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WELCOME TO DUBROVNIK / DOBRODOŠLI U DUBROVNIK 2015

Welcome



GRATIS



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27

**DUBROVNIK
STORM CHASERS!**

Dubrovački lovci na oluje!

**TOTO (FRANCECO)
BERGAMO ROSSI**

Zašto volim Dubrovnik / Why I Love Dubrovnik

**TINO
PATTIERA**

Svjetski tenor iz Cavtata / World-Famous Tenor from Cavtat





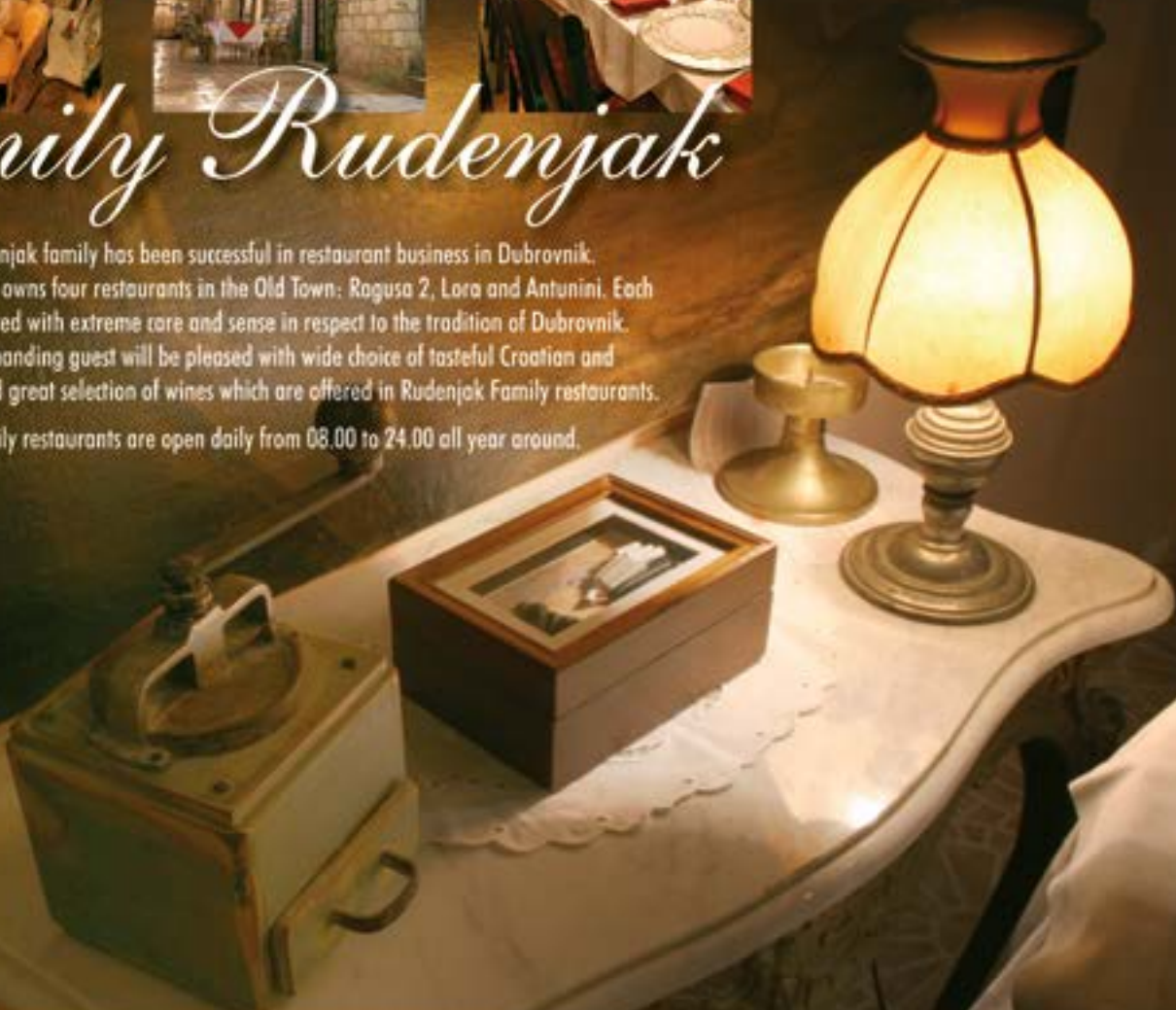
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Direktorica TZ Grada Dubrovnik
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DRAGI ČITATELJI ČASOPISA WELCOME TO DUBROVNIK, DOBRODOŠLI !

Dubrovnik je grad za sva godišnja doba, uvijek različit i nov. Otkrivanju sve raskoši i višeznačnosti njegove povijesti i sadašnjosti doprinosi i dvojezični magazin Welcome to Dubrovnik. Listajući ga otkrivajte zanimljive priče iz prošlosti i sadašnjosti bezvremenskoga UNESCO–vog Grada sv.Vlaha. Sadržaj ovoga izdanja, broja 27. za 2015. godinu, obiluje štivima koja približavaju život Dubrovnik u svim segmentima kulturnog, gastronomskog, povijesnog, aktualnog, jednom riječju „lifestyle“ sadržaja koji se ovim prestižnim izdanjem približava turistima, posjetiteljima, sudionicima kongresa, svima koji vole Dubrovnik, ili će ga tek zavoljeti. U rubrici Zašto volim Dubrovnik upoznajte talijanskoga stručnjaka za umjetnost i restauraciju Tota Bergamo Rossija, generalnoga direktora zaklade Venetian Heritage, strastvenoga zaljubljenika u otok Lopud, Grad Dubrovnik i njegovo povijesno i kulturno umjetničko naslijeđe. U ovom broju razotkrivamo umjetnost dubrovačkoga slikara Milovana Stanića, a doznajemo i o povijesnom značenju „fakina“ u Dubrovniku. Pile, Lovrjenac, sv.Lovro i njegove suze temom su napisa uvijek nadahnute Maje Nodari, koja je obradila i temu značenja barjaka na Festi sv.Vlaha. Dubrovački Folklorni ansambl Lindo, pedeset godina svojim djelovanjem ostavlja trajan trag na životu Grada, odgajajući mlade generacije u jedinstvenom lindovskom duhu. Jadransko more nepresušan je izvor nadahnuća, jednako kao što je sitna, plava riba – srdela (srdela)

generacijama stanovnika uz obalu Jadrana bivala njihovom hraniteljicom, a začinsko i mirisno bilje ovog podneblja miomirisima godi, liječi i začinja... Priča o lopudskoj sirotici, koja je postala i predložak animiranoga filma, intrigira generacije, a kroz magazin Welcome dolazi i do šire čitateljske publike. Pomorska i trgovačka sila Dubrovačka Republika, bila je poznata i po svojoj brodogradnji, zauvijek ostavivši tragove tog umijeća u europskom naslijeđu. Jedan, od mnogobrojnih dubrovačkih znanstvenika, čija su postignuća i u širokoj suvremenoj primjeni – Bernard Kotruljević, također je temom napisa u ovom izdanju magazina Welcome. Između istine i legende je i priča o tri glave iznad gradskih vrata na Pilama, a čitajući štivo o njima, doznajemo istinu o ovim skulpturama, dok je 2015. godina bila povod tekstu o dvjestotoj godišnjici od ukinuća Dubrovačke Republike na povijesno važnom Bečkom kongresu. Kao i svi dosadašnji, i ovaj magazin, kojeg upravo listate, nudi zadovoljstvo stalnog otkrivanja dubrovačkih priča i zanimljivosti, ljudi i osobnosti / karaktera koji su obilježili povijest i sadašnjost.

DEAR READERS OF THE WELCOME TO DUBROVNIK MAGAZINE, WELCOME!

Dubrovnik is a city for all seasons, always different and always new. The bilingual Welcome to Dubrovnik magazine also plays its part in uncovering the magnificence and ambiguity of its history and its present. Leafing through our magazine, you will discover interesting stories from the past and present of this timeless UNESCO site – the City of St Blaise. The magazine's 27th issue (2015) features articles portraying the life of Dubrovnik in all aspects of its culture, gastronomy and history, as well as its present-day lifestyle, presented to tourists, visitors, participants in congresses and to all who are fond of Dubrovnik or will grow fond of it. The

feature *Why I Love Dubrovnik* introduces Toto Bergamo Rossi, the Italian art and restoration expert, Director General of the Venetian Heritage Foundation and passionate lover of the island of Lopud, the city of Dubrovnik and its historic and cultural art heritage. In this issue we reveal the art of the Dubrovnik painter Milovan Stanić, as well as the historical role of the *fakini* in Dubrovnik. Pile, Lovrjenac, St Lawrence and his tears are the topics covered by our ever-inspired collaborator Maja Nodari, who also writes about the role of flags at the Festival of St Blaise. This issue also presents the Lindo Folklore Ensemble, which - in its 50 year history - has left its indelible imprint on Dubrovnik, enthusing younger generations with its special "Lindo" spirit. In the same way that the Adriatic Sea has been an inexhaustible source of inspiration, so has the small oily fish the sardine been the provider for generations of local people on the Adriatic coast, while the fragrances of the spices and aromatic herbs of the area have been used to please the senses, as well as for healing and seasoning... The story of a poor girl of Lopud, which was also used for an animated film, has intrigued many generations, and the Welcome magazine now presents it to a broader public. As a maritime and merchant power, the Dubrovnik Republic was also famous for its shipbuilding, leaving traces of its skill on the European heritage for ever. This issue also includes an article on Bernard Kotruljević, one of Dubrovnik's numerous well-known scientists, whose achievements are still widely applied nowadays. The feature *Between Truth and Legend* brings us the story of the three heads above the city gates at Pile and the real truth about these sculptures. Our magazine marks the 200th anniversary of the abolition of the Dubrovnik Republic at the Congress of Vienna. The magazine you are leafing through right now is a wonderful opportunity to learn about the Dubrovnik stories, curiosities and people who have left their mark on its past and present. The

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TOTO (FRANCESCO) BERGAMO ROSSI

Toto (Francesco) Bergamo Rossi generalni je direktor fondacije Venetian Heritage, šarmantni Talijan koji je u Dubrovnik, točnije na otok Lopud, došao prvi put na poziv Francesce von Habsburg, također ljubiteljice ovog prelijepog elafitskog otoka. Boraveći na Lopudu kasnije više puta zaredom, fasciniran ljepotom i skladom otoka, prirode i mora, pronašao je ruševinu manjeg samostana na uzvisini do koje vodi 170 stepenica. I pretvorio je u svoj dom. Bergamo Rossi je i profesionalno povezan uz Hrvatsku, posebice dalmatinsku obalu, jer je ova fondacija poznata po svojim ulaganjima u obnovu kulturne baštine. Fondacija Venetian

Heritage je organizacija sa sjedištem u SAD-u i uredima u New Yorku i Veneciji, a dio je UNESCO-vog Privatnog odbora Programa za čuvanje Venecije. Misija Fondacije jest poticati i podržavati umjetničke i intelektualne inicijative i kulturne razmjene između SAD-a i Italije, čuvati venecijansku kulturnu baštinu - arhitekturu, glazbenu i likovnu umjetnost u samoj Veneciji, ali i područjima koja su bila pod njezinom upravom ili utjecajem. Tijekom godina svoga djelovanja Fondacija je ostvarila vrlo značajne rezultate u restauraciji spomenika, ali i skretanju pozornosti javnosti na arhitektonska i umjetnička djela, kako u Veneciji, tako i na hrvatskoj obali –

posebice Trogiru, Splitu i Dubrovniku. U Hrvatskoj, na dalmatinskoj obali, financirali su obnovu kapele Orsini iz 15. stoljeća u katedrali Sv Lovre u Trogiru (nagrada Europa Nostra 2003 za najbolju obnovu godine), mletačke gotičke kapele u katedrali Sv Dujma, izvorno mauzolej cara Dioklecijana u Splitu. Sredstvima Fondacije obnovljeni su i romanički portal i krstionica katedrale u Trogiru majstora Radovana iz 1240., a za Dubrovnik su vezani na poseban način, čemu je potvrda povezanost Totta Bergama Rossija s ovim dijelom Hrvatske. Kompleksna obnova građevine, koju je kao skriveni dragulj pronašao nakon dugo vremena, trajala je 2,5 godine,

korišteni su originalni materijali, sve su kamene plastike ručno izrađene. Nit vodilja u privatnom i profesionalnom djelovanju Tota Bergamo Rossija je čuvati ljepotu i obnavljati spomenike za opće dobro, za korištenje i uživanje svima.... Magija kojom ga je očarao Lopud snažno ga vezuje za elafitski biser, o kojemu kaže: Lopud je mjesto za odmor za tisuće ljudi i u potpunosti ih razumijem jer je ovdje prekrasno – ističe Bergamo Rossi, koji je na Lopudu boravio i polovicom prosinca 2014. – uvijek kad se poželim mira i samoće dolazim na Lopud, a u mojoj kući na osami, na vrhu brda, uz fascinantan pogled, to mi je, na sreću, apsolutno moguće. Jako sam povezan i

uz Dubrovnik koji za mene predstavlja urbanistički san, Dubrovnik je bijeli dijamant na modroj pučini, gotovo usred ničega susrećete se s gigantskim zidinama. Silno me impresionira i činjenica da je centar tako izvrsno očuvan, iako ljeti postaje premalen, pa ne volim boraviti ovdje od 15. srpnja do kraja kolovoza. Ali izvan sezone, zalazak sunca u Dubrovniku jedna je od najljepših scena i fotografskih motiva koje sam ikad doživio... Toto Bergamo Rossi cjelokupnu karijeru posvetio je obnovi i zaštiti baštine, o čemu kaže: Studirao sam restauraciju, pa je kroz godine moj poziv prerastao u pravu misiju očuvanja baštine.

Kroz Fondaciju Venetian Heritage iskazujemo posvećenost da se sačuvaju posljednji tragovi venecijanske kulture, ne samo u Italiji, već i u područjima povezanima s Venecijom. Naš cilj je nastojati spasiti kulturno blago i ujedno promovirati ljepotu, povijest, nasljeđe, jer vrlo često kroz proces restauracije možemo skrenuti pozornost publike na neki umjetnički predmet, muzej ili crkvu, što je često i kompleksnije od same obnove.

Djelovanje Fondacije Venetian Heritage u Dubrovniku vidljivo je kroz obnovu portala Franjevačke crkve završene 2008. godine – obnovu vrijedne renesansne skulpture Pietà, koju su 1498. izradila braća Petrović. Sredstvima u iznosu od 90400 USD obnovu je financirala Fondacija Venetian Heritage, a izveli su je hrvatski stručnjaci među kojima i dubrovački kipar Ivo Jašić, koji je obnovio kip Ivana Krstitelja, unatoč drvenoj zaštiti, oštećen gelerom tijekom Domovinskoga rata. Fondacija Venetian Heritage sudjelovala je i u programima edukacije mladih restauratora, kao i u organizaciji izložbe Umjetničko blago Hrvatske. Toto Bergamo Rossi najavljuje:

Naš sljedeći projekt u Dubrovniku bit će obnova oltara u Dominikanskoj crkvi, koji je sedamdesetih godina prošlog stoljeća devastiran za potrebe nekog događanja. Dijelovi kamene plastike oltara pohranjeni su u kapelici u blizini i uz suglasnost nadležnih institucija naša Fondacija financirat će ponovo postavljanje oltara u njegovom izvornom obliku. To je vrlo važan i nadasve zanimljiv projekt koji će uz ostalo umjetničko blago u Dominikanskoj crkvi dati još jedan pomak u približavanju umjetnosti i ljepote svijetu, a što je naš cilj i želja - naglašava Bergamo Rossi, koji je podijelivši ljepotu Lopuda sa svojim inozemnim prijateljima uspio zainteresirati neke od



Otok Lopud / Lopud Island

njih da se nastane na Lopudu, stvarajući, kako kaže, malu inozemnu koloniju.

Dok boravi na Lopudu, Toto Bergamo Rossi na svom Facebook profilu uživanje dijeli sa svojim FB prijateljima, uglavnom izazivajući virtualne uzdahe zavisti...

Lijepo je svjedočiti takvom posvećenju umjetnosti i nasljeđu, i znati da na svijetu postoje ljudi koji cijene i poštuju ono što su nam ostavili naši pretci, često bolje, i više, i od nas samih.

Toto (Francesco) Bergamo-Rossi, Director General of the Venetian Heritage Foundation, is a charming Italian who first came to Dubrovnik - or, to be more precise, to the island of Lopud - at the invitation of Francesca von Habsburg, also a lover of this magnificent Elafite island. Later, while staying there on numerous occasions, fascinated by the beauty and charm of the island, nature and sea, he discovered the ruins of a small monastery on a hill accessible by 170 steps, and turned it into his home.

Bergamo-Rossi is also professionally connected with Croatia, particularly with the Dalmatian coast, because the aforementioned foundation is well-known for its investments in the restoration of cultural heritage. The Venetian Heritage Foundation is a USA-based organisation with branch offices in New York and Venice, and it is also part of UNESCO's Private Committee for the Venice Preservation Programme. The foundation's mission

is to encourage and support art and intellectual initiatives and cultural exchange between the USA and Italy; to preserve the Venetian cultural heritage – architecture, music and visual arts in Venice, but also in areas that were under its government or influence. In the course of its existence, the foundation has achieved extremely important results in the restoration of monuments, but also in drawing public attention to works of architecture and art in Venice as well as on the Croatian coast – particularly in Trogir, Split and Dubrovnik.

In Croatia, on the Dalmatian coast, they have financed the restoration of the 15th century Orsini Chapel at Trogir's Cathedral of St Lawrence (2003 Europa Nostra Award, for the Best Restoration of the Year), and the restoration of the Venetian Gothic Chapel in the Cathedral of St Dujice, originally the mausoleum of Emperor Diocletian in Split. The foundation has also financed the renovation of Master Radovan's Roman portal and font from 1240 at Trogir Cathedral.

The foundation has special ties with Dubrovnik, as confirmed by Toto Bergamo-Rossi's connection with this part of Croatia. The complex restoration of the building, which he had discovered like a hidden gem after many years, took two and a half years. Original materials were used, and all the carving elements were hand made. Toto Bergamo-Rossi's guiding principle in both his private and professional life is to preserve beauty and restore monuments for the public good and for everybody's use and enjoyment...

The magic with which Lopud has enchanted him binds Bergamo-Rossi closely with this Elafite gem. He also stayed in Lopud in mid December 2014,

and this is what he said about the island: „Lopud is a holiday place for thousands of people, whom I understand perfectly because it is wonderful here. Whenever I wish for peace and solitude I come to Lopud. Luckily, in my secluded house on a hill top, with its fascinating view, this is absolutely possible. I also have close ties with Dubrovnik, which, for me, is an urban dream. It is a white diamond on the open azure sea, where - almost in the middle of nowhere - you come across gigantic city walls. I am immensely impressed that its centre is so well preserved, although in the summer it becomes too small, so I don't like to stay there from 15 July to the end of August. However, outside the peak season, the Dubrovnik sunset is one of the most beautiful scenes and photographic motifs I have ever experienced“.

Toto Bergamo-Rossi has dedicated his entire career to the restoration and protection of heritage, which he described in the following words: „I studied restoration, so - over the years - my profession has grown into a real mission of preserving heritage. Through the Venetian Heritage Foundation we express our dedication to the preservation of the last traces of Venetian culture not only in Italy, but in all regions connected with Venice. Our goal is to try to save our cultural treasure and, at the same time, to promote beauty, history and heritage, because very often - through the restoration process - we can draw the public's attention to an art object, museum or church, which is often more complex than the restoration itself.

Venetian Heritage Foundation activity is visible in Dubrovnik through the restoration of the Franciscan Church portal, completed in 2008, i.e., the restoration of the valuable renaissance sculpture Pietà, made by the Petrović

brothers in 1498. The restoration work, worth 90,400 US \$, was financed by the Foundation, and was carried out by Croatian professionals including the Dubrovnik sculptor Ivo Jašić, who restored the statue of John the Baptist damaged - in spite of a wooden protective cover - by shrapnel during the Croatian War of Independence.

Venetian Heritage Foundation has also taken part in educational programmes for young restorers, and in organizing an exhibition entitled *The Art Treasure of Croatia*. Bergamo-Rossi adds: „Our next project in Dubrovnik will be the restoration of the Dominican Church altar, which was devastated in the 1970s for the needs of an event. Parts of the altar's stone carving have been kept at a nearby chapel, and - upon the approval of the authorised institutions - our foundation will finance the restoration of the altar to its original form. This highly important and interesting project will - alongside the remaining art treasure in the Dominican Church - be another step forward in bringing art and beauty to the world, which is our aim and wish“ – points out Bergamo-Rossi.

Sharing the beauty of Lopud with his foreign friends, he has managed to persuade some of them to settle down there and make a little international colony. While staying in Lopud, Toto Bergamo-Rossi shares his enjoyment with his FB friends on his Facebook profile, often provoking virtual sighs of envy...

It is wonderful to witness such dedication to art and heritage and to know that there are people in the world who appreciate what we have inherited from our ancestors, sometimes even better and to a greater extent than we do ourselves.

Barjanci

- nebeske vertikale u čast sv. Vlaha

Parčevu Festu u Gradu bilo bi nemoguće zamisliti bez gradskih barjaka i, dakako, barjaka svih onih crkvenih bratovština s nekadašnjeg područja Dubrovačke Republike, što su simbolizirali Festu sv. Vlaha kao državnu svetkovinu. Republika je širom svog teritorija, od Konavala, Župe i Rijeke dubrovačke, preko Dubrovačkog primorja, poluotoka Pelješca, sve do Mljeta i Lastova, gradeći svom svecu zaštitniku crkve- širila njegov kult. Ukinućem Republike, Festa se nužno usklađuje s nesklonim vremenima, no srž joj ostaje ista: štovati svoga Parca, pa joj na svečanost u Grad, po vjekovnoj tradiciji, dohodi s barjacima svojih župa vjerni puk, što se zadržalo do danas. U starini je na Festu pristizalo oko pedesetak barjaka, danas ih i do 160 sudjeluje!

Kao što su trombunjeri i Gradska glazba zvučni okvir Feste, tako im barjanci daju upečatljiv likovni i scenografski okvir i ugođaj, a sudjeluju u vlasličkoj proslavi od Kandelore do Gorice sv. Vlaha,

od otvaranja Feste do završnice. Uz barjake gradskih župa, na Festi su kroz povijest sudjelovali barjanci i barjaktari gradova i sela s istočne i zapadne strane Republike, ponosno koračajući u procesiji pod svojim barjacima, odjeveni u najsvečanije nošnje, zvane „zlatna roba“, urešeni zlatnim nakitom. Možemo tek zamisliti raskošno izvezene barjake, njihove likove, obrube, šare, boje, zlatoveze. Jedan od ljepših današnjih je barjak župne Crkve sv. Srđa i Bahka iz Pridvorja iz 1933., zavjetni dar kapetana pomorskog Vukića iz Lovornog. Dirljiva je priča, kako je jedna mlada Župka, Ane Račić, u njedrima sačuvala barjak sv. Ivana iz Plata u vrijeme rusko-crnogorskog ratnog

pustošenja Dubrovnika 1806. godine, pa danas taj barjak ima posebno mjesto u procesiji - među gradskim barjacima!

Barjanci se susreću na Kandeloru, kada poslijepodne barjak sv. Vlaha okuplja gradske barjake, ispred Parčeve crkve. Sutradan, na blagdan, rano ujutro gradski barjanci kreću ispred Crkve sv. Vlaha na Ploče dočekati barjake s istočne strane, te s njima idu na Pile pričekati barjake sa zapadne strane. Zajedno ulaze u Grad pokloniti se Svečevoj crkvi i sudjelovati u procesiji. Gradski barjanci se ponovno okupljaju u

prvu nedjelju po blagdanu prema Gorici i natrag, završavajući Festu, spuštajući s Orlandova stijega bijeli svečani barjak s likom sv. Vlaha.

Posebno je važno izvijanje, ili *povijanje barjaka*, prava je to umjetnost! I velika čast za barjaktara. Jer, prema riječima uvaženog, ponajboljeg barjaktara gospara Antuna Knega, najprije se barjak pokloni pred Parcem tri puta, slijedi poklon tri puta u desno, tri u

lijevo, a valja ga vréet u ruci da se ne zamota oko lance, cijelo vrijeme mora lepršati onoliki koliki jest, valja za to imati i snage i umijeća, ali za Parca ništa nije teško.

Divni su barjanci u ponosnoj povorci u procesiji, kulminantnoj točki Feste. Onako slikoviti, vitki, i visoki - nebeske su vertikale Parcu u čast.



