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# WELCOME

WELCOME TO DUBROVNIK / DOBRO DOŠLI U DUBROVNIK 2017



GRATIS



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29

**ROBIN  
MCKELVIE**

*Zašto volim Dubrovnik / Why I Love Dubrovnik*

**VELIKA  
TREŠNJA**

*The Big Earthquake of 1667*

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**N**ašim magazinom „Welcome to Dubrovnik“ izražavamo Vam istinsku dobrodošlicu, jer ovo naše izdanje donosi Vam djeliće bogate povijesti i sadašnjosti Dubrovnika, ponosnoga Grada pod UNESCO-vom zaštitom, omiljenoga među posjetiteljima iz cijeloga svijeta koji njegovu ljepotu otkrivaju tijekom cijele godine.

Magazin „Welcome to Dubrovnik“ štivo je koje će vas upoznati sa zanimljivostima iz dubrovačke povijesti, ali i životom kojega Dubrovnik danas živi.

Brojni su autori ispisali zanimljive stranice magazina „Welcome to Dubrovnik“ za 2017. god. Pročitajte sve o Kavani Dubravka otvorenoj na Pilama prije čak 180 godina; crticu o Niku Primorcu, dubrovačkome kapetanu koji je dvaput preplonio Atlantski ocean – radi oklade. U dubrovačkoj palači Sponza kovanje novca započelo je daleke 1337. godine kad je mala, ali moćna država, Dubrovačka Republika, imala i svoj novac; saznajte kako je i gdje Dubrovačka Republika proizvodila poznate kupe kanalice karakteristične za dubrovačke krovove, poznate i manje poznate činjenice o književniku i svećeniku Mavru Vetranoviću i otočiću Sv. Andrije. Predstavljamo i znamenitoga književnika, dum Mata

Vodopića, čiju smo dvjestotu obljetnicu rođenja obilježili koncem 2016. godine. Pročitajte i priču o životu u renesansnom Ljetnikovcu Gundulić u Gružu, obnovi Onofrijeve fontane, simbola vizionarstva Dubrovačke Republike, te povratku, sedamdesetih godina prošloga stoljeća iseljenoga baroknog oltara u dubrovačku Prvostolnicu.

Godina 2017. obljetnička je sedamstota godina ljekarništva i otvorenja Franjevačke apoteke, te razorne Velike trešnje koja je davne 1667. gotovo uništila Grad i Republiku. Donosimo reminiscenciju na 400. godina Shakespearea i vezu slavnoga engleskog dramatičara s dubrovačkim slavnim dum Marinom, kojemu je posvećen i cijeli muzej u našem Gradu s vrlo zanimljivim programima. Suvremeni Dubrovnik obiluje mladim talentima – od dizajnera originalnih suvenira, food bloggerice, autorice dubrovačke kuharice i vlasnice jednoga od najpoznatijih dubrovačkih restorana Anamarije Bujčić, do najboljega vaterpolskog golmana OI Rio de Janeiro 2016., kapetana europskog šampiona, dubrovačkog VK Jug Croatia osiguranje - Marka Bijača - upoznajte ih kroz priče u našem magazinu.

Du Motion, međunarodna atletska utrka sportski je spektakl nastao kao plod suradnje Montereyja, grada prijatelja Dubrovnika i našega Grada,



koji se u 2017. vrlo uspješno organizira po treći put.

Otok priča i legendi, otok zaljubljenih - sve je to Lokrum, čarobna zelena oaza u blizini Grada koji kroz brojne projekte posljednjih godina doživljava svojevrsnu renesansu koju opisujemo u ovogodišnjem magazinu „Welcome“. Robin McKelvie, Škot, novinar brojnih prestižnih publikacija Ujedinjenoga Kraljevstva, odgovara na pitanje „Zašto volim Dubrovnik“, i Hrvatsku, koju posjećuje redovito, od ratne 1993. godine. Na kraju upoznajte događanja i festivale u Dubrovniku 2017. godine, posebno novu filmsku manifestaciju „Tišina, molim...film i Grad se vole“ posvećenu povijesti filmskih snimanja u Dubrovniku.

Uvjereni smo da će ovaj magazin „Welcome to Dubrovnik“ zaljubljenicima u naš Grad otkriti nove i zanimljive trenutke povijesti i sadašnjosti, kako bi u njemu istinski uživali.

DEAR VISITORS  
TO DUBROVNIK,  
WELCOME!

We would like to express a true welcome to you through the magazine "Welcome to Dubrovnik" because this publication of ours brings you pieces of the rich history and the present day of Dubrovnik, the proud UNESCO-protected city, a favourite among visitors from around the world that come here to explore year-round.

The magazine "Welcome to Dubrovnik" features material that will familiarize you with interesting bits of Dubrovnik's history, as well as life today.

Many authors have contributed to the 2017 edition of the magazine "Welcome to Dubrovnik", so read all about Café Dubravka that opened at Pile over 180 years ago and a short piece about Niko Primorac, the Dubrovnik captain who crossed the Atlantic Ocean twice – because of a wager. The coin mint in Dubrovnik's Sponza Palace began operations back in 1337 when a small but powerful country, the Republic of Dubrovnik got its own money; find out how and where the Dubrovnik Republic produced the famous tiles that are characteristic of Dubrovnik roofs; known and lesser-known facts about the writer and priest Mavro Vetranović and the islet of St. Andrew. We present the noteworthy author, don Mato Vodopić, whom we commemorated the end of 2016 on the bicentennial anniversary of his birth. Read the story about life in the Renaissance Gundulić summer villa in Gruž, about reconstruction of Onofri's

Fountain, a visionary symbol of the Dubrovnik Republic, and the return of the Baroque altar to the Dubrovnik cathedral after it was removed for conservation back in the 1970s.

The year 2017 marks the seven hundredth anniversary of pharmacological tradition and the opening of the Franciscan pharmacy, as well as the anniversary of the devastating Great Earthquake of 1667 that almost destroyed the city and the Republic. We bring you reminiscence of 400 years of Shakespeare and the connection between the famous English playwright and Dubrovnik's famous don Marin, to whom an entire museum in our city is dedicated and which features very interesting programs.

Modern Dubrovnik is rich in young talent – from designers of original souvenirs, food bloggers, the author of a Dubrovnik cookbook and owner of one of the most famous restaurants in Dubrovnik, Anamarija Bujčić, to the best water polo goalkeeper from the 2016 Olympic Games in Rio de Janeiro, the captain of the European champion club "Jug Croatia osiguranje", Marko Bijača – get to know them through feature stories in our magazine.

DuMotion, an international running competition, is a sports spectacle that is the fruit of cooperation between Dubrovnik and its sister city Monterey, and in 2017 this very successful event will be organized for the third time. An island of stories and legends, the

island of lovers – Lokrum is all of this, a magical green oasis near the city that is experiencing a kind of renaissance through a number of projects in recent years that we describe in this year's "Welcome" magazine.

Robin McKelvie, a Scotsman and a journalist that writes for many prestigious publications in the United Kingdom, answers the question "Why I Love Dubrovnik" and Croatia, which he has visited regularly since war-torn 1993. Finally, discover events and festivals in Dubrovnik in 2017, especially the new film event "Quiet, please ... Dubrovnik and film love each other" that is dedicated to the history of film shooting in Dubrovnik.

We are confident that the new edition of "Welcome to Dubrovnik" will uncover novel and interesting moments of both history and present for lovers of our city, so that you may truly enjoy it.

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DPDS / Ljubo Gamulin





# Robin McKelvie

- PUTOPIŠAC, VODITELJ, BLOGGER

Sreli smo se nekoliko puta kad je sa zadatkom, ali još više željom da ponovno predstavi Dubrovnik, boravio u našem Gradu. Ugodno je razgovarati i družiti se s profesionalcem, čovjekom koji iznimno dobro poznaje Dubrovnik, koji je od prvog posjeta Hrvatskoj u doba rata, jako vezan uz našu zemlju koja je njegovo redovno i nezaobilazno odredište - ovdje je boravio čak petnaest puta. Za Robina u Hrvatskoj jako je

malo nepoznatog. Hedonistički uživa u našoj kuhinji, vinima, šetnjama i aktivnostima, prenoseći dojmove i iskustva svojim pratiteljima, kako se to danas kaže „u realnom vremenu“. Robin McKelvie, po svojoj osobnosti i emocionalnoj povezanosti s Hrvatskom i Dubrovnikom više je od novinskog izvjestitelja koji predstavlja turističko odredište. Robina je Hrvatska, na poseban način privukla, zadržala, očarala.... ostavio je ovdje djelić srca, pa

mu se redovito i vraća. Robin McKelvie član je Britanskog udruženja putopisaca, surađuje u više od 150 svjetskih časopisa i novina uključujući Daily Mail, Times, Sunday Times Magazine, Guardian, IOS, Sunday Herald, Scotsman, Wanderlust, CNN Traveller, Highlife, TNT, australski, Daily Telegraph, ABTA, Travel Weekly, CIT, National Geographic Magazin. Kao blogger radio je za više blogova

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*Kako ste odabrali svoju profesiju, a poglavito kako ste odlučili postati putopisac?*

Kao i u većini poslova u kreativnim djelatnostima, okolnosti su se sretno posložile. Volio sam putovanja, a u ovom ili u onom obliku, cijeli život sam pisao, tako da je to nekako prirodno preraslo u moje zanimanje.

*Koji je bio razlog Vašeg interesa za Hrvatsku, a potom i za Dubrovnik?*

Moj interes su zapravo potaknuli ratovi u devedesetima. Prvo sam posjetio Sloveniju 1992. godine. Imao sam prijatelja za dopisivanje u Sloveniji i taj kratki rat kod njih me je šokirao. Nisam mogao vjerovati da se takvo nešto moglo dogoditi u suvremenoj Europi. Ratovi su za mene bili nešto što je postojalo samo u crno-bijelim filmovima. Naravno da me je zanimalo Domovinski rat u vašoj Hrvatskoj, budući da je stanje postajalo sve surovije. Htio sam „poduzeti nešto“, a pisanje o ratu se pokazalo kao očigledan potez. Stekao sam i prijateljstva ovdje, uključujući i jednog prijatelja koji se borio u sukobima u regiji, a on mi je slao izvješća o događajima koja mnogi veliki mediji u Velikoj Britaniji nisu željeli objaviti jer su sukob smatrali „građanskim ratom“, a ne borbom za nezavisnost. Kao Škot, neke stvari mogu razumjeti. Prvi put

sam došao u Hrvatsku 1993. godine sa zadaćom izvještavanja o ratu. Nisam uspio stići do Dubrovnika budući je Hrvatska bila presječena na Maslenici pa sam stigao tek do Karlovca. Moj prvi susret s Dubrovnikom se dogodio tek 1997.

*Molim Vas podijelite s nama svoja iskustva Vašeg prvog posjeta iz 1997. godine.*

Stigao sam u Hrvatsku na trodnevnoj „željezničkoj“ turneji po Europi 1997. godine. Bilo je to zemlja koju sam jako dugo želio posjetiti i nisam se razočarao. Dubrovnik je na mene oduvijek ostavljao dojam mjesta od značaja, nekadašnja Republika koja je predstavljala mnogo više od puke činjenice da samo postoji. Libertas je dobro polazište za objašnjavanje onoga što mi Grad znači. Bilo mi je drago da je Grad i u zbilji bio jednak kao i u mojim maštarijama.

*Što mislite o Dubrovniku? Koja je razlika Grada danas i od prije 20 godina? Volite naš Grad, zašto?*

Volim puno toga u Dubrovniku, ali Libertas, ideal slobode, ono je što meni predstavlja Grad. Očit je napredak kojem je doprinio turizam. Pretpostavljam da sam i sam pridonio tome budući da sam napisao šest vodiča za Hrvatsku te stotine putopisnih članaka. Lako je govoriti protiv turizma, i sam vidim njegove nedostatke. Nekoć sam šetao Stradunom i bio bih ponosan kad bih vidio neku od mojih knjiga na prozorima. Taj osjećaj ponosa je ispario kad sam pošao ručati iza ugla, na moje omiljeno mjesto - Kamenice i nisam mogao dobiti stol. Velik broj ljudi, koji su sjedali za stolovima su imali i moj vodič uz sebe pa sam si sam bio kriv! Ali, šalu na stranu, turizam je pomogao Gradu da se obnovi te da nastavi ulagati u sebe. Smatram da bi se Gradom trebalo upravljati odgovorno, posebno u slučaju putničkih brodova

gdje se poremećaji koji oni uzrokuju, i građanima, i turistima, ne mogu uvijek pravdati zaradom koju donose.

*Znate doista puno o ratu u Hrvatskoj i Dubrovniku. Ove godine je 25. obljetnica početka rata. Kako to da ste tako dobro upoznati s ratnim zbivanjima?*

Pretpostavljam da znam nešto više o ratu od većine posjetitelja, a to je uglavnom zbog toga jer sam upijao sve vijesti do kojih sam mogao doći u Velikoj Britaniji, ali i od hrvatskih prijatelja. Također sam posjetio Hrvatsku za vrijeme rata, putovao sam do same bojišnice oko Karlovca i pisao o tome. Nakon rata također sam, u procesu stvaranja svog vodiča, posjetio mnoga mjesta koja su najgora stradala u ratu, kao npr. Vukovar, što je ujedno produbilo i moje zanimanje i moje znanje o ratu. Rat je po meni vrlo važan kontekst kada se gleda na Hrvatsku danas, ali i na budućnost zemlje.

*Razgovarali smo ovog ljeta o Pavu Urbanu i njegovom Ratnom dnevniku koji je objavljen u kolovozu i tiskan na hrvatskom jeziku. Kako ste saznali za njega i njegov rad?*

Bilo je to 1997. godine kada sam obzirno propitkivao ljude o ratu. Rekli su mi za njega. Zatim sam nekoliko godina kasnije, na jednom od mojih mnogobrojnih posjeta, čuo da je izdana knjiga njegovih fotografija, koju sam potom nabavio. Naravno, vidio sam i njegove fotografije u palači Sponza i na Srđu. Ne želim biti pretjerano dramatičan ili osjećajan kad kažem da sam osjetio povezanost s njime zbog činjenice da smo bili istih godina kad je počeo rat, ali i toga da bih i sam vjerojatno učinio upravo ono što je i on dok je izlazio i bilježio ratna zbivanja i stradanje svoga Grada. Ja sam doživio da vidim svoje dvoje djece kako sretno trčkaraju Stradunom, nešto što je njemu ostalo uskraćeno.

# Robin McKelvie

– TRAVEL WRITER, TV AND RADIO HOST, BLOGGER

We met a couple of times when he was staying in our city on assignment and he expressed the great desire to present Dubrovnik once more. It is pleasant to speak with and to spend time with a professional, a man who knows Dubrovnik extremely well, who since his first visit to Croatia during the war has developed strong ties with the country that is one of his regular and inevitable destinations – in fact, he has been here fifteen times. For Robin, there is very little in Croatia that remains unfamiliar. He takes hedonistic pleasure in our cuisine, wines, walks and activities, conveying impressions and experiences to his companions, as we call it today, “in real time”. Robin McKelvie’s personality and emotional connection with Croatia and Dubrovnik makes him more than a newspaper reporter who presents a tourist destination. Croatia attracted, retained and charmed Robin in a special way, and he has left a piece of his heart here that he visits regularly. Robin McKelvie is a member of the British Guild of Travel Writers, he works with more than 150 magazines and newspapers worldwide, including the Daily Mail, Times, Sunday Times Magazine, Guardian, IOS, Sunday Herald, Scotsman, Wanderlust, CNN Traveller, Highlife, TNT, Australian Daily Telegraph, ABTA, Travel Weekly, CIT, and National Geographic Magazine. As a blogger, he has worked on many blogs like [www.welcometoscotland.com/](http://www.welcometoscotland.com/)



[www.coolplaces.co.uk](http://www.coolplaces.co.uk), [www.scotlandnow.dailyrecord.co.uk](http://www.scotlandnow.dailyrecord.co.uk), [www.madeinscotlandmag.co.uk](http://www.madeinscotlandmag.co.uk), [www.edinburghairport.com](http://www.edinburghairport.com), and [www.historic-scotland.gov.uk](http://www.historic-scotland.gov.uk), and during his rich career he has published and collaborated on more than thirty travel guides among which are Berlitz, Bradt, Globetrotter, National Geographic Scotland, Thomas Cook, AA, and

Dorling Kindersley. As a TV host he has worked for television stations such as BBC Scotland and STV, and on radio he has been on BBC 5 live, BBC World Service, BBC Radio Scotland, and BBC Radio 4.

*Please explain how you chose your professional career, particularly how you decided to become a travel writer?*



Like most jobs in the creative industries, it was a sort of happy accident. I loved travel and I've been writing all my life in one form or another so it just sort of organically grew into a career.

*What was the reason for your interest in Croatia first, and then Dubrovnik?*

It really came about through the wars of the 1990s. I first visited Slovenia in 1992. I had a Slovenian pen friend and that short war shocked me. I couldn't



believe something like this could happen in modern Europe. Wars were something that existed in black and white movies for me. It was natural then that I became interested in the Homeland War as things turned much more brutal. I wanted to 'do something' and writing about it was the obvious avenue. I developed friends here,

including one fighting in the region who brought me reports of events that a lot of the mainstream media in the UK would not touch as they were writing it off as a 'civil war' rather than a fight for independence. Something as a Scot I can understand. I first came to Croatia in 1993 with commissions to cover the war. I failed to make it down to Dubrovnik with the Maslenica being cut, only getting as far as Karlovac. My first embrace with Dubrovnik did not come until 1997.

*Please share with us your experiences from your first visit in 1997.*

I came here for three days on an 'inter-rail' tour of Europe in 1997. It was a place I'd wanted to come to for so long and I was not disappointed. Dubrovnik has always struck me as a place of importance, a one time city state that stands for something more than just existing. Libertas is a good starting point for what the city means to me. I was glad the reality matched my hazy dreams.

*What do you think about Dubrovnik – the difference between nowadays and 20 years ago? Why are you fond of our city?*

Obviously tourism has picked up. I guess I am part of that having written six guidebooks to Croatia and hundreds of travel articles. It's easy to knock tourism and I can see its downsides. Once I walked down the Stradun and was proud to see some of my books in the window. This sense of pride evaporated when I went around the corner to my favourite lunch spot of Kaménice and couldn't get a table. More than a few of the people dining had my guidebook on their table so it was my fault really! Joking aside, tourism has helped the city both to rebuild and to continue to invest in itself. I do think it has to be managed properly, particularly in sectors like

cruise ships where the disruption caused to locals and other tourists is not always justified by the money brought in. I love so many things about Dubrovnik, but what I've said above is what it represents for me the most.

*You really know a lot about the war in Croatia and Dubrovnik. This year is the 25th anniversary of the start of the war. How come you're so well informed?*

I guess I know a little more about it than most visitors, but that's mainly through just absorbing all the news I could from the UK and from Croatian friends. I also travelled to the country during the war as far as the front line around Karlovac to write about it. Since the war I have also visited in my guidebook work many of the places worst affected, such as Vukovar, so that has deepened both my interest and my knowledge. The war for me is very much an important context when looking at Croatia today and also at the country's future.

*We spoke last summer about Pavo Urban and his war diary – it was published in August, printed in Croatian. How did you find out about him and his work?*

It was in 1997 when I was gently asking people about the war. They told me about him. Then a few years later on one of my many return visits I heard there was a book of his photos, which I sought out. Of course I have also seen his photographs in the Sponza Palace and up on Srdj. I don't want to be melodramatic or sentimental, just that I felt a connection with him as we were the same age when the war started and I would probably have done exactly what he did going out to document the war and the suffering of his city. I now have watched my two kids run happily down the Stradun, a joy he never lived to experience.



# JASNA KESTERČANEK LASIĆ

*Moj život u stoljetnomu  
Ljetnikovcu Gundulić  
u Gružu*

Jednoga studenog dana u veljači, davne 1925. godine, u jednoj od soba na prvome katu Ljetnikovca Gundulić u Gružu, rodila se, nekoliko tjedana prije no što su je očekivali, malena Jasna Kesterčanek. Donijela je veliku radost mami Zdenki, tati Franu i bracu Voju, koji je tih dana baš napunio 13 godina. Bila je to velika radost i za samu kuću zbog prvoga djeteta koje se u njoj, nakon čitavoga stoljeća, a možda i duže, rodilo.





Kuću koju je Đivo Marinov Gundulić u prvoj polovici 15-oga stoljeća podigao kao ljetnikovac, za ladanje svoje familije i prijatelja, u sparne, ljetne mjesec kad, unatoč dašku maestrala, kamen užeže unutar zidina. U te dane činkvečenta, u zidu šetnice za kućom nalazi se, naime, uklesana godina 1535., dok je Gruž još bio djevičanska oaza, onkraj Dubrovnika, zimi u kući nije bilo puno stanara: gdje koji miš, možda pantagana, koji su čineći nered među, do sljedećeg ljeta, pospremljenim stvarima, tu našli siguran dom. Oko 6 metara visoki plafoni dvorca, onakvog za koje su gizdavi Mlečani nekoć pospradno pjevušili «Quattro stanze, un salon, e la casa d'un Schiavon/Signor», nisu uvijek olakšavali svakodnevni život ukućana, koji su u ovo moderno doba tu počeli stanovati tijekom cijele godine.

S vremenskim odmakom od gotovo čitavoga stoljeća, nije nam baš lako spome-

nuti se kakvom su relativno oskudnom tehnikom tada raspolagala, pa čak i ona imućnija, kućanstva. Međutim, pogled na dva crna bocuna od bojane terakote, koja i dan danas stoje na polici renesansnoga kamenog pila u dvornici ljetnikovca, upućenom oku pomaže premostiti taj vremenski jaz. Oni su naime preteča današnjeg inkubatora. Nedonoščica Jasnica dobila je, kraj sebe u kolijevku, sa svake strane po jedan, punjen toplom vodom, da je griju, kao pomagači staroj kalijevoj peći, koja je bila jedini izvor topline u hladnim zimskim danima i još dužim i hladnijim zimskim noćima. Dolaskom prinove u kuću, živnula je i kapelica, u kojoj će se uskoro uprizoriti lijepo krštenje, na kojem će se među veselim društvom naći i Jasnin kum i dundo, muž očeve sestre Olge, jedan od najznačajnijih hrvatskih umjetnika, kipar Ivan Meštrović.

Odrastati u ovakvom idiličnom i bajkovitom ambijentu bilo je svakako jedno posebno iskustvo, a tek igra među trstikama u đardinu ispred i gajevima đardinima iza kuće, starog Gundulićevog imanja, koje je tih godina još bilo nedodirnutu promjenama koje su uslijedile. Ribnjak iz 1527., okružen gotičkim kolonama, na mjestu današnje Place, s kućicom za patke na vodi i cipolima, kanalom doplivalima iz bistroga mora zaljeva Gravose. Gospođi Jasni i danas često dođu pred oči slike bjonde curice koja drži kalamuču, naginjući se sa zidića ribnjaka... slike kako uskače u barku pred vratima kuće pa onda trčkaru pješčanom plažom u dnu gruške vale. Sa svojima, u pamćenju, jedri na mali vijad do Uvale svetoga Martina ili do Solituda.

Bezbrizni dani, bezbrizna ljeta prole-  
tješe joj u hipu. Pa dođe i ono jedno,  
teže od svih dotadašnjih. Na plakatima  
kojima je preko noći oblijepljen Grad,  
uključujući i Gruž, tada još zvan Du-  
brovnik dva, u prvim danima lipnja  
1941. godine, pojavila se zloglasna Na-  
redba broj 7 ustaškoga redarstva kojom  
su Židovima zabranili pristup javnim  
kupalištima. Po povratku u školske  
klupe, Jasnine drage prijateljice više nije  
bilo. Ljerka je zajedno sa svojom obitelji  
internirana u koncentracijski logor u  
Hotelu Grand, na otoku Lopudu. I, iako  
sjećanja s vremenom blijede, zelena tinta  
jednoga pisma, priziva gospođi Jasni va-  
paje mlade zatočenice upućene joj iz srca  
njihovog nekada otočnog raja, čije su  
skrovite kutke nekoć hrabro istraživale,  
u društvu malenoga prijatelja, Jasninog  
fox terijera Jerryja.

Hrabrost je nije napustila ni kad je  
mimo stražara nosila voće, vijesti i snagu  
svojoj prijateljici Ljerki, koja je srećom  
preživjela Holokaust, te je kasnije osno-  
vala obitelj u Nahariji u Izraelu. Da  
su jače od udaljenosti i vremena ostale  
živjeti te snažne sponse, pokazalo je ljeto  
2004. kad su te dvije gospođe, sad već  
none i pranone, isplovile na jedrilici iz  
Gruža prema otoku.

Čarolija života bila je  
i dalje tu, više nego  
očita. Ista ona čarolija  
koja je u sveopćem  
mraku, sijala svjetlo  
za one dvije djevoj-  
čice. Čarolija koja je  
prilikom savezničkoga  
bombardiranja Gruža  
u jesen 1943. spasila  
Jasni život od bombe,  
čiji je geler završio u  
tkanini njezinoga ka-  
puta, ne ozlijedivši je.  
Ostavio je samo rupu,  
koju će jednoga dana,  
uz priče, pokazivati  
unucima. Iz zarđanog ostatka bombe,  
dan danas, pod voltom male tarace lje-  
tnikovca, raste cvijeće. Ni slutiti tada nije  
mogla da će opet doći rat i da će geleri  
padati po istoj toj kući, a barbari je, u  
zimu 1991. godine, natjerati u izbjegliš-  
tvo.

I premda je život, najvećim dijelom, sve  
ono što se izvija na krivulji između pa-  
dova i uspona, ništice i apsoluta, najrađe  
se pamte sretni dani. A bilo je divnih  
dana. Jedan od naj sretnijih, čije slike  
pod debelim staklom povećala, živahno  
motri, proučava i prebire, dan je njezino-  
ga vjenčanja, 11. rujna 1948., kad se, uz  
miris tuberoza, u kapelici Svetoga Vlaha



i Svetog Ivana Krstitelja, na taraci lje-  
tnikovca, udala za Đina Lasića, s kojim  
je izgradila 60 godina sretnoga braka i  
čak 70 godina dugačku vezu. Tijekom  
studija živjeli su u Zagrebu, odakle su se  
vratili u Grad, on kao inženjer strojar-  
stva i brodogradnje, a ona kao magistra  
farmacije. Kako je gruška apoteka nje-  
zine majke dr. Zdenke Semelić Kester-  
čanek tih godina bila nacionalizirana, a  
Đino je dobio namještenje u brodogra-  
dilištu Treći maj u Rijeci, njihova djeca  
Ivana i Frano, provest će svoje rano dje-  
tinjstvo na riječkoj Kantridi.

Zavrtit će se još mnoga Godina Nova,  
roditi se generacija nova, prije nego se  
gospođa Jasna i njen Đino, po odlasku  
u mirovinu, polovicom osamdesetih  
godina, trajno vrate u Gruž, da budu pri  
ruci bakici Zdenki, koja se približavala  
stotoj. Nakon što je 2008. izgubila svog  
životnog druga, s kojim je do samoga  
kraja dijelila rijetko viđenu bliskost,  
toplinu i sklad, gospođa Jasna se povu-  
kla u sigurnost svoga gruškog doma,  
gdje okružena brojnim uspomenama  
priziva njihovu magiju da sve proživlje-  
no ponovo ožive i prisposdobe u pričama  
poput ove, ispričane svojim najmilijima.  
S nama ju je podijelio njezin unuk, Mar-  
ko Sjekavica, ne krijući zatravljenu  
pulsom života koji nastanjuje Gunduli-  
ćev ljetnikovac u Gružu već stoljećima.





JASNA  
KESTERČANEK  
LASIĆ

*My life in the centuries-old  
Gundulić summer palace  
in Gruž*

One cold day in February, back in 1925, a few weeks before she was expected, the little Jasna Kesterčanek was born in one of the rooms on the first floor of the Gundulić summer villa in Gruž. She brought great joy to her mother Zdenka, father Frano and brother Vojo, who had just turned 13 years old. It was also a great joy for the house itself because she was the first child that was born there in an entire century, and perhaps even longer.

Đivo Marinov Gundulić built the house in the first half of the 15th century as a summer villa, for the enjoyment of family and friends during the hot summer months when, despite the mistral breeze, the stone inside the villa walls would become sweltering. In those days of the 15th century, in fact the wall of the walkway to the house bears the date 1535, when Gruž was still a virgin oasis beyond Dubrovnik, in wintertime the house did not have many tenants: the occasional mouse, or perhaps a rat, who would find a safe home and create a mess among the things that had been put away until next summer. The approximately 6 metre high ceilings of the villa, about which the swank Venetians once mockingly sang "Quattro stanze, un salon, e la casa d'un Schiavon/Signor", did not always make easier the daily lives of the inhabitants, who in this modern era began to live in the villa throughout the year.

