju sudbine Grada. U potpunosti je obnovljena 1952. godine. Odnedavno je Luža ponovo prepoznata kao izuzetan prostor jer se s nje otvara

još jedna jedinstvena vizura Grada. Gledatelj ostaje začaran i očaran pogledom. Pred njim se ukaže Grad kao otvorena knjiga kojoj je razdjelnica Stradun, kao relikvijar na dlanu sv. Vlaha, obgrljen svojim kamenim mirima od čije bjeline su samo galebovi iznad, bjelji. Grad sa svojim crvenim krovovima, poredanim ko' škatule s mirisnim uljima u nekoj

staroj apoteci. On svjedoči o čovjekovoj prolaznosti. I svojoj trajnosti. To je magična scenografija s predstavom koja traje, pozornica na kojoj se stalno nešto događa, satkana od prošlosti i sadašnjosti i u toj svečanosti graditeljskog i estetskog sklada struji duh minulog vremena protkan današnjim svakodnevnim zbičvanjima i šarenilom tisuća posjetitelja.



Čini se mogućim osluhnuti nijeme priče stoljetnog kamena koji u skutima Cerruttijevih baroknih pročelja, nanizanim poput zastora s obje strane Straduna, svjedoči o bezbrojnim događanjima, spektaklima, proslavama, obredima i proglasima nekoć moćne Države, kao i o tolikim sastancima i rastancima, ljubavnim zgodama i nezgodama, uspomena-

ma i nadahnućima svih onih koji su se tu sreli. Uvijek pod okriljem te jedinstvene graditeljske čarolije na otvorenom, raskošne u jednostavnosti, profinjene u skladnosti, bez starosnih bora, uvijek u paradnom ruhu i s patinom gospodarstva što ga zna nositi i istaći u svakom trenutku. I kad sjaji čistoćom i bjelinom kamena pod svjetlosti sunca, i kad je

začarana tmicom, ili kad je umivena i sjetna u sivilu šiloka i pod naletima kiše. A kad se ta čarolija otkrije i doživi s Luže, gozba je to oku i ugoda duši, gotovo mitska svečanost koju mogu okruniti još samo dubrovačka zvona čijim zvukom dubrovački Parac, sv.Vlaho, prosipa blagoslov na svoj Grad i na njegov puk.

Luža

The delicacy of construction and symmetry of the buildings can be seen in every segment of the urban structure of Dubrovnik. This is also the case with the Old City's main square, the one time centre of secular government and administration. We can recognise the elegant Gothic, graceful Renaissance and flamboyant Baroque style in the buildings that surround this area, including the Sponza Palace, the City Bell-Tower, the Small Onofrio Fountain, St Blaise's Church, the Stradun, Orlando's Column in the very centre of the square and the Luža bell-tower situated between the magnificent Sponza Palace and the City Bell-Tower, right above the inner entrance to the City and the Customs Office Gate.

Luža was constructed in the 15th century. Its bells - which had been taken there from the Rector's Palace after a gunpowder explosion - served to summon members of the Council, but also to sound fire and other alarms. Throughout its long history, the role of Luža was very important, because it took part in

creating the City's destiny. It was completely restored in 1952.

In recent years Luža has again been recognised as an outstanding site offering another magnificent vista of the City. The observer remains mesmerised and enthralled by the view. The City appears in front of him like an open book divided by the Stradun, like the reliquary in St Blaise's palm, embraced by its stone walls, the whiteness of which is surpassed only by that of the seagulls flying above them. With its red roofs lined up like the aromatic oil containers in an old pharmacy, the City bears witness to the transience of man and to its own permanence. It is a magical setting with a play that goes on and on, a stage on which something is always happening, interweaving the past and present. This celebration of

architectural and aesthetic harmony links the spirit of a bygone age with the everyday events of today and with the colourful mass of visitors. It seems possible to hear the silent tales of the ancient stone, which - incorporated in Cerutti's baroque facades, lined up like curtains on both sides of the Stradun - bears witness to the countless events, spectacles, celebrations, ceremonies and manifestos of the one time powerful state, and to so many meetings and partings, happy and unhappy love affairs, memories and inspiration of all those who met there. Always protected by this unique open-air architectural magic, magnificent in its simplicity, elegant in its symmetry, without the wrinkles of old-age, and always in its best clothes worn with refinement and elegance, the City is equally brilliant whether gleaming with the cleanness and whiteness of its stones in the sunlight, under the spell of night or washed by the rain and melancholy in the greyish gusts of the sirocco wind. Discovering and experiencing this magic from Luža is a feast for both eye and soul, almost a mythical celebration, an experience only heightened by the sound of Dubrovnik's bells, through which the City's patron, St Blaise, showers his blessings onto his City and its people.



DUBROVAČKI FESTANJULI

Gospari u procesiji sv. Vlaha

Festa svetoga Vlaha bila je i ostala najsvečaniji i najuzvišeniji dan u vjekovnom postojanju Dubrovnika, duhovno i vjersko sjedinjenje Grada i dubrovačkog sela u nedjeljivu cjelinu, povijesni simbol crkvenog, državnog i narodnog duha, izraz zahvalnosti svecu-mučeniku, zaštitniku, Parcu, kako Dubrovčani nazivaju svoga svetoga Vlaha. Više od milenija Dubrovčani slave i mole svoga svetoga zaštitnika, ufajući se u njegovog zagovor, veseleći se

njegovu blagdanu svake veljače, nastojeći mu Festu učiniti svečanom i dostojanstvenom, a sve u skladu s vjekovnom tradicijom.

Gotovo je nemoguće u doista jedinstvenom običajnom i veličanstvenom odvijanju ceremonijala Feste, uz lelujanje živopisnih povijesnih barjaka i sjaj narodnih nošnji dubrovačkoga kraja ne uočiti dvojicu muškaraca odjevenih po pravilima i tradiciji: crno odijelo, crne cipele, crni ogrtač i crni klobuk, uz bijelu



košulju, bijeli svileni šal i bijele rukavice. To su festanjuli, svjetovni domaćini feste, u hrvatskom prijevodu svetkovnici, sastavni dio ceremonijala proslave Feste sv. Vlaha.

U slavnu i slojevitu dubrovačku prošlost, vazda u okrilju svetoga Vlaha, čija je svenazočnost stvorila dubrovački kulturni prostor u svim sferama i porama



života, smjestile su se i lingvističke «po-slastice». Riječi Vlaha i festanjuo karakteristika su dubrovačkog govora, prave riznice nematerijalne kulturne baštine. Po tumačenju uvaženog lingvиста Petra Skoka pojam FESTANJUO (genitiv festanjula) moramo smatrati karaketristikom izumrllog romanskog govora u Dubrovniku. ta romanska izvedenica nije poznata ni u jednom drugom romanskom jeziku. Osnovna riječ festa (svetkovina), odnosno latinski pridjev festalis, od koje je izveden dubrovački oblik festanjuo, nalazi se doduše u svim zapadnim romanskim jezicima, ali dubrovačkoj romanskoj izvedenici nema traga nigdje drugdje osim u Dubrovniku.

Festanjuli se, nesrazmjerno dugovječnoj dubrovačkoj povijesti, počinju birati tek u 19. stoljeću. Naime, festa svetoga Vlaha «pod Republikom» u svojoj dugostoljetnoj stabilnosti, doživjela je slomom male dične države i ulaskom okupacijskih snaga u Grad neminovne promjene. Pretrpjela je Festa zabranu vanjskih svečanosti i od strane francuskih i austrijskih vlasti, sve do 1837. godine, kada je Carevina dopustila vanjsku svečanost, a onda je Festa u cijelosti obnovljena. Brigu o njoj preuzela je tadašnja dubrovačka komunalna vlast, koja je 1874. godine imenovala i prve festanjule, pripravljače svetkovanja blagdana sv. Vlaha, Antuna Vučetića i Joza Rešetara.

Kontinuitet biranja festanjula, po tradiciji jednog pomorskog kapetana i jednog predstavnika drugog zvanja, bivao je prekidan ratnih godina 1917., 1918.,

1942., 1943. i 1944., a zbog političkih (ne)prilika od 1949. do 1969. godine. Od 1970. imenuju ih crkvene vlasti, i to jednog pomorca i jednog obrtnika, a od 2001. godine to čini Bratovština festanjula sv. Vlaha sukladno svom Statutu i rektor Svečeve crkve. «Pravi» festanjuo postaje se onog trenutka kada se od biskupa dobije dekret o imenovanju. To je velika i iznimna čast, koja se pruža jednom u životu, pa joj dostojanstveno i s ponosom valja odgovoriti i preuzeti mnoge dužnosti.

Festanjuli su predstavnici građanstva, moraju biti rođeni na teritoriju Dubrovačke biskupije od Prevlake do Lastova, svi u obitelji moraju biti Hrvati i vjernici, te uzorni građani. Festanjulsku čast prate i brojne obveze. Prva im je sastaviti proglas kojim pozivaju sav puk na Festu. Treba obići sve župe Biskupije, poći u Konavle, Župu, Primorje, do Stona i otoka, a obilaze se i crkve, škole i ostale brojne gradske i izvangradske ustanove s proglasom i pozivom na Festu. Spominju se današnji živući festanjuli kako su u staro vrijeme njihovi prethodnici proglas Feste sve do Vitaljine nosili pješke. Što svjedoči koliko im znači festa sv. Vlaha i koja je čast biti festanjulom.

Pred samu Festu novoizabrani festanjuli odlaze na poduku o protokolu ceremonijala svečanosti, jer valja točno znati kada su uz biskupa, a kada ne, kada prate barjake, kako stupaju u procesiji, kako se «isava» i «kalava» barjak s Orlanda, najposlije, valja još u osmini blagdana poći na Goricu sv. Vlaha u završnici Vlasića, kako se u staro doba nazivalo Parčevo slavlje.

A onda, u dane od feste, kada od radosti i sreće uzdrhti svako pravo dubrovačko srce, urešenim Stradunom dostojanstveno koračaju gospari festanjuli u veličanstvenoj procesiji, blistajući uz lejujanje barjaka, odsjaj relikvija, miris lovoričke, zvuke svečane himne i zanos mnogo-

Dubro

brojnog harnog puka, svakim korakom slaveći tisućljetnu tradiciju svoga Parca, na radost, čast i ponos.

DON TOMA LUČIĆ, REKTOR CRKVE SV. VLAHA 5 FESTANJULIMA



The Festival of St Blaise has always been the most festive and exalted day in the age-old history of Dubrovnik, a spiritual and religious amalgamation of the City and the villages of Dubrovnik, a historic symbol of the church, state and national spirit, and an expression of gratitude to the martyr and patron saint of Dubrovnik, St Blaise. For more than a

Dubrovnik *Festanjuli*

(Masters of Ceremony)

Gentlemen in St Blaise's Procession



millennium, the people of Dubrovnik have honoured and prayed to their holy protector, hoping to get his support, looking forward to his holiday every February and trying to make his Festival solemn and dignified, in accordance with the centuries-long tradition.

In the truly unique traditional and magnificent Festival ceremony - enhanced by picturesque historic flags swaying in the

wind and the glow of folk costumes of the Dubrovnik area - it is almost impossible not to notice the two men clothed in accordance with the traditional dress code: a black suit, black shoes, a black cloak and black hat, along with a white shirt, a white silk shawl and white gloves. They are the *festanjuli* (masters of ceremony), the Festival's secular hosts participating in the ceremony of the

Festival of St Blaise.

Forever enfolded in the arms of St Blaise - whose omnipresence created the cultural environment of Dubrovnik in all spheres of life - the glorious and multifaceted history of the City abounds with linguistic «treats».

The words *Vlabo* (Blaise) and *festanjuo* (master of ceremony) are characteristic of the Dubrovnik dialect - a true treas-



ure-chest of intangible cultural heritage. According to the renowned linguist Petar Skok, the word *FESTANJUO* is considered part of the extinct Romanic language in Dubrovnik. This Romanic derivative is unknown in any other Romanic language. The basic word *fiesta* (festival), i.e., the Latin adjective *festalis* - from which the Dubrovnik form *festanjuo* (master of ceremony) is derived - can actually be found in all Western Romanic languages. However, this Dubrovnik Romanic derivative can be heard nowhere else except in Dubrovnik. Disproportionate to the long history of Dubrovnik, the election of the *festanjuli* began as late as the 19th century. Namely, the fall of the small and proud Dubrovnik Republic after many centuries of stability and the arrival of the occupation forces in the City inevitably caused changes to the Festival of St Blaise. The French and Austrian authorities banned outdoor Festival ceremonies until 1837, when the Kingdom allowed the outdoor ceremony to take place, after which the Festival was completely re-established. The then Dubrovnik

municipal authorities took charge of the ceremony, and in 1874 appointed the first *festanjuli*, the organisers of the Festival of St Blaise: Antun Vučetić and Jozo Rešetar.

The continuity of electing the *festanjuli*, who traditionally included one sea captain and one representative of some other profession, was interrupted in the war years 1917, 1918, 1942, 1943 and 1944, and from 1949 to 1969 because of the unfavourable political situation. From 1970 the church authorities appointed the masters of ceremony, who included one seafarer and one tradesman, whereas from 2001 onwards the *festanjuli* were appointed by the St Blaise Brotherhood of Festanjuli - in accordance with its statute - and by the Rector of St Blaise's Church. One becomes a «true» *festanjuo* the moment one receives a certificate of appointment. It is a great and exceptional honour offered only once in a lifetime, which requires taking on many responsibilities with dignity and pride.

The *festanjuli* are representatives of the community. They have to be born in the

territory of the Dubrovnik diocese from Prevlaka to Lastovo, and all members of their families must be Croats, people of faith and exemplary citizens. The honour of being a *festanjuo* is accompanied by many obligations. The first one is to write a proclamation inviting all the people to the Festival. The *festanjuli* must visit all parishes of the diocese, and go to Konavle, Župa, Primorje, Ston and the islands. They furthermore visit churches, schools and many city- and out-of-city institutions taking along the proclamation and an invitation to the Festival. The present-day *festanjuli* recollect the old days when their forerunners carried the proclamation on foot as far as the village of Vitaljina, which explains how much the Festival of St Blaise meant to them and how honourable it was to be a *festanjul*.

Shortly before the Festival, the newly appointed *festanjuli* undergo training on Festival ceremonial protocol, because they have to know exactly when to be with the Bishop and when not to be, when to accompany the flags, how to walk in the procession, and how to raise the flag up and take it down from Orlando's Column. Eventually, they have to go to Gorica sv. Vlaha (St Blaise Hill) during the closing part of *Vlasić* (old name of their Patron Saint's festival). During the Festival, when every true Dubrovnik heart leaps with joy, the gentlemen *festanjuli* walk along the decorated Stradun in the magnificent procession, ablaze with flags swaying in the wind, the reflection of the relics, the scent of laurel, the sounds of the festive hymn and the rapture of numerous appreciative people, and celebrate with each step the thousand year long tradition of their Patron Saint with joy, honour and pride.

VINO ZA BOGOVE

JEDINSTVENOST
DUBROVAČKE MALVASIJE

„**I**suse Kriste, Sine Boga živoga, udostoj se blagosloviti i zadovoljiti se ovim vinskim bićem i, dapače, učiniti da tko god ga pije stekne tvoj božanski moćni blagoslov!” nazdravio je peharom Malvasije otac dubrovačke plemkinje Cvijete Zuzorić na dan njezine vjeridbe. Dok su grčki bog obilja Poros i božica neimaštine i siromaštva Penija u svom ljubavnom zanosu uživali u prošek-u - nektaru, stoljećima kasnije, Cvijeta i njezin Bartolomeo, plemkinja Deša i njezin naočit momak Mijat iz Konavala, ljubovali su nakon ispijenih brojnih čaša anđeoske slatke Malvasije. „To je vino za bogove!” govorila je Cvijeta.

