



# welcome

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33

WELCOME TO DUBROVNIK / DOBRO DOŠLI U DUBROVNIK

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FOUNDATION

Money is a tool, but the driving force  
is always – love

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PAVELIĆ

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with an acting degree and an enviable  
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# welcome

WELCOME TO DUBROVNIK / DOBRO DOŠLI U DUBROVNIK



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## Sadržaj / Contents

DIGITALNI NOMADI / DIGITAL NOMADS

*Gradska cura iz Australije u Dubrovniku pronašla svoj dom*  
*How a city girl from Australia found her home in Dubrovnik*

Napisala / By: Samantha Todd **10**

STOGODIŠNJA FILMSKA POVIJEST / 100 YEARS OF FILM HISTORY

*Dubrovnik nije samo Kraljev Gradobran*  
*Dubrovnik is more than King's Landing*

Napisao / By: Ivan Lujo **14**

OBLJETNICA

## Đ. Pulitika

*Đuro Pulitika, dubrovački slikar naskošnoga opusa*  
*Celebrating 100 years of Đuro Pulitika, an iconic Dubrovnik painter*

Napisala / By: Maja Nodari **18**

STATUT IZ 1272. / STATUTE FROM 1272:

*Simbol dubrovačkog identiteta i državnosti*  
*A symbol of Dubrovnik's identity and statehood*

Napisala / By: Nela Lonza **22**



ZAKLADA CABOGA STIFTUNG / CABOGA FOUNDATION

*Novac je sredstvo, ali pokretač je uvijek - ljubav*  
*Money is a tool, but the driving force is always -*  
*love*

Napisala / By: Lidija Crnčević **26**



*Dođite na Festu sv. Vlaha!*  
*Experience the Festivity of St. Blaise!* **30**

PJESNIKU IVANU GUNDULIĆU U ČAST /  
IN HONOR OF THE POET IVAN GUNDULIĆ

*Grad slobode / City of Freedom*

Napisao / By: Mislav Čimić **32**

MERCY DE BONA PAVELIĆ

*A Dubrovnik noblewoman with an acting degree and*  
*an enviable US banking career*

*Dubrovačka plemkinja s glumačkom diplomom i*  
*zavidnom bankarskom karijerom u SAD-u*

Napisala / By: Lea Pavlović **36**

OBNAVLJA DPDS / "RESTORATION BY DPDS"

*Pažljivi čuvari dubrovačke starine i nasljeđa*  
*Watchful guardians of Dubrovnik antiquities and*  
*heritage*

Napisala / By: Jelena Obradović Mojaš **42**

PUSTOLOVI SLOBODE /  
UNIQUELY UNFORGETTABLE:

THE ADVENTUROUS CHARACTERS OF DUBROVNIK'S HISTORY

*Dubrovački oriđinali / Dubrovnik oriđinali*

Napisao / By: Vedran Benić **46**



KULTURNO DOBRO / CULTURAL HERITAGE

*Kolendavanje u Dubrovniku*  
*- tradicija koja traje osam stoljeća*  
*Carol singing in Dubrovnik*  
*- Eight centuries of tradition*

Napisala / By: Jelena Obradović Mojaš **52**

PRIČA O ZLATARSKOJ I KOVAČKOJ /

THE STORY OF ZLATARSKA AND KOVAČKA STREETS

*Ulice u spomen na dubrovačke obrte*

*Street names that preserve the memory of*  
*Dubrovnik's skilled trades*

Napisala / By: Nikolina Farčić **56**

KUTAK ZA GLAZBENIKE /  
MUSICIANS' CORNER

*Silente*

*dubrovački bend koji je pokorio hrvatski eter*  
*a Dubrovnik band that conquered*  
*the Croatian airwaves*

Napisala / By: Lorita Vierda **60**



*Good Food Festival* **64**

OD BLAGDANA DO BLAGDANA /  
FROM HOLIDAY TO HOLIDAY

*Za dubrovačkom trpezom*  
*At the Dubrovnik table*

Napisala / By: Jadranka Ničetić **66**



NA POLA SATA OD URBANE BUKE /

JUST HALF AN HOUR FROM THE BUSY CITY

*Gornja sela*

*- idealan bijeg u tišinu i prirodu*

*The Upper Villages*

*- An ideal escape into peaceful nature*

Napisala / By: Jadranka Ničetić **72**



DOGAĐANJA U DUBROVNIKU 2023.

2023 DUBROVNIK EVENTS **76**



GRAD  
DUBROVNIK

*Dragi gosti,*

hvala vam što ste naš Grad izabrali kao odredište koje ćete posjetiti, a i iz kojega ćete, siguran sam, ponijeti nezaboravne uspomene.

Dubrovnik stoljeća svoje povijesti, koja seže još od antičkih vremena, čini vidljivima na svakome koraku - u svakoj gradskoj ulici, u svakom kamenu od kojega je sagrađen. Isprepliću se tako antika, romanika, gotika, renesansa i barok. Ali, nije samo ljepota bila ono što je ovaj, pet stoljeća slobodarski grad sazdan na hridi Laus, razlikovala od drugih gradova na ovoj strani Jadrana. Dubrovnik je, naime, krasila i politička mudrost njegovih stanovnika. Stoga ne čudi da je upravo Dubrovnik tijekom niza stoljeća (1358.-1815.) jedini u ovom dijelu svijeta uživao u slobodi, okružen velikim silama i naizgled stiješnjen na morskoj hridi. Sloboda je nešto što je ovaj Grad, i kao Republika, i kao dio samostalne hrvatske države, znao cijeniti. O njom najbolje svjedoči natpis iznad ulaza u utvrdu Lovrjenac, a kaže da svo blago svijeta nije vrijedno slobode.

Od ljeta prošle godine uspješno smo uveli "Dubrovnik Pass", digitalnu ulaznicu za brojne kulturno-povijesne atrakcije, ali i za čitav niz drugih pogodnosti. Posjet Gradu uz "Dubrovnik Pass" vama je, dragi posjetitelji, jednostavniji, obuhvatniji i povoljniji.

Kako bismo osigurali očuvanje baštine, kvalitetan svakodnevni život građana te upravo vama, posjetiteljima, osigurali najbolje iskustvo Dubrovnika, još prije šest godina pokrenuli smo projekt "Respect the City". Mjere koje razvijamo putem projekta RTC uz implementaciju brojnih Smart rješenja poput Bus web shop-a, Smart City parkinga i Dubrovnik Visitors-a alati su kojima upravljamo svojom destinacijom prema uravnoteženom i odgovornom razvoju turizma pa već imamo sasvim vidljive rezultate. Upravo je zbog toga naš Grad postao primjer održivosti pa su ostvarene sve pretpostavke za kvalitetan turizam i vaš ugodan boravak.



Grad s tolikom i takvom poviješću, kao grad kojega ste odabrali za posjet, iskustvo je koje se pamti zauvijek, bili u njemu tijekom ljeta i uživali u njemu i njegovim otocima i okolici ili pak odabrali neko drugo doba godine. Neponovljiva povijest, niz kulturnih događanja i memorija na filmske spektakle snimane posljednjih godina, ali i iznimna eno-gastronomska ponuda, jamac su da ste odabrali najbolje moguće mjesto za odmor.

Hvala vam još jednom što ste odabrali upravo nas i naš Grad. Želim vam u svoje ime, i u ime Grada, ugodan boravak.

S poštovanjem,

**Mato Franković, gradonačelnik**

# Dear visitors,

Thank you for choosing Dubrovnik as your holiday destination; it is a city in which, I am sure, you will make many unforgettable memories.

Dubrovnik's history, which goes back to ancient times, is visible at every step, in every city street, and in every stone from which it was built. Antiquity, Romanesque, Gothic, Renaissance, and Baroque eras are intertwined. But it was not only beauty that distinguished this centuries-old city of freedom, built on the rock of Laus, from other cities on this side of the Adriatic. Namely, Dubrovnik was also blessed with the political wisdom of its citizens. Therefore, it is not surprising that during the age of the independent Dubrovnik Republic (1358-1815), Dubrovnik was the only city in this part of the world to enjoy freedom, even though it was surrounded by great powers and seemingly confined to the sea cliff. Freedom is something that this city, both as a Republic, and as part of the independent Croatian state, knew how to value. As the ancient inscription above the entrance to the Lovrijenac fortress reminds us, freedom is worth more than all the gold and treasures of this world.

Since the summer of last year, we have successfully introduced the "Dubrovnik Pass," a digital ticket for numerous cultural and historical attractions, as well as a whole range of other benefits. For you, dear visitors, visiting the city with the "Dubrovnik Pass" is simpler, more comprehensive, and more affordable.

In order to ensure the preservation of our heritage and the quality of daily life of our citizens, and to provide you, our visitors, with the best experience of Dubrovnik, six years ago we launched the "Respect the City" project. The measures we are developing through this project, along with the implementation of numerous smart solutions such as the Bus Web Shop, Smart City Parking, and Dubrovnik Visitors, are tools for balanced and responsible development of tourism, and we already have achieved quite visible results. This is precisely why our city has become an example of sustainability, and all prerequisites for quality tourism and your pleasant stay have been met.

A city with so much history, like the city you have chosen to visit, is an experience that will be remembered forever, whether you are here during the summer to enjoy the city, its islands, and surroundings, or perhaps during another time of the year. Unique history, cultural events, and memories of film spectacles filmed in recent years, accompanied by exceptional dining and wine, are a guarantee that you have chosen the best possible place for your vacation.

Thank you once again for choosing us and our city. Personally, and on behalf of the City of Dubrovnik, I wish you a pleasant stay.

Sincerely,

**Mato Franković, Mayor**



# Dragi čitatelji i posjetitelji,

dobro došli u naš Grad i na stranice našega turističkog magazina Welcome to Dubrovnik.

Iako je Dubrovačka Republika prestala postojati prije više od 200 godina, u Dubrovniku je još uvijek živo nasljeđe te stoljetne države.

Novi broj Magazina će Vam približiti tradicionalnu gastronomiju Dubrovnika, jela koja Dubrovčani od pamtivijeka pripremaju i jedu za feste. Zainteresirat će Vas i priča o dubrovačkim ulicama čiji su nazivi danas i spomen na nekadašnje obrte koji su se odvijali u njima, a iznenadit će Vas promišljenost dubrovačkoga Statuta koji je napisan prije 750 godina! Svi posjetitelji su oduševljeni očuvanošću stare gradske jezgre u Dubrovniku, što se može zahvaliti Društvu prijatelja dubrovačke starine koje skrbi o obnovi spomenika na području cijele nekadašnje Dubrovačke Republike, od Konavala do Pelješca. U očuvanju spomeničke baštine, unatrag deset godina, značajno pomažu velikodušne donacije Zaklade Caboga Stiftung koja ulaže isključivo u projekte od javnoga dobra, što je nakana vrijedna divljenja. Vašu će pažnju zasigurno zaokupiti priča o spomeniku Ivanu Gunduliću postavljenome na istoimenoj poljani u povijesnoj jezgri,

a saznat ćete i tko su bili jedinstveni dubrovački oriđinali, te što je kolendavanje čija je tradicija duga čak 800 godina!

Dubrovnik je iznjedrio brojne slavne slikare, mi ćemo vas upoznati s opusom Đura Pulitike, jednim od umjetnika koji pripadaju dubrovačkome kolorističkom trolistu, a donosimo i dojmljivu životnu priču Mercy Bone Pavelić, potomkinje jedne od najstarijih patricijskih obitelji iz Dubrovnika koja je ostvarila impresivnu karijeru u SAD-u. Priča o bendu Silente potvrđuje kako je postojana tradicija dubrovačke pop - rock glazbene scene, jer su njihove note zavladaile hrvatskim eterom. Da Dubrovnik možete doživjeti i u njegovome ruralnom autohtonom izdanju potvrdit će vam reportaža o Gornjim selima koja imaju sadržajno ponuditi sve ono čemu moderni turist teži – sport kao hiking, trekking ili biking, lokalnu gastronomiju, jela spremljena od lokalnih namirnica na tradicionalni način, čisti zrak i prekrasnu prirodu.

Nadamo se da ćete uživati u boravku u našem Gradu, a da ćete kroz zanimljivi sadržaj ovog broja Welcome to Dubrovnik čuti dosad nepoznate priče koje su se utkale u njegovu jedinstvenost.



Srdačno vas pozdravljam,

**Miro Drašković, direktor  
TZ Grada Dubrovnika**

# Bear readers and visitors,

Welcome to our city and to the pages of our tourist magazine, Welcome to Dubrovnik.

Although the Republic of Dubrovnik formally ceased to exist more than 200 years ago, the heritage of that centuries-old state is still alive in Dubrovnik.

The new issue of the magazine will bring you closer to the traditional gastronomy of Dubrovnik, dishes that the people of Dubrovnik have prepared and eaten during holidays for as long as anyone can remember. You will also be interested in the story of Dubrovnik's streets, the names of which today are a reminder of the former trades that took place in them, and you will be surprised by the thoughtfulness of the Dubrovnik Statute, which was written 750 years ago! All visitors are delighted with the preservation of Dubrovnik's old city center, thanks to the work of the Society of Friends of Dubrovnik Antiquities, which takes care of the restoration of monuments in the entire area of the former Republic of Dubrovnik, from Konavle to Pelješac. In the last ten years, the generous donations of the Caboga Stiftung

Foundation, which admirably invests exclusively in projects for the public good, have significantly aided in the preservation of monumental heritage. Your attention will certainly be captured by the story of the monument to Ivan Gundulić, erected on the square of the same name in the historical center, and you will also learn who the unique Dubrovnik *oriđinali* were, as well as Dubrovnik caroling, a tradition that is 800 years old!

Dubrovnik has given rise to numerous famous painters, and in these pages, we will introduce you to the work of Đuro Pulitika, one of the artists who belongs to Dubrovnik's colorist painting *trefoil*. We also bring you the impressive life story of Mercy Bona Pavelić, a descendant of one of the oldest patrician families from Dubrovnik, who achieved an impressive career in the USA. A story about the band *Silente* confirms the enduring tradition of the Dubrovnik pop rock music scene, as their notes dominate the Croatian airwaves. That you can experience Dubrovnik in its authentic rural form will be confirmed by the story about the Upper Villages, which offer everything that a modern

tourist aspires to – sports such as hiking, trekking, or biking, local gastronomy, dishes prepared from local ingredients in the traditional way, clean air, and beautiful nature.

We hope that you will enjoy your stay in our city, and that through the interesting content of this issue of Welcome to Dubrovnik you will discover the hidden stories that are woven into its uniqueness.

With warm regards,

**Miro Drašković, Director  
Dubrovnik Tourist Board**



  
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# D. ISCOVER

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**D**este li ikada došli u neko novo mjesto i odmah se osjećali kao kod kuće? Nevjerojatan je to osjećaj, preporučam vam da ga tražite sve dok ga ne pronađete. Za mene, to mjesto je Dubrovnik.

Ja sam gradska cura iz Australije, i koliko god to zvučalo idilično, nikad nisam mislila da ću biti tip osobe koja voli živjeti uz more, okružena šumovitim brdima. Ipak, evo me, u mom stanu u Lapadu s pogledom na oboje, prisjećajući se kako sam se prije dvanaest mjeseci prijavila za svoju hrvatsku digitalnu nomadsku Vizu.

Vratimo se malo unatrag. Kako sam završila ovdje, vjerojatno se pitate? Pa, kad mi je Viza za Veliku Britaniju istekla, sredinom 2021. godine, napustila sam Škotsku i zaputila se u Španjolsku na nekoliko tjedana. Planirala sam prolutati po Europi dok ne odlučim što i gdje želim raditi. Kao i mnogi drugi, došla sam u Hrvatsku nakon što sam iskoristila dopušteno vrijeme boravka u Schengenskoj zoni. Nisam pojma imala da će mi se život promijeniti.

Već prvoga dana u Dubrovniku, dva ključna trenutka natjerala su me da se zaljubim u Grad. Prvi se dogodio tijekom vožnje od Zračne luke. Taksi je izašao iz zavoja i dočekala me obala, bistro plavo more i otoci u daljini. Ubrzo je uslijedio i poklon prvog pogleda na povijesnu jezgru Grada Dubrovnika – srednjovjekovni grad okupan zlatnim sjajem sunca u smiraj dana.

Nekoliko sati kasnije, kad sam pošla protegnuti noge prije večere, naišla sam na vijugavu šetnicu u Lapadu. Tamo sam pronašla tirkizno more, tako bistro da se moglo vidjeti sve do dna, kao i ravne stijene ispod drveća koje su savršene za sunčanje ili opuštanje s knjigom dok se sušite nakon plivanja. Ali, što je najvažnije, našla sam mir, osjećaj doma.

Kao solo putnica koja traži zabavne i zanimljive događaje, upisala sam tečaj hrvatske kuhinje, gdje sam upoznala Mikkija, kolegu Australca, koji već više od 20 godina živi u Hrvatskoj. Upravo mi je Mikki pričao o hrvatskoj Vizi za digitalne nomade i upoznao me s Barbarom, koja je iz Dubrovnika, i koja vodi agenciju koja pomaže pri rješavanju zahtjeva za dobivanje takve vize, ali i u rješavanju drugih problema pri dolasku u novu zemlju. Odlučila sam podnijeti zahtjev za Vizu i uploviti u blažen život na Jadranskoj obali!

Kakav je moj svakodnevni život? Pa, našla sam sjajne kafiće i restorane iz kojih mogu raditi (ipak sam digitalni nomad), počela sam studirati Hrvatski jezik na Dubrovačkome sveučilištu, pridružila se rekreativnoj teniskoj grupi i usput upoznala neke nevjerojatne ljude. Iako su zajednice digitalnih nomada istaknutije u Zagrebu i Splitu, ja bih uvijek iznova izabrala Dubrovnik. Meni Grad ima određenu magiju – neobjašnjivo, moćno je pitoreskan. Ne samo da je lijep, već je i siguran grad za solo putnice.

Ipak nije uvijek sve bilo tako ružičasto. Bilo je na trenutke straha i sumnje, a stres oko pronalaska dugoročnoga smještaja tijekom turističke sezone bio je ključna briga. Ponekad i samo biti na mjestu koje vam nije poznato može biti prenaporno. Bila sam prisiljena izaći iz svoje zone udobnosti i zatražiti pomoć, a kad jesam, pronašla sam samo raširene ruke i spremnost na pomoć, i od digitalnih nomada, i doseljenika, i od domaćih ljudi. Ovi mali izazovi naučili su me da vjerujem u sebe, i da potražim i prihvatim pomoć kad mi zatreba.

Da ste mi prije godinu dana rekli da ću Dubrovnik zvati domom, rekla bih da halucinirate. Imala sam velike planove preseliti se u Škotsku i udati se za zgodnog Gorštaka! Gledali ste seriju *Outlander*, zar ne? Mislila sam da ću se zaljubiti u muškarca. Umjesto toga, zaljubila sam se u Grad i zamijenila *haggis* za čevape.

Napisała: Samantha Todd

Gradska  
iz

# ka cura Australije

*u Dubrovniku pronašla svoj dom*



**H**ave you ever arrived in a new place and instantly felt at home? It's an amazing feeling that I recommend you chase until you find it for yourself. For me, that place is Dubrovnik.

I'm a city gal from Australia, and as idyllic as it sounds, I never thought I'd be the type of person who loves living by the sea, surrounded by tree-covered hills. Yet here I am, in my apartment in Lapad with views of both, thinking back to 12 months ago when I applied for my Croatian Digital Nomad Visa.

But let's roll back a little. How did you end up here? I hear you ask. Well, when my visa to the UK expired, in the middle of 2021, I left Scotland and headed to Spain for a few weeks. I planned to bounce around Europe until I decided what I wanted to do and where I wanted to do it. Like many others, I made my way to Croatia after exhausting my time in the Schengen Zone. Little did I know that my life was about to change.

On my first day in Dubrovnik, two pivotal moments had me falling in love with the city. The first happened on the drive from the airport. My taxi rounded a corner, and I was met with the coastline, the clear blue sea, and islands in the distance. As we drove a little further along, I was gifted with my first glimpse of Dubrovnik's Old

Town – a medieval city bathed in a golden glow from the sun which was on its way down for the day.

A few hours later, as I was stretching my legs before dinner, I wandered up the meandering promenade in Lapad. There I found turquoise water so clear I could see straight to the bottom. The flat rocks under the trees seemed perfect for sunbathing or relaxing with a book while drying off from a swim. But most importantly, I found peace, a feeling of home.

As a solo traveller looking for fun and engaging things to do, I booked a Croatian Cooking Class. That was how I met Mikki, a fellow Aussie who has lived in Croatia for over 20 years. It was Mikki who told me about Croatia's Digital Nomad Visa and introduced me to Barbara, who is from Dubrovnik and operates an agency that assists with visa applications and logistics of moving to a new country. With that, I decided to apply for my visa and settle into a blissful life on the Adriatic Coast!

What's daily life like for me? Well, I've found some great cafés and restaurants to work from (I am a digital nomad, after all), started studying Croatian at Dubrovnik University, joined a social tennis group and met some amazing people along the way. While the Digital Nomad

communities are more prominent in Zagreb and Split, I would choose Dubrovnik again and again. For me it has a certain magic, and I can't get over how picturesque it is. Not only is it beautiful, but it's also a safe city for female solo travellers.

While it might sound like I am having a cliché love affair with Dubrovnik, it hasn't all been sunshine and rainbows. There have been moments of fear and doubt, including stress about finding long-term accommodation during the tourist season. Sometimes just being in an unfamiliar place can be overwhelming. I've been forced to step out of my comfort zone and ask for help and when I have, I have found nothing but open arms and a willingness to assist from digital nomads, expats, and locals alike. These little challenges have taught me to trust in myself and to accept help when I need it.

If you had told me a year ago that I would be calling Dubrovnik home, I would have said you were delusional. I had big plans to move to Scotland and marry a sexy Highlander! You've seen *Outlander*, right? I thought I would be falling in love with a man. Instead, I have fallen in love with a city and swapped haggis for cevapi.

How a city girl from  
Australia found



*her home in Dubrovnik*



EUROPSKA FILMSKA AKADEMIJA UVRSTILA JE STRADUN MEĐU "BLAGA EUROPSKE FILMSKE KULTURE", NA POPIS MJESTA OD SIMBOLIČKOGA ZNAČAJA ZA EUROPSKU KINEMATOGRAFIJU, TO JEST, MJESTA OD POVIJESNE VRIJEDNOSTI KOJA TREBA ODRŽAVATI I ŠTITITI, KAKO U SADAŠNJOSTI, TAKO I ZA DOBROBIT BUDUĆIH NARAŠTAJA. INFORMACIJA KOJA JE OBJAVLJENA UOČI 35. DODJELE EUROPSKIH FILMSKIH NAGRADA PONAJMANJE JE IZNENADILA ONE KOJI ZNAJU KAKO SU, U SVOJDOJ STOGODIŠNJOJ FILMSKOJ POVIJESTI, DUBROVAČKE ULICE, ZIDINE I PALAČE BILE VELIKA INSPIRACIJA BROJNIM FILMSKIM UMJETNICIMA. JEDINSTVENA OČUVANOST ARHITEKTONSKOGA SKLADA DUBROVNIKA, A POSEBNO NJEGOVE GLAVNE ULICE STRADUNA, KOJEMU DANAŠNJI IZGLED DATIRA IZ 17. ST., OMOGUĆUJE RAZNOVRNOST FILMSKOGA IZRIČAJA.