- Heavenly Uprights in Honour of Saint Blaise

It would be impossible to imagine the festival of Dubrovnik's Patron Saint without the city flags and, of course, without the flags of all the church guilds which symbolised the Festival of St Blaise as a public holiday in the one-time area of the Dubrovnik Republic. The Republic spread the cult of its Patron Saint building churches in his honour all over its territory – from Konavle, Župa and Rijeka Dubrovačka, through Dubrovačko Primorje and the Pelješac Peninsula, to the Islands of Mljet and Lastovo. After the abolition of the Republic, the Festival had to adjust to unfavourable times, however, its essence remained unchanged: the honouring of its Patron Saint. Following a tradition going back hundreds of years, the faithful from all the parishes came to the City, carrying their flags, to celebrate the Festival, a custom which has survived up to this day. In the past, around fifty flags used to be carried to the Festival, and today their number has increased to 160! Just as the musket-bearers and the Dubrovnik Brass Band create the background music for the Festival, the flags create an impressive visual and scenographic impression, taking part in the celebration from *Kandelora* (Candlemass) to *Gorica sv. Vlaha* (the Hill

of St Blaise), from the Festival's opening to its closing ceremony. Alongside flags from the city parishes, flags and flag-bearers from villages and towns from the eastern and western sides of the Republic have taken part in the Festival throughout history, walking proudly in procession beneath their flags, dressed in their most festive clothes known as "golden robes", and adorned with gold jewellery. We can only imagine the lavishly embroidered flags, the images on them, their trimmings, ornaments, colours and gold embroidery. One of today's most beautiful flags is that of the parish church of St Srđ and Bakh (St. Sergius and Bakhos) of Pridvorje from 1933, the votive gift of sea captain Vukić of Lovorno. There is a moving story of a young woman of Župa, Ane Račić, who safeguarded in her bosom the flag of St Ivan (John) of Plat during the Russian-Montenegrin plunder of Dubrovnik in 1806. Today, this flag holds a special place in the procession – among the city flags!

One can see the flags on Candlemass, when in the afternoon the city flags are assembled around the flag of St. Blaise in front of the Patron Saint's Church. The following day, in the early morning of the Saint's Day, the city flags move from

St Blaise's Church to Ploče to welcome the flags from the eastern side, and together proceed to Pile and wait for the flags from the western side. All together they enter the City to bow down before the Patron Saint's Church and to take part in the procession. The city flags are gathered together again on the first Sunday following the holiday. They make their way towards Gorica and back, and conclude the Festival by lowering the white ceremonious flag with its image of St Blaise from the Orlando Column. The *twirling of flags* is highly important and a true art! And a big honour for the flag bearer. In the words of the esteemed and finest flag carrier, Mr. Antun Knego, the flag first of all is dipped before its Patron Saint three times. After that, it is dipped three times to the right and three times to the left. *It should rotate in the hand avoiding being wrapped around the lance, and it should billow out fully. One should have both the strength and skill to do it, although nothing we do for our Patron Saint is difficult.*

The flags look magnificent in the proud pageant, procession, the highlight of the Festival. Picturesque, slim and tall, they are heavenly uprights in honour of Saint Blaise.

MILOVAN STANIĆ

– nesuđeni pomorac koji je

oplovio svijet svojim slikarstvom

Hrvatski slikar Milovan Stanić rodio se u Omišu 1929. godine, a odlazak u Dubrovnik na školovanje odredio je čitav njegov život. Tu je završio pomorsku školu želeći obići svijet, ali su se avantura i snovi o plovidbi dalekim morima rastočili kada je, poput drugog velikog hrvatskog slikara Vlaha Bukovca (1955.-1922.) doživio nesreću na brodu i bio prisiljen vratiti kući.

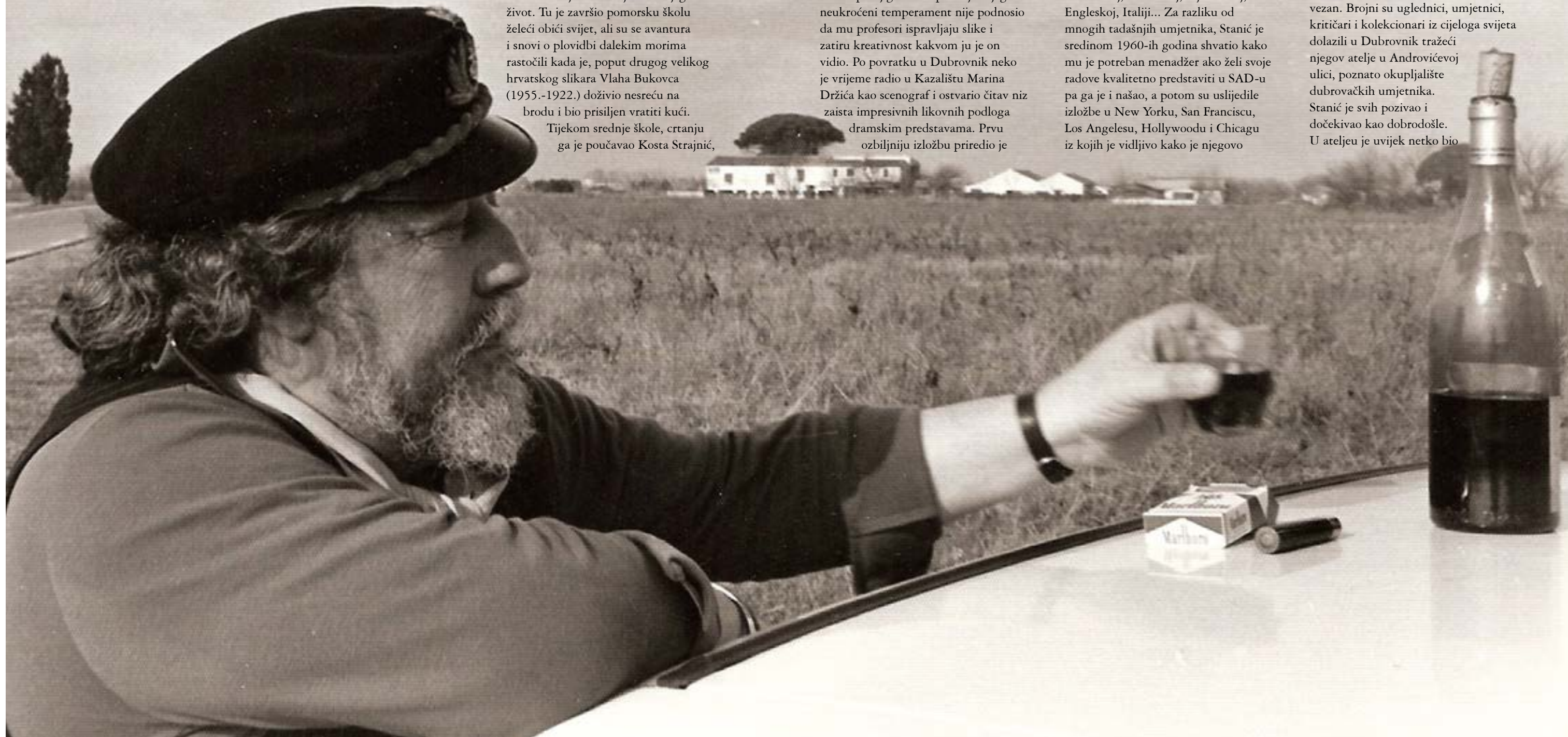
Tijekom srednje škole, crtanju ga je poučavao Kosta Strajnić,

čuveni hrvatski likovni kritičar i pedagog. Nakon neuspjeha u pomorstvu odlučio je upisati Akademiju likovnih umjetnosti u Zagrebu, koju već na prvoj godini napušta jer njegov neukroćeni temperament nije podnosio da mu profesori ispravljaju slike i zatiru kreativnost kakvom ju je on vidio. Po povratku u Dubrovnik neko je vrijeme radio u Kazalištu Marina Držića kao scenograf i ostvario čitav niz zaista impresivnih likovnih podloga dramskim predstavama. Prvu ozbiljniju izložbu priredio je

u palači Sponza u Dubrovniku 1954. godine, a nakon izložbe u Zagrebu 1956. godine započinje njegov strjeloviti uspjeh prema inozemnim centrima – Švedskoj, Švicarskoj, Njemačkoj, Engleskoj, Italiji... Za razliku od mnogih tadašnjih umjetnika, Stanić je sredinom 1960-ih godina shvatio kako mu je potreban menadžer ako želi svoje radove kvalitetno predstaviti u SAD-u pa ga je i našao, a potom su uslijedile izložbe u New Yorku, San Franciscu, Los Angelesu, Hollywoodu i Chicagu iz kojih je vidljivo kako je njegovo

slikarstvo naišlo na vrlo dobar prijem kod publike.

Time je Stanić pronio glas svoje zemlje i Grada s kojim je bio neraskidivo vezan. Brojni su uglednici, umjetnici, kritičari i kolekcionari iz cijeloga svijeta dolazili u Dubrovnik tražeći njegov atelje u Androvićevoj ulici, poznato okupljalište dubrovačkih umjetnika. Stanić je svih pozivao i dočekivao kao dobrodošle. U ateljeu je uvijek netko bio



MILOVAN

– *the Would-be Seaman*



sa Stanićem, tu se pričalo, plesalo, pilo, slikalo, vladao je duh kreativnosti i neponovljiv doživljaj umjetničke slobode i nesputanosti. Danas takvih ateljea u Dubrovniku nema. Taj je čovjek oko sebe okupljao mnoge i mnogo je davao. Bio je vrlo teatralan, volio je zadiviti ljude, njegovom je šarmu malo tko mogao odoljeti. Oboružan svim kvalitetama potrebnim za uspjeh u inozemstvu, zaputio se u Švicarsku pa u London i, konačno, u SAD. Milovan Stanić je slikarska veličina koja zauzima posebno mjesto na polju promocije hrvatske likovne scene u inozemstvu. Ostvario je međunarodni ugled koji je ravan još jedino Meštrovićevom. Bio je čovjek koji je nakon smrti Franka Lloyda Wrighta dobio posao uređenja njegove crkve u Milwaukeeju koja je danas državni povijesni spomenik. Ako uzmemo samo podatak i činjenicu da je vjerska zajednica, koja je mogla platiti jednog od najvećih arhitekata dvadesetog stoljeća, mogla angažirati bilo kojeg slikara na svijetu, odabrala baš Milovana Stanića, možemo vrlo jasno iščitati vrijednost njegovoga rada. Da se njegovo slikarstvo cijeno u SAD-u svjedoči i podatak kako je 1976. godine bio pozvan da preuzme ulogu predavača na Stanford University, jednom od najuglednijih svjetskih sveučilišta. Budući da tome zasigurno nije doprinio njegov akademski status, kojega zbog odlaska sa zagrebačke akademije nije niti imao, bez sumnje možemo zaključiti da tu čast treba pripisati njegovoj slikarskoj izvrsnosti.

Suprotno dominantnom kolorizmu koji je u Dubrovniku trajan već više od pola stoljeća, Milovan Stanić ustrajao je na tonskom slikarstvu. Upravo zbog te činjenice, teško ga je ocijeniti u lokalnim krugovima. Srećom, svijet je dao Staniću priznanje za njegov rad koje nije ostvario niti jedan dubrovački umjetnik, a status kojega je zauzimao na međunarodnoj likovnoj sceni usporediv je jedino s Meštrovićem ili Murtićem. U Dubrovniku nigdje nećete vidjeti javno izložene njegove slike, nemojte se ni truditi, već ih radije potražite na Internetu ili po privatnim kolekcijama što ne umanjuje vrijednost njegovog stvaralačkog opusa jer je i Pissarro navodno govorio kako je „najveće priznanje za vlastiti rad kada netko kupi tvoju sliku“.

Taj slobodnjački, bonvivanski i boemski život, koštao ga je zdravlja i donio mu smrt u šezdesetoj godini. Od prve izložbe u Dubrovniku 1954. do smrti 1989. godine, izlagao je preko stotinu puta, najviše u inozemstvu – Parizu, Stockholmu, Frankfurtu, Hamburgu, Genevi, Los Angelesu, San Franciscu, New Yorku, Londonu, Tel Avivu, Milanu, Rimu i mnogim drugim gradovima. Izradio je stotine i stotine djela – slika u tehnici ulja na platnu, fresaka, vitraja, crteža i grafika. Sa sigurnošću možemo tvrditi da je bio jedan od najplodnijih i najtalentiranijih dubrovačkih umjetnika. Radio je velike projekte poput uređenja i oslikavanja Banke za obnovu i razvoj u Frankfurtu (Bank für Gemeinwirtschaft), opremanja i oslikavanja kabareu u Linköpingu, oslikavanja katoličke crkve u Santa Barbari i spomenute grčke pravoslavne crkve u Milwaukeeju. Umro je u Santa Barbari 1989. godine od srčanog udara. Njegove su slike prenešene iz SAD-a u Dubrovnik i opljačkane tijekom Domovinskoga rata, ali, srećom, i vraćene 1994. godine. Taj umjetnik, koji nam je svima dao misliti o vrijednosti i kontekstu likovnog stvaralaštva u Hrvatskoj 1960-ih, 1970-ih i 1980-ih godina, ostavio je neizbrisiv trag svoga postojanja i stvaralaštva.

The Croatian painter Milovan Stanić was born in the town of Omiš in 1929, and his coming to Dubrovnik to receive an education determined his entire life. He graduated from the Dubrovnik Nautical School wishing to travel the world. However, his longing for adventure and his dreams of sailing distant seas disintegrated after he – like another great Croatian painter, Vlaho Bukovac (1855-1922) – had an accident on a ship and was forced to return home. While attending nautical school he took drawing lessons from Kosta Strajnić, the famous Croatian painting critic and pedagogue. Having failed to pursue a nautical career, Stanić decided to study at the Zagreb Academy of Visual Arts. However, already during his first year of study, he abandoned the Academy because his untamed temperament could not stand his professors correcting his paintings and suppressing his creativity. After his return to Dubrovnik, he worked for a time as a set designer at the Marin Držić Theatre, where he created a series of truly impressive sets for theatrical plays. He held his first major exhibition at Dubrovnik's Sponza Palace in 1954, while his Zagreb exhibition in 1956 launched his meteoric international career with shows in Sweden, Switzerland, Germany, England, Italy and elsewhere. In the mid 1960s, Stanić realised he needed an agent if he wished his works to have top quality presentation in the USA. He found an agent, which resulted in his acclaimed exhibitions in New York, San Francisco,



STANIĆ

Who Sailed the World with His Painting

Los Angeles, Hollywood and Chicago, proving that his painting was widely appreciated by the public.

Milovan Stanić thus became an advocate of his country and his City with which he had unbreakable ties. Many distinguished people, artists, art critics and art collectors from all over the world came to Dubrovnik looking for his studio in Androvićeva



Street, the famous meeting place of Dubrovnik artists. Stanić invited and welcomed them all. There was always somebody with him in his studio, it was where people talked, danced, drank and painted, and where the spirit of creativity combined with an exceptional feeling of artistic freedom and lack of restraint prevailed. Nowadays, such studios cannot be found in Dubrovnik. Stanić gathered many people around him and gave a lot. He was very theatrical, liked to impress people, and there were few who could resist his charm. Stanić possessed all the qualities needed for achieving international success. He went to Switzerland, London, and eventually to the USA. As an outstanding painter, Milovan Stanić holds a special place in the international promotion of Croatia's visual art scene. His international prominence

can only be compared to that of Ivan Meštrović. After the death of Frank Lloyd Wright, Stanić was entrusted with the completion of Lloyd Wright's design of the Annunciation Church in Milwaukee, a present-day state- and historical monument. In view of the fact that Milwaukee's religious community – which could afford to engage one of the 20th century's finest architects, as well as any painter in the world – chose Milovan Stanić clearly reveals how much his art was appreciated. That his work was highly valued in the USA is underlined by the fact that in 1976 Stanić was invited to teach at Stanford, one of the world's most prestigious universities. As this was definitely not the result of his academic status, which he actually did not possess due to his having left the Zagreb Academy, we can conclude that it was undeniably Stanić's painting excellence that earned him such an honour.

Unlike the colourist style of painting that had been dominant in Dubrovnik for more than half a century, Milovan Stanić persevered in employing a tonal style of painting. Due to this particular fact, it is difficult to evaluate Stanić in local circles. Fortunately, his work has earned him greater international renown than that of any other Dubrovnik artist, while his status on the world's painting scene can only be compared to that of Ivan Meštrović or Edo Murtić. Today, there is no place in Dubrovnik where Stanić's paintings are exhibited in public, don't bother to look for them. You would do better to look him up on the Internet. The paintings of Milovan Stanić are kept in private collections, and it was Pissarro who allegedly claimed that „the best recognition of your work is when someone buys your painting“.

Stanić's free, bon vivant and bohemian life style was detrimental to his health and led to his untimely death at the age of sixty. From his first exhibition

in Dubrovnik in 1954 to his death in 1989, Stanić had more than a hundred exhibitions, mainly abroad – in Paris, Stockholm, Frankfurt, Hamburg, Geneva, Los Angeles, San Francisco, New York, London, Tel Aviv, Milan, Rome and in many other cities. He created hundreds of works including oil paintings, frescoes, stained-glass windows, drawings and graphics. We can certainly claim Stanić to be one of Dubrovnik's most prolific and talented artists. He worked on major projects including the decor and painting of the Frankfurt-based Reconstruction and Development Bank (*Bank für Gemeinwirtschaft*), the furnishing and painting of the Linköping Cabaret, as well the painting of Santa Barbara's Catholic Church and the aforementioned Greek Orthodox Church in Milwaukee. Milovan Stanić died of a heart attack in Santa Barbara in 1989. His paintings were moved from the USA to Dubrovnik. Although stolen during the Croatian War of Independence, they were fortunately returned to Dubrovnik in 1994. An artist who made us all reconsider the value and context of Croatian visual art in the 1960s, 1970s and 1980, Milovan Stanić has left an indelible imprint of his existence and creativity.



STEĆCI

– nadgrobni spomenici na putu prema UNESCO-u

Stećci su nadgrobni spomenici iz Srednjega vijeka. U literaturi se spominje XII. stoljeće kao početak pojavljivanja stećaka, najviše ih je datirano u XIV. i XV. stoljeće, dok pomalo nestaju u XVI. stoljeću. Stećci su po svojoj brojnosti i rasprostranjenosti doista globalno rijedak fenomen – procjenjuje se da ih ima preko 70.000 na preko 3.300 lokaliteta. Stećci su kulturološki fenomen zapadnog Balkana, nalazimo ih u Hrvatskoj, Crnoj Gori, Srbiji i (ponajviše) u Bosni i Hercegovini. Stećci su svojim brojem, disperzijom po cijeloj regiji, a ponajviše svojom interkonfesionalnošću europska specifičnost.

Začudno su lijepi, a stari majstori koji su ih izrađivali i koji sebe nazivaju kovači nisu robovali niti veličini, niti formi, kao ni vrsti dekoracija. Stoga imamo stećke različitih veličina i oblika, a

samo djelimično možemo kategorizirati dekoracije u svjetovne i religiozne. Tu je narodni genije pokazao svu raskoš seoskog vjerovanja i predrasuda, bajke, mita i sna, straha i nade, ali i svakodnevice u prikazima seoskog života i običaja, lova, godišnjih doba, prikaze životinja i biljaka, nebeskih tijela i svega drugog što se onodobnom umjetniku činilo relevantnim ili mu je tako bilo naručeno. Neki stećci imaju i natpise napisane bosančicom.

Stećci su izrađivani od vapnenca - regionalno najraširenijeg materijala, u postojećim ili u, za tu namjenu posebno organiziranim, kamenolomima, a kako je riječ o primjercima koji imaju težinu i više tisuća kilograma uglavnom su radi lakšeg transporta mjesta izrade bila ili uz ceste ili uz sama groblja. Kao nadgrobni spomenici u pravilu su postavljani u grupama i istovremeno su

primjer demokratičnosti i širine lokalnih zajednica, naime nisu rijetki slučajevi da je pojedini stećak „pokrivao“ više pokopanih osoba odnosno grobova, a mogao se, i to se doista događalo, koristiti i višekratno.

U XIX. stoljeću postaju stećci objekt znanstvenih istraživanja, ali slobodni smo reći da je upravo današnje doba vrijeme stvarnog prepoznavanja i valorizacije ovog fenomena. Izvornost, specifičnost i vrijednost stećaka prepoznata je i na svjetskoj razini i upravo su u tječu aktivnosti oko uvrštavanja stećaka na Listu svjetske baštine UNESCO-a.

U turističkom smislu stećci su prava blagodat, kako za lokalne zajednice u kojima se nalaze, tako i za turističke profesionalce. Svojim neospornim umjetničkim kvalitetama stećci su se

nametnuli i kao nezaobilazan element za razvoj kulturnog turizma, ovo posebno stoga što se neki od najreprezentativnijih primjeraka nalaze u blizini turističkih središta (Dubrovnika i dubrovačke rivijere, Međugorja, Žabljaka). Potencijal je prepoznat i od lokalnih zajednica kao i od međunarodnih pa je tako DUNEA – Regionalna razvojna agencija Dubrovačko-neretvanske županije bila nositeljica projekta Her. Cul: Valorizacija kulturne baštine srednjovjekovnih stećaka na zapadnom Balkanu. U sklopu projekta izrađena je Strategija očuvanja stećaka te posebno obrađeni lokaliteti Novakovo greblje (Čepikuće u Dubrovačkom primorju), Bijača (pokraj Ljubuškog u BiH), Grčko groblje (Prijeplje u Srbiji) i Marina šuma (Pljevlja u Crnoj Gori). Isto tako održani su okrugli stolovi na temu Valorizacija stećaka u turizmu i to u Dubrovniku, Ljubuškom i Pljevljima.

Okruglim stolovima slijedilo je otvaranje i prigodne izložbe fotografija Stazama stećaka (autora fotografija g. Zorana Marinovića i autorice postava gđe. Ivone Michl). Osim u navedenim gradovima izložba je bila organizirana u Bruxellesu i Prijeplju, a nakon „povratka“ u Dubrovnik organizirat će se izložbe diljem naše Županije. Važno je naglasiti da je uspostavljena i Staza stećaka – kulturno-turistička ruta koja obuhvaća 32 lokaliteta (uključivo i one na tentativnoj listi za UNESCO). Sljedeći korak je osnivanje visitors centara za poklonike stećaka u svim uključenim državama. Nije pretjerano očekivati da će se u blizjoj budućnosti stećci afirmirati ne samo kao kulturno-povijesni spomenici vrhunske vrijednosti, nego će postati i važan turistički brand.



STEĆCI

– *Tombstones on Their Way to UNESCO*

Stećci are medieval tombstones. The records date their appearance to the beginning of the 12th century. The majority of *stećci* originated in the 14th and 15th centuries, and they began to slowly disappear in the 16th century. Judging by their number and spread, *stećci* are indeed a rare phenomenon globally. It has been estimated that more than 70.000 of them lie scattered in more than 3.300 localities. As a culturological phenomenon of the Western Balkans, *stećci* can be found in Croatia, Montenegro, Serbia and (mostly) in Bosnia and Herzegovina. Owing to their number, their dispersion throughout the region, and most of all to their interconfessional background, *stećci* are a specifically European phenomenon.

Stećci are incredibly beautiful, and the old masters who made them and called themselves stone masons were not bound by either size, form or type of decoration. Thus, we nowadays find *stećci* in a variety of sizes and shapes, while their decorative motifs can only partially be classified into secular and religious categories. This is where the folk genius displayed the full magnificence of rural beliefs, prejudices,

fairy-tales, myths, dreams, fears and hopes, but also of everyday life such as the depiction of country life and customs, the hunt, the seasons, animals, plants, celestial bodies and everything else the then artist either believed to be of relevance, or was commissioned to depict. On some of the *stećci* there are also inscriptions written in the so-called *bosančica* (Bosnian Cyrillic alphabet).

Stećci were made of limestone - the most widespread material in the region - in the existing quarries or in those started for that particular purpose. In view of the fact that some specimens weighed several thousand kilograms, the places where *stećci* were made were usually in close proximity to roads or cemeteries in order to facilitate transport.

As a rule, *stećci* were put up as tombstones in groups, being at the same time an example of democracy and the local community's openness. Namely, a single *stećak* often happened to „cover“ several buried people, i.e., graves, and there were also cases where the same *stećak* was used several times.

In the 19th century, *stećci* became the object of scientific research, however, we

can freely say that today is the time of true recognition and valorisation of this phenomenon. The originality of *stećci* as well as their uniqueness and value have been recognised worldwide. Currently, there is intense activity aimed at including *stećci* in the UNESCO World Heritage List.

In the tourist sense, *stećci* are a true blessing for both the communities in which they are located and for tourist professionals. Thanks to their indisputable artistic qualities, *stećci* have also become an unmissable element in the development of cultural tourism, particularly because some of their most representative examples are located in close proximity to tourist centres (Dubrovnik and its Riviera, Međugorje, Žabljak). This potential has likewise been recognised by both local and international communities. Thus, DUNEA (Regional Development Agency for the Dubrovnik-Neretva County) headed the Her.Cul Project: *The Valorisation of the Cultural Heritage of the Medieval Stećci in the Western Balkans*. The project included plans for the Strategy for the preservation of *stećci*. The localities that were targeted in particular included Novakovo Greblje (Čepikuće

in Dubrovačko Primorje), Bijača (near Ljubuško, Bosnia and Herzegovina), Grčko Groblje (Prijepolje, Serbia) and Marina Šuma (Pljevlja, Montenegro). A number of round tables were organised on the theme *The Valorisation of Stećci in Tourism* in Dubrovnik, Ljubuško and Pljevlja. The round tables were followed by an exhibition of photographs on the same subject entitled *On the Stećci Route* and staged by Ivone Michl, featuring photographs by Zoran Marinović. In addition to the aforementioned cities, the exhibition was presented in Brussels and Prijepolje, and, after its return to Dubrovnik, the exhibition will be shown all over the Dubrovnik-Neretva County.

It is worth mentioning that a *Stećci* Route has been established too. This cultural and tourist route includes 32 localities (including those nominated for the UNESCO List). The next step is the founding of visitor centres for *stećci* fans in all the countries involved. We believe that it is not too much to expect that in the near future *stećci* will be acknowledged not only as top quality cultural and historical monuments, but that they will also become a major tourist brand.