Poštujući legende, ipak, kada pričamo ozbiljnu priču o dubrovačkoj Malvasiji mi im nemamo potrebe pribjegavati, kao ni svim tim vilama i vilenjacima koji su u polublaženu stanju zaljubljenosti i erosa omamljeni tumarali, ispijajući baš to naše vino, iz božanskih vrčeva! Dubrovačka je Malvasija stvarna koliko i svi oni ljudi čiji su životi ugrađeni u zidine Grada, bez obzira jesu li postavljali kamen ili mudro promišljali njegovu budućnost. O ulozi Malvasije u određenim segmentima društvenoga i javnog života Dubrovačke Republike, ali i svih društvenih zajednica i sredina koje su dolazile u izravan doticaj s njom



možemo govoriti na temelju arhivskih spisa sačuvanih u Državnome arhivu u Dubrovniku. Malvasiju pratimo od, do sada otkrivenoga najstarijeg spomena, iz 1383. godine kada poslanik moćnoga bosanskog kralja Tvrtka I. Kotromanića traži dopuštenje od Velikoga vijeća za kupnju do jedne bačve Malvasije, pa nadalje za cijelo vrijeme trajanja slavne Dubrovačke Republike. Ona je bila protokolarni knežev dar gostima Dubrovnik. O njoj svjedoče putopisi europskih svjetovnih i crkvenih dostojanstvenika koji su posjetili naš Grad. Milanski kanonik na svom putu iz Venecije za Svetu Zemlju Pietro Casola 1484. izriječno je potvrdio da su Dubrovčani pravili Malvasiju bolju nego što je bila ona s Krete. Brojne zakonske odredbe o prodaji Malvasije potvrđuju da je bila privilegij dubrovačkoga plemstva. Vino, a osobito Malvasija, je bilo strateški gospodarski proizvod u Dubrovačkoj Republici. Malvasija nije bila u slobodnoj prodaji. Vino je smio prodavati samo onaj tko je imao svoj vinograd. Malvasija se proizvodila kao suho vino, ali je u arhivskim spisima nalazimo i kao desertno vino koje se pilo uz slastice i jagode sa šlagom. Malvasijom se kupovao mir. Ona je bila jedan od najboljih "pregovarača" Dubrovčana s dostojanstvenicima iz bosanskoga zaleđa u vrijeme moćnoga Osmanskoga Carstva i na "Vratima Sreće" - dvoru Sultana u Istantulu. Malvasija je bila "lijek", a ne puko vino. Stoga su je mogli piti svi.

Pravo na čašu Malvasije imali su i oni nesretnici osuđeni na smrt kao dio svoga zadnjega ovozemaljskoga obroka. U vrijeme najvećih vjerskih blagdana Dubrovčani su Malvasijom darivali pripadnike drugih vjerskih zajednica. Tako islamske dostojanstvenike u Sarajevu i ostalim bosansko-hercegovačkim gradovima u vrijeme Božića darivaju divljim narančama, ušćerenim bademima i Malvasijom, a isto čine 3. veljače 1709. na blagdan Sv. Vlaha zaštitnika svoga Grada kada s deset boca desertne Malvasije darivaju dubrovačke Židove. Kako i ne bi kada su dubrovački Židovi u prijateljstvu s okolnim seljanima iz Župe dubrovačke i Konavala proizvodili košer hranu za svoje vjerske potrebe, najčešće košer sireve i košer vino - Malvasiju. Uz vrčeve Malvasije nastajale su čuvene Hajjamove rubaije, brojne kolende dubrovačkih pjesnika, a ona je bila nezaobilazan suputnik Bokčila i Pometa, u djelima Marina Držića, ona je tu i kada u narodnoj pjesmi hrvatski uskok Ivan Senjanin pobjeđuje u boju moćnoga agu od Ribnika. Dok raspravlja o etici, moralu i bogatstvu ljudske duše, razočaran sveopćim materijalizmom čovjeka, vladika Nikola Velimirović kaže da se sav snijeg u šećer pretvori, a kiša u Malvasiju, ne bi zasludila gorčinu duše njegove. Onoga trena kada je s geopolitičke europske scene nestala mala Dubrovačka Republika, država Gospara, nestalo je i Malvasije. Sačuvala se skrivečki. Dovoljno uspješno i sretno prkosila je vremenima i ljudima koji njoj i takvim vrijednostima nisu bili skloni. Prije nekoliko godina započela je njezina revitalizacija, projekt u kojemu sam sudjelovao uz agronoma Nika Karamana. U blizini Franjevačkoga samostana Sv. Vlaha u Pridvorju, u Konavlima, podignute su mlade nasade dubrovačke malvasije. Uspjelo se! Malvasija dubrovačka Karaman - prirodno desertno vino, na natjecanju "The World of Malvasia" 2009.

godine, u konkurenciji malvasija širom svijeta, od Grčke, Italije do Argentine, osvojilo je nagradu "World Champion". Slobodan sam kazati da je danas doći u Dubrovnik, a ne kušati dubrovačku Malvasiju, jednako kao otići u Rim, a ne vidjeti Papu! Uskrsnula je dubrovačka Malvasija kao feniks i odmah zasjele na tron koji joj pripada. Stoga je odgovornost svih koji se upuštaju u igru s njom golema. Njezin je obraz čist kao netaknuto lice lijepe djevojke. Nitko ga nema pravo okaljati. Umiljata je i trajno prirasta srcu. Ona je naš poklisar širom svijeta. Dok uživaju u njezinim čarima i oni u najudaljenijim krajevima, neka s njom u društvu osluhnu priču o ljudima od pacijence, mjere i načina, ljudima nazbilj što ustrajno stoljećima izgradiše istinu o Dubrovniku - Gradu slobode. U njezinu se biću istodobno čuti okus težačkih truda i svilenkastih haljina Gospara i Gospara. Ona je ravnoteža. Zato jest jedina i neponovljiva - dubrovačka Malvasija, vino istinske ljubavi i tolerancije.

Jesus Christ, Son of the living God, deign to bless and be content with this wine and, indeed, give your divine mighty blessing to those who drink it!" These were the words with which the father of the Dubrovnik aristocrat Cvijeta Zuzorić proposed a toast with a chalice of Malvasia on her engagement day. In their ecstasy, Porus, the Greek god of plenty and Penia, the goddess of poverty enjoyed prosecco, the nectar of love. Many centuries later, Cvijeta and her Bartolomeo, the aristocratic woman Deša and her handsome boyfriend Mijat of Konavle,

WIN

THE UNIQUENESS OF DUBROVNIK'S MALVASIA



made love after many glasses of the divinely sweet Malvasia. "This is wine for gods!" – claimed Cvijeta. With all due respect to legends, there is no need to mention all the fairies and elves - who wandered intoxicated with love and eroticism while drinking this particular wine of ours from divine cups - in our serious story about the Dubrovnik Malvasia! The Dubrovnik Malvasia is as real as all the people whose lives are embedded in the city walls, regardless of their roles - the stonemasons, or the wise creators of the City's future. We can talk about the role of Malvasia in certain segments of social and public life of the Dubrovnik Republic, as well as in all the social communities that came into direct contact with it, on the basis of documents preserved in the Dubrovnik State Archives. We have traced Malvasia from the moment it was first mentioned in 1383, when the envoy of the powerful Bosnian king Tvrtko I Kotromanić asked the Great Council's permission to purchase a barrel of Malvasia, which was subsequently

E FOR GODS



extended for the entire duration of the glorious Dubrovnik Republic. It was the Rector's gift of protocol to guests of Dubrovnik. This wine variety was mentioned in the writings of European secular and church dignitaries who visited our City. In 1484, on his way from Venice to the Holy Land, the canon of Milan, Pietro Casola, explicitly confirmed that the people of Dubrovnik made a much better Malvasia than that made in Crete. Numerous legal provisions on selling Malvasia confirm that this wine variety was a privilege of the Dubrovnik aristocracy. Wine, particularly Malvasia, was a strategic economic product in the Dubrovnik Republic. Malvasia was not an over-the-counter item. Only the people who had their own vineyards were allowed to sell wine.

Malvasia was made as a dry wine variety, but archival records mention it also as a dessert wine which was consumed with desserts and strawberries with cream. The people of Dubrovnik used to buy peace with Malvasia, which was one of the best „negotiators“ with the dignitaries from the Bosnian Hinterlands at the time of the powerful Ottoman Empire and at the „Fortune Gate“ - the court of the Sultan of Istanbul.

Malvasia was considered a „medicine“, and not merely a wine variety, and everyone was allowed to drink it. Even the unfortunate ones sentenced to death

were entitled to a glass of Malvasia with their last meal. During the major church holidays the people of Dubrovnik used to present Malvasia to members of other religious communities. At Christmas, the members of the Islamic religious community in Sarajevo and other Bosnian and Herzegovinian cities were thus presented with bitter oranges, candied almonds and Malvasia. On 3 February 1709, on the occasion of the Festival of St Blaise, Dubrovnik's patron saint, the Dubrovnik Jews were presented with ten bottles of the dessert Malvasia variety. It was not surprising because, in conjunction with their village friends from Župa Dubrovačka and Konavle, the Dubrovnik Jews produced kosher food for their religious purposes, most often kosher cheese and kosher wine – Malvasia. The famous Rubáyát poems by Omar Khayyám and numerous carols by Dubrovnik poets were written over a cup of Malvasia. Bokčilo's and Pomet's faithful travel companion in the plays of Marin Držić, it bore witness to the victory of the Croatian *uskok* (freedom fighter) Ivan Senjanin over the mighty Aga of Ribnik, as portrayed in an epic poem. While discussing ethics, morality and the greatness of the human soul, and disappointed with man's all-pervasive materialism, Bishop Nikolaj Velimirović claimed that even if all snows turned into sugar and rains

into Malvasia, they would not be able to sweeten the bitterness of his soul.

The disappearance of Malvasia coincided with the disappearance of the small Dubrovnik Republic, the state of gentlefolk, from the world's geo-political scene. Nevertheless, Malvasia has been preserved in secret, successfully and fortunately defying the times and the people who were unfavourably disposed towards it and similar values.

The revitalization of this wine variety began several years ago. I took part in the project together with the agronomist Niko Karaman. New plantations of Dubrovnik Malvasia were started near the Franciscan Monastery of St Blaise in the village of Pridvorje, Konavle. The project was successful! The authentic dessert wine Karaman Malvasia of Dubrovnik won the World Champion Award at the 2009 World of Malvasia Contest, competing with Malvasia varieties cultivated all over the world: from Greece and Italy to Argentina. I dare say that coming to Dubrovnik today and not tasting the Dubrovnik Malvasia is the same as coming to Rome and not seeing the Pope!

Like the phoenix, Dubrovnik Malvasia was reborn and immediately given the place it deserves. The responsibility of those who deal with this wine variety is thus enormous. Malvasia is as pure as the untouched face of a beautiful girl, which no one has the right to besmirch. Sweet and enduringly loveable, it is our envoy all over the world. Those who savour Malvasia in faraway lands should listen to its story of the patient, moderate, skilled and upright people who persistently and for centuries have been creating the truth about Dubrovnik – the city of freedom. Malvasia's being embodies both the taste of farmers' labour and aristocrats' luxury. It represents balance, and is therefore unique and unrepeatable. The Dubrovnik Malvasia is the wine of true love and tolerance.

STONSKE ZIDINE



V eć sam spomen grada Stona asocira na solane, kamenice, a nadasve na stonske zidine kao zaštitni znak ovog kraja. Nekad je Ston bio drugi grad slavne Dubrovačke Republike s mnogo sličnosti u graditeljstvu jer i on ima svoje kule: Minčetu i Arcimon, Knežev dvor, Biskupsku palaču, Crkvu sv. Vlaha, Franjevački samostan. Tu su i mnoge druge umjetničke i povijesne vrijednosti kao što je starohrvatska crkva Sv. Mihajla, podignuta u 12. stoljeću na brežuljku u Stonskom polju u čijoj se unutrašnjosti čuvaju rijetko sačuvane i izuzetno vrijedne srednjovjekovne freske. Posebno je fascinantnan prikaz donatora – kralja s modelom crkvice u svojoj ruci i svježina boja koje nisu izbljedgele kroz sva naredna burna stoljeća. Brojni kameni ulomci ukrašeni starohrvatskim pleterom s istog lokaliteta, te niz romaničkih crkva uokolo, ukazuju na postojanje srednjovjekovnog

Stona baš pod brdom Sv. Mihajla kao nastavku života od nekadašnjeg rimskog naselja negdje u blizini. I kasnija su razdoblja obilježena vrijednim umjetničkim eksponatima domaćih i stranih majstora koja krasi stonske crkve poput velikog renesansnog raspela Blaža Jurjeva Trogirana iz 15. stoljeća u samostanskoj Crkvi sv. Nikole ili nešto kasnija slika Bogorodice s djetetom, rad poznatog italokretskeg majstora Andrea Rizza, te mnoga druga djela, zavjetni darovi i brojni liturgijski predmeti visoke umjetničke vrijednosti i izrade u srebru. Ipak, najimpresivniji graditeljski ukras Stona su njegove monumentalne zidine, a sastoje se od Velikog zida koji se proteže uz Stonsku prevlaku od jednog do drugog zaljeva, gradskih zidina koje opasuju grad Ston i Mali Ston, te zidina koje Ston spajaju s tvrđavom Podzvizd na vrhu istoimenog brda. Nad Malim Stonom koji počiva na ishodištu "onog"

mora kao kruna, dominira tvrđava Koruna, a pred gradom Stonom tvrđava Veliki kaštio. Od nje je nekad išao zid uz more do male kule Bat, ali je davno nestao.

Gradnja stonskih zidina započela je odmah nakon 1333. godine kad su Pelješac i Ston došli u ruke Dubrovčana. U ono davno srednjovjekovno doba, udaljen na samo dan plovidbe od Dubrovnika, Ston se smjestio na kraju uskog zaljeva kojim se poluotok Pelješac odvaja od kopna. To je rijedak primjer europskog grada kod kojeg je prvo izgrađen regulacijski plan, pa onda naselje. Podignut je na malom prostoru i zbijen zbog lakše obrane s urbanistički pravilno postavljenim uskim ulicama od sjevera prema jugu i od istoka prema zapadu a bio je i ograđen visokim zidinama i okružen vodenim jarcima.

Sveukupna duljina zidina iznosi gotovo pet kilometara. Ovaj jedinstveni forti-

THE WALLS



fikacijski sklop bio je cjelovit, sastojao se od već spomenutih velikih tvrđava Korune u Malom Stonu, Velikog kaštela ispred grada Stona i tvrđave Podzvizda, (od mještana zvane i Bartolomija po malo nadsvodenoj kapelici Sv. Bartolomije unutar obzidanog prostora tvrđave) na vrhu brda Podzvizda koja je zidom spajala dva utvrđena mjesta i s koje se pogled pružao na tri mora. Zidine i tvrđave su bile flankirane s deset okruglih i trideset i jednom četverouglastom kulom, te s jednim četverouglastim i šest polukružnih bastiona. Prvotno je Ston imao dvojica, pa troja gradska vrata, a Mali Ston četvorica. Zidine i utvrde su se nadograđivale i pojačavale shodno razvoju topništva i brdovitom nepristupačnom terenu, i to je trajalo preko tri stoljeća. Stoga ih je stilski obilježila prvenstveno gotika i renesansa. Mnogi vrsni vojni inženjeri i graditelji poput Paskoja Miličevića koji je bio iz samog Stona ili okolice, Juraja Dalmatinca,

Michelozza iz Firence, Bernardina iz Parme i drugih, koji su gradili dubrovačke, podizali su i stonske utvrde. Zna se da se nisu rado odazivali pozivu službovanja u Stonu ni meštri ni barabanti, a ni ostali službenici, kapetani i kaštelani Republike, pa možda ni sam knez, jer je plitko more oko Stona bilo močvarno i pravo leglo komaraca, a kraj vrlo turoman, nezdrav i malaričan. Harale su epidemije. No, milosti nije bilo jer je ovaj predio bio od izuzetnog značaja za Republiku, svjesnu stalne opasnosti s mora od Mlečana, a s kopna od Turaka. Zaštita i čuvanje stonskih solana, smještenih s južne strane naselja, do Velikog kaštela, bila je od najveće važnosti u ondašnje doba. A gradnjom zidina i dobro organiziranom obranom nitko nije mogao bez kontrole prići poluotoku Pelješcu, odnosno zapadnom dijelu Republike, pa tako ni solanama. Morska sol, ta 'bo-

žanska' bijela zrnca, znamen mudrosti, plod sunca, vjetra i mora, čija se berba morala obaviti brzo i u svega nekoliko sušnih dana za vrijeme najjačeg kolovoskog sunca pod zaštitom i blagoslovom Sv. Bartola, bila je izuzetno cijenjen proizvod sve tamo od antičkih vremena. Opjevali su je i Homer i Ciceron, a mudri Dubrovčani su u soli prepoznali proizvod monopola i sjajan izvor punjenja gradske kase. Sol bi se nakon branja i skupljanja u solanama odvozila u dolinu Neretve i u tamošnjoj luci prodavala brojnim kupcima pridošlim iz zaleđa, koji su odlazili s karavanama mazgi pretovarenih dragocjenim artiklom. Trgovina soli se obavljala po cijelom Balkanu i tako je Dubrovačka Republika stvarala bogatstvo i punila državnu blagajnu preko političkih i trgovačkih koncesija

OF STON



na trgovinu soli. Danas, kad su ti čvrsti bastioni i kule, njihovi ophodni hodnici, prsobrani i puškarnice, na sreću, odavno zaboravili svoju prvotnu ulogu čuvara slobode Stona i stonskog kraja, prihvatili su novo vrijeme i stavili se u službu suvremenom fenomenu – turizmu kojemu služe na najplemenitiji način. Današnji posjetitelji se penju zidinama, dive se umijeću graditeljskih ruku koje su stvorile tu ljepotu i s njihovih terasa uživaju u nezaboravnom pogledu na grad Ston, solane i čitavu okolicu. A stonske zidine ostaju simbolom nekadašnje obrane i sigurnosti.