## Dubrovnik nije samo

Najproduktivnije i najprepoznatljivije razdoblje dubrovačke filmografije započinje dolaskom serije *Game of Thrones* (2011.- 2019.), koja je Dubrovnik prikazala stotinama milijuna ljudi diljem svijeta. Zidinama opasan Grad na morskoj obali stvorio je idealan ugođaj Kraljevog Grudobrana, prijestolnice Sedam Kraljevstava, a otok Lokrum pružio utočište majci zmajeva Daenerys Targaryen u gradu Qarthu. Uspjeh serije privukao je brojne velike produkcije, a iznad Dubrovnika su idućih godina jurile letjelice iz daleke galaksije (*The Last Jedi*, 2017.) i blagom pune kočije srednjovjekovnoga Nottinghama (*Robin Hood: Origins*, 2018.). Posjetili su ga i Oskarovac Nicolas Cage te Shah Rukh Kahn, najveća zvijezda Bollywooda. I 2022. je bila produktivna filmska godina sa serijama *Tom Clancy's Jack Ryan* (2018.) i *Vikings: Valhalla* (2022.) te biografskom dramom *Lee*, koje su u Grad ponovno privukle filmske umjetnike, a brojnim Dubrovčanima, kao i generacijama prije njih, pružile

priliku biti dio filmske čarolije te nastavile povezanost filma i Grada koja traje već više od sto godina.

Jer, Dubrovnik i njegova okolica prepoznati su kao idealna filmska lokacija već u počecima profesionalnoga filmskog stvaralaštva. Tijekom Prvoga svjetskog rata posjećuju ga mađarske filmske ekipe koje radnje svojih filmova smještaju u dubrovački ambijent bogate povijesne baštine u zagrljaju morskih valova i očuvane prirode. Od ovih prvih ostvarenja, u cijelosti je očuvana melodrama *Afrodita* redatelja Alfréda Deésya, snimljen u proljeće 1918., u kojoj prepoznajemo i najviše dubrovačkih kadrova.

Srednjoeuropske filmske ekipe nastavljaju posjećivati Dubrovnik u međuratnom razdoblju, a od značajnijih ostvarenja ističu se austrijski *Der Prinz von Arkadien* (1932.), prvi zvučni film snimljen u Hrvatskoj te njemačka opereta *Gasparone* (1937.), s velikom pjevačkom i glumačkom zvijezdom tog vremena Marikom Röck u glavnoj



# Kraljev Gradobran

ulozi. Filmska povijest tog vremena još nije do kraja ispričana, jer žalost, brojne filmske vrpce iz tog razdoblja nisu sačuvane ili još trebaju biti pronađene u filmskim arhivima.

Pravu filmsku prepoznatost Dubrovnik postiže 1960-ih, kada se u njemu počinju snimati najraznovrsniji filmovi stranih produkcija s obje strane Željezne zavjese. Mnogim građanima je u sjećanju ostalo snimanje francuskoga westerna *Okus nasilja* (*Le gout de la violence*, 1961.), kada su na Stradunu bile obješene lutke pogubljenih zatvorenika. U blizini Grada, na Ivanici, podignut je "kaubojski grad", set gdje su snimani mnogi manji filmovi takve tematike.

Uz neznatne izmjene i maštu filmskih ekipa, dubrovačke ulice lako postaju povijesne ulice Venecije kojima šeta Marko Polo u *Marco the Magnificent* (1965.), ili Madrida u biografskoj drami o slavnom španjolskom slikaru Franciscu Goyi (*Goya - oder Der arge Weg der Erkenntnis*, 1971.). Posebno su zanimljivi akcijski filmovi sa scenama tučnjave, pucnjave i potjere automobilima. Među njima se ističu špijunski *Komissar X* (1965.) i *The Three Fantastic Supermen* (1967.), redatelja Gianfranca Parolinija te *Secret Invasion* (1964.), ratna avantura Rogera Cormana, mentora redateljskih velikana Jamesa Camerona, Francis Forda Coppole i Martina Scorsesea, prozvanog "Papa pop-

kinematografije". Još jedan "papa", ovaj put u interpretaciji britanskog komičara Robbiea Coltranea posjećuje Grad u komediji *The Pope Must Die* (1991.). Dubrovnik glumi Vatikan u kojem nisko rangirani svećenik zabunom bude izabran za papu pa zatim mora spašavati živu glavu od talijanske mafije. U isto vrijeme tvrđavu Lovrjenac zauzima zli Crvena Lubanja kojega pobjeđuje Kapetan Amerika u prvom filmu iz serijala (*Captain America*, 1990.).

Svi ovi, temama i izričajem raznovrsni filmovi, tek su manji dio dubrovačke filmske lepeze koja postaje sve šarenija i bogatija iz godine u godinu.



THE EUROPEAN FILM ACADEMY HAS INCLUDED STRADUN AMONG THE "TREASURES OF EUROPEAN FILM CULTURE", PLACING IT ON THE LIST OF PLACES OF SYMBOLIC SIGNIFICANCE FOR EUROPEAN CINEMA. THIS DESIGNATION PLACES THE MAIN STREET OF DUBROVNIK'S OLD TOWN AMONG THE PLACES OF HISTORICAL VALUE THAT NEED TO BE MAINTAINED AND PROTECTED, BOTH IN THE PRESENT AND FOR THE BENEFIT OF FUTURE GENERATIONS. THIS INFORMATION, PUBLISHED ON THE EVE OF THE 35<sup>TH</sup> EUROPEAN FILM AWARDS, LEAST SURPRISED THOSE WHO KNOW THAT, IN THEIR 100-YEAR LONG FILM HISTORY, DUBROVNIK'S STREETS, DEFENSIVE WALLS, AND PALACES HAVE BEEN A GREAT INSPIRATION TO NUMEROUS FILM ARTISTS. THE UNIQUE PRESERVATION OF THE ARCHITECTURAL HARMONY OF DUBROVNIK, AND ESPECIALLY ITS MAIN STREET STRADUN WHOSE CURRENT APPEARANCE DATES BACK TO THE 17<sup>TH</sup> CENTURY, ALLOWS FOR A VARIETY OF CINEMATIC EXPRESSION.

## Dubrovnik is more than

The most productive and renowned period of Dubrovnik filmography begins with the arrival of the *Game of Thrones* series (2011-2019), which introduced Dubrovnik to hundreds of millions of people around the world. The walled city on the seashore created the ideal atmosphere for King's Landing, the capital of the Seven Kingdoms, while Lokrum Island provided shelter to the Mother of Dragons Daenerys Targaryen in the city of Qarth. The success of the series attracted numerous other large-scale productions, and in the following years aircraft from a distant galaxy (*The Last Jedi*, 2017) and treasure-filled carriages of medieval Nottingham (*Robin Hood: Origins*, 2018) raced above and through Dubrovnik. The Oscar winner Nicolas Cage and Shah Rukh Khan, Bollywood's biggest star, visited Dubrovnik as well. The year 2022 was also a productive film year with *Tom Clancy's Jack Ryan* (2018), *Vikings: Valhalla* (2022), and the biographical drama *Lee*, which once again attracted film artists to the city, and gave numerous Dubrovnik residents, just like generations before them, the opportunity to be part of the film magic and the ongoing connection between film and the city that has lasted for more than 100 years.

In fact, Dubrovnik and its surroundings have been recognized as an ideal film location since the beginnings of professional filmmaking. During the First World War, the city was visited by Hungarian film crews who placed the plots of their films in the setting of Dubrovnik's rich historical heritage, in the embrace of the sea waves and pristine nature. Of these first creations, the melodrama *Aphrodite*, directed by Alfréd Deésy, and shot in the spring of 1918, is fully preserved.

Central European film crews continued to visit Dubrovnik in the interwar period. Among the more significant productions that stand out are the Austrian *Der Prinz von Arkadien* (1932), the first sound film made in Croatia, and the German operetta *Gasparone* (1937), starring the great singing and







# Kings Landing

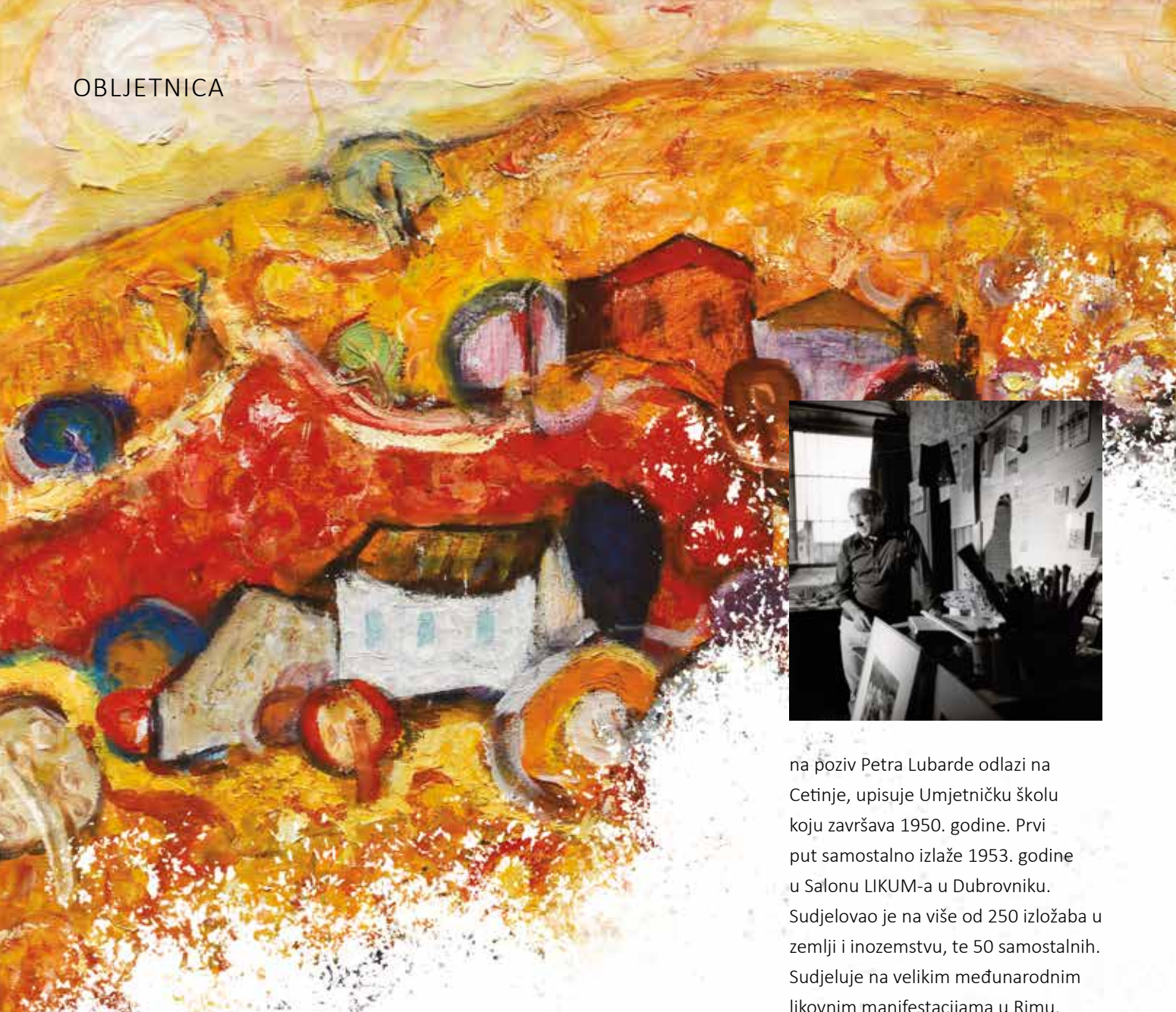
acting star of the time Marika Röck. The film history of that time has not yet been fully told, because unfortunately, numerous films have not been preserved or still need to be found in film archives.

Dubrovnik achieved real film recognition in the 1960s, when diverse films of foreign productions from both sides of the Iron Curtain began to be filmed. Many citizens remember the filming of the French western *The Taste of Violence* (*Le gout de la violence*, 1961), when figures of executed prisoners were hung on Stradun. At Ivanica, in the vicinity of the city, a "cowboy town" was erected, and served as the set for many smaller films of the same theme.

Thanks to the imagination of film crews, with minor interventions Dubrovnik's streets easily become the historic streets of Venice walked by Marco Polo in *Marco the Magnificent* (1965), or Madrid in a biographical drama about the famous Spanish painter Francisco Goya (*Goya - oder Der arge Weg der Erkenntnis*, 1971). Particularly interesting are action movies with scenes of fighting, shooting, and car chases. Among them stand out the spy thriller *Komissar X* (1965) and *The Three Fantastic Supermen* (1967), directed by Gianfranco Parolini, and *Secret Invasion* (1964), the war adventure of Roger Corman, mentor of directing greats James Cameron, Francis Ford Coppola, and Martin Scorsese, nicknamed

the "Pope of Pop Cinema". Another "pope", this time interpreted by British comedian Robbie Coltrane, visited the city in the comedy *The Pope Must Die* (1991). In this film, Dubrovnik plays the Vatican, where a low-ranking priest is mistakenly elected pope and then must save himself from being killed by the Italian mafia. At the same time, Fort Lovrjenac is occupied by the evil Red Skull, who is defeated by Captain America in the first film from the series (*Captain America*, 1990).

All these films, diverse in theme and style, constitute just a small part of the Dubrovnik film collection that is becoming more colorful and richer every year.



**Đ** likar Đuro Pulić - klasik modernoga hrvatskog slikarstva rođen je prije 100 godina u malenom selu Bosanka iznad Dubrovnika. Ako je zavičaj sudbinska odrednica, onda je Pulić oplodio svu njegovu raskoš bogatim kolorizmom, maštom i vizijom, strastvenom eksplozijom boje. Sažeo je Pulić svoje motive do amblematičnog značenja, njegovi krajolici izgaraju unutrašnjom vatrom, pejzaž žarkog kolorita identitetska je slika slikareva bića. Nadahnuće je nalazio u arealu uglavnom od rodne Bosanke do Grada u kojem je živio.

*"Toliko sam volio prirodu, bio bih razgovarao s njom, to mi je najviše bogatstvo koje imam i koje sam dobio - i da tako nije bilo, vjerojatno nikada ne bih naslikao ono što sam naslikao. Priroda je riznica iz koje se crpi cijelog života."*

Za slikarstvo se Pulić počinje zanimati kao mladić na poticaj Koste Strajnića, likovnog kritičara, promicatelja umjetnosti, učitelja mladih, a njegov talent i Kostine poduke otvorit će mu vrata Akademije likovnih umjetnosti u Zagrebu 1941. godine. Pohađa je u dva navrata, kada je 1947. godine napušta, te



na poziv Petra Lubarde odlazi na Cetinje, upisuje Umjetničku školu koju završava 1950. godine. Prvi put samostalno izlaže 1953. godine u Salonu LIKUM-a u Dubrovniku. Sudjelovao je na više od 250 izložaba u zemlji i inozemstvu, te 50 samostalnih. Sudjeluje na velikim međunarodnim likovnim manifestacijama u Rimu, Parizu, Veneciji, Torinu, Milanu, Napulju, Londonu, Gentu, New Yorku i Philadelphiji. Slike mu se nalaze u mnogim svjetskim galerijama i Vatikanskom muzeju suvremene sakralne umjetnosti, te privatnim kolekcijama diljem zemlje i svijeta. Dobitnik je niza nagrada, diploma i odličja, izdvaja se Nagrada Grada Dubrovnika za životno djelo (1993.), a Nagradu Vladimir Nazor, također za životno djelo, primio je 1997. godine.

Zajedno s Antunom Maslom i Ivom Dulčićem, Pulić je činio poznati dubrovački slikarski trolist, a vezivalo ih je i iskreno prijateljstvo.



# D. Pulitika

## DUBROVAČKI SLIKAR RASKOŠNOGA OPUSA

Trudio se, poticao, ali i dočekaio otvorenje Galerije "Dulčić-Masle-Pulitika", na Uskrsni ponedjeljak, 31. ožujka 1997.godine. Preko puta Katedrale, u srcu Grada, pod jednim krovom, njih trojica ponovno zajedno, kao što su zajednički dijelili i život.

Đuro Pulitika oporučno je donirao šezdeset i četiri (64) svoja kapitalna djela Galeriji "Dulčić Masle Pulitika", izražavajući svojom posljednjom voljom koliko mu je bilo stalo i koliko važno utemeljiti galeriju trojice slikara, perjanica modernoga hrvatskog slikarstva, želeći trajnije obilježiti jedno vrijeme dubrovačke i hrvatske likovne umjetnosti. Smatrao je da to zaslužuju i Masle i Dulčić, *"jer nije važno koliko nacija ima stanovnika, važno je koliko ona broji svojih svjetionika."* Svojom je donacijom zadužio Grad Dubrovnik i sve nas.

Kako se Galerija "Dulčić- Masle-Pulitika" nalazi u sastavu Umjetničke galerije Dubrovnik, svi donirani slikarevi radovi (64) postali su dio fundusa UGD. Zaslužnom slikaru, čiji je stvaralački "epicentar" bio njegov atelijer u tvrđavi Sv. Ivana, Grad Dubrovnik odužio se odlučivši zadržati i adaptirati Đurov atelijer kao memorijalni i izložbeni prostor-Atelijer Pulitika. Mnogi ga namjernici pohodeći Zidine rado posjećuju.

Doimlje se taj lijepi, gotovo magični prostor u Zidinama kao neki "revival" memorije, u njemu se znade osjetiti još uvijek prisutna Pulitikina energija.

Ostalo je sjećanje na tog jednostavnog i samozatajnog čovjeka. Đurov atelijer bio je pomalo boemsko okupljalište: kolega umjetnika, bliskih prijatelja i gostiju iz zemlje i inozemstva,

mnogobrojnih javnih i uglednih osoba, ali ponajprije običnih ljudi, turista namjernika, sve do dubrovačkih oriđinala.

Sve ih je primao. Razgovori su bili ozbiljni i ležerni, sve je u njegovu atelijeru bilo nekako spontano, nenamješteno, zaliveno šampanjcem, okupano radošću.

Bio je dobar domaćin svim ljudima koji su mu dolazili.

Dubrovčani, ali i mnogi koji su ga poznavali, zapamtili su Pulitiku gospara, prijatelja, čovjeka široke ruke, čovjeka od malo riječi, ali silovite unutarnje emocije pretočene u impozantno djelo.



# Đuro Pulić

an iconic Dubrovnik painter

The painter Đuro Pulitika – an icon of modern Croatian painting, was born 100 years ago in the small village of Bosanka in the hills above Dubrovnik. If one's homeland determines one's fate, then Pulitika impregnated all his works with the splendor, imagination, vision, and passionate explosion of color of his native region. Pulitika summarized his motifs to an emblematic meaning, his landscapes burn with internal fire, the landscape of bright colors is an image of the painter's identity. He mainly found inspiration in the realm stretching from his native Bosanka to the city of Dubrovnik, where he lived.

*"I loved nature so much; I would have talked to it. It is the greatest wealth that I have and that I have received – and if it hadn't been so, I probably never would have painted what I painted. Nature is a treasure from which one draws throughout life."*

Pulitika became interested in painting as a young man at the initiative of Kosta Strajnić, an art critic, art promoter, and youth teacher. Together, Pulitika's talent and Kosta's teachings would open the doors to the Academy of Fine Arts in Zagreb for him in 1941. He attended on two occasions, and when he left in 1947, and at the invitation of Petar Lubarda went to Cetinje, he enrolled in the Art School from which he graduated in 1950. He exhibited independently for the first time in 1953 in the LIKUM Salon in Dubrovnik. He participated in more than 250 exhibitions at home and abroad and had 50 solo exhibitions. He took part in major international art events in Rome, Paris, Venice, Turin, Milan, Naples, London, Ghent, New York, and Philadelphia. His paintings are found in many world galleries and the Vatican Museum of

Contemporary Sacral Art, and private collections throughout Croatia and the world. He was the recipient of a number of awards, diplomas, and medals, notably the City of Dubrovnik Lifetime Achievement Award (1993) and the Vladimir Nazor Award, also for lifetime achievement, which he received in 1997.

Together with Antun Masle and Ivo Dulčić, Pulitika made up the famous Dubrovnik painting trefoil, and they were also bound by sincere friendship.

He sought, encouraged, and also welcomed the opening of the Dulčić-Masle-Pulitika Gallery on Easter Monday, March 31, 1997. Across from the Cathedral, in the heart of the city, under one roof, the three of them are reunited, as they were in the life that they shared together.

In his will, Đuro Pulitika donated 64 of his capital works to the Dulčić-Masle-Pulitika Gallery, expressing how much he cared and how important it was to establish a gallery of three painters, the flagships of modern Croatian painting, desiring to more permanently mark an era in Dubrovnik and Croatian fine art. He believed that both Masle and Dulčić deserved it, *"because it does not matter how many inhabitants a nation has, it matters how many of lighthouses it counts."* With his donation, he enriched the city of Dubrovnik and all of us.

As the Dulčić-Masle-Pulitika Gallery is part of the Museum of Modern Art Dubrovnik, all 64 of the donated painter's works became part of MOMAD's collection. The City of Dubrovnik repaid the meritorious painter, whose creative "epicenter" was his studio in the Fortress of St. John, by deciding to preserve and

adapt Đuro's studio as a memorial and exhibition space – the Pulitika Atelier. While walking the City Walls, many visitors gladly visit it. This beautiful, almost magical space within the structure of the walls seems like a "revival" of memory; inside you can still feel the presence of Pulitika's energy.

The rest is memory of that simple and self-effacing man. Đuro's studio was a somewhat bohemian gathering place for fellow artists, close friends, and guests from Croatia and abroad, numerous public and prominent persons, but primarily ordinary people, tourists, all the way to Dubrovnik *oridinali*, as local bohemians are called. He received them all. The conversations were serious and casual; everything in his studio was somehow spontaneous, unfurnished, doused with champagne, bathed in joy. He was a good host to all people who would come to him.

The people of Dubrovnik, as well as many who knew him, remembered Pulitika as a gentleman, a friend, a generous person, a man of few words, but intense inner emotions that he translated into imposing works of art.



*Napisala:* Nela Lonza

# Statut iz 1272.

SIMBOL DUBROVAČKOG IDENTITETA I DRŽAVNOSTI





**U** prisutnosti nositeljâ vlasti i odobravanje puka okupljenog na glas zvona, Dubrovački statut proglašen je i stupio na snagu 29. svibnja 1272. Kroz čitavih pet stoljeća (do pada Republike 1808.) ostao je temelj pravnog poretka te postao snažan simbol dubrovačkog kolektivnog identiteta i državnosti.

Uz konkretna rješenja za potrebe lokalne zajednice, u njega je ugrađena trojaka tradicija: urbana kultura mediteranskih gradova, načela razborite uprave formulirana u političkoj misli i praksi 13. stoljeća i, ponajprije, moćna europska pravna baština, koja je u srednjem vijeku izrasla na podlozi rimskog i kanonskog prava.

Tekst Statuta pisan je na latinskom jeziku i tek u novije vrijeme doživio je svoje prijevode na hrvatski i engleski. Svojim odredbama o funkcioniranju uprave i sudskim postupcima, o obitelji i nasljeđivanju, o zločinima i kaznama, o izazovima pomorstva i urbanom životu, Dubrovački statut idealan vodič u rana stoljeća dubrovačke i europske pravne kulture i živopisan izvor o svakodnevici jednog srednjovjekovnog sredozemnog grada.