BENEDIKT – renesansni velikan ekonomske misli KOTRULJEVIĆ

Mercante Raguseo



U svom relativno kratkom životu od oko 53 godine dubrovački je trgovac, diplomat i ekonomski teoretičar Benedikt Kotruljević (Kotrulj, Kotruljić, Benedetto Cotrugli) zauzimao sam vrh tadašnje dubrovačke trgovine i uživao iznimno povjerenje državne uprave Dubrovačke Republike i Napuljskoga Kraljevstva. Tijekom njegovoga života došlo je do značajnih geopolitičkih zbivanja na Mediteranu i Balkanu, i do velikih dostignuća renesanse, a i za Kotruljevića možemo reći da odgovara definiciji čovjeka renesansne širine. Osim svoga interesa za konkretne gospodarske djelatnosti, trgovinu i pomorstvo, izgradio se u teoretičara ekonomije i kao pravi čovjek humanizma on u svojim djelima stavlja težište na pojedinca, odnosno na slobodnoga poduzetnika i njegov posao.

Kotruljević potječe iz vrlo uspješne i bogate trgovačke obitelji čiji su se preci u 14. stoljeću u Dubrovnik doselili iz susjednoga Kotora. Njegov je otac Jakov posjedovao mnoštvo nekretnina diljem Dubrovačke Republike te tri kuće u Gradu i jednu u Gružu. Odmalena se učio trgovačkim poslovima uz svoga oca, osnovnu izobrazbu stekao je u rodnom gradu, a studiranje filozofije i prava započeo je, čini se, na nekom talijanskom sveučilištu. Nakon očeve smrti 1436. vratio se u Dubrovnik i sasvim se posvetio trgovini putujući radi trgovačkih poslova, katkad i kao dubrovački izaslanik, po najvažnijim gradovima Italije, južne Španjolske i Balkana. Boravio je tako i trgovao u Barceloni, Napulju, Foggiji, Veneciji, Firenci, Genovi, Brindisiju, Manfredoniji, Anconi, Senju, a na svojim je trgovačkim putovanjima boravio i u zemljama u dubrovačkom zaleđu (Hum, Bosna, Srbija, Bugarska), sjevernoj Africi te na Siciliji. U žestokoj konkurenciji, tada iznimno žive trgovine zapadnoga Mediterana, Kotruljević je očito bio nenadmašno okretan i uspješan,

posebice trgujući suknom, dodatno se obogativši i stekavši uz to ugled svojom diplomatskom vještinom i erudicijom. S obzirom da je već njegov otac uspješno trgovao u Napulju i on se odlučio preseliti onamo, u jedan od najvećih europskih gradova. Upravo sredinom 15. stoljeća, za vladanja kralja Alfonsa Aragonskoga, Napulj je bio jedno od renesansnih središta i metropola gospodarski i kulturno najmoćnije države zapadnoga Mediterana – i uz

IL PRIMO LIBRO
DI BENEDETTO COTRUGLI,
nel qual si tratta della in-
venzione forma, et officia
della mercatura.
Dell'origine, et principio della Mer-
catura.
Cap. 1.



ORA naturale . et
per natura di Phi-
losofi chiamano
pratica, et che tutte
le cose che appa-
rono al governo del
l'uomo, et che si
no sono bene esse,
et ancora que-
ste, et molte altre
sono formate nel
libro, et in tal modo
che si può dire
quanto si procede all'operazione si dimo-
strano che la natura che si procede all'ope-
ratione divina fa provata l'intelligenza in-
teriore, la quale si chiama theoria: et la lei,
come da madre procede la pratica. La quale
non altrimenti si glio della theoria, che la theo-
ria fa della natura, quando è ordinata et ordinata
medi

to države vrlo sklone Dubrovčanima. Od 1448. do 1453. godine Kotruljević svoje poslove najvjerojatnije vodi iz dva grada, iz Napulja i iz Dubrovnika, ali od početka 1453. definitivno preseljava u Napulj gdje sve do smrti obitava sa svojom brojnom obitelji. Tamo će ostvariti uspješnu karijeru poznatog trgovca i poduzetnika, diplomata i visokoga državnog činovnika. Senat Dubrovačke Republike imenovat će ga 1458. za dubrovačkoga generalnog konzula u Napulju, a za vrijeme napuljskih kraljeva Alfonsa i Ferdinanda bit će u njihovoj diplomatskoj službi i obavljat će diplomatske poslove u Ugarskoj. Napuljski kraljevi imali su u njega veliko povjerenje imenujući ga vitezom, savjetnikom i povjerenikom, a kruna uspjeha i priznanja ukazana mu je imenovanjem na iznimno odgovornu funkciju upravitelja napuljske kraljevske kovnice novca koju je vodio od 1460.

do 1468. godine, da bi 1469. (u godini svoje smrti) bio imenovan upraviteljem kovnice u gradu L'Aquila.

No, iako njegov životopis može poslužiti kao scenarij za uzbudljiv film, Kotruljević nije poznat po svome avanturističkome životu već po znamenitome djelu o umijeću trgovanja, tiskanome pod naslovom *Della mercatura e del mercante perfetto* (*O trgovini i savršenom trgovcu*, iako je izvorni naslov bio *Libro del arte della mercatura*) koje je dovršio 1458. godine u kaštelu Serpico kamo se bio sklonio od epidemije kuge koja je harala Napuljem. Riječ je o najstarijemu poznatom djelu o poduzetničkom umijeću te teoriji knjigovodstva i bilanciranja u kojemu je na osnovi iskustva vješto sažeo duh ekonomije svojega doba, postavši jednom od važnih ličnosti u povijesti europske gospodarske misli. Djelo je, nažalost, ostalo u rukopisu 115. godina, iako je među zainteresiranim čitačima i stručnjacima očito kružilo u rukopisima, a tiskano je, napokon, tek 1573. godine u Veneciji, zalaganjem poznatoga renesansnoga filozofa Frane Petrića (Francesco Patrizi) koji je djelu izmijenio naslov i skratio pojedine dijelove. Da je Kotruljevićevo djelo bilo otprije poznato ne samo u Dubrovniku nego i u Italiji svjedoče sačuvani rukopisi od kojih su dva pronađena u Firenci: jedan iz 1485. godine i drugi koji je nepotpun, te treći koji je pronađen na Malti i koji je izvorniku svakako najbliži, a prepisao ga je 1475. dubrovački trgovac Marin Rafaelov.

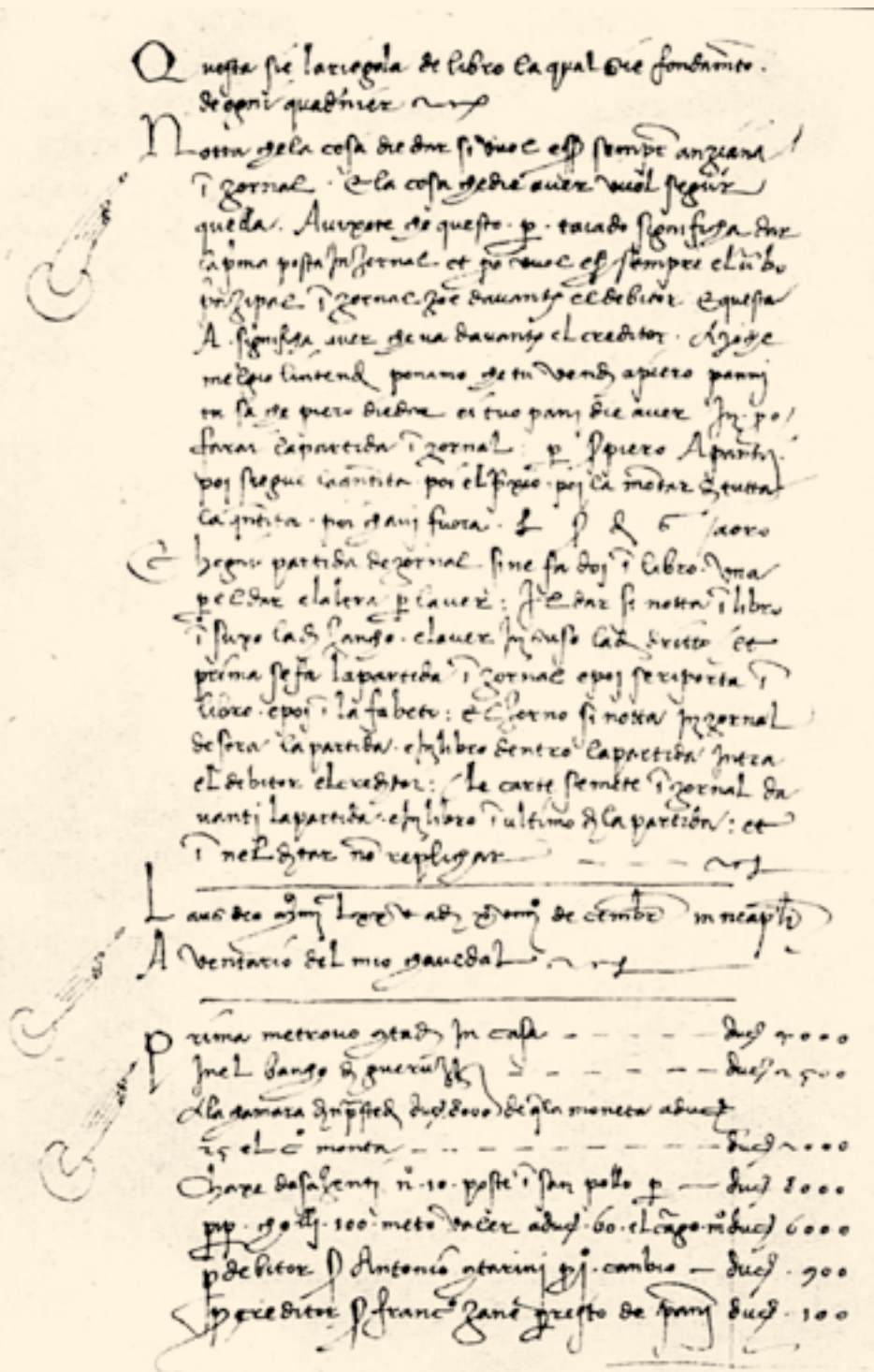
Pozivajući se na Ciceronovo stajalište da su trgovci snaga države, Kotruljević ističe da je trgovina vrlo zahtjevan posao te „da je teže stvoriti trgovca negoli suca.“ Upravo zbog razumijevanja težine i zahtjevnosti trgovačkoga poziva i želeći pomoći trgovcima, ali i ostalima, u razumijevanju tako važne gospodarske grane, on piše svoju knjigu o trgovini i trgovcu, dijeleći je na četiri knjige.

U prvoj knjizi raspravlja o porijeklu, osnovama i oblicima trgovine, u drugoj o tome kako se trgovac treba držati prema vjeri i bogoštovlju, u trećoj o trgovčevim moralnim i društvenim vrlinama, a u četvrtoj o trgovčevu upravljanju kućom i kućnom zajednicom te o gospodarenju. Iako se u svome djelu bavi brojnim i raznovrsnim pitanjima na najveći su odjek naišla Kotruljevićeva stajališta i upute iz 13. poglavlja prve knjige koje govori o urednom vođenju poslovnih knjiga u trgovini. U njemu je opisao dvostavno knjigovodstvo kao nužan instrument za analizu trgovačkoga poslovanja, naglasio da bi dobar trgovac morao voditi tri knjige (podsjetnik, dnevnik i glavnu knjigu) te donio više praktičnih i etičkih savjeta. Tu je i prvi upotrijebio sintagmu „dvostruke stavke“ iz koje se kasnije razvio pojam *partita doppia*, dvostavno knjigovodstvo. Bilo bi, međutim, pretjerano reći da je Kotruljević izumio dvostavno knjigovodstvo, ali je prvi u svijetu shvatio njegovo pravo značenje kao neophodnog instrumenta za ekonomsku analizu poslovanja trgovca, a ta je njegova ideja valjana i danas. Nažalost, zahvaljujući tome da je mu je djelo tiskano tek stoljeće nakon smrti Kotruljević čak punih 400 godina nije imao zasluženo mjesto u povijesti računovodstvene i ekonomske misli. Naime, naslov prvog prikazivača dvostavnoga knjigovodstva nije imao naš Kotruljević, već renesansni matematičar Luca Pacioli, franjevac koji je 79. godina prije tiskanja Kotruljevićeve knjige o umijeću trgovanja tiskao svoju knjigu posvećenu, između ostaloga, i dvostavnom knjigovodstvu.

Čitajući njegovo djelo, vidimo da se dubrovački trgovac 15. stoljeća razlikuje od srednjovjekovnoga trgovca i prerasta u lik svestranog i obrazovanog renesansnog trgovca. Trgovci renesanse razlikuju se i po znatnijem investiranju kapitala u nekretnine, u gradske kuće i u izvangradske rezidencije. Njima stječu ugled, a pružaju im i zadovoljstva

kakva su dotad uživali samo plemići. Kotruljević u prvom poglavlju treće knjige svoga traktata (naslovljenim *O trgovčevu zvanju i dostojanstvu*) ističe: „Korist, probitak i spas države u velikoj mjeri dolaze od trgovaca, pri čemu uvijek mislimo na slavnoga trgovca kojega smo uzdignili i pobvalili u ovom našem djelu, a ne na prosta i obična trgovca.“ Česta putovanja, brojni susreti i poznanstva, razmjene mišljenja i stečena znanja formirali su trgovce kao otvorenije i

kritičnije ljude, rafiniranije od većine njihovih sugrađana, pa stoga nije neobično da u njihovim kućama radna soba i knjižnica (*studiolo*) zauzimaju važno mjesto te da se oni posvećuju teoriji gradske i ladanjske arhitekture. Kotruljevićevo je djelo stoga izvor ne samo za proučavanje povijesti ekonomske i filozofske misli, već i izvor za poznavanje teorije i prakse dubrovačke renesansne arhitekture i kulture življenja.



BENEDIKT – A Great Renaissance Man with an Economic turn of Mind KOTRULJEVIĆ

During his relatively short life of 53 years, the Dubrovnik merchant, diplomat and economic theoretician Benedikt Kotruljević (Kotrulj, Kotruljić, Benedetto Cotrugli) was a leading figure in Dubrovnik commerce at the time, who enjoyed the special trust of both the Dubrovnik Republic authorities and the Kingdom of Naples. In the course of his life, major geographical and political events occurred in the Mediterranean and the Balkans, as well as great Renaissance achievements, and we can also apply the definition of a man of Renaissance proportions to Kotruljević. In addition to his interest in concrete economic activities, trade and shipping, Kotruljević became an economic theoretician, who, in his works - as a true humanist - put the emphasis on the individual, that is to say, the free entrepreneur and his work.

Kotruljević stemmed from a very successful and rich merchant family whose ancestors moved to Dubrovnik from nearby Kotor in the 14th century. His father Jakov possessed many properties all over the Dubrovnik Republic, three houses in the city and one in Gruž. At an early age, Kotruljević learned about trade affairs from his father. He acquired an elementary education in his native city, and apparently began to study philosophy and law at an Italian university. After his father's death in 1436, Kotruljević returned to Dubrovnik and dedicated himself entirely to trade, travelling because of his trade affairs - and sometimes as a Dubrovnik envoy - to the major

cities of Italy, southern Spain and the Balkans. He thus stayed and traded in Barcelona, Naples, Foggia, Venice, Florence, Genoa, Brindisi, Manfredonia, Ancona and Senj. On his business travels he also sojourned in countries in the Dubrovnik Hinterland (Hum, Bosnia, Serbia, Bulgaria), North Africa and Sicily. Facing savage competition in the then extremely dynamic trading atmosphere of the West Mediterranean, Kotruljević was obviously extremely dexterous and successful, particularly in the cloth trade, and increased his wealth and esteem thanks to his diplomatic skill and erudition. In view of the fact that his father had run a successful business in Naples, one of Europe's largest cities at the time, Benedikt Kotruljević decided to also move there. It was precisely in the mid 15th century, during the rule of Alfonso of Aragon, that Naples became one of the centres of the Renaissance and the economic and cultural metropolis of the most powerful state of the Western Mediterranean, which happened to be particularly well-disposed towards the people of Dubrovnik. From 1448 to 1453, Kotruljević most likely ran his business from both Naples and Dubrovnik. However, in early 1453, he definitely moved to Naples, where he lived with his huge family until his death. There, he made a successful career as a renowned merchant, entrepreneur, diplomat and high-ranking civil servant. In 1458, the Dubrovnik Republic Senate appointed him as Dubrovnik's consul general to Naples, whilst during the rules of the Neapolitan kings Alfonso and Ferdinand, Kotruljević served as

their diplomat in Hungary. Having great trust in him, the Neapolitan kings knighted Kotruljević and appointed him their adviser and commissioner. The peak of Kotruljević's success was his appointment to the highly responsible post of head of the Neapolitan Royal Mint, where he served from 1460 to 1468. In the year of his death, 1469, Kotruljević was appointed as head of the mint in the city of L'Aquila.

Although his biography could be used for a thriller film, Kotruljević is not famous for his adventurous life, but for his well-known work on the art of trade, printed under the title *Della mercatura e del mercante perfetto* (*On Trade and the Perfect Tradesman*). However, the book's original title was *Libro del arte della mercatura* that Kotruljević completed in 1458 at Serpico Castle, where he hid from an epidemic of the plague which was raging in Naples. It is the oldest known work on the art of entrepreneurship and the theory of balance of accounts in which he - on the basis of his own experience - ingeniously summarized the spirit of the economy of his own time, having become one of the major figures in the history of European economic thought. Unfortunately, the work remained as a manuscript for 115 years, although it apparently circled in handwritten form among interested readers and experts. The book was only finally printed in 1573 in Venice thanks to the renowned renaissance philosopher Frano Petrić (Francesco Patrizi), who changed the book's title and shortened several of its sections. That Kotruljević's work was already well-known not only in Dubrovnik but also in Italy is

DELLA MERCATVRA
ET DEL MERCANTE
PERFETTO.
LIBRI QUATTRO

Di M. Benedetto Gotrugli Raugo.
*Scritti gia piu di anni CX.
& hora dati in luce.*
Vtilisimi ad ogni Mercante.
CON PRIVILEGIO.



IN VINBIA, all'ELEFANTA.
M D LXXIII.

confirmed by his preserved manuscripts, two of which were discovered in Florence: one from 1485 and a second, incomplete one; as well as a third manuscript discovered in Malta which is definitely the closest to the original and which was copied by the Dubrovnik merchant Marin Rafaelov in 1475.

Referring to Cicero's statement that merchants are the strength of a state, Kotruljević pointed out that trade was challenging work indeed and that „it is more difficult to create a merchant than a judge“. It was for the purpose of understanding the complexity and high demands of the mercantile profession, and because of his wish to help both merchants and those willing to understand such an important branch of the economy, that Kotruljević wrote his book on trade and merchants, which is divided into four volumes. The first volume is about the origin, foundations and forms of trade; the second includes instructions on the recommendable stance of a merchant towards religion

and divine worship; the third volume is about the merchant's moral and social virtues; while the fourth is about the merchant's management of his household and family, as well as about thrift. Although Kotruljević dealt with numerous and varied questions in his work, the most widely received were his standpoints and instructions from Volume 1, Chapter 13, on accurate bookkeeping in trade. In it, Kotruljević described double-entry bookkeeping as a necessary instrument for the analysis of trade. He accentuated that a good merchant should keep three books (the memo, the journal and the main book), and gave much practical and ethical advice. Kotruljević was also the first to use the term “double-entry”, from which the term *partita doppia*, double-entry bookkeeping, developed later on. However, it would be an exaggeration to claim that Kotruljević invented double-entry bookkeeping. He was, nevertheless, the first in the world to understand its real meaning as

a necessary instrument for the economic analysis of a merchant's business, and this idea of his is still relevant nowadays. Unfortunately, owing to the fact that his book was printed only a century after his death, Kotruljević was not granted his rightful place in the history of bookkeeping and economic thought for fully 400 years. Namely, the title of the introducer of double-entry bookkeeping was not attributed to Benedikt Kotruljević, but to the renaissance mathematician and Franciscan monk Luca Pacioli who - 79 years before the printing of Kotruljević's book on the art of trade - printed his book on, among other topics, double-entry bookkeeping.

On the basis of Kotruljević's book, we can conclude that the 15th century Dubrovnik merchant is different from the medieval merchant, and that he grows into a versatile and well-educated renaissance merchant. Renaissance merchants are also different for their larger investments in property, city houses and out-of-city residences, which brought them prestige, as well as pleasure that had up to then been reserved only for noblemen. In the first chapter of the third volume of his treatise entitled *On The Merchant's Calling and Dignity*, Kotruljević claims: „The welfare, prosperity and salvation of a state mainly come from merchants, whereby we always think of the glorious merchant whom we extolled and praised in this book, and not of the common and ordinary tradesman.“ Frequent travels, numerous meetings and acquaintances, exchange of thoughts and acquired knowledge made merchants into more open and critical people who were more refined than the majority of their fellow citizens. It is thus not surprising that an important place in their homes was reserved for a study and library (*studiolo*), and that they were dedicated to the theory of city- and summer-residence architecture. Therefore, Kotruljević's work is not merely a source for the study of the history of economic and philosophical thought, but also a source for understanding the theory and practice of Dubrovnik renaissance architecture and culture of living.

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VELIKI DUBROVAČKI KARAKUN U LOPUDSKOJ LUCI. DETALJ SA SLIKE N. BOŽIDAREVIĆA IZ CRKVE DOMINIKANACA, 1513. KOPIJA AKAD. SLIKARA I. DULČIĆA.

DUBROVNIK CARRACKOON "ARGOSY" IN THE PORT OF LOPUD, 1513. COPY FROM THE PAINTING BY N. BOŽIDAREVIĆ, DOMINICAN CHURCH. THE NAME ARGOSY IS THOUGHT TO BE A CORRUPTION OF RAGUSA (THE ROMAN NAME FOR THE CITY OF DUBROVNIK) WHICH WAS SPELLED ARAGOUSE IN 16TH CENTURY ENGLISH. SHAKESPEARE USED "ARGOSY" IN HIS DRAMAS "THE MERCHANT OF VENICE" AND "THE TAMING OF THE SHREW".

BRODO-GRADITELJI

nisu smjeli napuštati Dubrovačku Republiku

Dubrovnik je, po nekim istraživačima, u domeni pomorstva u XIV. stoljeću bio treći na Sredozemlju (iza Genove i Venecije). U XVI. stoljeću Dubrovačka Republika je prva na Sredozemlju, te po prekooceanskim trgovačkim jedrenjacima dubrovačke i strane

zastave treća na svijetu (iza Španjolske i Nizozemske).

Još od najkasnije 1312. u Dubrovniku se vršio nadzor nad najvišom dopuštenom razinom (mjerom) krcanja brodskog tereta, a posebni zakon o crti najvećeg dopuštenog krcanja donesen je 1361. (*De oneratione navigiorum fienda*). Slični zakoni u

zapadnim zemljama javljaju se tek u XVII. i XVIII. stoljeću. U siječnju 1390. donesen je proglas o subvencioniraju gradnje velikih brodova uz točno naznačene uvjete i obveze vlasnika izgrađenog broda.

Osim glavnog brodogradilišta u staroj luci Dubrovnika (povijesnoj jezgri, Gradu - *in portu interiori*

Ragusii, in portu Ragusii), do gradnje velikog brodogradilišta u Gružu (1526.), još u XIV. stoljeću postojala su brodogradilišta u Stonu, te na obližnjim otocima Lopudu, Šipanu (Suđurađ) i Koločepu (Kalamoti). Malo vijeće Dubrovačke Republike zabranilo je brodograditeljima napuštanje dubrovačkog područja poradi odlaska u inozemstvo glede gradnje ili popravljivanja brodova jer je nedostatak brodograditelja u Gružu mogao pogodovati učestalijem angažiranju npr. brodogradilišta u Korčuli i tamošnjim narudžbama Dubrovčana za izgrađivanjem, čišćenjem ili popravkom brodova, pa je tako postojala i zabrana odlaska iz Dubrovačke Republike brodograditeljima (proti, meštiri, kalafati) koja se ponovno javlja i 1772. godine u svrhu zaštite i prosperiteta domaće brodogradnje.

Samuel Pepys (1633.-1703.) u svom "Dnevniku" (*The Diary*) za 11. siječnja 1662. kaže: "(...) kako u Dubrovačkoj kneževini na Jadranskom moru (državi koja je mala, ali kažu starija nego Venecija, i zvana majka Venecije) i Turci leže oko nje - kako mijenjaju sve časnike straže svakih 24 sata zbog straha od urote tako da nitko ne zna tko će noćas biti zapovjednik straže." Mjeritelj dubrovačkog područja u travnju 1804., poručnik Sponville, za Dubrovačku Republiku kaže da su podanici ove države najbolji pomorci na Jadranu. Njihovo poštenje i ispravnost čine da im sve nacije Europe povjeravaju svoje pa i najvrjednije brodske terete.

Bartolomeo Crescentio u djelu *Nautica Mediterranea* (Roma, 1602, str. 4-5) kaže: "...od stručnjaka i majstora za galijune najbrojniji, a valjda i najsposobniji su u ovom [Sredozemnom] moru Dubrovčani", a Pantero Pantera u djelu *L'Armata Navale* (Roma, 1614, str. 66) zapisuje: "...dok su za gradnju nava

i galijuna visoko poštovani majstori iz Dubrovnika, Portugala i Engleske".

Fernand Braudel, taj veliki "meštar" strukturalizma, za utjecaj dubrovačkog pomorstva kaže: "Tirensko bi more bilo gotovo dubrovačko jezero kad ne bi bilo prisutnosti Marsejaca (prvo skromne, koja se povećava nakon 1570-ih) [...]".