When one mentions the town of Ston, one immediately thinks of salt works, oysters and particularly the Ston walls, the trademark of the area. Ston used to be the second major town in the Dubrovnik Republic. From the architectural point of view, the two towns were very similar. Ston had its own forts Minčeta and Arcimon, the Rector's and the Bishop's Palaces, St Blaise's Church and the Franciscan Monastery. Ston has many other artistic and historic sights including the early Croatian Church of St Michael, constructed in the 12th century on a hillock in the Ston Valley, housing exceptionally well preserved and valuable medieval fres-

coes. Particularly fascinating is the one portraying the donor – a king with a model of the church in his hand – whose vivid colours haven't faded throughout many turbulent centuries. Numerous stone fragments adorned with the early Croatian interwoven pattern from the same locality and a number of small Romanic churches scattered around show that the location of medieval Ston was precisely at the foot of St Michael's hillock, in which life had continued from the time when a Roman settlement had been located close by. The periods that followed are also characterized by valuable works of art by local and foreign masters which adorn the Ston churches, such as the large Renaissance crucifix



by Blaž Jurjev Trogirani from the 15th century at the Monastery Church of St Nicholas; a painting from a later period by the renowned master of Italian and Cretan origin, Andrea Rizz, *Our Lady with the Child*; and many other works, votive gifts and liturgical objects of high artistic value made of silver.

However, the most impressive architectural adornment of Ston are its monumental walls. They consist of the Large Wall stretching alongside the Ston isthmus between its two bays, the town walls that encircle the towns of Ston and Mali Ston, and the wall which connects Ston with Fort Podzvizd standing on the top of the hill with the same name. Like a crown, Fort Koruna rises above Mali Ston, situated by the so called „that“ sea, while Fort Veliki Kaštio is located in front of the town of Ston. From it, another wall used to stretch along the seaside up to the small Bat Tower, but it disappeared a long time ago.

The construction of Ston's walls began immediately after 1333, when Pelješac and Ston came into the possession of the Dubrovnik Republic. In those far-off Medieval days, only a day of sailing away from Dubrovnik, Ston was situated at the end of the narrow bay which separates the Pelješac Peninsula from the mainland. It is one of the rare examples of European towns constructed according to a previously made architectural design. Closely built on a small area for the purpose of easier defence, with narrow streets running from north to south

and from east to west, it was enclosed by high walls and surrounded by moats. The walls are almost five kilometres long. While this unique fortification complex was still complete, it consisted of the aforementioned large forts Koruna in Mali Ston, Veliki Kaštio in front of the town of Ston and Podzvizd (locally also called Bartolomija, after the small vaulted chapel of Santa Bartolomea inside the fort) on the top of Podzvizd Hill, whose wall connected the two fortified towns and which provided a view of the three seas. The walls and forts were flanked with ten circular and thirty one quadrangular towers and with one quadrangular and six semicircular bastions. Ston originally had two and later three town gates, whereas Mali Ston had four. The process of extending and reinforcing the walls and fortifications in line with the development of artillery and adaptation to the hilly and inaccessible nature of the terrain took over three centuries. This is the reason why they primarily belong to the Gothic and Renaissance styles. Many outstanding military engineers and builders who constructed the Dubrovnik city walls - such as Paskoje Miličević, who was born in or in the surroundings of Ston, Juraj Dalmatinac, Michelozzo of Florence and Bernardino of Parma - also built the Ston walls. It is a well-known fact that nobody was happy to be employed in Ston - including builders, bordermen and other officers, captains and castellans of the Republic, and perhaps the

Rector himself - because the shallow sea around Ston was swampy and a real breeding ground for mosquitoes. The area was very gloomy, unhealthy, malarial and ravaged by epidemics. However, they were shown no mercy because the area was extremely important for the Republic, aware of the constant danger from the attacks from the sea by Venetians and from the land by Turks. Thanks to the construction of the walls and the well organised defence, no one could approach the Pelješac peninsula and the salt works - i.e. the western part of the Republic - unnoticed. The protection of the Ston salt works, situated west of the town as far as Fort Veliki Kaštio, was of major importance at the time. Sea salt - those „divine“ white grains, the mark of wisdom, the fruit of the sun, wind and sea, which had to be gathered quickly and within only a few dry days under the strongest August sun, protected and blessed by St Bartholomew - had been a highly valuable product since Antique times. It was put into verse by Homer and Cicero, and the wise people of Dubrovnik recognised in it a monopoly product and a superb source for filling the city budget. After it had been gathered at the salt works, the salt was transported to the Neretva Valley harbour and sold to numerous buyers, who came from the hinterlands and left with the caravans of mules overburdened with this precious product. The salt trade took place all over the Balkans. The Dubrovnik Republic was thus becoming rich and filling the state treasury thanks to the political and trade concessions to the salt trade. Today - when their original role of the protectors of Ston and its area is fortunately forgotten - these strong bastions and towers with their corridors, battlements and loop-holes have adjusted to modern times and put themselves at the service of the new phenomenon, tourism, which they serve in the noblest way. Present-day visitors climb the walls, admire the art of the builders who created this beautiful structure and from its terraces enjoy the unforgettable view of the town, its salt works and the entire surrounding area. The Ston walls have remained a symbol of its former role in defence and safety.



Mea Culpa

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Restaurant Arsenal



Caffe Gradska Kavana



Pizzeria Mea Culpa

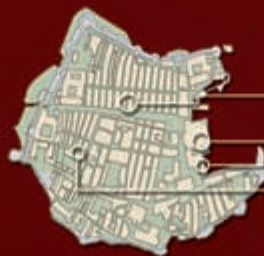


Restaurant Lokanda Peskarija



Tovjerna Maro

Dubrovnik Old Town



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Ljubo Gamulin

GRACIOZNOST GRADA

Ljubo Gamulin, rođen 1970. u Dubrovniku, pripada generaciji dubrovačkih fotografa koja stasa prije Domovinskog rata unutar Foto kluba „Marin Getaldić“. Diplomirao je na Filozofskom fakultetu u Zagrebu smjer Povijest umjetnosti i Komparativna književnost. Studirao je na Akademiji dramskih umjetnosti u Zagrebu, smjer Filmski i TV snimatelj. Zaokupljen melankoličnim izrazom, Gamulin svoj put pronalazi u fotografiranju pojedinosti, struktura, fragmenata pojavnosti. Tijekom vremena, svoju pažnju postupno usmjeruje s motiva mora i prirode na motive unutrašnjosti i vanjštine arhitekture te postaje vjeran savršenoj crno - bijeloj fotografiji. Bez obzira nalaze li se u kadru svakodnevni, naoko beznačajni prizori, ili motivi bremeniti povijesnim i kulturnim nasljeđem, Gamulin im prilazi odmjereno i sebi svojstvenim senzibilitetom. Crpi iz njih onu srž koja umiruje oko promatrača. Tijekom dvadeset i četiri godine snimanja umjetničkih fotografija, izlagao je na dvadesetak samostalnih i grupnih žiriranih izložbi. Primio je niz priznanja i nagrada. Član je Hrvatske zajednice samostalnih umjetnika i ULU-PUH-a. Od 2008. godine ima status samostalnog umjetnika.

- Citirat ću vas, napisali ste svoje-vremeno: « Kao dijete Mediterana i Jadranskog mora upoznao sam samo sigurne luke unutar obzora, moje su Scile i Haribde pitoma bića, Sredozemno more stvoreno da dotičeš esplanade što ih gledaju bijeli kipovi

iz obližnjih perivoja». Fotografijom i svim svojim stvaranjem do sada kao da vraćate dug svojem sretnom podneblju, Mediteranu, kolijevci Vašeg životnog, intelektualnog i stvaralačkog sazrijevanja. Bilo more, obala, arhitektura ili lica ljudi, vaš je kadar uvijek vezan za ovo podneblje. Bi li Ljubo Gamulin mogao biti to što jest i u nekom drugom okruženju?

- Teško je pretpostaviti što bi bilo da je bilo, ali proteklo vrijeme dokazuje da se onaj osnovni moralni i etički kodeks usađen tijekom odrastanja u spomenutom ambijentu jednostavno morao odraziti na stil i na motive koji me zaokupljaju. Osim jedne fotografske cjeline, u cijelosti sam odstupio od hrvatskog trenda u kojem se na različitim razinama namjerno banalizira fotografski umijećem, a značaj pridodaje sadržaju, autorskom konceptu ili promišljanju. Bez obzira što neki takav pristup nazivaju tradicionalnim, tvrdoglavost ostajem pri imperativima poput simetrije i sklada. Uostalom, jasno je kao dan da blagost podneblja koje me zaokuplja jednostavno nije moguće razumjeti iskustvom građanina velegrada.

- Kao povjesničaru umjetnosti s oštrim, pronicljivim okom, sklonom zadiranju duboko ispod površine stvari, kada bi se svi slojevi dubrovačke svakodnevne razgrnuli, što bi ostalo u samoj srži, u samoj biti Grada koji usprkos svemu još čuva svoj magnetizam?

Gracioznost! I to upravo u onom značenju riječi koje je svojstveno samo i isključivo Gradu. Dakle, riječ je o skladnoj, ali i ponositoj

cjelini, svojevrsnoj jezgri dobrog i istančanog ukusa stvorenog tijekom višestoljetne samostalnosti. Ukratko, riječ je o ljepoti. I prosječan će je posjetitelj iščitati u vizurama Grada, a kamoli ne netko tko u Grad dolazi s predznanjem lijepih umjetnosti. Trebali bi biti zahvalniji za nasljeđe o kojem govorim. Trebali bi ga barem održati na minimalnoj razini, a to na žalost uključuje upravo ono što Gradu najviše i nedostaje – visokokvalificiran ljudski kadar koji će unutar svojih domena biti katalizator baštine i novih znanja. Valjalo bi napokon shvatiti da spomenuta gracioznost nije pala s neba i da su život Gradu oduvijek davali ljudi, isti oni koji bi iz njega odlazili u svijet i potom se vraćali da svoja iskustva i znanja pretoče u voljenu sredinu. Odbiti takav slijed stvari znači srušiti samog sebe, a to onda više nema apsolutno nikakve veze s gracioznošću s početka ovog odgovora.

- Fotografija i jedrenje, vjerojatno nije ni važno što za vas zauzima prvo, a što drugo mjesto po važnosti, u oba slučaja čini se da je riječ o istraživanju radi susreta sa samim sobom, nije li zapravo u nama samima cijeli svemir? U oba slučaja vrijeme igra presudnu ulogu. Osjećaj u kojoj će mjeri svijetlo zatitriti nad emulzijom ili digitalnim čipom, gotovo je istovjetan onom trenutku kada vjetar napinje (plobu) jedro. Valja ga znati iskoristiti u pravom trenutku, u pravoj mjeri. U oba slučaja, čovjek uz pomoć mehaničkih tvorevina uspijeva (ili ne) ukrotiti prirodu i učiniti čudo, a u toj je čaroliji i zadovoljstvu koje iz nje proizlazi skriven smisao svega, pa i moga rada.



THE GRACE OF THE CITY



Born in Dubrovnik in 1970, Ljubo Gamulin belongs to the generation of Dubrovnik photographers who came of age within the Marin Getaldić Photographic Club before the Croatian War of Independence. He graduated in art history and comparative literature from the Zagreb Faculty of Arts, and studied cinematography and camera at the Zagreb Academy of Dramatic Arts.

Intrigued by the artistic expression of melancholy, Gamulin dedicated himself to taking photographs of details, structures and fragments of things. In time he directed his attention away from motifs of the sea and nature towards that of interior and exterior architecture, and became a staunch fan of the perfect black and white photograph. Whichever theme he chooses - everyday and apparently insignificant scenes, or motifs imbued with historic and cultural heritage - Gamulin approaches them with moderation and a distinctive sensibility, extracting from them their very essence which calms the eye of the observer. Engaged in art photography for 24 years now, he has had about twenty juried one-man and group exhibitions. Ljubo Gamulin has won a large number of awards and acknowledgements. He is a member of the Croatian Freelance Artists Union and of the ULUPUH (Croatian Association of Fine- and Applied Arts Artists). Since 2008 he has been a freelance artist.

- Let me quote one of your previous statements: «As a child of the Medi-

terranean and the Adriatic, I only came across safe havens in my range of vision. My Scyllas and Charybdises are tame creatures. The Mediterranean Sea has been created in such a way that you can actually touch the promenades watched by the white statues in nearby parks. It seems that

with your photographs and your entire creative work you are paying off a debt to your happy environment, the Mediterranean, the cradle of your biological, intellectual and creative coming of age. Whether portraying the sea, the coast, the architecture or people's faces, your photographs are always connected with this environment. Could Ljubo Gamulin be what he is in any other surroundings?

- It is difficult to say what it would be like had that been the case, but passing time has proved that the basic moral and ethic codexes ingrained in me whilst I was growing up in these surroundings simply had to have an effect on the style and motifs I am occupied with. With the exception of one thematic whole, I have completely abandoned the Croatian trend in which one, on several levels, purposefully trivializes the art of photography, while giving greater significance to the contents and the author's concept or idea. Although some people call such an approach traditional, I remain stubbornly faithful to the imperatives such as symmetry and harmony. After all, it is completely clear that the mildness of the environment that preoccupies me simply cannot be understood by people living in huge cities.

- As an art historian with a piercing and discerning eye who tends to look deeply under the surface of things, could you tell us - if all the layers of Dubrovnik everyday life were removed - what would remain in the very core and being of the City

which, in spite of everything, still possesses its magnetism.

Grace! In that sense of the word that can only and exclusively mean the City of Dubrovnik. Indeed, we are talking about an elegant - but also proud - whole, a kind of essence of good and sophisticated taste cultivated during the City's long years of independence. To put it briefly, we are talking about beauty. Even ordinary visitors - let alone those familiar with fine arts - will recognise it in the vistas of the City. We should be grateful for the heritage I am talking about. We should at least preserve it in its current condition and that, unfortunately, is precisely what the City lacks the most: highly educated people who will - within their line of work - act as a catalyst for heritage and new knowledge. We should finally understand that the aforementioned grace isn't a windfall and that Dubrovnik has always been sustained by its people, who went abroad and returned in order to invest their experience and knowledge in their beloved City. To deny such a sequence of events means to deny one's own self, and then it absolutely has nothing to do with the grace we talked about in the beginning of the text.

- Taking photographs and sailing - it probably doesn't matter which of the two has top priority for you. Both seem to be explorations aiming at finding one's own self, and isn't the entire universe actually within ourselves?

In both cases time plays a decisive role. The feeling of how brightly the light will flicker over emulsion or a digital chip is almost the same as that when the wind starts to tauten the sail. One should know how to use it at the right moment and to the right extent. In both cases, aided by mechanical devices, a man manages (or doesn't manage) to tame nature and create a miracle. And the hidden point of everything, including my work, results from that magic and the pleasure caused by it.