## iz Statuta:

Pravda je naime, kako se čita, stalna i trajna volja svakomu dati njegovo pravo. Ona je ta koja učvršćuje carstva, jača kraljevstva, širi knežstva, povećava i umnaža gradove, rađa slogu, hrani mir, vlada ljudima i narodima u miroljubivom i mirnom stanju.

*Iusticia enim, ut legitur, est constans et perpetua voluntas ius suum unicuique tribuens. Hec est que firmat imperia, regna corroborat, principatus amplificat, auget et multiplicat civitates, parit concordiam, nutrit pacem, gentes et populos regit in statu pacifico et quieto.*

Justice, as it is read, is a constant and perpetual will to render each one his right. It is such justice which strengthens the empires, corroborates kingdoms, amplifies principates, increases and multiplies cities, it bears concord, nourishes peace, governs men and people in peace and tranquility.

Onaj koji neke godine bude sudac, vijećnik ili knežev zamjenik, ne može sljedeće godine biti u istoj službi.

*Qui fuerit iudex, consiliarius vel vicarius uno anno, in sequenti anno in eodem officio esse non possit.*

Whoever is the judge, councillor or Count Deputy one year, may not hold the same office the following year.

# Statute from 1272:

A SYMBOL OF DUBROVNIK'S IDENTITY AND STATEHOOD







## From Statute:

**I**n the presence of the city authorities, and with the acclaim of the inhabitants summoned by the bell, the Statute of Dubrovnik was promulgated on 29 May 1272. It defined the foundations of the legal system for more than five centuries (until the fall of the Republic in 1808), having become a powerful symbol of Dubrovnik's collective identity and statehood.

Apart from concrete solutions for the needs of the local community, it incorporates a threefold tradition: urban culture of the Mediterranean cities, the principles of prudent administration articulated in the political thought and practice of the thirteenth century, and above all, the rich European legal heritage which in the Middle Ages developed on the legacy of Roman and canon law.

Originally written in Latin, in more recent times the text of the Statute has been translated into Croatian and English. With its chapters on administration and judiciary, on family and inheritance law, on crimes and penalties, on the challenges of maritime trade and urban life, the Statute of Dubrovnik is an ideal guide to the early centuries of Dubrovnik's and European legal culture, and a colourful source of insight into the everyday life of a medieval Mediterranean city.

Ja, knez dubrovački prisežem da neću pomagati prijatelju ni prijeverno škoditi neprijatelju, a pravdu ću ravnopravno izvršavati i ostvarivati prema jačima i prema slabijima.

*Iuro ego comes Ragusii quod nec amicum iuvabo nec inimicum nocebo per fraudem. Et iusticiam equaliter maioribus et minoribus manutenebo et complebo.*

I, Count of Dubrovnik, swear that I will not favor my friend, nor harm my enemy by fraud. I will maintain and administer equal justice to the high and to the low alike.

Ja, knežev zamjenik, prisežem da neću uzimati ni dopuštati da se uzima mito da bi se nekome pomoglo ili naškodilo.

*Iuro ego miles domini comitis quod servicium non tollam neque tolli faciam ad adiuvandum aliquem vel nocendum.*

I, Aide of the Lord Count, swear that I will not take or allow bribes that will favor or harm anyone.

Da bi se otklonila svaka sumnja, propisujemo neka suci, dok budu na dužnosti, ni na koji način i ni pod kakvom izlikom ne odu jesti ni piti s onime ili onom koji pred njima vodi parnicu i to od dana otkada je počela parnica dok ne završi.

*Ad suspicionem quamlibet evitandam statuimus, ut iudices, donec in officio fuerint, non vadant ad manducandum nec ad bibendum aliquo modo vel ingenio, cum eo vel ea, qui vel que habuerit placitum ante eos, a die quo incipietur placitum donec finiatur.*

To avoid every suspicion, we establish that the judges, while in office, may, by no manner or excuse, go to eat and drink with any person, either male or female, or with any person submitted to them, who are involved in a case under trial before them, from the day the lawsuit commences until its end.

## Novac je sredstvo, ali pokretač je uvijek - ljubav

Ljetnikovac Bunic – Kaboga, prije i nakon obnove / Bunić-Kaboga Summer Villa, before and after renovation



**Z**aklada Caboga Stiftung je u proteklih deset godina u različite projekte javne namjene u Gradu Dubrovniku uložila deset milijuna eura, čime je potvrdila plemenitu ideju iz koje je i potekla. Na čelu Zaklade je od početka Ivo Felner, dr. kemijskih znanosti iz Švicarske, posljednji potomak dubrovačke vlastelinske obitelji Kaboga čije korijene snažno osjeća kroz duboku emociju i povezanost uz Dubrovnik i njegovu baštinu. Iako je priželjkivao mirniju mirovinu, sanjao o kućici na otoku Šipanu i mirnom ribanju u nekoj od uvala dubrovačkoga akvatorija, jedan telefonski poziv, prije nešto više od desetljeća, promijenio mu je životnu putanju. Prihvatio je ukazano mu povjerenje da bude posrednik anonimnoga donatora koji je zbog povezanosti s Gradom želio svoj privatni kapital ulagati u projekte strogo namijenjene javnome dobru i uporabi. To je pred gospara Felnera stavilo brojne izazove koje je morao rješavati u često veoma kompliciranim graditeljskim, konzervatorskim i birokratiziranim procedurama, ali je svojom upornošću, strpljivošću

i izraženom profesionalnom odgovornošću uspio. Iza njega i njegovoga najbližeg suradničkog tima u Dubrovniku, bračnog para arhitekata Gordane i Matka Vetme, cijeli je spektar sjajno odrađenih projekata koji ostaju kao svjedoci nesebičnog odnosa i pijeteta prema nasljeđu u ovom graditeljskom biseru čovječanstva koji se s razlogom nalazi pod UNESCO-vom zaštitom. Rad Zaklade i odgovoran odnos prema izdašnim donacijama kojima se revitalizira i sprječava propadanje vrijedne spomeničke baštine koja se stavlja u funkciju, a bez ikakvih privatnih interesa i malverzacija u pozadini, izaziva divljenje tim više što se odvija u vremenu nagriženom pohlepom, sebičnošću i površnošću. Upravitelj Zaklade Caboga Stiftung Ivo Felner i dobročinitelj koji je želio ostati anonimn, podsjetili su nas svojim djelovanjem na nekad uvriježenu praksu javne dobrotvornosti u Dubrovniku. O tome su svjedočile brojne oporuke i ostavštine pojedinaca koji su svoja dobra ostavljali zajednici i javnom uživanju. No, vrijednosni sudovi značajno su se promijenili, sve

je manje onih koji ulažu u očuvanje naslijeđenog spomeničkoga bogatstva bez poriva da ga isprivatiziraju, pa je tim važnije naglašavati i važnost, ali i zahvalnost zbog postojanja zaklada kakva je Caboga Stiftung. Protekle bi godine da se ostvari sve ono što je ostvareno uz pomoć donacija Zaklade Caboga Stiftung, pa čak i u gradu koji, poput Dubrovnika, ima izdašnu zajedničku blagajnu.

Sve je počelo obnovom Ljetnikovca Bunić Kaboga u Rijeci dubrovačkoj koji je za javnost otvoren 2013., nakon tri godine temeljite obnove u koju je uloženo 3 milijuna eura. Taj lijepi primjerak ladanjske arhitekture iz 16. stoljeća, u kojemu se uz ljetnikovac okružen prelijepim vrtovima nalazi i kapelica, postao je u proteklih deset godina dom za brojne umjetnike i kulturna događanja koja se u njemu odvijaju. Nakon toga velikog obnoviteljskog zahvata i otvaranja ljetnikovca za kulturne programe, Zaklada Caboga Stiftung je pristupila još jednom vrijednom projektu u suradnji s Dubrovačkom biskupijom. S 2 milijuna eura pomogli su obnovu palače u Pustjerni, u Ulici braće Andrijića, u kojoj su dom pronašle 4 mlade obitelji s malom djecom. Uz prvi projekt gospodar Felner je, kao potomak obitelji Kaboga, bio iznimno emotivno vezan, dok je u drugom, zajedno s tadašnjim dubrovačkim biskupom Matom Uzinićem želio pokazati način na koji se provodi u

# CABOGA

djelo ideja o revitalizaciji povijesne jezgre iz koje se zbog "tereta" turizma i komercijalizacije svake vrste iseljavaju stalni stanovnici, a njihovi domovi postaju ljetni apartmani. Dubrovnik je postao žrtva svoje ljepote i interesa turista, čime nije iznimka među ostalim atraktivnim gradovima Mediterana koji su bili primorani naći rješenja za sve posljedice koje su došle s time. Iz sličnoga razloga Zaklada je s financijskom pomoći od milijun eura omogućila dovršetak obnove impresivne Biskupske palače koja se smjestila nasuprot dubrovačke Katedrale u povijesnoj jezgri. U jednom njezinom dijelu opremljen je stan za dubrovačkoga biskupa koji se vratio živjeti u Grad, dok je drugi, veći dio palače, otvoren za javnost kao muzej s vrijednim izlošcima. Duboko svjestan značenja života u povijesnoj jezgri, srcu Grada okruženoga Zidinama, života koji će se odupirati pretvaranju Grada u ljetni resort ili muzej tijekom zimskih mjeseci, gospar Felner ni na tren nije dvojio o ulaganju dva milijuna eura u Osnovnu školu Marina Getaldića u Ulici Ilije Sarake. Djeca znače budućnost, znače viku i igru kroz dubrovačke ulice, znače život koji će održati Grad vitalnim tijekom cijele godine. Uz pomoć Zaklade malim dubrovačkim osnovcima će se osigurati, ne samo užitak boravka u jednoj od nekadašnjih dubrovačkih palača, već i izuzetno kvalitetni uvjeti i suvremeni alati za edukaciju. Čitavo vrijeme se, osim na spomeničku



baštinu, misli i na ljude, mlade ljude bez kojih bi svi ti mali arhitektonski bisericici bili tek isprazne ljuštore. Jedna od zadaća Zaklade stoga je i briga o nadarenim učenicima koji žele bolju edukaciju u prirodnim znanostima, a i osiguranje stipendija koje će im olakšati ispunjavanje ambicija na putu znanosti koju prepoznaju kao zalag za svoju, ali i budućnost zajednice u kojoj će raditi. Još jedan vrijedni projekt u koji će sa zahvalnošću biti "ugravan" otisak dobročinstva Zaklade Caboga Stiftung je Knežev dvor na otoku Lopudu, jedan od najljepših primjeraka arhitekture koja objedinjuje komponente javne i ladanjske arhitekture. Od privatnog vlasnika kupilo ga je Društvo prijatelja dubrovačke starine, udruga koja već desetljećima otima od zaborava i obnavlja vrijednu baštinu iz doba Dubrovačke Republike. Na tom su se projektu isplele dvije dobre energije, a prilikom potpisivanja ugovora o donaciji 2 milijuna eura gospar Felner je rekao:

Kad sam pročitao kako je DPDS kupio Knežev dvor na Lopudu i da nemaju novac za obnoviti ga, nazvao sam kolege iz Uprave Zaklade i zatražio njihovu suglasnost da doniramo 2 milijuna eura koje smo bili namijenili za jedan drugi projekt koji je propao. Dali su mi odobrenje da razgovaram s DPDS-om čiji rad pratim i sve je ostalo išlo jako brzo. Imamo identičnu strategiju djelovanja, jedino što ulažemo i obnavljamo drukčije nekretnine, te naglasio kako je jako bitno da se građevina u koju se ulaže voli i da joj se osigura održavanje u budućnosti što također košta.

Tako i jest. Novac je potrebno sredstvo, ali glavni pokretač uvijek je ljubav. Ova priča to i potvrđuje.

## ZAKLADA

# STIFTUNG

# Money is a tool, but the driving force is always — love



Osnovna škola Marina Getaldića  
Marin Getaldić Elementary School

By Lidija Crnčević

In the past ten years, the Caboga Stiftung Foundation has invested 10 million euros in various public projects in the City of Dubrovnik, thus confirming the noble idea from which it originated. Since its inception, the Foundation has been headed by Ivo Felner from Switzerland, who holds a PhD in chemistry and is the last descendant of the noble Kaboga family from Dubrovnik, whose roots he strongly feels through deep emotion and connection to Dubrovnik and its heritage. Although he wanted a quieter retirement, and dreamed of a house on the island of Šipan and tranquil fishing in one of the bays around Dubrovnik, one phone call, a little more than a decade ago, changed his life trajectory. He accepted the trust shown to him to be an intermediary of an anonymous donor who, due to their connection with the city, wanted to invest their private capital in projects strictly intended for the public good and public use.

This presented numerous challenges to Mr. Felner, which he had to solve in often very complicated construction, conservation, and bureaucratic procedures, but as a result of his persistence, patience, and deep sense of professional responsibility, he succeeded. Behind him and his closest collaborative team in Dubrovnik, a married couple of architects Gordana and Matko Vetma, stands a whole range of brilliantly executed projects that remain as witnesses of the selfless relationship and reverence for heritage in this architectural pearl of humanity, which for good reason finds itself under UNESCO protection. The work of the Foundation and the

responsible attitude towards the generous donations that revitalize and preserve valuable monumental heritage, putting them into function, and without any private interests in the background, provokes admiration all the more so because it takes place in a time eroded by greed, selfishness, and superficiality.

The director of the Caboga Stiftung Foundation, Ivo Felner, and an anonymous benefactor, remind us of the once common practice in Dubrovnik of public charity. This was evidenced by the numerous last testaments and legacies of individuals who left their possessions to the community and public enjoyment. However, values have changed significantly; there are fewer and fewer who invest in the preservation of cultural heritage without the urge to privatize it, so it is all the more important to emphasize both the importance of and gratitude for the existence of foundations such as the Caboga Stiftung. It would take years to accomplish everything that has been achieved with the help of donations from the Caboga Stiftung Foundation, even in a city like Dubrovnik that has generous coffers.

It all started with the renovation of the Bunić Kaboga Summer Villa in Rijeka Dubrovačka, which was opened to the public in 2013, after three years of thorough renovation in which three million euros were invested. That beautiful example of 16<sup>th</sup> century country leisure architecture, surrounded by beautiful gardens and a chapel, has become a home for numerous artists and cultural events. After that great renovation project and the opening

# CABOGA

of the summer residence for cultural programs, the Caboga Stiftung Foundation embarked on another valuable project in cooperation with the Diocese of Dubrovnik. With two million euros, they helped renovate the palace in Pustjerna, in Andrijić Brothers Street, in which four young families with small children found a home. As a descendant of the Kaboga family, Mr. Felner was extremely emotionally connected with the first project. In the second, together with the Bishop of Dubrovnik at the time, Mate Uzinić, he wanted to show a way in which the idea of revitalizing the historic center could be implemented to ease the "burden" of tourism and commercialization which pushed permanent residents to move out of the historic center and convert their homes to summer apartments.

Dubrovnik has become a victim of its own beauty, like many other attractive cities of the Mediterranean that were forced to find solutions to all the consequences of tourism. For a similar reason, with financial assistance of 1 million euros, the Foundation enabled the completion of the renovation of the impressive Bishop's Palace, located opposite the Dubrovnik Cathedral in the historic center. In one part, an apartment is equipped for the Bishop of Dubrovnik, who returned to live in the old city, while the other, larger part of the palace, is open to the public as a museum with valuable exhibits.

Deeply aware of the importance of life in the historical center, the heart of the city surrounded by walls, life that will resist turning the city into a summer resort or museum during the winter months, Mr. Felner had no

doubt about investing 2 million euros in the Marin Getaldić Elementary School in Ilija Saraka Street. Children mean the future. They mean shouting and playing through the streets of Dubrovnik, they mean life that will keep the city vibrant throughout the year. With the help of the Foundation, Dubrovnik's elementary school students will be provided not only with the pleasure of studying in one of the former Dubrovnik palaces, but also with exceptionally high-quality conditions and modern education tools. Apart from the monumental heritage, the entire time, they also thought about young people without whom all these small architectural pearls would be just empty shells. One of the tasks of the Foundation is therefore also to take care of gifted students who want better education in natural sciences, and to provide scholarships that will facilitate fulfillment of their ambitions on a path of science that they recognize as a pledge for their own future, as well as for the future of the community in which they will work.

Another valuable project in which the imprint of charity of the Caboga Stiftung Foundation will be engraved with gratitude is the Rector's Palace on the island of Lopud, one of the most beautiful examples of architecture that combines components of urban and rural leisure architecture. It was bought from a private owner by the Society of Friends of Dubrovnik Antiquities (SFDA), an association that for decades has been saving and restoring valuable heritage from the time of the Dubrovnik Republic. Two good energies were intertwined on



this project, and when signing the donation contract of 2 million euros, Mr. Felner said:

"When I read that SFDA had bought the Rector's Palace on Lopud and that they did not have the money to rebuild it, I called my colleagues from the Foundation's Management Board and asked for their consent to donate 2 million euros that we had intended for another project that had failed. They gave me permission to talk to the SFDA, whose work I follow, and everything else went really quickly. We have an identical strategy of action, it is only that we invest in and renovate different properties," he said. He emphasized that it is very important that the building that is being invested in is loved and that its maintenance remains provided for in the future, which also costs money.

That's the way it is. As this story confirms, money is a necessary means, but the main driver is always love.

# FOUNDATION



# DOĐITE NA FESTU SV. VLAHA!

**U** Dubrovniku se više od tisuću godina njeguje svetkovina sv. Vlaha, nebeskoga zaštitnika Grada. Festa sv. Vlaha, koja se uvijek održava 3. dana u mjesecu veljači, spoj je katoličkih obreda i veličanstvene procesije ulicama stare gradske jezgre u kojoj sudjeluju brojni poklonici sveca sa svojim župnim barjacima, odjeveni u najsvečanije narodne nošnje koje se čuvaju u obiteljskim baulima. Svojom vizualnom atraktivnošću i snagom moći sveca zaštitnika, Festa sv. Vlaha plijeni pozornost posjetitelja, i posve je dovoljan razlog da se dođe u Grad koji tijekom zimskih mjeseci nudi drukčiji i posebniji užitak u njegovim ljepotama i osamljenostima. Od 2009. Festa sv. Vlaha je proglašena nematerijalnom baštinom čovječanstva. Dođite i uvjerite se zašto!

# EXPERIENCE THE FESTIVITY OF ST. BLAISE!

**T**he Festivity of St. Blaise, the heavenly protector and patron saint of Dubrovnik, has been celebrated for more than a thousand years. The Festivity of St. Blaise, which is always held on the 3rd of February, is a combination of sacred Catholic rites and a magnificent procession through the streets of the old city center, with many devotees of the saint carrying their parish flags, dressed in festive folk costumes that are carefully preserved in antique wooden family chests. With its visual splendor and the power of the relics of the patron saint, the Festivity of St. Blaise attracts the attention of visitors, and it is an entirely sufficient reason to come to the city, which during the winter months offers a different and special pleasure in its beauty and solitude. In 2009 the Festivity of St. Blaise was declared an intangible cultural heritage of humanity. Come and see why!



PJESNIKU IVANU GUNDULIĆU U ČAST

*Napisao:* Mislav Ćimić

# Grad slobode





## "O lijepe, o draga, o slatka slobodo..."

Stihovi velikog dubrovačkog pjesnika Ivana Gundulića utkani su u svako dubrovačko srce. Utkani u hladnoću i gordost kamena, u cvrkut čioipa, nalete bure i juga, u valove koji se lome o dubrovačku hrid. Da! U sve to, baš sve... U živo i neživo. Ono jučer i ono danas. I ono sutra, ako Bog da.

Gundulićev spomenik na poljani koja njegovo ime nosi, gleda sa svog visokog postolja i kao da očinski prijeti... Sloboda! Više od lijepe riječi, više od simbola, više od nas samih. Više od svakoga pojedinačno, više od svih zajedno. A opet povezuje svih i sve. Tkivo koje povezuje dubrovački gordi kamen. Još više od toga, njegove ljude.

Zasigurno bi Gundulić rekao da nije otkrio ništa novo, nije pokazao svojim sugrađanima nešto o čemu nisu znali. O ne! On je poetski zabilježio ono iskonsko, suštinsko, temeljno za ovu hrid. Tu duboku istinu koja Dubrovnik ponajbolje opisuje. A to je mogao samo velikan riječi.

Zato mu i priliči tako veliki spomenik u srcu Grada! Ipak, nijedan kip neće moći obuhvatiti veličinu slobodarskog duha tog baroknog pjesnika. Ovdje valja spomenuti i da 2023. godina donosi 130. obljetnicu otkrivanja toga spomenika čiji je autor hrvatski kipar Ivan Rendić.

Brončani Gundulić u ruci drži pero. Njegov vršak usmjeren je na zapad, a samo nekoliko stotina metara zapadno prilaz Gradu štiti tvrđava Lovrjenac. Iznad ulaznih vrata u veliko zdanje stoji natpis jedva vidljiv, gotovo nestao u kamenu u kojem je isklesan. Ipak

– stoji. Dio je kamena i poziva svako znatiželjno oko na čitanje. A piše: "Non bene pro toto, libertas venditur auro!- Sloboda se ne prodaje za svo zlato svijeta!"

"Jesam li vam rekao! Jesam li vam rekao!" kao da maše svojim perom brončani Gundulić. "Ja sam vas na to samo htio podsjetiti: Sva srebra, sva zlata svi ljudski životi ne mogu bit' plata tvoj' čistoj ljepoti!" Nije to novo, ali je uvijek, baš uvijek, aktualno.

Koje stoljeće kasnije zapisat će drugi dubrovački velikan riječi Ivo Vojnović: "Dubrovnik opet ište pustu hrid, da skrrije slobodu." Što se to događalo sa slobodom? Kamo slobodu skriti? Može li se to uopće? Je li samo prevladao strah da će ju netko oteti, ukrasti, orobiti? Treba li se danas toga bojati?

U tamnim godinama Domovinskoga rata dubrovačka sloboda, premda silno ranjena i dijelom orobljena, iznova je bila blago najljepšega sjaja. Gundulić, skriven iza dasaka koje su ga trebale štiti od neprijateljske paljbe, svojim je perom te dane kratko prepisivajući one iste vlastite stihove. A kad bi se umorio opet bi vrškom pera pokazao na Lovrjenac. *Non bene pro toto...*

Sloboda je tada bila san. Na sreću, postala je dosanjani san. Postala je opipljiva stvarnost Dubrovnik i Hrvatske. Sloboda kao fina dubrovačka gospođa s *kapelinom* i *ombrelinom*. Ili možda vječno mlada sinjorina s cvijetom u kosi *kako vila od Dubrave?* Ma, kako god, Dubrovkinja!

A kad su se Splitske hvalile da su ljepše nego Dubrovkinje sveti Vlaho samo im je mah'o, kaže jedna stara tradicionalna dalmatinska pjesma. Kao Gundulić svojim perom, maše sveti Vlaho svojom svetom rukom, maše jer je on "poglaviti dubrovački obranitelj". On je prvi čuvar dubrovačke slobode, dubrovačkoga Libertasa. Jednom rukom maše i blagoslivlje, a drugom drži Grad koji naziva i drži svojim.

Dubrovnik je u znaku Libertasa uvijek. Od slavne Republike do danas. Suvremenim rječnikom reklo bi se- to je njegov zaštitni znak. Sloboda suštinski ostaje uvijek ista, ali se rekontekstualizira u različitim okolnostima i vremenima. Ne iznenađuje činjenica da Grad danas, i Grad u doba Republike, ipak nije isti.