After nearly a century has passed, it is not easy to imagine the kind of relatively spare technology that even those wealthier households had at their disposal. However, a look at the two black flasks of coloured terra cotta, which to this day still stand on the shelf of the Renaissance stone sink in the main hall of the summer villa, can help the well-informed observer bridge this gap in time. They are in fact the forerunner of today's incubators. In her cradle, the premature baby Jasna received one on each side, filled with hot water in order to keep her warm and serve as assistance to the old tiled stove, which was the only source of heat during the cold winter days and even longer and colder winter nights. With the arrival of a new baby in the house, the chapel also came alive and soon it would see a lovely baptism featuring happy company, among which was Jasna's godfather and uncle, the husband of her father's sister Olga, one of the most important Croatian artists, the sculptor Ivan Mestrović.



Growing up in such an idyllic and magical atmosphere was certainly a special experience. Imagine playing among the reeds in the garden in front and the groves in the gardens behind the house of the old Gundulić estate, which in those years was still untouched by the changes that followed. The fish pond from 1527, surrounded by Gothic columns, was on the site of the present day open air market; it had a small house for ducks and golden grey mullets would breach the surface, having swum in from the clear sea of the Bay of Gravosa. Even today, Mrs. Jasna can often see before her eyes the image of a blond girl holding a fishing rod, leaning off the small wall of the fish pond ... then the picture of her jumping into a boat by the front of the door of the house and then running around the sandy beach at the bottom of the Gruž bay. With her family, and then in her memories, she sets sail upon the little voyage they make up the Bay of St. Martin or to Solitudo.

The carefree days and carefree summers flew her by in an instant. And so came that one, more difficult than all the previous ones. During the first days of June 1941, posters were plastered overnight all over the City, including Gruž, then still called Dubrovnik Two, proclaiming the notorious Order no. 7 of the Ustasha police which cited that Jews were forbidden access to public beaches. Upon returning to school, Jasna's dear friend was no longer there. Ljerka, along with her family, was interned in a concentration camp at the Hotel Grand on the island of Lopud. Although memories fade with time, the green ink of one letter invokes for Mrs. Jasna the desperate cries of the young detainee sent to her from the heart of their once island paradise, whose hidden corners they had boldly explored in the company of their little friend, Jasna's fox terrier Jerry.

Courage did not leave her even when she carried fruit, news and strength past the guards to her friend Ljerka, who luckily survived the Holocaust, and later started a family in Nahariya in Israel.

The summer of 2004 proved that these strong bonds continued to strive and are stronger than distance and time, when the two ladies, now grandmothers and great-grandmothers, set off in a sailboat from Gruž towards the island.

The magic of life was still there, more than obvious. The same magic that in that general darkness of those years shone a light on these two girls. The magic that was present during the Allied bombing of Gruž in the fall of 1943, saving Jasna's life from a bomb, the shrapnel of which ended up lodged in the fabric of her coat, leaving her unhurt. It only left a hole, that one day, accompanied by stories, she would show her grandchildren. To this day in the summer, under the arch of the small terrace, flowers grow from the rusty remains of the bomb. During that bombing she could not even imagine that war would come again and that shrapnel that would pummel into her house as barbarians would send her into exile as a refugee in the winter of 1991.

And although life is, for the most part, everything that is found on the curve between the ups and downs, and zero and the absolute, one most fondly remembers the happy days. And there were wonderful days. One of the happiest, whose photographs she examines vibrantly under the thick lens of a magnifying glass, studying them and examining them, was her wedding day, 11 September 1948,

when with the scent of tuberose, on the terrace of the summer villa in the chapel of St. Blaise and St. John the Baptist she married Đino Lasić, with whom she built 60 years of marriage and a 70-year relationship. During their university studies they lived in Zagreb, from where they returned to the City, he as an engineer of mechanics and shipbuilding, and she as a pharmacist. Since the Gruž pharmacy of her mother, Dr. Zdenka Semelić Kesterčanek, was nationalised during those years, and Đino had received a post in the Third May Shipyard in Rijeka, their children Ivana and Frano would spend their early childhood in Rijeka's Kantrida.

Many more New Years would pass and new generations would be born before the mid eighties when, after retirement, Mrs. Jasna and her Đino returned to Gruž permanently to be on hand to grandmother Zdenka, who was approaching one hundred. In 2008, after she lost her life partner, with whom she shared rarely seen closeness, warmth and harmony until the very end, Mrs. Jasna retreated to the safety of her Gruž home, where surrounded by many memories she summons their magic to revive and retell the stories of her life, stories like this one, told to her loved ones. Her grandson, Marko Sjekavica, shared this story with us, without trying to hide his enchantment with the pulse of life that has inhabited Gundulić's summer villa in Gruž for centuries.





*Dan koji je promijenio Dubrovnik*

# VELIKA TREŠNJA 1667. GODINE

Ima događaja koji u povijesti Grada i svijesti njegovih građana ostavljaju toliko duboke tragove, da se po njima računa vrijeme „prije ili poslije Velike trešnje“ sve do suvremenosti.

Takav je, nesumnjivo, bio katastrofalni, razorni potres 1667. godine, ne samo prijelomnica dubrovačke povijesti, već je doveo u pitanje i opstanak samoga Grada. Tragični podsjetnik na dubrovačko seizmološki krhko tlo!

*Bila je Velika srijeda malo prije 9 sati ujutro. Iznenada se iz utrobe zemlje začuo podmukli tutanj, iza kojeg je slijedio strašan udarac, koji je potrajao svega nekoliko trenutaka, koliko je bilo potrebno da svećenik u crkvi Male braće izgovori: Passio Domini nostri Iesu Christi secundum.....pretvorivši Grad u gomilu ruševina.*



Ljudske žrtve bile su goleme, od po prilici 6000 stanovnika, najmanje je polovina izgubila život. Mnoge su se obitelji potpuno utrnule, Dubrovačka Republika je tih dana ostala bez Vlade, poginuo je i knez Šimun Getaldić s cijelom obitelji.

Pustošni potres osjetio se od Genovskog zaljeva, u Veneciji, Albaniji pa sve do Smirne i Carigrada. Oštećen je dobar dio Grada, Gruža, Rijeke dubrovačke, (intenzitet IX EMS 98 ljestvice), otočka mjesta Koločep i Lopud. Od teških su razaranja pošteđene obrambene Zidine i tvrđave Grada. Od siline pomicanja podzemlja zdenci su presušili, vodovod ostao bez vode, golemo se kamenje otkidalo od Srđa, more se tri do četiri puta povlačilo, nasrnuvši žestinom na obalu, potpopivši sve lađe i brodove u Gradskoj luci. Nakon tsunamija, o čemu je svje-

doćio preživjeli nizozemski konzul Jakob van Damm, jaki je vjetar raspirio požare u razrušenim kućama, a nakon svega Dubrovnik je još i opljačkan! Valjalo je smoći snage, državničke mudrosti, a zahvaljujući nesebičnom zalaganju vodećih ljudi, poput Marojice Kaboge, Jakete Palmotića ili „oca domovine“ legendarnoga dubrovačkog diplomata pri Svetoj Stolici Stjepana Gradića, Dubrovnik je samoprijegorno prebrodio najteže razdoblje svoje povijesti. Usljedila je tridesetogodišnja borba za opstanak, ustrajnošću svih staleža, Grad se postupno obnavljao iz pepela na sačuvanoj srednjovjekovnoj urbanističkoj matrici, no nikada nije više ponovio raniji sjaj. Obrativši se za pomoć gotovo svim europskim državama, i tada i sada politički i ljudski neosjetljivima, u pomoć su priskočili tradicionalni dubrovački

saveznici: Vatikan, Španjolska, Austrija, Napuljsko kraljevstvo i mala Republika Lucca. Nakon obnove, Dubrovnik se u 18. stoljeću ponovno podiže, stvarajući veliku flotu trgovačkih brodova, broj konzularnih predstavnika popeo se na više od 80, promičući miroljubivost, dobru suradnju sa susjedima, neutralnost u međunarodnim sukobima. Time je Dubrovačka Država, koja je živjela 450 godina kao priznata članica onodobne međunarodne zajednice, sve do ukidanja 1815. godine - bila i ostala značajan fenomen u europskoj povijesti. O 350-toj obljetnici Velike trešnje, može se samo zaželjeti: Ne ponovilo se!

# THE DAY THAT CHANGED DUBROVNIK

## *The Big Earthquake of 1667*

There are events which have left such deep traces on the history of Dubrovnik and the consciousness of its residents that time has been measured by them right up to today: „before, or after the Big Earthquake“. One of them was undoubtedly the catastrophic and devastating earthquake of 1667, which was not only a turning point in the history of Dubrovnik but also threatened the very survival of the City. A tragic reminder of Dubrovnik's seismologically fragile ground!

*It was Holy Wednesday shortly before nine in the morning. Suddenly, a horrifying rumble was heard from the bowels of the Earth, followed by a dreadful crash which lasted only a few moments, but long enough for the priest in the Friars Minor Church to say: Passio Domini nostri Iesu Christi secundum..., turning the City into a heap of ruins.*

The death toll was immense. Out of around 6000 residents, at least half lost their lives. Many families disappeared completely. During this time the Dubrovnik Republic was left without a government - the Rector Šimun Getaldić was also killed with his entire family.

The disastrous earthquake was felt from the Bay of Genoa, Venice, Albania, right up to Smyrna and Constantinople. Large parts of the City, Gruž, Rijeka dubrovačka, (intensity IX EMS 98 scale), and settlements on the islands of Koločep and Lopud were destroyed. The City's defence walls and forts

were spared from major destruction. The force of the underground movement made the wells run dry, the water system was left without water, huge boulders broke off from Mount Srđ, the sea receded three or four times and rushed violently back to the shore, sinking all the boats and ships in the City Port. After the tsunami, witnessed by the surviving Dutch consul Jacob van Damm, a strong wind fanned the fires in the collapsed houses. And after all this, Dubrovnik was also plundered! The city needed strength and political wisdom. Thanks to the selfless efforts of prominent people such as Marojica Kaboga, Jaketa Palmotić and the „father of the homeland“, the legendary Dubrovnik diplomat to the Holy See, Stjepan Gradić, Dubrovnik overcame through self sacrifice the most difficult period in its history. A thirty-year struggle for survival followed. Owing to the persistence of all social classes, the City gradually rose from the ashes within its surviving medieval urban matrix, but

never regained its former splendour. Dubrovnik asked for help from almost all the European countries, which proved - both then and now - insensitive in both the political and human sense. The countries that did help were Dubrovnik's traditional allies: the Vatican, Spain, Austria, the Kingdom of Naples, and the small Republic of Lucca. After renovation, Dubrovnik rose again in the 18th century, building a large merchant fleet, while the number of its consular representatives grew to over 80. It promoted peace, good collaboration with neighbours, and neutrality in international conflicts. In this way, the Dubrovnik state - which lasted for 450 years as an acknowledged member of the international community of the time until its abolition in 1815 - was, and remained, a notable phenomenon in the history of Europe. On the 350th anniversary of the Big Earthquake, we can only wish: May it never happen again!





POVIJESNI SLIJED

# LJEKARNE MALE BRAĆE

Ljekarna Male braće u Dubrovniku ima iznimno dugi višestoljetni neprekinuti kontinuitet svoga djelovanja.

Grad Dubrovnik, još kao srednjovjekovna komuna, a kasnije i Republika, vodio je uvijek veliku brigu o zdravstvenim prilikama i zdravlju svoga pučanstva. Dokaz tome su brojni zakoni i uredbe dubrovačkih vlasti o uređenju i čistoći gradskih ulica, prva karantena 1377., izgradnja vodovoda 1437., odredbe protiv širenja kuge i drugih onovremenih zaraznih i smrtonosnih bolesti, te napose stalna briga da u Gradu uvijek bude dovoljno kvalitetnih liječnika i ljekarnika.

Prvi ljekarnici se u Dubrovniku spominju već u najstarijim notarskim i kancelarijskim knjigama Dubrovačkog arhiva, na kraju 13. stoljeća, a to traje sve do pada Republike 1808. godine. No ono po čemu se Dubrovnik u ljekarništvu izdvaja od brojnih drugih europskih gradova je Ljekarna samostana Male braće. Ta je ljekarna

utemeljena 1317. i do danas nije prestajala djelovati.

Ta ljekarna, naravno, bila je mala, i za današnje shvaćanje primitivna. Isprva je bila namijenjena samo pripadnicima reda, no uskoro je otvorila svoja vrata i dubrovačkom puku, te je počela javno djelovati, što čini do danas. Najprije je bila smještena u prostorima samostana, po prilici, gdje se danas nalazi njezin muzej. Godine 1681. po nalogu vizitatora Feliksa od Akvile ljekarna je premještena u prostore gornjeg klaustara, gdje ostaje do 1901., kada je opet premještena lijevo od ulaza u donji klaustar, gdje se i danas nalazi suvremena ljekarna.

Bilo je više pokušaja crkvenih i svjetovnih vlasti da se ovoj ljekarni ograniči djelokrug rada, pa čak i prekine višestoljetni kontinuitet djelovanja, no u tome se nije uspjelo.

Tako je godine 1741. papa Benedikt XIV. zabranio javno djelovanje samostanskih ljekarni, no 2. prosinca 1794. papa Pio VI posebnim dekretom

ponovno je odredio da ljekarna Male braće može javno djelovati.

Nakon pada Republike i dolaska Dubrovnika pod vlast Austrije, godine 1816. vlasti u Zadru donose Instrukciju za ljekarnike Dalmacije, Dubrovnika i Kotora koja je za cilj imala usklađivanje rada ljekarni s austrijskim zakonodavstvom. Određeno je da mogu djelovati samo one ljekarne u kojima radi osoba koja ima ljekarničku diplomu s nekog austrijskog sveučilišta. Takvu osobu Ljekarna Male braće tada nije imala, dok novi ljekarnik nije završio taj studij, sam je car Franjo Josip I na molbu uprave samostana, dopustio daljnji rad ljekarne. Franjevci su u Padovu, na studij farmacije poslali svoga mladog subrata fra Ivana Evangelistu Kuzmića. Po povratku sa studija Kuzmić je preuzeo vođenje ljekarne kao prvi školovani ljekarnik u njezinoj višestoljetnoj povijesti.

Ljekarnu su, ka zdravstvenu ustanovu, državne vlasti oduzele fratrima 1947., a sad djeluje u sklopu Zdravstvene

ustanove ljekarne „Dubrovnik”. Time je nastavljen kontinuitet Ljekarne Male braće do današnjih dana u formi suvremene ljekarne koja je zadržala i tradicijske izrade, evoluirane, ali još uvijek vjerni slijed starih receptura. Taj povijesni kontekst privlači brojne ljubitelje kvalitetnih kozmetičkih pripravaka, kao i turiste diljem svijeta. Očuvanju ove lijepe tradicije nesebičnim trudom, znanjem i stručnošću doprinijeli su vrijedni djelatnici ljekarne kako u povijesti, tako i sadašnjosti, a na nama je to i nastaviti.

## HISTORICAL SEQUENCE OF THE FRIARS MINOR PHARMACY

The Friars Minor Pharmacy in Dubrovnik has been working continuously, without interruption, for many centuries. From when it was a medieval commune, and later as a republic, the city of Dubrovnik has always taken good care of the medical conditions and health of its residents. This is proved by the numerous laws and regulations passed by the Dubrovnik authorities on the maintenance and cleanliness of city streets, the first quarantine built in 1377, the construction of a water supply system in 1437, regulations for preventing the spread of plague and the other contagious and deadly diseases of the time, and in particular a permanent effort to secure a sufficient number of qualified physicians and pharmacists in the City.

The first pharmacists were already mentioned in Dubrovnik in the oldest notarial and office books of the Dubrovnik archives at the end of the 13th century, and this practice continued until the fall of the Dubrovnik Republic in 1808. However, what makes Dubrovnik different from many other European cities in the field of pharmaceuticals is the Friars Minor Pharmacy. Established in 1317, this pharmacy has continued to operate right up to this day. The

pharmacy was, of course, small and primitive by present-day standards. Intended exclusively for members of the Order at first, it opened its doors to the people of Dubrovnik shortly afterwards, began to work for the public, and has continued to do so up to this day. It was initially located within the monastery, probably on the site of its present-day museum. In 1681, by order of the visitor Felix of L'Aquila, the pharmacy was moved to the upper cloister rooms, where it remained until 1901, when it was again moved to an area left of the entrance to the lower cloister, on the site of the present-day modern pharmacy. Both the church and secular authorities attempted on several occasions to limit the scope of this pharmacy's work, and even stop the centuries-long continuity of its work – but without success. Pope Benedict XIV thus banned the public operation of monastery pharmacies in 1741. However, on 2 December 1794, Pope Pius VI allowed by special decree the Friars Minor Pharmacy to continue to work for the public. After the Republic fell and Dubrovnik came under Austrian rule, the Zadar authorities brought in Instructions for Pharmacists in Dalmatia, Dubrovnik and Kotor in 1816, which aimed at coordinating the work of pharmacies in these cities with Austrian legislation. Only pharmacies which employed pharmacists with a diploma from an Austrian university were allowed to operate. The Friars Minor Pharmacy

did not have such an employee at the time. At the request of the monastery authorities, Emperor Franz Joseph I of Austria in person allowed the pharmacy to continue to operate until its new pharmacist completed the required studies. The Franciscans sent their young confrere, Father Ivan Evangelist Kuzmić, to study pharmacy in Padua. After returning from his studies, Kuzmić became head of the Friars Minor Pharmacy as the first educated pharmacist in its centuries-long history. In 1947, the state authorities confiscated the pharmacy from the friars, and it operates today as part of the Dubrovnik Pharmacies Health Institution (*Zdravstvena ustanova Ljekarne Dubrovnik*).

Consequently, the continuity of the Friars Minor Pharmacy has continued up to this day in the form of a modern pharmacy that has also retained its traditional production of medicines, which has evolved, but is still faithful to the old prescriptions. This historical context attracts numerous lovers of top quality cosmetic products, as well as tourists from all over the world. This wonderful tradition has survived thanks to the selfless effort, knowledge and competence of the diligent employees of the pharmacy, both in the past and today, and it is up to us to continue it in the future.



# KAFANA „DUBRAVKA“ NA PILAMA

## *odolijeva vremenu već 180 godina*



**K**afana, koje mnoštvo slika kroz glavu prođe pri izgovoru te riječi?! - koliko nezaboravnih događaja, iskustava, radosti i razočaranja, smiješnih i tužnih priča tvojih i tuđih. Mnogima je to mjesto gdje su zabilježili svaki životni sretni ili nesretni trenutak, jer u kafani se liječi tuga, a rasplamsava radost na poseban jedinstven način - kafanski, i tome nema zamjene.

Kafana je također mjesto gdje se okupljaju raznoliki ljudi, gdje su stvarane neke od najljepših pjesama, gdje su postizani dogovori, od braka, milijunskih ugovora, pa do prekrajanja granica i ulaska u rat. To je mjesto gdje su i ružne djevojke lijepe, gdje se svi namrgode od užitka, i gdje vam nitko neće zamjeriti ako isprobate svoje glasovne mogućnosti, za koje vam ni rođena majka ne bi rekla da su podnošljive.

Moglo bi se čak reći da tamo ljudi bježe od stvarnosti, đaci iz škole, muževi od

žena i obrnuto. To je carstvo neopranih čaša i kariranih stolnjaka gdje gosti prave istinske testove izdržljivosti u konverzaciji s bližom ili daljnjom okolinom, zavisno od svoje naravi i raspoloženja.

Kafane su nepravedno bačene u sjenu pred naletom pizzerija, restorana brze prehrane i sličnih ugostiteljskih objekata. Ipak, odolijevaju zubu vremena, prije svega zbog vjernih im gostiju, boema, ljubitelja čistog, prirodnog užitka, bez šminke i uljepšavanja - poštovatelja jednostavnosti.

Kafana živi za goste namjernike. U nju se ne ulazi slučajno, već željom da se nešto posebno doživi. U njoj vas svi vole, istinski, a vi ste spremni tu ostaviti posljednji novčić.

Već 180 godina, kao nigdje u Europi događalo se prethodno narečeno u našoj Kafani "Dubravka". A sve je počelo ovako:

Na mjestu današnje Kafane "Dubravka", a prije nego je Nikola Birimiša izgradio svoju kafanu, bila je neka „kućarica“, koju su zvali „Kabana“ (piše Josip Bersa) i do nje pola urušena kuća nekog Tadije kamenara. Sasvim je jasno da su Dubrovčani u to vrijeme pozdravili odluku da se na mjestu urušenih kuća izgradi neki „pristojni objekt“, što se i dogodilo 1836. g. kada je gospodin Nikša Birimiša otvorio današnju Kafanu "Dubravka".

Izgrađena na pogodnom mjestu, ta je Kafana ubrzo postala najomiljenije okupljalište Dubrovčana, oficira i turista. U njoj, ili pred njom, često je svirala i vojna glazba. Iako je Kafana imala svoj službeni naziv »Caffe all' Arciduca Federico«, potom »Nadvojvodi Maksimilijanu«, Dubrovčani su je obično nazivali po imenu njezinog vlasnika, pa su govorili da idu »U Birimiše«.

Osobito živo pred Birimišinom kafanom bilo je nedjeljom popodne u ljetno doba,

kad bi se — kako veli J. Bersa — »sav Dubrovnik... preselio u Birimiše da uzme sladoled, sluša sviranje vojničke kapele ili šeta pred kafanom i putem do Plačete«. Ta je Kafana kasnije nazvana imenom »Dubravka« i pod tim imenom posluje stalno na istom mjestu do današnjih dana.

Kroz tih 180 g. Kafana "Dubravka" imala je burnu prošlost. Mijenjali su se vlasnici i izgled Kafane, a kako na Pilama imamo velikih problema u prometovanju, kako automobila tako i putnika, bilo je dosta prijedloga da se ona i sruši. Međutim, naša Kafana preživjela je sve „pogrebne nekrologe“, i danas slavi 180 godina svoga postojanja. Uvijek na istom mjestu - na Brsaljama, na samom ulazu u povijesnu gradsku jezgru, „mitskoj“ lokaciji na kojoj se mora uživati u jedinstvenome pogledu na tvrđave Lovrjenac, Bokar i Minčetu.

## THE DUBRAVKA CAFÉ AT PILE HAS WITHSTOOD THE PASSAGE OF TIME FOR 180 YEARS NOW

**H**ow many images does the word café bring to mind?! How many unforgettable events, experiences, joys and disappointments, funny and sad stories, both your own and someone else's?! For many people, this is the place that has witnessed all their happy or unhappy moments, because it is here that they drown their sorrows and exude with joy in unique – café-style, for which there is no substitute.

The café is also a place where different kinds of people gather, where some of the finest poems have been written,

where agreements have been made – from marriages and seven-figure contracts, to the redrawing of borders and wars embarked upon. This is a place where even ugly girls are beautiful, when everybody frowns with delight, and where nobody would hold it against you for testing your singing ability, which even your own mother would consider unbearable.

One could even say that this is where people escape from reality, children from school, husbands from wives and vice versa. This is a kingdom of unwashed glasses and gingham tablecloths, where guests carry out real endurance tests in conversations with both their nearer and wider circle of acquaintances, depending on their nature and mood.

Cafés have unjustly been overshadowed by pizza-, fast food- and similar kinds of restaurants. Nevertheless, they still resist the ravages of time primarily thanks to their faithful customers, bohemians, lovers of pure and uncomplicated pleasure, without makeup and embellishment – admirers of simplicity.

The café lives for its chance customers. One does not go there by accident, but wishing to experience something special. Everybody loves you there, to your last dime or until you're in the red at the bank, but they do love you. Everything mentioned up to now has been going on at the Dubravka Café for the last 180 years, and this café is one of a kind in the whole of Europe. And how did it start? Like this.

On the site of the present day Dubravka Café, and before Nikola Birimiša built his café, there used to stand a hut known as the *Kabana* (according to Josip Bersa), next to which stood a half-demolished house belonging to a man called Tadija, a stonemason. It is perfectly clear that the people of Dubrovnik of the time welcomed the decision to build a „decent building“ in the place of the crumbling houses. The present-day Dubravka Café was opened

by Mr. Nikola Birimiša in 1836. Situated in a convenient location, the café soon became the favourite gathering place of Dubrovnik residents, officers and tourists. A military band often used to play inside or in front of the café. Although officially called *Caffe all' Arciduca Federico*, and later *Caffe all' Arciduca Maximilian*, the people of Dubrovnik often called it by its owner's name, *At Birimiša's*.

Summer Sunday afternoons in front of Birimiša's café were exceptionally lively. According to J. Bersa, „the whole of Dubrovnik... would then move to Birimiša's to have an ice-cream, listen to a military band, or promenade in front of the café and toward Plačeta“. The café was later called Dubravka, and has been in business under that name and in the same location right up to this day.

Throughout its 180 years, the Dubravka Café has had a turbulent history. Its owners and its appearance have changed. Bearing in mind that both vehicle and passenger traffic at Pile is a big problem, there have been many proposals to pull the café down. Nevertheless, our café has survived all its „obituary notices“, and celebrates its 180th anniversary today, standing always in the same place, at Brsalje, the very entrance to the old city, and a „mythical“ location where one is compelled to enjoy the unique view over Forts Lovrjenac, Bokar and Minčeta.



# NIKOLA PRIMORAC

I u današnje doba, ako bi se netko odlučio sam preploviti Atlantski ocean u jedrilici isključivo koristeći snagu vjetra, to bi bio izuzetno odvažan i smion poduhvat. Današnji suvremeni „argonauti“ ne upuštaju se u takvo rizično i opasno putovanje preko oceana bez suvremene radijske, navigacijske i druge neophodne opreme. Tijekom plovidbe, morski pustolovi neprestano moraju slušati meteorološka izvješća i na ekranima pratiti satelitske snimke kako bi pravodobno mogli skrenuti svojim plovidlom od predviđenog kursa da bi izbjegli oluje na oceanu te nastaviti plovidbu sigurnom rutom preko oceana.

Smjelost dubrovačkoga kapetana Nikole Primorca jedna je od brojnih sličica o sposobnostima dubrovačkih pomoraca u prošlim vremenima. Svi kapetani isticali su se trima osnovnim pomorskim osobinama: znanjem, vjerom i srčanošću. Ove tri riječi uklesane su i na kamenoj koloni na Porporeli ispred tvrđave Sv. Ivan. U XVI. stoljeću dubrovačka trgovačka mornarica bila je treća pomorska sila u svijetu.

Kako je došlo do ovog povijesnog podviga jedrilicom preko Atlantika, dubrovačkoga kapetana Nikole Primorca, zabilježeno je u američkim i britanskim novinskim kronikama. I neki hrvatski autori svojedobno su opisali u svojim knjigama jedinstvenu pustovinu dubrovačkoga kapetana koji je preplovio Atlantski ocean u oba smjera. Nakon povratka u Englesku iste godine doživio je veliko slavlje, i naravno, dobio okladu.

*Jedrilicom*



Kapetan Nikola Primorac rođen je u Dubrovniku 1840. godine, u mladosti je plovio na stranim jedrenjacima, pa ga je put naveo i u Englesku. Bio je član kapetanskoga kluba u Liverpoolu, gdje se često nalazio u društvu iskusnih pomoraca. Tu se znalo raspravljati o raznim pomorskim temama. Govorilo se i o veličini brodova, koji su u ono doba prelazili ocean. Primorac je tvrdio i dokazivao da bi on malom lađicom mogao prijeći ocean. U nazočnosti svjedoka, došlo je do ozbiljne oklade za iznos od 1000 funti.