DUBROVNIK JE POSTAO KING'S LANDING

Grad romantike, egzotičnog mira i jedinstvene arhitekture postao je ovog ljeta na neko vrijeme King's Landing za potrebe snimanja hvaljenog televizijskog epskog spektakla HBO-a, Game of Thrones, prema knjigama Georgea RR Martina Pjesme leda i vatre. U dubrovačkim kulama, na trgovima i zidinama, producenti serije vidjeli su bolji King's Landing od Malte gdje je snimana prva sezona serijala, ali i od Turske, Španjolske i Maroka, zemalja koje su bile u uskoj konkurenciji za novu lokaciju. Ostatak hit serije američkog HBO-a snimat će se u Belfastu i Islandu, a Dubrovnik je toliko oduševio cijelu producentsku i glumačku ekipu da je posve izgledno da će i sljedeći nastavci, na proljeće iduće godine, biti snimani na jugu Hrvatske. Dubrovnik već dugi niz godina nije anonimno i tek slučajno odredište poznatih i popularnih glumaca, pjevača i ostalih umjetnika koji ljetno vrijeme i privatnost pokušavaju sakriti od očiju javnosti. Nerijetko mu se i vraćaju dovodeći svoje prijatelje da zajedno podijele oduševljenje koje izaziva ovaj jedinstveni Grad na svijetu.

ASHLEY JUD



BEYONCE & JAY Z



RANDY NEWMAN



JON BON JOVI



KING'S

MICHAEL FASSBENDER



This summer, the city of romance, exotic peace and unique architecture has become for the time being King's Landing for the purpose of filming the acclaimed HBO television historical epic *Game of Thrones*, based on George R. R. Martin's series of fantasy novels *A Song of Ice and Fire*. In Dubrovnik's towers, squares and walls, the producers of the series saw a better location for King's Landing than in Malta, where the first season was filmed. Other countries competing for the new location included Turkey, Spain and Morocco. The remaining part of the HBO hit series will be filmed in Belfast and Iceland. However, the entire team of producers and actors was so enthralled with Dubrovnik that it is quite certain that the shooting of the forthcoming episodes will also take place

in the south of Croatia next spring. For many years now Dubrovnik has not been an anonymous and chance destination for famous actors, singers and other artists who try to protect their privacy and summer leisure time from the public eye. They often come back, bringing along their friends in order to share the delight kindled by this unique city.

2CELLOS
ŠULIĆ & HAUSER



DUBROVNIK HAS BECOME LANDING

RAGUSA
illirico
DUBROVNIK
in
Dalmazia Circolodi Rağusa
1857



Kultura stola srednjovjekovnog Dubrovnika

IZ ČEGA SU JELI

Dubrovnik je nepresušan izvor brojnih istraživačkih i znanstvenih tema. Prapovijesnim, antičkim i ranosrednjovjekovnim zbirka ma Dubrovačkih muzeja pridružili su se i nalazi iz gornjih kulturnih slojeva dospjelih arheološkim istraživanjima stare jezgre nakon potresa 1979 godine. Radi se o kasnosrednjovjekovnim i novovjekovnim ulomcima kuhinjskog i stolnog posuđa od 14. do početka 20. stoljeća, a najbrojniji su primjerci od 15. st. do razornog potresa 1667., što se poklapa s velikim gospodarskim usponom Republike.

Izložbom „Stolna keramika iz Dubrovnika 14. – 17. stoljeće“ autorice Liljane Kovačić, čiji postav potpisuje Ivona Michl, prikazano je 255 cjelovitih i rekonstruiranih primjeraka posuda koje govore o kulturi stola srednjovjekovnog Dubrovnika. Izrađeni su većinom u talijanskim manufakturama, manjim dijelom u španjolskim i osmanskim gradiću Izniku. Svaka epoha ljudske povijesti dala je svoj doprinos razvoju stolnog pribora, a oblici posuđa odražavali su opći likovni izraz razdoblja u kojem su nastali. Kultura stola u doba gotike i renesanse bila je visoko razvijena. Razvoj manufaktura, trgovine, zemljoradnje i velika pomorska otkrića utjecala su na poboljšanje prehrane, a jelo i piće postali su izvor užitka. U kuhinju stižu mirodije, južno voće, sušena riba, a na jelovnicima su i slatkiši.

Svečani jelovnici su pretrpani hranom, a redosljed jela je za današnje pojmove neobičan. Raznovrsna jela iziskivala su nove oblike stolnog posuđa, pa se u 16.

stoljeću pojavljuju tanjuri raznih oblika i veličina, zdjele za serviranje, zdjele za voće, soljenke, posudice za mirodije te čačkalice i ubrusi. Meso se nabadalo nožem, a u 16. st. je uvedena vilica.

Posude za piće je kositreno, srebrno i stakleno. U inventarima plemićkih obitelji svečano srebrno posuđe, muransko staklo i keramički servisi izloženi su u kredencama kao dokaz njihove ekonomske moći. U Dubrovniku je nađeno stotine ulomaka posuđa, raznih oblika, veličina, dekorativnih ideja i boja. Najljepši su renesansni primjerci s figurama vitezova, dama i svetaca u odjeći i s frizurama toga doba. Početkom 16. st. je bio običaj da se prilikom zaruka i vjenčanja poklanja posuđe s portretima zaručnika ili motivima koji aludiraju na bračne vrline, poput čistoće, plemenitosti, plodnosti. Najljepši takav primjerak je tanjur iz tvrđave Revelin, s idealiziranom ljepoticom *bella dona*, raskošnog poprsja, a proizvod je glasovitih radionica Faenze u osvit 16. stoljeća. Ono što je još značajno je, da je tanjur vrlo vjerojatno pripadao glasovitom ljevaču topova i zvona Ivanu Rabljaninu koji je prema arhivskim dokumentima 1505. god. bio primljen u službu Dubrovačke Republike i na prostoru današnjeg Revelina imao kuću i ljevaonicu koje su istraživanjima pronađene. Vrhunac je postignut *Istoriato* stilom s ornamentalnim temama, figurama te mitološkim, povijesnim i biblijskim scenama o čemu svjedoči dubrovačka soljenka, pompozne forme s četiri krilate harpije na uglovima oslikana groteskama toplih boja. Podovi palača i crkava popločavali su se

keramičkim pločicama *azulejos*, uvezanim iz Španjolske. Španjolska keramika je bila skupocjena zbog primjene tehnike *lustra* kojim se oponašalo skupocjeno posuđe od plemenitih metala, Kuranom zabranjeno za svakodnevnu uporabu. *Lustro* je smjesa srebra i bakra koja se više puta talila, hladila i mljela uz dodatak sumpora, crvenog okera i octa. Tehniku su prakticirali islamski Mauri iz sj. Afrike.

Keramika orijentalnog podrijetla je luksuzna roba uvezena u Dubrovnik iz Carigrada. Proizvodila se u glasovitom keramičarskom centru Izniku, u povijesti poznatijem kao Nicaea. Keramika Iznika je kvalitetom, glazurom i bojama najsljednija kineskom porculanu čiji su sastojci bili tajna. Tehnički trijumf postigli su uvođenjem koraljno crvene boje što do tada nikome nije uspjelo. Iako je prošlo toliko stoljeća i danas nas zadivljuju svojom kvalitetom svjedočeći o visokoj kulturi življenja naših predaka.



NAŠI STARI

OUR ANCESTORS'

Dubrovnik is an inexhaustible source of research and scientific themes. In addition to their

prehistoric, antique and early-Medieval collections, the Dubrovnik Museums now house finds from the upper cultural levels discovered during the archaeological explorations in the Old City after the earthquake of 1979. The finds include late-Medieval and modern era pieces of tableware from the 14th to the early 20th centuries. The most numerous are specimens from the 15th century to the disastrous earthquake of 1667, the period which coincided with the Republic's great economic rise.



TABLEWARE

Ljiljana Kovačić's exhibition entitled *Dubrovnik Tableware from the 14th – 17th Centuries*, mounted by Ivona Michl, includes 255 whole and reconstructed pieces of tableware which illustrate the culture of dining in Medieval Dubrovnik. Most of the items were manufactured in Italy, while the remaining pieces were made in the Spanish and Ottoman city of Iznik. Each epoch in human history gave its contribution to the development of tableware, and the shapes of tableware reflected the overall artistic expression of the period in which they originated. The culture of dining in the Gothic and Renaissance periods was highly developed. The expansion of manufacture, trade, agriculture and great maritime discoveries influenced the improvement of diet, and food and drink became a source of enjoyment. The kitchen was supplied with spices, tropical fruit, dried fish, and menus also included desserts.

Festive menus were characterized by an abundance of food, whereas the order of courses was unusual from the present-day point of view. Different kinds of food required new types of tableware. The 16th century thus saw various forms and sizes of plates, serving dishes, fruit bowls, salt-cellars, spice containers, toothpicks and napkins. Meat was eaten with knives before people began to use forks in the 16th century. Drinking ves-

sels were made of tin, silver and glass. Aristocrat families used to display festive silverware, Murano glass and ceramic services in their cabinets as proof of their economic power. Hundreds of fragments of ornamental tableware in different shapes, sizes and colours have been discovered in Dubrovnik. The most beautiful ones include Renaissance items decorated with figures of knights, ladies and saints with clothes and hairstyles characteristic of the period. In the early 16th century it was customary to give tableware as engagement or wedding gifts, decorated with the portraits of engaged couples, or with motifs symbolising marital virtues such as purity, nobility of mind and fertility. The finest example of the kind is a plate from Fort Revelin with the image of an idealised beautiful woman *bella dona* with a voluptuous bust, manufactured at the well-known Faenza workshops in the early 16th century. Another important fact is that the plate most likely belonged to the famous bronzesmith Ivan Rabljanin, who - according to archival documents - entered into Dubrovnik Republic service in 1505 and had a house and foundry on the site of the present-day Revelin, which were both discovered during recent explorations. The tableware reached its peak with the *Istoriato* style characterized by ornamental themes, figures, mythological, historical and Biblical scenes such



as the famous Dubrovnik salt-cellar in a pompous form with four winged harpies on the corners, painted with grotesques in warm colours. Palace and church floors were paved with ceramic tiles, *azulejos*, imported from Spain. Spanish pottery was valuable because of the application of the *lustra* technique, which imitated valuable tableware made of precious metals. The Koran prohibited the use of such tableware for everyday purposes. *Lustra* is a mixture of silver and copper which was melted, cooled down and ground several times, with the addition of sulphur, red ochre and vinegar. The technique was used by the Islamic Moors from North Africa. Ceramics of Oriental origin are luxury goods imported to Dubrovnik from Constantinople. They were manufactured in the well-known ceramic centre, the city of Iznik (ancient Nicaea). In their quality, glazing and colours the Iznik ceramics are the most similar to Chinese porcelain, whose composition was a secret. The applying of the coral red colour was a great technical achievement, which no one had managed to accomplish until then. Many centuries later they continue to amaze us with their quality, bearing witness to the high lifestyle of our ancestors.



Covjek mora izmaštati veselje, da mu radost bude glavna misao - kaže o svojoj umjetničkoj inspiraciji konavoski slikar Mijo Šiša Konavljanin. Nakon pola stoljeća djelovanja s ovim imenom, poznati konavoski umjetnik od početka ove godine svoje radove, inspirirane tradicionalnim načinom života u Konavlima, potpisuje s Miho Arta Conavelin.

-U tom se imenu krije puno simboličke i riječi: "mudrost", "slava", "Bog" i ime - Konavle - kaže umjetnik čije je slikarstvo i ostalo umjetničko djelovanje u potpunosti vezano uz Konavle i život u njima.

Kroz svoje jedinstvene radove, najbliže opisane kao etno-hiperrealizam, Šiša prikazuje sve sfere života Konavljana težaka, prenosi ljepotu konavoskog pejzaža i plodova, te sadržaj društvenog, ali i intimnog života najživopisnije dubrovačke regije - Konavala.

Umjetnik širokog umjetničkog izražaja rođen je 1946. godine u konavoskom selu Mihanići, gdje i danas živi i stvara. Već 50 godina uspješno ujedinjuje rad i život konavoskog težaka i umjetnika, velikog i raznolikog opusa. U selu Mihanići, u obiteljskoj kući koja dijelom datira iz 14. stoljeća, Šiša cijeli svoj životni vijek slika konavoske motive te ih u galerijskom prostoru kuće pokazuje mahom putnicima namjernicima. U pola stoljeća umjetničkog djelovanja, što kistom, što dljetom, Šiša je stvorio preko 1200 slika, uglavnom ulja na

MIJO ŠIŠA KONAVLJANIN

Život težaka i ljepota konavoskoga kraja





MIJO ŠIŠA KONAVLJANIN

The Life of Field Labourers and Beauty of the Konavle Area

platnu te 80 skulptura. Neke od njih danas se nalaze u galerijskim i privatnim zbirka diljem svijeta, a velik dio ih je nažalost nestao tijekom srbo-crnogorske okupacije Konavala 1991. godine kada je slikareva kuća opljačkana, a djela raznesena. Iz slikareva fundusa netragom je nestalo više od 200 radova. Naime, u prijeratnim vremenima galeriju u Konavlima godišnje bi posjetilo i do 16 tisuća znatiželjnika zaintrigiranih specifičnošću i jedinstvenošću slikareva rada i života. Nakon Domovinskog rata Šiša je kao restaurator obnovio i 17 crkvenih oltarnih slika koje su bile teško oštećene u Domovinskom ratu. Osebjuni umjetnik i dalje kroz svoje radove prenosi autentične slike konavoskog krajolika i slike iz života konavoskog puka. Kroz njih se uvijek naslućuje pjesma, igra i veselje s kojim su se obavljali važni, ali i svakodnevni događaji. U najnovijim uradcima Miho Arta Conavelin slika motive iz hrvatske povijesti u kojima se neizostavno pojavljuju njegove Konavle kroz prirodu ili pak ljude odjevene u konavosku narodnu nošnju kakva se u ovom kraju nekad nosila.

“A man has to imagine cheerfulness, so that joy becomes his guiding idea, says the painter of Konavle Mijo Šiša Konavljaniin, describing his artistic inspiration. After using the aforementioned name for half a century, last year this renowned artist began to sign his paintings - inspired by the traditional lifestyle of Konavle - with Miho Arta Conavelin.

„Abounding with symbolism, the name comprises the words ‘wisdom’, ‘glory’, ‘God’ and the name Konavle“, explains the artist whose painting and art have been connected exclusively with Konavle and his life there.

In his unique works, which are best described as ethno-hyper realism, Šiša portrays all spheres of life of the field labourers of Konavle, the beauty of the countryside and its fruits, but also the intimate life of this most picturesque region of Dubrovnik.

Well-known for his outstanding artistic expression, Mijo Šiša Konavljaniin was born in 1946 in the Konavle village of Mihanići, where he still lives and works. For 50 years now he has successfully combined his life and work as a field labourer with that of an artist famous for his extensive and diverse output. Šiša has spent his entire life at his family house in the village of Mihanići - a part of which dates back to the 14th century

- painting the motifs of Konavle and showing them mostly to chance travellers at the house gallery.

During his half-century long artistic career, Šiša has created more than 1200 paintings – predominantly oils on canvas – and 80 sculptures. Some of his works are now parts of both gallery- and private collections all over the world, whereas a large number of them unfortunately disappeared during the Serbian-Montenegrin occupation of Konavle in 1991, when the painter’s house was plundered and his paintings taken away. More than 200 of them have disappeared without trace. Before the war, up to 16 thousand people, intrigued by the painter’s distinctive work and life, visited his gallery in Konavle each year. Since the Croatian War of Independence, Šiša has restored 17 altar paintings in churches which were heavily damaged during the war. Through his works, this distinctive artist continues to convey authentic images of the Konavle landscape and sketches from the life of its dwellers. They always show glimpses of the singing, dancing and joy that accompanied both major and every-day events. Depicting motifs from Croatian history, Miho Arta Conavelin’s most recent paintings unfailingly include his beloved Konavle, symbolised either by nature or by people dressed in the traditional folk costumes of the area.



VELIKI HOTEL NA MALOM OTOKU

Mir, tišina, čisto more, bogata povijesna baština, prekrasne kuće i vrtovi, dragi i pristupačni ljudi – to su Hotel Lafodia i otok Lopud danas.

Elafitskih, odnosno Jelenskih otoka, koji se nalaze u neposrednoj blizini Dubrovnika ima sedam, a samo su tri naseljena: Koločep, Lopud i Šipan. Lopud je otok bogate povijesti i spomenika kulture s istoimenim naseljem. Ima oko 4,6 četvornih kilometara površine. Prekriven je zelenilom (sredozemna makija), a po sredini otoka se pruža dolomitna udolina na kojoj se uzgajaju masline, agrumi i vinova loza. Otok ima tekuću pitku vodu. Na njemu danas stalno živi 220 stanovnika. Za manje od pedeset minuta plovidbe stiže se do devet milja udaljenog Dubrovnika. Na otoku nema automobila.