Gundulićev Grad i Vojnovićev Grad, ali i Grad danas nisu isti. Svako vrijeme nosi svoje izazove, prijetnje i prilike, bremena i blagoslove. Kako im doskočiti ljudi toga vremena moraju tražiti, osmišljavati i davati odgovore. Samo tako Libertas ostaje i opstaje.

I dok se u traženju odgovora na izazove današnjice pada i ustaje, posustaje, odustaje, ponovno počinje i ustraje, bura i jugo svejednako u refulima grle Grad. Čiope i dalje u suton pjevaju, valovi ljube Laus hrid, a kamen sveudilj blista na suncu i kiši. Sloboda tu miriše, ona se može čuti, opipati, osjetiti na svakome koraku. Uz takve prizore, zvuke i osjete, nada je živa da će Libertas živjeti. Da je Dubrovnik trajno- Grad Slobode!



# City of Freedom

*"Oh beautiful, oh dear, oh sweet freedom ..."*

these verses by the great Dubrovnik poet Ivan Gundulić are woven into every Dubrovnik heart. Woven into the coldness and pride of the stone, into the chirping of swifts, into gusts of bora and sirocco winds, into the waves that break against the Dubrovnik cliffs. Yes! In all of that, really all ... Live and inanimate. In yesterday, and today, and God willing, tomorrow.

The monument to Gundulić on the square that bears his name looks from his high pedestal as if he paternally promises ... Freedom! More than a beautiful word, more than a symbol, more than ourselves. More than each one individually, more than all combined. And yet it connects everyone and everything. The tissue that connects Dubrovnik's proud stone, and more than that, its people.

Surely Gundulić would say that he did not discover anything new; he did not reveal to his fellow citizens anything they did not already know. Oh no! He simply poetically recorded the primordial, the essential, the fundamental. This profound truth that describes Dubrovnik best. And this could only be done by a great man of words.

That's also why he deserves such a big monument in the heart of the city! However, no statue would be able to capture the greatness of the libertarian spirit of this Baroque poet. It must be noted that the year 2023 brings us the 130<sup>th</sup> anniversary of the unveiling of this monument, created by the Croatian sculptor Ivan Rendić.

A bronze Gundulić holds a feather pen in his hand. Its tip is pointed west. And just a few hundred meters west, the approach to the city is protected by the Lovrijenac fortress. Above the front door to the large edifice stands the barely visible inscription, almost vanished into the stone in which it was carved. Still – it stands. It is part of the stone and invites every curious eye to read. "*Non bene pro toto, libertas venditur auro!*" Freedom should not be sold for all the gold of the world!

"Didn't I tell you! Didn't I tell you!" It is as if the bronze Gundulić is waving his pen. "I just wanted to remind you of this: All silver, all gold, all human lives cannot be the reward for your pure beauty!" This is not new, but it's always, truly always, current.

A century or two later, Ivo Vojnović, another Dubrovnik great, would write down the words

"Dubrovnik again seeks a desolate rock, to hide its freedom." What happened to freedom? Where to hide the freedom? Can it be done at all? Was it just the fear that someone would kidnap her, steal her, rob her? Should we be afraid of this today?

In the dark years of the Homeland War, Dubrovnik's freedom, although severely wounded and partly captured, was once again a treasure of the most beautiful splendor. Gundulić, hidden behind wooden boards that were supposed to protect him from enemy fire, shortened those days with his pen by transcribing those same verses of his own. And when he got tired of copying, he would again point to Lovrijenac with the tip of the pen. *Non bene pro toto...*

Freedom was a dream then. Fortunately, the dream came true. It became a tangible reality of Dubrovnik and Croatia. Freedom is as fine as a Dubrovnik lady with a hat and parasol. Or maybe an eternally young lady, with a flower in her hair, like a fairy from Gundulić's *Dubrava*? Whichever way, a Dubrovnik lady!

And when the women of Split boasted that they were more beautiful than the women of Dubrovnik, St. Blaise just waved to them, says an old traditional Dalmatian song. Like Gundulić with his pen, St. Blaise waves his holy hand, because he is "the chief

defender of Dubrovnik." He is the first guardian of Dubrovnik's freedom, Dubrovnik's *Libertas*. With one hand he waves and blesses, and with the other he holds the city that he calls his own.

Dubrovnik has always been led by the motto of *Libertas*, from the glorious Republic to the present day. In modern terms, it would be said it's the city's trademark. Freedom essentially always remains the same but is recontextualized in different circumstances and times. It is not surprising that the city today and the city in the time of the Republic are not the same.

Gundulić's city and Vojnović's city, but also the city today, are not the same. Each era carries its own challenges, threats, opportunities, burdens, and blessings. How to deal with them is what the people of that time must seek and answer. That's the only way *Libertas* stays and survives.

And while in search of answers to the challenges of today, one falls and rises, falters, gives up, starts again, and persists. The bora and sirocco winds embrace the city in gusts all the same. Swifts still sing at sunset, waves kiss the cliffs, and the stone shines in the sun and rain. Freedom can be smelled here, it can be heard, touched, felt at every step. With such sights, sounds, and sensations, hope is alive that *Libertas* will live. That Dubrovnik is forever – the City of Freedom!

DUBROVAČKA PLEMKINJA S GLUMAČKOM DIPLOMOM I ZAVIDNOM  
BANKARSKOM KARIJEROM U SAD-U

**NAJRANIJI ZAPIS PREZIMENA  
BONA PRONAĐEN U  
DUBROVAČKIM ARHIVIMA  
DATIRA IZ 1223. GODINE.  
ŽIVUĆI ČLANOVI POZNATE  
PLEMIĆKE OBITELJI OKUPIT ĆE  
SE U LIPNJU U DUBROVNIKU  
KAKO BI OBILJEŽILI VELIKU  
OBLJETNICU – TISUĆU GODINA  
OBITELJSKOG NASLJEĐA!  
POZIVNICE SU VEĆ POSLANE,  
A U GRADU POD SRĐEM  
OČEKUJU SE BONE IZ SVIH  
KRAJEVA SVIJETA – SAD-A,  
ČILEA, NOVOG ZELANDA,  
PERUA, EUROPE. NO, SAMO  
JEDNA GRANA OBITELJI  
DANAS NOSI PLEMIĆKU  
TITULU, A NJOJ PRIPADA NAŠA  
MARKIZA MERCY DE BONA  
PAVELIĆ DUBROVNIK NAZIVA  
SVOJIM DOMOM. I SVE DOK  
MOŽE NAPRAVITI STOTINU  
SKALINA DO ULAZNIH VRATA  
SVOG DOMA POKIŠE PILA, IZ  
KOJEG SE PRUŽA NEOMETAN  
POGLED NA MORSKU PUČINU I  
GRADSKO ZIDINE – NE PLANIRA  
OTIĆI.**

Titula markiza dodijeljena je posthumno Franu Boni, generalu austro-ugarske vojske koji se tijekom 18. stoljeća borio protiv Turaka i izgubio život. Zanimljivo, plemićki naslov dodijeljen mu je za sva vremena te ga jednako nasljeđuju svi njegovi nasljednici, i muškarci i žene, što je u to vrijeme bilo izuzetno napredno. No, general Bona nije jedini slavni pripadnik ove obitelji. Rodoslovlju Bona pripadaju brojni

pisci, umjetnici i državnici koji su za vrijeme Dubrovačke Republike razvili vještinu diplomacije. Otac markize de Bona Pavelić, Frano, je za vrijeme Drugoga svjetskog rata bio dvostruki agent, a život ga je dalje odveo u Ameriku, gdje je rođena i Mercy de Bona Pavelić. Tamo je diplomirala dramsku književnost na Hofstra University, odigrala nekoliko predstava, a potom, sasvim neočekivano, ušla u svijet investicijskog bankarstva i ostvarila zapaženu karijeru.

- Nakon što sam diplomirala dramsku književnost, odigrala sam nekoliko predstava, no nije se moglo živjeti od glumačke plaće. Spletom okolnosti sam se upoznala s osobom koja je radila u jednoj od tada najvećih američkih banaka, a kad su mi ponudili posao, osjećala sam se kao najbogatija osoba na svijetu. Iako sam uvijek razmišljala o glumi, bankarstvo je bilo pragmatičan izbor. Provela sam 18 godina u bankarstvu i na kraju došla do pozicije (više) potpredsjednice banke. Voljela sam prvih deset godina na tom poslu, jer sam proputovala cijeli svijet, mrzila sam zadnjih osam. Na kraju sam bila jako sretna kad sam zbog spajanja banaka, uz lijepu otpremninu, dobila otkaz. Nakon toga, 1991., imenovana sam predsjednicom zaklade "Heathcote Art Foundation", koja dodjeljuje novčane potpore u umjetnosti i kulturi.

- Žene u bankarstvu su u to vrijeme bile uglavnom tajnice, a ja sam bila dio prve generacije žena koje su obučavane za rad u upravi. Nisam imala formalno ekonomsko

obrazovanje, učila sam u hodu. Nisam previše ni razmišljala kako će se moja karijera razvijati, samo sam radila. Zbog velikih projekata na kojima sam radila i rezultata koje sam postizala stalno sam napredovala. Ne smatram da sam slomila "stakleni strop", ali su zbog mene i žena poput mene, tijekom 1970-ih i 80-ih, u njemu nastale pukotine. Uvjerena sam da je svaka žena koja je uspjela u korporativnom svijetu, utrla put generacijama žena koje su došle nakon nje.

Iako se po odlasku iz bankarskog svijeta ponovno vratila na "daske koje život znače", brzo je spoznala da takav životni stil ne bi odgovarao njezinoj djeci koja su joj uvijek bila na prvom mjestu. Od njezine 16. godine života nije prekinuta njezina povezanost s Dubrovnikom kojemu se vraćala svake godine izuzev razdoblja Domovinskog rata, a 1999., poželjela je ovdje kupiti kuću.

- Kad sam ušla u ovu kuću i vidjela ove visoke stropove, zaista sam se osjećala kao markiza. Odmah sam je kupila. Tek kasnije sam od majčine sestre, koja je tada živjela u Zagrebu, saznala da je ona tijekom 1938. godine živjela u gostinjskoj sobi kuće i da ju je tu dolazila posjećivati i moja majka koja je preminula kad sam imala sedam godina. Potom mi je i moj odvjetnik kazao kako su ovu vilu izgradile Bone. Bila je to, očito, sudbina. Otac me odgojio tako da sam uvijek bila svjesna važnosti obiteljskog nasljeđa. Usadio mi je i ljubav prema Gradu i moru. S tim sam odrasla. Ponosna sam na

A woman with short, light-colored hair, wearing a purple sweater, is leaning on a stone ledge. She is looking towards the camera with a slight smile. The background shows a cityscape with buildings and a hillside under a cloudy sky. The text "Mercy de Bona Pavetic" is overlaid in a white, cursive font.

*Mercy de Bona  
Pavetic*

obiteljsku titulu, ali se ne osjećam zbog nje grandiozno. U Americi imamo izreku: S titulom i dolarom možete kupiti autobusnu kartu za New York. U potpunosti se slažem.

**OSIM NA PLEMIČKU TITULU, MARKIZA DE BONA JE PONOSNA NA NEVJEROJATNU, FILMSKU ŽIVOTNU PRIČU SVOG OCA KOJA JE DJELOMIČNO POSLUŽILA KAO PODLOGA ZA NASTANAK NAJPOZNATIJEG SVJETSKOG AGENTA, JAMES BONA.**

- Moj otac je bio izraziti antifašist. Školovao se na Vojnoj pomorskoj akademiji u Beogradu. Krajem 30-ih godina, prišao mu je brat Duška Popova, Ivo. Tražili su od njega da bude dvostruki agent. Pristao je i ušao u špijunski protu krug Duška Popova i njegovog brata Iva. Kodno ime Duška Popova bilo je Tricycle, a mog oca Freak. Upoznali su ga s nacističkim zapovjednicima kojima je počeo dostavljati lažne informacije. Kad je Petar Karađorđević, jugoslavenski kralj, pobjegao u London, otac je poslan da glumi njegovog pobočnika. To mu je bio paravan. Nacisti su mu zbog plemićke titule povjerovali. Zapravo je radio za britansku vojnu obavještajnu službu, a nadređeni mu je bio Ian Fleming. Duško Popov, moj otac i još jedan njihov suradnik uvjerali su naciste da će se saveznici, umjesto u Normandiji, iskrcati u Calaisu. Ova uspješna prijevarena promijenila je dotadašnji tijek rata. Jako sam ponosna na oca! On i njegovi suradnici pokazali su iznimnu hrabrost koja je promijenila svjetsku povijest. Po završetku rata dodijeljeno mu je najviše odličje koje u Ujedinjenom Kraljevstvu može dobiti stranac – Red Britanskog Carstva. No, moj otac mi o tome nikad nije puno pričao. Mnogo sam toga saznala iz knjige Duška Popova, na koju sam slučajno naišla, a koja je obavljena nakon što je istekla njegova obveza čuvanja tajne sukladno britanskom Zakonu o ratnim tajnama. Kad bih upitala oca o

njegovoj ulozi, samo bi se nasmijao, bez da bi mi otkrio detalje. Do kraja je bio odan špijun.

**IAKO JE KUPILA KUĆU U DUBROVNIKU, OBITELJ MARKIZE DE BONA PAVELIĆ PO DOLASKU U HRVATSKU NASTANILA SE U ZAGREBU GDJE SU DJECA POHAĐALA ŠKOLU NA ENGLSKOM JEZIKU, A NJOJ JE DUBROVAČKA ADRESA POSTALA TRAJNI DOM TEK PO NJIHOVOM ODLASKU NA FAKULTET U SAD. NO, MARKIZA NI DOLASKOM U HRVATSKU 2000., NIJE MIROVALA. U OKVIRU ZAKLADE "HEATHCOTE ART FOUNDATION", OSNOVALA JE PROGRAM "FACE CROATIA" PUTEM KOJEG SU BROJNIM HRVATSKIM UMJETNICIMA, IZ SVIH PODRUČJA, DODIJELJENE NOVČANE POTPORE. PRVI VELIKI PROJEKT KOJI JE FINANCIRAN IZ NAVEDENOG PROGRAMA BILA JE OBNOVA I TRANSFORMACIJA LAZARETA U MULTIKULTURALNI UMJETNIČKI CENTAR. U ZAGREBU JE 2005., POKRENUTO PROFESIONALNO KAZALIŠTE NA ENGLSKOM JEZIKU. S INSTITUTOM ZA SUVREMENU UMJETNOST U ZAGREBU I ZAKLADOM "TRUST FOR MUTUAL UNDERSTANDING" IZ NEW YORKA POKRENULA JE 2021. NOVI PROJEKT.**

- Radi se o Fondu koji je bio namijenjen neovisnim umjetnicima čiji su domovi i ateljei stradali u potresu. Šteta što nismo imali više novaca, mogli smo utrošiti deset puta više. No, sa sredstvima koja smo imali pomogli smo mnogima.

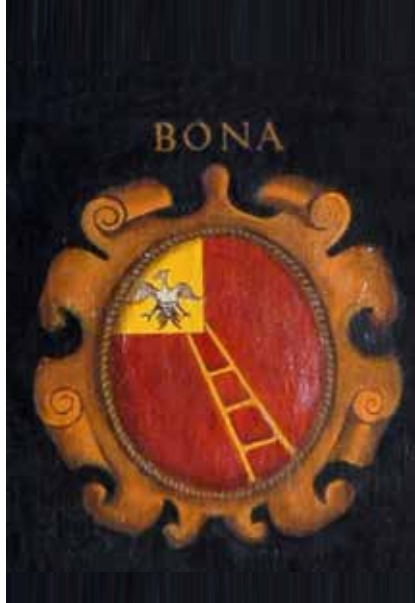
**JE LI JOJ, NAKON SVJETALA NEW YORKA, BILLO TEŠKO PRESELITI U HRVATSKU, ZAGREB, PA DUBROVNIK?**

- Znala sam da želim imati dom. Mnogi moji dragi prijatelji žive ovdje.

S najboljom prijateljicom se danas vidim gotovo svaki dan. Imam i prekrasan krug prijatelja, izvornih govornika engleskog jezika, s kojima se jednom mjesečno sastajem na književnom klubu. Anglofona sam grupa s članovima i naglascima iz cijelog svijeta. Po dolasku iz Zagreba shvatila sam koliko je ovdje divno i nisam željela više otići. Dubrovnik i New York su, istina, sušta suprotnost. Ljepota Grada, mora i obiteljsko nasljeđe premostili su sve nedostatke Dubrovnika. Žalim li što ovdje nema pomodnih trgovina i restorana sa šest zvjezdica? Ne, pogotovo sad kad imam 70. godina. Život u Dubrovniku je predivan, miran, bez stresa i to obožavam. Ako se zaželim stvari koje mi nedostaju, otputujem.

Dio godine markiza de Bona provodi u New Yorku, dio u Dubrovniku, a čini se kako bi uskoro na svoju listu gradova za život mogla dodati i Barcelonu. I to zbog svoje kćeri **Thane Alexa Pavelić** sjajne mlade jazz pjevačice nominirane za Grammy, a kojoj je uspjele prenijeti ljubav prema Dubrovniku.

- Obožava Dubrovnik, ovu kuću i more. Kad je bila mlađa imali smo barku kojom smo obilazili Elafite. No, život ju je odveo u drugom smjeru. Živi u Americi, udana je za Antonia Sancheza, jednog od najboljih jazz bubnjara na svijetu, četverostrukog dobitnika Grammyja. Stalno su na turnejama. Kad uspiju pronaći vremena, borave u Dubrovniku i po nekoliko tjedana. Uskoro će se preseliti u Španjolsku i mislim da će onda češće dolaziti. U planu joj je i Jazz festival na Lopudu kojeg razvija s Tildom Bogdanović, a koji bi se trebao održati pod okriljem Ponta Lopud Festivala. A ja sebe uskoro mogu vidjeti kako dva mjeseca godišnje živim u New Yorku, četiri u Barceloni, ali uvijek ću provoditi više od pola godina u Dubrovniku. Ovo je moj dom.



# Dubrovnik's Marquess

MERCY DE BONA PAVELIĆ

A DUBROVNIK NOBLEWOMAN WITH AN ACTING DEGREE  
AND AN ENVIABLE US BANKING CAREER

THE EARLIEST RECORD OF THE SURNAME BONA, FOUND IN THE DUBROVNIK ARCHIVES, DATES BACK TO 1223. THE LIVING MEMBERS OF THIS FAMOUS NOBLE FAMILY WILL GATHER IN DUBROVNIK IN JUNE TO MARK A GREAT ANNIVERSARY – ONE THOUSAND YEARS OF FAMILY HERITAGE! NOTICES HAVE ALREADY BEEN SENT, AND BONAS FROM ALL OVER THE WORLD – CHILE, NEW ZEALAND, PERU, THE UNITED STATES AND THROUGHOUT EUROPE – WILL HOPEFULLY ARRIVE IN THE CITY BENEATH

SRĐ MOUNTAIN. HOWEVER, ONLY ONE BRANCH OF THE FAMILY TODAY CARRIES THE NOBLE TITLE, AND OUR INTERVIEWEE BELONGS TO IT.

ALTHOUGH BORN AND RAISED IN THE UNITED STATES, THE MARQUESS MERCY DE BONA PAVELIĆ CALLS DUBROVNIK HOME. AND AS LONG AS SHE CAN MAKE THE HUNDRED STEPS TO THE FRONT DOOR OF HER HOME ABOVE PILE, WHICH OFFERS AN UNOBSTRUCTED VIEW OF THE OPEN SEA AND THE CITY WALLS, SHE HAS NO PLANS TO LEAVE.

The title of marquis was awarded posthumously to Frano Bona, a general of the Austro-Hungarian army who lost his life in battle against the Turks during the 18<sup>th</sup> century. Interestingly, the noble title was awarded to him for all time and is equally inherited by all his heirs, both male and female, an advanced concept for the time. But General Bona is not the only famous member of this family. Bona's genealogy includes numerous writers, artists, and statesmen who developed the skill of diplomacy during the age of the Dubrovnik Republic.

Marquess de Bona Pavelić's father, Frano, was a double agent during

World War II, after which life took him to America, where Mercy de Bona Pavelić was born. There she graduated with a degree in dramatic literature from Hofstra University, performed in several plays, and then, quite unexpectedly, entered the world of investment banking and achieved a notable career.

"After graduating from university, I acted in a few plays, but I couldn't make a living on an actor's salary. By chance, I met a person who worked at one of the largest American banks at the time, and when they offered me a job, I felt like the richest person in the world. Although I had always thought about acting, banking was a pragmatic choice. I spent 18 years in banking and eventually reached the position of senior vice president of the bank. I loved my first ten years in that job because I traveled all over the world; I hated the last eight. In the end, I was very happy that I was fired because of a bank merger, with a nice severance package. After that, in 1991, I was named the president of the Heathcote Art Foundation, which awards financial grants in arts and culture.

Women in banking at that time were mostly secretaries, and I was part of the first generation of women who were trained to work in management. I possessed no formal economic education; I learned on the fly. I didn't even think too much about how my career would develop, I just worked. Due to the big projects that I worked on and the results I achieved; I was constantly advancing. I do not consider myself to have broken the "glass ceiling", but because of me, and women like me, in the 1970s and '80s, cracks formed in it. I am convinced that every woman who

succeeded in the corporate world has paved the way for generations of women who came after her."

Although after leaving the banking world she returned to the stage, she quickly realized that such a lifestyle would not suit her children, who always came first. Ever since the age of 16, her connection with Dubrovnik was not interrupted; she returned here every year in summer (excepting the years of the Croatian Homeland War) and in 1999 she decided to buy a house of her own.

"When I walked into this house and saw the high ceilings, I really felt like a true marquess. I bought it right away. It was only later that I learned from my mother's sister, who was living in Zagreb at the time, that she had lived in the guest room of the house during 1938 and that my mother, who died when I was seven years old, came to visit her there. Then my lawyer told me that this villa was built by the Bonas. It was, obviously, fate. My father raised me so that I was always aware of the importance of family heritage. He also instilled in me a love for this city and for the sea. That is what I grew up with. I am proud of the family title, but I do not feel grandiose about it. In America, we have a saying: With a title and a dollar you can buy a local bus ticket in New York. I completely agree."

In addition to her noble title, the Marquess de Bona is proud of her father's incredible, cinematic life story, which contributed to the creation of the character of the world's most famous agent, James Bond.

"My father was a pronounced anti-fascist. He studied at the Naval Academy in Belgrade. In the late

1930s, Duško Popov's brother Ivo approached him. They asked him to be a double agent. He agreed, and entered the counter-spy circle of Duško Popov and his brother Ivo. Duško's code name was Tricycle, and my father's was Freak. They introduced him to Nazi commanders to whom he began to feed false information. When Petar Karađorđević, the Yugoslav king, fled to London, my father was sent to act as his aide de camp. That was his cover. The Nazis trusted him because of his noble title. He actually worked for the British military intelligence, and his superior was Ian Fleming. Duško Popov, my father, and another associate of theirs convinced the Nazis that the Allied forces would land in Calais (rather than Normandy). This successful deceit turned the tide of the war. I am very proud of my father. He and his colleagues showed extraordinary courage that changed world history. At the end of the war, he was awarded the highest honor that a foreigner can receive in the United Kingdom – the Order of the British Empire. But my father never told me much about it; I learned about it from stumbling across a book by Duško Popov, published after the War Secrets Act was lifted. When I asked my father about his role, he would just laugh, but he would never reveal any details. He was a loyal spy to the end."