Nikola Sagri (Sagrojević) u djelu "Razlaganja o promjeni plime i oseke Zapadnog oceanskog mora" (*Ragionamenti sopra la varietà de i flussi et riflussi del Mare Oceano Occidentale*, Venezia, 1574, str. 35-37), zapisuje da su dubrovački brodovi "najčvršći na svijetu" i da su izgrađeni od najbolje drvene građe (*Le vostre navi sono più forti di tutte l'altre del mondo e di miglior legname*), tako da na njima nije potrebno i po 10 godina obavljati popravke podmorskog dijela korita broda, dok su takvi popravci na drugim brodovima znatno učestaliji.

U djelu Williama Shakespearea "Mletački trgovac" (*The Merchant of Venice*), na samom početku drame, ponosite Antonijeve galije plove po svim morima svijeta:

"[...] gdje raguške vam lađe veličajno jedre, i k'o gospoda ili bogati građani na vodi, kao da su morske svečanosti, odozgo gledaju brodice trgovačke što im se klanjaju i poštuju ih smjerno kad mimo njih na tkanim krilima prolete."

("There, where your a r g o s i e s with portly sail, Like signiors and rich burghers on the flood, Or, as it were, the pageants of the sea, Do overpeer the petty traffickers, That curtsy to them, do them reverence, As they fly by them with thir woven wings.")

U djelu istog autora "Ukročena goropadnica" (*The taming of the Shrew*) i još nekim također se javlja taj termin. "Argosy" u biti znači "dubrovačka lađa". Riječ je nastala od talijanskog *Ragusea*, tj. *una (nave) Ragusea*, a Oxfordski rječnik donosi inačice: *ragasye, arguse, argose, rbaguse, ragosie, argosea, argosey, argozee, argosie, argosy*. U *The Encyclopaedia Britannica*, (XIV. izdanje, London, 1929, str. 336), pod "Argosy" stoji: "Izvorni naziv za karaku ili trgovački brod iz Dubrovnika, kao i brod iz ostalih jadranskih luka, a koji se sada upotrebljava u pjesništvu za bilo koji brod što nosi bogatu robu". Od inačica romanskih naziva za Dubrovnik postoji *Argus*, a za stanovnike *Araguses*, kako to donosi mletački kroničar Martin da Canal u kronici na francuskom jeziku (*Cronique des Veneciens*, 1267.-1275.). Websterov *New World Dictionary* (1986.) za "argosy, argosies" donosi doslovno: "[earlier *ragusy* < (*nave*) *Ragusea*, (vessel of) *Ragusa*]", te također "a large ship, especially a merchant ship; a fleet of such ships".



DUBROVAČKI BRODOVI POČETKOM XVI. ST. ODLJEV U GIPSU PO ORIGINALU NA KUĆI RESTI U DUBROVNIKU.

DUBROVNIK SHIPS FROM THE BEGINNING OF THE 16TH CENTURY. CAST IN PLASTER AFTER THE ORIGINAL IN THE HOUSE OF RESTI IN DUBROVNIK.



DUBROVAČKI GALIJUN OKO 1550.,
IZ SAMOSTANA FRANJEVACA U SLANOME.

DUBROVNIK GALLEON FROM ABOUT 1550,
IN THE FRANCISCAN MONASTERY OF SLANO.

SHIP- BUILDERS

*were not allowed to leave the
Dubrovnik Republic*

According to some researchers, Dubrovnik - in the sphere of 14th century shipping - was third in importance in the Mediterranean (after Genoa and Venice). In the 16th century, the Dubrovnik Republic was first in the Mediterranean and - where ocean-going merchant sailing ships are concerned, under both Dubrovnik- and foreign flags - the third in the world (behind Spain and the Netherlands).

Since at least 1312, Dubrovnik controlled the maximum permitted level of loading cargo, whilst a special law on the maximum allowed loading line was passed in 1361. (*De operatione navigiorum fienda*). Similar laws only appeared in western countries in the 17th and 18th centuries. In January 1390, a proclamation on subsidizing the construction of large ships was issued, precisely defining the requirements and obligations of the owner of the constructed ship.

In addition to the main shipyard in Dubrovnik's old port (the Old City - *in portu interiori Ragusii, in portu Ragusii*) - right up to the construction of a large shipyard in Gruž (1526) - shipyards already existed in Ston, as well as on the nearby islands of Lopud, Šipan (Sudurađ) and Koločep (Kalamota) in the 14th century. The Minor Council of the Dubrovnik Republic forbade shipbuilders to leave the Dubrovnik area for the purpose of building or repairing ships abroad, because the shortage of shipbuilders in Gruž could lead to the more frequent engagement of, for instance, the rival shipyard in Korčula, and endanger the Dubrovnik shipbuilders' commissions to build, clean or repair their local ships. Therefore, there was a ban prohibiting shipbuilders (foremen, artisans, shipwrights) from leaving the Dubrovnik Republic, which reappeared in 1772 for the purpose of protecting and promoting the local shipbuilding industry.

On 11 January 1662, Samuel Pepys (1633-1703) wrote the following in his *Diary*: "(...) In the Dubrovnik Dukedom - situated on the Adriatic sea (the state which is small, but allegedly older than Venice and therefore called Venice's mother) and surrounded by Turkish lands - all officers of the guard are

changed every 24 hours because of the fear of conspiracy, so that nobody knows who the guard commander will be that night." In April 1804, Lieutenant Sponville, an inspector of the Dubrovnik area said of the Dubrovnik Republic that the subjects of this small state were the best seamen on the Adriatic. Thanks to their honesty and right-mindedness, all European nations entrusted them with their own as well as with the most precious ship cargoes.

In his work *Nautica Mediterranea* (Roma, 1602, pages 4-5), Bartolomeo Crescentio claims: "... The most numerous, and probably the most skilled shipwrights and craftsmen for galleons in this (Mediterranean) sea are those from Dubrovnik", while Pantera Pantera in his work *L'Armata Navale* (Rome, 1614, page 66) wrote: "... the artisans of Dubrovnik, Portugal and England were highly esteemed builders of navas and galleons."

The great „master“ of structuralism, Fernand Braudel, describes the influence of Dubrovnik's seamanship in the following words: "The Tyrrhenian Sea would almost be a Dubrovnik lake if it weren't for the presence of the men of Marseille (modest at first, and increasing after the 1570s) [...]"

In his work entitled *Commentary on the Change of High and Low Tide in the Western Ocean Sea (Ragionamenti sopra la varietà de i flussi et riflussi del Mare Oceano Occidentale*, Venice, 1574, pages 35-37), Nikola Sagri (Sagrojević) claimed the Dubrovnik ships to be „the most solid in the world“ and made of the finest timber (*Le vostre navi sono più forti di tutte l'altre del mondo e di miglior legname*). Thus, the submerged part of their hull required no repairing for even 10 years, while repairs of a similar kind on other

ships were considerably more frequent.

In the very beginning of William Shakespeare's *The Merchant of Venice*, Antonio's proud galleys sail on all the seas of the world:

“There, where your argosies with portly sail,
Like signiors and rich burghers on the flood,
Or, as it were, the pageants of the sea,
Do overpeer the petty traffickers,
That curtsy to them, do them reverence,
As they fly by them with their woven wings.”

In Shakespeare's play *The Taming of the Shrew*, as well in some others, this term repeatedly appears. „Argosy“ actually means „a Dubrovnik ship“. The word derived from the Italian term *Ragusea*, i.e., *una (nave) Ragusea*, while the Oxford Dictionary offers the following synonyms: *ragasye, arguse, argose, rbaguse, ragosie, argosea, argosey, argozee, argosie, argosy*. According to *The Encyclopaedia Britannica*, (XIV Edition, London, 1929, page 336), „Argosy“ is defined as: “The original name of a carrack, or merchant ship of Dubrovnik, or of other Adriatic ports, which is now poetically used for any ship carrying a rich cargo“. The Roman versions of the name of Dubrovnik include *Argus*, while its residents are called *Aragusae*, as explained by the Venetian chronicler Martin da Canal in his chronicle in the French language (*Cronique des Veneciens*, 1267-1275). In Webster's *New World Dictionary* (1986) the word “argosy, argosies” is defined in the following way: “[earlier *ragusy* < (*nave*) *Ragusea*, (vessel of Ragusa)”; and also as “a large ship, especially a merchant ship; a fleet of such ships”.

SVJETSKI TENOR IZ CAVTATA

Ta večer, 10. veljače 1916. godine, bila je posebna i vrlo značajna ne samo za povijest dresdenske operne kuće, već i za jednog mladog, do tada širokoj opernoj publici, nepoznatog tenora. Njegovo ime bilo je Martino „Tino“ Pattiera. Tjednima prije dugo najavljivane premijere Verdijevog „Trubadura“, Dresdenom su kružile priče da će u glavnoj roli, uložiti trubadura Manrica nastupiti jedan novi pjevač, stranac, rodnom iz Cavtata, malog piktoresknog mjesta pored Dubrovnika.

Publika u prepunoj dvorani Kraljevske saske dvorske opere Dresden znatiželjno je očekivala početak opere. Željeli su vidjeti i čuti to novo pompozno najavljivano ime koje će biti, kako se pričalo, poseban dragulj miljea tenora.

Zavjesa se podigla i operna čarolija je započela. Na prvi pogled je izgledalo da se sve odvija uobičajenim tempom i stilom. Ali u trenutku kada su se na pozornici čuli prvi taktovi nastupne uloge trubadura Manrica „Deserto sulla terra ...“ nastupilo je sveopće oduševljenje. Na bini se pojavio mlad, naočiti, atletski građen pjevač, a ogromni pljesak ispunio je čitavu opernu dvoranu. Svojim čistim i raskošnim tenorskim glasom iznijansirane punoće, kojim je izražavao svu ljepotu lirskih pasaža i potencirao dramske trenutke kada je to partitura tražila, Tino Pattiera je zadivio i oduševio publiku u dvorani. Od tog trenutka, pa narednih dvadesetak, Tino Pattiera je bio veliko i slavno ime europske i svjetske operne scene, pjevač specifičnog glasa koji je posebnom lakoćom interpretirao naslovne uloge lirskog i

poput , Alfreda iz opere La Traviata Giuseppe Verdija, Cania iz opere Pagliacci Rugera Leoncavalla, Otella iz istoimene opere Giuseppe Verdija, Turiddu iz opere Cavalleria Rusticana Pietra Mascagnia, Rodolfa iz opere La Boheme Giacoma Puccinija, Don Carlosa iz opere Don Carlos Giuseppe Verdija, Maria Cavaradossija iz opere Tosca Giacoma Puccinija, Il Duca di Mantova iz opere Rigoletto Giuseppe Verdija, Andrea Chéniera iz istoimene opere Umberta Giordana, Fausta iz istoimene opere Charlesa Gounoda, B. F. Pinkertona iz opere Madama Butterfly Giacoma Puccinija, te uloge Lohengrina i Tannhäusera iz istoimenih opera Richarda Wagnera.

Tino Pattiera bio je i angažirani filmski glumac. Posebno izdvajamo njegova dva filma Fra Diavolo i Noć u Veneciji.

Tino Pattiera je rođen u Cavtatu 27. lipnja 1890. Nakon završetka gimnazije u Dubrovniku najprije je započeo studij

kako bi bio spreman na ovaj odlučan korak. Audiciju je uspješno prošao tako da mu je ponuđen ugovor na 7 godina (dvije godine pripremanja i pet godina aktivnog nastupanja). Međutim, ratne prilike u Europi (Prvi svjetski rat) učinile su svoje. Tino se morao javiti u Salzburg na odsluženje vojnog roka.

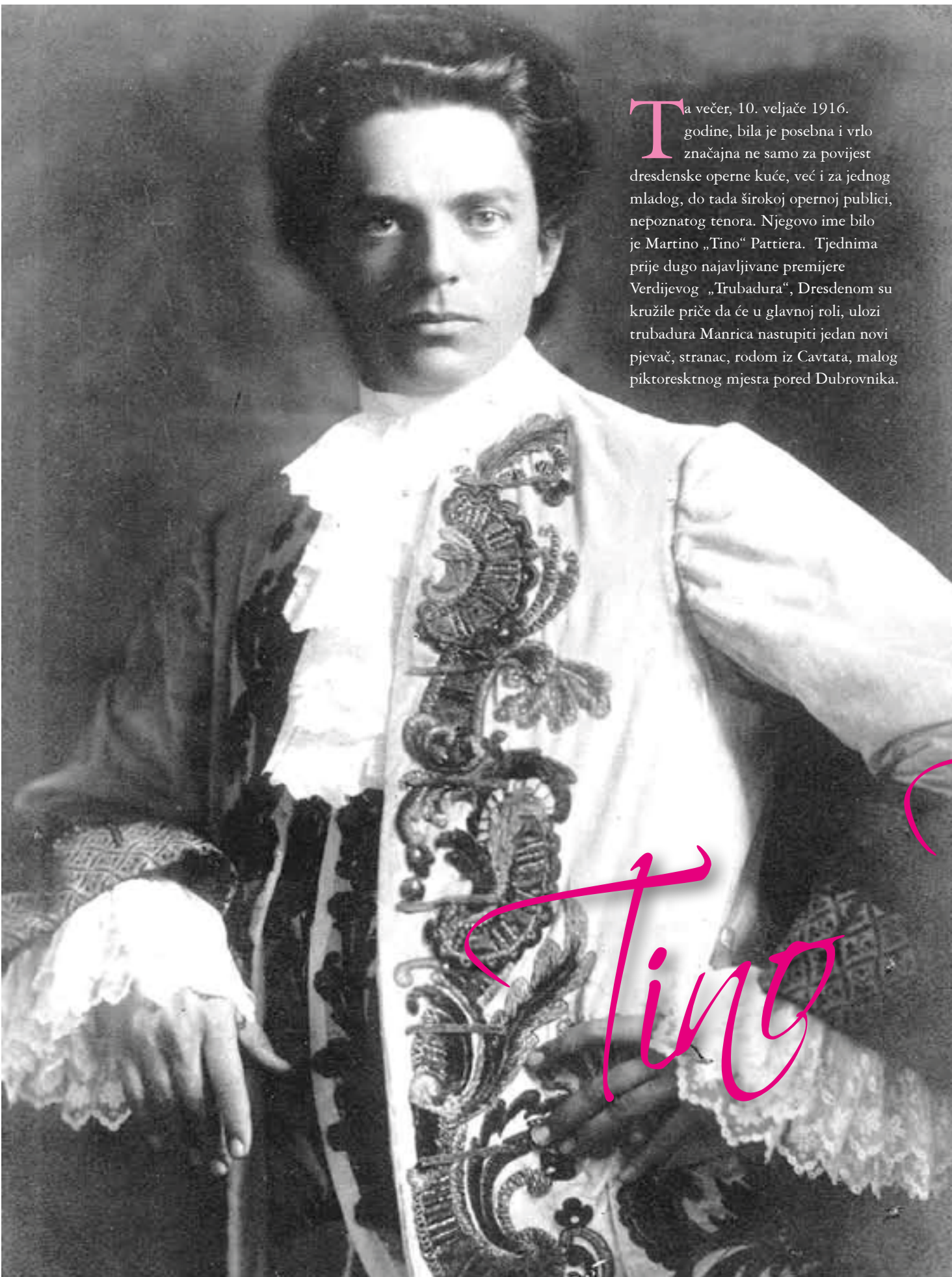
Kako smo naveli, prva mu je uloga na sceni dresdenske opere bio Manrico u Verdijevom Trubaduru 1916. godine, a to je bio početak jedne blistave karijere opernog pjevača koji je imao svoj visoki uzlazni trend narednih dvadesetak godina. Godine 1919. gostuje u Beču i potpisuje ugovor za seriju od dvadesetak nastupa. Primamljivi pozivi i ponude stizali su i iz Berlinske državne opere. Od 1924. do 1929. Bio je istovremeno angažiran u Berlinu i Dresdenu. U vremenskom razdoblju od 1921. do 1923. Pattiera je imao angažman s operom u Chicagu, a u američkim novinama se moglo pročitati kako je veliki Enrico Caruso, Tinovim nastupima dobio svog nasljednika.

Dana 7. ožujka 1933. naprasno je završena karijera Fritza Buscha (jednog od dirigenata Tina Pattiere) u dresdenskoj operi. To je bio simboličan znak za početak zalaska karijere Tina Pattiere. Te je godine iz Berlina u Dresden došao na novu dužnost muzički direktor dr. Karl Boehm koji je samo još jednom angažirao Tina Pattierra za nastup na bini dresdenske opere. Od tada, Pattiera je pretežno bio vezan uz Državnu operu u Berlinu uz povremena navraćanja u Dresden. Kada su napadi savezničke avijacije na njemačke gradove postali sve češći i razorniji, Pattiera je napustio Dresden i odlazi u Prag gdje je nastupao u Narodnom kazalištu i držao poduke u solo pjevanju. U snažnom bombardiranju Dresdena 13. i 14. veljače 1945. Pattiera je izgubio gotovo sve što je posjedovao, a šok koji je uslijedio ostavio je trajan trag na njegovom zdravlju.

dramskog karaktera najpoznatijih djela operne literature. Pjevao je duete i ansamble s velikim opernim interpretima tog vremenskog intervala, a njegovi su dirigenti bili Leo Blech i Fritz Beusch.

Nakon briljantnog uspjeha u ulozi Manrica u Verdijevom Trubaduru, slijedila je uloga Radamesa u Aidi, te Don Joséa u operi Carmen. Ubrzo su uslijedile i ostale velike operne uloge

medicinu, potom prava da bi na kraju pronašao svoju životnu odrednicu – pjevanje. Odlazi u Beč i pjevanje studira kod, u to vrijeme najboljih učitelja, Rittera v. Horboucki – Ranieria, Franza Haböcka. U prvoj polovici 1914. Pattiera je neočekivani primio telegram od dvorske opere u Dresdenu kojim ga pozivaju na audiciju. Nakon kratke konzultacije s prijateljima i osobama od povjerenja, Tino je potvrdio svoj dolazak na audiciju, iako je osobno mislio da mu još treba barem dvije godine učenja



Tino

Pattiera

WORLD-FAMOUS TENOR FROM CAVTAT

Godine 1950. dobio je poziv da preuzme ulogu profesora pjevanja na Akademiji za muzičku i likovnu umjetnost u Beču. Preuzima ovu počasnu ulogu, ali je istu dvije godine kasnije, tj. 1952. napustio radi pogoršanog zdravstvenog stanja.

Svoj posljednji koncert Tino Pattiera je održao 29. siječnja 1952. godine pred svojom voljenom publikom u Dresdenu izvodeći arije i pjesme autora Tostija, Bizeta, Verdija, Puccinija, Masseneta i Donizettija.

Još dok se nalazio na europskom i svjetskom opernom tronu, Pattiera je redovno tijekom ljeta posjećivao svoj Cavtat gdje je u društvu brojnih gostiju iz redova europskog intelektualnog miljea koji su ga vjerno pratili iz godine u godinu, dane i noći provodio s mještanima Cavtata. Volio je s njima ići na ribanje, te igrati na boće, karte i nogomet.

Vrlo je zanimljivo istaknuti da Tino Pattiera nikada nije održao koncert niti u Cavtatu niti u Dubrovniku, pa čak niti u sklopu Dubrovačkih ljetnih igara. Međutim, listajući programsku knjižicu izvedbi Dubrovačkog ljetnog festivala iz 1956. godine nailazimo na programski sadržaj: Kurs za solo pjevače – voditelj Tino Pattiera.

Želeći se polovicom 60-tih godina vratiti u Dubrovnik i tu potražiti posao, Tino Pattiera je bio zainteresiran preuzeti vođenje nastave za solo pjevanje u tadašnjoj Muzičkoj školi u Dubrovniku. Međutim, mjesto bilo popunjeno.

Tino Pattiera je preminuo u Cavtatu 24. travnja 1966. godine, a pokopan je na groblju Sv. Roka u Cavtatu.

Prolaskom godina prolazilo je lagano i sjećanja na cavtatskog junaka operne scene. U tišini vremena utihnulo je tako i Pattierin glas, a samo još poneki, uglavnom stariji, prisjetili bi se Tinovog imena, ali sve rjeđe i rjeđe. U želji da se jednom zauvijek otrgne zaboravu ovo slavno ime operne umjetnosti, Putnička agencija Aragosa, njemu u počast je organizirala Dubrovački međunarodni operni Festival – Hommage Tino Pattiera u intervalu od 2004. pa do 2013. a od 2014. organizaciju ovog festivala preuzeo je Dubrovački simfonijski orkestar. Moramo istaknuti i Monografiju o životu i umjetničkom djelu Tina Pattiere koju je izdala Družba „Braća hrvatskog zmaja“ – Zagreb, „Zmajski stol“ – Dubrovnik godine 2004.

Tino Pattiera

The evening of 10 February 1916 was special and very important, not only for the history of the Dresden Opera House, but also for a young tenor, up to then unknown to the wider opera-going public. His name was Martino „Tino“ Pattiera. In the weeks preceding the long-announced premiere of Verdi's *Troubadour*, rumours were going around Dresden that a new singer, a foreigner born in Cavtat - a picturesque small town close to Dubrovnik - would appear in the title

role, that of the troubadour Manrico. The audience in the crowded hall of Dresden's Royal Saxon Court Opera waited impatiently for the opera to begin. They wished to see and hear the new and pompously announced singer who - according to rumours - was to become a particular gem among tenors.

The curtain rose and the operatic magic began. At first, everything seemed to run in accordance with the customary tempo and style. But, at the moment the stage resounded with the first notes of Manrico's aria *Deserto sulla terra* ... there was an outburst of

general elation. A young, handsome and athletically built singer appeared on the stage, and huge applause filled the entire opera hall. With his clear, rich and subtly-shaded rounded tenor voice with which he fully expressed the beauty of the lyrical passages, and also accentuated the dramatic moments when the music score required it, Tino Pattiera impressed and delighted the audience in the hall. From that moment and in the following twenty years, Tino Pattiera was a great and famous name on the operatic stages of Europe and the world, and the singer with a specific voice who interpreted both lyrical and dramatic title roles from works by the best-known opera composers with



incredible ease. He sang in duets and ensembles with the famous opera singers of the time, under the batons of Leo Blech and Fritz Beusch.

His brilliant debut in the role of Manrico in Verdi's *Troubadour* was followed by the roles of Radames in *Aida* and Don José in *Carmen*. Soon after that, he interpreted major operatic roles such as that of Alfredo from the opera *La Traviata* by Giuseppe Verdi, Canio from the opera *Pagliacci* by Ruggiero Leoncavallo, Otello from the opera of the same name by Giuseppe Verdi, Turiddu from the opera *Cavalleria Rusticana* by Pietro Mascagni, Rodolfo from the opera *La Bohème* by Giacomo Puccini, Don Carlos from the opera *Don Carlos* by Giuseppe Verdi, Mario Cavaradossi from the opera *Tosca* by Giacomo Puccini, the Duke of Mantua from the opera *Rigoletto* by Giuseppe Verdi, Andrea Chénier from the opera of the same name by Umberto Giordano, the title role in the opera *Faust* by Charles Gounod, B. F. Pinkerton from the opera *Madama Butterfly* by Giacomo Puccini, as well as the title roles of Lohengrin and Tannhäuser from the Richard Wagner operas.

Tino Pattiera was also a film actor. Worth mentioning are his films *Fra Diavolo* and *A Night in Venice*.

Tino Pattiera was born in Cavtat, on 27 June 1890. After completing a grammar school education in Dubrovnik, he first started studying medicine, then law before finally discovering his vocation in life – singing. He went to Vienna to study singing with the finest teachers of the time: Ritter v. Horboucki Ranieri and Franz Haböck... In the first half of 1914, Pattiera unexpectedly received a telegram from the Dresden Court Opera inviting him to an audition. After a brief consultation with his friends and people he trusted, Pattiera confirmed his attendance at the audition, although he believed he still needed at least two years of study to be ready for such a crucial step. He passed the audition and was offered a seven year contract (two years of preparation and five years of active performing). However, because of the

war situation in Europe (World War I), Pattiera had to report to Salzburg for military service.

As previously mentioned, his first role on the stage of the Dresden Opera was that of Manrico in Verdi's *Troubadour* in 1916, which marked the beginning of his brilliant career as an opera singer, which rose meteorically in the next twenty years. In 1919, he had a guest performance in Vienna, and signed a contract for a series of some twenty appearances. He also received attractive invitations and offers from the Berlin State Opera. From 1924 to 1929, he was simultaneously engaged in Berlin and Dresden. From 1921 to 1923, Pattiera performed at the Chicago Opera, and the American press wrote that the great Enrico Caruso had his heir in Pattiera.

On 7 March 1933, the career of Fritz Busch, one of Pattiera's conductors, ended abruptly at the Dresden Opera. This was a symbolic signal for the beginning of the decline of Pattiera's career. That year, Dr. Karl Boehm came from Berlin to Dresden to take over the post of music director. He engaged Pattiera at the Dresden Opera only once. From then on, Pattiera was mainly tied to the Berlin State Opera, with occasional appearances in Dresden. When the attacks of the Allied air forces on German cities became more frequent and devastating, Pattiera left Dresden and went to Prague, where he performed at the National Theatre and gave solo singing lessons. In the heavy shelling of Dresden on 13 and 14 February 1945, Pattiera lost almost everything he possessed, and the shock that followed left a permanent trace on his health.

In 1950, he was offered a post as singing professor at the Vienna Academy of Music and Visual Arts. Pattiera accepted this honorary post, but left it two years later, in 1952, because of his deteriorating health.