U antici, Lopud je poznat pod grčkim imenom Delaphodia, a potom i rimskim nazivom Lafota. Od 11. stoljeća nalazi se u sastavu Dubrovačke Republike. Koncem 16. stoljeća Lopud ima dva samostana, trideset crkava i veći broj ljetnikovaca. Zadivljuje ljepota gotičkih zgrada, koje u cjelini predstavljaju izvanredan graditeljski sklad. Otok ima i nadaleko poznatu, pješčanu plažu Šunj, dugu 800 metara. Već 1934. godine na Lopudu postoje četiri manja obiteljska hotela (Kristić, Pracat, Glavović i Kuljevan) s ukupno 259 kreve-

ta, te Svrtište Birimiša s 40 i Gostionica Mihaljević s 14 postelja. Te, 1934., počela je izgradnja Grand hotela, koji je završen i otvoren 1937. godine. Ovo ističemo kako bi pokazali da je Lopud nekoliko godina prije početka Drugog svjetskog rata bio turistički izuzetno razvijen otok, čija je ponuda bila važan dio svekolikog dubrovačkog turističkog trenutka onoga vremena.

Već 42 godine (počeo je radom 1969.) glavni gospodarski i turistički oslonac otoka Lopuda je Hotel Lafodia. Objekt je smješten uz samo more, okružen je lijepom šumom, od središta mjesta udaljen je samo nekoliko koraka, a od plaže Šunj manje od trideset minuta ugodne šetnje. Stoga, Hotel Lafodia predstavlja idealno mjesto za odmor duše i tijela, to je odmor u miru, tišini, čistom zraku i moru. Odlično višegodišnje poslovanje ovog hotela zaustavio je Domovinski rat (1991.-1995.). Godine 1996. objekt je ponovno u turističkoj funkciji, da bi ga, prije desetak godina, kada se nalazio u stečaju, za tridesetak milijuna ondašnjih njemačkih maraka, kupila talijanska tvrtka Anker grupa d.o.o iz Modene (obitelj Rosaria-Marazzi).

Nakon višegodišnje obnove i uloženi nešto više od 35 milijuna eura (riječ je o jednoj od većih investicija u hotelijerstvu na dubrovačkom području posljednjih godina), 4. lipnja 2011., otvoren je novo uređeni Hotel Lafodia s četiri zvjezdice, u čijemu je sastavu i turistička agencija. Ovaj objekt visoke kategorije ima 182 sobe s više od 350 postelja, te brojne prateće sadržaje (restorani, barovi, bazeni, kongresna dvorana sa 160 mjesta, hidromasažne kade, mjenjačnice, internet, igraonica za djecu i mini kutak...). Svaka soba ima pogled na more, prostrani balkon, klima uređaje, TV, telefon, fenove za kosu i vlastiti sef. Velika plaža je samo dvadesetak metara udaljena od hotela. Tijekom turističke sezone, Hotel Lafodia zapošljava između 85 i 90 radnika, mladih i obrazovanih ljudi. Gosti ovog hotela dolaze iz najprestižnijih turističkih zemalja Starog kontinenta. Zadovoljni su i hotelom i otokom, te se mnogi od njih redovito vraćaju, što je posve prirodno, jer njihov odmor, uistinu predstavlja nezaboravni doživljaj, nešto što se dugo pamti i prepričava sve do sljedeće turističke godine.



There are seven Elafite, i.e. Deer, islands situated in close proximity to Dubrovnik, only three of which are inhabited: Koločep, Lopud and Šipan. Lopud has a rich history, an abundance of cultural monuments and a town of the same name. With a surface area of 4,6 square kilometres, it is covered with greenery (Mediterranean macchia). Olive trees, citrus fruits and grape are cultivated in the central part of the island. It has running drinking water and 220 permanent inhabitants. A less than 50-minute boat ride will take you to the island, situated nine miles from

Dubrovnik. Lopud is car-free. In Ancient times, Lopud was known under the Greek name Delaphodia, and later under the Roman name Lafota. From the 11th century it was part of the Dubrovnik Republic. In the late 16th century Lopud had two monasteries, thirty churches and a large number of summer residences. The amazingly beautiful Gothic buildings together present a remarkably harmonious architectural whole. The island has a well-known 800 metre long sandy beach called Šunj. Already in 1934 Lopud housed four small family hotels (Kristić, Pracat,

Glavović and Kuljevan) with a total of 259 beds, the Birimiša Hostel with 40 and the Mihaljević Inn with 14 beds. That same year began the construction of the Grand Hotel, which was completed and opened in 1937. The aforementioned data confirm that Lopud was, tourism-wise, a highly advanced island before World War I, and thus a significant part of the Dubrovnik tourism industry at the time. For 42 years now the Lafodia Hotel (opened in 1969) has been the major economic and tourist backbone of the Island of Lopud. Situated on the coast-



LAFODIA HOTEL RESORT

A Newly Renovated Jewel of a Hotel on the Island of Lopud

line and surrounded by a beautiful forest, it is only a few steps away from the town centre and less than a thirty-minute walk from the Šunj beach. The Lafodia Hotel is thus an ideal place to rest both body and spirit, to enjoy the peace, silence, fresh air and sea.

The hotel's long-time flourishing business was interrupted by the Croatian War of Independence (1991-1995). In 1996 it began to operate again. Ten years ago the hotel went bankrupt and was bought by the Italian Anker Group of Modena (the Rosaria-Marazzi family) for around thirty million German marks.

After renovation which took several years and an investment of more than 35 million Euros (one of the major hotel investments in the Dubrovnik area in recent years), the newly renovated four-star Lafodia Hotel was opened on 4 June 2011. This high-category hotel has 182 rooms, more than 350 beds and a large number of facilities (restaurants, bars, swimming pools, a congress hall with 160 seats, hydro-massage bathtubs, exchange offices, the Internet, children's playroom and the mini corner...). Each room has a sea view, a spacious balcony, air-conditioning, TV, a telephone, hair

driers and its own safe-deposit box. A large beach is located only some twenty metres from the hotel.

During the tourist season, the Lafodia Hotel engages between 85 and 90 young and educated employees. Hotel guests come from the most prestigious tourist countries of the Old Continent. Satisfied with both the hotel and the island, many of the guests return on a regular basis, which is quite natural: their holiday is indeed a memorable experience, something one remembers and talks about for a long time. And it lasts till the following year.



INGRID DOBROSLAVIĆ

Švedanka kojoj je Slano doma

Nakon mnogo godina sjedim s mojom dobrom poznanicom Ingrid u njezinom obiteljskom vrtu ispred još nedovršene kuće stradale u ratu, a nakon toga i potresu. Čudno lijep je, njezin vrt, prepun raznovrsnih kaktusa, kamelija, kupusa, pamadora, u različitosti tako nespojivoj, a tako skladnoj i oplemenjenoj veselom igrom mačića iste majke, a različite dobi.

Pokušavamo se sjetiti našeg prvog susreta 1975. godine, prije 36 godina.

Te daleke 1975. Ingrid je radila na hotelskoj recepciji. Njezin govor bio je prepoznatljivo stran, a danas nitko ne bi rekao da Ingrid nije prava Slanka.

Ingrid Anderson rođena je u Malmou u Švedskoj. Prvi put je u Dubrovnik došla s majkom, koja je Dubrovnik obožavala, u svibnju 1968. godine. To putovanje bila je majčina nagrada za položenu maturu.

- Majka i ja boravile smo u Hotelu Argentina. Jednog jutra odlučile smo prošetati do Straduna. Iznenadila nas je kiša koja se izlila kao iz kabla. Konobar iz Excelsiora, koji je bio u društvu kolege Nikole Dobrosravića, a moju majku je poznao, ponudio nam je zaštitu od kiše pri povratku u Hotel.

Nakon nekoliko dana slučajno sam opet srela Nikolu na plesu u Jadranu. Tu večer izmijenili smo adrese i počeli se dopisivati. Žao mi je što su ta pisma, koja sam godinama čuvala, u ratu izgorela kao i mnoge druge lijepe uspomene.

Te 1968. ponovno sam došla na odmor, ali ovaj put u Slano kao i iduće 1969. kada je Nikola išao u vojsku. Poslije vojske Nikola je došao u Švedsku raditi, a 1970. smo se oženili. Naše najstarije dijete, sin Vlaho, rodio se u Švedskoj. U Slano smo se vratili 1972. godine gdje su se rodili Katarina i Nils, naš drugi sin koji je ime dobio po djedu iz Švedske – priča gđa Ingrid.

Njezin suprug je tada počeo raditi u Hotelu Osmine, a ona mu se pridruživala ljeti, pomažući na recepciji, budući osim materinjeg švedskog govori engleski, njemački i francuski. Iako ju je suprug počeo podučavati hrvatski još u Švedskoj, govoriti je naučila u Slanomu i to starinski, slanski, životni jezik kakav je slušala u svome slanskomu domu, od starije čeljadi.

- Vaš život u Slanomu?

Prekrasno mi je živjeti u Slanomu. Ja sam i u Švedskoj živjela na farmi oko 11 km udaljenoj od gradića Kristianstad, ni slučajno ne bih živjela u Gradu. Kao prava slanska nevjesta svladala sam i naučila sve primorske običaje. Nikola češće od mene ide u Švedsku, a mene ništa tamo ne vuče jer nemam bliže svojte, a ovdje su moj Nikola, moja: unučad, sinovi, kćer, zet, nevjeste i Hotel Osmine. Ja sam ovdje doma.

- A rat?

Bilo je grozno! Nova i stara kuća su izgorjele, a mi smo kao prognanici bili u Kominu, Podgori, pa po hotelima u Gradu. Onda nam je austrijski crveni

križ osposobio Osmine da u njemu živimo, obrađujemo svoja imanja i obnavljamo kuće. U tome nam je puno pomogao Fritz Kalf iz Njemačke. Bio je veliki dobročinitelj Slanoga. On je samoinicijativno došao u Dubrovnik i na ulici pitao jednog prolaznika kome bi mogao pomoći, tko je najugroženiji, a ovaj mu je rekao: „Njima u Primorju, oni su vam ostali bez ičega.“ Gospodin Fritz došao je u Slano i dogovorio kakvu i koliku pomoć trebamo. Iduće godine došao je opet kako bi se uvjerio je li pomoć adekvatno upotrijebljena, ali i sa željom daljnjeg pomaganja. Slano i Fritzov grad Gaegelow postali su gradovi prijatelji.

Gđa. Ingrid samozatajna je osoba. Kao i većina velikih ljudi. Ne voli pokazivanje, čak niti onda kada je jedna od najzaslužnijih, kao što je bilo prilikom potpisivanja Povelje prijateljstva između dvaju gradova. Pristala je ići tek kao pratnja svoga muža koji je tada bio načelnik Općine Dubrovačko primorje. A tako je i danas kada je njezin suprug župan Dubrovačko-neretvanske županije. Najradije boravi doma, u svom skloništu, sa svojom djecom i unucima, uvijek nasmijana i raspoložena. Spremna, kao i svaka none, dulje ostati u kuhinji i djeci koja je pohode rado napraviti tradicionalni švedski kolač *bulle* sa cimetom (tijesto s kvascem poput naših buhtla). Djeca ga rado jedu, a njihove mlade mame pitaju recept.

INGRID DOBROSLAVIĆ

A Swedish Woman with a Slano Home

After many years I am sitting with an old acquaintance Ingrid in her garden in front of her house, damaged first in the war and then in an earthquake, and still not completely repaired. Amazingly beautiful, her garden is full of all sorts of cactuses, camellias, cabbages and tomatoes, which - although so different - are in perfect harmony, while the kittens of different litters from the same mother play happily.

We are trying to recollect our first encounter in 1975, 36 years ago. That year Ingrid worked at a hotel reception desk. She spoke with a marked foreign accent, but today no one could say that Ingrid is not a real Slano woman.

Ingrid Anderson was born in Malmö, Sweden. She came to Dubrovnik for the first time in May 1968 with her mother, who adored the City. The trip was a graduation gift from her mother.

- My mother and I stayed at the Argentina Hotel. One morning we decided to take a walk to the Stradun, when a heavy shower of rain took us by surprise. A waiter from the Excelsior Hotel, who was accompanied by Nikola Dobroslavić and who knew my mother, offered to shelter us from the rain on our way back to the hotel. Several days later, I happened to meet Nikola again at a dance at the Jadran Restaurant. That night we exchanged addresses and struck up a correspondence. I am sorry that those letters, which I had kept for many years, were destroyed by fire during the war together with many other fond memories. That same year (1968) I came back on holiday, but this time I stayed in Slano, where I also came in 1969, when Nikola did his military service. After that Nikola came to Sweden in order to work there, and we got married in

1970. Our eldest son Vlaho was born in Sweden. We returned to Slano in 1972, where Katarina and Nils were born. Our second son was named after his Swedish grandfather – says Ingrid.

Her husband began to work at the Osmine Hotel then, and Ingrid joined him in the summer, assisting at the reception desk, because - in addition to her native language, Swedish - she spoke English, German and French. Although her husband had started to teach her Croatian already in Sweden, she learned the language in Slano. It was the old local dialect, the living language, which she heard in her Slano home from the older people.

- Your life in Slano?

It is wonderful to live in Slano. In Sweden I also lived on a farm 11 kilometres from the little town of Kristianstad. I definitely don't want to live in the City. As a true bride of Slano I learned all the local customs. Nikola goes to Sweden more often than I do. Nothing makes me long to go to Sweden because I don't have close relatives there. Here I have my Nikola, my grandchildren, sons, daughter, son-in-law, daughters-in-law and the Osmine Hotel. This is my home.

And the war?

It was horrible! Both our new and old houses burned down. As displaced people, we lived in Komin, Podgora and at hotels in the City. Then the Austrian Red Cross renovated the Osmine Hotel so that we could live there, till our fields and renovate our homes. Fritz Kalf from Germany helped us a lot. He was Slano's great benefactor. On his own initiative he came to Dubrovnik and asked a passer-by to tell him whom he could help and who needed help the



most. The man replied: „The people of Primorje, they were left without anything.“ Fritz came to Slano to find out what kind of help and how much of it we needed. The following year he came back in order to check whether the help had been used properly, and was willing to offer additional help. Slano and Fritz's city of Gaegelow became twin towns.

Ingrid is an unpretentious person, like the majority of great people. She doesn't like showing off, even when amongst those deserving the most credit, as was the case when the Twinning Charter was signed between the two towns. She agreed to come only to accompany her husband, who was Dubrovačko Primorje District Council Chairman at the time. Things are the same now when her husband is the Prefect of Dubrovnik-Neretva County. She prefers to stay at home, in her haven, with her children and grandchildren, always smiling and in a good mood. Like every granny, she is ready to stay a while longer in the kitchen, happy to bake the traditional Swedish *bulle* cake with cinnamon (leavened dough similar to our party rolls) for the children who visit her. They love it, and their young mothers ask for the recipe.

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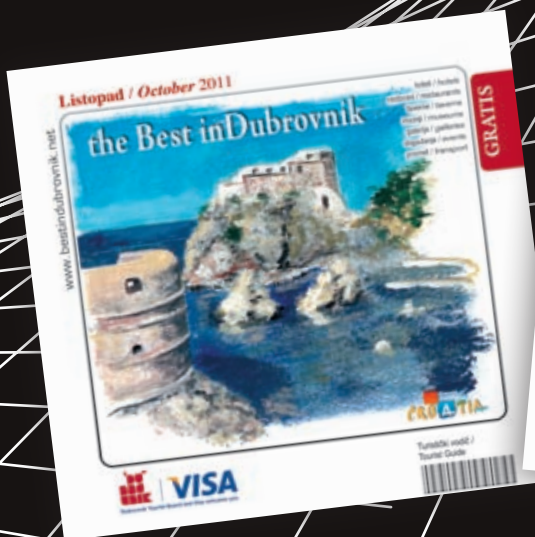


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Kolarin

U građanskoj je i seoskoj nošnji važno mjesto zauzimao kolarin. To je nakit, satkan od dvanaest ili šesnaest peružina, okruglih i filigranski tako vješto izrađenih okruglica koje se izdaleka doimlju poput zlatnog sunca. Pogledaš li ih izbliza, sazidane su od finih niti, na dlanu su lagane, naoko krhke i paučinaste poput najraskošnijih crkvenih rozeta.