**ALTHOUGH SHE BOUGHT A HOUSE IN DUBROVNIK, THE FAMILY OF MARQUESS DE BONA PAVELIĆ FIRST SETTLED IN ZAGREB, WHERE THE CHILDREN ATTENDED SCHOOL IN ENGLISH, AND HER DUBROVNIK ADDRESS BECAME A PERMANENT HOME**



**ONLY AFTER THEY LEFT FOR COLLEGE IN THE UNITED STATES.**

**STILL, THE MARQUESS DID NOT REST EVEN WHEN SHE CAME TO CROATIA IN 2000. WITHIN THE FRAMEWORK OF THE HEATHCOTE ART FOUNDATION, SHE FOUNDED THE "FACE CROATIA" PROGRAM, WHICH EVEN TODAY SUPPORTS THE WORK OF ARTISTS IN ALL DISCIPLINES. THE FIRST BIG PROJECT WHICH THE PROGRAM FINANCED WAS THE RENOVATION AND TRANSFORMATION OF THE DUBROVNIK LAZARETI COMPLEX INTO A MULTICULTURAL ART CENTER. AMONG THE OTHER NOTABLE PROJECTS OF THE PROGRAM ARE THE ENGLISH LANGUAGE THEATER OF ZAGREB, WHICH SHE LAUNCHED IN 2005. MORE RECENTLY, TOGETHER WITH THE INSTITUTE OF CONTEMPORARY ART IN ZAGREB AND THE TRUST FOR MUTUAL UNDERSTANDING FROM NEW YORK, SHE STARTED A FUND TO SUPPORT ARTISTS EFFECTED BY THE EARTHQUAKE OF 2021.**

"The fund supports independent artists whose homes and studios were damaged in the earthquake. It's a pity we didn't have more money; we could have spent ten times more. But with the resources we had, we helped a lot of artists."

After the lights of New York, was it difficult for her to move to Croatia – first Zagreb, then Dubrovnik?

"I knew that I wanted to have a home. Many of my dear friends live here. I see my best friend almost every day now. I also have a wonderful circle of English-speaking friends who meet for a monthly book club. We are an Anglophonic group with members and accents from all over the world.

Upon arriving from Zagreb, I realized how wonderful it was here and I didn't want to leave anymore. True, Dubrovnik and New York are exact opposites, but the beauty of the city, the sea, and the family heritage have bridged all the shortcomings. Do I regret that there are no fashionable shops and six-star restaurants here? No, especially now that I'm 70. Life in Dubrovnik is beautiful, peaceful, stress-free, and I love it. If I get a wish for the things I miss, I travel."

The Marquess de Bona spends part of the year in New York, part in Dubrovnik, and it seems that she could soon add Barcelona to her list of residences. This is because of her daughter **THANA ALEXA PAVELIĆ**, a great young jazz singer and composer nominated for a Grammy Award, to whom she passed on her love for Dubrovnik.

"She adores Dubrovnik, this house, and the sea. When she was younger, we had a boat that we used to visit the Elaphiti islands. However, life took her in a different direction. She lives in America and is married to one of the best jazz drummers in the world, Antonio Sanchez, a four-time Grammy winner. They're touring all the time. When they manage to find time, they stay in Dubrovnik, sometimes even for a couple of weeks. They're going to move to Spain soon and I think they'll be coming more often then. She also

has plans for a Jazz Festival on Lopud, which she is developing with Tilda Bogdanović, and which would be held under the umbrella of Ponta Lopud. I can soon see myself living two months a year in New York, and four in Barcelona, but I will always spend more than half the year in Dubrovnik. This is my home."



# Pažljivi čuvari dubrovačke



lemenito poslanje Društva prijatelja dubrovačke starine dalo se naslutiti još u godini njegova osnutka kada je 1952. iz zamisli Lukše Beritića utemeljeno "društvo čuvara" i zaljubljenika u dubrovačke starine i u svoj ishodišni prostor, iznimnoga graditeljskog nasljeđa, o kojem je valjalo skrbiti i, široj javnosti interpretirati kulturno-povijesnu ulogu i važnost. Koliko god je ta ideja bila daleka praksi autoritarne vlasti i nosila u sebi mogući utopijski pogled u nadolazeća desetljeća, s vremenom je oprimirana očuvanjem i obnovom triju velikih spomenika: Zidina Dubrovnika, fortifikacijskog sustava Stona i Sokol-grada u Konavlima. Nije nepoznata činjenica da je Društvo do osnivanja dubrovačkoga Zavoda za zaštitu spomenika kulture, punih osam

godina bilo jedini nositelj konzervacije i obnove spomenika. Shvatilo se da revitalizacija nepokretne kulturne baštine osnažuje duhovni rast zajednice i sve brojnijeg članstva, da promiče "viši interes" i opće dobro.

Utemeljeno na načelima dobrovoljnosti članstva, profesionalnoga ustroja ureda Društva, demokratične usustavljenosti svojih tijela (Veliko vijeće, Malo vijeće, Skupština) i neprofitnosti - rad Društva prepoznat je i afirmiran kao primjer dobre prakse u okviru nacionalnoga, ali i međunarodnoga kulturnog krajolika. Željelo se popravljati i obnavljati, vraćati izvorne izgledе prostora, restaurirati stare slike, otkupljivati predmete muzejske vrijednosti i u širokom rasteru tumačiti nasljeđe. Nesaglediv je popis lokaliteta koje je

u obnoviteljskom poslanju dodirnula brižna misao aktivnog i aktivističkog Društva: predromanička crkva zvana Rotonda nad Ošljem u Primorju, crkva-tvrđava Sv. Duh u Suđurđu na Šipanu, crkva sv. Ane na Brgatu, spomenici Lastova, Mljeta, Lopuda, Rijeke dubrovačke, crkva sv. Spasa u spomeničkoj jezgri, Sigurata i crkva sv. Nikole na Prijekome, slojeviti radovi na komunalnom uređenju Grada, obnova fontana, mostova, zdanja i crkve bratovštine Rozario, Posata, Orlanda, Kneževa dvora, Sponze i Luže, Revelina, obnova spomenika otoka Lokruma, Stona i Konavala – tek su maleni segment velikog konzervatorskog, restitucijskog i rekonstrukcijskog opusa koji je pratila i vrijedna izdavačka djelatnost posvećena dubrovačkoj povijesti.

# starine i nasljedta



*Modus operandi* Društva oslanjao se na povijesnu, ali i unutarnju maksimu Društva – *Obliti privatorum publica curate*, dosegnuvši u svom suvremenom izdanku samoodrživost udruge koja ostvareni novac od ulaznica posjetitelja ulaže iznova u obnovu spomenika, osnažujući na taj način svoju postojanost i opravdanost društvenoga i kulturnog poslanja. Poseban i izdvojen ciklus u životu Društva predstavljala je i postratna obnova nakon oružane agresije, bombardiranja i razaranja JNA tijekom Domovinskoga rata u kojoj je Društvo iznova opravdalo svoju nezamjenjivu obnoviteljsku ulogu u obnovi i sanaciji spomeničke baštine Grada i prostora koji je, u prostornom sagledavanju, nekada pripadao teritoriju Dubrovačke Republike. I u tim, iznimno zahtjevnim

vremenima i projektima, rad Društva uživao je podršku stručne javnosti i međunarodnih organizacija.

Ne treba zanemariti ni ulogu koju su spomenici, dodirnuti brižnom rukom Društva, pružili ambijentalnom teatru pod zvjezdanim nebom dramskog programa Dubrovačkih ljetnih igara koje su, baš kao i Društvo, zaživjeli u istom razdoblju kronologije suvremenoga Dubrovnika. Društvo prijatelja dubrovačke starine živi, radi i stvara, obnavlja, promišlja i njeguje, čineći kameno biće vitalnim suvremenikom vremena u kojem jesmo. Otvara nam i rastvara slike "obnovljenog života" arheološkoga parka Na Andriji, šetnje Zidinama i predziđem od Minčete do Bokara, nudi autentičnu ugođajnost Kneževa dvora

u Pridvorju, na Lopudu i u Slanom, kontemplativni mir spomeničkih slojeva lokrumskoga benediktinskog samostana i crkve sv. Marije, šum vode mlinova na rijeci Ljutoj... i onih slika kojima ćemo brižnim promišljanjem, na dlanu zahvalnosti i osjećaju duga prema zaslužnim prethodnicima koji su svoje biografije ugradili u život Društva, i nakon sedam dugih desetljeća – svjedočiti i tek ih ugledati.



# Watchful guardians



The noble mission of the Society of Friends of Dubrovnik Antiquities has been clear since its founding in 1952, when Lukša Beritić proposed "a society of guardians" of Dubrovnik antiquities. The city's exceptional architectural heritage had to be taken care of while also presenting its cultural and historical role and importance to the general public. As much as this idea was distant from the practice of the then authoritarian government and carried within it a possible utopian view of the coming decades, over time it was exemplified by the preservation and restoration of three great monuments: the Dubrovnik City Walls, the fortification system of the town of Ston, and the Sokol Grad Fortress in Konavle. Until the founding of the Dubrovnik Institute for the Protection of Cultural Monuments, for eight years the Society was the only custodian of conservation and

restoration of monuments. It was understood that the revitalization of historic cultural monuments strengthens the spiritual growth of the community, and an ever-increasing membership promoted the common good.

The Society was based on the principles of volunteer membership, the professional organization of the Society's offices, democratic constitution of its governing bodies (Grand Council, Small Council, Assembly), and non-profitability – the work of the Society has been recognized and affirmed as an example of good practice within the national and international cultural landscape. The desire was to repair and rebuild, restore the original appearance of spaces, restore old paintings, purchase objects of museum quality, and promote cultural heritage on a wide scale. The list of

localities that were touched by the caring work of the active and activist Society in its restoration mission is incalculable: the pre-Romanesque church called Rotonda above Ošlje in Primorje, the church-fortress of The Holy Spirit in Suđurađ on Šipan, the Church of St. Anne on Brgat, monuments on Lastovo, Mljet, and Lopud islands and Rijeka Dubrovačka, the Church of the Holy Savior in Dubrovnik's old town, the Church of St. Nicholas and Sigurata on Prijeko Street, multi-layered works in the public infrastructure of the city, reconstruction of fountains, bridges, buildings, the Church of the Brotherhood of Rozario, Posat, Orlando's Column, Rector's Palace, Sponza Palace, and Luža Square, the Revelin Fortress, restoration of monuments on the island of Lokrum, in Ston and Konavle – constitute just a small segment of a large conservation, restitution, and reconstruction oeuvre

# of Dubrovnik

## antiquities and heritage



which was accompanied by valuable publishing activity dedicated to Dubrovnik's history.

The *modus operandi* of the Society relied on the historical, but also internal maxim of the Society – *Obliti privatorum publica curate* ("Forget your private affairs, take care of the public good"), reaching in its contemporary offshoot the self-sustainability of the association, which again invests the money from visitors' tickets in the restoration of monuments, thus strengthening its steadfastness and the justification of its social and cultural mission. A special and separate cycle in the life of the Society occurred during the post-war reconstruction after the armed aggression, bombing, and destruction by the Yugoslav National Army during the Croatian Homeland War in the early 1990s, in which the Society justified anew its crucial role in the

restoration and rehabilitation of the monumental heritage of the city and the area that once belonged to the territory of the Dubrovnik Republic. Even in those extremely demanding times, the work of the Society enjoyed the support of the professional public and international organizations.

One should not neglect the role of the monuments, touched by the caring hand of the Society, in the genre of ambient theater under the starry sky of the drama program of the Dubrovnik Summer Festival, which, just like the Society, came to life in the same historical period of contemporary Dubrovnik. The Society of Friends of Dubrovnik Antiquities lives, works and creates, renews, reflects, and nurtures, making the stone structures a vital contemporary agent of times that we live in.

Thanks to the work of the Society, visitors and locals alike can enjoy the

"restored life" of the archaeological park "Na Andriji", walks on the City Walls and along the ante-mural from the forts of Minčeta to Bokar, the authentic atmosphere of the Rector's Palaces in Pridvorje, Lopud, and Slano, the contemplative peace of the monumental Benedictine Monastery on Lokrum island and the Church of St. Mary, the murmur of water of the mills on the Ljuta River, and much more. The Society offers gratitude and a feeling of debt to the deserving predecessors who have incorporated their biographies into the life of the Society.



Vlaho Slijepi (desni) s pjevačkom družinom  
Vlaho the Blind (right), with singing group



# Dubrovački oridinali

Svako mjesto na ovom svijetu, pogotovo ako ima sreću (ili nesreću) da ga oplakuju valovi Mediterana, ima svoje osobenjake, boeme, ekscentrike, čudake, arlekine, redikule.

Samo Dubrovnik ima – *oriđinale!* Naziv je to skovan u ovom Gradu i pokazuje poseban odnos Dubrovčana prema tim i takvim sugrađanima. Dok je primjerice *redikul* izvedenica od talijanske riječi za smiješnoga ili čak ludoga čovjeka, u korijenu dubrovačke riječi *oriđino* časna je oznaka originalnosti i jedinstvenosti. Od samih početaka u starim gradskim novinama odlazak svakog od njih redovito je bio popraćen *in memoriam* napisima, što je inače privilegija za tzv. zaslužne građane. Pozirali su pionirima fotografije u Dubrovniku, portretirali su ih slikari, pisali o njima pjesnici i književnici, snimane su i serije o njima.

U Dubrovniku status oriđinala nije omeđen spolom, podrijetlom, bogatstvom, siromaštvom ili sklonošću porocima. Naziv oriđinala treba steći! Izborivši se za svoj bezgranični prostor slobode, neopterećen bilo kakvim društvenim ulogama, normama ili pravilima ponašanja, oriđinali predstavljaju svojevrsni društveni protuteg onim građanima koje se uobičajeno naziva uglednima.

U mikropovijesti Grada, slikovito rečeno, oni čine zrcalnu sliku Dubrovnika, poput natpisa ECNALUBMA na kolima hitne pomoći čije se pravo značenje može iščitati tek u retrovizorima, zaokružujući na taj način odgovor na pitanje što Dubrovnik jest ili je nekad bio. U mediteranskom načinu življenja na otvorenom, gdje u gustom rasteru ulica i trgova svatko o svakome

sve zna, Dubrovnik je oduvijek funkcionirao kao svojevrsni grad - teatar. U svakodnevnim uličnim zgodama, naročito u vremenima kada je prostor unutar Zidina bio prenapučen stanovništvom, oriđinali su izborili privilegiju da mogu nesmetano i nekažnjeno javno govoriti ono što se drugi ne usuđuju, tako da im se može pripisati i uloga

suvremenih dvorskih luda. Ili možda bolje – sjevremenih, jer najveći dubrovački komediograf Marin Držić (1508.-1567.) u svojim komedijama poimenično spominje neke oriđinalne oštra jezika, nedvojbeno autentične stanovnike Dubrovnika, jer o njima postoje arhivski zapisi.

Iako su živjeli na marginama društva, mnogi od njih ostavili su trajnoga traga sve do danas. Tradicionalna dubrovačka poskočica uobičajeno se naziva *lindo*, jednako kao i folklorni ansambl utemeljen 1965. godine. Nije to naziv nastao u davnim stoljećima.



**Meštar Mato**  
**Repairman Mato**

*Lindŕo* je bio nadimak Nikole Lale (1843.-1907.) veseljaka i sveprisutnog svirača na *lijerici*, tradicijskom gudačkom instrumentu. Uzvici: "Udri Lindŕo, sviraj Lindŕo!" pretopili su se u opće ime za staru poskočicu.

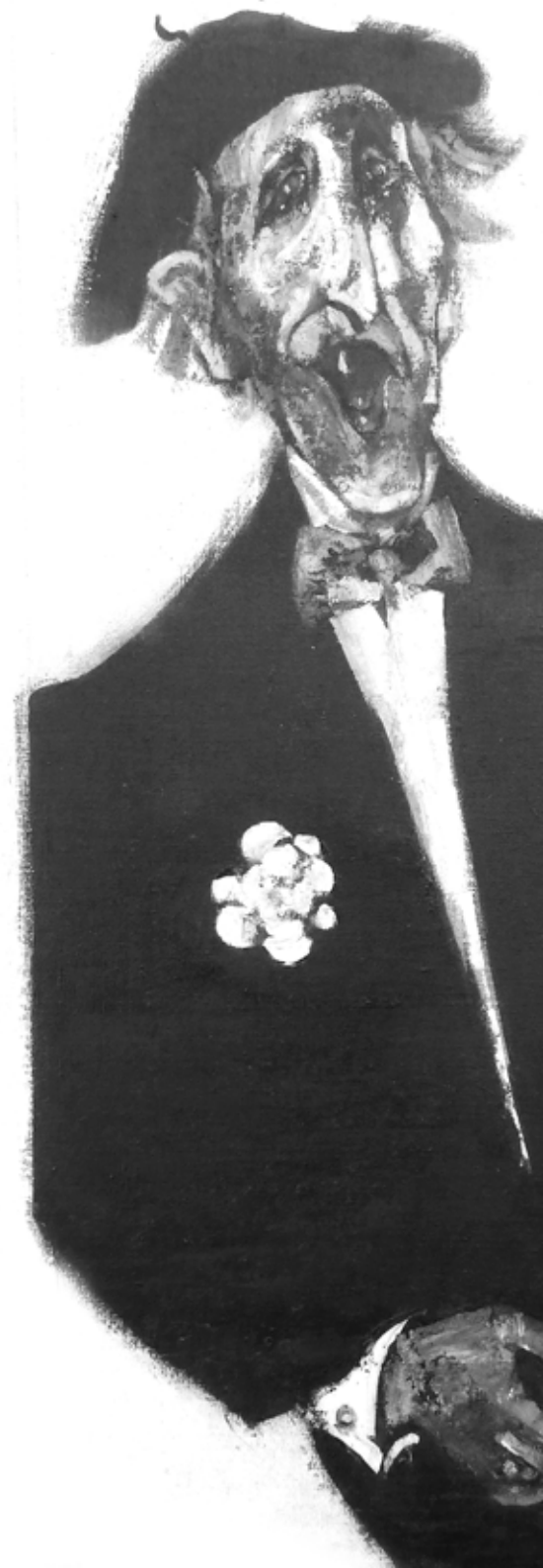
Pišući kapitalno djelo *Dubrovačku trilogiju*, književnik i dramatičar Ivo Vojnović (1857.-1929.) uvrstio je među likove živećega sugrađanina Vlaha Slijepoga (1837.-1907.). Čak ga je uspio nagovoriti da 1903. na sceni dubrovačkoga teatra glumi samoga sebe. Vlaho Obuljen, slijepi pjevač s dubrovačkih ulica bio je poznati *kolendar*, čestitar blagdana pjesmom. I danas za Badnji dan, kolendari u Dubrovniku od kuće do kuće pjevaju one stihove koje je Vlaho pjevao, jer su zabilježeni u novinama 1934. godine.

Više od pola stoljeća novine je po ulicama prodavao kolporter Mato Balarin (1890.-1971.) zvani Meštar Mato ili Mato Novinar, sitnoga stasa, krještava glasa i neponovljivo izbrazdanog lica. Glasno reklamirajući naslove novina izazivao je kod ljudi i političke konotacije, jer bi vikao: "*Politika* je prodana, *Slobodna Dalmacija* još nije došla!"

Ivo Labaš Papagalo (1927.-1980.) nosio je počasnu titulu *export-import managera Dubrovačkih trubadura*, sastava koji je nakon nastupa na Eurovizijskom festivalu u Londonu 1968. bio popularan i u europskim razmjerima. Likom koji se "činio kao karnevalska maska anđela" kako je napisao pjesnik Milan Milišić, bio je svojevrсна maskota *Trubadura*. Na njihovim dubrovačkim koncertima njegov istodobni show publika bi redovito pratila skandiranjem: "Ivo! Ivo!"

Tolerirajući unutar Grada njihov "dugi jezik", svaka je vlast ipak oriđinale preventivno zatvarala za vrijeme posjeta inozemnih državnika, okrunjenih glava ili uglednih političara, bojeći se njihovih verbalnih ispada. Kada je 1838. godine Saksonski kralj razgledao Dubrovnik u pratnji *ušijera*, tadašnjih uličnih pozornika, Džore Bettera, ekscentrični pripadnik ugledne obitelji, sproveden u zatvor glasno je obznanio: "Puće veliki i mali! Nema razlike između kralja od Sasonije i mene! Prati ušijer i jednoga i drugoga!" Slično je stotinjak godina kasnije poentirao i Frano Miš, što mu je bilo pravo prezime, kad su ga socijalistički policajci također preventivno vodili u zatvor. Podno spomenika baroknom pjesniku Ivanu Dživu Gunduliću, autoru kulturnih stihova posvećenih dubrovačkoj Slobodi, zastao je i povikao: "E, moj Dživo! Ajde sad pjevaj o Slobodi!"

Bujanjem turizma i apartmana, sa sve manjim brojem domaćeg stanovništva unutar Zidina koji pokušavaju živjeti nekadašnjim životom, scena za ulične oriđinale postala je skućena. Zanimljivo, jedan od njih, Tomo Šeparović, već je sredinom 1990-ih, par godine prije smrti, šetao Gradom poput Diogena s fenjerom u ruci, pitajući se ima li tu još mjesta za ljude poput njega. Valja njima, izgleda, u digitalni prostor...



Milovan Stanić (1929.-1989.) - IVO LABAŠ



# Dubrovnik originali

Every place in this world, especially those lucky (or unlucky) enough to be lapped by the waves of the Mediterranean, has its distinct personas: bohemians, eccentrics, weirdos, harlequins, jesters and fools. But only Dubrovnik has – *originali*, our "originals"! The term was coined in this city and shows the special attitude of the people of Dubrovnik towards such fellow citizens. While, for example, *redikul* (literally, a ridiculous person) is a derivative of the Italian word for a funny or even crazy person, at the root of the Dubrovnik word *oriđino* is

an honorable concept of authenticity and uniqueness. From the very beginning in the old city newspapers, the passing of each of these individuals was regularly accompanied by *in memoriam* articles, which are usually a privilege reserved for the so-called deserving citizens. They posed for the pioneers of photography in Dubrovnik, they were portrayed by painters, written about by poets and writers, and series were filmed about them.

In Dubrovnik, the status of the *oriđinal* is not limited by gender, origin, wealth, poverty or propensity for vice. The title *oriđinal* must be acquired! Having won their boundless freedom, unencumbered by social roles, norms or rules of conduct, the *oriđinali* represent a kind of social counterweight to those citizens who are usually called respectable.

In the micro-history of the city, to put it figuratively, they form a mirror image of Dubrovnik, like the inscription ECNALUBMA on an ambulance whose true meaning can only be read in the rear-view mirror, thus rounding off the answer to the question of what Dubrovnik is or once was. In the Mediterranean way of living outdoors, where in the dense grid of streets and squares everyone knows everything about everyone, Dubrovnik has always functioned as a kind of city – theater. In everyday street occurrences, especially in times when the space inside the walls

was overcrowded with people, the *oriđinali* won the privilege of being able to publicly say what others dare not, unhindered and unpunished, so that the role of contemporary court jesters can also be attributed to them. Or maybe better – citizens of every time, because in his comedies, the greatest Dubrovnik comedy writer Marin Držić (1508-1567) mentions some *oriđinali* of sharp language by name, undoubtedly authentic residents of Dubrovnik, about whom we even have archival records.