Kad se društvo razišlo već sutradan odvažni kapetan Nikola Primorac dao se na posao. Nabavio je čamac s nastradalog jedrenjaka-kitolovca „Breeze“ dug 6 metara, širok 1,83 m a dubok 0,85 m i opremio ga za plovidbu. Napravio mu je palubu, kabinu, postavio dva jarbola i jedra. Na krmeni jarbol postavio je vjetrenjaču (koja se mogla sklopiti) sa šestokrakom elisom kako bi se ručnim okretanjem omogućivala plovidba tijekom zatišja. Vjetrenjača je zupčanicima i osovinom spojena s dvokrakim podvodnim propelerom koji je trebao dati pogon čamcu. Time Primorcu pripada primat prvoga na svijetu koristio vjetrenjaču za pogon broda. Nabavio je hidrografske planove, kompas, sekstant, kronometar, ugradio tankove za pitku vodu. Opskrbio se i drugom potrebitom opremom, zatim hranom, uređajem za kuhanje i nabavio odgovarajuću odjeću. Sa sobom je poveo mornara J. C. Buckleya iz liverpoolske luke. S njima je bio i Primorčev pas zvan Boatswain (Noštromo). Isplovili su iz Liverpoola 2. lipnja 1870. g., liverpoolska i engleske tiskovine pisale su opširno o ovom namjeravanom putu kapetana Primorca, koji je postao junak dana u čitavoj Engleskoj, naročito u Liverpoolu. Svojemu čamcu dao je ime „City od Ragusa“ to jest „Grad Dubrovnik“. Tadašnji austrijski konzul u Liverpoolu, neki Mađar, nije mogao shvatiti veličinu

odluke kapetana Primorca, te mu nije izdao potrebite isprave i dozvolu vijanja zastave. To je kapetana Primorca ponukalo da se obrati engleskim vlastima, što su oni bez problema brzo riješili i „City of Ragusa“ je isplovio pod engleskom zastavom.

Međutim, engleski mornar nakon kraćeg razmišljanja ili otriježnjenja nije želio nastaviti putovanje, već je očajno tražio da ga Primorac iskrca, što je ovaj i učinio u irskoj luci Queenstown. Uzeo je novog suputnika Nizozemca E. R. W. Haytera koji se na opasnom putovanju pokazao kao veoma odlučna i hrabra osoba.

Po kapetanovom Dnevniku put do Amerike trajao je 78 dana. Na putu je bilo lijepih, ali i ružnih dana. Doživjeli su i mnoge oluje što je usporavalo plovidbu. Tijekom oluja i velikih valova spuštala su se jedra, a dvojica putnika s vjernim psom uvukla bi se pod palubu. Kad bi oluja minula izašli bi vani te ponovno rastvorili jedra i određivali pravac čamcu. Prigodom jedne snažne oluje nastradao im je vjerni pas za kojim su dugo žalili kao za pravim drugom. Engleske i američke pomorske vlasti su preporučile svim brodovima, koji su u ono vrijeme putovali oceanom, ako vide čamac „City of Ragusa“ da mu budu u pomoći. Iz Dnevnika kapetana Primorca saznaje se da su samo jedanput tražili vode od nekoga jedrenjaka. Američke novine pomno su pratile putovanje „City od Ragusa“, te bilježile sva saznanja o njegovoj plovidbi.

Kapetan Primorac pristao je najprije u bostonskoj luci, gdje je ostao izvjesno vrijeme radi odmora, opskrbe i popravka čamca, te nakon nekoliko dana nastavio plovidbu prema New Yorku. Prigodom uplovljavanja u njujoršku luku nastalo je sveopće veselje u svim pomorskim krugovima. Svi su brodovi vijali zastave odvažnim moreplovcima, a njima u čast vijale su se mnoge zastave i na kopnu ovog svjetskog velegrada. Posvuda se govorilo samo o podvigu

kapetana i njegovog druga. Zanimljivo je bilo gledati ovaj mali čamac od 6 metara, usidren uz velike preocean-ske brodove u njujorškoj luci, gdje je bio predmet pažnje i divljenja. U čast kapetanu Primorcu i njegovom drugu bili su priređeni mnogi svečani banketi i zabave.

Nakon dvadeset dana boravka u New Yorku otplovili su odvažni moreplovci natrag put Liverpoola. Za povratak im je bilo potrebno samo 37 dana, jer ih je pratilo mnogo bolje vrijeme, pogodna morska struja i povoljni vjetar sa zapada. I na povratku u Englesku svi su brodovi na putu po oceanu dobili od engleske i američke vlade preporuku neka im pruže svaku pomoć. Građanstvo Liverpoola priredilo je putnicima veličanstven doček. Dolazak malenog čamca „City of Ragusa“ javljali su parobrodima semafori. U susret su im krenula dva najveća remorkera grada Liverpoola, krcata svijetom, uz glazbu i okićena zastavama. Svi su se u Engleskoj natjecali tko će im prvi čestitati. Naročito je bila topla čestitka koju im je izjavila tadašnja kraljica Viktorija. Ona je bogato nagradila kapetana Nikolu Primorca i njegovoga druga.

Čamac „City od Ragusa“ izvučen je iz mora, a neko vrijeme je bio izložen u Londonu, a poslije na jezeru pored parka u Birkenheadu nasuprot Liverpoola, gdje je s vremenom pao u zaborav te je zbog neodržavanja potonuo. Međutim, postoji i druga verzija sudbine čamca: dobio je počasno mjesto u liverpulskom muzeju. Tijekom Drugog svjetskog rata Liverpool je bombardiran i među pogođenim zgradama bio je i muzej pa je čamac uništen.

Kapetan Primorac nakon velikog poduhvata više nije plovio, već je otvorio trgovinu brodskom opremom. Svoj rodni grad Dubrovnik, kojeg je napustio oko 1860. godine, više nikada nije posjetio. Nastanio se u Liverpoolu gdje je 1899. umro, i pokopan.

*preko Atlantika*

# CROSSING THE ATLANTIC IN A SAILING BOAT



If someone decided to cross the Atlantic Ocean alone in a sailing boat, using only windpower, it would be an extremely bold and courageous undertaking even nowadays. Modern day „Argonauts“ do not engage in such a risky and dangerous voyage across the ocean without up to date radio-, navigational and other necessary equipment. During their voyage, these sea adventurers must constantly listen to weather reports and follow satellite images on their screens to be able to

turn off their foreseen course in time to avoid ocean storms and continue sailing across the ocean along safe routes. The courage of the Dubrovnik Captain Nikola Primorac is just one example of the competence and quality of Dubrovnik seamen in bygone times. All Dubrovnik captains possessed three basic nautical traits: knowledge, faith and boldness. These words are carved on a stone column on Porporela in front of St John's Fort. In the 16th century, the Dubrovnik merchant navy was the third

biggest maritime power in the world. American and British newspapers wrote about the circumstances that led to the aforementioned event and described this historic venture. Some Croatian authors also described in their books the unique adventure of this Dubrovnik captain who sailed across the Atlantic Ocean in both directions. After returning to England that same year, he was received with great acclaim, and - of course - won the bet.

Captain Nikola Primorac was born in Dubrovnik in 1840. As a young man, he sailed on foreign sailing ships and thus made his way to England. He was a member of a captains' club in Liverpool, where he often found himself in the company of experienced seamen, and discussed different nautical subjects. They also talked about the size of the ships that crossed the ocean at the time. Primorac claimed and argued that he could cross the ocean in a small boat. One word led to another, and he made a serious bet of 1000 pounds in the presence of witnesses.

After the group broke up, the brave captain started work on the project already the following day. Primorac purchased a boat from the damaged whaling ship *Breeze*, and equipped it for sailing. The boat was 6.00 m long, 1.82 m wide and 0,85 m deep. He constructed a deck and cabin for the boat and installed two masts and sails. Onto the aft mast, he mounted a fold-up windmill with a six-blade propeller. Operated by hand, it enabled sailing when there was no wind. Cogwheels and an axle connected the windmill to a two-blade underwater propeller aimed at starting the boat. Primorac was thus the first man in the world to use a windmill for the propulsion of a boat. He acquired nautical charts, a compass, a sextant, a chronometer, installed drinking water tanks, and supplied himself with other necessary equipment, food, cooking equipment and suitable clothes. Primorac, the sailor J. C. Buckley, and Primorac's dog Boatswain left Liverpool on 2 June 1870. Both the Liverpool and English newspapers wrote extensively about the voyage that Primorac was planning, and he became hero of the day in Liverpool and the whole of England. He named his boat *The City of Ragusa*, i.e. The City of Dubrovnik. The then Austrian consul in Liverpool, of Hungarian origin, was not able to understand the patriotism of Captain Primorac, and denied his request to navigate under the banner of

St Blaise. This made Primorac turn to the British authorities, who solved the matter effortlessly and quickly, so *The City of Ragusa* sailed off under a British banner.

However, after Buckley had reconsidered his decision, or sobered up, he begged Primorac to disembark him. The captain let him leave the boat in the Irish port of Queenstown, where Buckley was replaced by a Dutch sailor E. R. W. Hayter, who proved to be a very energetic and courageous person on this dangerous voyage. According to the captain's log book, their voyage to America lasted 78 days. It had both good and bad days. They went through many storms that slowed down the sailing, or took them away from their planned course. They lowered the sails during raging storms when huge waves covered and battered the boat. The two seamen and their faithful dog would then go below deck. When the storm was over, they would come out, set sail again, and determined the direction of the boat. During one big storm, they lost their faithful dog, whom they mourned deeply, as their best friend. Both British and American seafaring authorities instructed all ships that sailed the ocean at the time to help *The City of Ragusa* if they saw it. According to Captain Primorac's log book, they asked for water from a sailing ship only once. The American newspapers closely covered the voyage of *The City of Ragusa*, including reports by newly-arrived ships who had seen the boat.

Captain Primorac first landed in the port of Boston, and stayed there for a time to rest, take on supplies, and repair the boat, and then continued his voyage toward New York. His landing in the port of New York caused overall rejoicing in all nautical circles. All ships flew their flags to salute the brave seamen, while many flags in this metropolis were also flown in their honour. Everywhere, people talked about the triumph of this captain and his companion. It was fascinating to

watch the tiny six-metre boat anchored alongside huge ocean-going ships in the port of New York, where it was the object of everybody's attention and admiration. Many state banquets and parties were organised in honour of Captain Primorac and his companion. After spending twenty days in New York, the brave seamen sailed back to Liverpool. It took them only 37 days to return, because the weather was better and a convenient sea stream and western wind facilitated the sailing. All American and British ocean-going ships were again instructed by their governments to offer *The City of Ragusa* every possible assistance on its way back to England. The people of Liverpool gave the voyagers a magnificent welcome. The arrival of the small boat *City of Ragusa* was announced by signal-steamships. Decked out with flags, Liverpool's two largest tugs sailed out to meet them, crammed with people and music bands. Everybody in England tried to be the first to congratulate them. Particularly warm felicitations came from Queen Victoria, who richly awarded Nikola Primorac and his companion.

*The City of Ragusa* was taken out of the sea and displayed for a while in London, and later on the lake in Birkenhead Park, near Liverpool, where it fell into oblivion and sank because of lack of maintenance. However, there is another story on the boat's destiny. It was given place of honour in the Liverpool Museum. During World War II, Liverpool was bombarded and both the museum and the boat were destroyed. After this great venture, Captain Primorac did not sail any more, and opened a ship's equipment shop instead. He never visited his native Dubrovnik again, which he had left around 1860. Nikola Primorac continued to live in Liverpool, where he died and was buried in 1899.

ZAVIRITE  
U SPONZU,  
NEKADAŠNJU  
KOVNICU  
NOVCA U  
DUBROVAČKOJ  
REPUBLICI





**D**ubrovnik, grad bogate kulturne baštine može se između ostaloga pohvaliti i izuzetno zanimljivom monetarnom poviješću.

Dubrovačka je Republika, zahvaljujući svom zemljopisnom položaju, vodila vrlo intenzivne trgovačke odnose sa zaleđem i mediteranskim zemljama. Brojnim je ugovorima osigurala svojim trgovcima carinske povlastice, slobodu trgovine i sigurnost protoka brodova i robe. U tim je okolnostima narasle gospodarske aktivnosti bilo neizbježno kovati vlastiti novac.

Nije moguće sa sigurnošću utvrditi kada je Dubrovnik počeo kovati svoj novac, ali prema poznatim arhivskim podacima to bi moglo biti u 13. stoljeću, ili točnije prije 1284. godine. Kovanjem novca najprije su se počele baviti privatne osobe – zlatari, da bi taj posao kasnije prešao u nadležnost Republike. Službeni početak rada kovnice možemo smjestiti u razdoblje između 1284. i 1301. godine, dok se kovnica kao posebna ustanova spominje 1337. godine.

Prva dva stoljeća kovnica nije imala svoju zgradu, već se premještala kako su to okolnosti nalagale. Od 1520.

godine bila je smještena u prekrasnoj zgradi na kraju Straduna, u palači Sponza, poznatoj i kao Divona. Kovnica je djelovala i kao javna banka davajući pozajmice privatnicima, crkvenim i javnim ustanovama, izdavala je vrijednosne papire, mijenjala novac i čuvala privatni kapital.

Poslovi kovanja bili su u nadležnosti Velikoga ili Maloga vijeća i Senata. S obzirom na važnost kovničarske djelatnosti, kovnicom su najprije upravljala trojica, a zatim i pet senatora u trajanju od tri godine. Najvažniji namještenici u kovnici bili su majstori kalupari (cugnisti) koji su izrađivali kalupe aversa (lica) i reversa (naličja). Tehničko osoblje kovnice činili su još bjelitelji srebra (dealbatori), ogledači (sagisti) koji su brinuli o kakvoći i težini novca, te kovači novca. Kovničari su od alata imali kalupe, punce, rastezače, mjehove, odsjekače za svaku veličinu novca, nakovanj, kladivo, škare i vagu. Već od polovine 13. stoljeća u Dubrovačkoj Republici bila je poznata tehnologija kovanja novca, koji se do kraja 17. stoljeća kovao na najprimitivniji način, i to ručno čekićem na nakovnju. Ta je tehnika, osim što je bila izrazito spora, zahtijevala i veliku stručnost i spretnost kako bi se greške, poput udvostručavanja slike, svele na minimum. Iako se o uvođenju modernijih strojeva (na prijedlog dubrovačkog znanstvenika Stjepana Gradića) raspravljalo već iza katastrofalnog potresa 1667. godine, dubrovačka je kovnica strojeve nabavila relativno kasno u odnosu na neke europske kovnice novca, pa je tako kovanje s prešom započelo tek oko 1707. godine. Krajem 18. stoljeća uvedeno je kovanje pomoću čeličnih prstenova, koji su omogućili savršeniju izradu kovanica bolje kakvoće i ujednačena izgleda.

Kako Dubrovnik nije imao rudnika na svojem području, rudača za kovanje nabavljana je iz susjednih zemalja. Tako je srebro dolazilo iz bosanskih, srpskih i bugarskih rudnika, a bakar uglavnom iz rudnika u Bosni i Srbiji. Također, nešto bakrenog novca dobivalo se prekivanjem (srebro se pretapalo) inozemnog novca. Tijekom više od pet stotina godina Dubrovačka Republika kovala je samo bakreni i srebrni novac. Bakreni je služio u tzv. sitnom prometu, dok je srebro služilo za negraničena plaćanja. Poznate su tri vrste bakrenog novca (minca, solad, poludinarić) i više vrsta srebrnog novca (dinar, dinarić, poludinar, artiluk, perpera, poluperpera, škuda, poluškuda, dukat, talir-bradan i vižlin, polutalir, polubradan i poluvižlin, te libertina). Prikaz sv. Vlaha, zaštitnika Dubrovnika, nalazi se na aversu (licu) većine dubrovačkog novca. Zanimljivo je kako dubrovački novac nikad nije imao oznake vladara ili kneza u čije je vrijeme kovan.

Posljedni novac koji je Republika kovala bila je perpera iz 1803. godine. Novac se koristio i nakon pada Republike (1808. godine) dok mu nije od strane austrijskih vlasti (1817. godine) oduzet karakter zakonskoga platnoga sredstva.





As a city with a rich cultural heritage, Dubrovnik can pride itself on - amongst other things - an exceptionally interesting monetary history.

Thanks to its geographical position, the Dubrovnik Republic enjoyed very intensive trade relations with its hinterland and the Mediterranean countries. By means of numerous contracts, it secured customs privileges, free trade and the safe flow of ships and goods for its merchants. In these circumstances of expanding economic activity, the minting of the Republic's own money became inevitable.

It is impossible to determine with certainty exactly when Dubrovnik



# SP

*Take a peek into*

began to mint its own money. However, according to available archival records, it is likely that it began in the 13<sup>th</sup> century, or - to be more precise - before 1284. The first people engaged in minting were private individuals – goldsmiths, a job which was later taken over by the state. We can date the period when the mint became officially operational between 1284 and 1301, while the records first mention the mint as an independent institution in 1337. For the first two centuries, the mint did not have its own building, and was moved around as circumstances dictated. From 1520 onwards, it was moved to a beautiful building at the end of the Stradun, in the Sponza Palace, also known as Divona. The mint also operated as a public bank, giving loans to private persons, churches and public institutions. It also issued securities, exchanged money and safeguarded private capital. The Great and Minor Councils and the Senate were responsible for the job of minting. In view of the importance of minting, the mint was initially governed by three and later by five senators during a three-year mandate. The most important employees in the mint were moulders (*cugnisti*) who made the obverse and reverse moulds. The mint's technical staff also included silver bleachers (*dealbatori*), controllers (*sagisti*) who took care of the quality and weight

of coins, and coiners. The minters' tools consisted of dies, hallmarks, expanders, bellows, cut off dies for each coin size, anvils, hammers, trimmers and scales. Already since the mid-13<sup>th</sup> century, the Dubrovnik Republic had been familiar with the technology of minting coins, which were minted in the most primitive way - by hand with hammers and anvils - right up until the end of the 17<sup>th</sup> century. Apart from being very slow, this technique required great expertise and skill, so that mistakes - such as a duplicated image - could be reduced to a minimum. Although the introduction of more up-to-date machines (at the suggestion of the Dubrovnik scientist Stjepan Gradić) had already been considered after the disastrous earthquake of 1667, the Dubrovnik mint acquired such machines relatively late in comparison with some European mints, so minting with the use of a coin press only began around 1707. In the late 18<sup>th</sup> century, minting by means of steel rings was introduced, which enabled better quality- and more uniformly shaped coins to be produced. As there were no mines in the Dubrovnik Republic area, the ore for minting was provided from neighbouring countries. Consequently, silver came from Bosnian, Serbian and Bulgarian mines, and copper mainly from the mines in Bosnia and Serbia. Some copper money was also obtained by re-minting foreign coins (silver was remelted).



Over the course of more than five centuries, the Dubrovnik Republic minted exclusively copper and silver coins. Copper coins were used mainly in so called small-scale transactions, while silver was used for unlimited payments. We are familiar with three types of copper coins (*minca*, *solad*, *poludinarić*) and a number of types of silver coins (*dinar*, *dinarić*, *poludinar*, *artiluk*, *perpera*, *poluperpera*, *škuda*, *poluškuda*, *dukat*, *talir-bradan* and *vižlin*, *polutalir*, *polubradan* and *poluvižlin*, and *libertina*). The image of St Blaise, Dubrovnik's patron saint, was on the obverse (face) of most Dubrovnik coins. Curiously enough, Dubrovnik coins never held images of contemporary rulers or rectors. The last coin minted by the Dubrovnik Republic was the *perpera* of 1803. It was also used after the fall of the Republic (1808), until the Austrian authorities stripped it of its status as a legal means of payment (1817).




*the One Time Mint of the Dubrovnik Republic*

# CRVENI DUBROVAČKI KROVOVI OD KUPA KANALICA







**G**ledajući uvijek iznova zapanjujuće lijepe slike Dubrovnika uz svijetom proslavljene Zidine, posebnu ljepotu i šarm daju mu crveni krovovi prepoznatljivih valovitih obrisa. Iako se do danas proizvodnja crjepova, tzv. kupa nije zadržala, ona je u doba Dubrovačke Republike imala posebnu važnost. Najstariji zapis, upravo s kupa s dubrovačkih krovova, datira iz 1200. godine što se i uzima godinom početka proizvodnje te specifične kupe posebne boje i oblika. Proizvodile su se nedaleko Dubrovnika, u Dubrovačkoj Republici, današnjoj Župi dubrovačkoj, mjestu koje je po kupama i tvornici «Kuparici» i dobilo ime Kupari. Posebni oblik kupe dobijao se tako što se vlažna glina savijala preko nadkoljenice radnika i nakon toga sušila. Tako ni ne čudi da su dimenzije kupe varirale po širini, dok je dužina svima bila ista - 465 mm. Vijek im je bio i do 200 godina. Kupari i proizvodnja kupa posebno su se intenzivirali nakon razornog potresa koji je Dubrovnik pogodio 1667. godine. Od tada povijesna jezgra Dubrovnika dobija oblike današnje gradnje kamenih kuća sa specifičnim crvenim kupama tzv. kanalicama. Proizvodnja je u Kuparima službeno trajala do 1925. godine kada je ugašena i posljednja peč. Zamrla je zapravo tijekom Prvoga svjetskog rata. Naime, mjesto na kojem se kopala glina za izradu crijepova, Kuparska jama, u to se vrijeme smatralo glavnim izvorom zara-

ze groznicom, pa je pred početak Prvoga svjetskog rata zatrpano, što je za posljedicu imalo kraj proizvodnje kupa. Nakon razornog potresa iz 1667. godine, površina dubrovačkih krovova unutar zidina od 100.000 četvornih metara još je dvaput teško stradala – u potresu 1979. godine i tijekom Domovinskoga rata 1991. godine, kada je uništeno 90 % krovova. Obnova je počela već 1993., a Zavod za obnovu Dubrovnika vlasnicima oštećenih krovova odobravao je idućih 15 godina dobijanje kupe bez naknade kako bi se poznati dubrovački krovovi obnovili i ponovno zacrvenjeli. Za obnovu su korištene posebne kupe, tzv. kanalice. Oblikom su slične nekadašnjim, ali teško je bilo postići ondašnju karakterističnu crvenu boju. Za tu su svrhu proizvedena dva oblika kupe: kupe Libertas od 185 mm i Dubrovnik široke 240 mm. Imale su posebnu namjenu. Dio manjih krovovišta pokrivaio se Libertas kupom, dok su veća krovovišta prekrivana kupom Dubrovnik. S obzirom da su kupe načinjene u dvije boje, oker i crvenoj, nejednakim se miješanjem boja postigao efekt nekadašnjih dubrovačkih krovova u specifičnoj crvenoj boji koja se i danas presijava s nezaboravne panorame Dubrovnika. Krovovi i kupe Grada do današnjih su dana ostali još jedan prepoznatljiv trag Dubrovnika kakav je bio nekad, bajkovitog Grada s razglednica, koji tek pri susretu s njime, doista, oduzima dah.



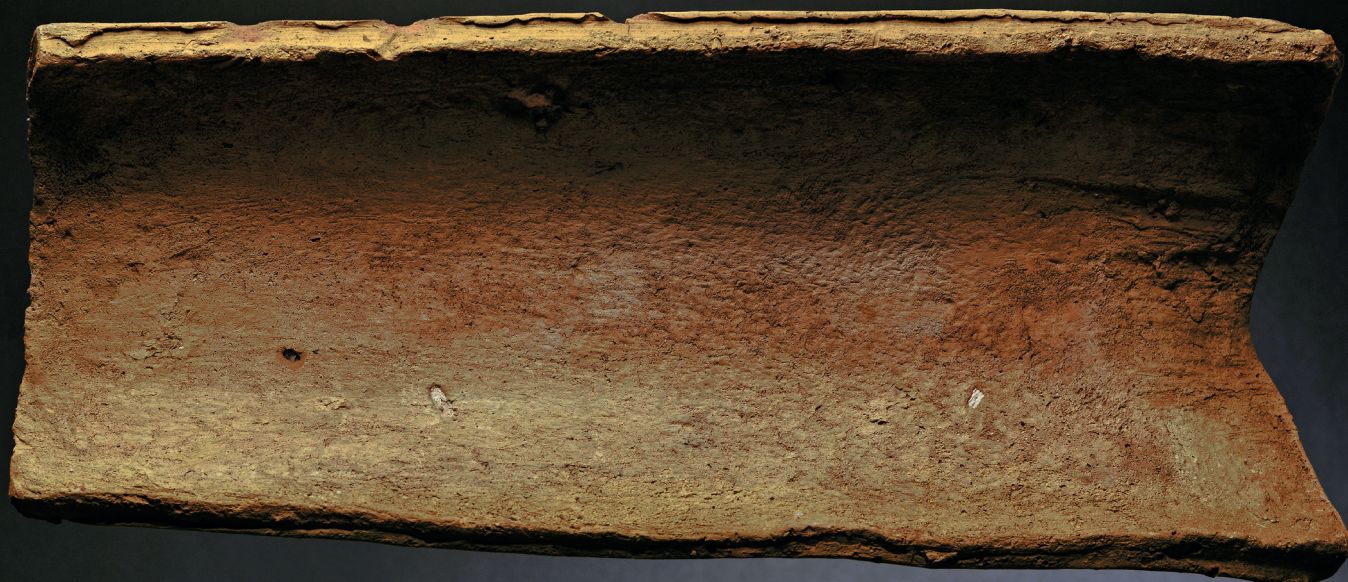
# DUBROVNIK'S RED ROOFS

## MADE OF BARREL VAULT TILES

Looking at the stunningly beautiful images of Dubrovnik and its world famous city walls again and again, it is given a particular beauty and charm by the recognizable undulating contours of its red roofs. Although the production of roof tiles, the so-called *kupe*, has not survived to this day, it was extremely important at the time of the Dubrovnik Republic. The oldest inscription on Dubrovnik

roof tiles dates back to the year 1200, which is also considered the first year these specific roof tiles - with their distinctive colour and shape - were produced. During the time of the Dubrovnik Republic, they were produced in the nearby area of Župa Dubrovačka, in the village of Kupari, named after the *Kuparica* roof tile factory.

The specific form of this roof tile was achieved by bending the wet clay around the maker's thigh, which was later dried. It is thus not surprising that the dimensions of these roof tiles varied in width, while their length was the same – 465 mm. They could last for up to 200 years.



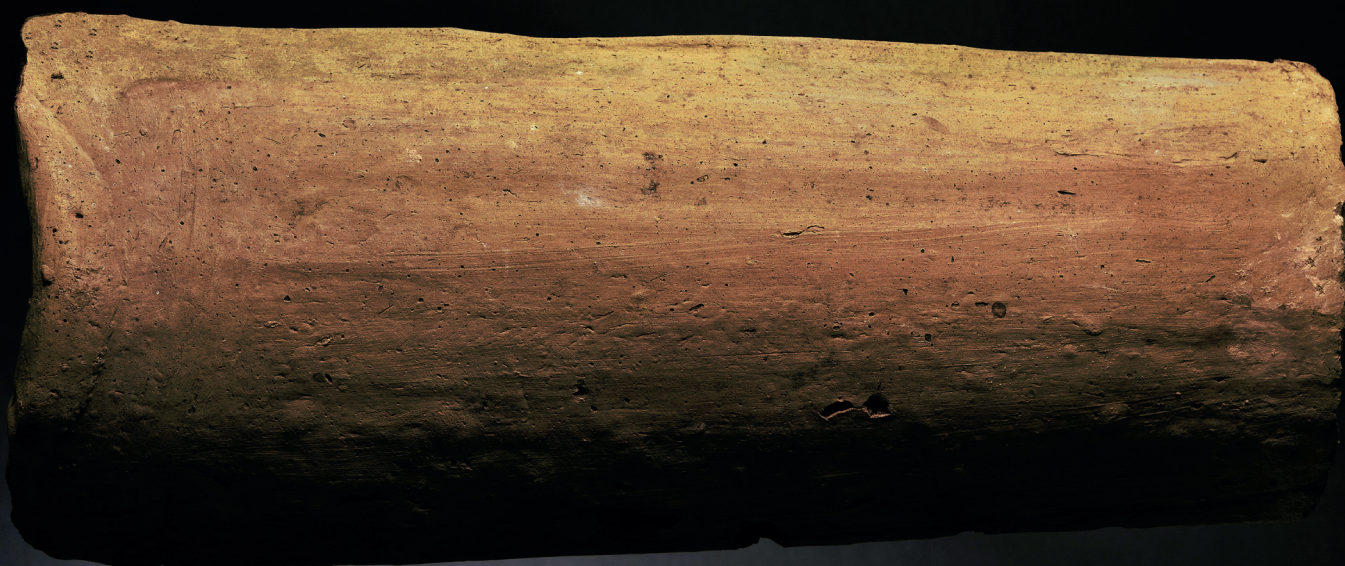
The roof tile production in Kupari intensified considerably after the disastrous earthquake that hit Dubrovnik in 1667. From then on, Dubrovnik's old city acquired its present-day contours with its stone houses covered by its specific red roof tiles called barrel vault tiles.

The production of tiles in Kupari lasted officially until 1925, when the last kiln was extinguished. It actually ceased during World War I. At that time, the place where the clay for roof tiles was dug up, the Kupari pit, was considered the main source of fever infection. On the eve of World War I, it was filled in, which resulted in the end of roof tile production.