Tino Pattiera gave his last concert on 29 January 1952 before his beloved

audience in Dresden, performing arias and songs by Tosti, Bizet, Verdi, Puccini, Massenet and Donizetti.

While still on the operatic throne of Europe and the world, Pattiera used to visit Cavtat in the summer on a regular basis, where - in the company of numerous guests from European intellectual circles who accompanied him faithfully year after year - he spent days and nights with local residents. He enjoyed going fishing with them and playing bowls, cards and football.

Interestingly enough, Tino Pattiera never held a concert in Cavtat or Dubrovnik, nor even at the Dubrovnik Summer Festival. However, leafing through the programme notes of the 1956 Dubrovnik Summer Festival we come across the following event: a Solo Singing Course conducted by Tino Pattiera.

In the first half of the 1960s, wishing to return to Dubrovnik and find a job there, Pattiera was interested in teaching solo singing at the then Dubrovnik School of Music. However, the post had already been filled.

Tino Pattiera died in Cavtat on 24 April 1966 and was buried there at St Rok Cemetery.

As the years went by, the memory of the Cavtat opera star slowly faded away. In the silence of time, Pattiera's voice became stilled too. Only a few people - mainly older ones - remembered his name, but less and less frequently. With the aim of saving from oblivion forever this famous operatic name, the Aragosa Travel Agency established and organised in his honour the Dubrovnik International Opera Festival - Homage to Tino Pattiera from 2004 to 2013. Since 2014, the Dubrovnik Symphony Orchestra has taken over the organisation of this festival. A monograph on the life and artistic work of Tino Pattiera was released by the *Braća Hrvatskog Zmaja* publisher, Zagreb, *Zmajski Stol* – Dubrovnik, 2004.

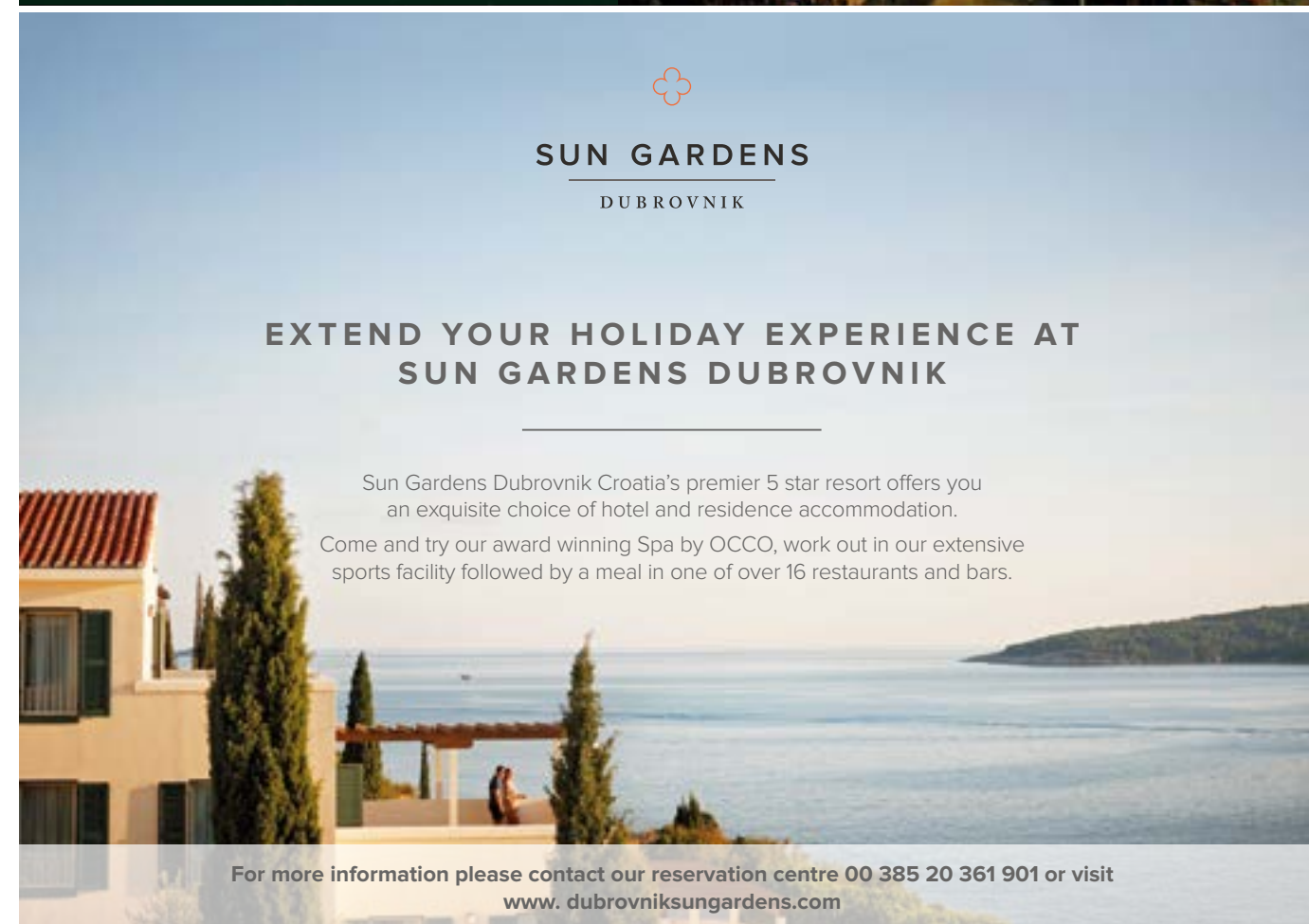



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200 godina od ukinuća DUBROVAČKE

REPUBLIKE

D evetog će lipnja ove godine biti navršena dva puna stoljeća od kada je člankom 99. *Acte Final* Bečkog kongresa Dubrovačka Republika pripojena Austriji i izbrisana s političke karte Svijeta.

Kongres u Beču, koji je s prekidima trajao od rujna 1814. do 9. lipnja 1815. godine, okupio je predstavnike europskih sila koji su krojili kartu Europe nakon Napoleonskih ratova. No, predstavnika dubrovačke države na Kongresu nije bilo. Vlastelinu Mihiu Bona, koji je u ime Senata Dubrovačke Republike dobio kredencijal za zastupanje interesa Dubrovnika, nije uopće dopušteno da sudjeluje na Kongresu te je čak utamničen. Kongres, na kojemu su dominirale osobe poput Metternicha, Talleyranda, Castlereagha i Kapodistriasa, je 457 godina nakon Višegradskog ugovora, potezom pera u povijest poslao teritorijem malu, ali diplomatsko-obavještajno značajnu i u ratovima neutralnu trgovačku državu Svetoga Vlaha.

Podsjetniku na kraj Republike prije dva stoljeća treba svakako nadodati i događanja koja su prethodila Kongresu,

a tijekom kojih su sami Dubrovčani - vlastela, građani i puk zajedno, pokušali vratiti Republiku. Naime, gotovo sedam godina od ulaska francuskih okupacijskih snaga u Dubrovnik započeo je ustanak i probudila se nada u povratak Republike. U veljači 1813. godine engleski su brodovi osvojili Lastovo i protjerali Francuze s otoka. U srpnju su osvojili Mljet i Elafite, a ušli su i u cavtatsku luku. Upravo su Cavtaćani i Konavljani u listopadu prvi oslobodili svoj teritorij od Francuza i to pod vodstvom vlastelina Vlaha Caboge i Frana Bone. Nakon toga Englezi zauzimaju Ston i Pelješac, pa je sve spremno za osvajanje samoga Grada. Ustanici napadaju tvrđavu Imperijal na Srđu, a 23. studenoga osvajaju francusku utvrdu na Žarkovici i Bosanku. U prosincu Francuzi s vojskom izlaze iz gradskih zidina te pokušavaju na prepad napasti ustanike u gruškoj luci. Nisu uspjeli, pa su se vratili u Grad. U siječnju se u Gružu pojavljuje i austrijski general Todor Milutinović s vojskom. Dubrovčani i austrijskoj i engleskoj vojsci pomažu nadajući se da će im oni zauzvrat pomoći da vrate Republiku. Vlastela se 18. siječnja

1814. okuplja u ljetnikovcu Giorgi gdje Vlaha Cabogu imenuju privremenim namjesnikom Republike, te petoročlani Odbor vlastele, koji se trebao zalagati za obnovu Republike. Već tada je Miho Bona, zastupnik Republike u Beču, izabran za osobu koja će pred stranim vladarima i predstavnicima zagovarati obnovu dubrovačke države.

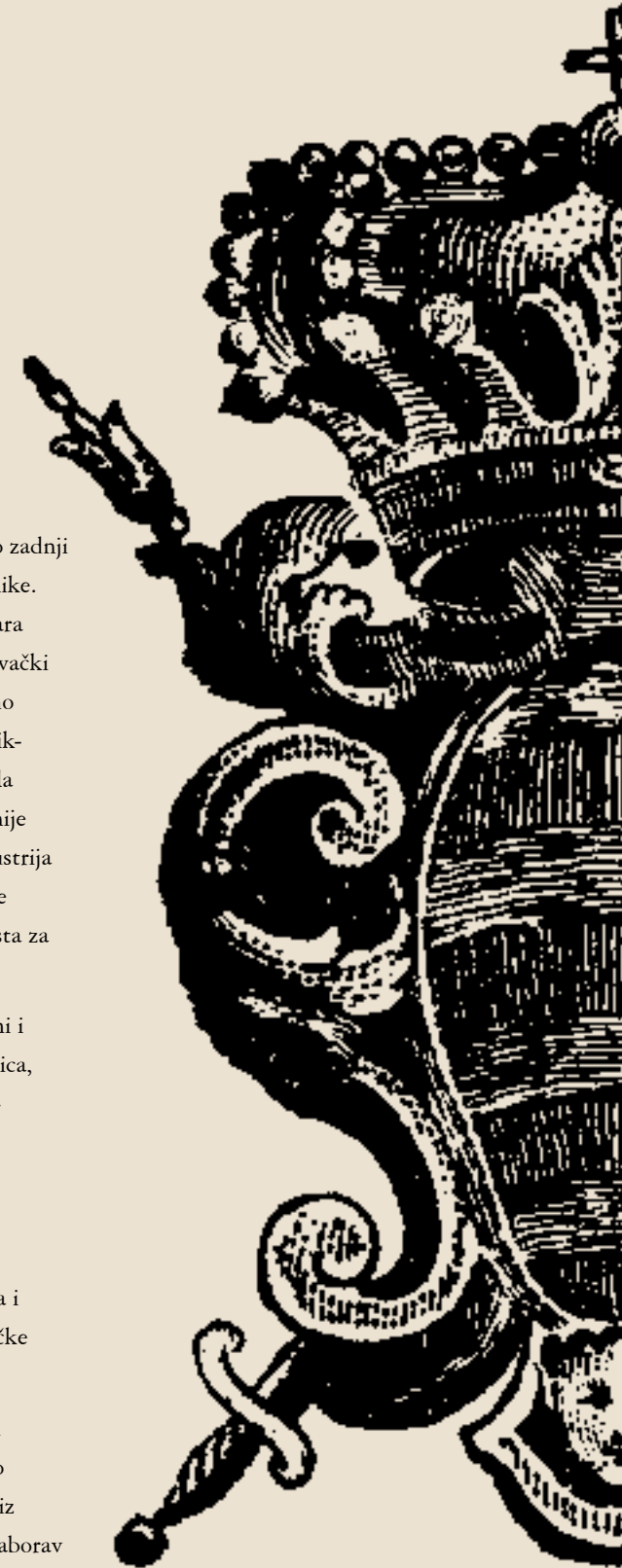
No, taština Vlaha Caboge i njegovo priklanjanje austrijskom generalu Milutinoviću, ali i nekorektan i bahat odnos prema engleskom kapetanu Lowenu, pogoršali su situaciju za Republiku, a nakon što vlastelin Giorgi (zadnji dubrovački knez) i francuski gradonačelnik Bosdari nisu željeli pustiti s Ploča unutar zidina vlastelina Điva Natali s ustanicima s Brgata i Župe, sve je bilo spremno za propast ustanka.

Englezi i Austrijanci su izigrali dogovore s ustanicima, te su sami zauzeli Grad. Najprije su Englezi rastjerali ustanike s Ploča i sami ušli u Grad s te strane, te se ponovo utvrdili, a potom su pustili da s Pila u Grad uđu austrijski i engleski vojnici. Ustanici su tako ostali po strani - izigrani i prevareni. Posljednji pokušaj vlastele i velikog dijela dubrovačkih podanika da vrate Republiku neslavno je

propao. Bečki kongres bio je samo zadnji čavao u lijesu Dubrovačke Republike. A tamo nije bilo nikoga da zagovara Dubrovnik. Nekada moćni dubrovački zaštitnik Osmansko carstvo, i samo se polako urušavalo, drugi zaštitnik - Papinska država, samo je odgledala događanja, s Rusima Dubrovnik nije imao dobre odnose, a Englezi i Austrija u podjeli post-napoleonske Europe jednostavno nisu željeli imati mjesta za Dubrovačku Republiku.


Od Rusa i Crnogoraca popljačkani i spaljeni Dubrovnik i njegova okolica, gospodarski uništavani francusko-ruskim ratovanjem i okupacijom, te uništenje trgovine i brodarstva Republiku je bacilo na koljena. A nesloga među vlastelom u toj očajnoj situaciji dodatno je ubrzala i neminovnim učinila kraj dubrovačke države.

Dva stoljeća kasnije nad prošlošću Republike nadvilo se proročanstvo i opomena iz Orsatova monologa iz Vojnovičeve *Dubrovačke trilogije*. Zaborav je prekrio slavnu dubrovačku prošlost, a kroz dva stoljeća na ovom području mijenjali su se razni ideološki konstrukti, ideologije i države.



200th Anniversary

of the Abolition of the Dubrovnik Republic



On 9 June 2015, a two full centuries will have elapsed from the day when - according to Article 99 *Acte Final* of the Congress of Vienna - the Dubrovnik Republic was annexed to Austria and erased from the political map of the world.

The Congress of Vienna, which lasted with intervals from September 1814 to 9 June 1815, gathered together representatives of the European powers who carved out the map of Europe after the Napoleonic Wars. However, there were no representatives of the Dubrovnik Republic at the Congress. The Aristocrat Miho Bona - who received his credentials from the Dubrovnik Republic Senate to represent the interests of Dubrovnik - was not allowed to take part in the Congress, and was even imprisoned. With a stroke of the pen, the Congress, dominated by people such as Metternich, Talleyrand, Castlereagh and Kapodistrias, sent the neutral merchant state of Saint Blaise - territorially small, but significant in the diplomatic- and intelligence sense - into the realms of history 457 years after the Treaty of Višegrad.

Recalling the end of the Republic that took place two centuries ago, one should certainly also mention the events leading up to the Congress, during which the people of Dubrovnik - aristocrats, citizens and commoners - tried together to re-establish the Republic. Namely, almost seven years after the French occupational forces entered Dubrovnik, a rebellion started and people's hope for the return of the Republic was reborn. In February 1813, English ships conquered Lastovo and expelled the French from the island. In July that same year, they conquered the island of Mljet and the Elafite Islands, and also entered the port of Cavtat. It was precisely the people of Cavtat and Konavle led by the noblemen Vlaho Caboga and Frano Bona who first liberated their territory from the French. After that, the English took possession of Ston and Pelješac, and everything was ready for the capture of the City itself. The insurgents attacked Fort Imperial on Mount Srđ, and took over the French stronghold at Žarkovica and the village of Bosanka on 23 November. In December, the French moved their troops outside the city walls and tried

to carry out a surprise attack on the insurgents in the port of Gruž. The attack was a failure, and they returned to the City. In January of the following year, the Austrian General Todor Milutinović also appeared in Gruž with his troops. The people of Dubrovnik helped both the Austrian and English armies, hoping that they would help them re-establish the Republic in return. On 18 January 1814, the Dubrovnik aristocrats assembled at the Giorgi summer residence, where Vlaho Caboga was appointed temporary governor of the Republic. An aristocratic council consisting of five members was also formed, with the aim of advocating the restoration of the Republic. Miho Bona was at this time appointed the Republic's representative in Vienna who was to advocate the re-establishment of the Dubrovnik Republic before the foreign rulers and representatives.

However, Vlaho Caboga's vanity and his deference toward the Austrian General Milutinović, as well as his improper and arrogant attitude toward the English Captain Lowen, made the situation more difficult for the Republic. After the nobleman Giorgi (the last Rector

of Dubrovnik) and the French Mayor Bosdari refused to let the nobleman Đivo Natali and the insurgents from Brgat and Župa into the City from the Ploče side, all the factors were in place for the failure of the rebellion.

The English and the Austrians reneged on their agreements with the insurgents, and occupied the City themselves. The English first dispelled the insurgents from the Ploče area, entered the City from that side, entrenched themselves again, and after that let the Austrian and English soldiers enter the City from the Pile side. The insurgents were thus left sidelined - thwarted and deceived. The last attempt of the Dubrovnik aristocrats and a large number of Dubrovnik's subjects to re-establish the Republic failed miserably. The Congress of Vienna was merely the last nail in the coffin of the Dubrovnik Republic, with no one there to stand up for Dubrovnik. The one-time powerful protector of the Dubrovnik Republic, the Ottoman Empire, was itself slowly collapsing; its second protector, the Papal State, merely observed the events; Dubrovnik did not have good relations with the Russians; whilst England and Austria

simply did not wish to leave room for the Dubrovnik Republic in their carve-up of post-Napoleonic Europe.

The plunder and burning down of Dubrovnik and its surroundings by the Russians and Montenegrins, the destruction of its economy by the Franco-Russian wars and occupation, and the devastation of trade and the shipping industry brought the Republic to its knees. In this desperate situation the conflict between its aristocrats just accelerated and made inevitable the end of the Dubrovnik Republic.

Two centuries later, the prophecy and warning from Orsat's monologue from Ivo Vojnović's *The Trilogy of Dubrovnik* still loom over Dubrovnik. The glorious history of Dubrovnik fell into oblivion, and - in the course of two centuries - different ideological constructs, beliefs and states have replaced one another in this region.

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TRI GLAVE NAD VRATIMA OD PILA



U dokumentima koji se nalaze u Državnom arhivu Dubrovnika sačuvane su mnoge povijesne informacije o maloj, ali slavnoj Dubrovačkoj Republici koja je bila samostalna 450 godina (1358.-1808.). Prošlost Dubrovnika obiluje raznovrsnim zanimljivostima jer je Republika održavala mnogobrojne diplomatske i trgovinske veze s gradovima na Sredozemlju i s onima u zaleđu Balkana. Mnoge osobe „plave krvi“ kao i trgovci, zanatlije, umjetnici pa i špijuni pohodili su u minulim stoljećima slobodnu državicu na istočnoj obali Jadranskoga mora. U starim listinama mogu se naći razne političke odluke dubrovačke vlasti, te objašnjenja istih, a koje su doprinijele opstanku Dubrovačke Republike na političkoj karti Europe u burnim srednjovjekovnim vremenima. U listinama je zapisano i puno toga o izgradnji Dubrovačkih zidina i utvrda, palača, socijalnih ustanova i o mnogo čemu drugom što je bilo važno za svakodnevni život žitelja Dubrovačke Republike.

O jednom nedovoljno poznatom povijesnom detalju koji se nalazi nad vanjskim Vratima od Pila izgrađenim 1538. godine pripovijeda ovaj tekst tema kojeg su tri glave (lica) koje se nalaze iznad kamenog luka, a ispod kipa sv. Vlaha. Još od 20-ih godina XX. stoljeća pogrešno je zaključeno, zbog površnog istraživanja (možda i zlonamjerno – op. D.R.), da prikazuje nemoralnu vezu između dviju dumni i jednog fratra. To tumačenje potpuno je neistinito, odnosno povijesno neutemeljeno. Interesanto je, kako se ta izmišljotina održala sve do današnjih dana.

Nije bio običaj u Dubrovniku da se podižu spomenici ni velikim djelima, a kamoli skandaloznim, tim više, što bi ovi potonji bili više na sramotu Dubrovnika nego fratara. Dubrovčani su držali do svoje uglađenosti i svoga ugleda, do svoje religioznosti i svoga morala. Iz navedenih razloga nitko neće povjerovati da su Dubrovčani htjeli osramotiti svoje redovnike i redovnice pred strancima koji su posjećivali Grad u ranijim stoljećima. Time bi sebe osramotili, pogotovo jer su redovnici mahom bili Dubrovčani, a redovnice u ženskim samostanima, kćeri dubrovačke vlastele. Naime, u dubrovačkim ženskim samostanima, kojih je bilo osam, stotine vlasteoskih kćeri, ne samo zbog toga što su željele postati dumne, već zato što su njihovi očevi davali miraz samo najstarijoj kćeri prilikom udaje, a mlađe su se morale povinuti očevoj naredbi i poći u samostan. Samostani su se nalazili na južnoj strani Grada i nizali su se od Pustijerne prema zapadu: Samostan sv. Tome, Sv. Mihajla Arhandela, Sv. Apostola, Sv. Šimuna, Sv. Marije od Kaštela, Sv. Andrije, Sv. Marka i Sv. Klare.

Neprihvatljivo je da su Dubrovčani postavili spomenik s tri glave, koji bi spominjao njihovu sramotu, i to baš ispod kipa sv. Vlaha, pogotovo stoga što se i u Franjevačkom samostanu u Rijeci dubrovačkoj nalazio na vanjskom zidu indentičan kapitel s tri glave, a i na klastru samostana Male braće postoje također četiri kapitela slične izrade, samo je razmještaj glava (lica) drugačiji.

Interesanto je citirati i mišljenje svojedobnog konzervatora dubrovačkih starina prof. Josipa Gelcicha, koji u svojoj knjizi „Erzgisser der Republic Ragusa“ navodi sljedeće: „Nad vratima na mostu od Pila uzidan je jedan kapitel na komu su urezane glave jednog fratra i dviju dumana. Narod, koji (zbog) pomanjkanja historijskog znanja nadopunjuje (objašnjava taj prikaz) čudnim pričama (te) kaže, da taj kamen predstavlja jednog fratra koji je u grešnoj nakani odveo (zaveo) dvije dumne. U stvari taj kamen spominje patriotizam triju samostana i to: franjevačkog, Sv. Klare i Sv. Marka koji su ustupili svoje zemljište za gradnju utvrda od Minčete do Bokara“.

Obzirom, da je dokazano da je samostan Sv. Klare sagradio kulu Puncjela („pulcellama: starotalijanski naziv za djevice), početak gradnje na svom zemljištu od 1305. godine i na svoj trošak (Reform. II. str. 311), nema razloga sumnjati u povijesno Gelcichevo tumačenje o postavljanju triju glava nad Vratima od Pila.

Navođenjem povijesnih činjenica franjevca O. Urbana Talije i dodatnog objašnjenja konzervatora starina prof. Josipa Gelcicha u potpunosti se demantira izmišljotina o nemoralnoj vezi između fratara iz samostana i Crkve Male braće i dviju dumni iz samostana Sv. Klare.

Istina je da je dubrovačka Vlada iskazala na najprimjereniji način zahvalnost za veliko domoljublje trima dubrovačkim samostanima javnim postavljanjem spomen obilježja s trima glavama (licima), radi ustupanja samostanskog zemljišta koje za izgradnju i pojačanje zidina i utvrda od tvrđave Bokar do tvrđave Minčeta.

THREE HEADS AT THE PILE GATE

Documents kept in the Dubrovnik State Archives have preserved a large amount of historical data about the small but glorious Dubrovnik Republic which managed to stay independent for 450 years (1358-1808). The history of Dubrovnik abounds in diverse curiosities because the Republic maintained numerous diplomatic and trade connections with cities in the Mediterranean as well as those in the Balkan hinterlands. Many „blue blooded“ people, as well as merchants, tradesmen, craftsmen, artists and even spies visited during bygone centuries the small free state on the eastern coast of the Adriatic Sea. Amongst old documents can be found records of a variety of political decisions taken by the Dubrovnik authorities along with the clarification of many political questions crucial to the Dubrovnik Republic's very survival on the political map of Europe during turbulent medieval times. The documents also mention the construction of the Dubrovnik city walls, fortresses, palaces, social institutions and many other items important to the every-day lives of the Dubrovnik Republic residents.

This text deals with a little-known historical detail which can be found on the external Pile Gate, constructed

in 1538, i.e. the three heads (faces) located above the stone vault, and under St Blaise's statue. Since the 1920s, superficial (and perhaps malevolent – according to the author) research has led to the mistaken conclusion that the heads represent an immoral relationship between two nuns and a friar. This interpretation is completely untrue, and historically unfounded. Curiously enough, this fabrication has survived to this day.

It was not customary in Dubrovnik to put up monuments to honour great deeds, let alone scandalous ones. More to the point, the latter would bring more shame on Dubrovnik than on the friars. The people of Dubrovnik set great store by their gentility, reputation, piety and morality. For these reasons, nobody will believe that the people of Dubrovnik wished to dishonour their friars and nuns in front of the foreigners who visited the city in bygone centuries. This would also mean bringing disgrace on themselves, because the majority of monks were Dubrovnik-born, and the nuns in the convents daughters of Dubrovnik aristocrats. Namely, the eight Dubrovnik convents were home to hundreds of aristocratic daughters, not only because they wished to become nuns, but because their fathers only gave dowries to their eldest daughters, while

the younger ones were forced to obey their fathers' orders and go to a convent. The convents were located in the southern part of the city, spanning from Pustijerna westwards in the following order: the Convents of St Thomas, St Michael Archangel, St Apostle, St Simeon, St Mary of the Citadel, St Andrew, St Mark and St Claire.