Although they lived on the margins of society, many of them left a lasting mark to this day. The traditional Dubrovnik lively folk dance is commonly called *lindjo*, just like the folklore ensemble founded in 1965. It is not a name created in ancient centuries. Lindjo was the nickname of Nikola Lale (1843-1907), a jovial and ubiquitous player of the *lijerica*, a traditional three-stringed instrument played with a bow. The cries "Strike Lindjo, play Lindjo!" evolved into a general name for the old folk dance.

In his iconic work *Dubrovnik Trilogy*, writer and dramatist Ivo Vojnović (1857-1929) included fellow citizen Vlaho the Blind (1837-1907) among the characters. He even managed to persuade him to play himself on the stage of the Dubrovnik theater in 1903. Vlaho Obuljen, a blind singer from the streets of Dubrovnik, was a well-known caroler and singer of traditional *kolenda* holiday greetings. Even today, on Christmas Eve, carolers in Dubrovnik sing the verses that Vlaho sang from house to house, because they were recorded in the newspaper in 1934.

For more than half a century, colporteur Mato Balarin (1890-1971), known as Repairman Mato or Mato the Reporter, sold newspapers on the streets. With his petite stature, shrill voice, and inimitably furrowed face, he loudly advertised newspaper headlines, while commenting on the current political conditions, shouting "Politics has been sold, Free Dalmatia [the name of the newspaper] has not yet come!"

Ivo Labaš Papagalo (1927-1980) held the honorary title of export-import manager of the Dubrovnik Troubadours, a band that became popular throughout Europe after its performance at the Eurovision Song Contest in London in 1968. A character who "seemed like an angel carnival mask," as the poet Milan Milišić wrote, was a kind of Troubadour mascot. At their concerts in Dubrovnik, the audience would regularly follow his simultaneous show by chanting: "Ivo! Ivo!"

While generally tolerating their "loose tongues" within the city, every city government still detained the *oriđinali* as a preventive measure during the visits of foreign statesmen, crowned heads or prominent politicians, fearing their verbal outbursts. In 1838, when the King of Saxony toured Dubrovnik accompanied by the street soldiers of the time, Džore Bettera, an eccentric member of a prominent family, was taken to prison loudly announcing: "People big and small! There is no difference between the King of Saxony and me! For the soldiers follow us both!" Frano Miš (literally "Mouse"), which was his real surname, made a similar point about a

hundred years later, when the socialist policemen also took him to prison as a preventive measure. At the foot of the monument to the baroque poet Ivan Dživo Gundulić, the author of cult verses dedicated to the freedom of Dubrovnik, he stopped and shouted: "Hey, my Dživo! Come, now sing about Freedom!"

With the more recent boom of tourism and apartments, and the decreasing number of local residents inside the city walls trying to live in a traditional way, the space for street *oriđinali* has become cramped. Interestingly, one of them, Tomo Šeparović, already in the mid-1990s, a couple of years before his death, walked around the city with a lantern in his hand like Diogenes, wondering if there was still room for people like him. Now, it seems, they belong in digital space...



**Tomo Šeparović s jajima (foto Milo Kovač).**  
**Tomo Šeparović with eggs (photo by Milo Kovač).**

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Dubrovačka Kolenda.  
(Kako je pjevao Ulaho Obuljen ist. Slijepi).

*Allegretto*  
Solo: Mi smo došli ko - lenda ti, va - šindro - tu kva - le dati,  
Dobar večer ko - je u kući, po - mogd - ga Sve - mogu ti.

*Molto*  
Zbor: Dobar večer ko - je u kući, po - mogd - ga Sve - mogu ti.

Prisjevak: (na 2 načina prema prigodi, a pjeva zbor iza svake kritice):

1. *Andante*  
gospara našega prid dvore pjevajmo bre - čo do zore. ili
2. *Andante*  
Na svaki Vam Badi den, Bog Vas živi o.  
Imendan

Travšetak.

*F. viv.*  
Cijli zbor: A sad mi Vas Bog vese li o, čestito Vam Badi den da se ves-  
lite, zdravite u se lje i duhovno spase nje. A - men.  
Rastani. Imendan

# Kolendavanje u Dubrovniku

TRADICIJA KOJA TRAJE OSAM STOLJEĆA

"*dubrovačko kolendavanje*" upisano je u siječnju 2021. u nacionalni Registar kulturnih dobara. Tomu je prethodilo višegodišnje istraživanje tradicionalnoga **čestitarskog** običaja, koji je iz povijesne dubine kasnog srednjovjekovlja, njegovanjem blagdanske prakse- iznesen sve do vremena u kojem i sami svjedočimo o ljepoti staroga običaja. Prijedlog za upis na Listu zaštićene nematerijalne baštine odnosio se na urbano *kolendavanje* s kulturno-povijesnim kontinuitetom od 13. stoljeća, koje je znanstveno istraženo, potvrđeno i objavljeno u okviru istraživačkoga projekta Zavoda za povijesne znanosti HAZU u Dubrovniku. Naglasak nije bio na glazbenoj izvedbi *kolendavanja* već na ophodnom blagdanskome čestitarskom osamstoljetnom običaju s ritualnim elementima, koji danas predstavlja suvremenu interpretaciju baštinskog nasljeđa Dubrovačke Republike.

Istraživanje je pokazalo da u slojevitom hrvatskom kolendarskom nasljeđu, Dubrovnik zaslužuje "izdvojen pogled" Naime, dosadašnje spoznaje iz arhivskih izvora i literature locirale su Dubrovnik kao mjesto najstarijega hrvatskog zapisa o *kolendavanju*. Inicijalni spomen u Prvoj knjizi *Statuta grada Dubrovnika* iz 1272. odnosi se na božićno i starogodišnje čestitanje knezu: "Neka se zna da na Badnjak nakon večernje, dubrovački nokjeri i mornari dolaze gospodinu knezu u Dvor i sa sobom donose badnjak te ga nalože na vatru veseleći se, a gospodin knez im, kako dolikuje njegovoj kneževskoj časti, od svoga daje za kolendavanje dva

perpera i piće". Najstariji spomen u toj i drugim odredbama, vezuje se uz ceremonijalno čestitanje knezu i crkvenim velikodostojnicima. Međutim, činjenica da je kolendarski pohod knezu upisan u srednjovjekovni pravni izvor koji zrcali način života zajednice- govori o važnosti običaja, osobito zato što je *Statut* već u 13. stoljeću bio svojevrsni biljeg kolektivnoga identiteta. Zbog utkanih riječi "po starinskom običaju," može se pretpostaviti da se, prije uvrštenja u kodifikaciju, običaj naslanjao na praksu iz ranijih desetljeća. Kasnija stoljeća kolendarske prakse oprimjerila su arhivsku građu dokumentima o običajnoj opstojnosti koja, zbog arhaičnih ophodnih radnji, instrumentarija i formulnih stihova još i danas predstavlja istinski izazov istraživačima.

Prvo spominjanje *kolende* kao čestitarske pjesme u Dubrovniku, prema sadašnjem stanju istraženosti, datira iz 16. stoljeća, čime se kolenda, uz običajnu razinu folklorističkoga poimanja, kao umjetnička poezija pojavljuje u književnosti. Stoga se možemo upitati- koji je oblik *kolende* u dubrovačkoj kulturnoj povijesti starijeg datuma: folklorni ili književni? Istražena arhivska građa sugerira folklornu jer joj je dublje sondiran povijesni trag. U 20. stoljeću pjesnička (umjetnička književna) *kolenda* posve je nestala, a ostala je folklorna, tradicijska kakvu poznajemo i danas. Generacije (pro) nositelja tradicije, usmenom predajom i sačuvanim arhaičnim ophodnim radnjama uz instrumentarij, pjevaju, čestitaju, primaju darove i njeguju običaj kao izdvojen segment vitalne baštine. Kolendavanje je do danas zadržalo dva ključna folklorna pojma - tradiciju i usmeno prenošenje.

Njegovanjem običaja, zajednica se na svojevrsan način, okreće vlastitom identitetu, otvarajući se istovremeno novoj publici i generacijama koje dolaze. *Kolende* su danas markeri tradicije, a neupitna odanost folklornoj kolendi uoči Božića i Nove godine, Grad Dubrovnik i okolice čini prostorom čuvanja, uporabe i svojevrsne provjere višestoljetne prakse. Suvremena interpretacija baštinskoga nasljeđa, na poseban je način zaživjela starogodišnjim kolendavanjem na gradskim ulicama osamdesetih godina 20. stoljeća. Kolendarski "izlazak" i zamah izvan obiteljskih prostora nastavljen je i devedesetih godina, kolendavanjem pred Gradskom vijećnicom na Badnji dan i na Staru godinu. Običaj je tako, iz izvaninstitucionalnog okvira iznova ušao u "javni prostor", poput onog inicijalnog iz 13. stoljeća. Službenim uvrštenjem u protokol, kolendavanje je doživjelo i svojevrsno redefiniranje srednjovjekovnog nastanka, jer je nekoliko stoljeća poslije, ponovno postalo dio "službenog ceremonijala".

Kolendavanje danas predstavlja ogledan primjer reprezentativne živuće tradicije podsjećajući nas u svakoj novoj (pra)izvedbi na opću spoznaju o tomu kako je Dubrovnik identificiran i definiran svojim kulturno-povijesnim nasljeđem.





# Carol singing in Dubrovnik

– EIGHT CENTURIES OF TRADITION

**D**ubrovnik's traditional carol singing was entered into the National Register of Cultural Heritage in January 2021, by decision of the Directorate for the Protection of Cultural Heritage of the Ministry

of Culture and Media of the Republic of Croatia. This was preceded by many years of research into this traditional custom of group singing as a customary greeting, which, stemming from the depths of the late

Middle Ages, was practiced during the holidays and carried to this day when we ourselves bear witness to its beauty. The proposal for inclusion on the List of Protected Intangible Heritage refers to urban caroling with cultural-historical continuity from the 13<sup>th</sup> century, which was scientifically researched, confirmed, and published by the Institute for Historical and Social Sciences in Dubrovnik. The emphasis was not on the musical performance of caroling, but on the 800-year-old holiday greeting custom with ritual elements, which today represents a contemporary interpretation of the heritage of the Republic of Dubrovnik.

Research showed that in the multi-layered Croatian caroling heritage, Dubrovnik deserves its own page. Namely, previous findings from archival sources and literature have situated Dubrovnik as the place of the oldest Croatian record of caroling. The initial mention in the First Book of the Statute of the City of Dubrovnik from 1272 refers to Christmas and New Year's greetings to the duke: "Let it be known that on Christmas Eve after evening prayers, the Dubrovnik chief mates and sailors come to the duke's palace, bring a Christmas log with them, and put it on the fire while rejoicing, and the duke, as befits his honor, gives them two perper coins and a drink for their caroling." The oldest mention in that and other provisions is related to the ceremonial greeting of the duke and church dignitaries. However, the fact that the caroling visit to the duke was recorded in a medieval legal source that mirrors the way of life of the

community, speaks of the importance of customs, especially because already in the 13<sup>th</sup> century the Statute was a kind of mark of collective identity. Due to the chronicled words, "according to ancient custom," it can be assumed that before being included in the codification, the custom was based on practice from earlier decades. Later centuries of caroling practice are exemplified in archival documents, which, due to archaic ritual perambulations, instruments, and formulaic verses, still present a real challenge to researchers.

The first mention of the carol as a greeting song in Dubrovnik, according to the current state of research, dates back to the 16<sup>th</sup> century, which means that the carol, along with the usual level of folkloristic understanding, appears in literature as artistic poetry. Therefore, we can ask ourselves – which form of the carol in Dubrovnik's cultural history is older: folklore or literary? The researched archival material suggests folklore because its historical record has been probed more deeply. In the 20<sup>th</sup> century, the poetic (artistic literary) carol disappeared completely, and the folkloric, traditional carol as we know it today remained. Generations of carriers of tradition stroll through the streets with instruments, sing, greet, receive gifts, and cherish the custom as a unique segment of their heritage. Caroling has retained two key folklore concepts to this day – tradition and oral transmission. By cultivating customs, the community turns to its own identity in a unique way, simultaneously opening itself to a new audience and generations to come.

Today carols are markers of tradition, and the unquestionable devotion to folk carols on the eve of Christmas and the New Year makes the city of Dubrovnik and its surroundings a place of preservation, use, and a sort of verification of the centuries-old practice. The contemporary interpretation of the heritage came to life in a special way in the 1980s with New Year's Eve caroling on the city streets. The carolers' movement outside the family space continued in the 1990s, with caroling in front of City Hall on Christmas Eve and New Year's Eve. The custom thus re-entered the "public space," like the initial one from the 13<sup>th</sup> century. With its official inclusion in the protocol, caroling experienced a kind of redefinition of its medieval origin, because a few centuries later, it again became part of the official ceremonies.

Caroling today represents a model example of a living tradition, reminding us with each new performance of how Dubrovnik identifies with and is defined by its cultural and historical heritage.

PRIJEKO



rije nekoliko godina sam, prolazeći ulicom Od puča, načula turističkoga vodiča kako stranim posjetiteljima tumači da se upravo nalaze u ulici zlatara, odnosno Zlatarskoj ulici. U toj se njegovoj očitoj netočnosti zrcalila i jedna velika istina. Jer, kao što znamo, još od rimskoga pjesnika Ovidija od prije 2000 godina: "Vremena se mijenjaju, i mi se mijenjamo u njima" – i ono što jest velika istina je da poput dobre antene i obrt i trgovina nepogrešivo slijede potrebe i trendove svakoga vremena i svakoga društva u kojemu djeluju, prilagođavajući se. Naravno da dubrovačke zlatarnice danas više ne posluju u Zlatarskoj ulici (u kojoj nema niti jedne zlatarnice, kao što ni u Kovačkoj ulici nema kovača niti u ulici Pečarici pekara) već su gotovo sve skoncentrirane upravo u ulici Od puča jer je ona suvremena žila kucavica Grada kojom godišnje prolaze stotine tisuća potencijalnih mušterija.

Priča o

# Zlatarskoj i Kovačkoj

ULICE U SPOMEN NA DUBROVAČKE OBRTE



Pa i povijest obrtništva i trgovine izvrsno pokazuje tu spretnu i sretnu mogućnost prilagođavanja i prepoznavanja potreba vremena. Na primjeru Dubrovnika se to možda najbolje vidi zahvaljujući sačuvanosti njegova Arhiva koji kroz dokumente pruža puno podataka o povijesti obrtništva i trgovine od 13. do 19. stoljeća. I zaista, Kovačka i Zlatarska ulica danas svjedoče o prošlosti...i dok ćete dobroga zlatara danas u Dubrovniku ipak vjerojatno lakše naći nego dobroga kovača, o mnogim obrtima koji su ovaj Grad u njegovome "zlatnom dobu" u 15. i 16. stoljeću učinili doista velikim i slavnim, možemo danas čuti samo u muzeju. Slavna dubrovačka trgovina dijelom je počivala i na domaćim proizvodima i ukupan ekonomski uspjeh staroga Dubrovnika ne može se razumjeti bez udjela njegovih obrtnika.

Dokumenti iz dubrovačkoga Arhiva govore upravo o tome da su uspjesi tadašnjih dubrovačkih obrtnika prešli okvire naše zemlje i bili značajna ekonomska karika svjetskoga ekonomskog stroja toga vremena, ali i o tome kako se – osim iznimaka o kojima čitamo u povijesnim udžbenicima – kroz obrte lijepo vidi i presjek svakoga društva. Kroz njihove ugovore vidimo da su to većinom ljudi skromnoga porijekla koji obrtom uzdržavaju sebe i svoje obitelji, stječući kapital koji će, budu li spretno poslovali, ulagati dalje u razvijanje posla. Neki od njih postat će izuzetno imućni. Krajem 13. stoljeća obrtnici čine trećinu, katkad čak i polovinu radno proizvodnoga stanovništva, a zanimljivo je kako je Grad pod Srđem privlačio i strance koji su radi dobrih uvjeta rada i zarade u njega pristizali i u njemu se udomačili. Pjesnik Jure Kaštelan na tu bi dubrovačku širokogrudnost rekao da je ovaj Grad uvijek bio "Otvoreni

dlan pod zvijezdama, pružen svijetu." Treba spomenuti kako upravo od 14. stoljeća povjesničari bilježe razdvajanje unutar struka, i to ne samo specijalizacije unutar jedne struke, već i njihovo društveno raslojavanje. Najveći je broj specijalizacija bio među onima koji su se bavili proizvodnjom tkanina, a ništa manje nisu zanimljivi ni rasponi zanimanja onih koji su zabilježeni u uslužnim djelatnostima. Iako je obrtništvo kroz vjekove dijelio sudbinu svoga grada-države svoje je iskustvo održanja i snagu pokazalo i u posve promijenjenim uvjetima nastalim nestankom Dubrovačke Republike. Ukinuvši stari sustav bratovština i korporacija francuske su okupacijske vlasti prisilile obrtnike i trgovce na suvremeni način organiziranja te je tako 1808. godine osnovana Trgovačko-obrtnička komora u Dubrovniku koja je pokrivala područje Dubrovnika i Boke kotorske. Nekoliko godina kasnije, po ulasku Dubrovnika u sastav Austrijskoga Carstva, Komora je nastavila i nadalje uspješno djelovati. Zadaća je te Komore, ali i takvih komorâ, bila ne samo staleško organiziranje obrtnika i trgovaca, već i skrb o ekonomskom i kulturnom uzdizanju zajednice. Komore su poticale razvoj školstva, dubrovačka Trgovačko-obrtnička komora imala je velikoga udjela u osnivanju Pomorske škole u Dubrovniku 1852. godine. Komore su poticale i osnivanje muzejâ smatrajući ih važnim dijelom obrazovanja o čemu svjedoči činjenica da je dubrovačka Trgovačko-obrtnička komora jedan od suosnivača Domorodnoga muzeja u Dubrovniku 1872. godine, koji djeluje do danas pod nazivom Dubrovački muzeji i koji je 2022. svečano obilježio svoju 150. obljetnicu. Ne čudi stoga nimalo da su komore bile više od običnoga

staleškoga udruženja- one su vrlo često bile motor novih ideja i vodilje svega naprednoga i suvremenoga.

Želeći da Dubrovnik svojim gospodarskim razvojem u suvremeno doba napreduje Komora je tada poticala Gradsko vijeće i sve ostale institucije na osnivanje i Trgovačke škole za obrazovanje kadrova jer je, prema njihovim riječima, trebalo da ta škola "donese veliku korist i potakne Dubrovnik, da se podigne na onu znamenitost, koju je imao u svoje doba cvjetanja" te kako bi "Oživjele u njoj stare tradicije Dubrovnika, koji je na moru i u trgovini vidio jedini svoj ekonomski napredak, s kojim je nerazdruživo spojen i kulturni razvoj". Zanimljiva je utoliko i novinska vijest iz 1908. godine koja opisuje napore oko inicijative za otvaranje te škole.

Svaka dubrovačka ulica nosi priču iza svoga imena, nosi svoje mjesto u bogatoj i zanimljivoj povijesti Grada. Zlatarska, Kovačka, Pečarica, Zeljarica, Tmušasta, Široka možda već na prvu pričaju svoju. Ostale čekaju da budu ispričane.





# Street

A few years ago, while passing along Od Puča Street, I overheard a tourist guide explaining to foreign visitors that they were in *Zlatarska ulica* (Jewelers' Street), a street without a single jewelry store. In this obvious paradox, a great truth was also reflected. Because, as we know, since the Roman poet Ovid from 2000 years ago, "Times change, and we change with them." What remains a great truth is that like a good antenna, crafts and trades unmistakably follow the needs and trends of every time and every society in which they operate, by adapting. Of course, Dubrovnik jewelry stores today no longer operate in Zlatarska Street (just as there are no blacksmiths in Blacksmiths (Kovačka) Street or bakers in Bakers (Pečarici) Street), but almost all of them are concentrated in Od Puča Street, precisely because it is the contemporary lifeblood of the city through which hundreds of thousands of potential customers pass annually.

Even the history of craftsmanship and trade shows this skillful and lucky ability to adapt and recognize the needs of time. In Dubrovnik, this is perhaps best seen due to the preservation of its Archives which provide a wealth of information on the history of crafts and trade from the 13<sup>th</sup> to the 19<sup>th</sup> centuries. And indeed, Kovačka and Zlatarska streets today testify to the past ... and while probably today, you will more easily find a good jeweler in Dubrovnik than a good blacksmith, only in a museum can we learn about the many trades that made this city truly great and famous in its Golden Age in the 15<sup>th</sup> and 16<sup>th</sup> centuries.

Dubrovnik's famous trade was also partly based on local products, so the overall economic success of historic Dubrovnik cannot be understood without the contributing role of its craftsmen. Documents from the Dubrovnik Archives speak precisely about the successes of Dubrovnik

# names that preserve the memory of Dubrovnik's skilled trades

craftsmen of that time, which surpassed the boundaries of our country and were an important link to the world economic machine at the time. These documents also reveal that through crafts, one can nicely see a cross-section of every society. Through their contracts, we see that these were mostly people of modest origin who supported themselves and their families through trade, acquiring capital that, if they did business skillfully, they would invest further in the development of the business. Some of them became exceptionally wealthy. At the end of the 13<sup>th</sup> century, craftsmen made up one third, sometimes even half of the productive labor population, and it is interesting that the city below Srđ mountain also attracted foreigners who, due to good working conditions and earnings, kept coming and settling. The poet Jure Kaštelan would have said about Dubrovnik's openness to newcomers that this city has always been an "open palm under the stars, extended to the world."

It should be mentioned that since the 14<sup>th</sup> century historians have recorded a separation within the professions, not only of specialization within one profession, but also of their social stratification. The largest number of specializations was among those who were engaged in the production of fabrics, and no less interesting are the ranges of occupations of those recorded in service activities. Although through the centuries craftsmanship has shared the fate of its city-state, it has shown its experience of endurance and strength

in the completely changed conditions created by the disappearance of the Dubrovnik Republic. Abolishing the old system of guilds and corporations, the French occupation authorities forced craftsmen and merchants into a modern way of organizing, and in 1808 the Chamber of Commerce and Crafts was founded in Dubrovnik, which included the area of Dubrovnik and the Bay of Kotor. A few years later, after Dubrovnik joined the Austrian Empire, the Chamber continued to operate successfully. The task of this Chamber, but also of such chambers in general, was not only to organize craftsmen and merchants, but also to take care of the economic and cultural wellbeing of the community. Chambers encouraged the development of education; the Dubrovnik Chamber of Commerce and Crafts played a large part in the establishment of the Maritime School in Dubrovnik in 1852. The Chambers also encouraged the establishment of museums, considering them an important part of education, as evidenced by the fact that the Dubrovnik Chamber of Commerce and Crafts was one of the co-founders of the Homeland Museum in Dubrovnik in 1872, which operates to this day under the name Dubrovnik Museums. In 2022 it celebrated its 150<sup>th</sup> anniversary. It is therefore not at all surprising that the chambers represented more than ordinary associations – they were very often the engine of new ideas and guides to everything progressive and modern.

Wishing that in modern times Dubrovnik would prosper in its

economic development, the Chamber kept encouraging the City Council and all other institutions to establish a trade school for the education of workers because, according to them, such a school would "bring great benefits and encourage Dubrovnik, to rise to that high benchmark, which it had in its heyday," so that it could "revive the old traditions of Dubrovnik, that saw its economic progress only at sea and in trade, and with which cultural development has been inseparably entwined." To this extent a 1908 newspaper article that describes the efforts to open the school also becomes of interest.