After the devastating earthquake of 1667, a surface area of 100,000 square metres of roofs within the Dubrovnik old city walls was badly damaged

twice more: in the earthquake of 1979, and during the Croatian War of Independence, when 90 % of the roofs were destroyed. The reconstruction already began in 1993. For the following fifteen years, the Institute for the Restoration of Dubrovnik provided the owners of the damaged roofs with roof tiles free of charge, with the aim of renovating the well-known Dubrovnik red roofs. Special barrel vault roof tiles were used for the restoration. Their shape resembled the original tiles, but their specific red colour was difficult to achieve. Two types of roof tiles were produced for this purpose: the 185 mm wide *Libertas* roof tile and the 240 mm wide *Dubrovnik* roof tile. They were made for a special purpose. A section of the smaller roofs was covered with the *Libertas* tiles, while the larger roofs were covered with the *Dubrovnik* tiles.

As the tiles were made in two colours, ochre and red, the uneven mixing of the colours achieved the same effect as the specific red colour of Dubrovnik's old roofs, which still gleams today, enhancing the unforgettable panorama of Dubrovnik. The City roofs and roof tiles have remained to this day yet another of the recognisable sights of Dubrovnik as it used to be, a fairy-tale city on postcards, which in real life does take its visitors' breath away.



# Velika (i Mala) Onofrijeva fontana

*- čudo vode i ljepote*

One nisu samo izvrsne urbanističke okosnice Dubrovnika, poveznice oko 300 metara duge glavne ulice Place ili Straduna, one nisu tek istančani kiparski renesansni odraz humanističkoga Dubrovnika, one su izvor vode, „najslađe tekućine“, kako im tepa učeni suvremenik iz 15. stoljeća, Toskanac Filip de Diversis, podučavajući u to doba dubrovački podmladak. Velika i Mala Onofrijeva fontana simbol su i postignuće gradskoga standarda i kulture života u tada još žedno europsko vrijeme, one su gradske česme, krune dubrovačkoga vodovoda, zgrađene u spomen dovođenja u Grad pitke vode. Pravi civilizacijski spomenik. Dubrovačka je Vlada o svom trošku, 1436. godine pozvala u Grad „odličnog graditelja“ iz južne Italije, iskusnoga Onofrija iz Cave, a sklopila je te godine s njim i majstorom hidrauličarom Andreuzzijem de Bulbitom ugovor o gradnji vodovoda, koji prihvaća Veliko vijeće sa 124 od 129 prisutnih glasova. Investicija je bila „teška“ 8250 zlatnih mletačkih dukata, rok dovršenja vodovoda kratak, ali izvršen - do kraja kolovoza 1437. godine. Voda je kamenim kanalima i u teškom terenu

dovedena od izvora na Šumetu do unutar gradskih Zdina, trasom duljine 11.700 metara. Gradnja impozantne šesnaestostrane Velike Onofrijeve fontane na zapadnom ulazu u Grad događa se u vrijeme kada dubrovačka komuna postaje Republikom, silnog zamaha tekstilne industrije, okrunivši teški, skupi, ali veličanstveni pothvat! Imati pitku vodu! Tijek gradnje Velike Onofrijeve fontane (1438.- 1446.), građene od najkvalitetnijeg korčulanskog kamena s otočića Kamenjaka, može se detaljno slijediti kroz precizne ugovore s izvođačima radova, a njezin sadašnji izgled odstupa od izvornog samo u gornjem dijelu zbog urušavanja u potresu 1667. godine. Pretpostavlja se da je kupola stajala na unutarnjem rubu zida rezervoara, obrubljena s 32 šiljata luka, između kojih je stajalo 16 skulptura različitih životinja, od kojih je, navodno, sačuvana skulptura psa. Znatiželja je istraživače, povjesničare i arhitekta 19. stoljeća nagnala na crteže rekonstrukcije izvornog izgleda Velike fontane, pa su nam se tako sačuvali, čak i na starim razglednicama prikazi iz tog vremena s psom na vrhu zdanja! Iako je renesansna faza fontane sa

16 slavina s maskeronima u donjem dijelu najvrijednija, valja prepoznati i ostale njezine povijesne faze koje su od Velike trešnje, pa sve do kraja 20. stoljeća imale za cilj iznova ostvariti jedinstvenost ove građevine, u obnoviteljskom i restauratorskom smislu. Najnovija obnova 2016. godine potaknuta i financirana od Društva prijatelja dubrovačke starine, poštovala je cjelovitost spomenika - uključujući kulturno -povijesnu, umjetničku i utilitarnu funkciju kao izvora pitke vode usred Grada. Ali, znatiželju gađanstva i konzervatorski prijemor - izazvalo je na obnovljenoj fontani ponovno postavljanje replike skulpture psa, po dubrovački „kučka“ vrh njezine sjeverne strane, identificiranog kao negdašnje rasprostranjene pasmine u dubrovačkom kraju, zbog smeđe boje zvanog „tabo“, službeno balkanski ili posavski gonič. Zbog svojih osobina izuzetne vjernosti i lojalnosti, najvjerojatnije i jest izabran da bude «čuvar vode», najvećega zajedničkog dobra dubrovačkoga kraja. Ostaje kućak izazov istraživačima, dok voda s Velike Onofrijeve teče na radost i korist puka i oduševljenih turista!



# THE LARGE (AND SMALL) ONOFRIO FOUNTAINS

*– a Miracle of Water and Beauty*



They are not merely the excellent urban framework of Dubrovnik, connecting the roughly 300 metre long main street the Placa, or Stradun, and also not just a refined sculptural Renaissance reflection of humanist Dubrovnik. They are a source of water, „the sweetest liquid“, as the learned 15th century Tuscan teacher of the youth of Dubrovnik, Filip de Diversis, nicknamed it. The Large and Small Onofrio Fountains are also a symbol of the achievement of city standards and culture of living at a time when Europe was still thirsty. They are the city fountains, the crowns of Dubrovnik's water supply built in commemoration of the bringing of drinking water to the City, and a true monument to civilisation. In

1436, the Dubrovnik government invited at its own expense the „excellent builder“ - the experienced Onofrio of Cava from southern Italy - to the City. That same year, it signed a contract with him and a master of hydraulics, Andreuzzi de Bulbito, on the construction of a water supply system, which the Major Council approved with 124 votes out of the 129 attending members. The investment was worth 8250 Venetian gold ducats. The water supply completion term was short, but fulfilled by the end of August 1437. The water was brought through stone canals and over difficult terrain from the spring in Šumet to within the city walls, by an 11.700 metre long route.

The construction of the imposing sixteen-sided Large Onofrio Fountain at the western entrance to the City coincided with the time when the Dubrovnik commune became a republic with a flourishing textile industry, and the crown of its success was this difficult, expensive, but magnificent venture: its own drinking water! The course of the construction of the Large Onofrio Fountain (1438 - 1446), built from best-quality Korčula stone from the Islet of Kamenjak, can be followed in detail thanks to the precisely-defined contracts with the contractors. The fountain's present-day appearance differs from the original only in its upper part, which collapsed in the earthquake of 1667. It is assumed that a cupola stood on the inner edge of

the reservoir wall bordered by 32 pointed arches, between which there were 16 sculptures of different animals, of which a sculpture of a dog allegedly survived. Curiosity made 19<sup>th</sup> century researchers, historians and architects reconstruct the Large Onofrio Fountain's original appearance from drawings, so this is how such images survived, even on old postcards, with a dog on the top of the structure! Although the fountain's Renaissance phase with 16 taps with gargoyles in its lower part is the most valuable, one should also recognise its other historical phases, which - from the Big Earthquake until the late 20<sup>th</sup> century - aimed at re-establishing the uniqueness of this structure in both the renovational and restorational sense. The fountain's most recent renovation in 2016 - initiated and financed by the Friends of Dubrovnik Antiquity Society - respected the monument's integrity, including its cultural, historical, artistic and practical functions as a source of drinking water in the centre of the City.

However, the curiosity of the residents and disapproval of the conservationists were stirred by placing a replica of sculpture of a dog (*kućak* in the Dubrovnik dialect) on the top of the northern side of the newly renovated fountain. The dog is considered to belong to a one time wide-spread breed in the Dubrovnik area known as the *tabo* owing to its brown colour, and officially called the Balkan or Posavina pointer. Thanks to its outstanding fidelity and loyalty, the dog was most probably chosen to be "guardian of the water", the most important common resource of the Dubrovnik area.

The dog remains a challenge for researchers, while the water from the Large Onofrio Fountain is still flowing to the joy and benefit of the residents and delighted tourists.

#### ISPOD REPLIKE PSA NALAZI SE KAMENA PLOČA S UKLESANIM LATINSKIM NATPISOM, VRIJEDNIM PRIJEVODA:

Onofriju, Giordanovu sinu, Onosiforu rodom iz Napulja, izuzetnom arhitektu našeg vremena (podižu) građani zbog toga što je vrhunskom domišljatošću i marljivošću, uz pomoć javnog novca koji bijaše prikupljen providnošću dubrovačke vlastele i na zapovijed najvišeg staleža, doveo vodu u ovaj epidaurski Dubrovnik, grad Ilirije, koji je već dugo trpio zbog nestašice vode. (Doveo ju je) vrlo teškim vodovodom, iz udaljenosti osam milja od grada, preko krševitih i vrletnih brda, te ona danas, od šestog dana prije veljačkih kalenda, blagoslovljena i najsretnijeg dana Gospodnjega, u izobilju teče iz krasnih česma.

Kyriakus Anconitanus

Sestog dana prije veljačkih kalenda 1438.

Prve godine otkako je Albert designiran za vladara.

#### UNDER THE REPLICA OF THE DOG LIES A STONE PLAQUE WITH A LATIN INSCRIPTION WORTH TRANSLATING:

To the memory of Onofrio, the son of Giordano, Onosifor born in Naples, an outstanding architect of our time, the residents (erected this plaque) because he - with his outstanding inventiveness and diligence, financed by public funds collected by the providence of Dubrovnik's noblemen, and by the command of the highest class - brought water to this Epidauran Dubrovnik, an Illyrian city which has for a long time suffered from the shortage of water. (He brought it) through a very challenging water pipe system, from a distance of eight miles from the City, over rocky and craggy mountains, so today - on the sixth day before the February calends, blessed and happiest day of Our Lord - it flows abundantly from the beautiful fountains.

Kyriakus Anconitanus

On the sixth day before the February calends in 1438

In the first year after Albert was designated as ruler.



# OBNOVLJENI GLAVNI OLTAR KATEDRALE

Razvoj Dubrovnika, kao i mnogih drugih povijesnih gradova, kroz stoljeća su određivale i različite prirodne nedaće. Najčešće su to bili potresi koji su Grad pod Srđem pogodili više puta, a u povijesti su kao najozbiljniji zabilježeni oni iz 1520., 1639., 1667., 1843., 1979. i 1996. godine. Pripovijest o glavnome oltaru dubrovačke katedrale Gospe Velike upravo je određena dvama potresima, onome iz 1667. i onome iz 1979. godine. Naime, najveća prirodna katastrofa u dubrovačkoj povijesti pogodila je Grad 6. travnja 1667. godine, srušivši ili oštetivši sve najvažnije građevine u Gradu i odnijevši mnogobrojne ljudske živote. Među srušenim građevinama je bila i stara romanička katedrala koja je građena između 12. i 14. stoljeća i koja je, iako relativno mala veličinom, radi svoje raskoši, umjetničke obrade i vrijednih umjetničkih djela smatrana za „najljepšu u Iliriku“ – dakle, na čitavoj našoj obali. Istodobno je katedrala bila i simbol gradskoga identiteta jer je u njoj stolovao dubrovački nadbiskup (tada još i metropolit), a u njoj se ustoličavao i knez Dubrovačke Republike. Nije stoga čudno da su Dubrovčani odmah započeli izgradnju nove katedrale koja je nadljudskim naporima izgrađena između 1671. i 1713. godine zalaganjem opata Stjepana Gradića, a prema projektu rimskoga arhitekta Andree Buffalinija. Ova trobrodna bazilika s kupolom, bez čije bi vizure Dubrovnik bio nezamisliv, do danas je ostala jedno od najreprezentativnijih djela barokne arhitekture u Hrvatskoj. Točno 312 godina kasnije Dubrovnik je 15. travnja 1979. pogodio novi potres, srećom ne tako razoran kao onaj iz 17. stoljeća. No, katedrala Gospe Velike ponovno je bila među najviše oštećenim građevinama i odabrana je u prioritete obnove dubrovačkih spomenika. Ono



što je započelo kao statička sanacija i prateće arheološko istraživanje pretvorilo se u senzaciju ne samo za znanstvenike, već i za širu javnost. Naime, arheološkim istraživanjima, koje je između 1981. i 1985. vodio Institut za povijest umjetnosti iz Zagreba, pod postojećom baroknom katedralom pronađene su još dvije katedrale: prethodna romanička katedrala koja je srušena u Velikoj trešnji iz 1667. i ispod nje jedna još starija, bizantska katedrala za čije se postojanje dotad nije znalo. Osim što su ti nalazi bili zanimljivi sami po sebi, doveli su u pitanje ono što se ranije znalo o nastanku Dubrovnika i o njegovim prvim stoljećima, a interpretacije pronađenih nalaza ni danas ne prestaju intrigirati znanstvenike.

Radi arheoloških radova bilo je potrebno ukloniti pod i dio inventara barokne katedrale koji se oslanjao na pod, pa je tako uklonjena stara drvena biskupska katedra s početka 18. stoljeća, barokna mramorna menza Glavnoga oltara iz sredine 18. stoljeća, drvene korske klupe iz sredine 19. stoljeća, drvena propovjedaonica s kraja 19. stoljeća (rad kipara Marina Radice) i historicistički retabl s početka 20. stoljeća u kojemu je stajala znamenita Ticijanova slika Gospina Uznesenja. Po završetku arheoloških radova i izrade nove armiranobetonske ploče (zamišljeni muzej u podzemlju katedrale dosad nažalost još nije ostvaren) otvorilo se pitanje uređenja interijera katedrale, posebice njezina Svetišta s Glavnim oltarom. Prema želji tadašnjega dubrovačkoga biskupa Severina Perneka i temeljem povjerenstva sastavljenog od stručnjaka (konzervatora, povjesničara umjetnosti i arhitekata) napravljeno je suvremeno arhitektonsko rješenje izgleda Svetišta i Glavnoga oltara. Uklonjeni izvorni inventar nije vraćen na svoje mjesto, već je u komadima pospremljen u Crkvu

sv. Roka. Nažalost, novi modernistički izgled Svetišta katedrale iz 1986. godine nije zadovoljio veliku većinu vjernika, svećenika i posjetitelja katedrale. Iako arhitektonski dosljedan, projekt uređenja Svetišta nije poštivao zatečenu slojevitost i vizualno bogatstvo unutrašnjosti jedne barokne katedrale. Ona je većini posjetitelja izgledala nekako prazno i nedovršeno, kao da joj nešto nedostaje. A nedostajala joj je upravo – slojevitost. Baš je činjenica da se kroz stoljeća u katedrali taložilo i ispreplitalo više umjetničkih slojeva i da se Glavni oltar ustvari sastojao od više različitih djelova iz različitih razdoblja bila dokaz njezina povijesnoga bogatstva i važnosti. Iako su ti slojevi bili nejednake umjetničke kvalitete, zajedno su činili jedno organsko jedinstvo, autentičan izraz povijesnoga hoda katedrale kojoj je svako stoljeće dodalo nešto svoje. Potaknuti željom vjernika da se Glavnome oltaru i Svetištu katedrale vrati izvorni izgled kakav je bio prije obnove iz osamdesetih godina 20. stoljeća, dubrovački je biskup Mate Uzinić u suradnji sa stručnjacima donio odluku da se krene u posao rekonstrukcije i restauracije staroga oltara. Nakon duljih priprema koje su uključivale pregled sačuvanih djelova, njihov prijenos u katedralu, izradu projekta montaže te uređenja interijera radovi su započeli najesen 2015. godine i trajali su godinu dana. Naravno, čitav je poduhvat zanimljiv i s teorijske strane, posebice teorije zaštite spomenika koja nastoji objasniti zašto je u konkretnom slučaju 1986. problem unutrašnjeg uređenja katedrale bio gledan na jedan, a 2016. na sasvim drugi način. Vjerojatno je najprepoznatljiviji dio oltarske cjeline poliptih (slika sačinjena od više zasebnih slika) iz sredine 16. stoljeća poznatoga mletačkog renesansnog slikara Ticijana koja prikazuje uznesenje Blažene Djevice Marije na nebo. Oko njega se

sada ponovno nalazi mramorni retabl (arhitektonski okvir) izrađen 1913. čiji je autor dubrovački arhitekt Ivo Ćurlića. Pri njegovome su vrhu i dva kružna reljefna medaljona koja prikazuju poprsja Sv. Srđa i Baka, prvih dubrovačkih zaštitnika. Sama oltarna menza napravljena je od višebojnog kararskog mramora i tipičan je primjer baroknoga oltara denoveško-ligurskog tipa i vrsne je kiparske izrade. To ga čini jedinstvenim u Hrvatskoj, a iza narudžbe glavnog oltara katedrale iz 1762. godine u relativno dalekoj Genovi stoje prijateljstvo i dobre veze između dviju mediteranskih pomorskih Republika: Denoveške i Dubrovačke. Oltar je urešen raznom srebreninom iz 18. i 19. stoljeća, a na vrhu se nalazi srebrni križ-relikvijar. Rad je to augsburškog majstora Johannesa Lautterera s početka 18. stoljeća kojega je katedrali prilikom svoga posjeta 1875. poklonio austrijski car Franjo Josip. Posebnu zanimljivost predstavlja drvena biskupska katedra izrađena 1713. godine prilikom dovršetka gradnje sadašnje katedrale. Ona je do 1815. godine bila tron dubrovačkoga kneza kada je on prema državnome protokolu dolazio na svečana bogoslužja u katedrali, a nakon nestanka dubrovačke samostalnosti pretvorena je u biskupsku katedru. Stoga ovaj, na prvi pogled jednostavan primjerak namještaja, ima iznimnu simboličku i povijesnu vrijednost. Nakon obnove Glavnoga oltara katedrale, preostaje još nastaviti uređenje detalja u ostatku interijera i nadati se da će idući naraštaji prepoznati veličinu ovoga zahvata i čuvanja bogatstva različitih povijesnih slojeva kulturne baštine. Samo će tako ona moći ostati ures i „majka i glava svih crkava“ (mater et caput omnium ecclesiarum) u Dubrovniku.

# RENOVATION OF THE MAIN ALTAR IN DUBROVNIK CATHEDRAL



The development of Dubrovnik has, among other things, been marked by various natural disasters, as has been the case with many other medieval cities. These disasters were mainly earthquakes which hit the city at the foot of Mount Srđ several times. History records the major ones as being those of 1520, 1639, 1667, 1843, 1979 and 1996. The story of the main altar of Dubrovnik's Cathedral of the Assumption of the Blessed Virgin Mary was actually determined by two

earthquakes, those of 1667 and 1979. Namely, the greatest natural catastrophe in the history of Dubrovnik hit the city on 6 April 1667, destroying or damaging all the main buildings in the city and taking many human lives. Among the buildings which collapsed was the old Romanic cathedral built between the 12th and 14th centuries. Although relatively small in size, owing to its magnificence, artistic interpretation and valuable works of art, it was considered „the most beautiful in Illyricum“, i.e.,

on our entire coast. At the same time, the cathedral was a symbol of city identity because it was the seat of the Archbishop of Dubrovnik (at that time also the Metropolitan), and the Rector of the Dubrovnik Republic was installed there as well. It is thus not surprising that the people of Dubrovnik immediately began to construct a new cathedral, which was built with superhuman effort between 1671 and 1713 thanks to the advocacy of Abbot Stjepan Gradić, according to the design of the Roman architect Andrea Buffalini. This three-nave basilica with a cupola - without whose vista Dubrovnik would be inconceivable - has remained one of the most representative Baroque architectural works in Croatia up to this day.

Exactly 312 years later, on 15 April 1979, Dubrovnik was hit by another earthquake, luckily not as devastating as the one in the 17th century. However, the Cathedral of the Assumption of the Blessed Virgin Mary was again among the most badly damaged buildings, and was given priority in the renovation of Dubrovnik monuments. What began as structural repairs accompanied by archaeological research turned into a sensation, not only for scientists but also for the general public. Namely, during the archaeological research carried out between 1981 and 1985 by the Zagreb Institute for Art History, two more cathedrals were found under the existing Baroque cathedral: the former Romanic cathedral destroyed in the Big earthquake of 1667, and an even older one underneath – a Byzantine cathedral the existence of which was unknown up to then. Apart from being interesting per se, the discoveries questioned what had previously been known about the origin of Dubrovnik and its first centuries, and the interpretation of these discoveries has not ceased to intrigue scientists right up to this day.

Because of the archaeological work, it was necessary to remove the floor and part of the Baroque cathedral inventory which stood on the floor. So the old wooden bishop's cathedra from the early 18th century, the Baroque marble mensa of the main altar from the mid-18th century, wooden choir stalls from the mid-19th century, a wooden pulpit from the late 19th century (the work of the sculptor Marin Radica), and a historical retable from the beginning of the 20th century - in which stood the famous Titian painting *The Assumption of the Virgin* - were removed. After the completion of archaeological works and the construction of a new reinforced concrete slab (the planned museum beneath the cathedral has, unfortunately, not been realised up to this day), the question arose of furnishing the cathedral's interior - particularly its sanctuary and main altar. A modern architectural solution of how the sanctuary and main altar should look was achieved in compliance with the wishes of the then Bishop of Dubrovnik, Severin Pernek and based on decisions made by a commission consisting of experts (conservationists, art historians and architects). Consequently, the original furnishings were not returned to their previous positions, but stored in pieces in the Church of St Roch. Unfortunately, the new modernist look of the sanctuary dating from 1986 displeased a large majority of the faithful, as well as priests and visitors to the cathedral. Although architecturally consistent, the renovation project of the sanctuary did not respect the existing layered appearance and visual magnificence of the interior of a Baroque cathedral. The cathedral somehow looked empty and incomplete to the majority of visitors, as if something was missing. And what was missing was precisely that layered quality. The very fact that over the centuries

several layers of different artistic styles had accumulated and become interwoven in the cathedral, and that the main altar actually consisted of a number of different parts from different art periods, was proof of its historical richness and importance. Although these layers were of unequal artistic quality, together they made an organic whole, an authentic expression of the cathedral's historical progress, with each century contributing something of its own. Encouraged by the wish of the faithful to restore the cathedral's main altar and sanctuary to their original appearance, the way they looked before the renovation in the 1980s, the Bishop of Dubrovnik, Mate Uzinić - in collaboration with experts - decided to start work on the reconstruction and restoration of the old altar. After long preparations - which included an examination of the retained parts, their transport to the cathedral, and the completion of the project of assembling them and furnishing the interior - the work began in the autumn of 2015, and lasted one year. Of course, the entire project is also interesting from the theoretical point of view, particularly from the theory of monument protection viewpoint, which aims at explaining why the particular problem of the cathedral's interior decoration was looked at in one way in 1986, and in a completely different way in 2016.

The most recognizable part of the altar is probably the polyptych (a painting consisting of several separate paintings) from the mid-16th century by the famous Venetian Renaissance painter Titian, depicting the assumption of the Blessed Virgin Mary into heaven. It is now once again within the marble retable (architectural frame) made in 1913 by the Dubrovnik architect Ivo Ćurlića. The retable's top is adorned with two circular relief medallions featuring busts of Saints Sergius and Bacchus,

Dubrovnik's first patron saints. Made of multi-coloured Carrara marble, the altar mensa is a typical example of a Baroque altar of the Genoese-Ligurian type, characterised by its outstanding sculptural workmanship, which makes it unique in Croatia. The ordering of the cathedral's main altar from relatively faraway Genoa in 1762 is the result of the friendship and good relations between the two Mediterranean and maritime republics: Genoa and Dubrovnik. The altar is adorned with a variety of silver items from the 18th and 19th centuries, while a silver cross-reliquary stands on its top. It is the work of the Augsburg master Johannes Lautterer from the early 18th century, a gift to the cathedral from Franz Joseph, Emperor of Austria, during his visit in 1875. Particularly interesting is a wooden bishop's cathedra made in 1713, on the occasion of the completion of the construction of the present day cathedral. Until 1815, it served as the throne of the Rector of Dubrovnik when he - according to state protocol - attended ceremonious liturgies in the cathedral, and was turned into a bishop's cathedra after Dubrovnik lost its independence. Consequently, this apparently simple piece of furniture has an outstanding symbolic and historic value. What remains to be done after the renovation of the cathedral's main altar is the continuation of restoring the details in the remainder of the interior, in the hope that future generations will recognise the vast importance of this work and of preserving the richness of the different historical layers of our cultural heritage. Only in this way can the cathedral remain the "jewel in the crown" and „mother and head of all the churches“ (mater et caput omnium ecclesiarum) in Dubrovnik.

U otočnom sazviježđu Elafita, Sv. Andrija jedan je od onih otoka koji svojim položajem i poviješću nastaje i ne samo faktografskom posebnosti zemljovidnih bilježenja još u 1. stoljeću u djelu *Naturalis Historia* Plinija Starijeg. Nevelike kvadrature od oko 54 tisuće metara četvornih, negostoljubivih strmih litica s južne i s malim pristavom sa sjeverne strane, obrastao raslinjem kao brod usidren u oazi jadranske utihe kojeg čuvaju galebovi i vjetrovi, svjedoči svoju otočku osamu poviješću, pričama, legendama i ljepotom.

Prvi stanovnici Svetog Andrije bili su benediktinci kojima je dubrovačka obitelj Crijević sagradila samostan pa je onda otok „istodobno čitav prozvan po imenu Sv. Andrije, kojemu je samostanska crkva bila posvećena“. Od 13. stoljeća u samostanu su bili svećenici, ali i mladi vlastelini koji su dolazili zbog oporavka, ili su bili poslani po kazni da se zatočenjem izgnani iskupe za razne prijestupe. Benediktinci su, pored crkvenih obreda, „gajili pismenost i prednjačili u umjetnosti“ pa se onda, piše Milan Milišić, samostan Sv. Andrije i bukvalno, kamen po kamen, pretvorio u svoju metaforu. Svjetionik sagrađen 1870., dijelom i od kamena, u potresu 1667. godine, oštećenog samostana. U najboljim danima s visine od 69 metara svjetlo mu je bilo vidljivo 24 nautičke milje. Otoku je „Pravi naziv bio: ‘S. Andrea de Pelago’, dočim je kasnije bio naznačen na pomorskim kartama – na portolanima ‘Donzella’



(djevojčica) po onoj legendi o Lopudskoj sirotici.“ – piše Vicko Lisičar u knjizi *Tri dubrovačka otočića (Daksa, Sveti Andrija i Ruda)*. U dubinama oko otoka još u doba Dubrovačke Republike vadili su se koralji. I to, oni crveni posebno vrijedni, rekli bismo danas, kontrolirane količine i podrijetla. Samostanci su se, svjesno sputani brojnim nemogućnostima i predani molitvama, bavili književnošću i znanošću. Ludovik Crijević Tuberon (1459.-1527.) u društvu jednog ili dvaju redovnika, proživio je na otoku osamnaest godina, vrijeme provodeći u molitvi i pručavanju književnosti, započevši pisanje svojih *Komentara*. „Njegovom druženju s Muzama nije bilo kraja“ – svjedoči S.M. Crijević.

Na otoku je živio i Mavro Vetranović Čavčić (1482.-1576.). Ovaj napoznatiji otočanin Svetog Andrije u nedovršenom spjevu *Remeta* opisao je mijene mora, oluje i svoj isposnički jelovnik, sastavivši herbarij samoniklog bilja i „u mirnom hladu njihova znanja vonja na trave i vino“ pisao pjesme. Od svih otočkih legendi i kronologija, romantična priča

o nesretnoj djevojci Mariji, rodnom s Lopuda, koja je noću od lopudske uvale Šunaj do Svetog Andrije plivala i tu se sastajala sa svojim ljubavnikom iz roda dubrovačkog plemstva i, zbog zasjede svoje braće, stradala u otvorenom moru, ostala je često citiranom ljubavnom posvetom. Pomorci su iz samilosti i u slavu njene ljubavi, otočić nazivali „Djevojčica“. U toj igri nazivlja, čini se, ostavljena je povijest otoka koji priziva uspomenu svoje znane i neznane stanovnike, znakovite pouke i posvete izgubljene u biografijama i sklonjene u pismohranama. Otočka kronologija nužno danas otvara i svoje turističke epizode ostajući idealnim mjestom mira, tišine i ljepote koja ima svoju cijenu.