Kolarin je oduvijek bio blago kuće. Nije se nosio svakodnevno uz obične dnevne nošnje. Svoje je mjesto dobivao na glatkom djevojačkom vratu tek prigodom velikih svečanosti: za Festu sv. Vlaha kad bi iz okolice kolone djevojaka i mladih žena odlazile u Grad, prigodom vjenčanja i obiteljskih slavlja. Kasnije, kad se obitelj voljela ovjekovječiti pred prvim foto-stu-



dijima, svi bi se poredali pred objektivom tako skladno da stanu pred okular, a žene su u narodnim nošnjama obvezno nosile ovaj zlatni raskošni i bogati nakit koji se slagao s rubeninom, s bljeskom očiju i zlatnim vrećinama te iglama „na srce“, s broševima i elegantnim, tako svečanim narodnim nošnjama. Bogatiji su pomno naručivali izradu kolarina. Između njihovih su se baboča

lijepo slagala zrnca koralja. Bio je to domaći, jadranski koralj, tamnocrven, izvađen podno hrđi Sv. Andrije, u blizini Lastova ili dalekog otoka Zlarina. Od njegova bi sjaja kolarin postajao svečaniji, oko vrata bi pritezao bogatstvom, jer je bilo poznato da se težina koralja uvijek izjednačavala s težinom čistog zlata. U domaćim je seoskim i gradskim kućama ovaj dragocjeni nakit imao posebno mjesto. Držao se u drvenim škrinjacama, na mekanom bumbaku i uz njega se polagali vrećini, igle pribadače, broševi i ono prstenje koje će obilježiti značaj obitelji i ljepotu njihovih djevojaka. Bilo je obično da se čovjek nekadašnjeg vremena voli ukrašavati nakitom! Dubrovčani su, pogotovo plemićkog roda, tako bliještali zlatom, srebrom,

biserima i svilom da im se uzornost mjerila količinom dijamanta i tu se nisu previše razlikovali muškarci od žena. Istina, tek su udane žene patricijke smjele nositi biserne ogrlice, dar svoga muža! U ostalom su ukrašavanju bile slobodne bliještati zlatom i srebrom u zlatnom dobu Dubrovnika, kad su i obične sluškinjice nosile zlatne naušnice verižice, a muškarci, poput gusara, tek u jedno uho zadijevali okrugli vrećin.

Nekoliko se elegantnih primjeraka darovanih kolarina i danas nalazi u Muzeju Dominikanskog samostana u vitrinama gdje se nižu ukrasi plemićkih i građanskih obitelji.

Kako zlato i srebro upija duh onoga koji ga nosi, tako se u svakom predmetu iz daleke prošlosti očuvala generacija vještih zlatara i duša onih koji su na svojoj čistoj puti ljubili ljepotu i dražest ukrasa. Time se svaki kolarin razlikuje od ostalih i u sebi nosi osobnost, život i duh prošlosti.



NECKLACE

The necklace (*kolarin*) was an important part of both city and village costume. This jewellery consists of twelve or sixteen round and finely made filigree beads which, seen from a distance, look like a golden sun. If you look more closely you notice that they are composed of fine threads. They feel light in your palm and seem fragile and cobwebby like the most exquisite church rosettes.

The necklace has always been family heirloom and wasn't worn every day with ordinary clothes. It was placed around a girl's smooth neck only on special occasions: at the Festival of St Blaise, when groups of girls and young women from the surroundings of Dubrovnik came to the City, as well as at weddings and family celebrations. Later on, when the family wished to have its photograph taken in front of the first photographers' studios, all of them lined up in front of the camera taking care that everyone was captured by the lens. The women in their folk costumes wore this splendid and opulent gold jewellery that went so well with the linen, with the glow in their eyes, their golden earrings, the heart-shaped pins, brooches and elegant festive folk costumes. Wealthier people ordered the manufacture of their necklaces with care, which looked exquisite combined with coral



beads. They were the local Adriatic dark red corals collected at the foot of the cliffs of St Andrew, near the island of Lastovo or the remote island of Zlarin. Their glow made the necklace look grander and heavier around the neck, because it was a well known fact that the weight of corals always equalled that of pure gold.

This precious jewellery had a special place in both village and city homes. It was kept in small wooden boxes on soft cotton, along with earrings, pins, brooches and the rings that were to enhance the family's importance and the beauty of the girls.

It was customary for people in the olden days to enjoy wearing jewellery! The

people of Dubrovnik, particularly aristocrats, adorned themselves lavishly with gold, silver, pearls and silk to the extent that their position in society was measured by the quantity of diamonds, and in that sense there was not much difference between men and women.

Admittedly, only married patrician women were allowed to wear pearl necklaces, presented to them by their husbands! They were, otherwise, free to adorn themselves extravagantly with gold and silver during the Golden Age of Dubrovnik, when ordinary maidservants also wore golden earrings called *veržice*, whereas men wore a single round earring, like pirates.

A number of elegant necklaces given as gifts is exhibited today at the Dominican Monastery Museum, along with other jewellery that belonged to both aristocratic and bourgeois families of Dubrovnik.

In accordance with the belief that gold and silver acquire the spirit of the people wearing them, in each item from the remote past the mastery of generations of goldsmiths has been preserved, as well as the spirit of people who enjoyed the beauty and charm of jewellery on their fine skin. That is why each necklace is different from the others, carrying within it the personality, life and spirit of the past.

KOVAC

PAVO ROKOLJ

Konavoski čuvar Orlandove ruke



Dok nisam ušla u radionicu Pava Rokolja mislila sam da bez alata nema zanata. Sada znam da bez kovačkoga zanata nema dobrog alata. „Koji god novi alat kupite krivi se jer je mekan, pa ga obvezno treba prekovati“, priča nam kovač i pokazuje novu tvorničku sjekiru koju su mu donijeli da je „sredi“. Pavo Rokolj, posljednji kovač u dubrovačkome kraju, kovačko - bravarski obrt završio je 1957. godine. Tada je u Konavlima bilo 12 kovačkih radnji. Obitelji koje su se bavile kovačkim zanatima nisu se obogatile, ali su živjele bolje od ostalih. Igrom životne nepredvidivosti prvu kovačku radnju otvorio je tek nakon

Domovinskoga rata, u konavoskome selu Gunjina. U spaljenim i opljačkanim Konavlima ljudi su ostali bez svega, pa je kovač bio prijeko potreban, pogotovo za zidarske alate. Pavo Rokolj izrađuje sve poljoprivredne i građevinske alate: dikele,

kosjere, kosjeriće, špice, dlijeta za obradu ili klinove za lomljenje kamena. U kovačkome zanatu osnovno je upoznati materijal, zvuk mora biti ravan, neprekidan, siguran, što ukazuje da nije slomljen, objašnjava gospodar Pavo potvrđujući rečeno udarcima po nakovnju. Dok laičko uho, poput moga, čuje skalnu tonova, meštar Pavo i zatvorenih očiju zna po zvuku prepoznati o kakvome je metalu riječ. „Upoznavši materijal“, nastavlja

the Blacksmith

PAVO ROKOLJ

The Konavle Guardian of Orlando's Arm

svoju kovačku priču meštar Pavo „treba svladati i obradu materijala. Nekad se sve radilo ručno, zagrijavalo, pa se rezalo na vruće a danas se rupe buše mašinama. Čelik se ne smije pregrijati, jer ako se pregrije, poslije puca. Željezo se kuje dok je vruće...”

U rukama konavoskog kovača dosad se tri puta našao i mač viteza sa Straduna, Orlanda, u čiju obnovu i popravak utroši oko dva i pol dana. Na vitezovu maču, za kojim zadnjih godina često posegnu huligani, a koji stoljećima na Stradunu stoji kao simbol dubrovačke neovisnosti i slobode, ne smije se vidjeti udarac čekića, nagib mora biti isti s obje strane. Mač ne smije biti oštar kako bi ruke znatiželjnika, koji ga žele dodirnuti, ostale neozlijeđene. Mač mora biti iskovani tako da, kad ga pokušavaju slomiti, ne odlome i kamenu vitezovu podlakticu pa konavoski kovač čuva tako i Orlando lakat, koji je u Dubrovačkoj Republici bio mjera za dužinu.

U kovačkoj radionici majstora Rokolja mogu se saznati brojne zanimljivosti o specifičnostima oruđa kojim su kona-

voski, ali i ostali poljoprivrednici ovoga kraja obrađivali svoja polja i baštine. Kazuje nam da pri tome nije najvažnija snaga onoga tko kopa niti dobra zemlja. Za razliku od primorske, konavoska dikela prilagođena zemlji, ima takav nagib da bolje ulazi u tlo. Uostalom, nije bila uzaludna uzrečica: „Tko je imao konavoku, zaradio je dnevnicu, tko je imao primorku zaradio je pola dnevnice.“ Slično je i s komajskom motikom koja je za razliku od gruske, prilagođena kamenjaru.

Kada je Pavo Rokolj u rodnome selu

odlučio otvoriti kovačku radnju, počeo je od nule, jer su njegovu radionicu u Domovinskome ratu četnici opljačkali. Pomalo je nabavljao alat i opremu, pa i na dug. No službeno obrt je zatvorio nakon samo godinu dana rada jer su porezi i davanja bili toliki da mu se nije isplatilo raditi. Nije prežalio što mu mjerodavni nisu pomogli da opstane. Danas je u mirovini, ali u radionicu odlazi svakodnevno, iz hobija. Rado pomaže svima, jer u kovača u udaljeno konavosko selo još uvijek dolaze ljudi sa cijelog hrvatskog juga.



Before I entered Pavo Rokolj's workshop, I believed that one required the right tool for the right job. Now, however, I know that the blacksmith's trade is essential for the right tool. "Whichever tool you purchase today becomes warped because it is soft, and it is necessary to recast it", claims the blacksmith, showing a new factory-made axe which someone asked him to fix. The last remaining blacksmith in the Dubrovnik region, Pavo Rokolj completed his blacksmith's and locksmith's training in 1957. There were 12 blacksmiths' workshops in the Konavle area at the time. The families engaged in this trade never became rich, but lived better than others. By a twist of fate, Pavo opened his first blacksmith's shop only after the Croatian War of Independence in the Konavle village of Gunjina. The inhabitants of the burnt

out and plundered area of Konavle lost everything, so a blacksmith was much-needed, particularly for making construction tools. Pavo Rokolj makes all kinds of agricultural and construction tools: *dikela* (a type of pronged hoe), pruning hooks, bull point chisels, as well as chisels for carving and wedges for splitting stones.

„ For the blacksmith's trade it is essential to get to know the material. The sound has to be smooth, continuous and secure, which shows that it is not broken“, explains he, reinforcing his words with blows to the anvil.

While lay persons like me hear an entire scale of tones, Master Pavo can distinguish metals by their sound, even with his eyes closed. "After that, the manufacturing technique should be mastered. In the past everything was done by hand, heated and cut while hot, whereas nowadays holes are drilled by machines. One must not overheat steel, because it breaks if overheated. Because, one strikes while the iron is hot..."

The Konavle blacksmith has been engaged three times to repair the sword of Orlando, the Knight of the Stradun, which took about two and a half days.

A centuries-old symbol of Dubrovnik's independence and freedom, the Knight's sword - which has in recent years been damaged by hooligans - must be free from the marks left by the hammer, and its tilt should be the same on both sides. The sword must not be sharp, in order to protect the hands of curious visitors who wish to touch it. It should be forged in a special way to also prevent the breaking of the Knight's stone forearm by those who try to break the sword. Thus, the blacksmith of Konavle also guards Orlando's elbow, which used to serve as a measure of length during the Dubrovnik Republic.

At Master Rokolj's forge one can learn about many interesting things related to the specific tools which the farmers of Konavle and the surrounding areas used to use to till their fields and gardens.

"Actually", claims Pavo Rokolj, "the strength of the ploughman and good quality soil are not of major importance.

Unlike the pronged hoe of Primorje, the Konavle version is adapted to the soil and has a tilt which enables it to slide into the ground more easily." According to an old proverb: "He who uses a Konavle *dikela* earned his daily wage, whereas he who used the Primorje version earned only half of it". It also applies to the Komaji *dikela*, which - unlike the one used in the village of Gruji - is adapted to rocky ground.

When Pavo Rokolj decided to open a blacksmith's shop in his native village, he started from scratch, because his workshop had been plundered by the Chetniks during the Croatian War of Independence. He slowly began to acquire tools and equipment, some of which he bought on credit. However, he officially closed his business after only one year, because the taxes and duties were so high that it wasn't worth his while. He never got over the fact that the authorities failed to help him survive. Pavo Rokolj is retired today, but goes to his workshop on a daily basis, as a hobby. He is happy to help everybody, because people from the entire Croatian South still need the services of the blacksmith in the remote Konavle village.



Lukša Backović 16-ogodišnji je gimnazijalac, vrlo dobar učenik, iznimno uspješan u sportu – točnije plivanju, a donedavno se bavio i plesom, da budemo precizniji stepom. Sasvim običan mladić? Nipošto!

Uvijek veseo, nasmijan i u ovcem društvu, Lukša je mlad čovjek posebnoga životnoga puta određenog rođenjem. Nije posve siguran koliko je do sada imao operacija, ali spremno nabraja dio njih.

- Imao sam ih puno, tri- četiri operacije na svakoj ruci, a operirao sam kralježnicu i debelo crijevo. Mislim da je to to.

U školi mu, kaže Lukša, nije teže nego drugima. Kako to, pitamo ga.

LUKŠA BACKOVIĆ

Sasvim običan mladić? Nipošto!

- Ma, mogu ja pisati isto kao i ostali, učiti kao i svako dijete.

Na početku nije bilo tako, priznaje.

- U vrtiću i možda u prva dva razreda osjećao sam kao da ne pripadam tu, trebalo je vremena dok se uklopim u društvo. Plivanje je trenirao s prekidima, više rekreativno, s ostalom djecom, za kojom je zbog hendikepa zaostajao. Posljednjih godinu i pol ima osobnog trenera i plivanjem se bavi, kaže Lukša, „zaozbiljno“. A što pod tim podrazumijeva?

- Pa na svakom državnom natjecanju „pokušim medalju“, spustim svoj osobni rekord...

Lijepo mi je na tim natjecanjima. Upoznavanje, druženje, pričanje, natjecanje, adrenalin... Lijepo je to iskustvo.

Posebno je bilo i na Europskom prvenstvu u plivanju za osobe s invalidnošću.

- Išli smo Mihovil Španja i ja iz Dubrovnička, zajedno s hrvatskom reprezentacijom. Bilo je lijepo. Poseban je osjećaj gledati ljude koji plivaju s raznim oštećenjima i kako se snalaze u vodi.

Prošle godine bilo mu je teško uklopiti vrhunske sportske rezultate i redovitu nastavu u Gimnaziji. Ili je u školi, ili uči, ili pliva. Ne očekuje ni ove godine da će biti drugačije. Trebat će učiti još više, treninzi će biti još ozbiljniji, ali to ga ne brine. S uobičajenim veseljem, ali i neuobičajenom zrelošću za svoje godine kaže:

- Morat ću se prilagoditi. Zapravo se radujem tome.

LUKŠA BACKOVIĆ S PARAOLIMPIJCEM MIHOVILOM ŠPANJOM
 LUKŠA BACKOVIĆ WITH THE PARALYMPIC MEDAL WINNER, MIHOVIL ŠPANJA



LUKŠA BACKOVIĆ

Quite an ordinary young man? Definitely not!

Aged 16, Lukša Backović attends grammar school. Apart from being a very good pupil, he is an exceptionally successful athlete – a swimmer, to be more precise. Until recently, he was also engaged in dance, that is, in step. Quite an ordinary young man? Definitely not!

Always cheerful, smiling and surrounded by friends, Lukša is a young man whose particular way of life was determined by his birth.

He admits that he doesn't know the exact number of surgical procedures he has had, but readily mentions some of them.

- I have undergone quite a large number of operations, including three or four on each hand, spinal surgery and colon surgery. I believe that's it.

Lukša claims that he has no more difficulties at school than other pupils. How come? – we asked him.

- I can write just like everyone else, and study like any other child.

He, nevertheless, admits that it wasn't the case at the beginning.

- At day nursery and perhaps in the first two grades I felt as if I didn't belong there, and it took me some time to fit in well with the rest of the group.

He did his swimming training sessions intermittently, more as a form of recreation, together with the other children, trailing behind because of his handicap. For the last year and a half, Lukša has had a personal coach and has been engaged in swimming „seriously“. And what does he mean by that?

- Well, I win a medal in every national competition and improve my own record...