One cannot believe that the people of Dubrovnik put up a three-headed monument to their shame, just below the statue of St Blaise. An identical capital with three heads also stood on the external wall of the Franciscan Monastery in Rijeka Dubrovačka. In the cloister of the Friars Minor Monastery there are four similar capitals, with a different line-up of heads (faces).

There is an interesting quote by the erstwhile Dubrovnik antiquity conservationist, Professor Josip Gelcich, in his book entitled *Erzgisser der Republik Ragusa*: „Built into the Pile Gates above the Pile Bridge stands a capital with the carved heads of a friar and two nuns. The locals - who, due to their lack of historical knowledge, use bizarre stories to explain the stone depiction - claim that it represents a friar who sinfully seduced two nuns. In reality, however, the stone represents the patriotism of three religious institutions:

the Franciscan Monastery, St Claire's Convent and St Mark's Convent, which gave up their land for the construction of fortifications from Fort Minčeta to Fort Bokar“.

In view of the proven fact that St Claire's Convent did build the Puncjela Tower (*pulcella* is an Old Italian word denoting a virgin) with its own funds and on its own land - construction began in 1305 (Reform. II. page 311) - there is no reason to consider Gelcich's interpretation historically incorrect.

The fabrication that an immoral relationship existed between a friar from the Friars Minor Monastery and two nuns from St. Clare's Convent is fully refuted by quoting the historical facts provided by the Franciscan friar Urban Tališa and the additional explanation by the antiquity conservationist Professor Josip Gelcich.

Let us conclude: by putting up a memorial with three heads, the Dubrovnik authorities expressed in the most appropriate way their gratitude for the great patriotism of the three Dubrovnik monasteries in their giving up of monastery land for the construction and reinforcement of walls and strongholds from Fort Bokar to Fort Minčeta.

SUZE SV. LOVRA U PILAMA



Pile su Dubrovniku danas predvorje, ulaz u Grad, košnica ljudska u vrijeme turističke sezone, a nekoć su bile zapadno gradsko predgrađe. Ime su dobile po grčkoj riječi pylai - vrata, što odgovara njihovom prostiranju pokraj samih zidina. Predgrađe, stvoreno kao planirano kasnosrednjovjekovno naselje postalo je prava dubrovačka "industrijska zona". Tu su se u 15. stoljeću formirali proizvodni gradski pogoni: snažna tekstilna industrija, vezana uz izgradnju Onofrijevog vodovoda, bojadisaonice, radionice sapuna, staklarski obrt i proizvodnja ostalih potrepština. Od 1420. do 1435. Dubrovnik postaje sredozemno središte suknarskog zanata i tekstilne prodaje, 1432. osniva se komora vunarskog obrta, prva u Hrvatskoj. To je početak modernog Dubrovnika, kada novac zaraden trgovinom srebra, postaje izvor za kupnju katalonske vune, a proizvodnja tkanina na Pilama daje golem profit. Uspostavom državnih suknarskih radionica, omogućujući i privatnicima osnivanje takvih manufaktura, tehnološkim razvojem i lancem radnih operacija koje su proizvodile prestižne tkanine s pečatom "panni ragusei" za mediteransko i balkansko tržište, povezo se Dubrovnik sa svim krajevima tadašnjeg svijeta.

A dio Pila je i moćna, samostojeća tvrđava Lovrjenac, koja se izdiže onako ponosno na 37 metara visokoj hridi nad morem, dio sjajnog i toliko poznatog dubrovačkog fortifikacijskog sustava. Ime nosi po sv. Lovru čija se starodrevna crkva se nalazila u njezinom prostoru, kao i kuća pobožnih žena, trećoretkinja, u narodu zvanih picokare koje su se brinule o crkvi. Kroničari datiraju nastanak Lovrjenca u 1018. i 1038. godinu, a prvi očuvani arhivski spomen

te tvrđave je iz osvita 14. stoljeća, kad se imenuje jedan od niza njezinih kaštelana. O radovima na tvrđavi, stanu za posadu, vojnicima, moćnoj artiljeriji i naoružanju, topovima Ivana Krstitelja Rabljanina - posebno topu "Gušteru" iz 1537., govore trajno arhivski spisi 16. i 17. stoljeća, kad tvrđava dobija današnji izgled, jer Veliki potres 1667. godine nije poštedio njezinu unutrašnjost, pa joj se sanacija odvijala do konca 17. stoljeća.

Pile su oduvijek bile intimni dio Grada, slikovit i malen, a živjeti u Pilama, kako kažu Pilari je kao "živjeti u jednoj velikoj, obitelji", vremenu unatoč. Odjeci davnih suknara ostavili su traga i u Kolorini, Domicćevoj mastionici i čistionici robe, a ni svoga svetoga Lovra, osobito štovanog u vrijeme Dubrovačke Republike, nisu zaboravili.

Proslava njegova blagdana na pilarski način, jer Pilara bude najviše najviše, impozantna je impresija zreloga dubrovačkog ljeta. Ritualno hodočašće započinje kod Crkve sv. Đurđa u Pilama, a barjak s barjaktarom, svećenikom i vjernim pukom vodi uzbrdo, skalinama Marka Foteza, zbrajajući stoljeća, i penje se na Lovrjenac, nazvan baš po sv. Lovru, mladom mučeniku kršćanstva, iz Hispanije, smaknutom u vrijeme rimskog cara Valerijana. Misno se slavlje obavlja pred njegovom baroknom majušnom kapelicom u prizemlju tvrđave, a slika iz kapelice iznese se pod sutonsko nebo, u posvećeni tvrđavski, ali i umjetnički prostor, čuveno scensko dubrovačko *hamletišće*. I to na njegov blagdan 10. kolovoza, u smiraj kolovoškog dana, kada zvijezde sjaje najjače, a u to vrijeme godine bilježi se i pojava kiše meteora, Perzeida, što u narodu nazivaju Suzama svetoga Lovra.

THE TEARS OF ST LAWRENCE AT PILE

Pile is nowadays Dubrovnik's forecourt, an entrance to the City, a human beehive during the tourist season, and the City's one-time western suburb. It was named after the Greek word *pylai* – meaning a door – which corresponded to its position close to the city walls. The suburb, designed as a planned late-medieval settlement, became Dubrovnik's true "industrial zone". This is where in the 15th century the city's production plants were established: a powerful textile industry connected with the construction of the Onofrio water supply, dyeing plants, soap workshops, the glazier's trade and the production of other commodities. From 1420 to 1435, Dubrovnik became the Mediterranean centre for the cloth-weaving trade and textile sales. In 1432, a wool-trade chamber was established, the first in Croatia. It was the beginning of the modern Dubrovnik, when money earned from the silver trade became a source for purchasing Catalanian wool, and the production of fabrics at Pile made huge profits. By establishing state-owned cloth-making workshops, permitting private persons to start up such manufacturing businesses too, and by the technological development and manufacturing chain that produced prestigious fabrics with the "panni ragusei" label for the Mediterranean and Balkan markets, Dubrovnik established connections with all parts of the then-known world.

In the area of Pile also stands the mighty, freestanding Fort Lovrjenac, rising proudly from a 37 metre high cliff above the sea, part of the magnificent and widely-known Dubrovnik fortification system. It was named after St Lawrence, whose ancient church stood within its walls, alongside the house of devout women, the Tertiaries, popularly called *picokare*, who took care of the church. Chroniclers date the construction of Lovrjenac back to 1018 and 1038, while the first preserved archival record of the fort comes from the early 14th century, when one of its numerous castellans was appointed. Works on the fort, the crew's quarters, the soldiers, the powerful artillery and weapons, as well as the cannons of Ivan Krstitelj Rabljanin (John the Baptist of Rab) – particularly the gun named Gušter (Lizard) from 1537 – have been saved from oblivion in archival records from the 16th and 17th centuries, when the fort obtained its present-day appearance. Namely, the great earthquake of 1667 did not spare the fort's interior, and its restoration lasted till the end of the 17th century.

Pile has always been an intimate part of the City, picturesque and petite, while living at Pile – as its residents, the Pilari, claim – is like "the living in one huge family", regardless of time. Echoes of the ancient cloth works have also left their traces on Kolorina, Domic's clothes-dyeing and dry-cleaning shop.

Nor have the Pilari forgotten their St Lawrence who was revered during the time of the Dubrovnik Republic.

The celebration of this saint's day in the Pile-like manner, because the Pilari usually happen to be the greatest in number, gives an imposing impression of Dubrovnik's late summer. The ritual pilgrimage begins at St George's Church at Pile, whence the flag, the flag carrier, the priest and the faithful proceed uphill, climbing the stairs of Marko Fotez, as they have done for centuries, in order to reach Fort Lovrjenac, named after St Lawrence, the young Christian martyr from Hispania killed during the rule of the Roman emperor Valerian. Holy mass is celebrated in front of his small Baroque chapel on the fort's ground floor, and a painting of him is carried from the chapel out beneath the sky at sunset, into the fort's consecrated but also artistic area, the famous Dubrovnik venue for performances of *Hamlet*. The ceremony takes place on 10th August, at nightfall, when the stars are brightest. This time of the year is characterized by the appearance of a major meteor shower, the Perseids, popularly called the tears of St Lawrence.



50 YEARS of Lindo's Playful Youth

Ako ste u Dubrovniku preporučujemo vam: odvojite dva sata svog dragocjenog vremena i posjetite nastup Folklornog ansambla "Lindo". Osvjedočit ćete se da su to iznimno dojmive priredbe preko kojih ćete upoznati dobar dio tradicijske kulture i narodne umjetnosti dubrovačkoga kraja, ali i velikog dijela Hrvatske.

Od svoga osnutka 1965. godine, kada je Ansambl utemeljio g. Sulejman Muratović, brojne generacije mladih Dubrovkinja i Dubrovčana neumorno i s velikim uspjehom prikazuju narodno stvaralaštvo iz gotovo svih hrvatskih krajeva.

Ansambl okuplja oko 300 mladih koji plešući i pjevajući u originalnim kostimima neprocjenjive vrijednosti – a Lindo ih u svom fundusu ima 1500 - plijene svojom živošću i šarenilom svjedočeći o bogatstvu tradicijske kulture i hrvatskog folklor.

Kad je o tome riječ upravo se starinski sloj hrvatske tradicijske glazbe i plesa odlikuje bogatstvom različitih izvoditeljskih stilova, heterogenošću repertoara te raznovrsnošću upotrijebljenih glazbala.

Takva je raznorodnost, ističu etnostručnjaci, posljedica neujednačenih životnih uvjeta, turbulentnih povijesnih događanja te smještaja Hrvatske na zemljopisnom, političkom i kulturnom susretištu mediteranskog, srednjoeuropskog i balkanskog prostora.

Četiri temeljne hrvatske regije: nizinska, središnja, gorska i primorska ujedno su i četiri različita, nerijetko nadasve kontrastna etnografska područja. Najveći dio tih zanimljivih i čudesnih kontrasta doživjet ćete, poštovani posjetitelji Dubrovnika, upravo na "Lindovim" priredbama, čije nastupe

krasi, već pet desetljeća, nepatvoreni šarm razigrane i raspjevane mladenačke radosti.

Folklorni ansambl "Lindo" danas je ustanova u kulturi Grada Dubrovnika. No, "Lindo" je u proteklih pedeset godina postao mnogo više od toga: nezaobilazni je dio kulturne ponude turističkog Dubrovnika i jedan je od najupečatljivijih simbola društveno korisnog okupljanja dubrovačke mladosti postavši tako dobrim duhom Grada. O tome rječito govori činjenica da je u proteklih pet desetljeća više od 3000 mladih Dubrovkinja i Dubrovčana plesom, pjesmom i muziciranjem prošlo kroz Ansambl njegujući i predstavljajući običaje, tradiciju i kulturnu baštinu svog i drugih hrvatskih krajeva.

"Lindo", koji je dobio ime po najpopularnijem narodnom kolu u dubrovačkome kraju, gostovao je diljem Europe, kao i u mnogim velikim gradovima SAD-a, Australije, Južne Amerike i Japana. Njegove su nastupe snimale najuglednije svjetske televizijske kuće, a od 1967. godine "Lindo" je stalni i uspješni sudionik Folklornog dijela programa Dubrovačkih ljetnih igara, svjetski poznatog i najpriznatijeg hrvatskog glazbeno-scenskog festivala. Od mnogobrojnih pobjeda i nagrada na brojnim festivalima "Lindo" je osobito ponosan na Zlatnu kolajnu za ples i Zlatnu ploču za glazbu osvojene na svjetski najpriznatijem Festivalu folklor, u francuskom gradu Dijonu 1973. Godine 2012. Lindo je postao nositelj priznanja „Ambasador mira“ koje mu je dodijela hrvatska sekcija međunarodnog Instituta za promidžbu mira kroz turizam (IIPT).

If you happen to visit Dubrovnik, we recommend that you reserve two hours of your precious time for a performance of the *Lindo* Folklore Ensemble. You will witness an impressive event through which you will get to know a good deal of the cultural tradition and folk art of both the Dubrovnik region and other parts of Croatia. Ever since 1965, when the ensemble was founded by Mr. Sulejman Muratović, many generations of young girls and boys of Dubrovnik have tirelessly and with great success presented folk traditions from almost all the regions of Croatia.

The ensemble consists of around 300 young members who dance and sing in priceless original folk costumes, of which *Lindo* has about 1500 in its collection, conquering audiences with their vigour and versatility and testifying to the richness of Croatia's cultural tradition and folklore.

This particular ancient component of Croatian traditional music and dance is characterised by its wealth of different performing styles, diverse repertoire and variety of music instruments.

Ethno experts claim that such diversity is a consequence of erratic living conditions, turbulent historic events and Croatia's position at the geographical, political and cultural crossroads between the Mediterranean, Central European and Balkan regions. The four basic Croatian regions are: the lowland, central, mountain and coastal regions, which at the same time represent four different and often completely contrasting ethnographic areas.

You, esteemed visitors to Dubrovnik, will have the opportunity to experience most of these interesting and amazing contrasts precisely at one of these *Lindo*

shows, which have - for five decades now - been recognised for their genuine charm and youthful exuberance in performing.

Today, the *Lindo* Folklore Ensemble is a cultural institution in the City of Dubrovnik. However, for the past fifty years, *Lindo* has become much more than that: a compulsory part of the Dubrovnik tourist scene, one of the most recognisable symbols of the socially beneficial gatherings of Dubrovnik's youth, thus becoming the *good spirit of the City*. In support of this is the fact that during the last five decades more than 3000 young people in Dubrovnik have been members of the ensemble, cultivating and presenting the customs, tradition and cultural heritage of this and other Croatian regions with their dance, song and music-making. Named after the most popular folk dance in the Dubrovnik region, *Lindo* has toured Europe, as well as major cities in the USA, Australia, South America and Japan. Its performances have been broadcast by the world's most renowned TV channels. Since 1967, *Lindo* has been a permanent and acclaimed participant in the folklore programme of the Dubrovnik Summer Festival, the world famous and most prestigious music and theatre festival in Croatia.

The recipient of numerous awards and accolades, *Lindo* is particularly proud of its Gold Medal for dance and Gold Record for music won at the world's most prestigious Folklore Festival in Dijon, France, in 1973. In 2012, *Lindo* was acknowledged as an Ambassador for Peace by the Croatian Department of the International Institute for Promoting Peace Through Tourism (IIPT).

50 GODINA RAZIGRANE "LINDOVE" MLADOSTI

Dubrovački „fakini“



U svakom gradu postoji služba koja pomaže svojim građanima kada je u pitanju prijenos stvari s jednog mjesta na drugo. U turističkim mjestima ova služba pak pomaže i turistima prilikom njihovog dolaska, odlaska ili prolaza kroz to turističko mjesto. To su nosači, na dubrovačkom fakini.

Od nekadašnjih nosača, fakina, koji su poslije pada Dubrovačke Republike sjedili ispred Crkve sv. Vlaha, pa do Drugog svjetskog rata i današnjih dana, saznajmo tko su bili dubrovački fakini.

U nekadašnje su doba postojali „nosači“ i „fakini od dogane“. Lako ih je bilo razlikovati, sjedali su odvojeno, svaki na svom kamenu na pločniku s lijeve i desne strane skalina Crkve svetoga Vlaha. Fakini su sjedali na zapadnoj strani, prema Pilama, a nosači na drugoj, istočnoj strani, prema portu. Naime, postojala je stroga razlika između nosača i fakina.

Nosači su se regrutirali između siromašnih Primoraca. Pribivačali su se svakoga posla koji bi im se ponudio. Nosili su i kapse s mrtvacima.

Fakini, s druge strane, imali su točno određen posao - jedini su smjeli iskrcavati robu s trgovačkih brodova u Gradske portu, a zbog čega su ih i zvali fakinima od dogane. Za razliku od nosača Primoraca, fakini su bili Konavljani iz siromašnih gornjih sela. Za posao fakina, tražila se velika fizička snaga. Svaki od njih trebao je biti sposoban podići vreću od stotinu kila, takozvanu „bombajku“, prenijeti je i opet spustiti na tlo. Tko za tako nešto nije bio dovoljno snažan, nije ni mogao postati fakin od dogane. Svoje drvene kare fakini su držali ispred stupova Sponze - dogane.

Tako je to bilo u samom Gradu, a kako je to bilo u Gružu gdje su pristajali brodovi najbolje govori ovaj tekst poznatog hrvatskog povjesničara, književnika i političara Ivana Kukuljevića Sakcinskog koji je boravio u Dubrovniku 1856. g. On je, među ostalim, napisao kako mu je to „putovanje za svagdje ostalo u nezaboravnom sjećanju“ iako je za „fakine“ napisao sljedeće: »Kad se iskrcasmo odvedoše me fakini noseći predamnom robu najprije na doganu, od dogane opet drugi do najmljene karuce, a pri ovoj preuzeše opet treći robu, da je smjeste na kočiju. Svaki put moradoh s nova platiti dosadnu čeljad i prepirati se s njom poradi dara«.



USTAV IZ 1907. G.

- Pravila Bratstva svetoga Mihajla

Zanimljivo je napomenuti kako su „fakini“ imali svoj Ustav. Izašao je 1907. godine i imao je 25 članaka. Naslov ovog Ustava je bio „Bratstvo sv. Mihajla u Dubrovniku“ ili Bratstvo trhonoša – fakina, a sadržavao je sljedeća podglavlja: Ime i svrha bratstva, članovi, prava članova, uprava, dužnost uprave, skupština, razne odredbe, barjak i zaglava. Kako se može zaključiti iz 23 člana ovog Ustava pravila bratstva ili nešto slično tome postojala su i prije 1907. godine.

FAKINI NA FUNERALIMA

Osim što su „fakini“ bili zaduženi da pomažu građanima i gostima u prenošenju raznih stvari, kako smo to prije spomenuli, bili su zaduženi i da prate mrtvačke ljesove koji su se nalazili na kotačima.

Kako je došlo do toga da oni nose kapsu na sprovodima nije poznato. Za pretpostaviti je kako u to vrijeme nije bilo službenih poduzeća koja su obavljala taj posao, pa je svaka obitelj sama organizirala sprovode. Osim što su na funeralima nosili kapsu, obavljali su i poslove ukopavanja sve do Drugoga svjetskog rata.

O tome postoji i nekoliko zapisa, a jedan od njih je i pjesma Naši fakini, dubrovačkoga pjesnika Nika Kučara.

NAŠI FAKINI

*Tu pred crkvom Svetoga Vlaha
sjedali su nekad naši fakini,
kao gospari su bili, ušesni i fini.
U staro su ih doba Republike zvali
Soldati i Bastasi;
sjedali bi na kapitelima vlasteoskih dvora,
zamišljeni, mirni;
zanimljiv je bio ton njihovih razgovora.
Na Korosante, Svetoga Vlaha
i na funeralima gospara
bili su obučeni u lijepa odijela stara,
u šarenim bojama, svilajem oko pasa,
ponosna stasa;
crvena kapa im na glavi,
široke gaće od svile
i demadan plavi.
A sad ih više nema! ...
Ni kapitela sa vlasteoskih dvora,
ni njihova razgovora;
još gdjekoji živi - crkva Svetoga Vlaha
i na njih uspomena!*

(Dubrovnik, 9.10.1938.)

Poslije Drugoga svjetskog rata ustrojena je u tu svrhu služba, i svaki nosač, fakini, morao je imati kapu i na njoj broj što je značilo da ima dozvolu za rad na ovim poslovima. Najčešće su se zadržavali u Gružu na pristaništu te na Pilama.

I danas ova služba postoji, ali organizirana na sasvim drugi način. Fakini su postali „karičari“. Koncentrirani su na Pločama (istočni ulaz u Grad) odakle prenose raznu robu građanima ili vlasnicima brojnih radnji u staroj gradskoj jezgri, a to obavljaju na karičima (kolicima) ručne izgrade, iako se u zadnje vrijeme sve više koriste i kolica na električni pogon.

Što se pak tiče današnje pomoći turistima treba napomenuti kako je moderni način prometovanja omogućio brzi dolazak ili odlazak putnika iz nekog mjesta u drugo, a ulogu „fakina“ preuzeli su hotelski portiri, bagažisti, taxisti ili pratitelji autobusa - ako je u pitanju grupni dolazak ili odlazak gostiju. Ove zadnje šaljivo zovemo „beduinima“.

Od davnine pa sve do današnjih dana dubrovački „fakini“ bili su vrijedni, poštteni i nadasve radišni ljudi. Neka takvi ostanu i dalje.

(Literatura: Vedran Benić, Niko Kučar, Ivo Perić, Mato Podić, Nada Skatolini, Ivo Vojnović, Nenad Vekarić i drugi)



Dubrovnik Porters



Every city has a service offering its residents help in transporting things from one place to another. In tourist resorts, this service also helps tourists during their arrival, departure and passing through the resort. They are porters, or *fakini*, in the Dubrovnik dialect.

Let us find out who the Dubrovnik *fakini* were from the porters (*fakini*) of long ago who used to sit in front of St Blaise's Church after the fall of the Dubrovnik Republic, right up to those of World War II and the present day.

In bygone times there were "ordinary porters" and porters called "fakini of Dogana". It was easy to tell them apart. They sat separately, each on his slab on the pavement to the left and right of the steps of St Blaise's Church. The *fakini* sat on the western side, towards Pile, and the porters on the eastern side towards the Port. Namely, there was a strict difference between the porters and the *fakini*.

The porters were recruited from among the poor dwellers of Primorje. They accepted every job offered to them and even carried coffins with dead people.

The fakini, on the other hand, had precisely determined jobs – only they were allowed to unload goods from merchant ships in the City Port, which is why they were called the „fakini of Dogana (Customs House porters)“. Unlike the porters of Primorje, the fakini were men from the poor hinterland villages of Konavle. The work of the fakini required huge physical strength. Each of them had to be capable of lifting a sack weighing one hundred kilograms, the so called „bombajka“, carrying it, and putting it down on the ground again. Those not strong enough to do this could not become fakini of Dogana. The fakini kept their wooden carts in front of the columns of the Sponza Palace – the Dogana (or Customs House).

That's how it was in the City. How it was in the port of Gruž, however, is best described in the following text by the well-known Croatian historian, writer and politician Ivan Kukuljević Sakcinski, who resided in Dubrovnik in 1856. Amongst other things, he wrote that „this journey has remained indelibly imprinted in my memory“, although he portrayed the *fakini* in the following words: „When we disembarked, the *fakini* – who carried my luggage in front of me – took me first of all to the Customs Office. Another one took me from there to a rented cart, while a third took the luggage in order to put it on a carriage. I had to pay these boring people every time and argue with them about the tip“.

CONSTITUTION FROM THE YEAR 1907 -THE RULES OF ST MICHAEL'S BROTHERHOOD

Interestingly enough, the *fakini* had their own constitution. It came out in 1907, and consisted of 25 articles. The constitution was entitled *The Brotherhood of St Michael in Dubrovnik*, or the Fakini Brotherhood, and it comprised the following articles: The Brotherhood's Name and Purpose, the Members, the Members' Rights, the Management, the Management's Obligations, the Assembly, Miscellaneous Decisions, the Banner and the Title. As one can conclude from Article 23 of this Constitution, the Brotherhood's rules, or something similar, had also existed before 1907.

FAKINI AT FUNERALS

In addition to their obligation to help their fellow citizens and guests carry different things, as previously mentioned, the *fakini* were obliged to escort coffins on wheels. The reason why they were the ones to carry coffins at funerals is not known. Supposedly, there were no official companies for the job at the time, so each family organised its own funerals. In addition to the carrying of coffins at funerals, the *fakini* also carried out the burials until World War II.

There are several written records on such events, including a poem entitled *Our Fakini* by the Dubrovnik poet Niko Kučar.

OUR FAKINI

*In front of St Blaise's Church
Our fakini used to sit,
All dressed up, like gentlemen.
In the old time of the Republic
Soldiers and Porters they were called;
On the capitals of noblemen's palaces they used to sit,
Pensive and calm;
The sound of their talk quite intriguing.
At the Feast of Corpus Christi,
the Festival of St Blaise and gentlefolk's funerals,
They walked proudly
In fine old colourful clothes,
With silk waist-bands,
Red caps on their heads,
Wearing wide silk trousers,
And blue waistcoats embroidered with silver and silk.
Yet, they are gone now!..
As are the capitals of noblemen's palaces,
And their talks;
Yet a few of them have survived –
Along with the Church of St Blaise
And the memory of them!*

(Dubrovnik, 9 October 1938)

After World War II, a service was set up for this purpose, and each porter, *fakini*, had to wear a cap with a number, which meant that he possessed a permit for jobs of this kind. They most often operated in Gruž at the quayside, and at Pile.