Ako velika svjetlost u gradovima i urbanim mjestima udaljuje nebo, svjetlost svjetionika na Svetom Andriji ga je približavalo. Svakim svojim bljeskom. I takvim ostavilo. Sljubljujući ga s morem jednakih nebeskih modrina i punim zagovora svojih dubina. Utihnula je davno lanterna. Napustili su je

posljednji svjetioničari. Ostavljajući tajne u, samo rijetkima znanom, rasporedu vjetrova. Ruži njihovoj. I Remetu koji samoniklo bilje skuplja. Po kojem otok Djevojčica miriše. I zove nas da mu doplovimo. Kad jednom poželimo ljepotu i osamu Svetoga Andrije.

# Andrija

## OTOK DJEVOJČICA

In the constellation of islands called the Elaphites, Sv. Andrija (St Andrew) is one of those islands which - owing to its location and history - remains more than just a factual peculiarity of the geographical notes recorded way back in the 1<sup>st</sup> century in Pliny the Elder's work *Naturalis Historia* (Natural History). Small in size, stretching over some 54 thousand square metres, with inhospitable steep cliffs on its southern side and a small jetty on its northern side, covered with vegetation like a ship anchored in an oasis of Adriatic tranquillity guarded by seagulls and winds, Sv. Andrija testifies to its insular loneliness with history, stories, legends and beauty.

The first inhabitants of Sv. Andrija were the Benedictines, for whom the Crijević family from Dubrovnik built a monastery. "The whole island was then named after St Andrew, to whom the monastery church was dedicated." From the 13<sup>th</sup> century onwards, the monastery housed priests, as well as young noblemen who came there to recuperate, or were sent as punishment into exile intended to redeem them from their various offences. In addition to their church rituals, the Benedictines "fostered reading and writing and excelled at art". According to the writings of Milan Milišić, the Monastery of St Andrew then turned literally, stone by stone, into its own metaphor. In 1870, a lighthouse was built there,

partially with stones from the monastery that had been damaged in the earthquake of 1667. In the lighthouse's heyday, its light on the 69 metre high tower could be seen from a distance of 24 nautical miles. "The island's real name was *S. Andrea de Pelago*, but it was later marked on nautical charts as *Donzella* (Maiden), after the legend of the poor girl of Lopud." - wrote Vicko Lisičar in his book *The Three Islets of Dubrovnik. (Daksa, Sveti Andrija and Ruda)*. People used to dive for coral in the depths around the island as far back as the time of the Dubrovnik Republic. This was the highly valued red coral with - as we would say today - controlled quantity and origin. Aware that they were bound by many limitations and dedicated to prayer, the monastery inhabitants occupied

# Sv. Andrija

## MAIDEN ISLAND

themselves with literature and science. Ludovik Crijević Tuberon (1459-1527) lived on the island in the company of one or two monks for eighteen years, spending his time in prayer and the study of literature. That is where he began to write his *Comments*. "There was no end to his companionship with the Muses" – wrote S. M. Crijević.

Mavro Vetranović Čavčić (1482-1576) also lived on the Island of Sv. Andrija. As its best known inhabitant, he portrayed sea tides, storms, and his frugal menu in his unfinished epic *Remeta*. Vetranović made a herbarium of indigenous plants, and wrote his poems "in their tranquil shade, which smelled of herbs and wine". The most frequently quoted of all the island's legends and chronicles is the romantic story of an ill-fated girl called Marija, born on the

Island of Lopud, who used to swim at night from Lopud's Šunj Bay to the Island of Sv. Andrija to meet her lover - a member of the Dubrovnik nobility - and who drowned in the open sea after being ambushed by her brothers. Seamen nicknamed the island *Djevojčica* (Maiden) out of compassion and to honour her love. It seems that this name game reflects the history of this island, bringing to mind its known and unknown inhabitants, important lessons and dedications lost in biographies and safeguarded in archives. Today, the island's chronology has to make way for its tourist episodes as well, remaining an ideal place of tranquillity, silence and beauty which has its price

If the extensive illumination in cities and urban places makes the sky look more distant, the light from the lighthouse on Sv. Andrija brought it nearer with each of its flashes. And it remained that way, blending with the equally blue shades of the sky and the depths of the sea. The lighthouse became quiet a long time ago, deserted by the last lighthouse keepers. Leaving its secrets to the wind streams known only to few people, to the wind rose, and to Remeta who picks the wild herbs, which scent the *Maiden* Island, calling us to sail there the moment we wish to enjoy the beauty and solitude of the Island of Sv. Andrija.





MATO



## *Slikar dubrovačkoga života*

**M**ato Vodopić, dubrovački biskup, teolog i književnik rodio se u Dubrovniku 13. prosinca 1816. godine u obitelji pomorskoga kapetana Nikole i majke Jele, rođene Maškarić. Umjesto da nakon završene gimnazije, krene očevim stopama i postane pomorac, upisuje bogosloviju koju je studirao i završio u Zadru. Mladu misu slavio je 27. prosinca 1840. u Dubrovniku, a prve četiri godine svećeničke službe proveo je u Smokovljanima i u Ošljemu. Umjesto pomorskoga života dum Mato, kako su ga od milja zvali, odlučio se za svećenički poziv i život u župama u kojima je bio neizmjereno poštovan, a more je ostalo njegova snažna i postojana inspiracija i tema. U Konavlima, na Grudi, proveo je dvanaest godina, a nakon toga dolazi u Gruž te nakon tri godine, 1822. postaje dubrovački biskup, kao prvi domaći sin nakon pada Dubrovačke Republike. Godine 1890. slavio je Zlatnu misu, pedeset godina svećeništva. Umire 13. ožujka 1893. g., nakon moždanoga udara, a pokopan je u dubrovačkoj crkvi otaca Isusovaca. Danas je njegov grob u Crkvi svetoga Mihajla na Lapadu i on je jedan od onih koji su u sjeni grobnih čempresa Na Mihajlu pronašli mir. Kad ga opisuje, povjesničar Josip Bersa ističe kako je iz njegove pojave izvirala takva moralna snaga koja je ublažavala svaku suvišnu

žestinu i gladila svaku hrapavost. Posjedovao je sve do konca života netaknutu svježinu duha, čistoću misli i zadržavajući spokoj u dočekivanju neizbježnih žalosti jer je zarana naučio „da se teškoće ne lome vazda kao pogača“.

Život u Konavlima, ljepota konavoskih običaja, tradicije i vjerovanja, nadahnula ga je za „Mariju Konavoku“, priču iz konavoskoga života na temelju istinitoga događaja u kojoj je opisao svakodnevni život ljudi vezanih uz zemlju, težak rad, ali i slavljenje blagdana, krštenja, svadbi - Konavoske zdravice su oduvijek bile poznate, te je tako jednu od njih Vodopić iskoristio za svoje djelo kako bi što vjernije prikazao tamošnji način života:

„Objed dobar, sreća bolja, pošten domaćin, veseli mu prijatelji. Prijatelji dolazili, a domaćina u lijepom zdravlju vazda nahodili. A ovo krsno ime, koje junak slavi, da Bog da ga proslavio sa mirom božijim, sa časom dobrim; vazda mu junaku veselo dolazio, a u boljemu ostavljao za puno ljeta i veselih godina, ako Bog da. Zdravo, gospodine paroče, zdravo domaćine, zdravi domaćinovi prijatelji, i ja s vama!“ (Marija Konavoka, 72. stranica, Agrum, 1971.). Njegova „Tužna Jele“, pripovijest o nesretnoj ženi koja, nakon što joj je more oduzelo dvojicu sinova, bolesna iščekuje povratak muža, u podnaslovu određena kao Povijest gruška, prožeta

je kršćanskim duhom, autentičnom atmosferom Gruža i lokalnog govora, a u njoj je opisana velika tema europske književnosti - tema čekanja. Atribut „tužna“ određuje osnovno raspoloženje ove naše prve realističke novele – tugu, samoću, tišinu i slutnju smrti. „Svaku povijest trebalo je nekako zaglaviti, moja je zaglavljena sa žalosnom smrću Jelinom, i tamo preko smrti što ćeš veće tražiti?“ (Tužna Jele, 77. stranica, Matica hrvatska., 1993.). Pripovijest „uzetu iz istine“ (Bersa) Vodopić je napisao prema svjedočanstvima Jelina muža Joza Baldova i gruškog barkariola Miha, a služio se i arhivom Gruško-lapadske župe u kojoj je službovao. Opisao je težak pomorski život sudbinski povezan s morem koje daje, ali i uzima.

Kao književnik Vodopić je bio usmjeren na maloga čovjeka, njegovu sudbinu, težak život, strepnje, nade i očekivanja. Znao je živjeti i osjećati s ljudima, razumio je i poznao njihove probleme, suosjećao s njima, divio se njihovoj snazi i upornosti u borbi s različitim nedaćama i doista o njemu možemo govoriti kao o slikaru dubrovačkoga života. Službovanjem u Konavlima i Gružu upoznao se sa svim aspektima života, običaja i tradicije naših ljudi što je oblikovao u svoja dva značajna djela „Marija Konavoka“ i „Tužna Jele“ kojima je najavio realizam u hrvatskoj književnosti.

# VODOPIĆ

# MATO VODOPIĆ

## *A Painter of Dubrovnik Life*

The Dubrovnik bishop, theologian and writer, Mato Vodopić, was born in Dubrovnik on 13 December 1816, as a son of the sea captain Nikola and his wife Jele, nee Maškarić. After finishing grammar school, rather than following in his father's footsteps and becoming a seaman, he became a student of theology, which he graduated in in Zadar. He celebrated his First Mass on 27 December 1840 in Dubrovnik, and served his first four years as a priest in Smokovljani and Ošlje.

Instead of choosing a life at sea, Father Marin - as they nicknamed him - embraced the priesthood and life in the parishes in which he was immensely respected, while the sea remained his major interest and a lasting source of inspiration. He spent twelve years in Konavle and Gruda, after which he came to Gruž. Three years later, in 1822, he became Bishop of Dubrovnik, as the first local clergyman after the fall of the Dubrovnik Republic. In 1890, he celebrated his Golden Jubilee Mass on the occasion of the 50th anniversary of his priestly ordination. He died on 13 March 1893 after a stroke, and was buried in the Church of St Ignatius in Dubrovnik. Today, his tomb lies in St Michael's Church in Lapad. Vodopić is amongst those who found peace in the shadows of cypresses at the Mihajlo Cemetery. The historian Josip Bersa claims that Mato Vodopić had a moral strength that calmed every excessive rage and soothed all types of abrasiveness. Right up until the end of his life, Vodopić had an untouched freshness of spirit, clarity of thought, and an amaz-

ing calmness in facing unavoidable sorrows, realising at an early age that „difficulties are not always solved as easily as breaking bread.,,

Life in Konavle, and the beauty of the Konavle customs, tradition and beliefs inspired Vodopić to write a story about Konavle entitled *Marija Konavoka* (Marija of Konavle), based on a true event, which portrayed the everyday life of the people linked with the soil and hard work, but also with the celebration of holy days, baptisms and weddings. The Konavle toasts (raising of glasses) have always been well-known, and Vodopić used one of them in his work to portray the local way of life as faithfully as possible:

„Here is to a good meal, better luck, our honest host, and his merry friends. May his friends visit our host, and always find him in good health. God grant that the name day of this worthy man be celebrated in heavenly peace and in good time; and God grant that this worthy man always be visited by merry people, and enjoy a better life for many joyful years. May our parish priest enjoy good health, alongside our host, his friends, and myself.“ (*Marija Konavoka*, p. 72, publisher: Agrum, 1971).

Mato Vodopić's story *Tužna Jele* (A Tale of Sad Jele), about an unfortunate sick woman waiting for her husband to return after her two sons had died at sea, is subtitled *A Historical Record of Gruž*. Imbued with Christian spirit, the au-

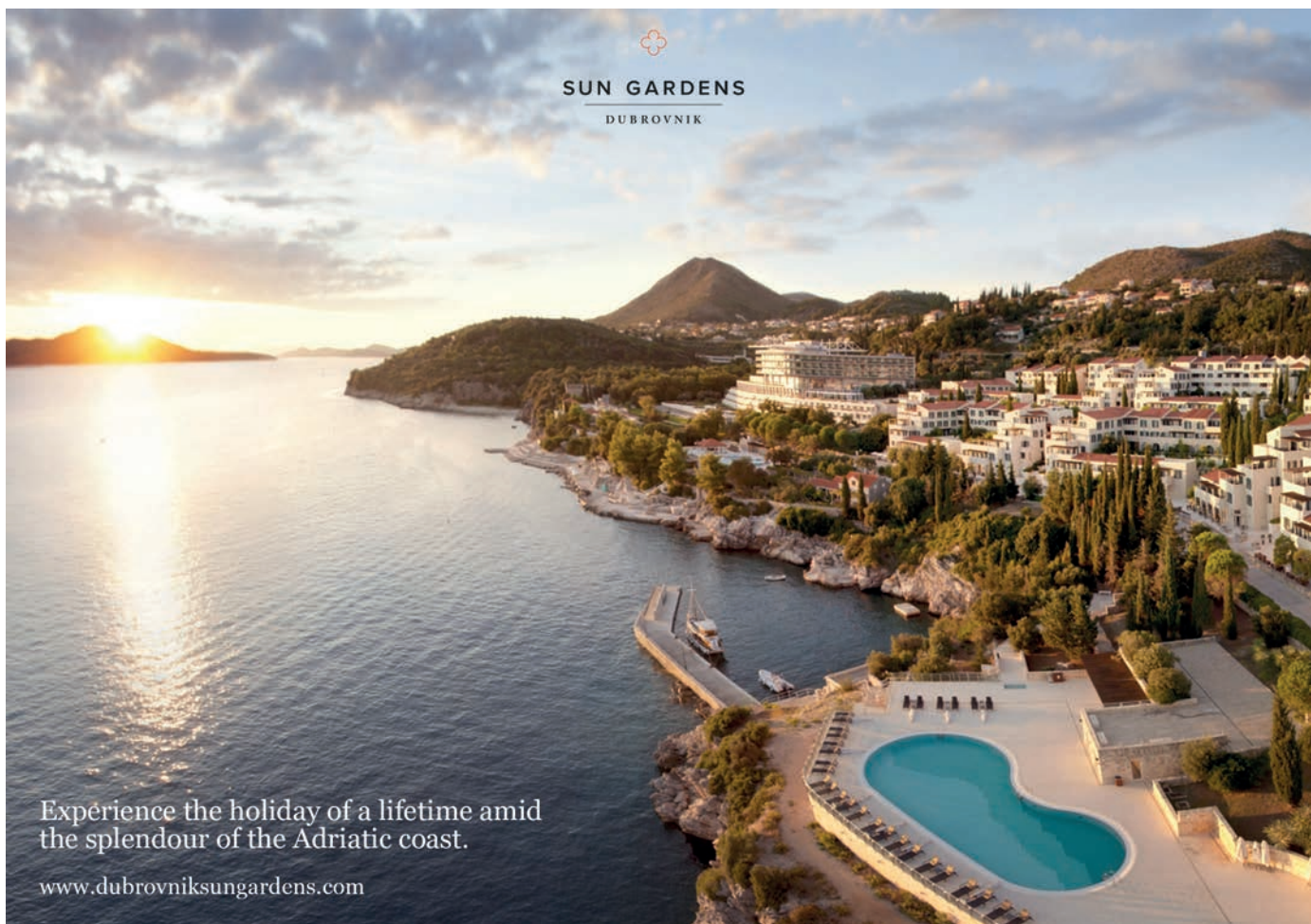
thentic atmosphere of Gruž, and the local dialect, it deals with one of the main themes in European literature: waiting. The attribute „sad“ depicts the basic mood in this first local realistic short story: sadness, loneliness, silence and a foreboding of death. „Each story was to be marked by something, mine was marked by Jele's sad death, and what more can one look for beyond death?“ (*Tužna Jele*, p. 77, publisher: Matica hrvatska, 1993). Vodopić wrote this tale, „based on a true event“ (Bersa), according to evidence given by Jele's husband, Jozo Baldov, and a boatman from Gruž, Miho, and also consulted the archives of the Gruž-Lapad parish in which he served. He described the hard life of seamen whose fate depended on the sea, which gives but also takes away. In his literary work, Vodopić portrayed ordinary people and their destiny, hard life, fears, hopes and expectations. He lived and sympathized with people, knew and understood their problems, showed compassion for them, admired their strength and persistence in their fight against various calamities. One can indeed define him as a painter of Dubrovnik life. While serving in Konavle and Gruž, he became acquainted with all aspects of the life, customs and tradition of the local people, and described them all in his two major works *Marija Konavoka* and *Tužna Jele*, by which he introduced realism into Croatian literature.





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**P**remda su živjeli i stvarali u udaljenim europskim gradovima, najistaknutiji hrvatski dramatičar i kazališni čovjek Marin Držić (Dubrovnik, 1508.? – Venecija, 1567.) i najistaknutiji engleski dramatičar i kazališni čovjek William Shakespeare (Stratford na Avonu, Engleska, 26. travnja 1564. (kršten) – Stratford na Avonu, 23. travnja / 3. svibnja 1616.), koji je imao tri godine kad je umro Marin Držić Vidra, spojeni su sudbinskim, egzistencijalnim i stvaralačkim silnicama. Marin Držić rođen je u imućnoj trgovačkoj obitelji, kao i William Shakespeare. Mali je Marin polazio humanističku školu u rodnom gradu, kao i mali William, i obojica su u školi učili latinski, čitali Ovidija, Cicerona, Vergilija, Plauta i Terencija. Kad su Držićev otac i braća u trgovini propali, morao je napustiti studij pri kraju školovanja u talijanskoj Sieni, gdje je kao istaknuti student i prorektor Sveučilišta dočekao papu, a postoje pretpostavke da je, u još ranijoj dobi, Shakespeare morao napustio

*Marin  
Držić i  
William  
Shakespeare*

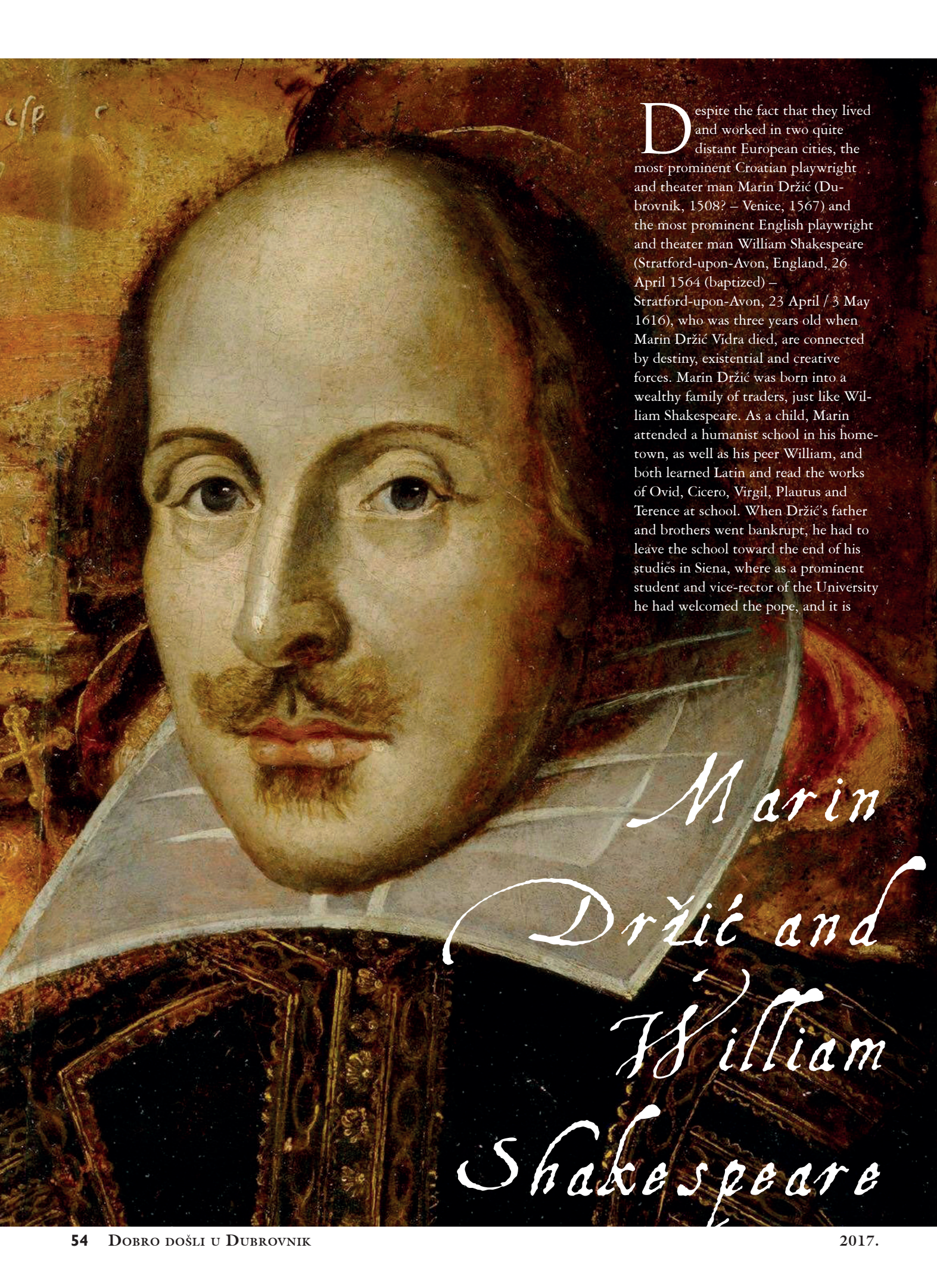
školu, kao četrnaestogodišnjak, 1578. godine, kada su poslovi njegova oca pošli nagore. Iako su podatci o Vidrinu životu oskudni kao i podatci o Willovu životu, oba dramatičara osim užega i širega konteksta posredno ili neposredno ucrtavaju vlastite obitelji u svoja djela, što je najvidljivije u istovjetnim imenima ljudi iz najužega okruženja i dramskih osoba: Držićevi su protagonisti moguća reminiscencija na oca i brata Marina, Maroja, Mara i brata Vlaha, uz obiteljski prepoznatljive Nika, Pijera, Peru..., a u Shakespeareovim djelima možemo pronaći aluzije na ženu mu Ann (Hathaway) i brata Richarda, uz kćer Susannu i blizance, kćer Judith i sina Hamneta, koji su osim poveznice s Hamletom nerijetki protagonisti Willovih komedija zabuna. Istaknuti je znak tiskanih izdanja Držićevih djela polovicom 16. stoljeća globus, zaštitni znak likovne djelatnosti njegova brata, slikara Vlaha Držića, poznatoga izrađivača globusa u Veneciji, koji prikazuje i rad engleskoga dramatičara: 1597. Shakespeare postaje suvlasnik kazališta Globe. Držić od 1548. do 1559. pretvara rodni Dubrovnik u Grad-teatar stvarajući jedinstveni svemir kazališne umjetnosti usporediv s kasnijim Shakespeareovim londonskim i stratfordskim. Dramski opus Marina Držića i Williama Shakespearea, slojevit dramski svemir, karakterizira spoj erudicije i svakodnevice, usidrenost u renesansnom humoru, ironiji, sarkazmu i melankoliji, ali i boli i tragičnosti, sa silnicama poznavanja srednjovjekovlja i farseskinih elemenata, iznimno slojevit i bogat jezik (hrvatski i engleski), bujan leksik i enormno velik broj lucidno smišljenih neologizama, tj. kovanica, sinteza visoke retorike i pučkoga izraza, snažna usmjerenost na problematiku vlasti, političkih manipulacija, strategija „ideologije izdajice” ili ljubavnih *qui pro quo* zapleta i raspjeta u komedijama. Nerijetko se u djelima starijega Marina i mlađega Williama pokazuju manirističke silnice, neprekidno odzrcaljenje iluzije i stvarnosti, snova i u dramsku strukturu ucrtana stvarnosnoga makijavelizma.

Najočitija je fabulativo-dramatska poveznica između Držićeve komedijske pastore / pastoralne komedije *Grižula (iliti Plakir)*, izvedene 1556. na piru Vlaha Sorkočevića, i Shakespeareove pastoralne komedije / komedijske pastore *A Midsummer Night's Dream*, nastale između 1590. i 1597. s gotovo istovjetnim mehanizmima teatra u teatru i prepleta dvora/grada i ljubavnih čarolija u prirodi, te mitološke komediole *Pripovijes kako se Venere božica užeže u ljubav lijepoga Adona u komediju stavljena*, izvedene u palači Sinčićevića na piru Vlaha Držića 1551. godine i Shakespeareova pjesmotvora *Venus and Adonis*, nastala između 1592. i 1593., između Držićevih i Shakespeareovih škrtaca, npr. Dunda Maroja i Skupa i Shylocka, između mjesta radnje – hrvatskih lokaliteta i toponima u Iliriji (*Twelfth Night, or What You Will*; 1599. – 1600.)

Marin Držić umro je iznenadnom smrću u Veneciji s 59 godina ako je točna pretpostavka da je rođen 1508. godine u Dubrovačkoj Republici. U Mletačkoj je Republici pokopan u zajedničkoj grobnici Sv. Ivana i Pavla (San Zanipolo), u kojoj je pokopano dvadeset i pet mletačkih duždeva. U tom je gradu Držić svojedobno bio zaposlen kao nadbiskupski kapelan. William Shakespeare umro je u 52. godini u Stratfordu na Avonu, 23. travnja, prema Julijanskom kalendaru, istoga dana kad je i rođen, i pokopan u crkvi Svetoga Trojstva u blizini oltara. Iznad groba postavljena je 1623. godine spomen-bista s latinskim natpisom: *IVDICIO PYLIUM, GENIO SOCRATEM, ARTE MARONEM. TERRA TEGIT, POPULUS MAERET, OLYMPUS HABET (Po mudrosti Nestor, po genijalnosti Sokrat, po umjetnosti Vergilije. Zemlja pokriva, narod plače, a Olimp ga ima)*. Na nadgrobnom natpisu posvećenu Marinu Držiću predstavnici današnje Hrvatske akademije znanosti i umjetnosti istaknuli su: **VELIKI HRVATSKI / RENESANSNI KOMEDIOGRAF / MARIN DRŽIĆ / ROĐEN 1508 U DUBROVNIKU / UMRO JE U VENECIJI / 2 SVIBNJA 1567 / I POKOPAN U OVOJ**

**BAZILICI / USPOMENI PJESNIKA / U ZAGREBU 1972.** Taj je natpis, uklesan u golemoj mletačkoj dominikanskoj bazilici Ss. Giovanni e Paolo, dvojezičan (talijanski i hrvatski) i nalazi se u drugoj pobočnoj kapeli lijevo od Glavnog oltara. Podno dvojezičnih natpisa uklesana je (na talijanskom jeziku) bilješka Marinova nećaka Jere, pisca rodoslovlja obitelji Držić, na temelju koje je utvrđeno mjesto piščeva pokopa. Spomen-ploča postavljena je gotovo četiri stoljeća nakon Držićeve smrti.