I enjoy such competitions. Getting to know other young people, being in their company and talking to them. The competing and the adrenalin... It is a wonderful experience.

The European Swimming Championship

for Disabled People was also a special experience.

- The Dubrovnik members of the Croatian national team included Mihovil Španja and me. It was wonderful. Watching people with various physical handicaps swim and cope in the water is amazing indeed.

Last year it was difficult for Lukša to both achieve top sports results and attend grammar school on a regular basis. He is either at school, or studying, or swimming. This year he doesn't expect things to be any different. He will have to study harder and his practice sessions will be more demanding. However, this doesn't worry Lukša. With his usual cheerfulness, but also with a maturity unusual for his age, he explains: I will have to adapt, and I am actually looking forward to it.

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Sve što putem hrane unosimo u organizam, gradi nas i mijenja, a o tome što smo unijeli ovisi naša snaga, naše zdravlje i naš život.....

(Hipokrat)

Leća

Čitirana misao trebala bi nam biti misao vodilja kada govorimo ili razmišljamo o pravilnoj prehrani. Grčki filozof i liječnik Hipokrat zaslužan je za širenje ideje o upotrebi zdravih i korisnih namirnica umjesto lijekova, a leća jest korisna i zdrava namirnica koju treba često jesti.

Leća (*Lens culinaris*) je jednogodišnja biljka kratke vegetacije iz skupine zrnatih mahunarki, a uzgajala se još u dalekoj prošlosti. Ime je dobila po lako prepoznatljivim sjemenkama konveksnog oblika, koje izgledom podsjećaju na leću. Leća je danas, uz grah i grašak, najrasprostranjenija mahunarka. Ta veoma stara kultura mahunarki uzgajana je još u mlađe kameno doba. Pronađena je i u grobnicama egipatskih faraona, koje su stare oko 4200 godina gdje su ju zakapali kao hranu mrtvim faraonima i božanstvima. Uzgajali su ju stari Grci i Rimljani. U Bibliji se spominje njezina upotreba još za vrijeme starih patrijarha, negdje pred 4000 godina, kada je Ezav prodao svoje prvenstvo bratu Jakovu za tanjur leće. Zanimljivo je da leća nikad nije pronajđena u divljem samoniklom obliku, pa joj je praroditelj nepoznat. Leća se danas, a vjerojatno i oduvijek, smatra delikatesnom namirnicom. Po nekim značajkama ima niz prednosti pred grahom. Brže se kuha, probavljivija je i čak bogatija bjelančevinama i

ugljikohidratima. Energetska vrijednost joj je neznatno manja, ali je mnogi ljubitelji zrnatih mahunarki smatraju ukusnijom i plemenitijom od graha.

Ovisno o vrsti, uzgoju, podneblju, sušenju itd., leća sadržava i do 35% bjelančevina. Energetska vrijednost 100 g suhog zrna leće sadržava 1415 kJ ili 338 kcal. S obzirom da leća ima relativno visok postotak bjelančevina (više nego u mesu), a biljne bjelančevine su biološki manje vrijedne od bjelančevina životinjskog podrijetla, 100 g leće kalorijski zamjenjuje 100 g nemasnog mesa. Ova je mahunarka poznata kao namirnica bogata energijom i to najvjerojatnije zbog visoke koncentracije B vitamina pomješanih s ugljikohidratima. Ta je kombinacija čini idealnom namirnicom za fizički aktivne osobe poput sportaša.

Ugljikohidrati iz leće se postupno otpuštaju u krv nakon obroka, zahvaljujući svom složenom sastavu i prisutnim vlaknima, tako da se čovjek i po nekoliko sati nakon obroka još uvijek osjeća snažnim. Leća je bogata i mnogim mineralima, naročito željezom.

Leća se nije razvila u mnogo vrsta i podvrsta. Nama najzanimljivije podvrste su: sitnosjemena i krupnosjemena. Sitnosjemena ima sjeme ispupčeno, promjera 3 do 6 mm, raznih nijansi. Krupnosjemena podvrsta ima plosnato sjeme, promjera 6 do 9 mm, a debljina mu je 3 do 4, pa i u nas. Ostale podvrste razlikuju se po boji, a najčešće su: zelena, žuta, crvena, smeđa i crna. Smeđa leća, kao i oljuštena crvena i žuta, lagano se raspada pri kuhanju, pa je zbog toga odlična za juhe, variva i složenice. Zelena i crna leća izvrsne su za razne salate i priloge, jer i nakon kuhanja zadrže svoj oblik. Uglavnom, što su zrna sitnija to su aromatičnija jer imaju deblju ovojnica



Prigotavljanje:

Očišćena i dobro oprana leća stavi se kuhati u hladnu vodu. Nakon 8 do 10 minuta kuhanja prolije se ta voda i dolije druga topla voda te doda sjeckani luk, mrkva i celer isjeckan na kockice. Nakon četrdeset minuta kuhanja dodaju se sjeckani češnjak i peršin, kašica od rajčica, papar i sol. Očišćeni i oprani čevčeg (*kostriječ*) isječe se na krupnije rezance i stavi kuhati u juhu. Na kraju se doda maslinovo ulje, ponovo proba okus, te po potrebi još začini.

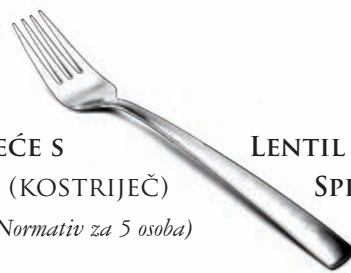
Napomena

Juha treba imati odgovarajuću gustoću, boju i vrlo rustikalan, pikantan okus.

Od navedenih namirnica juha postiže željenu gustoću, no može se dodati i do dva krumpira izrezana na sitne kockice ako nam prethodno postignuta gustoća nije odgovarajuća.

u kojoj se nalazi najviše aromatičnih tvari. Preporučuje se konzumiranje leće s kruhom ili rižom jer se tako aminokiseline koje sadrže te namirnice međusobno nadopunjuju. Leća je također idealna namirnica za osobe koje se bave intelektualnim poslom i žele održati koncentraciju, jer se ugljikohidrati koje sadrži polako razgrađuju pa se dugo ne mijenja količina šećera u krvi.

Stari Dubrovčani uvijek su cijenili jela od leće. To je bila težačka, radnička hrana, koju je rado jelo i plemstvo. U suvremenoj prehrani leća zauzima vrlo važno mjesto pa je zastupljena u mnogim jelima poput pašteta i namaza, u raznim salatama od leće začinjjenih plemenitim umacima na bazi maslinovog ulja, gustim juhama s raznim dotacima, nabujcima, varenicama, savijačama i raznim orzotima ili rižotima, složencima u sastavu gotovih i nacionalnih jela, varivima i prilozima uz mesna jela ...



JUHA OD LEĆE S ČEVČEGOM (KOSTRIJEČ)

(Normativ za 5 osoba)

LENTIL SOUP WITH SPINY SOWTHISTLE

(Ingredients for 5 persons)

- leća - Lentils	20	dag
- luk - Onion	8	dag
- mrkva - Carrot	12	dag
- češnjak - Garlic	2	dag
- peršin (<i>u listu</i>) - Parsley (<i>leaves</i>)	3	dag
- celer (<i>u korjenu</i>) - Celery (<i>root</i>)	10	dag
- ukuhana rajčica - Tomato pulp	1,5	dag
- čevčeg (<i>kostriječ</i>) - Spiny Sowthistle	15	dag
- ulje (<i>maslinovo</i>) - (<i>Olive</i>) oil	0,6	dl
- papar - Pepper	0,05	dag
- sol - Salt	1,3	dag



Directions:

Place the cleaned and thoroughly rinsed lentils in cold water and bring to the boil. Boil for 8 to 10 minutes, throw away the water and replace with fresh hot water. Stir in the chopped onions and carrots and celery root cut into cubes. Cook for forty minutes and add the chopped garlic, parsley, tomato pulp, pepper and salt. Cut the cleaned and rinsed spiny sowthistle into large strips, stir into the soup and continue to cook. Add olive oil, taste and adjust the seasoning if desired.

Cook's Tip

The soup should have the appropriate thickness and colour, as well as an intensive rustic and spicy taste. The aforementioned ingredients will enable that, but you can add two potatoes cut into cubes in order to intensify the thickness.

The Lentil

The food we consume builds and changes us, and our strength, health and life depend on that which we consume...

Hippocrates

This is a sentence which reveals a lot and which should be a guiding principle in our discussions and thoughts about correct diet. The Greek philosopher and physician Hippocrates is responsible for spreading the idea of using healthy and useful foods instead of medicaments. The lentil is indeed a valuable and healthy food that should be consumed as often as possible.

The lentil (*Lens culinaris*) is a short-vegetation annual plant of the legume family originating in ancient times. It was named after its easily recognisable convex-shaped seeds, reminiscent of the lens.

After the bean and the pea, the lentil is nowadays the most widely known legume in the world. This ancient pulse was cultivated as early as the New Stone Age. It was also discovered in the tombs of Egyptian pharaohs from around 4300 years ago. Lentils were stored there as food for the dead pharaohs and for deities. Ancient Greeks and Romans cultivated them too. The use of the plant at the time of old patriarchs, some 4000 years ago, is mentioned in the Bible, recounting a story in which Jacob purchases the birthright from his brother Esau with stewed lentils. Curiously enough, the lentil has never been discovered in its wild form, so its progenitor is unknown. The lentil is, and probably always has been, considered a delicacy. It even has some advantages over the bean. It re-

quires a shorter cooking time, is easier to digest and even has a higher level of proteins and carbohydrates. The energetic value of lentils is negligibly smaller, but many lovers of legumes consider them tastier and finer than beans.

Depending on the variety, cultivation, climate, drying, etc., the lentil contains up to 35% protein. The energetic value for 100g (dry weight) of lentils is 1415 kJ, or 338 kcal. Taking into consideration that lentils have a relatively high level of protein (higher than that in meat) and that vegetable proteins have lower biological worth than animal proteins, 100 g of lentils is, calorie-wise, a successful replacement for 100 g of fat-free meat. This legume is widely known as an energy rich food most probably because it contains a high concentration of B vitamins combined with carbohydrates. This combination makes lentils an ideal food for physically active people such as athletes. After consumption, the carbohydrates contained in lentils are gradually released into the blood thanks to the complexity of their composition and their fibres, so the consumer continues to feel strong for several hours after the meal. Lentils are rich in minerals, particularly in iron.

There are not many varieties and sub-varieties of the lentil. The two most important sub-varieties for us include the small and large seed lentils. The small seed variety, characterized by convex seeds, with a 3 to 6 mm diameter, can be found in different nuances. The large seed vari-

ety has flat seeds with a 6 to 9 mm diameter, whose width is 3 to 4 times smaller than its diameter. This variety is mainly cultivated in Europe, including our country. There are also several varieties distinguishable by colour: green, yellow, red, brown and black. Brown lentils, as well as the red and yellow ones with the husk removed, tend to disintegrate with cooking, which makes them ideal for soups, stews and casseroles. Green and black lentils make excellent salads and side dishes because they remain whole after cooking. The smaller the seeds are, the more aromatic they become, thanks to their thick husk which contains the largest quantity of its aromatic components. Lentils are best consumed combined with bread or rice, when their amino acids complement each other. The lentil is also an ideal food for people engaged in intellectual work who wish to maintain their concentration; the carbohydrates that it contains disintegrate slowly so that the sugar content in their blood remains the same for a long time.

People of Old Dubrovnik have always appreciated lentil dishes. The food of farm labourers and workers, they were also relished by aristocrats.

A special place within the present-day diet is reserved for lentils. As the major ingredient in a large number of dishes, they are used for preparing various pates, spreads, salads seasoned with delicious olive-oil-based sauces, thick soups, soufflés, stews, strudels, orzottos, risottos, casseroles, national dishes, side dishes served with meat, etc.

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Stradun je zvijezda spektakla

Posebnost Dubrovnika, uz prebogatu povijest i kulturno naslijeđe, čini i najluđa zabava uz doček Nove godine koja se u gradu pod Srđem organizira od 1995. i svrstava naš grad među najatraktivnije destinacije za izvrstan provod u najdužim noćima. Brojni posjetitelji Dubrovnika, Novu će 2012. godinu dočekati uz bogat zabavno -glazbeni program koji jedino u Gradu pod Srđem traje već od jutarnjih sati 31. prosinca.

Dubrovačka kolenda, tradicionalna skladba koju iz srca pjevaju svi Dubrovčani odjekuje gradskim ulicama, ponajviše onom najdužom i najljepšom - Stradunom. Na ogromnoj pozornici izmjenjuju se dubrovačke klappe zabavljajući svojim napjevima posjetitelje, a čestitka dubrovačkog gradonačelnika popraćena je zvucima puhača Gradske glazbe Dubrovnik i zvonkim glasovima zborova.

Ovogodišnja novost je Dječji program dočeka kako bi i najmlađi nazdravili Novoj godini.

Spektakl na najljepšoj pozornici svijeta, na Stradunu započinje DJ glazbom, a slijede nastupi Klape Intrade i mlade estradne zvijezde Jelene Rozga. Nakon spektakularnog vatrometa luda zabava na Stradunu trajat će do ranih jutarnjih sati, a poslastica prvog dana Nove godine je koncert Dubrovačkog simfonijskog orkestra na Stradunu točno u 12 sati. Večer 1. siječnja rezervirana je za nastavak programa i opuštajuću glazbu Klape Cambi.

Osim dočeka na otvorenome dubrovački hoteli nude posebne paket aranžmane i svečane dočeka u svojim kvalitetnim objektima, te dubrovački visokokategorikni "Excelsior" predlaže elegantan dobrom glazbom i ukusnim jelima začinjeni doček uz grupu Forum. Valamar Dubrovnik Babin kuk organizira dočeka u dvama hotelima Valamar Lacroma i Tirena, atraktivan boravak i zabavu uz dubrovačke "Talire" predlaže i Grand Villa Argentina, a sveukupno će tijekom zimskog perioda u Dubrovniku biti otvoreno četrnaest hotela.

Budite s nama u Dubrovniku i doživite nezaboravni doček Nove 2012.

The Stradun is an Entertainment Gem

In addition to its astonishing history and cultural heritage, Dubrovnik is special for its craziest New Year's Party, which has been organised in the City at the foot of Mount Srđ since 1995, and which makes our city one of the most attractive destinations for having a great time in the longest nights.

Numerous visitors to Dubrovnik will see the New Year 2012 in entertained by a spectacular music programme, and the City at the foot of Mount Srđ is the only one in which this programme takes place already from the morning hours of 31st December. The city streets, particularly the longest and the most beautiful one – Stradun, resound with traditional Dubrovnik carols, which the people of Dubrovnik sing wholeheartedly. On the huge stage, numerous Dubrovnik vocal groups entertain the visitors with their songs, while the Mayor's congratulatory message is followed by a performance of the Dubrovnik Brass Band and the sonorous voices of the choirs. This year's novelty is the Children's New's Year Party, so that kids can celebrate the New Year too.

The spectacle on the world's most beautiful stage will begin with DJ music, followed by a performance of the Intrada Vocal Group and the young pop star Jelena Rozga. After the spectacular fireworks, the crazy party in Stradun will last till the early morning hours. The highlight of the first day of 2012 will be the concert of the Dubrovnik Symphony Orchestra in the Stradun, beginning at 12.00 noon, while the programme that continues in the evening of 1st January will include the appearance of the Cambi Vocal Group.

In addition to the New Year's Party in the open air, the Dubrovnik hotels offer special package arrangements and their own New Year parties. Dubrovnik's high category hotel, Excelsior, organises an elegant New Year's Party with an abundance of delicious food and music and the performance of the Forum Band. The Valamar Dubrovnik Babin Kuk organises New Year's parties at the Valamar Lacroma Hotel and the Tirena Hotel, while the Grand Villa Argentina offers its visitors an attractive stay and entertainment featuring the Dubrovnik Taliri Band. During the winter season, fourteen hotels will be open in Dubrovnik.

Join us in Dubrovnik and have an unforgettable New Year's Party 2012.

Dubrovački Božićni sajam – jedinstven kao i naš grad!

Jedinstvenost Dubrovnika vidljiva je i u mjesecu darivanja kad se i u našem gradu organizira Božićni sajam.