Every street in Dubrovnik carries a story behind its name and plays a role in the rich and interesting history of the city. Zlatarska, Kovačka, Pečarica, Zeljarica, Tmušasta, Široka may tell their story at first glance. The others are still waiting to be told.





Oni su "tišina koja govori". Ona najglasnija. I to ona koja se, inače, dosta teško probija, koliko god bila jaka, preko dubrovačkih granica. Rijetki su to trenuci, a jedan takav zvučni zid probila je mlada ekipa i to baš tercom na tu nepodnošljivu tišinu koja traje od osamdesetih godina prošloga stoljeća. I baš tako se i zovu, Silente, i srećom po publiku, dovoljno su glasni da im se sad svaka nota čuje savršeno jasno i putuje do udaljenih krajeva brzinom zvuka.

Braća Sanin i Tibor Karamehmedović, Doris Kosović, Ivana Čuljak i Ivuša Gojan ekipa su koja je, onima koji ne znaju, na brzinu postala nezaobilazna u pop-rock žanru, a za lokalnu publiku preveliko uzbuđenje nastalo je već 2012. godine kad se među Dubrovčanima osjetila neka nova, dobra energija. Već godinu kasnije, kad je hrvatsku medijsku scenu gromoglasno popunila pjesma "Terca na tišinu": brza, plesna, s pravim tekstom i dobrom glazbenom bazom, ovo je mlado društvo i samo bilo iznenađeno eksplozijom koja ih je katapultirala u sam vrh glazbenih ljestvica.

Kao i svaki dubrovački bend od Domovinskoga rata naovamo, počeli su svirati u Udruzi mladih Orlando i gradili su se, i kao glazbenici, i kao ljudi. Mijenjala se postava benda koji se nazvao Silent, a greškom u nekom medijskom naslovu dodano im je i slovo na kraju" pa su postali Silente. I kao da im je baš to slovo bilo kao amajlija koja im je prokrčila neki novi put kojemu se ni sami nisu nadali. Izdali su i prvi album "Lovac na čudesa" a ovih dana već pričamo o pjesmama s njihovog četvrtog albuma jednostavno nazvanog "IV" s kojih cijela Hrvatska pjevuši "Poljubi me za kraj", "Mene moje uši lažu" ili "Nikada ovako".

I htjeli – ne htjeli, čim ih se čuje, odmah ih se i pjevuši, jer to su one pjesme koje vam se pričom koja govori o svačijem životu i zvuče kao da biste ih i vi tako napisali, kao crv uvuku u uho i nekad ne izlaze danima. I dok taj crv s kaubojskim šeširom, u čizmama s mamuzama sjedi u vašem uhu, pušta na svoj oronuli gramofon stalno jednu te istu pjesmu dok više ne čujete ništa osim nje. Silente je rastao u nekom nevjerojatnom hypeu da ih je to umalo koštalo glave.

Rastali su se na neko vrijeme, iz Sanina nisu izlazile riječi, iz Tibora nije izlazila ni nota, Doris je pjevušeći otvorila bar s možda i najljepšim pogledom u Gružu, ali i sama vijest o pauzi benda donijela im je, opet iznenađujuće, još i veću popularnost. I nakon nekog vremena, tamo gdje se sretnu njihove

pjege i naše bore, odjednom se dogodilo da smo začuli nešto što nas neodoljivo podsjeća na Silente. I ne, nisu vas uši lagale, bend se ponovno okupio, jači, čvršći i stabilniji nego prije.

Ljubav je i opet presudila, energija među članovima dovela ih je do nebrojenih velikih koncerata, festivala, nastupa, pjesama, spotova, albuma, i na koncu, svih glazbenih nagrada. Dubrovčani su uvjereni da je novom-starom Silenteu presudila činjenica da konačno žive i rade u Dubrovniku, gradu koji vas može zakopati dovoljno duboko da ne izađete više nikad ili dati inspiraciju koja će ostati neiscrpna, i srećom, upravo im se ovo drugo i dogodilo.

Tekstove piše Sanin, pa kad ih osjeti, pokaže ih bratu Tiboru koji onda napiše glazbu, ali samo ako ih i on osjeti kao svoje. Ivuša bubnjar će svemu dati pravi ritam, Ivana dramatičnu podlogu violine, a Doris sve upakirati glasom.

Kad su novinari jednom pitali skupinu domaćih fanova zašto vole Silente, prvi odgovor je bio – jer su "naši iz Grada", drugi jer sviraju rock, treći pak jer sviraju pop. Ladice i etikete Silenteovcima nikad nisu bile važne, samo osjećaj koji ti se javi kad izvodiš ili čuješ pjesmu i energija koju osjete s publikom, za to se, kažu uvijek, živi.

A Dubrovčani su takvu energiju "našeg" benda zadnji put snažno osjetili početkom osamdesetih s

# Silente

kultnom "Crnom udovicom" i takva ljubav, unatoč vremenu, nema drugog izbora nego trajati. Baš kao i najglasnija tišina kojom nas je probudio Silente.

DUBROVAČKI BEND KOJI JE POKORIO HRVATSKI ETER





They are the "silence that speaks". That loudest one. And one that, by the way, is quite difficult to break through, no matter how strong, beyond Dubrovnik borders. These are rare moments, and one such sound barrier was breached by a young team, with a chord for this unbearable silence that has lasted since the 1980s. And that's exactly their name: Silente. Luckily for the audience, they're loud enough that now every note is heard perfectly clearly and travels to distant places at the speed of sound.

Brothers Sanin and Tibor Karamehmedović, along with Doris Kosović, Ivana Čuljak, and Ivuša Gojan are a team that, for those who do not know, quickly became unavoidable in the pop-rock genre. For the local audience, great excitement arose in 2012 when a new, positive energy was felt in Dubrovnik. Just a year later, the Croatian media scene

was thunderously filled with the song "Terca na tišinu" ("A Chord for Silence"): fast, danceable, with the right lyrics, and a good musical base. This young band was just as surprised by the explosion that catapulted them to the very top of the music charts.

Like any Dubrovnik band since the time of the Croatian Homeland War, they started playing in the Orlando Youth Association, within which they grew both as musicians and as people. The line-up of a band called "Silent" changed, and by mistake in some media headline, a letter was added to the band's name at the end, so they became "Silente". And it was as if that very letter was like an amulet that paved a new path for them that even they hadn't hoped for. They also released their first album "Lovac na čudesa" ("Miracle Hunter"), and these days we are already talking about songs from their fourth album, simply called "IV", from which all of Croatia

# Silente

## A DUBROVNIK BAND THAT CONQUERED THE CROATIAN AIRWAVES

hums "Poljubi me za kraj" ("Kiss me for the end"), "Mene moje uši lažu" ("My ears are lying to me") or "Nikad ovako" ("Never like this").

And whether you want to or not, as soon as you hear these songs you immediately begin to hum, because those songs tell a story about everyone's life and sound like you would write them yourself. Like a worm they slip into your ear, and sometimes they do not come out for days. And that worm with the cowboy hat, in boots with spurs, sits in your ear, while the same song plays over and over again on its dilapidated record player, until you hear nothing else. Silente grew into an incredible hype that almost cost them their heads.

They parted for a while; no words came out of Sanin, not a note came out of Tibor, and while humming Doris opened a bar with perhaps the most beautiful view in Gruž. However,

the very news of the band's break up brought them, again surprisingly, even greater popularity. And after a while, suddenly we happened to hear something that irresistibly reminded us of Silente. And no, it wasn't our ears lying to us, the band did get back together, stronger, tougher, and more stable than before.

Love ruled again. The energy among the members led them to countless great concerts, festivals, performances, songs, videos, albums, and finally, music awards. The people of Dubrovnik are convinced that the new-old Silente was shaped by the fact that they finally lived and worked in Dubrovnik, a city that can bury you deep enough so that you never go out again or that will give inexhaustible inspiration. Fortunately, it was the latter that happened to them.

The lyrics are written by Sanin, so when he feels them, he shows them to his brother Tibor, who then writes the

music, but only if he also feels them as his own. Ivuša the drummer will give everything the right rhythm, Ivana a dramatic violin background, and Doris will wrap up everything with her voice. When journalists once asked a group of local fans why they love Silente, the first answer was – because they're locals, from The City, the second because they play rock, and the third because they play pop. Drawers and labels have never been important to Silente, only the feeling that arises when you perform or hear a song and the energy they feel with the audience. For that, they always say, they live.

The last time the people of Dubrovnik strongly felt such energy of one of "our" bands was in the early 1980s with the cult band Crna Udovica (Black Widow) and such love, despite the passage of time, has no choice but to last, just like the loudest silence with which Silente woke us up.







# GOOD FOOD Festival

Good Food Festival je najslasniji tjedan u Gradu Dubrovniku, a njegova najveća atrakcija i kruna je Dubrovačka trpeza kada se na Stradunu, jednoj od najljepših ulica svijeta, prostre švedski stol dug nekoliko stotina metara. Good Food Festival se održava u listopadu i u njemu sudjeluju brojni dubrovački restorani i konobe čiji chefovi s posebnom pažnjom osmišljavaju jelovnike kojima miluju nepca svojih gostiju. Dubrovački kraj nudi bogati gastronomski doživljaj i vrhunska vina, a dio specifičnih delicija može se kušati i na Dubrovačkoj trpezi, koja je turistima vrhunska atrakcija, u kojoj uživaju sva osjetila. Good Food Festival je dobar razlog za doći u Dubrovnik!

The Good Food Festival is the most delicious week in the city of Dubrovnik, and its biggest attraction is the Dubrovnik Table, a buffet several hundred meters long that spreads down Stradun, one of the most beautiful streets in the world. The Good Food Festival is held in October with the participation of numerous Dubrovnik restaurants and taverns whose chefs design special menus that tempt the palates of their guests. The Dubrovnik region offers a rich gastronomic experience and top-quality wines, and some of our unique local delicacies can be sampled at the Dubrovnik Table, which is a top attraction for tourists, to be enjoyed with all the senses. The Good Food Festival is a good reason to come to Dubrovnik!





# za dubrovačkom trpezom

Stari Dubrovčani razvijali su gastronomiju u skladu s načinom življenja i tradicijom. Pripremali su jela od namirnica koje su nudili more i zemlja iz obližnjih područja. Pratili su godišnji ritam birajući namirnice u doba kad su prispijevale, a jela od tih namirnica bila su u skladu s vjerskim blagdanima. Tijekom godine nizali su se kršćanski blagdani, a pisani i nepisani običaji određivali su što, kada i koliko jesti za te blagdane.

Na bladan Sv. Vlaha, dubrovačkoga nebeskog zaštitnika, djevojke iz okolnih sela donosile su u stolnu crkvu na blagoslov suhe smokve, jabuke, šipke, mantalu i suhe beškotine tj. kolačiće sv. Vlaha. Blagoslovljenu hranu podijelile bi u popodnevnim satima s mladićima iz sela. Na Parčev dan, u bogatijim kućama, u 19. st., prema starom običaju peklo se mlado prase na ražnju, a nakon objeda služila se kava, figurice od marcipana izrađene u obliku životinja, pandišpanj i skromne golokudnice od kukuruznog brašna i suhих grožđica. Tijekom vremena običaji za trpezom na taj dan su se mijenjali. Grijeh je bio kuhati na blagdan, tada je valjalo poći na misu i u procesiju. Za tu prigodu najčešće su spravljali zelenu menestru, pašticadu i šporke makarule koji su se spravljali i

za ultimog od karnevala, vjenčanja i u drugim važnim prigodama.

Nakon svečanoga objeda zasladili bi se sušenim smokvama, mantalom, kotonjatom, arancinima i pandišpanjom, a imućniji su spravljali razne torte poput torte od naranača ili skorupa. Nakon objeda pila se crna kava i nazdravljalo domaćim likerima.

Dubrovnik, kao tipični mediteranski grad, od davnih je dana gajio tradiciju maškaravanja. U 19. st. poklade pod maskama slavile su se i u bogatijim kućama, uz pjesmu i ples te obilatu trpezu. U to doba Grad je mirisao po krafenima, priganim priklama i klašunima.

Na Pepelnicu i početak Korizme jela se riba uz lešo povrće ili kuhane grahorice bez mesa. Najčešće se kuhao slanić koji se služio uz slane sarđele i priganice. U tradicionalnoj seoskoj kulturi Korizma je imala vjerski i ekonomski smisao. U to su doba zimske zalihe uglavnom bile potrošene, trebalo je pričekati da se priroda probudi i počne darivati nove plodove. Tijekom Korizme jelovnik je uglavnom bio popunjen povrćem, sočivom, mlijekom, mliječnim proizvodima i kašama. Na Veliki petak kuhao se bakalar i prigale su se prikle.

Uskrsnu trpezu krasio je slatki kruh, teharica i fogaca-pinca, koji se uz malo soli, jaja i bokunić sira to jutro blagoslovilo u crkvi. Prije svečanoga objeda svi bi ukućani uzeli malo blagoslovljene hrane. Na bogatiji uskrsni stol za predjelo se iznosila sušena kaštradina s mladim kozjim sirom, uz mladi luk i kuhane šparoge s jajima utvrdo. Nakon toga služila se goveđa juha s granarizom, lešo govedina s hrenom, kuhana janjetina posuta koprom. Često se za tu prigodu pripremala i lešo kozletina ili janjetina s bižima. Za glavno jelo služila se pečena janjetina ili kozletina s mladim patatama. Uz pečenje obvezno se servirala zelena salata. Za kraj objeda na trpezu se iznosila torta od kanjele, pinca, rozata ili župski prijesnac.

Badnji dan i Božić oduvijek su bili najradosniji dani u godini. Stari Dubrovčani na Badnji dan jeli su skromno: poparu, ribu kuhanu ili pečenu, a tko nije mogao priuštiti ribu jeo bi grahorice. Služila se sušena butarga, slane sarđele s malo kavolina, a sladili su se priklama, posnom tortom od datula, jabukama i narančama. Kolendare su častili priklama, mantalom, orasima, bruštulanim mjendulima, arancinima, rogačem i suhim smokvama. Nakon Drugoga svjetskog rata u bogatijim gradskim obiteljima božićnu trpezu krasio je okićeni kruh *luk*, a prije objeda se nazdravljalo kupicom rozolina. Juha je najčešće bila od govedine i peradi s ukuhanim granarizom. Nakon nje služilo se lešo

meso s umakom od hrena ili kapara. Za predjelo se nudio dubrovački kujen, kopsica i pršut sa sirom iz ulja, uz tučene masline, a posebna delicija bila je dubrovačka đelatina poštropljena sokom od ljute naranče. Nakon predjela servirala se pečena lonza ili zelena menestra, a sladili su se tortom od oraha i mjadula, kuglufom od mirodija, krokantom ili tortom od naranče.

Prateći ritam prehrane kroz godinu, osim kršćanskih blagdana, njegovali su se običaji za trpezom za vrijeme raznih svečanosti poput zaruka i vjenčanja koji su onda, baš kao i danas, bili jedni od radosnijih dana u životu. Pripremala su se ukusna, raznovrsna i birana jela. Svadbeni stol obilovao je pečenjem, vinom i tortama. Svi su željeli da taj dan njima, a i uzvanicima, ostane u lijepome sjećanju, pa nisu štedjeli u jelu, piću, glazbi i plesu.

Mirisi, okusi i stari običaji za trpezom i danas iznova zažive od blagdana do blagdana. Na žalost, pod utjecajem globalizacije, pojedina jela kao i običaji, iz desetljeća u desetljeće polako nestaju.



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# at the Dubrovnik table

**I**n olden times, the people of Dubrovnik developed their cuisine in accordance with the traditional way of life. They prepared meals from ingredients offered by the sea and the surrounding land. They followed the natural rhythm of the seasons by choosing foods when they were in season, and the dishes made from these foods complied with requirements of religious holidays. Throughout the year, Christian holidays followed in succession, and codified and unwritten customs determined what, when, and how much to eat for those holidays.

On the feast of St. Blaise, Dubrovnik's patron saint, the girls from the surrounding villages carried dried figs, apples, pomegranates, grape must cake, and dry biscotti, *i.e.*, St. Blaise's cookies, to the Cathedral for a blessing. In the afternoon they would share the blessed food with

the young men from the village. In the 19<sup>th</sup> century, on Patron Saint's Day, according to the old custom, in the wealthier houses, piglets were roasted on a spit. After the meal, families and their guests enjoyed coffee, marzipan figurines in the form of animals, sponge cake, and modest scones made of corn flour and dried raisins. Over time, the customs for that day changed. It was considered a sin to cook on a holiday; rather, one had to go to Mass and to the sacred procession which followed. For these occasions, most often *zelena menestra* (cabbage and smoked meat stew, or literally, "green stew"), *pašticada* (beef roast stew), and *šporki makaruli* (dirty macaroni) were prepared, dishes that were also prepared for Mardi Gras, weddings, and other important occasions.

After the festive meal, they would sweeten the palate with dried figs,

grape must cake called *mantala*, *kotonjata* (quince jelly), *arancini* (candied orange peels), and Pan di Spagna sponge cake, while the more affluent households made various cakes such as orange cake or sweet heavy cream cake. After the meal, they drank black coffee and toasted with homemade liqueurs.

Dubrovnik, as a typical Mediterranean city, has cultivated the tradition of masquerading since ancient times. In the 19<sup>th</sup> century, masked carnivals were also celebrated in wealthier houses, accompanied by song and dance and a full table. At that time, the city smelled of doughnuts, *prikle* (small fritters), and *klašuni* (ravioli-shaped cookies).



On Ash Wednesday and the beginning of Lent, fish was eaten with boiled vegetables or boiled legumes, without meat. Most often, chickpeas were cooked and served with salted sardines and deep-fried dough called *priganice*. In traditional rural culture, Lent had a religious and economic purpose. At that time, winter supplies were mostly spent, it was necessary to wait for nature to wake up and to begin to give new fruits. During Lent the menu was mainly filled with vegetables, legumes, milk, dairy products, and porridges. On Good Friday, cod was cooked and *prikle* were fried.

The Easter table was adorned with sweet breads – *teharica* and *fogaca-pinca*, which were blessed in the church that morning together with a little salt, eggs, and a piece of cheese. Before the holiday meal, all the family members would have some blessed food. Dried mutton ham *kaštradina* with young goat cheese was offered at the wealthier Easter tables for the appetizer, along with

spring onions and boiled asparagus with hard boiled eggs. After that, beef soup with rice was served, boiled beef with horseradish, and boiled lamb sprinkled with dill. Often, boiled goat or lamb with green peas were prepared for the occasion. Roast lamb or roast goat with baby potatoes was served as the main course. Green lettuce was served as a side dish with the roasts. At the end of the meal, cinnamon cake, *pinca* (sweet bread), *rozata* (caramel custard) or *župski prijesnac*, a cheese pie from Župa, were brought to the table.

Christmas Eve and Christmas Day have always been the most joyous days of the year. The people of old Dubrovnik ate modestly on Christmas Eve: *popara* (fish stew), baked or cooked fish, and those who could not afford fish would eat beans. Dried fish eggs and salted sardines with some broccoli were then sweetened with *prikle* fritters, date cake, apples, and oranges. Carolers (*kolendari*) were treated to *prikle*, *mantala* grape must cake, walnuts, caramelized almonds, *arancini* candied orange peels, carob, and dried figs. After World War II, in wealthier city families, the Christmas table was adorned with ornate bread called *luk*, and before the meal, a toast was made with a glass of rose liqueur called *rosolin*. Soup was most often from beef and poultry with boiled rice. Boiled meat with horseradish or caper sauce was then served. The appetizers included Dubrovnik sausage *kujen*, *kopsica* (mutton prosciutto), and prosciutto with oil cured cheese, along with smashed olives, while a special delicacy was Dubrovnik gelatin sprinkled with bitter orange juice. Following the appetizers, roasted pork loin or green stew (*menestra*)

was served, and for sweets, walnut and almond cake, spiced Bundt cake, brittle, or orange cake.

Culinary traditions followed the rhythms of the year. In addition to Christian holidays, the customs of dining during various festivities such as engagements and weddings were nurtured, which then, just like today, were some of the more joyful days in life, celebrated with delicious, varied, and select dishes. The wedding table abounded in roasts, wine, and cakes. Everyone wanted that day to remain a good memory for the family, as well as for the guests, so they did not spare on food, drink, music, and dancing.

Although, under the influence of globalization, certain dishes as well as customs are slowly disappearing from decade to decade, the scents and flavors of old customs still come to life today at the holiday table.





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*Napísala:* Jadranka Ničetić

*Foto:* Nikša Raguž

# Gorinja sela

– IDEALAN BIJEG U TIŠINU I PRIRODU



Možda zvuči nevjerojatno, ali opušajući ugođaj zelenila, mirise stoljetnoga drveća, netaknutu prirodu i tišinu naći ćete u neposrednoj blizini Dubrovnika, turističkoga bisera Mediterana. Dubrovačka Gornja sela oaza su tradicije i netaknute prirode, očuvana u svojoj izvornosti arhitekture, načina života, gastronomije i tradicijskih običaja. Ljubač, Gromača, Kliševo, Mrčevo, Mravinjac, Riđica i malena Dubravica smješteni su na oko pola sata ugodne vožnje od Grada Dubrovnika, zaklonjena brdima, mediteranskim raslinjem, s prekrasnim vidikovcima s pogledom na Jadransko more i Elafite .

Uređeni maslinici i obrađene njive, mirisno ljekovito bilje, šumske staze za šetnje, crkve i kapele posvećene tradicionalnim svecima, poput kapelice sv. Đurđa (Juraja) iz 15-og stoljeća u Ljupču ili u Mravinjcu sv. Ivana Krstitelja iz 17. stoljeća, tipičan govor, i običaji, i nezaobilazni ples linđo, sklapaju se u krasnu slagalicu doživljaja ovoga kraja. Starinske obiteljske kuće građene su na "stranama" brda, obgrljene suhozidima, a sve je ispresijecano stazama kojima su stanovnici pješaćili do naselja uz more, pa i do Grada. Rekonstruirana cesta prema Mrčevu i Kliševu doprinosi revitalizaciji ovoga područja koje se ne može pohvaliti brojnošću stanovnika, ali svakoga dana je sve više mladih koji se odlučuju obnoviti ili izgraditi nove objekte i ponuditi ih turistima za smještaj. Upravo za one, koji žele odmor daleko od užurbanosti i gradske vreve, Gornja sela prava su oaza .

U điru Gornjim selima nezaobilazne su krške lokve, koje su služile za napajanje stoke, a nerijetko su se naselja gradila upravo u njihovoj blizini jer je voda na površini krša rijetkost i dragocjenost. U našim Gornjim selima rijetko je naselje bez lokve, pa su i mrčevska, kliševska, gromačka, i lokva u Riđici posebne po svome značaju za život mjesta, ali i po

biološkoj raznolikosti. U proljeće će vas tamo dočekati lopoči i sladak pjev ptica, možda uspijete prepoznati vrstu što je zovu pčelarica, jednu od najljepših ptica hrvatske ortofaune ili najmanju pticu Europe – zlatoglavog kraljića. Zrcale se oko lokvi u mediteranskome raslinju, podsjećaju na ljepotu i težinu života u dalmatinskome kršu, ali i privlače posjetitelja da zastane, osluhne tišinu i odmori dušu.