Marin Držić i William Shakespeare stvaraju stalno pokretan i intrigantan svemir koji se vrti istodobno oko osi čovjekova *Ja* i cijeloga svijeta, vizionarski nagovješćujući i spajajući suvremene nam rasprave o čovjekovoj nutrini i teorije identiteta i istraživanja svemira. Marin Držić, svećenik Rimokatoličke Crkve i nećak pjesnika Džore Držića, izabran 1526. godine na mjesto jednog od dvojice rektora crkve Svih svetih (zvane Domino) u Dubrovniku, u veljači 1538. godine izabran je za orguljaša u dubrovačkoj katedrali, a nekoliko mjeseci poslije Vijeće umoljenih dodjeljuje mu novčanu potporu za daljnju naobrazbu. Posljednji dokument koji se odnosi na Držićev boravak u Sieni vijest je od 25. lipnja 1542. – o završetku Vidrina rektorskog mandata. Šestoga siječnja 1543. Držić je u Anconi, a u siječnju 1546. ponovno je u Dubrovniku. Tijekom sljedećih godina obavlja funkciju rektora crkve Svih svetih, upravljajući istodobno svojim skromnim imanjem i obavljajući manje državne poslove. Današnji Dom Marina Držića, najmanji i iznimno aktivan muzej u rodnom Držićevu Dubrovniku, naslonjen je na crkvu Domino u Širokoj ulici. U njemu su s nama i sjećanja na Držićeve glumačke družine: na *Pometnike, Njarnjase, Gardzariju, Bidzaro*, anticipatore i Shakespeareovih glumačkih družina. „Totus mundus agit histrionem.“ Ove, 2016. godine obilježavamo 400 godina od smrti Williama Shakespearea. Sljedeće, 2017. godine obilježiti ćemo 450 godina od smrti Marina Držića. „Tko srce dava, svega sebe dava.“



Despite the fact that they lived and worked in two quite distant European cities, the most prominent Croatian playwright and theater man Marin Držić (Dubrovnik, 1508? – Venice, 1567) and the most prominent English playwright and theater man William Shakespeare (Stratford-upon-Avon, England, 26 April 1564 (baptized) – Stratford-upon-Avon, 23 April / 3 May 1616), who was three years old when Marin Držić Vidra died, are connected by destiny, existential and creative forces. Marin Držić was born into a wealthy family of traders, just like William Shakespeare. As a child, Marin attended a humanist school in his hometown, as well as his peer William, and both learned Latin and read the works of Ovid, Cicero, Virgil, Plautus and Terence at school. When Držić's father and brothers went bankrupt, he had to leave the school toward the end of his studies in Siena, where as a prominent student and vice-rector of the University he had welcomed the pope, and it is

*Marin  
Držić and  
William  
Shakespeare*

assumed that Shakespeare had to leave school at an even earlier age (at the age of fourteen), in 1578, when his father's business started to fail. Although the details on Vidra's life are scarce just as the information on Will's life, both playwrights, aside from a narrower or broader context, include directly or indirectly their own families into their works, which can be best perceived in the identical names of people from their closest environment and of their dramatic characters: Držić's protagonists are likely to be reminiscent of his father and brother Marin, Maroje, Maro and brother Vlaho, along with some names that can be found in his family such as Niko, Pijero, Pera ... while in Shakespeare's works we can find references to his wife Ann (Hathaway) and his brother Richard, but also to his daughter Susanna and his twins, daughter Judith and son Hamnet, which are, in addition to their link to Hamlet, often the protagonists of Will's comedies of errors.

A featured sign of printed editions of Držić's works in the mid-16th century was a globe, a trademark of artistic activities of his brother Vlaho Držić who was a painter and famous globe maker in Venice, which is a symbol of the work of the English playwright as well: in 1597 Shakespeare became part owner in the Globe Theater. From 1548 to 1559 Držić turned his hometown Dubrovnik into a Theater City, creating a unique space of theater art comparable to the later Shakespeare's London and Stratford. The dramatic works of Marin Držić and William Shakespeare, which make a rather layered drama universe, are characterized by a combination of erudition and everyday life, by the immersion in the Renaissance humor, irony, sarcasm and melancholy, but also in pain and tragedy, along with the strong knowledge concerning the Middle Ages and farce elements, an extremely layered and rich language (Croatian and English), an exuberant vocabulary and an enormous quantity of deliberately composed neologisms, i.e. coined terms, a synthesis of high rhetoric and folk expression, a strong focus on the issues of government, political manipulations, the strategy of "ideology of traitors" or *qui pro quo* love plots and denouements in comedies. The works of the older Marin and the younger William often show mannerist forces, the

constant reflection of the illusion and the reality, of dreams and the realistic Machiavellianism engraved into the dramatic structure. The most obvious link is the one concerning the plot and the dramatic elements when comparing Držić's comedy pastoral / pastoral comedy *Grižula (Plakir)*, performed in 1556 at the wedding of Vlaho Sorokočević, and Shakespeare's pastoral comedy / comedy pastoral *A Midsummer Night's Dream*, created between 1590 and 1597, the two having almost identical mechanisms of theater-within-theater and the court/city elements intertwining with love magic in the nature; then the mythological comedola *A Story of the Goddess Venus Falling in Love with Adonis the Fair* performed in the Sinčićević palace at the wedding of Vlaho Držić in 1551 and Shakespeare's poem *Venus and Adonis*, written between 1592 and 1593, between Držić's and Shakespeare's misers, for example between Uncle Maroje and Skup and Shylock; there is also the link between the places – Croatian locations and place names in Illyria (*Twelfth Night, or What You Will*; 1599 – 1600).

Marin Držić died suddenly in Venice at the age of 59, provided the assumption that he was born in 1508 in the Republic of Dubrovnik was valid. He was buried in the Republic of Venice in a common grave of San Giovanni e Paolo Church (San Zanipolo), in which twenty-five Venetian doges were buried as well. In that city Držić was working for some time as the chaplain of the archbishop. William Shakespeare died at the age of 52 in Stratford-upon-Avon, on 23 April by the Julian calendar, on the same day he was born, and was buried in the church of the Holy Trinity near the altar. Above his grave there is a memorial bust erected in 1623 containing an inscription in Latin: *IVDICIO PYLIUM, GENIO SOCRATEM, ARTE MARONEM. TERRA TEGIT, POPULUS MAERET, OLYMPUS HABET (A Pylian in judgement, a Socrates in genius, a Maro in art. The earth buries him, the people mourn him, Olympus possesses him.)* On the tombstone dedicated to Marin Držić the representatives of the today's Croatian Academy of Sciences and Arts wrote the following: AN EMINENT CROATIAN / RENAISSANCE PLAYWRIGHT / MARIN DRŽIĆ / BORN IN 1508 IN DUBROVNIK / DIED IN VENICE / ON 2 MAY 1567 / AND BURIED IN

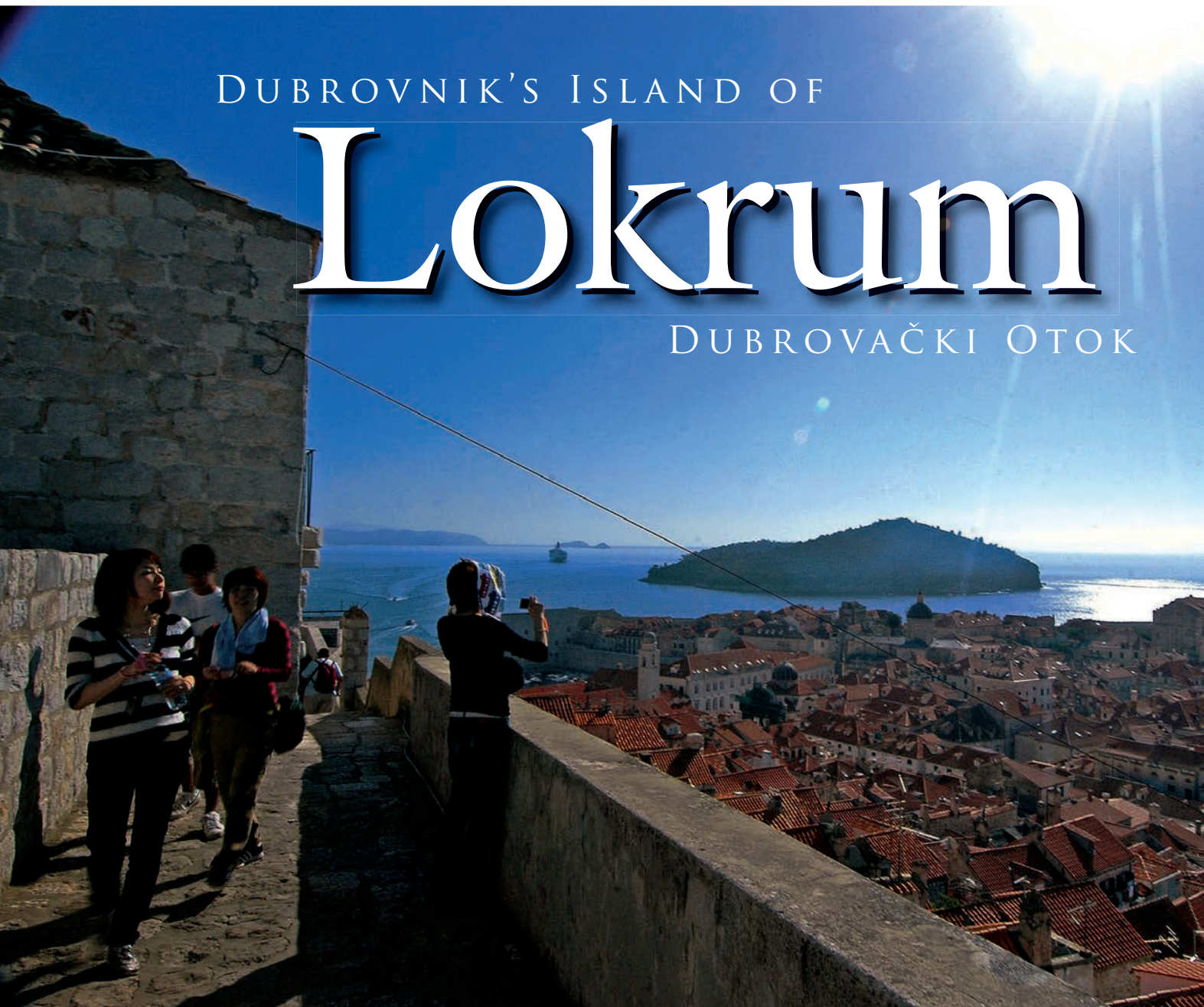
THIS CHURCH / TO THE MEMORY OF THE POET / ZAGREB, 1972. This inscription, carved in the interior of the enormous Dominican church of San Giovanni e Paolo in Venice, is bilingual (Italian and Croatian) and is located in the second side chapel to the left of the main altar. At the foot of the bilingual inscriptions a note is carved (in Italian) by Marin's nephew Jere, author of the Držić family genealogy, which helped to determine the place where the writer was buried. The memorial was put up almost four centuries after Držić died. Marin Držić and William Shakespeare were creating an endlessly moving and intriguing universe that revolves simultaneously around the axis of the man's *I* and the whole world, anticipating in a visionary manner and linking our contemporary discussions on the inner man with the identity and space exploration theories.

Marin Držić, a Roman Catholic Church priest and nephew of the poet Džore Držić, was elected in 1526 to the position of one of the two rectors of the Church of All Saints (popularly called Domino) in Dubrovnik; in February 1538 he was appointed to the post of the organist of the Dubrovnik Cathedral, and a few months later the Senate granted him a one-time financial aid for further education. The last document related to Držić's stay in Siena is the news dating from 25 June 1542 concerning the end of Vidra's term as rector. On the 6 January 1543 Držić was in Ancona, and in January 1546 he was back in Dubrovnik. In the following years he held the position of the rector of the Church of All Saints, while taking care at the same time of his small estate and doing minor state administration tasks. Today's House of Marin Držić, the smallest and extremely active museum in Držić's hometown Dubrovnik, is situated adjacent to the Domino Church at Široka Street. In its premises live with us the memories of Držić's troupes of actors: the *Pometnici*, *Njarnjasi*, *Gardzarija*, *Bidzaro*, which could be perceived as predecessors of Shakespeare's troupes of actors. "Totus mundus agit histrionem." This year (2016) we are marking the 400th anniversary of the death of William Shakespeare. In 2017 we will commemorate the 450th anniversary of Marin Držić's death. "The one who gives his heart, gives away his entire self."

DUBROVNIK'S ISLAND OF

# Lokrum

DUBROVAČKI OTOK



Otok Lokrum - zelena grana bora bačena u more ispred Dubrovnika, više je od njegova skrovita gradskog vrta, bujnog perivoja, mirne plaže... To je i otok tajni i legendi, koje u zraku Lokruma osjeti svaki posjetitelj, čim se iskrca na otok. U diorama prekrasnoga zelenila prirode u kojoj se iz prvoga reda šepure paunovi i veselo trče pitomi zečevi, čuti se pritajena strast dramatične povijesti otoka koji k sebi zove poklonike svih muza. Lokrum je i tijekom prošlih stoljeća bio pozornica velikih i burnih

događaja, a ne samo prizorište pastoralne ljepote. O tome svjedoče ruševine benediktinskoga samostana, Crkve sv. Marije, tvrđava Fort Royal na vrhu otoka, legende koje su ostale iza slavnih protagonista njegove povijesti. Za one koji žele doznati više priča o lokrumskoj povijesti tu je izložba 'Lokrumske legende' u podrumu Samostana gdje se može doznati kako je mitski engleski kralj, Richard Lavljeg Srca, povezan s Lokrumom i Dubrovnikom. Kako su i zašto dubrovački redovnici benediktinci,

koji su ovaj otok nekoć nastanjivali, na sve buduće vlasnike otoka, bacili dramatičnu kletvu. Brojne su priče koje stvarne povijesne osobe: Napoleona, Maksimilijana Habsburškog s princezom Charlottom, austrijskog prijestolonasljednika cara Franja Josipa i caricu Sisi čiji su biseri ostali na dnu lokrumskoga mora, ruske prognanike nakon revolucije..., povezuju s ovim otokom iznimne ljepote. Suvremeni će putnik na otoku prepoznati i scenografiju popularnih televizijskih serijala kao što je Game



of *Thrones*, ili upečatljive detalje bollywoodskih filmskih hitova.

Lokrum je danas rezervat s Botaničkim vrtom otvorenim za javnost još 1967. godine, no tijekom godina, sve je češće i umjetnička pozornica. Posljednjih nekoliko ljeta ugostio je koncerte više cijenjenih umjetnika, nekoliko kazališnih predstava, baletne ansamble, ...

Ljeta 2017., prvi put u povijesti, među ruševinama lokrumskoga samostana bit će postavljena i jedna opera. Proslavljeni argentinski tenor, dirigent i redatelj José Cura, za 68. sezonu Dubrovačkih ljetnih igara režirat će na Lokrumu glasovitu Puccinijevu „Toscu“. Bez sumnje, Lokrum je mjesto koje bez poteškoća može biti lirska scena arijama Cavaradossija i Tosca u ovoj drami krvavih strasti, u kojoj se miješaju umjetnost, ljubav, ljubomora, pohota i pobožnost.

Ni José Cura nije ostao imun na ljepotu i ambijentalnost Lokruma. Tko to i može? Onaj tko prošeta sjenovitim stazama otoka, uroni u njegovo kristalno modro more, pa poslušaj cvrčke u slikovitoj maslinati, zauvijek ponese svoju lokrumsku priču. Sasvim osobna legenda svakog od nas postaje dijelom one lokrumске.

**L**ike a green pine tree branch thrown into the sea in front of Dubrovnik, the Island of Lokrum is more than the City's secluded garden, lush park, quiet beach... It is also an island of secrets and legends which all visitors feel in the air the moment they disembark on Lokrum. In this diorama of nature's dazzling greenery - in the forefront of which peacocks strut and tame rabbits run merrily - one can feel the hidden passion of the island's dramatic history which summons followers of all the Muses.

Over the course of bygone centuries, Lokrum has been the stage of great and turbulent events, and not merely a scene of pastoral beauty. The ruins of a Benedictine Monastery and St Mary's Church, Fort Royal on the top of the island, and the legends that have outlived the famous protagonists of its past are all witnesses to this.

Those who wish to find out more about Lokrum's history can visit an exhibition entitled *The Legends of Lokrum* in the monastery basement, where they can learn about how the English King Richard the Lionheart, Lokrum and Dubrovnik are all linked. They can also get to know how and why Dubrovnik's Benedictine monks, who used to live on the island, cursed all future owners of Lokrum. There are numerous stories connecting real historical figures with this extremely beautiful island: Napoleon; Archduke Maximilian of the House of Habsburg and Princess Charlotte; Franz Joseph, heir to the Austrian throne and Sisi, Empress of Austria, whose pearls remain on the bottom of the sea around Lokrum; Russian expatriates after the Revolution... Present-day visitors to the island will recognise settings from popular TV series such as *Game of Thrones*, or some Bollywood blockbuster films.

Today, Lokrum is a forestry reserve with a botanical garden, which has been open to the public ever since 1967. However, over the years, it has ever more frequently been used as a stage for artistic events. In recent summers, the island has hosted concerts of some prestigious artists, several theatrical plays, ballet ensembles...

In the summer of 2017, for the first time in history, an opera will be staged amidst the ruins of the Lokrum monastery. The famous Argentinian tenor, conductor and director José Cura will stage on Lokrum Puccini's *Tosca* as part of the 68th Dubrovnik Summer Festival. Without a doubt, Lokrum can easily serve as a lyrical venue for the arias of Cavaradossi and Tosca in this drama of bloody passion, in which art, love, jealousy, lust and piety mingle.

José Cura is among those who could not resist the beauty and site specific venues of Lokrum. And is there anyone who could? Those who promenade along the island's shaded paths, dive into its crystal azure sea, and listen to the song of the cicadas in the picturesque olive groves will carry their Lokrum stories with them forever. So each of our own personal legends becomes part of the legend of Lokrum.





## Suveniri & pričaom

Što ponijeti iz Dubrovnika, a da je doista lijepo i originalno? Uspomene iz Dubrovnika i Hrvatske mogu biti modni ili ukrasni detalj, uporabni predmet koji će vas rado podsjećati na predivno proveden odmor, ali i dobar modni detalj koji ćete rado nositi. Za to se pobrinula snažna, mlada dubrovačka kreativna scena, dizajneri koji su u svoju struku upleli prepoznatljiv dizajn i vlastiti „touch“. Suvremene poklone i suvenire dizajnirane u Gradu i temeljene na dubrovačkom naslijeđu izrađuje umjetnik i dizajner **Pero Mrnarević**.



Što želimo da jedan turist ponese iz Dubrovnika? Svakako nešto što neće biti uvreda ni oku ni mozgu. Imamo bogatu lokalnu tradiciju u kreiranju i lokalnoj kulturi, pa sam stoga i želio posjetiteljima ponuditi kreativne proizvode s lokalnom dušom po pristupačnim cijenama, kazuje **Pero Mrnarević** koji svoje osmišljene dizajnerske uratke prodaje u vlastitoj galeriji znakovita imena **Turquoise**. Tamo se mogu pronaći dizajnirani predmeti s lokalnim kontekstom, majice, torbe, nakit i, naravno, magneti. Osim mirisa i okusa Jadrana, fotografija na Instagramu s motivima sunca, mora i bogatog povijesnog naslijeđa Hrvatske, najdulje će vas na odmor sjećati lijep komad nakita. Još ako je originalan kao što ga radi biologinja **Suzana Stanković**... Ona je domišljato spojila znanost i umjetnost u suvenir koji ima priču. U kristalnoj smoli sačuvana je flora i fauna iz Dubrovnika i njegove okolice. Točnije, iz peljeških vinograda u kojima Suzana nalazi sastavnice svoga nakita. Osim tog suvenira, radi i kugle soli i bočice s urotničkim pismima najpoznatijega hrvatskog renesansnog komediografa



**Marina Držića** koje se prodaju u njegovu muzeju- **Domu Marina Držića**. - Moja inspiracija i moj ured je priroda. U kristalnoj smoli ogrlica sačuvani su skarabej, crna pčela, krak hobotice. I ne brinite! Svi kukci nađeni su već uginuli u prirodi. Ogrlice imaju i svoju simboliku- sjemenke maslačka čine ogrlicu „Make a wish“, skarabej simbo-



lizira besmrtnost, ptičje perje andeosku prisutnost... – ističe Suzana Stanković koja male vremenske kapsule s mediteranskim florom i faunom brendira pod imenom *Vicious Delicious*.

Dizajnirane predmete s lokalnim kontekstom radi umjetnica, akademska slikarica i doktorica umjetnosti **Iris Lobaš Kukavičić**. U odabranim dubrovačkim galerijama se mogu pronaći umjetničke slike, grafike, skulpture, ali i šalice, majice, platnene torbe, vrećice s lavandom, magneti, sve s dubrovačkim motivima i u prepoznatljivom stilu Lobaš Kukavičić.

– U poplavi uniformiranih suvenirica teško je naći lijep i smisleni uporabni predmet.

Najprije sam sebi izradila torbu, a nakon sve više upita nastavila s majicama, magnetima i drugim suvenirima. Cilj je ponuditi nešto drugačije, smislenije kroz angažman vlastitih kreativnih potencijala. Ispao je hobi koji se ljudima sviđa, kaže Iris Lobaš Kukavičić čije skulpture i slike krasi privatne domove i tvrtke u zemlji i svijetu.

Suvenir kupujemo da nas podsjeti gdje smo bili te ćemo se zbog njega poželjeti možda i vratiti. Osvježenje u smislu drugačijih, pametnih, originalnih, autorskih i osmišljenih suveniru ponudila je i Nea Krstanović, ali u vidu nakita. Kreato-

rica *Dubrovnik Brand-a „dB“* u svojoj kolekciji uklopila je maskeron, zaštitnika Dubrovnik sv. Vlaha, tradicionalnu svatovsku naušnicu iz Župe dubrovačke, rozetu, Dubrovačke zidine...

*-Inspiraciju nalazim u Dubrovniku, u detaljima. Kroz narukvicu „Rozeta“ ili prsten „Miri“ želim ispričati stoljećima staru priču ovoga divnoga Grada. Svaki kupac suvenira*



*dobiva i karticu dB', u stvari straničnik za knjigu, na kojem je opisano što su odabrali, koji detalj, te svaka kartica ima jednu staru dubrovačku riječ i njezino objašnjenje, kaže Nea.*



Odlika uporabnih i ukrasnih predmeta dubrovačkih dizajnera jest jednostavnost i praktičnost u kombinaciji prirodnih materijala s umjetničkim završetkom. To su suveniri koji odišu stilom koji definira ljepota Dubrovnik, nosivi su komadi odjeće i nakita koji će vas zasigurno osvojiti na prvi pogled.

Odaberete li torbu *RDcode* koje izrađuje **Renata Debeljak**, odabrali ste motiv nekih od dubrovačkih vrata. Možda baš ona od palače Sponza ili Kneževa dvora. I vrata i torbe puno toga otkrivaju, ali i sakrivaju o svojim vlasnicima. Kada izrađujem torbu polazim od ideje da ne bude podložna modnim trendovima, da bude nosiva i originalna. Baš kao i stara vrata koja su izradili vještiji majstori i koja traju i po stotine godina, a iza sebe ostavljaju trag unatoč prolaznosti vremena te pričaju neobične i zanimljive priče o svojim vlasnicima, ističe Renata. Za upotpunjenje dubrovačkog look-a preporučujemo odjeću diplomirane modne dizajnerice **Tene Filičić (Tena Filičić Design)** te nakit i modne dodatke **Sande Perković Tamburica**. Većina uradaka dubrovačkih dizajnera može se naći u trgovini hrvatskih proizvoda **Kawa** ili pak na njihovim Facebook i Instagram stranicama.

## THE DUBROVNIK CREATIVE SCENE

# Souvenirs with a Story to tell

What can you take home from Dubrovnik that is really attractive and original? Souvenirs from Dubrovnik and Croatia can include some fashionable or decorative details or something useful that will remind you of your wonderful holiday, as well as some good fashion item you will wear with pleasure. You'll be able to do so thanks to Dubrovnik's robust and young creative scene featuring designers who have introduced a blend of recognisable design together with their own "touch" into their trade. The artist and designer **Pero Mrnarević** creates modern gifts and souvenirs designed in Dubrovnik and inspired by the City's heritage.

„What would we like a tourist to take home from Dubrovnik? Definitely something that will not be an affront to eye or mind. We have a rich local creative tradition and culture, which is why I wished to offer visitors creative products with a local flavour at reasonable prices“ - explains Pero Mrnarević, who sells his designer creations in his gallery with the striking name of *Turquoise*. You can find designer items with a local

touch, such as t-shirts, bags, jewellery and - of course - fridge magnets.

In addition to fragrances and flavours of the Adriatic, and instagram photographs promoting the sun, sea and rich historical heritage of Croatia, a beautiful piece of jewellery will be the most long-lasting reminder of your holiday. Particularly if it is an original creation by the biologist **Suzana Stanković**, who has ingeniously combined science and art to create a souvenir that tells a story. Flora and fauna from Dubrovnik and its surroundings or, to be more precise, from the vineyards of Pelješac is preserved in crystal resin in which Suzana finds components for her jewellery. She also makes salt balls and little bottles containing conspiratorial letters by Croatia's greatest Renaissance comedy writer Marin Držić, which are sold in the museum dedicated to him – The Marin Držić House.

– „Nature is my inspiration and also my 'office'. I've preserved scarabs, black bees and octopus tentacles in the crystal resin of my necklaces. But, don't worry! All the insects were already dead in the

countryside when I found them. These necklaces also have their own symbolism: the dandelion clocks are used for the necklaces I call *Make a Wish*, the scarab symbolises immortality, bird feathers - an angelic presence...“ – says Suzana Stanković, who has branded her small time capsules containing Mediterranean flora and fauna under the name *Vicious Delicious*.

The artist, academic painter and doctor of art **Iris Lobaš Kukavičić** also makes design objects with a local touch. One can find the recognisable Lobaš Kukavičić paintings, graphics, sculptures, as well as cups, t-shirts, canvas bags, small sacks filled with lavender, and fridge magnets in selected Dubrovnik galleries.

– „An attractive, meaningful and useful item is difficult to find in the flood



of uniform souvenir shops. I first of all made a bag for myself, and – after more and more inquiries – began to make t-shirts, fridge magnets and other souvenirs. My aim was to offer something different and more meaningful using my own creative potential. It turned into a hobby that people like“ – reveals Iris Lobaš Kukavičić, whose sculptures and paintings decorate private homes and companies in Croatia and abroad.

We buy souvenirs to remind us of the places we have visited, and – perhaps – to make us wish to come back. Nea Krstanović is among those who have offered us something new in the form of different, intelligent, original, and meaningful souvenirs, to be more precise – in the form of jewellery. As the creator of the *Dubrovnik Brand „dB“*, she has included in her collection gargoyles, images of Dubrovnik's patron Saint Blaise, the traditional wedding earrings of Župa dubrovačka, rosettes, the Dubrovnik city walls...

– „I find inspiration in Dubrovnik, and in details. Through my *Rosette* bracelet or the *Miri* (city walls) ring, I wish to tell the centuries-old story of this beautiful city. Everyone who buys one of my souvenirs also gets a „dB“ card, actually a bookmark with a description of the item they have bought, and each card also includes an old Dubrovnik word and its meaning,“ – says Nea.

The useful and decorative items made by the Dubrovnik designers are characterised by simplicity and practicality in combining natural materials and artistic design. These are souvenirs which exude the style that defines the beauty of Dubrovnik. They are pieces of clothing and jewellery which will definitely delight you at first sight.

If you choose a *RDcode* bag made by Renata Debeljak, it means that you have chosen a motive from one of Dubrovnik's front doors, perhaps from the Sponza Palace, or the Rector's Palace. „Both the doors and bags reveal, but also hide, many things about their owners. Whilst making a bag, I avoid

conforming to fashion trends, and try to make it practical to carry and original. Just like the old doors made by skilful masters that last hundreds of years, leaving behind a trace in spite of the transience of time, and telling unusual and interesting stories about their owners“ – explains Renata.

To complete the Dubrovnik look, we recommend clothes by the fashion designer Tena Filičić (*Tena Filičić Design*), and jewellery and accessories by Sanda Perković Tamburica. Most of the creations by Dubrovnik designers can be found in the *Kawa* shops of Croatian products, or on their Facebook and Instagram sites.



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ANA-MARIJA BUJIĆ, GASTROBLOGERICA

# Profesorica u kuhinji....



**G**astro blogersku scenu osvojila je još prije devet godina kada je pokrenula blog 'Da mi je nešto slatko'. Svoje zanimljivo gastro znanje pokazala je i radeći u specijaliziranoj gastro prilogu Jutarnjeg lista 'Dobra hrana', a onda je odlučila vratiti se iz Zagreba u Dubrovnik i prije nekoliko godina sa svojim dugogodišnjim mladićem i sadašnjim suprugom Milanom Vasićem, te prijateljem Đurom Šiljugom otvoriti zajednički restoran, sada već kultnu dubrovačku gastro adresu – 'Pantarul'. O uspjehu 'Pantarula' dovoljno govori i to što je neprestano od otvorenja prema ocjenama korisnika TripAdvisora jedan od najboljih dubrovačkih restorana. Po struci profesorica engleskoga i francuskoga jezika, Ana-Marija Bujić autorica je i knjige 'What's Cooking in Dubrovnik' na engleskome jeziku sa 120 recepata, a koja je po izboru organizacije Gourmand International prošle godine proglašena drugom najboljom kuharicom na svijetu u kategoriji blogerskih izdanja.