Ove godine na dvije lokacije – Gundulićevoj poljani i u prostoru Luže održat će se Božićni sajam, na kojem će se u zatvorenom prostoru Luže predstaviti tradicijski obrti koji će izložiti svoje rukotvorine, božićne ukrase, svijeće, igračke, staklo, vez, keramiku i porculan i sve ono što je kreativna umjetnička ruka izradila za blagdanske dane. Na Gundulićevoj poljani u posebno dekoriranim kućicama koje će se postaviti za tu namjenu ugostitelji će nuditi božićne kolačiće i slastice, kuhano vino, bruštolane mjendule (bademe u šećeru),

tradicionalne dubrovačke slastice - kontonjatu, mantalu, prikle, hrostule i druge delicije koje se pripremaju za ovo svečarsko vrijeme. Uz zvuk božićnih napjeva sajam će biti otvoren od Sv. Nikole do 8. siječnja. Za cijelo vrijeme trajanja Božićnog sajma na skalinima Jezuita održavat će se prigodni programi za sve generacije. Profesionalni ansambli, dječji zborovi, plesne skupine, vokalno - instrumentalni sastavi svojim će nastupima obogatiti adventsko vrijeme.

Uz zvuke dubrovačke tradicionalne kolende poželjet ćemo svim našim posjetiteljima radosne blagdane!



The Dubrovnik Christmas Fair is as unique as our City!

One can see the uniqueness of Dubrovnik in the month of gift giving too, when the Christmas Fair is organised in our city. This year, the Christmas Fair will take place in two locations: in Gundulić Square and at the Luža hall. The fair taking place at the Luža will present traditional crafts, including handicrafts, Christmas decorations, candles, toys, glassware, embroidery, ceramic, porcelain and all the objects which the skilled artist's hands manufactured for Christmas. In the specially decorated little houses in Gundulić Square, caterers will offer Christmas cookies, sweet delicacies, mulled wine, *bruštolani mjenduli* (candied almonds) and the traditional Dubrovnik sweet delicacies including *kontonjata* (quince cheese), *mantala* (must cheese), *prikle* (doughnuts), *brostule* (deep fried biscuits) and other delicacies prepared for this holiday time. Enhanced by the sound of Christmas carols, the Fair will be open from St Nicholas Day to 8 January. Entertaining programmes for all generations will be taking place on the Jesuit Church stairs throughout the Christmas Fair. Professional ensembles, children's choirs, dance groups and vocal and instrumental bands will enhance the Season of Advent with their performances. With the sounds of traditional Dubrovnik carols, we wish all our visitors happy holidays!



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Druženje s knezom za šestu Noć muzeja

Večernji sati posljednjeg petka u siječnju zadnjih su godina u Dubrovniku poznati kao vrijeme rezervirano za Noć muzeja, manifestaciju s bogatim kulturno-edukativnim programom koja se održava u Dubrovačkim muzejima na nekoliko različitih lokacija u Gradu.

Šesta Noć muzeja započet će 28. siječnja 2012. godine u 18 sati i trajat će do 29. siječnja u 1 sat ujutro. Uz stručna vodstva kroz stalne postavbe i tematske izložbe, planiran je i bogati edukativni i zabavni program koji i ove godine uključuje predavanja, prezentacije, igraonice, predstavljanja te zabavne sadržaje.

Posebno atraktivni dio programa bit će druženje s knezom u Kneževu dvoru, ali i prezentacija lijevanja zvona u Revelinu. Najmlađi posjetitelji će zasigurno uživati u Gusarskoj noći u Pomorskom muzeju, dok će odrasli moći birati izabrati između nekoliko iznimno atraktivnih predavanja.

U Kulturno-povijesnom muzeju će se, naime, održati predavanje o Festi Sv. Vlaha kroz povijest, kao svojevrsan uvod u veliku izložbu Dubrovačkih muzeja posvećenu dubrovačkom parcu, koja će biti otvorena u veljači.

U Pomorskom muzeju će se govoriti o simbolici masona, u Revelinu o lulama i počecima pušenja u Dubrovniku, dok će Muzej suvremene povijesti pripremiti predavanje o Domovinskom ratu.

U suradnji sa Znanstvenom knjižnicom u Dubrovniku, u Revelinu će biti predstavljena i enciklopedija iz 18. stoljeća s crtežima lijevanja topova i zvona, dok će u žitnici Rupe biti organizirani predavanje i prezentacija tradicijskog tekstila i odijevanja u Dubrovačkom primorju, uz nastup kulturnih udruga i prigodni domjenak za posjetitelje.

Socialising with the Rector during the Night of Museums

In recent years, evening hours of the last Friday in January have been reserved for the Night of Museums, an event with rich cultural and educative programmes, which takes place at the Dubrovnik Museums in several locations.

The 6th Night of Museums will begin on 28 January 2012 at 6.00 pm and last till 29 January, 1.00 am. In addition to guided tours of permanent displays and themed exhibitions, a rich educative and entertaining programme has been organised, including lectures, presentations, play-rooms, promotions and entertaining events.

Programme highlights will include socialising with the Rector and a presentation of bell-casting at Fort Revelin. The youngest visitors will surely enjoy the Night of Pirates at the Maritime Museum, while the grownups will have the opportunity to choose between a number of exceptionally attractive lectures.

At the Cultural and Historic Museum a lecture on the Festival of St Blaise through History will be organised, as a special introduction to an extensive Dubrovnik Museums exhibition dedicated to Dubrovnik's patron saint which will be opened in February.

A lecture on Masonic Symbolism will be organised at the Maritime Museum, one on Tobacco Pipes and the Beginnings of Smoking in Dubrovnik at Fort Revelin, while a lecture on the Croatian War of Independence will take place at the Modern History Museum.

In collaboration with the Dubrovnik Scientific Library, an 18th century Encyclopaedia will be presented at Fort Revelin, comprising drawings of cannon- and bell-casting, while a lecture and presentation of Dubrovačko Primorje Textiles and Clothing will be organised at the Rupe Museum, along with a folk performance by local cultural associations, and refreshments for the visitors.



Tisućljetna proslava dubrovačkog zaštitnika sv. Vlaha

Od daleke 972. kad se započinje slaviti dan Sv. Vlaha, zaštitnika grada Dubrovnika, posve je posebna, tipična, dubrovačka festa. Uz otvaranje feste na Gospu Kandeloru, svečanu procesiju koja na Stradunu okuplja mnoštvo vjernika, niz je crkvenih i svjetovnih koncerata, izložbi, predstavljanja knjiga, kazališnih gostovanja posvećenih dubrovačkom zaštitniku čiji nas kipovi motre s vrata i zidina, a brižna ruka čuva Dubrovnik na dlanu, već više od tisuću godina.

Dan dubrovačkoga parca, Svetoga Vlaha, starca koji na dlanu nosi Grad i čiji kipovi obilježavaju dubrovačke zidine i gradske ulaze, posebnim je danom Grada Dubrovnika još od daleke 972. kad se započinje slaviti. I slavlje je posve posebno, tipično, dubrovačko. Započinje na Gospu Kandeloru, 2. veljače, puštanjem bijelih golubica, simbola slobode i mira, ispred svečeve crkve i uzdizanjem Vlahovoga barjaka na Orlandov stup. Na sam dan feste, 3. veljače, u procesiji barjaka i mnoštva vjernika koje hrli u Grad iz čitave dubrovačke okolice, i crkvenih velikodostojnika, Stradunom i gradskim ulicama nose se moći sv. Vlaha, a pod baldahinom i najveća od svih relikvija dubrovačke katedrale – Isusova pelenica.

Ispred crkve svetoga Vlaha barjaci se na poseban način izvijaju i klanjaju iskazujući poštovanje svecu što niz stoljeća bdije nad Dubrovnikom. Prigoda je to pokazivanja ovog posebnog umijeća, ali i prekrasnih i prebogatih narodnih nošnji koje plijene originalnošću i ljepotom. Svećenici "grličaju" vjernike koji čitavoga dana pohode crkvu, blagoslovom ispred isprepletenih svijetla jer prema vjerovanju sv. Vlaho čuva od bolesti grla.

U sumrak blagdanskoga dana posebnom svjetlošću zablistaju vitraji i zasjaje lovorike na crkvi sveca, dubrovačkoga zaštitnika. Ispraćaju, uz Vlahov blagoslov, vjerne Dubrovčane i njihove goste, do dogodne.

Festa Sv. Vlaha ujedno je i Dan grada Dubrovnika pa uz onaj duhovni segment slavlja ti dani obiluju i nizom manifestacija. Na svečanoj sjednici Gradskog vijeća, koja se odvija u baroknom dubrovačkom Kazalištu Marina Držića, dodjeluju se nagrade grada. U te dane Dubrovnik pohodi diplomatski kor, brojni uglednici hrvatskog poslovnog i političkog svijeta, ali i Europe. Za sve njih, kao dio dubrovačke tradicije, organizira se u Revelinu "Večera od kandelore" gdje se kušaju dubrovačke delicije – šporki makaruli i krafne. Niz crkvenih i svjetovnih koncerata, izložbi, predstavljanja knjiga, kazališnih gostovanja posvećeni su tad dubrovačkom zaštitniku čiji nas kipovi motre s vrata i zidina, a brižna ruka čuva Dubrovnik na dlanu.

Ove godine po 1039. put Dubrovnik je prekrasnom tradicionalnom svečanošću počastio svog parca Sv. Vlaha čija je Festa 2009. uvrštena u registar nematerijalne baštine UNESCO-a.

Thousand Year Celebration of the Dubrovnik Patron, St Blaise

Ever since the year 972, when people began to celebrate it, the feast day of St Blaise, The Dubrovnik patron saint, has been a quite special festival, typical of Dubrovnik. Apart from the opening ceremony on Candlemass Day a festive procession in the Stradun is organised with a large number of congregation members taking part. A series of church and secular concerts, exhibitions, book presentations and theatre guest performances are dedicated to the patron saint of Dubrovnik, whose statues look at us from the city walls and gates and whose caring hand guards Dubrovnik in his palm.

The feast day of St Blaise, Dubrovnik patron saint – portrayed as an old man holding a model of the City in his hand, statues of whom can be seen on the city walls and gates – has been a special day for the City of Dubrovnik ever since the year 972, when people began to celebrate it. The celebration is quite special and characteristic of Dubrovnik. It begins on Candlemass Day (2 February) with the release of white doves, the symbols of freedom and peace, in front of St Blaise's Church and with the raising of St Blaise's flag on Orlando's Column. On St Blaise's Day (3 February) the relics of St Blaise are carried in the Stradun and the streets of Dubrovnik in a huge procession of banners and people of faith from the Dubrovnik surroundings. The most valuable among the relics of the Dubrovnik Cathedral, Jesus' loincloth, is carried under a canopy.

In front of St Blaise's Church the banners are unfurled in a special way. They bow paying respect to the saint who has watched over Dubrovnik for many centuries. This is the opportunity for the banner carriers to show this special skill, as well as their exquisite and rich folk costumes which attract attention with their genuineness and beauty. The priests perform the throat blessing ceremony for the congregation members who visit the church the whole day long. The ceremony, which comprises the blessing in front of interweaved candles, is believed to protect from throat diseases. At sunset the stained-glass windows and laurel decorations in the church of the Dubrovnik patron saint radiate with a special glow. With the blessing of St Blaise they bid farewell to the faithful residents and guests of Dubrovnik until next year.

The Festival of St Blaise is also the City of Dubrovnik Day. Apart from the spiritual segment of the festival, these days abound with various events. At the festive meeting of the City Council, taking place at the baroque Marin Držić Theatre, the prizes of the City are awarded. During the festival Dubrovnik is visited by the diplomatic corps and numerous prestigious businessmen and politicians from Croatia and Europe. For all of them, as a part of the Dubrovnik tradition, the Candlemass Dinner is organised at Fort Revelin, where the Dubrovnik delicacies – including the sporchi macaroni and doughnuts - will be served. At the time of the festival a series of church and secular concerts, exhibitions, book presentations and theatre guest performances are dedicated to the patron saint of Dubrovnik, whose statues look at us from the city walls and gates and whose caring hand guards Dubrovnik in his palm.

This year, Dubrovnik, for the 1039 th time, honoured its patron Saint Blaise with a wondrous traditional festival, which was included in UNESCO Intangible World Heritage List in 2009.

Rado vas primamo - maškarane!

I naši su stari ludovali pa možemo i mi ..izreka je koja se u Dubrovniku čuje u veljači u vremenu karnevalskih svečanosti, vremenu kad je sve dopušteno, ljudi postaju netko drugi ili pak pokazuju svoje pravo lice...

Veselo vrijeme karnevala i maskiranja događa se u razdoblju iza Nove godine i nestaje dolaskom proljeća.

Ime svih karnevala, pa tako i ovog našeg tradicionalnog dubrovačkog, proizlazi od talijanske riječi "carnevale", latinske "carrus navalis" = brod na kotačima, koje su vukli iskićene po ulicama na starinskim pučkim zabavama, a zatim ih spuštali u more u znak ponovne plovidbe početkom proljeća. Karnevalske svečanosti koje su u Dubrovnik stigle preko mora – iz susjedne nam Italije, crkva je neko vrijeme zabranjivala jer su bile «preizopačene» i «prerazvratne», ali i pored toga su se održavale i sačuvale sve do današnjih dana.

O tradiciji maškaravanja u Dubrovniku svjedoče brojni zapisi i ilustracije Najpoznatije stare dubrovačke maske su: Bembej, Turica, Čoroje i Vila, a slike ovih karakterističnih maski sačuvane su zahvaljujući slikaru Rafu Martiniju.

Sedamdesetih godina prošlog stoljeća u Dubrovniku je djelovala Njarnjas družina od festa različitih. Originalnost svojih ideja pretakali su najčešće u grupne maske u kojima je sudjelovao veliki broj ljudi i koja se pripremala mjesecima. Jedna od najpoznatijih maski iz tog doba jest dolazak Churchila, Roosevelta i Staljina u Dubrovnik kako bi 1989. raspravljali o «podjeli Jugoslavije», asociirajući na poznati sastanak ovih triju državnika na Jalti za vrijeme Drugog svjetskog rata.

Turistička zajednica grada Dubrovnika i Grad Dubrovnik u vrijeme karnevala organiziraju niz prigodnih programa. «Četiri dana dubrovačkog karnevala» održat će se na Stradunu i u tvrđavi Revelin od 18. do 21. veljače.

Tijekom karnevala u Dubrovniku oćutite posebnu atmosferu šale, smijeha, veselja, radosti, jetkog ismijavanje jer su to bitna obilježja dubrovačkih karnevalskih svečanosti i zabava.

A ako ste u Dubrovniku - priključite se! Rado ćemo vas primiti. Posebno ako se maškarate!



You are Welcome - Particularly if You are Wearing a Mask!

Our ancestors also had fun, and so should we... is a proverb which one can hear in Dubrovnik in February during the carnival, the time when everything is allowed, when people become someone else or show their true face...

The merry time of carnival and putting on masks begins after New Year's time and ends with the arrival of spring. The name of all carnivals, including the traditional Dubrovnik Carnival, comes from the Italian word "carnevale", and the Latin "carrus navalis" – meaning: boat on wheels. The people pulled the decorated boats along the streets during the old popular festivities, in order to launch them into the sea before the new voyage in the beginning of spring.

The carnival festivities which came to Dubrovnik from across the sea – from neighbouring Italy – were prohibited by the Church for a time for being "too perverted" and "too lecherous", but, in spite of that, they survived until the present day.

There are numerous writings and illustrations about the tradition of putting on masks in Dubrovnik. The best known masks of Old Dubrovnik are Bembej, Turica, Čoroje and Vila and pictures of these characteristic masks have been preserved thanks to the painter Rafo Martini.

MEETINGS | CONFERENCES | INCENTIVES | EVENTS



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In the 1970s the Njarnjas Theatre Company was active in Dubrovnik. They turned their original ideas most often into group masks with a large number of people taking part, who prepared their performances for months. One of the best known masks from that time was the arrival of Churchill, Roosevelt and Stalin in Dubrovnik in 1989 in order to decide about "carving-up Yugoslavia", evoking the famous meeting of the three statesmen in Yalta during World War II.

During the carnival the Dubrovnik Tourist Board and the City of Dubrovnik organize numerous events. The Four Dubrovnik Carnival Days will traditionally take place in the Stradun and Fort Revelin from 18 – 21 February.



Experience the special atmosphere of the Dubrovnik carnival festivities characteristic of jokes, laughter, merriment, joy, mime and acerbic mockery.

If you happen to be in Dubrovnik at carnival time – do join in! You will be welcome. Particularly if you are wearing a mask!

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