The service still exists today, but it is organised in a completely different way. The *fakini* have become cart-pullers. They wait at Ploče (the eastern entrance to the City), from where they transport various goods for residents or owners of the numerous shops in the Old City using their home-made carts, although in recent times electric carts are more and more in use.

Regarding the assistance offered to tourists today, it ought to be mentioned that modern traffic has enabled fast travel from one place to another and that the role of the *fakini* has been taken over by hotel porters, baggage handlers, taxi drivers or bus escorts – where group arrivals and departures are concerned. The latter are jokingly nicknamed „Bedouins“.

From bygone times right up to today, the Dubrovnik *fakini* have been diligent, honest and above all hard-working people. Long may they continue to be so.

(Bibliography: Vedran Benić, Niko Kučar, Ivo Perić, Mato Podić, Nada Skatolini, Ivo Vojnović, Nenad Vekarić and others)



LOPUDSKA SIROTIKA

- Tragična ljubavna priča pučanke i vlastelina

Legenda iz 15. stoljeća vodi nas na Lopud, jedan od najljepših elafitskih otoka. U kamenoj ribarskoj kućici, u uvali Šunj, djevojka Marija živjela je s trojicom braće. Roditelji su im umrli pa su braća brinula o sestri. Igram sudbine jedne večeri od utapanja je spasila mladića koji je doživio brodolom u lopudskom akvatoriju. Kad je utopljenik došao k sebi otkrilo se da je spasila život Ivanu, sinu uglednoga dubrovačkoga vlastelina. Marija ga je njegovala, pa iako se mladi vlastelin uspješno oporavljao, nije se žurio napustiti skromnu ribarsku kućicu na Lopudu. Između dvoje mladih rodila se ljubav. U Dubrovačkoj Republici ljubav, kao i brak između vlastelina i pučanke bili su zabranjeni. Zaljubljeni Ivan i Marija nadali su se da će snaga njihove ljubavi nadjačati zabrane i prepreke, ali Ivanova obitelj nije pokazivala razumijevanje – naročito Ivanov otac koji se usprotivio po njemu sramotnoj vezi s djevojkom iz puka. Kad je Ivan shvatio da neće dobiti očevo blagoslov, odlazi u samostan na otoku Sveti Andrija, nedaleko od Lopuda. Njegova ljubav prema Mariji bila je presnažna, pa se nastavio tajno viđati s Marijom. Ona je s Lopuda plivala na Svetog Andriju ravnajući se prema vatri koju bi joj Ivo zapalio na obali. Ali, uskoro su tajnu otkrila Marijina braća. I za njih je veza sestre s vlastelinom bila neprimjerena, a da skrivaju sramotu, koju je Marijina zabranjena ljubav nanijela obitelji, odlučili su je ubiti. Službeno nisu smjeli okrvariti ruke sestrićima, pa su skovali „lukav“ plan - na barci su zapalili vatru i tako Mariju namamili da unatoč nevremenu zapliva misleći da je dragi zove. Marija je uporno plivala prema svojoj ljubavi,

a u jednom trenutku, kad je bljesnula munja, ugledala je barku, svoju braću na njoj i shvatila što su joj braća priredila. Iscrpljena, tužna i izdana, lopudska sirotica, utopila se.

Njezino mrtvo tijelo more je izbacilo na mjestu tajnih susreta mladih ljubavnika. Ostatak života Ivo je proveo u samostanu, slomljen od tuge.

Lopud je od Dubrovnika udaljen 4 milje, a pješćana plaža Šunj jedna je od najljepših na Jadranu. Iako rajsku plažu ljeti preplave turisti, taj je dio otoka nenaseljen. U predjelu Bige nalazi se ruševina čiji ostaci svjedoče da je riječ o stambenom objektu. Postoje podatci da je 1473. Jakob Crijević otpužen zbog ljubavne veze s udanom Lopudankom, pa je osuđen na 10 godina zatočeništva na Svetom Andriji. Za mnoge ove činjenice potvrda su povijesne utemeljenosti lopudske sirotice.

Iako su o tome među ostalim pisali Ivan Gundulić i Petar Preradović, riječ je zasigurno o arhetipskoj priči koja je dio usmene predaje brojnih naroda. Motiv tragičnih ljubavnika inspirirao je i brojne autore diljem Europe. Istodobno, legenda je progovarala o strogim društvenim normama, bilo je to upozorenje drznicima koji nisu poštovali zakone i običaje.

Danas legenda o lopudskoj sirotici ostavlja gorak ukus i zvuči kao SF štivo - nepojmljivo je da zbog razlike u društvenoj pripadnosti veza dvoje ljudi bude osuđena na propast, teško je pojmiti surovu izdaju braće... Iskreno, potpuno mi je neprihvatljivo da zaljubljeni muškarac dopusti ženi koju

voli svakodnevni plivački maraton od Lopuda do Svetog Andrije. Dva otoka udaljena su dvije nautičke milje.

Zašto Ivo nije odlazio svojoj dragoj, sigurno bi mu bilo lakše otplivati četiri nautičke milje od Svetog Andrije do Lopuda i natrag. Zbog ljubavi smo spremni na sve, ali, nekako mi se čini da žena uvijek izvuče deblji kraj.

THE POOR GIRL OF LOPUD

- The Tragic Love Story of a Plebeian Girl and an Aristocrat

A 15th century legend takes us to Lopud, one of the most beautiful of the Elafite islands. In a stone fishermen's cottage in the bay of Šunj there lived a girl called Marija with

lovers hoped that the strength of their love would overcome all the restrictions and obstacles. However, Ivo's family showed no understanding, and his father opposed the shameful relationship with the girl he believed to be beneath his son's rank. After realizing that he would not get his father's blessing, Ivo retreated to a monastery on the island of St Andrew, which lay close to Lopud. Nevertheless, overwhelmed with love, he continued to see Marija secretly. To be more precise, she used to swim from Lopud to the island of St Andrew following a signal Ivo gave her by lighting a fire on the coast. But soon Marija's brothers found out about the secret. For them, the relationship between their sister and the aristocrat was inappropriate too. Aiming to hide the shame Marija's affair brought upon their family, they decided to kill her. Because the law prevented them from having the blood of their sister on their hands, they came up with a cunning plan: they lit a fire on a boat and lured her to swim, in spite of bad weather. Believing that her beloved was calling her, Marija kept on swimming, but was unable to reach her goal. All of a sudden, in a flash of lightning, she caught a glimpse of the boat with the familiar faces in it and realised what her brothers had been planning for her. Exhausted, sad and betrayed, Marija lost her strength to swim and drowned.

The sea washed her dead body ashore in the place where the young lovers used to meet. Heartbroken, Ivan spent the rest of his life in the monastery.

The island of Lopud is located 4 miles from Dubrovnik, and its sandy beach Šunj is one of the most beautiful on the Adriatic. Although this idyllic beach is crowded with tourists in the summer, this part of the island is uninhabited.

In the area of Bige, however, there is a ruin, the remains of which suggest that it used to be a dwelling. According to written evidence from 1473, Jakob Crijević was accused of having an affair with a married woman of Lopud and sentenced to 10 years' imprisonment on the island of St Andrew. Many people believe that these facts confirm the poor girl of Lopud to be a historic person.

Although Ivan Gundulić and Petar Preradović are among the authors who have written about this, we are certainly talking about an archetypal tale which is part of the tradition of many nations, passed down by word of mouth. The tragic lovers motif has also inspired many authors all over Europe. At the same time, the legend portrayed strict social norms, and served as a warning to those who dared to disobey laws and customs.

Nowadays, the legend of the poor girl of Lopud leaves a bitter taste in one's mouth and sounds like a SF text. It is incomprehensible that a relationship of two people is doomed because of the social difference between them, and it is difficult to understand the brothers' cruel betrayal. To be honest, it is completely unacceptable for me that a man in love allows his beloved to swim a marathon between the islands of Lopud and St Andrew, which are two nautical miles apart.

Why wasn't Ivo the one to go to his beloved? It would surely have been easier for him to swim four nautical miles from St Andrew to Lopud and back. We are ready to do anything for love, but, I somehow believe that it is always the woman who gets the worst of it...



Srdela

(srđela) - riba hraniteljica

Srdela (srđela), hrana siromaha i kraljica riba. Oboje? Baš tako. I još, mnogo toga. Ova skromna riba iz porodice haringi, kroz stoljeća je prehranjivala siromašno otočko stanovništvo obalne Hrvatske. Ribari su nekad u gradski porat svakodnevno donosili pune barke ribe, a najjeftinija među njima, srdela, značila

je kvalitetan i svakome prihvatljiv obrok. Kad su bili bolji bokuni u pitanju bio je to kraljevski objed za finije gospare, a manji komadi jednako dobar objed ili marena običnomu puku i ribarima. Onako freška, taman uhićena najukusnija je s gradela, a nerijetko se u dubrovačkome kraju i okolici spravlja i lešo. Poznate su i naše dubrovačke

srdele u ulju, kao i marinirane. I danas se kupuju u lokalnim butigama, a onima koji nisu te sreće da žive uz more i od mora, dobro dode i konzervirana hrvatska sardina. Srdela, zajedno s incunima i papalinama, je jedna o najhranjivijih malih plavih riba. Bogata je nezasićenim aminokiselinama omega-3 i omega-6.

Ukusna je, bogata bjelančevinama, ugljikohidratima, mastima, vitaminima A, D i E. Tražena je ne samo zbog hranjivih vrijednosti, već i zbog prihvatljive cijene. Jedna je od najjeftinijih riba koje se mogu nabaviti svježe. Najčešće se lovi mrežama plivaricama.

Prava sezona lova na srdele počinje početkom proljeća i traje do druge polovice jeseni. Ali srdele se love i zimi.

Većinom se lovi mrežama plivaricama i lebdećim kočama, a sve manje obalnim potegečama i stajaćicama. Ove dvije vrste ribolova postupno nestaju kao način lova na srdelu. Srećom, iako pojedini načini ribolova izumiru, srdela, stoljetna hraniteljica primorskoga kraja, ponovno dobija na značaju i postaje sve popularnija. Jedan obrok srdela osigurava: 10% dnevnih potreba za željezom, 40% dnevnih potreba

za kalcijem i 20% dnevnih potreba za vitaminom D. Sadrži značajnu kombinaciju kalcija i vitamina D. I konzervirane srdele, tvz. Sardine, ne gube hranjive tvari.

Zbog okusa, hranjivosti, cijene i brojnih načina pripreme i konzerviranja, nezamjenjiv je obrok i danas. Srdela (srđela) hraniteljica ostala je jednako popularna kroz stoljeća, sve do današnjih dana.

The Sardine

- the Provider Fish

The sardine, poor people's food or the queen of fish. Or both? Precisely. And much more.

This modest fish from the herring family has fed the poor people of the Croatian islands and coast for many centuries.

Fishermen used to come to the city port on a daily basis, with their boats full of fish. The cheapest among them, the sardine, was a high quality meal acceptable to everybody. When larger in size, they were a royal meal for wealthy gentfolk, while the smaller ones were an equally good meal or snack for ordinary people and fishermen. The fresh and newly caught sardine is at its most delicious grilled, whilst it is also often boiled in the Dubrovnik area. Well known too are Dubrovnik sardines steeped in oil, as well as marinated. Today they are still bought in local shops, and people not fortunate enough

to live by and from the sea are quite happy with Croatian canned sardines.

Alongside anchovies and sprats, the sardine is one of the most nutritious small oily fish. It is rich in non-saturated amino acids omega-3 and omega-6. This delicious fish is also rich in proteins, carbon hydrates, fats and vitamins A, D and E. It is in great demand not only for its nutritional value, but also for its reasonable price. One of the cheapest fish that can be obtained fresh, it is most often caught by drift nets.

The actual sardine-catching season begins in early spring and lasts until the second half of autumn, but they can also be caught in winter. Sardines are mostly caught by drift nets and floating trawl nets and less and less by coastal seine nets and fixed nets.

These two methods of sardine-catching are slowly disappearing. Fortunately - although certain ways of fishing are slowly disappearing - the sardine, this fish that has fed the coastal region for many centuries is again becoming important and more popular. A sardine meal includes: 10% of one's daily needs for iron, 40% of one's daily needs for calcium and 20% of one's daily needs for vitamin D. It also has an important combination of calcium and vitamin D. Canned sardines do not lose their nutritious properties.

Today - thanks to its taste, nutritional value, price and numerous ways of preparing and conserving - the sardine is still an irreplaceable meal today. Over the course of the centuries, this provider fish has remained just as popular to this day.

- Ljepotica s morskih hridi

Motar

Samphire

Postoje biljke koje nisu samo egzotični, ljupki, mirisni ukrasi prirode podareni nam samo kao ljepota oku i milost duši, dok ih promatramo. Različito samoniklo bilje, koje često raste na teško dostupnim i nedohvatljivim mjestima, većini nije poznato kao jestivo, a upravo zbog svojih nutritivnih svojstva postaje sve cjenjeniji sastojak čija upotreba svjedoči o vrsnosti i različitosti gastro znalaca na čijim se jelovnicima nalaze. U malenom zelenom grmu koji krase nazubljene morske hridi, udarane valovima, grijane suncem, podatne udarima bure, rijetko tko bi, bez prethodnog znanja, prepoznao jestivu biljku specifičnog okusa. U narodu je zovu motar, petrovac, šćulac ili matar, latinski joj je naziv *Critmum maritimum*. Iako je mi sretnici, koji ljeti uspijemo naći stijenovita mjesta, umjesto prenapučenih plaža, za osvježanje u moru, često susrećemo, sve donedavno, nismo je mogli vidjeti u domaćoj gastro ponudi, na tanjuru uz ribu, slane ili marinirane incune, u salati od hobotnice i sličnim jelima. Jedinstveni okus te biljke svaki će zalogaj učiniti specifičnim užtkom za gurmane i sve one koji vole probati nešto drukčije.

Grm ove biljke mesnatih manjih listova, najljepši je dok cvjeta i svojim žućkasto-zelenkastim cjetovima ukrašava obale, dočaravajući fascinantni prizor - kao da je u malenim udubinama morskih hridina netko nacrtao i rascvjetao omanju livadu punu nježnih cvjetića. Motar je u cvijetu ljeti, od srpnja do listopada i tada nije pogodan za branje. Najukusniji je, kažu,

kad se bere u proljeće, prije cvatnje i to na mjestima na kojima sama, pri dodiru, pukne. Ukoliko se bere u nešto kasnijem godišnjem dobu, beru se samo listovi kojima sunce i zrnca morske soli utisnu jaču i oštriju aromu. Svježi listovi motara mogu se jesti sirovi, ali se češće koriste u namirnicama kao začini ili dodatci jelima nakon što odleže neko vrijeme u octu ili ulju.

Motar je u nekim drugim zemljama vrlo cijenjena biljka koju je moguće kupiti samo u specijaliziranim rasadnicima, u dubrovačkom kraju imamo ga u prirodi u izobilju, a njegovu ljepotu gotovo da više i ne primjećujemo, dok ga još uvijek većina prolaznika doživljava tek kao nepoznatu, oku ugodnu obalnu floru. A ta samonikla biljka koja raste u uvjetima poprilično negostoljubivima za život, ali daleko od svakih vrsta urbanih zagađenja, zeleni je svegodišnji ukras morskih hridi koji godu oku, ali ni nepcu njezin okus mrzak nije.

U dubrovačkoj kuhinji uz manje poznati motar, često se koristi i poznatiji ružmarin, čije ime potječe od latinskog *ros* i *marinus* – u prijevodu – morska rosa što upućuje na to da je za njegov rast vrlo povoljan i poželjan povjetarac s mora. Ružmarin je grmolika trajna biljka mirisnih zimzelenih listića sa svjetloplavim cvjetićima, karakteristična je za mediteranske krajeve, bogate suncem, osvježene morskim zrakom. Miris cvjetova i cvjetnih vrhova grančica je jak i nalik na kamfor, dok je okus ljut, pomalo gorak i aromatičan, stoga će svaki kuhar i domaćica biti pažljiv s količinom koju stavlja u jela. U cvjetovima, listovima i grančicama ružmarin sadrži eterična ulja, čija kvaliteta ovisi o klimi i o sunčanim i zaštićenim položajima. Više od tisuću godina cijenjeni je začini i prirodni lijek. Kroz povijest je ružmarin bio vrlo omiljena biljka uz koju se ispredaju brojne priče poput one da su ga u Grčkoj studenti stavljali na glavu kada su pripremali ispite, jer se vjerovalo da jača pamćenje. U staroj Engleskoj ružmarin je bio simbol vjernosti, pa je iz toga nastao običaj da se na svadbi odjeća kiti ružmarinom. To je i hrvatski običaj.

- An Edible Beauty from the Sea Cliffs

There are plants that are not merely exotic, charming and fragrant adornments of nature given to us to please the eye and soothe the soul while we observe them. A variety of plants that often grow wild in inaccessible and unreachable places are seldom known to be edible. However, it is precisely because of their nutritious properties that they are becoming more and more appreciated ingredients, testifying to the excellence and versatility of the gastro experts who include them in their menus. Without previous knowledge, few people would identify this small green bush that adorns the jagged sea cliffs - struck by the waves, warmed by the sun and exposed to squalls - as an edible plant with a specific taste. In Croatia, it is called locally *motar*, *petrovac*, *šćulac* and *matar* (or samphire in English), while its Latin name is *Critmum maritimum*. Although we - the lucky ones who manage to find rocky places by the sea from which to have a dip, instead of from the crowded beaches - often see samphire, it has not, until recently, been on the local menu, served as an accompaniment to fish, salted or marinated anchovies, or in octopus salad and similar dishes. Samphire's unique taste will make each mouthful a particular delight for gourmants and all those who like to taste something different.

This bush with its small fleshy leaves is at its best whilst in bloom, adorning the shore with its yellowish-greenish flowers, and conjuring up a fascinating sight: as if someone has sketched small meadows full of tender little flowers in the small niches of sea cliffs. Samphire flowers in summer, from July to October, and it is not good to gather it at this time. It is said to be at its most delicious when picked in spring, before blossoming, when the stem breaks off by itself when touched. Later in the season, people only pick the leaves which the sun and grains of sea salt have imbued with a more intense and sharper aroma. Fresh samphire leaves can be eaten raw, but are more often used as spices or added to dishes after being kept in vinegar or oil for a time.

In some other countries, samphire is a highly valued plant that can be bought only in specialised plant nurseries. Although samphire grows wild abundantly in the Dubrovnik area, we hardly notice its beauty any more, while the majority of passers-by still see it merely as an unknown coastal plant that pleases the eye. Still, this plant - which grows wild in a quite inhospitable environment, but far away from all kinds of urban pollution - is a lovely evergreen adornment of sea cliffs, as well as a delight for the palate.

Alongside the less known samphire, a more familiar plant, rosemary, is widely used in Dubrovnik cuisine. Its name is derived from the Latin words *ros* and *marinus* – meaning „dew of the sea“, which indicates that its growth is enhanced by a sea breeze. Rosemary is a bushy perennial plant with small fragrant evergreen leaves and small light blue flowers, native to Mediterranean regions with plenty of sun and fresh sea air. The fragrance of rosemary flowers and the flowery sprig tops is intensive and reminiscent of camphor, while its taste is sharp, slightly bitter and aromatic, therefore cooks and housewives are careful with the quantities they use to season their dishes. Rosemary flowers, leaves and sprigs contain essential oils, whose quality depends on the climate, the most suitable being sunny and protected areas. For more than a thousand year, rosemary has been a highly valued herb and natural medicine. Throughout history, rosemary has been a very popular plant connected with numerous stories, such as the one that says students in Ancient Greece used to wear it on their heads when preparing for their exams, because it had a reputation for improving the memory. In medieval England, rosemary was a symbol of fidelity, and wedding guests would wear a sprig of rosemary during wedding ceremonies. This is also a Croatian custom.

ONI SU DUBROVAČKI LOVCI NA OLUJE!

Chasers Dubrovnik“ na kojoj imaju tisuće lajkova. Prenose ih hrvatske i svjetske publikacije i portali - National Geographic, CNN, Huffington Post... Njihove fotografije česte su pobjednice na meteorološkim i pejzažnim foto natjecanjima, a nedavno su čak dvije Danijelove fotografije izašle u službenom kalendaru Svjetske meteorološke organizacije (WMO) za 2015. godinu!

Dubrovački lovci na oluje surađuju od 2011., no svi su se godinama ranije bavili fotografiranjem prirode. Kako ih nije vezivala samo fotografija, nego i gotovo identični motivi fotografiranja, nije im bilo teško međusobno se „otkriti“ na Internetu. Grupu je, oduševljen prirodom i njezinom surovom snagom otvorio Hrvoje, kako

bi i na Facebooku mogli objavljivati foto radove, no tijekom vremena proširili su djelatnost na prognoziranje vremena, postavljanje automatskih meteoroloških postaja i ostalih uređaja. - Osjećam se nekako počašćen, zapravo sretan što živim u Dubrovniku. Prizori Grada pred ljetnu neveru kada mu „prijetu“ munje

Fotografija Dubrovnika na kojoj se osunčan kameni grad oslikava u kristalno bistrom moru, obavezna veduta s turističkih razglednica - nije ono što njih zanima. Oni su Dubrovački lovci na oluje – oni vole fotografirati Dubrovnik iz sasvim drugačije perspektive. Dubrovnik zapljusnut orkanskim jugom, neba osvijetljena munjama, tvrđava zagrljenih maglom... Kada prognostičari najave mogućnost nevremena na dubrovačkom području Hrvoje Batinić, Boris Bašić, Zlatko Barać i Daniel Pavlinović skupljaju svoju foto-opremu, namještaju

objektive i jure na obližnja brda kako bi uvijekočili dinamične, nikad jednake prirodne pojave oko Dubrovnika.

Jedinstven naboj između skladne arhitekture i neukrotive prirode. To je motiv koji je ovoj skupini dubrovačkih meteofotografa, donio

planetarnu popularnost. Očaravajuće fotografije, uz svakodnevnu vlastitu interpretaciju vremenske prognoze objavljuju na Facebook profilu „Storm

sa svih strana ili pijavice u neposrednoj blizini srednjovjekovnih zidina prava su inspiracija. Grad je sam po sebi remek-djelo arhitekture, a potruditi se da na fotografijama izgleda ponovno drugačiji je motivator za ono čime se bavim – kaže Boris.

Uhvatiti nepredvidive i vremenske prilike u impresivnom krajoliku Dubrovnika, njegove divlje arhetipske pejzaže, dinamičke meteorološke događaje u kojima fotograf zapravo ne kontrolira kadar, balansiranje između vlastite sigurnosti i atraktivnosti

fotografije, to je ono je što ovu grupu entuzijasta privlači i pokreće, a njihove fotografije čini atraktivnima i rijetkima. Svatko od njih ima 'nešto svoje' u radu pa i kada se vrate s istog 'lova na oluje', svačije fotografije jednaki motiv prikazuju na drugačiji način.

- Dubrovačko vrijeme je fascinantno! Vremenske prilike su često dinamične. Kiša možda neće padati dugo kao primjerice u Londonu, ali će padati znatno intenzivnije, a iza će brzo zasjati sunce – objašnjava Danijel. Dubrovnik

je dodaje, u samom vrhu po broju pojava munja u Hrvatskoj, i široj regiji. Na moru oko Dubrovnika morske pijavice se pojavljuju daleko češće nego drugdje. Zbog otvorenosti prema moru, po jugu imamo veće valove od bilo kojeg drugog grada u Dalmaciji, a i bura ovdje ima svoje čari. Dubrovnik je raj za ljubitelje meteorologije i meteofotografije, tvrde Dubrovački lovci na oluje. Svakako, njihov je 'olujni' Dubrovnik drugačiji nego na razglednicama, ali svejedno, jednako je prelijep.

THEY ARE DUBROVNIK STORM CHASERS!

A photograph of Dubrovnik with the sunlit stone city reflected in the crystal clear sea, the usual panorama on tourist postcards – this is not what interests them. They are Dubrovnik's storm chasers who love to photograph Dubrovnik from a completely different perspective: Dubrovnik washed by the gale force south wind *jugo*, the sky illuminated by flashes of lightning, the fortresses embraced by mist... When weather forecasters announce the possibility of bad weather in the Dubrovnik area, Hrvoje Batinić, Boris Bašić, Zlatko Barać and Daniel Pavlinović grab their photo equipment, adjust their lenses and run to the nearby hills to eternalise the dynamic and ever differing natural phenomena around Dubrovnik.

The unique conflict between gracious architecture and untameable nature is the motif that has brought planetary popularity to this group of Dubrovnik meteorological photographers.

On a daily basis, they upload their fascinating photographs with their own interpretation of the weather forecast on their „Storm Chasers Dubrovnik“ Facebook profile that has thousands of likes. They are broadcast by Croatian and world renowned publications and portals such as National Geographic, CNN, Huffington Post... Their photographs are frequent winners in meteorological and landscape photography competitions. Two of Daniel's photographs have even been published recently in the World Meteorological Organisation (WMO) official calendar for 2015!

The Dubrovnik storm chasers have been collaborating since 2011. Before that, however, all of them had for many years already been engaged in taking

photographs of nature. Linked not only by photography but also by almost identical motifs, it was not difficult for them to „discover“ each other on the Internet. Fascinated by nature and its raw power, the Group was started by Hrvoje so that they could publish their works on Facebook as well. In the course of time, however, they expanded their activity to weather forecasting, and to installing automatic weather stations and other devices.