*Svako malo se, na brvatskom blogerskom tržištu, pojave neki novi food blogeri. No, tvoj blog, unatoč nekim pauzama koje si imala, i dalje slovi za jedan od najboljih brvatskih gastro blogova. U čemu je tajna?*

Tko rano rani, dvije sreće grabi! Šalim se, ali ima i u tome istine. Blog sam počela pisati prije 9 godina, tada je konkurencija bila manja i bilo je lakše doprijeti do zainteresiranih čitatelja. Kad jednom do njih dođete, bitno im je nuditi zanimljiv i kvalitetan sadržaj koji će im biti koristan. Recept za uspjeh zapravo se svodi na ta dva sastojka.

*Koje su teme trenutno aktualne na tvom blogu, kojim si receptima zaokupljena?*

Budući da sam sada opet počela pisati nakon jedne duže stanke, ponovno se uhadavam u blogerski ritam i doista si ne zadajem nikakva ograničenja – kuham i pišem o onome što me inspirira i veseli. Trenutačno me jako nadahnjuju prekrasne fotografije slastica i kolača gastroblogerica iz nordijskih zemalja.

2017.

*Je li se nešto promijenilo u tvom načinu kuhanja otkako si postala majka?*

Moja majčinska karijera još je u povojima tako da nije stigla utjecati na način kuhanja. Vjerujem da će promjene nastupiti onog trenutka kad Karmen, nova članica naše obitelji, sjedne s nama za stol.

*Tvoja knjiga s receptima 'What's Cooking in Dubrovnik' zapravo je i jedan od najboljih suvenira koji se može ponijeti iz Dubrovnika. Jesi li zadovoljna njezinim uspjehom i javljaju li ti se povratno ljudi koji kupuju tvoju knjigu? Razmišljaš li možda o nekoj novoj knjizi?*



Vrlo sam zadovoljna uspjehom knjige, a naročito reakcijama ljudi koji je po prvi put uzmu u ruke i oduševse se konceptom. U toj sam se kuharici trudila strancima približiti kulturu stola dubrovačkoga kraja, a sudeći po mailovima koji stižu i narudžbama knjige iz najudaljenijih krajeva svijeta, usudila bih se reći da sam u tome uspjela. Knjiga je otputovala na sve kontinente i najveće su mi veselje upravo mailovi zahvale i upiti za 'još jednu knjigu za mamu/prijatelja/brata'. Jedna upravo ovaj tjedan putuje u Ameriku. Što se novih knjiga tiče, imam nekoliko ideja od kojih mi je svaka zanimljiva na drukčiji način. Mislim da ću se u pisanje nove kuharice upustiti dosta brzo, ali sve

ovisi o tome kakav će mi raspored zadati naša nova mala šefica.

*Restoran 'Pantarul', čija si suvlasnica, već je godinama od svog otvorenja jedan od najboljih dubrovačkih restorana. Kako se često mijenjaju jelovnici u 'Pantarulu' i po čemu je ovaj sadašnji specifičan?*

Jelovnik u „Pantarulu“ mijenjamo tri puta godišnje: u travnju, u srpnju te u listopadu/studenom i na taj način pokušavamo pratiti ritam godišnjih doba i prilagođavati ponudu sezoni. Sadašnji jelovnik pravi je zimski s mesnim jelima punim okusa, ali i pokojom zanimljivom ribljom kombinacijom. Na njemu su također i neki favoriti naših gostiju za koje su nam 'zaprijetili' da ih ne smijemo maknuti s karte kao što je biftek u umaku od tartufa i porta, gurmanski burger, riblji i mesni tatar te semifreddo od krokanta. Povremeno dam svoj doprinos ponekom idejom za desert, baš kao što je to bio slučaj s jelovnikom za ovu zimu.

*Što smatraš najvećim uspjehom „Pantarula“?*

Najvećim uspjehom našeg restorana smatram to što smo moj suprug Milan Vasić, ja i naš partner Đuro Šiljug zahvaljujući pomno osmišljenom konceptu i ponudi uspjeli privući vrlo zahtjevnu dubrovačku publiku. Ta nam se publika uvijek iznova vraća i jako je lijepo kad stalne goste znaš po imenu i kad se oni u restoranu osjećaju kao doma.

*Da trebaš izdvojiti samo tri najdraže namirnice sa kojima voliš pripremati jela, koje bi to bile?*

Domaće maslinovo ulje, sočne ljetne pomadore i, kad je slatko u pitanju, čokolada.

*Koji je tvoj zadnji recept koji te je jako oduševio?*

Bezglutenska torta od bijele čokolade i mjendula s kremom od vanilije – novi desert na jesensko-zimskom „Pantarulovom“ meniju.

*Koliko imaš vremena za blog? O čemu trenutno pišeš?*

Vremena za blog nema previše, ali potrudim se svako 15-ak dana izdvojiti malo vremena i pripremiti i napisati nešto novo. A što se pisanja tiče, trenutačno zapravo najviše pišem za jedan novi online projekt koji bi trebao krenuti za koji mjesec.

*Jesu li te neki novi trendovi na svjetskoj food sceni posebno oduševili i koji? Koju stranu kuhinju dosta pratiš ili strane blogere i što ti je najdraže vidjeti kod njih?*

Nisam baš opčinjena trendovima: drago mi je vidjeti kad neki restoran/chef uspije relativno jednostavnim jelima postići uspjeh. Naravno, zanimljiva je i haute cuisine, ali mislim da nešto jednostavniji jelovnici puno više dopiru do srca gostiju i ostaju im u sjećanju. Zaljubljenica sam u francusku kuhinju i zanimljivo je vidjeti kako mladi chefovi interpretiraju klasična jela te velike gastronomske tradicije. Što se pak blogera tiče, kao što sam već spomenula, trenutačno mi se jako sviđa skandinavska estetika pa s velikim užitkom gledam fotografije blogerica kao što je npr. Linda Lomelino. Kad je o blogovima riječ, puno polažem na dobre fotografije, jer preko ekrana kušati možemo jedino očima.

## ANA-MARIJA BUJIĆ, A GASTRO -BLOGGER



She took the gastro blog scene by storm nine years ago with her blog „I could do with something sweet to eat“. She revealed her remarkable culinary knowledge writing in the specialised gastro „Good Food“ supplement for the *Jutarnji List* magazine. After that, she decided to return from Zagreb to Dubrovnik, where several years ago she opened the now already cult gastro attraction, the *Pantarul* Restaurant, with her longtime boyfriend and current husband, Milan Vasić, and her friend Đuro Šiljug. The success of the *Pantarul* (Eng. fork) is best illustrated by the fact that it has - according to comments by TripAdvisor users - constantly been one

of Dubrovnik's finest restaurants ever since it opened. An English and French teacher by profession, Ana-Marija Bujić wrote the book *What's Cooking in Dubrovnik* in English, with 120 recipes, which the Gourmand International selected as the second best cookbook in the world in the blog editions category.

*Every so often new food bloggers appear on the Croatian blog market. However, in spite of several breaks, your blog is still considered one of Croatia's best gastro blogs. What's the secret?*

The early bird catches the worm! I'm joking, but there's some truth in that. I started writing my blog nine years ago. The competition was less then, and interested readers were easier to reach. Once you reach them, it is important to offer them interesting and good quality contents which they will find useful. The recipe for success actually comes down to these two ingredients.

*Which topics are current on your blog at this moment, and which recipes are you using?*

As I began to write again after a longish break, I am getting into my blogger stride, imposing no limits whatsoever on myself – I cook and write about the things that inspire and delight me. At this moment, I am very much inspired by the gorgeous photographs of confectionery and cakes made by gastro bloggers from the Nordic countries.

*Has anything changed in your way of cooking after becoming a mother?*

My career as a mother is still in its infancy, so it hasn't managed to influence my way of cooking yet. I believe that changes will take place the moment Karmen, the new member of the family, sits at the table with us.



# A Professor



*Your book of recipes, **What's Cooking in Dubrovnik**, is actually one of the best souvenirs one can take home from Dubrovnik. Are you happy with the success of the book, and do you get feedback from the people who have bought it? Are you perhaps planning a new book?*

I am very happy with the book's success, particularly with the reactions of the people who take it in their hands for the first time and become delighted with its concept. In my cookbook, I have tried to familiarize foreigners with the culinary culture of the Dubrovnik region, and - judging by the e-mails and orders coming from the remotest parts of the world - I dare say that my attempt has been successful. The book has gone to all continents, and my greatest joy is particularly the thank you e-mails, and requests for „one more book for my mom/friend/brother“. This week, one copy goes to America. Regarding new books, I have several ideas, and I find each of them interesting in a different way. I believe I will begin to write a new cookbook quite soon, but it all depends on the schedule our new little boss will dictate.

*The **Pantarul Restaurant**, which you co-own, has been one of Dubrovnik's finest restaurants for many years ever since it opened. How often do you change menus at the **Pantarul**, and what makes the current one special?*

We change menus at the *Pantarul* three times a year: in April, July and October/November, thus trying to follow the rhythm of the seasons and adapt our menus to seasonal fruit and vegetables. The menu we offer now is a true winter one including mainly delicious meat dishes, and also a number of interesting fish specialities. It also includes some of our guests' favourite dishes, which they

insisted should remain on offer, such as beefsteak with truffle and port sauce, gourmet burger, fish and meat tartare and brittle semifreddo. I occasionally contribute with some of my dessert ideas, as was the case with this winter's menu.

*What do you consider to be the **Pantarul's** greatest success?*

I consider our restaurant's greatest success to be that my husband, Milan Vasić, myself, and our partner, Đuro Šiljug, have managed to attract the extremely demanding Dubrovnik customers thanks to our carefully thought out concept and menus. Our customers keep on returning, and it is very nice to know your regulars by name and that they feel at home in our restaurant.

*If you were to choose only three favourite ingredients for preparing your dishes, what would they be?*

The home-made olive oil, the juicy summer tomatoes, and chocolate, where sweet courses are concerned.

*Which of your most recent recipes were you most pleased with?*

The gluten-free white chocolate and almond cake with vanilla cream – a new dessert on the *Pantarul's* autumn-winter menu.

*How much time do you have for your blog? What are you writing about at the moment?*

I do not have much time for my blog, but try to spare some time every 15 days or so for preparing and writing something new. Where writing is concerned, I am currently writing mostly for a new online project which is about to start in a few months.

*Have some of the new trends on the world food scene been particularly exciting for you, and - if yes - which ones? Which foreign cuisine or bloggers do you check out regularly, and what do you like best about them?*

I am not too impressed by trends: I am glad to see a restaurant/chef achieving success with relatively simple dishes. Of course, I also find haute cuisine interesting, but believe that somewhat simpler menus are much closer to customers' hearts and remain in their memories. I am an admirer of French cuisine, and it is interesting to see the way young chefs interpret classic dishes from this great gastronomic tradition. Regarding bloggers, as I already mentioned, I like Scandinavian aesthetics very much at the moment and look at photographs by bloggers such as Linda Lomelino with great pleasure. Where blogs are concerned, I greatly admire good photographs, because on the screen we can only taste with our eyes.



*in the Kitchen...*

# Marko Bijač - ponos Dubrovnika

*Najbolji vaterpolo vratar*

*Olimpijskih igara u Rio de Janeru*

Ratka Rudića ne treba posebno predstavljati. Legendarni brk svjetskoga vaterpola osvojio je sve živo, i to po tko zna koliko puta, i to ne s jednom, već s nekoliko reprezentacija. Izbor za najboljega trenera svih vremena u svijetu, ne samo vaterpolskoga, teško će proći bez Rudića, koji je zadnje četiri godine vodio reprezentaciju Brazila. Iako je i s njom imao uspjeha, a što Brazil godinama nije imao, sve četiri godine isticao je kako je najvažnije biti prvi na Olimpijskim igrama te kako je na njima četvrtfinalna utakmica «biti ili ne biti». Ako se ona prođe uspješno, tada je sve lakše jer tada imaš dvije prilike za osvojiti medalju, a svaka medalja s najvećega natjecanja, naglašavao je, veliki je uspjeh.

Najuspješniji svjetski vaterpolski stručnjak svih vremena je doveo Brazil do te «biti ili ne biti» utakmice u Rijju. S druge strane ga je čekala njegova Hrvatska, koju je četiri godine prije odveo do zlata na Olimpijskim igrama u Londonu, 2010. do europskog, a 2007. do naslova svjetskoga prvaka. U Londonu je baš briljantan bio hrvatski vratar Josip Pavić, koji je u Rijju ostao na klupi, dok se Marko Bijač svojim igrama nametnuo izborniku Ivici Tucku. S obzirom na kvalitetu Pavića, dojučerašnjega kaptana reprezentacije, samo taj podatak dovoljno govori kakav je taj «novi mali na vratima», koji je obranio «sve živo», i to baš protiv Brazila nakon čega su ga suigrači i svi u reprezentaciji grlili i ljubili, a Rudić nahvalio kako ne bi ni

njegov otac Maro, koji je 80-ih i 90-ih nosio kapicu Juga, a pred kraj karijere bio kapetan dubrovačkoga sastava, što je danas i njegov sin.

- Hrvatska ima najboljeg vratara na Olimpijskom turniru – istaknuo je Rudić o Bijaču, koji je tako nastavio tradiciju da Hrvatska uvijek ima odlične vratare. U zadnjih nekoliko godina, kada se Hrvatska na kraju gotovo svake imala čime pohvaliti, jer tko se ne sjeća obrana Frana Vićana u finalu Svjetskoga prvenstva u Melbourneu 2007. godine te već spomenutih bravura Josipa Pavića u olimpijskom Londonu.

Bijač se iz Rija vratio s olimpijskim srebrom, a s klubom je ove godine uzeo sva zlata. Kakav je bio na Olimpijskim igrama, takav je u Jugu, koji je osvojio svih pet natjecanja u kojima je nastupio te učinio 2016. godinu najuspješnijom u povijesti koja se piše od 1923. godine. Jugaši su uzeli svih pet trofeja u jednoj kalendarskoj godini, što nije uspjelo niti jednom drugom hrvatskom klubu, ne samo vaterpolskom, već uzimajući u obzir sve loptačke sportove, i ne samo u muškoj konkurenciji. Vaterpolski klub Jug Croatia osiguranje osvojio je oba domaća natjecanja, prvenstvo i Kup Hrvatske, zatim Regionalnu ligu, senzacionalno slavio u najjačem europskom klupskom natjecanju osvojivši usred Budimpešte naslov prvaka Europe, a što mu je omogućilo da se bori i osvoji na kraju još jedan europski trofej - europski Superkup.

Bijač je u svim tim natjecanjima s Jugom «ludovao» među vratnicama, kao i s Hrvatskom na Olimpijskim igrama. U Budimpešti, kad je osvojen naslov prvaka Europe, spustio je «rampu» mađarskom Egeru pogotovo u četvrtoj četvrtini četvrtfinala, «ubio» branitelja naslova, talijanski PRO Recco u polufinalu, a u finalu nizaio obrane protiv Olympiacosa na čijim je vratima te večeri bio odličan Josip Pavić. Splićanin je primio samo šest pogodaka. Međutim, i tu je utakmicu dobio Bijač, kojeg je grčki prvak uspio prevariti tek četiri puta. Stoga ne čudi što je nagrada za najboljeg vratara turnira europske Lige prvaka završila u ruke Dubrovčanina. Bijač je i na Olimpijskim igrama u Rijju ponio naslov najboljega vratara vaterpolskoga turnira. Na kraju godine, očekivano, izabran je za najboljeg vaterpolistu Hrvatske. Marko nije iznenađenje. Dok je bio u mlađim uzrastima gotovo je uvijek bio biran za najboljega vratara završnog turnira, bilo prvenstva i(li) Kupa Hrvatske. Kalio se u splitskom Mornaru dok je u Jugu carevao među vratnicama Frano Vićan, a kako se u Splitu pokazao pravim, vratio se te zamijenio velikana među vratnicama, a što je napravio 2016. i u reprezentaciji. Vaterpolski klub Jug Croatia osiguranje i hrvatska vaterpolska reprezentacija imaju danas uistinu sjajnog vratara. Dvadesetšestogodišnji Bijač to potvrđuje iz utakmice u utakmicu. Potvrdio je to i najuspješniji svjetski vaterpolski trener svih vremena - Ratko Rudić.



# Marko Bijač

– the Pride of Dubrovnik



## *The best water polo goalkeeper at the Rio de Janeiro Olympic Games*

Ratko Rudić needs no introduction. The legendary moustached coach of world water polo has won everything there is to win, for who knows how many times, with not just one, but with several national teams. The choice for the best coach of all time in the world, not just water polo, will not likely take place without Rudić, who for the last four years has led the Brazilian national team. Although he had success with the team, something that Brazil had not experienced for years, all four years he emphasized that the most important thing is to make a showing at the Olympic Games and that the quarter-final match is 'to be or not to be'. If that match passes successfully, then everything is easier because then you have two chances to win a medal, and each medal from this biggest competition, he emphasized, is a great success.

The most successful world water polo expert of all time led Brazil to the 'to be or not to be' match in Rio. Waiting for him on the opposing side was his own Croatia, which four years previously he brought to the gold medal at the Olympic Games in London; in 2010 he led the team to the title of European Champion, and in 2007 to the title of World Champion. The Croatian goalkeeper Josip Pavić from the London Games was brilliant; however in Rio he remained on the bench, while Marko Bijač became the choice of coach Ivica Tuck due to his performance. Considering the quality of Pavić, until recently the captain of the national team, this fact alone speaks for the 'new kid at the goal' who defended 'everything', including of course in the match against Brazil, after which his teammates and everyone on the team was hugging and kissing. Rudić praised

his father Maro, who in the 80's and 90's wore the cap of the Jug club team, and towards the end of his career he was the captain the team, as his son Marko is today.

"Croatia has the best goalkeeper in the Olympic tournament", said Rudić about Bijač, who in this way has continued the tradition that Croatia always has excellent goalkeepers. In the last few years, at the end of almost every year Croatian water polo has had some achievement to be proud of, and in particular, who does not remember the defence of Frano Vićan at the World Championship final in Melbourne in 2007 and the already mentioned feats of Josip Pavić at the Olympic Games in London.

Bijač returned from Rio with the Olympic silver medal and this year, he has taken two gold medals with his club team. How he performed at the Olympics, this is how he is when he is playing for Jug, which won all five matches when he was playing for them and for which he made 2016 the most successful year in history, since the club was first founded in 1923. The Jug players took all five trophies in one calendar year, which is something that no other Croatian club, not just in water polo, but taking into account all team sports, and not only men's competitions. The water polo club Jug Croatia Osiguranje won both national competitions, the Championship and Croatia Cup, then the Regional League, it was sensational in the strongest European club competition, winning the title of European Champion in the middle of Budapest, which made it possible to fight for and in the end to win another European trophy – the European Super Cup.

In all these competitions with Jug, Bijač was a 'madman' between the goalposts, just like with the Croatian national team at the Olympic Games. In Budapest, when Jug won the title of European Champion, he stopped the Hungarian club Eger in its tracks, especially in the fourth quarter of the quarterfinals, he 'killed' the defending champion, the Italian club PRO Recco in the semi-finals, and in the final he had a string of defences against Olympiacos, whose goalkeeper that night was the great Josip Pavić, the player from Split who received only six goals. However, Bijač also won this match, as the Greek champion was only able to fool him four times. And when it was so, it is not surprising that the award for the best goalkeeper of the tournament of the European Champions League ended up in the hands of Dubrovnik. At the Olympic Games in Rio, Bijač also took the title of the best goalkeeper in the water polo tournament. At the end of the year, as expected, he was chosen as the best water polo player in Croatia.

Marko is not a surprise. When he was playing in the junior categories he was almost always chosen the best goalkeeper of the final tournament, whether it was the Championship or the Croatia Cup. As a player, he was forged in Split's Mornar club while at Jug, Frano Vićan reigned among goalkeepers, and since Marko proved himself in Split, he returned and replaced that giant among goalkeepers, which he also did in 2016 on the national team. Today, the Jug Croatia Osiguranje water polo team and the Croatian national water polo team have a truly great goalkeeper. The 26-year-old Bijač confirms this fact from game to game. The world's most successful water polo coach of all time, Ratko Rudić, has also confirmed this fact.

# KUĆA BUKOVAC

U CAVTATU

*- mjesto susreta s velikim hrvatskim slikarom*



Kuća Bukovac u Cavtatu posebno je mjesto susreta intimnosti rodne kuće i slojevitosti biografskog muzeja velikoga hrvatskog slikara Vlaha Bukovca.

Vlaho Bukovac, začetnik hrvatskoga modernog slikarstva, rođen je u Cavtatu 1855. godine. Njegov život, od najranijih dana, obilježila su česta daleka putovanja praćena neprekidnim povratcima ishodištu.

Studirao je u Parizu, na École des Beaux-Arts, u klasi profesora Alexandrea Cabanela. Tijekom pariškoga razdoblja (1877.-1892.) izlagao je na najvećim svjetskim izložbama, pariškim Salonima te boravio i radio u Engleskoj. Godine, između 1893. i 1898., proveo je u Zagrebu, te je okupio hrvatsku umjetničku scenu i pokrenuo razvoj hrvatskoga modernog slikarstva. Razočaran odnosom politike prema umjetnosti, povukao se u svoj rodni Cavtat gdje je proveo mirno četverogodišnje razdoblje u obiteljskome okruženju. Dovršio je obiteljsku kuću sagradivši slikarski atelje, jedinstven umjetnički prostor na prijelazu iz 19. u 20. stoljeće na ovom području. Godine 1902. profesionalni izazovi odvođe ga najprije u Beč, a potom se odaziva pozivu za profesuru na praškoj Akademije výtvarných umění. U Češkoj započinje novi život, posvećen slikarskom i pedagoškom radu, koji traje do 1922. godine, kada iznenada umire. Bukovac je uz najveće počasti sahranjen u obiteljskoj grobnici Fagioni-Bukovac u Cavtatu, pred netom izgrađenim Mauzolejem obitelji Račić, djelom još jednog hrvatskog velikana, kipara Ivana Meštrovića.

Rodna kuća Vlaha Bukovca, smještena u povijesnoj jezgri Cavtata, odražava sve faze svog prostornog razvoja kao i slika-reve kontribucije njezinom današnjem izgledu i funkciji. Malu kuću na ovom mjestu, na kojem nalazimo slijed života od antičkog Epidaura, kupio je Bukovčev djed, Giuseppe Fagioni, talijanski mornar koji je u Cavtat doselio početkom 19. stoljeća. Njegov sin i Bukovčev otac, Agostino Fagioni, na istom je mjestu izgradio novu kuću 1870-ih godina. Mladi Vlaho Bukovac, s nepunih šestanest godina, odlučio ju je oslikati. Njegovi rani radovi prekrivaju zidove cijelog istočnog dijela stambene jedinice. Nakon opsežnih konzervatorsko-restauratorskih radova, koji nam još uvijek otkrivaju nove detalje oslika, očima javnosti je predstavljen ovaj sasvim osobit aspekt Bukovčevoga slikarstva, izveden na zidu bez formalnoga školovanja. Paralelni muzejski život obiteljske Bukovčeve kuće započinje još tijekom slikarevoga života. Dok je odsutan, atelje s njegovim djelima otvara se za posjetitelje. Poslije dugih i upornih nastojanja, prvotna zamisao slikareve obitelji, znanstvenih i kulturnih institucija te lokalne i šire zajednice, o osnivanju muzeja Vlaha Bukovca, u potpunosti je ostvarena 2004. godine u okviru Muzeja i galerija Konavala. Muzeološki koncept počiva na prihvaćanju dvaju temeljnih načela tog specifičnog prostora, onog obiteljske kuće, kao i onog muzejskog. Kuća, kao mjesto zatvorene, subjektivnim osjećajima ispunjene cjeline, nasuprot otvorenom i svima dostupnom javnom prostoru muzeja, kroz određenu temu – djelo slikara Vlaha Bukovca – omogućuje beskonačne individualne interpretacije svakog posjetitelja ponaosob.



# THE BUKOVAC HOUSE

IN CAVTAT

*– the place to meet this great*

*Croatian painter*





The Bukovac House in Cavtat is a special place which blends the intimacy of the house of the great Croatian painter Vlaho Bukovac's birth and the complexity of his biographical museum.

The originator of modern Croatian painting, Vlaho Bukovac, was born in Cavtat in 1855. From earliest childhood, his life was characterized by his frequent distant journeys, followed by continual returns to their point of departure.

He studied in Paris at the École des Beaux-Arts, under Professor Alexandre Cabanel. During his Paris period (1877-1892), Bukovac displayed his work at the world's greatest exhibitions and in Paris salons. He also lived and worked in England. From 1893 - 1898, he lived in Zagreb assembling the Croatian art scene and initiating the development of Croatian modern painting. Disappointed with politics' attitude towards art, he withdrew to his native Cavtat, where he spent a quiet four-year period surrounded by his family. Bukovac completed his family house by building a painting studio, a unique artistic place in the area at the turn of the 19<sup>th</sup> and 20<sup>th</sup> centuries.

In 1902, the challenges of his profession took him to Vienna, after which he accepted an invitation for a professorship at the Akademie Výtvarných Umění in Prague. In Czechia (today's Czech Republic), Bukovac started a new life dedicated to painting and education, which lasted until his sudden death in 1922. He was buried with the highest honours in his Fagioni-Bukovac tomb in Cavtat, in front of the newly built Račić Family Mausoleum, the work of another great Croatian artist, the sculptor Ivan Meštrović.

Located in the historical centre of Cavtat, the birth house of Vlaho Bukovac reflects all the phases of its construction, as well as the painter's own contributions to its present-day appearance and function. A small house on this spot on which traces of life dating back to the time of the ancient city of Epidaurus can be found, was bought by Bukovac's grandfather, Giuseppe Fagioni, an Italian sailor who moved to Cavtat in the early 19<sup>th</sup> century. His son, Bukovac's father, Agostino Fagioni, built a new house on the same site in the 1870s. Aged barely sixteen, the young Vlaho Bukovac decided to paint the house. His early works cover the walls of the entire eastern part of the residential section. After extensive conservation and restoration works which are still revealing new details of his paintings, this truly distinctive aspect of Bukovac's painting - carried out on the wall - before any formal education, has been presented to the public.

The Bukovac family house began its parallel life as a museum already during his lifetime. While he was away, the studio with his works was open for visitors. After long and persistent effort, the initial idea of the painter's family, scientific and cultural institutions and both the local and wider community to establish a Vlaho Bukovac museum was fully realised in 2004, as part of the Konavle Museums and Galleries. The museological concept was based on the acceptance of the two basic principles of this specific venue: that of a family house and of a museum. In contrast to the open and widely accessible public space of a museum, the house - as a closed place filled with subjective feelings - enables each visitor to make his/her own endless individual interpretations of a specific theme: the work of the painter Vlaho Bukovac.



# DOM MARINA DRŽIĆA

**M**arin Držić najveći je hrvatski komediograf svih vremena, jedan od najistaknutijih hrvatskih pisaca uopće i najvažnijih autora europske renesansne komediografije. Rođen je u Dubrovniku 1508. godine. Živio je dijelom u Italiji, dijelom u rodnome Gradu, a najvećim dijelom negdje između, putujući po Europi od Beča do Carigrada. Umro je u Veneciji 1567. gdje je i pokopan u

bazilici Svetih Petra i Pavla, poznatijeg imena Zanipoli.

Umro je kad su Shakespeareu bile tri godine. Moliere se rodio čitavo jedno stoljeće poslije. Od njegove smrti do pojave Carla Goldonija proteklo je jedno i po stoljeće.

Ustanova u kulturi Grada Dubrovnika Dom Marina Držića, ustanovljen 1989. g., posvećen je životu i djelu velikana hrvatske komediografije. Smješten je

uz Crkvu Domino, u zgradi izgrađenoj nakon potresa 1667. g., i to dijelom na mjestu razrušene kuće i crkve prijašnjeg titulara Svih svetih, u kojoj je Držić prema obiteljskome pravu bio rektor.

Stalni postav Doma Marina Držića zamišljen je kao mjesto sjećanja na dubrovačkoga renesansnog književnika, koji je zbog svojih višekratnih putovanja, poglavito u Italiju, potom u Beč i u Istanbul, bio blizak europskoj kulturnoj baštini, ali je cjelokupno njegovo književno djelo utemeljeno na tradiciji njegova Grada-Države iz kojega je ponikao, kao i na poticajima i utjecaju suvremenika, doseljenika u Dubrovnik.

Uz pomoć različitih tehnika interpretirani su toponimi iz Držićeva života: godine iz biografije (1508. - 1567.) zabilježene na stubištu, obiteljsko i rodoslovno stablo, Držićeva urotnička pisma, rekonstrukcije zbirki predmeta na osnovi sačuvane Držićeve zadužnice, naznake autorovih kazališnih karaktera na temelju kostima, čime se od mjesta na kojemu je Marin Držić boravio pokušao ustanoviti prostor inspiracije za posjetitelje Doma.