Ovaj kraj bogat je i brojnim biljnim i životinjskim vrstama, više je od sedam vrsta šišmiša otkriveno u Gornjim selima, a kažu da brojnost vrsta šišmiša koje obitavaju u nekom području kazuje koliki je indeks zdravlja toga okoliša. A, zaista je zdravo i ekološki očuvano. Svjedočanstvo tome je i na prirodan način uzgojeno voće i povrće u OPG-ovima Ljupča i Gromače, gdje možete ubrati plod i odmah ga kušati. Kuha se u Gornjim selima i zelena menestra, jedan od najslasnijih specijaliteta naših krajeva, peče se sać, mijesi kruh, ali i ukiseljuje ljutika i kuha marmelada od maginjna (planika). A, sve nabrojeno, uz tradicionalna slavlja, obljetnice i svetkovine sastavni je dio priprema najvećih i najdražih im svečanosti – vjenčanja.

Svadbene običaji Gornjih sela datiraju još od davnih vjekova i uvijek su predstavljali najsvečaniji i najvažniji događaj za sve stanovnike. Vjenčanja su započinjala u četvrtak prije nedjeljne ceremonije sklapanja braka, a završavala u ponedjeljak s konačnim preseljenjem nevjeste u novi dom. Prepuna su simbola, poput nevjestinog ukrasa za glavu napravljenoga od: cvijeća, traka i perja, oružja kao obveznog dijela muške svatovske odjeće kao simbola stalno prisutnih opasnosti od neprijatelja, efektnih boja pasova i rubaca, te pripreme posebnoga svatovskog kruha ukrašenog maslinovim grančicama i raznobojnim trakama. Sve su to slikoviti segmenti ovog pitoresknog zbira svadbenih

običaja zaokruženih Zdravicom punom životnih mudrosti, dobrih želja i savjeta mladima za njihov novi život.

Uz mirise kadulje, smilja i vrijeska ovaj je krajolik privlačan u svako doba godine, ali je možda ipak najljepši u proljeće. Uz buđenje prirode, slavljenje Uskrsa i običaji penganja jaja, na starinski- penicom i vrućim voskom, zadržali su se sve do danas i uspješno se prenose "s koljena na koljeno". Kaže se da se prvo pengano jaje za Uskrs daruje najdražoj osobi, stoga ne čudi što se na mnogima od njih nalazi srce kao temeljni motiv ili poruke poput "*Ovo jaje na dar dato, ti ga primi moje zlato!*" Iskazivanje ljubavi i naklonosti su namjene "penganih jaja", dara kojima su se nerijetko otkrivale simpatije, skriveni osjećaji. Stoga se dobro pazilo kome će se jaje pokloniti.

Svi vi koji ne poznajete Gornja sela zaputite se prema njima, prošećite šumskim stazama, provezite se bicikloma ili kakogod želite, glavno da ste u dobrom društvu i neka i vas očaraju, kako pjesnik reče – "malena mjesta srca moga..."



JUST HALF AN HOUR FROM THE BUSY CITY

By *Jadranka Ničetić*  
Photo *Nikša Raguž*

# The Upper Villages

– AN IDEAL ESCAPE INTO PEACEFUL NATURE

It may sound unbelievable, but close to Dubrovnik, the tourist pearl of the Mediterranean, you will find a relaxing environment of greenery, the scents of centuries-old trees, pristine nature, and peaceful silence in Dubrovnik's *Gornja sela*, or Upper Villages. These quaint villages are an oasis of tradition and pure nature, preserved in their architectural authenticity, lifestyle, gastronomy, and customs. The villages of Ljubač, Gromača, Kliševo, Mrčevo, Mravinjac, Riđica, and the tiny Dubravica, sheltered by hills, Mediterranean vegetation, with beautiful viewpoints overlooking the Adriatic Sea and the Elaphite Islands, are located about a half hour's pleasant drive from the city of Dubrovnik.

Here you will find landscaped olive groves and cultivated fields, fragrant medicinal plants, forest paths for walks, churches and chapels dedicated to traditional saints, such as St. George from the 15<sup>th</sup> century in Ljubač or St. John the Baptist from the 17<sup>th</sup> century in Mravinjac. Traditional dialect, and customs, and the ubiquitous *Lindjo* folkdance, are all parts of the beautiful puzzle of experiences in this region. Old-fashioned family houses were built on the slopes of the hills, surrounded by dry stone walls, intersected by paths that the inhabitants used to walk to villages by the sea, and even to the city. The reconstructed road to Mrčevo and Kliševo contributes to the revitalization of this area. The villages cannot boast of a large number of inhabitants, but every day there are more and more young people who decide to renovate or build new facilities and offer them to tourists for accommodation. Precisely for those who want a vacation away from the hustle and bustle of the city, the Upper Villages represent a real oasis.

Natural limestone ponds are common in the Upper Villages, as they served to water livestock, and often settlements were built in their vicinity

because water on the surface of the hilly landscape is rare and precious. In our Upper Villages there is rarely a village without a pond, so the ponds of Mrčevo, Kliševo, Gromača, and Riđica are special for their importance for the life of the place, as well as for biological diversity. In the spring, you will be greeted by water lilies and the sweet song of birds; maybe you will be able to recognize a species called a bee-eater, one of the most beautiful birds of Croatian fauna, or the smallest bird in Europe – the goldcrest. Reflected in the ponds in the Mediterranean vegetation, they remind us of the beauty and difficulty of life in the Dalmatian countryside, but also invite the visitor to stop, listen to the silence, and rest the soul.

This area is also rich in numerous plant and animal species. More than seven species of bats have been discovered in the Upper Villages, and they say that the number of species of bats inhabiting an area shows the health index of the environment. And indeed, the region is quite healthy and ecologically preserved. For example, the organically cultivated fruits and vegetables on the family farms of Ljubač and Gromača can be picked and tasted immediately. "Green stew," one of the most delicious specialties of our region, is made in the Upper Villages, along with meats roasted under the iron bell, homemade bread, pickled shallots, and strawberry tree marmalade. And all of the above, along with traditional celebrations, anniversaries, and festivities, are integral parts of the preparation for their largest and most beloved ceremonies – weddings.

Wedding customs of the Upper Villages date back to ancient times and have always been the most festive and important event for all inhabitants. Weddings would begin on the Thursday before the Sunday wedding ceremony and end on Monday with the bride's move to a new home. The ceremonies are full of symbols, from the bride's head

ornament made of flowers, ribbons, and feathers, to the mandatory weapons as part of men's wedding costume, symbolizing ever-present dangers from enemies, to the striking colors of belts and scarves, and the preparation of a special wedding bread decorated with olive branches and multi-colored ribbons. These are all picturesque segments of this collection of wedding customs rounded off with a grand wedding toast, full of life wisdom, good wishes, and advice to the young people for their new life.

With the scents of sage, immortelle, and heather, this landscape is attractive at any time of the year, but it is perhaps the most beautiful in spring. In addition to the awakening of nature, the celebration of Easter and the customs of decorating eggs in the old-fashioned way – with hot wax, have remained to this day and are successfully passed from generation to generation. It is said that the first decorated egg for Easter is given to the dearest person, so it is not surprising that many of them have a heart as a fundamental motif or a message such as "*This egg is given as a gift, receive it as a gift, my dearest!*" Showing love and affection is the purpose of "painted" eggs, gifts that often revealed fondness, or hidden feelings. Therefore, care was taken to whom the egg was to be given as a gift.

All of you who do not know the Upper Villages, head towards them, walk along the forest paths, ride bicycles or whatever you want, as long as you are in good company, and as the poet said, let those "small places of my heart..." enchant you.





## DOGAĐANJA U DUBROVNIKU

## DUBROVNIK EVENTS



2.- 5. VELJAČE

2 – 5 FEBRUARY

### FESTA SV.VLAHA

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

Sveti Vlaho jest baština Svijeta, zaštićena nematerijalna baština UNESCO-a od 2009., jedinstvena Festa koja se već 1051 godinu slavi na jednak način, katoličkim obredima i veličanstvenom procesijom ulicama stare gradske jezgre, ali i nizom zanimljivih događanja, jer je blagdan sveca, kojega štujemo od relikvije do trpeze, ujedno i Dan Grada Dubrovnika, koji za sve njegove građane ima vrlo posebno značenje, a vizualnom atraktivnošću i snagom kulta sveca zaštitnika plijeni pozornost posjetitelja.

### FESTIVITY OF ST. BLAISE

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

Ever since the year 972, the feast day of St Blaise, Dubrovnik's patron saint, has been quite a special festival, unique to Dubrovnik. A series of sacred and secular concerts, exhibitions, book presentations, and theatre guest performances are dedicated to the patron saint of Dubrovnik, whose statues gaze down at us from the city walls and gates and whose caring hand shields Dubrovnik on his palm.



JANUARY – FEBRUARY

SIEČANJ–VELJAČA

### FESTA DUBROVNIK

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

### DUBROVNIK FESTA

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



17.– 21. VELJAČE

17– 21 FEBRUARY

### DUBROVAČKI KARNEVO

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

Dubrovački karnevo glavninom svoga programa posvećen je djeci i mladima, a tradicija feste, na posljednji dan poklada i maškarane zabave, na kojoj se s nestrpljenjem iščekuju samostalne i grupne maske, koje se bave temama aktualnih političkih i društvenih događanja, održala se do danas, pa je svi s nestrpljenjem očekuju..... Na Dubrovačkome karnevalu najatraktivnije maske bit će nagrađene bogatim nagradama, jer će žiri na svakoj od maškarata birati najbolje!

### DUBROVNIK CARNIVAL 2023

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

Our ancestors had fun, and so should we! This proverb can be heard in Dubrovnik in February during the carnival season, the time when everything is allowed, when costumes allow people to become someone else or to show their true faces... Experience the special atmosphere of the Dubrovnik carnival festivities, characterized by jokes, laughter, merriment, joy, satire... feel the special spirit of the city at carnival time!

TRAVANJ – LIPANJ

## DUBROVAČKO GLAZBENO PROLJEĆE

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

Dubrovačko glazbeno proljeće prvi je put organizirao Dubrovački simfonijski orkestar 2017. godine. Nudi ciklus koncerata klasične glazbe koji se i ove godine održavaju od travnja do lipnja, s ciljem obogaćivanja kulturne ponude Grada Dubrovnika.



APRIL – JUNE

## DUBROVNIK MUSICAL SPRING

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

Dubrovnik Musical Spring is a new event organized by the Dubrovnik Symphony Orchestra. This is a cycle of concerts of classical music held from April to June 2023, designed to enrich the cultural offer of Dubrovnik.



29 – 30 APRIL

## DUBROVNIK HALF MARATHON

<http://www.du-motion.com>

29.– 30. TRAVNJA

## DUBROVAČKI POLUMARATON

<http://www.du-motion.com>

Atraktivnost ovoga sportskog događaja temeljena je na činjenici da je Dubrovnik kao grad domaćin dio UNESCO –ove 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 samoga sportskog događanja. Tijekom trčanja promovirat će se zdrav stil 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.

The popularity of this new sporting event is based on the fact that Dubrovnik – the host city – is part of UNESCO's World Heritage. The terrain is perfect for marathon running, especially the 2K race (two kilometers) with a limited number of participants held along Dubrovnik's city walls, Dubrovnik's most important attraction. The half marathon route is 21.1 km long, starts at Ploče Gate, passes through Pile Gate to Kantafig in Gruž, with a turn near the marina in Komolac, and finishes in the best possible venue – Stradun. With the motto "More than a race" this new event will be more than just a sporting event. Through running, healthy lifestyles will be promoted, all within the embrace of Dubrovnik's historical monuments, with traditional klaps songs and the blessings of Dubrovnik's patron saint – St. Blaise, as protected elements of intangible heritage recognized by UNESCO.



TRAVANJ

## AKLAPELA – SMOTRA KLAPA

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

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

APRIL

## AKLAPELA (Dalmatian song festival)

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

Aklapela, a festival of the best Croatian vocal groups, features authentic tradition of unaccompanied singing, a festival named by a pun on the terms *klapa* and *a cappella*. Unlike many other established music festivals that are successfully held in Dubrovnik, Aklapela is an entirely domestic musical event, which, with visionary artistic leadership, has the potential to become a standard of Croatian ethno-music.



JUNE

Cycle of Baroque music

### ORLANDO FURIOSO

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

Orlando Furioso, a cycle of Baroque music organized by the Dubrovnik Symphony Orchestra, will be held in June 2023 in Dubrovnik.



### PONTA LOPUD FESTIVAL

<https://pontalopud.hr>

22. – 29. LIPNJA

"Ponta Lopud" je kreativni hub na kojem filmski profesionalci imaju priliku steći nova iskustva i stvoriti dugoročne profesionalne i prijateljske odnose. U inspirativnom okruženju mira i jedinstvene ljepote otoka Lopuda, uz domaću kuhinju, imaju priliku voditi razgovore o filmu, vizualnoj umjetnosti i umijeću življenja na način na koji se to ovdje čini stoljećima.

### PONTA LOPUD FESTIVAL

<https://pontalopud.hr>

22 – 29 JUNE

"Ponta Lopud" is a creative hub where film professionals will have an opportunity to gain new experiences and create long-lasting professional relationships and friendships. In a serene and inspiring environment in the unique beauty of the island of Lopud, accompanied by local culinary delights, they will have a chance to discuss film, visual art, and the art of living which has been practiced here for centuries.

LIPANJ

Ciklus barokne glazbe

### ORLANDO FURIOSO

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

Orlando Furioso u organizaciji Dubrovačkog simfonijskog orkestra održavat će se u lipnju 2023. . Riječ je o ciklusu barokne glazbe.



LIPANJ

### LE PETIT FESTIVAL DU THEATRE

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

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

JUNE

### LE PETIT FESTIVAL DU THEATRE

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

This is a small festival, but a special and distinctive cultural event drawing artistic talents from around the world. Le Petit Festival du Theatre every year raises the curtain on carefully selected creations and talented artists, including poets, actors, dancers, and many others.

LIPANJ – SRPANJ

### MIDSUMMER SCENE

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

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



JUNE – JULY

### MIDSUMMER SCENE

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

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

LIPANJ – SRPANJ

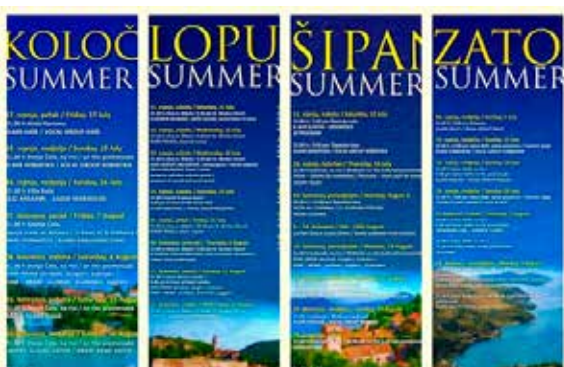
**"MEĐUNARODNI FESTIVAL  
OPERNIH ARIJA  
– TINO PATTIERA"**

<http://web.dso.hr/hr/>Festival nosi ime i organizira se u znak sjećanja na svjetski poznatoga opernog pjevača, tenora Tina Pattiera, 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.

JUNE- JULY

**INTERNATIONAL OPERA ARIAS  
FESTIVAL "TINO PATTIERA"**  
<http://web.dso.hr/hr/>

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



SRPANJ – KOLOVOZ

**LJETO NA ELAFITIMA, U ZATONU I ORAŠČU**

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

U organizaciji Grada Dubrovnika i Turističke zajednice Grada Dubrovnika, na elafitskim otocima, u Zatonu i Orašću 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 Orašću osmišljeno je tridesetak priredbi za dobru zabavu i ugodnu atmosferu.

JULY –AUGUST

**SUMMER EVENTS PROGRAM  
IN THE DUBROVNIK AREA**

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

For many years the City of Dubrovnik and the Dubrovnik Tourist Board have been organizing music and entertainment programs on the Elafiti islands, and in Zaton and Orašac in order to present to tourists the Mediterranean melodies, folklore, and folk traditions that have been cherished for ages. Through special programs with traditional folk festivities and holidays, guests will be able to enjoy some 30 performances this summer such as: Dalmatian vocal group concerts, folklore performances, classical music concerts, and performances by Croatian music entertainers which will be held on the islands of Koločep, Lopud, Šipan, as well as in the towns of Zaton and Orašac.

10. SRPNJA – 25. KOLOVOZA

**74. DUBROVAČKE LJETNE IGRE**  
[www.dubrovnik-festival.hr](http://www.dubrovnik-festival.hr)

Dubrovačke ljetne igre i ove će godine okupiti ponajbolje dramske, glazbene, baletne, folklorne, likovne i filmske umjetnike iz cijeloga Svijeta. Zasnovane na bogatoj i živoj baštini Grada Dubrovnika, Igre 74. godinu za redom u razdoblju od 10. srpnja do 25. kolovoza postaju sjecište hrvatskog i svjetskog duha i kulture.

10 JULY – 25 AUGUST

**74<sup>th</sup> DUBROVNIK  
SUMMER FESTIVAL**  
[www.dubrovnik-festival.hr](http://www.dubrovnik-festival.hr)

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





KOLOVOZ – RUJAN

**MEĐUNARODNI GLAZBENI FESTIVAL DUBROVNIK U POZNO LJETO**

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

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

AUGUST – SEPTEMBER

**MUSIC FESTIVAL – DUBROVNIK IN LATE SUMMER**

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

The end of August and almost all of September in Dubrovnik are reserved for great classical music concerts. For the seventh year the Dubrovnik Symphony Orchestra will organize the International Late Summer Music Festival Dubrovnik, which brings internationally acclaimed artists to town. The music director of the festival is Austrian conductor Christoph Campestrini.

KOLOVOZ

**LJETNA ŠKOLA FILMA ŠIPAN**

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

Na otoku Šipanu svakoga 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 dolaze iz Njemačke, Hrvatske, Bosne i Hercegovine, Slovenije i Velike Britanije. Pod pokroviteljstvom Grada Dubrovnika, Festival se održava u Šipanskoj Luci sredinom 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 s cijelim svijetom. Školarci sa Šipana stvaraju zajedno s 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 samoga vrha hrvatske i regijske kinematografije.

AUGUST

**ŠIPAN SUMMER FILM SCHOOL**

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

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



RUJAN - LISTOPAD

**STRADUN CLASSIC**

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

Marija Pavlović, Artist in residence

SEPTEMBER – OCTOBER

**STRADUN CLASSIC**

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

Marija Pavlović, Artist in residence







LISTOPAD

### DUBROVNIK TRIATHLON

<https://earthseafire.eu/>

**EARTH, SEA & FIRE** je triatlon koji se održava u Dubrovniku, gradu koji je uvršten na popis UNESCO-ove svjetske kulturne baštine i danas je jedna od najpopularnijih svjetskih turističkih destinacija.

OCTOBER

### DUBROVNIK TRIATHLON

<https://earthseafire.eu/>

The **EARTH, SEA & FIRE** Triathlon Event is held in the southernmost Croatian city of Dubrovnik, a famous UNESCO World Heritage Site and one of the most attractive global travel destinations.



LISTOPAD

### JESENJI GLAZBENI MOSKAR

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

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

OCTOBER

### AUTUMN MUSIC VARIETY

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

The Dubrovnik Symphony Orchestra autumn concert series includes a new festival – Autumn Music Variety. The festival, as the name says, brings us a variety of music events.



LISTOPAD

### GOOD FOOD FESTIVAL

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

Niz novosti i zanimljivih programa gastronomskog predznaka sadržano je u jedinstvenome projektu TZ Grada Dubrovnik, koji je u jesenskom listopadu donio iznimnu dopunu ponude za turiste i goste Grada, ali i postao omiljen među stanovništvom. U svom novom izdanju Good Food Festival donosi prezentacije kulinarskih specijaliteta tipičnih za naše podneblje, edukativne programe za djecu, kušanje regionalnih vina, kulinarske radionice, te događanja poput "Večere s poznatim chefom", radionice pripremanja dubrovačkih gulozeca, posebne menije u dubrovačkim restoranima,

"Eat&Walk" gastro ture i druga iznenađenja.

OCTOBER

### GOOD FOOD FESTIVAL

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

Several new and interesting culinary programs are found within this unique project of the Dubrovnik Tourist Board, which has become an exceptional addition to the regular tourism offerings in the autumn month of October and has become a favorite among the locals, as well. The new edition of the Good Food Festival includes presentations of culinary specialties typical of our region, educational programs for children, tastings of regional wines, culinary workshops, and events such as "dinner with a famous chef", workshops on preparing Dubrovnik delicacies, special menus in Dubrovnik restaurants, an "Eat & Walk" culinary tour, as well as other surprises.



STUDENI – SIJEČANJ

### DUBROVAČKI ZIMSKI FESTIVAL

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

Jedinstvena mjesta svjetske kulturne baštine poput Peskarije, Pila i Lazareta će živnuti u novom ruhu okićena blagdanskim rasvjetom. Dovedite djecu na klizalište ili na predstavu "Božićna bajka", zagrijte se kuhanim vinom, uživajte u priklama (fritulama) ispred Katedrale ili zaplešite pod šatorom pored Orlandova stupa. Zabavite se u Kazalištu, posjetite galerije i muzeje, naučite kako se rade tradicijske dubrovačke slatke delicije.

NOVEMBER – JANUARY

### DUBROVNIK WINTER FESTIVAL

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

The Dubrovnik Winter Festival reveals a new aspect of the City of Dubrovnik, featuring magical lighting that highlights its timeless beauty. The program includes rich diversity of artistic expression through special events, entertainment programs, colorful cuisine with a touch of tradition, and ancient customs.



## DOČEK NOVE GODINE

Brojni posjetitelji Dubrovnik dočekat će Novu 2024. godinu uz spektakularan glazbeni program koji započinje već u jutarnjim satima Stare godine. Novogodišnji program obuhvaća raznovrsni zabavni trodnevni program, u kojem će svatko naći nešto zanimljivo, a posebna poslastica je svečani koncert Dubrovačkog simfonijskog orkestra uz kamenice i pjenušac prvog dana nove godine u podne.

## ADVENT U GRADU

Paljenjem Božićne rasvjete i Prve adventske svijeće, započinje program Dubrovačkoga zimskog festivala - Advent u Gradu. Jedinstvenost Dubrovnik vidljiva je i u mjesecu darivanja. Božićni sajam postavljen je na najljepšoj dubrovačkoj ulici – Stradunu, gdje će se predstaviti tradicijski obrtnici koji će izložiti svoje rukotvorine, božićne ukrase, ali i ugostiteljsku ponudu božićnih kolača i slastica. Probajte i vi zapjevati tradicionalnu dubrovačku kolendu, kojom se oddavnina u Dubrovniku na Badnji dan i na Staru godinu čestita i želi radosne blagdane!

## ADVENT IN THE CITY

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

## NEW YEAR'S EVE

Dubrovnik's many visitors will ring in New Year's 2024 with a spectacular music program which will begin in the morning hours of December 31st, New Year's Eve. The New Year's program includes a diverse, entertaining three-day program, in which everyone will find something interesting. The New Year will begin with a concert by the Dubrovnik Symphony Orchestra, paired with oysters and champagne, beginning on New Year's Day at noon.





# GOOD FOOD

*Festival*

Dubrovnik 2023

by Dubrovnik Tourist Board

LISTOPAD  
9-22  
OCTOBER

**TASTE THE BEST  
OF OUR LOCAL CUISINE**

**Don't miss!**

Dinner with a famous chef / Festival menus / Visiting cuisines  
Traditional dishes / Tastings / Workshops / Presentations  
A food fair / Gastro tours / Entertainment / Live music



# CORAL BEACH CLUB

*Dubrovnik*



**AMAZING MOMENTS OF LIFE**