- I somehow feel honoured and happy to live in Dubrovnik. The images of the City before a summer storm when „threatened“ by lightning from all sides, or by waterspouts in close proximity to the medieval walls, are a

true inspiration. The City itself is an architectural masterpiece, and trying to make it look different again on photographs is a motivator for what I do – says Boris.

Capturing unpredictable bad weather conditions in the impressive environment of Dubrovnik, its wild archetypal landscapes, the dynamic meteorological events when the photographer does not actually control his frame, balancing between his own safety and the photograph's attractiveness – that is what actually fascinates and moves this group of enthusiasts and makes their photographs appealing and rare. Each of

them has his own style of work, so that – even when they return from the same „storm chasing“ – their photographs depict the same motif in a different way.

- Dubrovnik weather is fascinating! The weather conditions are often dynamic. It might not rain as long as it does in London, for instance, but it will rain more intensively, soon after which the sun will appear – explains Daniel. He adds that Dubrovnik is among the cities with the largest amount of lightning flashes in Croatia and the wider region. Waterspouts appear in the sea around

Dubrovnik far more frequently than elsewhere. Being exposed to the open sea, Dubrovnik has bigger waves caused by the south wind *jugo* than any other city in Dalmatia. The north wind *bura* too has a magic of its own in this area. Dubrovnik's „storm chasers“ believe their city to be a paradise for lovers of meteorology and meteorological photography.

Of course, their „stormy Dubrovnik“ is different from that on the postcards, but is magnificent nevertheless.



**GOOD
FOOD**
Festival
Dubrovnik

by Dubrovnik Tourist Board

Najuspješniji projekt TZ grada Dubrovnika u 2014. u novom će izdanju donijeti niz novosti i zanimljivih programa gastronomskog predznaka. Kroz više dana programa organizirat će se prezentacije kulinarskih specijaliteta tipičnih za naše podneblje, kuharica na engleskom jeziku, programa za djecu, kušanje regionalnih vina, kulinarske radionice, te ostali programi poput „Večere s poznatim chefom“, radionice pripremanja dubrovačkih gulozeca, posebni jelovnici u dubrovačkim restoranima, „Eat&Walk“ gastro ture, „Sweet Tooth Map“ – mapa za sladokusce i druga iznenađenja.

As the Dubrovnik Tourist Board's most successful project in 2014, the new season of this festival will feature a large number of new and interesting gastronomic programmes. This will include presentations of culinary specialties of the region, cook-books in English, programmes for children, tasting of regional wines, culinary workshops and other events such as "Dinner with a Famous Chef" and workshops for preparing typical Dubrovnik sweet delicacies, "Eat & Walk" gastro tours, a "Sweet Tooth Map" for gourmands and other surprises.

Photo: Katija Živković



10.-11. SVIBNJA 2015.
DUBROVAČKI POLUMARATON

“Dubrovački polumaraton” događaj je koji će se realizirati u svibnju 2015. godine i predstavlja novi sportsko - turistički sadržaj mjeseca svibnja u našem Gradu. Atraktivnost ovog novog sportskog događaja temeljena je na činjenici da je Dubrovnik - grad domaćin dio UNESCO-ve svjetske zaštićene kulturne baštine, smješten na terenu vrlo atraktivnom za maratonsko trčanje, a posebno što će se 2K (dvokilometarska) utrka s ograničenim brojem sudionika održati na dubrovačkim zidinama, najznačajnijoj dubrovačkoj atrakciji. Ruta polumaratona duga je 21.1 km, kreće s Ploča, prolazi područjem od Pila do Kantafiga s okretom pokraj ACI marine u Komolcu i ciljem na najljepšem mogućem mjestu - na Stradunu. S motom “Više od utrke” ovo događanje, kako je zamišljeno, bit će više od



samog sportskog događanja, putem trčanja promovirat će se zdravi stilovi života, sve u “zagrljalju” povijesnih spomenika, uz klapsku pjesmu i blagoslov sveca zaštitnika Dubrovnika - sv. Vlaha - kao elemenata zaštićene nematerijalne baštine u okrilju UNESCO -a.

The Dubrovnik Half Marathon, organised in May 2015, is a new sports and tourist event in our city. Its appeal is based on the fact that Dubrovnik, the host city, is a

“DUBROVNIK HALF MARATHON”
MAY 10-11 2015

UNESCO World Heritage Site. The terrain is very attractive for marathon running, especially the 2K (two kilometres) race with a limited number of participants who will run along the top of the city walls, Dubrovnik's major attraction. The 21.1 km long Half Marathon route starts at Ploče, continues through Pile up to Kantafig, turns by the ACI Marina in Komolac, and ends in the Stradun, the city's most beautiful venue. With the motto “More than a race”, this new event has been planned as more than an ordinary sporting event, while the running will promote a healthy life style - enhanced by Dubrovnik's historic monuments, accompanied by klapa songs and with the blessing of the city's heavenly protector, St Blaise.

www.dubrovnikinternationalhalfmarathon.com

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FEEL THE SPIRIT OF DUBROVNIK ARISTOCRACY IN PUCIC PALACE

DOGAĐANJA U DUBROVNIKU 2015.

29. SIJEČNJA – 2. VELJAČE 2015. FESTA DUBROVNIK

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

1.- 9. VELJAČE 2015. FESTA SV.VLAHA www.dubrovnik.hr



Dubrovnici već više od tisuću godina slave blagdan svoga zaštitnika sv. Vlaha na čiji dan širom otvaraju vrata svoga Grada. U čast svetoga Vlaha i Dana Grada Dubrovnika održavaju se brojna kulturna, zabavna, glazbena i sportska događanja. Festa dubrovačkog zaštitnika, dan koji podsjeća da svetac koji Dubrovnik čuva na dlanu vječno bdije nad njegovom slobodom, uvrštena je 2009. u registar nematerijalne baštine UNESCO-a.

13.- 17. VELJAČE 2015. DUBROVAČKI KARNEVO

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, kad ljudi postaju netko drugi ili pak pokazuju svoje pravo lice... Tijekom karnevala u Dubrovniku osjetite posebnu atmosferu šale, smijeha, veselja, radosti, satire.... osjetite posebni duh Grada u vrijeme Karnevala!

21. – 30. OŽUJKA 2015. DANI KRŠĆANSKE KULTURE U DUBROVNIKU www.danikrscanskekulture.info

Dani kršćanske kulture 2015. nastavljaju tradiciju započetu 2005. godine. I ove godine u Splitu, Dubrovniku, Šibeniku i Zadru bogat kulturni i duhovni program obilježava devet dana manifestacije kojoj je cilj promicanje i ukazivanje na ona djela, autore i događaje na kojima je izgrađena europska kultura i na čijim temeljima stoji i hrvatska kulturna baština.

26. – 29. OŽUJKA 2015. 11. MEDITERANSKI SAJAM ZDRAVE PREHRANE, LJEKOVITOG BILJA I ZELENOG PODUZETNIŠTVA www.mediteranski-sajam.com

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

10.- 12. TRAVNJA 2015. AKLAPELA – SMOTRA KLAPA www.aklapela.hr



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

20. – 26. TRAVNJA 2015. DUBROVNIK FESTIWINE www.dubrovnikfestiwine.com

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

10.-11. SVIBNJA 2015. DUBROVAČKI POLUMARATON www.dubrovnikinternationalhalfmarathon.com

„Dubrovački polumaraton“ događaj je koji će se realizirati u svibnju 2015. godine i predstavlja novi sportsko – turistički sadržaj mjeseca svibnja u našem Gradu. Atraktivnost ovog novog sportskog događaja temeljena je na činjenici da je Dubrovnik – grad domaćin dio UNESCO –ve svjetske zaštićene kulturne baštine, smješten na terenu vrlo atraktivnom za maratonsko trčanje, a posebno što će se 2K (dvokilometarska) utrka s ograničenim brojem sudionika održati na dubrovačkim zidinama, najznačajnijoj dubrovačkoj atrakciji. Ruta polumaratona duga je 21.1 km, kreće s Ploča, prolazi područjem od Pila do Kantafiga s okretom pokraj ACI marine u Komolcu i ciljem na najljepšem mogućem mjestu – na Stradunu. S motom „Više od utrke“ ovo događanje, kako je zamišljeno, bit će više od samog sportskog događanja, putem trčanja promovirat će se zdravi stilovi života, sve u “zagrljalju” povijesnih spomenika, uz klapsku pjesmu i blagoslov sveca zaštitnika Dubrovnika – sv. Vlaha – kao elemenata zaštićene nematerijalne baštine u okviru UNESCO-a.

15. LIPNJA – 5. RUJNA 2015. MALI GLAZBENI FESTIVAL PARK ORSULA 2015 www.parkorsula.du-hr.net



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

21. LIPNJA 2015. GLAZBENO – SCENSKI FESTIVAL “ANA U GRADU” www.anagradu.com

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

18. – 21. LIPNJA 2015. LE PETIT FESTIVAL DU THEATRE www.lepetitfestival.com

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

20. LIPNJA DO 4. SRPNJA 2015. MIDSUMMER SCENE <http://midsummer-scene.com/>

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

1. SRPNJA – 31. KOLOVOZA 2015. LJETO NA ELAFITIMA, U ZATONU I ORAŠCU www.tzdubrovnik.hr

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

01. – 04. SRPNJA 2015. DUBROVAČKI MEĐUNARODNI OPERNI FESTIVAL www.dubrovnik-opera-festival.com



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

10. SRPNJA – 25. KOLOVOZA 2015. 66. DUBROVAČKE LJETNE IGRE www.dubrovnik-festival.hr

Dubrovačke ljetne igre i ove će godine okupiti ponajbolje dramske, glazbene, baletne, folklorne, likovne i filmske umjetnike iz cijelog svijeta. Zasnovane na bogatoj i živoj baštini Grada Dubrovnika, Igre 65. godinu za redom u razdoblju od 10. srpnja do 25. kolovoza postaju sjecište hrvatskog i svjetskog duha i kulture.

10. SRPNJA – 1. RUJNA 2015. ZVIJEZDE POD ZVIJEZDAMA www.alh.hr



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

12. SRPNJA – 16. KOLOVOZA 2015. DIVLJA LIGA www.divljaliga.com

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

4. –14. KOLOVOZA 2015.
LJETNA ŠKOLA FILMA ŠIPAN
sipan-film.com

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

26. KOLOVOZA – 21. RUJNA 2015.
GLAZBENI FESTIVAL – DUBROVNIK U POZNO LJETO
www.dso.hr

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

24. –27. RUJNA 2015.
WINE & JAZZ FESTIVAL
www.dubrovnikwinejazz.com

Jedinstveni dubrovački festival „Wine & Jazz festival“, postao je enogastro-kulturna atrakcija za sve štovatelje umjetnosti, jazz-a, finog vina i autohtone dalmatinske kuhinje. Dubrovnik International Wine & Jazz Festivala ističe Dubrovnik na karti zanimljivih europskih i hrvatskih rujanskih događanja, u vrlo intenzivnom turističkom mjesecu i potvrda je atraktivnosti Dubrovnika za kasnojletni i jesenski odmor.

2. – 4. LISTOPADA 2015.
ispred Crkve sv. Vlaha
FESTIVAL PEKMEZA, DŽEMA I MARMELADE

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

10. –25. LISTOPADA 2015.
Tenis tereni Sportskog tenis kluba Dubrovnik i tenis tereni HTC Babin -kuk
MEĐUNARODNI TENIS TURNIRI
ITF MENS FUTURES – SENIORI
ITF WOMENS CIRCUIT

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

23.-25-LISTOPADA
GOOD FOOD FESTIVAL 2015
www.tzdubrovnik.hr



Najuspješniji projekt TZ grada Dubrovnika u 2014. u novom će izdanju donijeti niz novosti i zanimljivih programa gastronomskog predznaka. Kroz više dana programa organizirat će se prezentacije kulinarskih specijaliteta tipičnih za našu podneblje, kuharica na engleskom jeziku, programa za djecu, kušanje regionalnih vina, kulinarske radionice, te ostali programi poput „Večere s poznatim chefom“, radionice pripremanja dubrovačkih gulozeca, posebni jelovnici u dubrovačkim restoranima, „Eat&Walk“ gastro ture, „Sweet Tooth Map“ – mapa za sladokusce i druga iznenađenja.

PROSINAC –SIJEČANJ 2016.
BOŽIČNI SAJAM



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

31. PROSINCA 2015.
DOČEK NOVE GODINE NA STRADUNU



Posebnost Dubrovnika, uz prebogatu povijest i kulturno naslijeđe, čini i najluđa zabava uz doček Nove godine koja se u gradu pod Srđem organizira od 1995. i svrstava naš Grad među najatraktivnije destinacije za izvrstan provod u najdužim noćima. Brojni posjetitelji Dubrovnika, Novu će 2014. godinu dočekati uz bogat zabavno -glazbeni program koji jedino u Gradu pod Srđem traje već od jutarnjih sati 31. prosinca.

2015 DUBROVNIK EVENTS

29 JANUARY – 2 FEBRUARY 2015
FESTA DUBROVNIK

This entertainment- and music event has been held for many years in late January, alongside the traditional Festival of St Blaise and the City of Dubrovnik Day. In addition to the entertainment and music programme featuring Croatia's finest performers, there will also be exhibitions of paintings, workshops and wine tastings. The Festa aims at collecting humanitarian help for those who need it most, and for the restoration of St Blaise's Church.

1 – 9 FEBRUARY 2015
FESTIVAL OF ST BLAISE
www.dubrovnik.hr

For more than a thousand years, the people of Dubrovnik have celebrated their patron saint's day, the Festival of St Blaise, when they fling the gates of their city wide open. In honour of the Festival and the Day of the City of Dubrovnik, numerous cultural, entertainment, music and sports events are organised. The Festival of St Blaise, the saint who forever watches over Dubrovnik, shielding the city in the palm of his hand, was included in UNESCO's List of the Intangible Cultural Heritage of Humanity in 2009.

13 – 17 FEBRUARY 2015
DUBROVNIK CARNIVAL 2015
www.tzdubrovnik.hr



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

21 – 30 MARCH 2015
DAYS OF CHRISTIAN CULTURE IN DUBROVNIK
www.danirkscanskekulture.info

The Days of Christian Culture 2015 continue a tradition established in 2005. This year too, in the cities of Split, Dubrovnik, Šibenik and Zadar, an extensive cultural and spiritual nine-day programme will be held to mark an event aimed at promoting the works, authors and events that have laid the foundations of European culture, on which the Croatian cultural heritage is also based.

26 – 29 MARCH 2015
11TH MEDITERRANEAN HEALTH FOOD, MEDICINAL HERBS AND GREEN ENTREPRENEURSHIP FAIR
www.mediterranski-sajam.com



The Mediterranean Health Food, Medicinal Herbs & Green Entrepreneurship Fair is considered one of the most important organic food and small business fairs of the kind in Croatia, attracting every year a larger number of participants and both national and international visitors.

10 – 12 APRIL 2015
AKLAPELA (DALMATIAN SONGS FESTIVAL)
www.aklapela.hr



The Aklapela is an annual festival featuring Croatia's finest male and female vocal groups, *klapas*, who perform in a style characteristic of Croatian traditional music.

20 – 26 APRIL 2015
DUBROVNIK FESTIWINE
www.dubrovnikfestiwine.com

The regional wine festival Dubrovnik *FestiWine*, which will take place for a second time in Dubrovnik in April, offers an opportunity to taste local wines and get to know the rich flavour of red and white wines cultivated on the sun- and salt-bathed slopes of Pelješac and the fertile soil of the Konavle vineyards. The festival will bring together more than 100 regional winemakers who will have the chance to present their wines to numerous wine professionals and visitors. The success of the vintners will be judged by an international jury. Croatian and foreign experts will hold professional workshops, under the name of *Wine in Tourism*, through which they will pass on their knowledge and experience with the aim of promoting the inclusion of wine in the tourist and catering offer.

10 – 11 May 2015
DUBROVNIK HALF MARATHON



The Dubrovnik Half Marathon, organised in May 2015, is a new sports and tourist event in our city. Its appeal is based on the fact that Dubrovnik, the host city, is a UNESCO World Heritage Site. The terrain is very attractive for marathon running, especially the 2K (two kilometres) race with a limited number of participants who will run along the top of the city walls, Dubrovnik's major attraction. The 21.1 km long Half Marathon route starts at Ploče, continues through Pile up to Kantafig, turns by the ACI Marina in Komolac, and ends in the Stradun, the city's most beautiful venue. With the motto "More than a race", this new event has been planned as more than an ordinary sporting event, while the running will promote a healthy life style - enhanced by Dubrovnik's historic monuments, accompanied by *klapa* songs and with the blessing of the city's heavenly protector, St Blaise.

15 JUNE – 1 SEPTEMBER 2015
PARK ORSULA MUSIC FESTIVAL 2015
www.parkorsula.du-hr.net



Thanks to the enthusiasm of the Ambient Croatia Association, this unique venue has been saved from oblivion, fitted-out and adapted for various music and stage events featuring national and international performers. After 200 years, the historic archaeological site of St Orsula's Church has been turned into an open air stage offering a magnificent view of the Old City. The amphitheatre with 250 seats is only a couple of kilometres from the city centre.

21 JUNE 2015
"ANA IN THE CITY" MUSIC AND SCENIC FESTIVAL
www.anaugradu.com



A weekend festival entitled *Ana in the City* features the outstanding young cellist, Ana Rucner - renowned for her specific performing style - in a double role: that of a classical as well as a crossover musician. This short festival aims at offering a variety of programmes at the very beginning of the summer music season.

18 – 21 JUNE 2015
LE PETIT FESTIVAL DU THEATRE
www.lepetitfestival.com

Le Petit Festival du Theatre is a distinctive cultural event. Every year, around one hundred carefully selected poets, actors and dancers from all over the world present their art in Dubrovnik.

20 JUNE - 4 JULY 2015
MIDSUMMER SCENE
midsummer-scene.com



The Midsummer Scene is a new festival established last year as the basis for similar international art projects and collaborations in the future. This year, as one of the most beautiful site-specific stages, Dubrovnik's Fort Lovrjenac will be the venue for one of Shakespeare's most famous and frequently performed comedies, *Twelfth Night*. This international project will feature English and Croatian theatrical artists who will perform in the English language.

1 JULY – 31 AUGUST 2015
SUMMER EVENTS ON THE ELAFITE ISLANDS, IN ZATON AND ORAŠAC
www.tzdubrovnik.hr

Aiming at enriching their tourist programmes, the City of Dubrovnik and the Dubrovnik Tourist Board have for many years organised music and entertainment events on the Elafite islands, and in the villages of Zaton and Orašac. Around thirty programmes offering a lot of fun and a good time will be presented during traditional folk festivals and holidays on the islands of Koločep, Lopud and Šipan, and in the villages of Zaton and Orašac.

1 - 4 JULY 2015
DUBROVNIK INTERNATIONAL OPERA FESTIVAL
www.dubrovnik-opera-festival.com

The festival is named after and organized in the memory of the world famous tenor Tino Pattiera, a major world and European singer in the first half of the 20th century. Participants include renowned international stars interpreting famous operatic arias.

JULY–25 AUGUST 2015
66TH DUBROVNIK SUMMER FESTIVAL
www.dubrovnik-festival.hr



This year too, the Dubrovnik Summer Festival will play host to the world's greatest artists from the fields of theatre, music, ballet, folklore, visual arts and film. From 10 July to 25 August, the festival, based on Dubrovnik's rich and living heritage, becomes a meeting place of world and Croatian spirit and culture.

10 JULY – 1 SEPTEMBER 2015
STARS BENEATH THE STARS
www.alh.hr



Adriatic Luxury Hotels are preparing a top quality summer programme that will be presented in the spectacular premises of Dubrovnik hotels including the Excelsior, Grand Villa Argentina, Dubrovnik Palace, Croatia and Bellevue located right on the sea shore. Their attractive open air venues will again become natural settings for exclusive concerts, parties and gatherings.

12 JULY – 16 AUGUST 2015
WATER POLO WILD LEAGUE 2015
www.divljaliga.com



Matches between water polo teams from the various Dubrovnik beaches began way back in 1922. They continued to take place intermittently till the early 1980s, when many people believed that this fine tradition would disappear forever. However, Ivo Kolić and swimmers from Porporela collected money, bought equipment and marked out a water polo pool. They bought a few old balls and caps from the Jug team in Gruž, and launched the tournament. The tradition continues to this day, and the Dubrovnik beach tournament has become the world's largest amateur water polo competition of its kind. Every year in early July, more than 40 teams jump into the sea and compete for the championship title.

4 – 14 AUGUST 2015
ŠIPAN SUMMER FILM SCHOOL

Every summer, the island of Šipan plays host to a summer film school and film festival entitled the *Šipan Summer Film School*. Participants in this international event come from Germany, Bosnia and Herzegovina, Slovenia, Great Britain and Croatia. Under the patronage of the City of Dubrovnik, the festival takes place in Luka Šipanska from 4 to 14 August and its programme includes around ten selected films. In view of the specific situation on the Dalmatian islands, which are quite isolated in winter, the Šipan Summer Film School is an opportunity for communication with the entire world. Thus, the school children of Šipan make films together with their peers from Mexico, England, France, Germany, Slovenia, Bosnia and Herzegovina, the USA, Italy, Brazil and Finland. In past years, renowned guests and lecturers in the field of film from Croatia and the region have taken part in the project.

26 AUGUST – 21 SEPTEMBER 2015
DUBROVNIK LATE SUMMER MUSIC FESTIVAL

A new festival that will last until mid September has been launched by the Dubrovnik Symphony Orchestra with the aim of maintaining musical and cultural vibrancy in this UNESCO World Heritage Site after the end of the Dubrovnik Summer Festival. As a major protagonist on the Dubrovnik music scene, the Dubrovnik Symphony Orchestra will feature prestigious European musicians and works in the magnificent atrium of the Rector's Palace – a true treat for music lovers.

24 – 27 SEPTEMBER 2015
WINE & JAZZ FESTIVAL
www.dubrovnikwinejazz.com

Dubrovnik "swings" to the sounds of jazz with the Dubrovnik International Wine & Jazz Festival! The Festival takes place at the end of September in the heart of the Old City, and features world-class jazz, and outstanding original Croatian wines and dishes.

2 – 4 OCTOBER 2015
FESTIVAL OF JAMS AND MARMALADES



With the aim of preserving local culture, heritage and tradition, this festival is held in the Stradun, in front of St Blaise's Church. Participants dressed in their national costumes from all the Croatian counties, present their products to Dubrovnik's guests and caterers, who will include these original delicacies in their gastronomic selection.

10 – 25 OCTOBER 2015
Dubrovnik Tennis Club Tennis Courts & HTC Babin Kuk Tennis Courts
INTERNATIONAL TENNIS TOURNAMENTS
ITF MEN'S FUTURES – SENIORS
ITF WOMEN'S CIRCUIT



This prestigious international sporting event in Dubrovnik has been the starting point for a number of great European and Croatian tennis players. The number of participants and the wide public interest bear out the status of this prominent tennis tournament for young players.

22 - 25 OCTOBER 2015
GOOD FOOD FESTIVAL



As the Dubrovnik Tourist Board's most successful project in 2014, the new season of this festival will feature a large number of new and interesting gastronomic programmes. This will include presentations of culinary specialties of the region, cookbooks in English, programmes for children, tasting of regional wines, culinary workshops and other events such as "Dinner with a Famous Chef" and workshops for preparing typical Dubrovnik sweet delicacies, "Eat & Walk" gastro tours, a "Sweet Tooth Map" for gourmands and other surprises.

DECEMBER 2015 – JANUARY 2016
CHRISTMAS FAIR



During the December holidays, the UNESCO World Heritage City of Dubrovnik will shine with magical decorations and sparkle with fairy lights, creating the atmosphere of a fairy-tale renaissance city. In the month of gift giving, a Christmas Fair will take place where traditional crafts and handicrafts will be presented and where Christmas decorations, candles, toys, glassware, embroidery, ceramics, porcelain and handmade Christmas products will be displayed. The caterers will offer Christmas cookies, sweet delicacies, mulled wine, candied almonds, as well as traditional Dubrovnik confectionery including *kontonjata* (quince cheese), *mantala* (must cheese), *prikle* (doughnuts), *hrostule* (deep fried biscuits) and other delicacies prepared for this holiday time.

31 DECEMBER 2015
THE NEW YEAR'S PARTY
IN STRADUN

In addition to its astonishing history and cultural heritage, Dubrovnik is special for its crazy New Year's Party, which has been held since 1995, and which makes our city one of the most attractive destinations for having a great time in the long nights. Numerous visitors to Dubrovnik will see in New Year 2015 entertained by a rich music programme, and the City at the foot of Mount Srđ is the only one to have an entertainment programme starting from the morning hours of 31st December.



The menu is
top level as well



Having a lunch, tapas or dinner, always in the best ambiance you can imagine:
cozy at the street level, luxury on the top level
or romantic at the terrace with a stunning view of Dubrovnik Old City.
Enjoy the fusion of traditional and contemporary cuisine
and do not forget to try one of the brilliant wines from our wine cellar.
Experience a journey of taste at Stara Loza - Prijeko Palace.



Fish Restaurant in the Old City

PROTO

established
1886

*Unique fish specialities
inspired by the
traditional dishes of
Dubrovnik fishermen*



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

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Tradition, Quality, Creativity

Restaurant

KONAVOSKI DVORI



*Let the acclaimed local chefs scintillate your taste buds
with authentic Croatian dishes including lamb and
veal baked in an iron bell over live coals, home-made
smoked ham and trout from our pools.*

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