Pojedine maštovite „postaje“ stalnog postava omogućuju ulazak u prostor i vrijeme, zorno nam pokazujući životni put jedne iznimne osobe.

Osim kazališnih programa, plakata i fotografija utemeljenih na Držićevim djelima, muzejska zbirka Doma Marina Držića sastoji se od slikarskih portreta suvremenih slikara, skulptura malih formata i predmeta primijenjene umjetnosti.

Djelatnost Doma Marina Držića obuhvaća: skupljanje, proučavanje i daljnje obogaćivanje teatrološke građe, prezentaciju prikupljene teatrološke građe, plakata, programa i fotografija Držićevih izvedbi u Hrvatskoj i svijetu, stručnu i znanstvenu obradu i sistematizaciju zbirke teatrološke i muzejske građe vezane uz život i djelo Marina Držića,

trajno zaštićivanje teatrološke građe i dokumentacije, njezino neposredno i posredno predočavanje javnosti putem stalnih i povremenih izložaba, objavljivanje podataka i spoznaja o teatrološkoj građi i dokumentaciji putem stručnih, znanstvenih i drugih manifestacija u svezi predmeta poslovanja, vođenje stručne knjižnice i izdavačku djelatnost kao i muzejske suvenirnice.

Dom Marina Držića veliku pažnju posvećuje informatizaciji i prezentaciji vlastitih sadržaja i aktivnostima na Internetu, društvenim mrežama i elektronskim medijima. Razvijajući vlastitu sliku i programe u skladu s vremenom i tehnologijama, Dom Marina Držića se u kratko vrijeme prometnuo u živo i vitalno mjesto. Bilo da se radi o radionicama koje osnovnoškolce i srednjoškolce upoznaje s likom i djelom Marina Držića i povijesti Grada, o izložbama, predavanjima ili istraživačkome radu, sve je popraćeno objavama na mrežnim stranicama, društvenim mrežama i medijima. Takav pristup informiranju građana, turista, prošlih i budućih posjetitelja očekivano je rezultirao stalno rastućim brojem posjetitelja.

Dom Marina Držića prezentacijom vlastitog fundusa (stalni postav) i novih sadržaja (izložbeni program) u cilju razvoja muzejske djelatnosti i prezentacije umjetničkoga stvaralaštva vezanog

uz lik i djelo Marina Držića mjesto je gdje se vizualnim putem i tekstovima posjetitelji mogu upoznati sa značajem renesansnoga književnog autora, a kroz svoje edukativne programe posebnu pažnju posvećuje pedagoškoj djelatnosti i važnosti edukacije kroz iskustveno doživljajno učenje.

Edukativni programi i radionice su prvenstveno namijenjeni učenicima osnovnih i srednjih škola. Osmišljeni su kako bi se polaznike radionica što više zainteresiralo za život renesansnoga Dubrovnika, a posebice život i djelo Marina Držića.

U 2017. godini Dom Marina Držića će nizom raznovrsnih programa obilježiti 450 godina smrti našega najvećeg hrvatskog komediografa Marina Držića (1567.-2017.) čime želimo ukazati na činjenicu kako je to jedinstvena prilika kako bi se u potpunosti ispunila vizija i misija ove ustanove u kulturi Grada Dubrovnika.

Dom Marina Držića teži postati znanstveno istraživački centar za proučavanje lika i djela najvećega hrvatskog komediografa Marina Držića, mjesto svojevrsnoga spomenika najvećemu hrvatskom komediografu Marinu Držiću, mjesto u kojem će se svaki posjetitelj Doma Marina Držića vremenski vratiti u renesansu i osjetiti život tadašnjega Dubrovnika.



DOM MARINA DRŽIĆA

# THE MARIN DRŽIĆ HOUSE

**M**arin Držić is the greatest Croatian comedist of all times, one of the most prominent Croatian writers in general, and one of the major authors of European renaissance comedies. Born in Dubrovnik in 1508, he spent a part of his life in Italy, another part in his home town, but most of his life he spent somewhere in-between, travelling around Europe, from Vienna to Constantinople. He died in Venice in 1567, and was buried there in the Basilica of Saints Peter and Paul, better known as San Zanipolo. Držić died when Shakespeare was three years old, Molière was born an entire century later, while a whole century and a half passed from Držić's death until the appearance of Carlo Goldoni. The City of Dubrovnik's Cultural Institution the Marin Držić House was established in 1989, and dedicated to the life and work of this giant of Croatian comedy writing. It is located in a building next to the Domino Church, built after the earthquake of 1667,





partially on the site of a demolished house and a church formerly dedicated to All Saints, in which Držić served as rector, a position to which his family held the right.

The Marin Držić House's permanent display was envisioned as a memorial place to this Dubrovnik renaissance playwright. Although he was close to the European cultural heritage owing to his frequent travels to Italy, and later to Vienna and Constantinople, Držić based his entire literary work on the tradition of the city-state from which he originated, and on the influence of his contemporaries who moved to Dubrovnik.

The display includes toponyms from Držić's life presented with the aid of various techniques: the period from 1508 - 1567 is shown on the staircase, including the family tree, Držić's conspiratorial letters, reconstructions of collections of objects based on Držić's surviving promissory note, and his hints about theatrical characters based on their costumes. The very site on which Marin Držić once resided was envisioned as a place of inspiration for visitors. Some imaginative sections of this permanent display allow visitors to travel to the place and time in which this outstanding person lived.

In addition to the theatre programmes, posters and photographs linked to Držić's works, the Marin Držić House museum collection comprises portraits by contemporary painters, small sculptures and applied art objects.

2017.

The Marin Držić House activities include the collecting, studying and further enriching of theatrical literary material; the presentation of this assembled theatrical literary material, posters, theatre programmes and photographs of performances of Držić's plays in Croatia and abroad; the professional and scientific processing and systematization of the theatrical and museum items collection linked to the life and work of Marin Držić; permanent protection of the theatrical literary material and documents, their direct and indirect presentation to the public through permanent and occasional exhibitions; the publishing of data and discoveries related to the aforementioned theatrical literary material and documents through professional, scientific and other events linked to running the business, the scientific library, publishing, and the museum's souvenir shop.

The Marin Držić House pays special attention to the computerization and presentation of its programmes and activities on the Internet, social networks, and in the electronic media. Developing its own personal image and programmes in accordance with the demands of today and the latest technology, the Marin Držić House has quickly changed into a lively and vibrant place, playing host to workshops for elementary and secondary school pupils on the life and work of Marin Držić, and on the history of Dubrovnik, as well as hosting exhibitions, lectures and research work. Information on all these events are available on web sites, social networks and in the media. As expected, this way of informing local residents, tourists and both former and future visitors of Marin Držić House has resulted in a constantly increasing number of visitors.

Through the presentation of its collection (the permanent display) and new events (its exhibition programme), and with the aim of developing its

museum activities and displaying works of art linked to the image and work of this great playwright, the Marin Držić House is a place where visitors can become acquainted with the significance of Držić's Renaissance works, while its educative programmes are focused on pedagogical activities and the importance of learning through experience.

Intended primarily for elementary and secondary school pupils, the Marin Držić House educational programmes and workshops are designed to arouse the interest of those attending the workshops in the life of Renaissance Dubrovnik and Marin Držić's life and work in particular. In 2017, the Marin Držić House will mark the 450th anniversary of the death of Croatia's greatest playwright by organising a variety of programmes. It will be a unique opportunity to completely fulfil the aim and mission of this cultural institution.

The goal of the Marin Držić House is to become a scientific and research centre for the study of the character and work of Croatia's greatest comedy writer, and a sort of memorial place whose visitors will have the opportunity to travel back in time and experience life in Renaissance Dubrovnik.





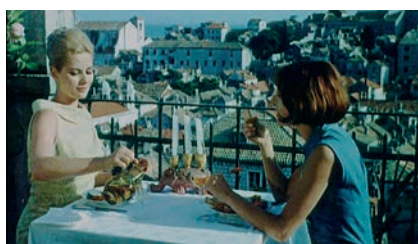
Game of thrones - 2012

# TIŠINA, MOLIM! SNIMA SE.....

Velikan filmske umjetnosti Alfred Hitchcock prilikom posjeta Dubrovniku izjavio je: „Dubrovnik je realizirana bajka.“ Hitchcock nikada nije snimao u Dubrovniku smatrajući da se njegova ljepota ne može prenijeti na filmsko platno. Na svu sreću, mnogi drugi poznati, i manje poznati, redatelji to su ipak napravili.

Redatelji i producenti su u Dubrovniku otkrivali ono čega, možda, ni sami Dubrovčani nisu bili svjesni, njegovu sposobnost da se transformira u različita mjesta, u različitim vremenskim epohama. Tako on zamjenjuje srednjovjekovni Camelot kralja Arthura s impresivnom glumačkom postavom poput Malcolma Mcdowella i Liama Neesona, Nottingham u novoj trilogiji o Robinu Hoodu s Taronom Egertonom i Jamiem Foxom, renesansnu Veneciju u BBC-ovoj seriji o Casanovi s Davidom Tennantom i Peter O'Tooleom, nacističke utvrde u Drugom svjetskom ratu i egipatski Kairo u filmu oskarovca

I Frutti Amari - 1967



i najvećega nezavisnog američkog redatelja Rogera Coremana, suvremeni Vatikan u filmu engleskoga glumca i komičara Robbiea Coltranea, izmišljene gradove poput Kraljeva Grudobrana u jednoj od najboljih serija svih vremena

nekolicina s popisa onih koji su radili u Dubrovniku. Preko petnaest oskarovaca, mnogi poznati glumci i redatelji, osvajači velikih festivala, oduševljeni ljepotom Grada, u njemu su nalazili inspiraciju za svoja djela.



Le Goût de la Violence - 1961 - Robert Hossein

Igri prijestolja ili mitskog grada u nekoj udaljenoj galaskiji iz svima nam poznatih Ratova zvijezda. Skoro čitavo jedno stoljeće među gradskim zidinama miješaju se stvarnost i fikcija, građani, filmski djelatnici, posjetitelji, glumci i zaljubljenici u Grad. Devedeset osam godina suživota, počevši davne 1919. godine rezultiralo je s preko 110 dugometražnih igranih filmova i tv serija. Francis Ford Coppola, Kirk Douglas, Danny DeVito, Michael Curtiz, Sophia Loren, Ennio Morricone, Shakh Rukh Khan, Ashley Judd, Faten Hamama, Peter Dinklage, Emilia Clarke, Mel Brooks, Peter Falk tek su

Danas, sve zanimljivosti vezane za filmska ostvarenja u Dubrovniku možete vidjeti na izložbi Film i Grad se vole u Luži proizašle iz manifestacije Tišina molim koja će se održati i ove godine od 24. do 30. travnja i koja će svojim posjetiteljima ponuditi projekcije filmova snimanih u Dubrovniku, vodičke ture, kino kavanu, predavanja i panele, filmske kvizove i dječje nagradne igre, koncerte, slušaonice filmske muzike i još mnogo zanimljivoga sadržaja, s ciljem upoznavanja svih zainteresiranih bogatom filmskom poviješću Grada Dubrovnika.



Kiss, Kiss, Kill Kill - 1965

The famous statement "Dubrovnik is real-life fairytale" was made by Alfred Hitchcock, one of the film greats, during his visit to Dubrovnik, however, the legendary director never filmed here, believing that the beauty of Dubrovnik could not be transferred to the big screen. Fortunately, a number of other famous and lesser-known directors did in fact film here. The past decades of film production and more recent productions were the main impetus for the creation of the event "Quiet, please...Film and the City love each other", that raised public interest in the seventh art and the importance of Dubrovnik as a filming location.

In Dubrovnik, directors and producers revealed that which perhaps even people from Dubrovnik were not aware of, its ability to be transformed into various places, in different eras. Hence, the City plays the medieval Camelot of King Arthur with an impressive cast of actors like Malcolm McDowell and

Liam Neeson, Nottingham in the new Robin Hood trilogy with Taron Egerton and Jamie Fox, a Renaissance era Venice in the BBC series about Casanova with David Tennant and Peter O'Toole, a Nazi fortress in World War II and Cairo, Egypt in the film by the Oscar winner and the greatest independent American film director Roger Coreman, a contemporary Vatican in the film by the British actor and comedian Robbie Coltrane, fictional cities like King's Landing in one of the best series of all time, *Game of Thrones*, or a mythical city in a remote galaxy from the famous *Star Wars*.



Captain America - 1991

For almost an entire century, reality and fiction have mixed within the city walls, inhabitants, film workers, visitors, actors and those who love the City. Ninety-eight years of coexistence, beginning in 1919, has resulted in over 110 feature films and TV series. Francis Ford Coppola, Kirk Douglas, Danny DeVito, Michael Curtiz, Sophia Loren, Ennio Morricone, Shakh Rukh Khan, Ashley Judd, Faten Hamama, Peter Dinklage, Emilia Clarke, Mel Brooks, and Peter

Falk are only a few from the list of those who have worked in Dubrovnik. More than fifteen Academy Award winners, many famous actors and directors, winners of prestigious film awards, and guests of the Sarajevo Film Festival, all of whom delighted without reservation in the beauties of Dubrovnik, the city where they found inspiration for their works.

All of the interesting facts related to film in Dubrovnik are presented through the multimedia exhibition "Film and the City love each other", located in the *Luža* (Luzia), which was organised as part of the event "Quiet, please" that was held for the first time in 2016. The technological innovation of so called "AR", or Augmented Reality, allows visitors to use an application so that they can experience scenes from many films that were filmed in Dubrovnik.

In addition to the exhibition, which represents the nucleus of the future Dubrovnik Film Museum, the event "Quiet, please" will be held from April 26th to May 2nd and will offer attendees projections of films shot in Dubrovnik, guided tours, a cinema café, lectures and panels, film quizzes and children's contests, concerts, film music (soundtrack) listening sessions, and much more additional interesting content, with the aim of informing all those interested in the rich cinematic history of the city of Dubrovnik, but also with the importance of filming for life in the City and tourism today.

Borgia - 2014



# QUIET, PLEASE! FILMING IN PROGRESS...

# DU MOTION

- RUNNERS' DAYS DUBROVNIK,

*projekt gradova prijatelja*

*koji briše granice*

**D**u Motion - Runners' Days Dubrovnik je višednevna sportsko – turistička manifestacija koja pretvara Dubrovnik i njegovu okolicu u jednu od najatraktivnijih i najljepših trkačkih staza na svijetu. Projekt je započeo pod imenom Dubrovački međunarodni polumaraton, a kasnije je prerastao u višednevnu manifestaciju Dumotion - Runners' Days Dubrovnik koja objedinjuje više različitih utrka i popratnih sadržaja.

Dumotion - Runners' Days Dubrovnik rezultat je višegodišnje suradnje gradova prijatelja – kalifornijskoga Montereyja i Dubrovnika, a da se uistinu radi o uspješnom projektu potvrđuju i tisuće trkača iz cijeloga svijeta koji dolaze u Dubrovnik trčati, ali i brojne nagrade koje neprestano stižu.

Tako su gradovi prijatelji Dubrovnik i Monterey dobitnici prve nagrade međunarodne organizacije „Sister Cities International“ za suradnju na

pripremi i organizaciji Dubrovačkoga međunarodnog polumaratona – DuMotion u kategoriji “Inovacije: Gospodarski razvoj” za gradove koji imaju manje od 100 tisuća stanovnika. U objašnjenju nagrade stoji kako je Dubrovački polumaraton - DuMotion ostvario nekoliko ciljeva: diversifikaciju turističke ponude, poboljšanje gospodarske osnove Grada i njegovih stanovnika, stvaranje ozračja prijateljstva među ljudima iz cijelog svijeta te uključivanje lokalne zajednice, posebno mladih i volontera“. Već u drugoj godini Dubrovački polumaraton postao je i domaćin Prvenstva Hrvatske u polumaratonu te ušao u Europski kalendar natjecanja, a dobio je i priznanje europske atletske udruge “European Athletics” čime je postao jedina utrka u Hrvatskoj s pet zvjezdica.

Suradnja na Du Motion - Runners' Days Dubrovnik između gradova prijatelja nastavlja se i u trećem izdanju ove manifestacije i to razmjenom trkača.


Dvoje trkača koji su sudjelovali na Dubrovačkome polumaratonu putuju u Monterey na Big Sur polumaraton, a dvoje sretnika iz Montereyja sudjelovat će na Dubrovačkome međunarodnom polumaratonu.

Du Motion - Runners' Days Dubrovnik u 2016. godini okupio je oko 2000 trkača u četiri zasebne utrke: utrci Dubrovačkim zidinama, dječjoj utrci, polumaratonu i humanitarnoj utrci građana na pet kilometara.

Uz jedinstvene dubrovačke lokacije, kroz koje je prolazila trasa utrke, posebna atrakcija cijeloga sportskog događaja bila je dvokilometarska utrka jedinstvenim Dubrovačkim zidinama. Istoga dana, kada se održava utrka Dubrovačkim zidinama, održava se i Festival trčanja za najmlađe, a to je utrka Stradunom.







The *Du Motion - Runners' Days* Dubrovnik is a sports and tourist event lasting several days which turns Dubrovnik and its surroundings into one of the world's most attractive and most spectacular running tracks. The project that began under the name *Dubrovnik International Half Marathon* later became a multi-day event - *Du Motion - Runners' Days Dubrovnik*, which includes a number of different races and accompanying programmes.

The *Du Motion - Runners' Days Dubrovnik* is the result of a long-standing collaboration between twin cities – the Californian Monterey and Dubrovnik. Thousands of runners from all over the world who come to run in Dubrovnik and an ever-increasing number of awards prove this to be a truly successful project. The twinned cities of Dubrovnik and Monterey are the winners of the Sister Cities International Award for their collaboration in preparing and organising Dubrovnik's international half marathon *Du Motion* in the category "Innovation in Economic Development" for cities with fewer than 100 thousand inhabitants. The award's explanation states that „Dubrovnik's *Du Motion* Half Marathon has achieved several goals: the diversifying of tourist programmes, the expanding the economic base of the City and its residents, the promotion of peace between people from all over the world, and the participation of the local community, particularly young people and volunteers“.

# DU MOTION

*a twin cities project which erases borders*

Already in its second year, the Dubrovnik half marathon also played host to the Croatian Half Marathon Championship, and was included in the European Competitions Calendar. It also received a European Athletics Association endorsement, which made it the only five-star race in Croatia. Collaboration between the twin cities will also continue in the third year of *Du Motion - Runners' Days Dubrovnik*, through an exchange of runners. Two runners who took part in the Dubrovnik Half Marathon will travel to Monterey to the Big Sur Half Marathon, while two lucky participants from Monterey will win a trip to Dubrovnik's international marathon. In 2016, around 2000 participants took part in the *Du Motion - Runners' Days* in four different races: the race along the Dubrovnik city walls, the children's race, the half marathon, and the citizens' five-kilometre charity race.

Apart from the unique Dubrovnik locations through which the race route passed, a special attraction of this entire sports event was a two-kilometre race along the unique Dubrovnik city walls. On the same day as this event, a festival for child runners is held, called the Stradun race.



- RUNNERS' DAYS DUBROVNIK,



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# DOGAĐANJA U DUBROVNIKU 2017.

## STUDENI 2016. – OŽUJAK 2017. DUBROVAČKI ZIMSKI FESTIVAL



Dubrovački zimski festival manifestacija je koja otkriva novo lice Grada Dubrovnika, magičnom rasvjetom ističući njegovu bezvremensku ljepotu, otkrivajući kroz posebne događaje bogatstvo različitosti umjetničkih izričaja, zabavnih programa, šarolike gastronomije s dodirima tradicije i vjekovnih običaja. Dubrovnik – grad festivala i festa, nudi tijekom zimskih mjeseci programe „Advent u Gradu“, Doček Nove godine, Festu sv.Vlaha, proslavu Dana zaljubljenih - sv.Valentina i u svojoj završnici, Dubrovački karnevo na najatraktivnijim lokacijama u Gradu i okolici.

## 26.siječnja – 2.veljače 2017. FESTA DUBROVNIK

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

## 1.- 9. VELJAČE 2017. 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 1045 godina slavi na jednak način, katoličkim obredima i veličanstvenom procesijom ulicama stare gradske jezgre, ali i nizom zanimljivih događanja, jer je blagdan sveca kojeg štujemo od relikvije do trpeze, ujedno i Dan Grada Dubrovnika, koji za sve njegove građane ima vrlo posebno značenje, a vizualnom atraktivnošću i snagom kulta sveca zaštitnika plijeni pozornost posjetitelja.

## 24.– 28. VELJAČE 2017. DUBROVAČKI KARNEVO



Četiri dana dubrovačkoga karnevala glavnom svog programa posvećena su djeci i mladima, ali tradicija feste na posljednji dan poklada i mašakarane zabave na kojoj se s nestrpljenjem iščekuju samostalne i grupne maske, koje se bave temama aktualnih političkih i društvenih događanja, održala se do danas, pa je svi s nestrpljenjem očekuju..... Dubrovački karnevo dio je Dubrovačkoga zimskog festivala, manifestacije koja obuhvaća pregršt zimskih događanja i atrakcija. Na Dubrovačkom karnevalu najatraktivnije maske bit će nagrađene bogatim fondom nagrada, jer će žiri na svakoj od maškarata birati najbolje!

## 1. – 10. TRAVNJA 2017. DANI KRŠĆANSKE KULTURE U DUBROVNIKU

[www.danikrscanskekulture.info/](http://www.danikrscanskekulture.info/)  
Dani kršćanske kulture 2017. nastavljaju tradiciju započetu 2005. godine, te se kroz bogati kulturni i duhovni program u Dubrovniku, kao i u Splitu, Šibeniku i Zadru obilježava devet dana manifestacije kojoj je cilj promicanje i ukazivanje na ona djela, autore i događaje na kojima je izgrađena europska kultura i na čijim temeljima stoji i hrvatska kulturna baština.

## 21.- 23. TRAVNJA 2017. AKLAPELA –SMOTRA KLAPA [www.aklapela.hr](http://www.aklapela.hr)



Uvrštenje klapskog pjevanja na UNESCO-vu listu nematerijalne svjetske baštine 2012. godine bilo je poticaj organizaciji

„Aklapele“– godišnja smotre najvrjednijih klapskih ostvarenja. Kroz održavanje nekoliko komornih koncerata odabranih hrvatskih muških i ženskih klapa namjera je dočarati način izvođenja klapskih skladbi koji je istovjetan ili blizak izvornom načinu stvaranja i izvođenja tradicionalne hrvatske klapske pjesme.

## 17. – 23. TRAVNJA 2017. DUBROVNIK FESTIWINE [www.dubrovnikfestiwine.com](http://www.dubrovnikfestiwine.com)

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

## 25. TRAVNJA - 3. SVIBNJA 2017. TIŠINA MOLIM, DUBROVNIK I FILM SE VOLE...



Održan prošle godine po prvi put, ovaj filmski događaj u Dubrovniku oduševio je posjetitelje, prije svega izložbom o povijesti filmskih snimanja kreirane na principu „Augmented Reality“ putem koje su se turisti i građani Dubrovnika imali prigode upoznati sa svim poveznicama Grada Dubrovnika i filmske kulture posljednjih stotinu godina, te ostalim, raznovrsnim i atraktivnim sadržajima za sve generacije, što je poticaj organizatorima za kreaciju programa za 2017. godinu s brojnim iznenađenjima.

29. – 30. TRAVNJA 2017.

## DUBROVAČKI POLUMARATON

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

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

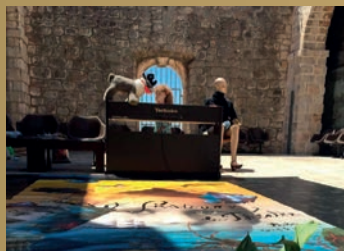
Atraktivnost ovog sportskog događaja temeljena je na činjenici da je Dubrovnik – grad domaćin dio UNESCO –a svjetske zaštićene kulturne baštine, smješten na terenu vrlo atraktivnom za maratonsko trčanje, a posebno što će se 2K (dvokilometarska ) utrka s ograničenim brojem sudionika održati na Dubrovačkim zidinama, najznačajnijoj dubrovačkoj atrakciji.

Ruta polumaratona duga je 21.1 km, kreće s Ploča, prolazi područjem od Pila do Kantafiga s okretom pokraj ACI marine u Komolcu i ciljem na najljepšem mogućem mjestu – na Stradunu. S motom „Više od utrke“ ovo događanje, kako je zamišljeno, bit će više od samog sportskog događanja, putem trčanja promovirat će se zdravi stil života, sve u “zagrljalju” povijesnih spomenika, uz klapsku pjesmu i blagoslov sveca zaštitnika Dubrovnika – sv.Vlaha – kao elemenata zaštićene nematerijalne baštine u okrilju UNESCO–a.

15. –18. LIPNJA 2017.

## LE PETIT FESTIVAL DU THEATRE

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



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

21. LIPNJA 2017.

## GLAZBENO – SCENSKI FESTIVAL “ANA U GRADU”

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

Kratki festival Ana u Gradu predstavlja mladu umjetnicu, vrsnu violončelisticu prepoznatljivoga glazbenog stila Anu Rucner u dvojakoj ulozi klasične

glazbenice i crossover instrumentalistice. Fantastičan koncert u praskozorje prvog dana ljeta i Svjetskog dana glazbe 21.lipnja izniman je umjetnički događaja i jedinstven doživljaj izlaska sunca na vrhu brda Srđ.



21. LIPNJA – 7. SRPNJA 2017.

## MIDSUMMER SCENE

[www.midsummer-scene.com](http://www.midsummer-scene.com)

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

30. LIPNJA – 7. SRPNJA 2017.

## „MEĐUNARODNI FESTIVAL OPERNIH ARIJA – TINO PATTIERA“

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



Festival nosi ime i organizira se u znak sjećanja na svjetski poznatog opernog pjevača, tenora Tina 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.

1. SRPNJA – 31. KOLOVOZA 2017.

## LJETO NA ELAFITIMA, U ZATONU I ORAŠCU

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

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

osmišljavaju se raznovrsne priredbe za dobru zabavu i ugodnu atmosferu.

10. SRPNJA – 25. KOLOVOZA 2017.

## 68. DUBROVAČKE LJETNE IGRE

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

Dubrovačke ljetne igre i ove će godine okupiti ponajbolje dramske, glazbene, baletne, folklorne, likovne i filmske umjetnike iz cijelog svijeta. Zasnovane na bogatoj i živoj baštini Grada Dubrovnika, Igre 68. godinu za redom u razdoblju od 10. srpnja do 25. kolovoza postaju sjećanje hrvatskoga i svjetskoga duha i kulture.

12. SRPNJA –6. KOLOVOZA 2017.

## DIVLJA LIGA

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



Međusobni susreti vaterpolskih družina s kupališta počeli su daleke 1922. godine. Danas je Prvenstvo dubrovačkih kupališta u vaterpolu najveće amatersko vaterpolsko natjecanje na svijetu. Više od 40-ak sastava svake godine početkom srpnja, uskače u more, te počinje utrku za naslovom prvaka. Finale Divlje lige igra se u staroj Gradskoj luci i predstavlja vrhunski događaj sporta, zabave i dubrovačke tradicije vaterpola , navijanja i pozitivne atmosfere koja oduševljava turiste.

10. SRPNJA –1. RUJNA 2017.

## ZVIJEZDE POD ZVIJEZDAMA

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



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

4. – 14. KOLOVOZA 2017.

## LJETNA ŠKOLA FILMA ŠIPAN

[www.sipan-film.com](http://www.sipan-film.com)



Na otoku Šipanu svakog ljeta održava se ljetna filmska škola i filmski festival pod nazivom "Ljetna škola filma Šipan". Manifestacija ima međunarodni karakter budući da filmovi, sudionici u programu i gosti festivala stižu iz Njemačke, Hrvatske, Bosne i Hercegovine, Slovenije i Velike Britanije. Pod pokroviteljstvom Grada Dubrovnika, filmski festival u Šipanskoj Luci traje od 4. do 14. kolovoza, a na njemu se prikazuje desetak odabranih filmskih naslova. "Ljetna škola filma Šipan" u obzir uzima specifičnu situaciju jednog dalmatinskog otoka. Zimi zatvorena sredina, u ljetnim mjesecima kroz kino komunicira sa cijelim svijetom. Školari sa Šipana stvaraju skupa sa vršnjacima iz Europe i svijeta.

## 26. KOLOVOZA – 22. RUJNA 2017. GLAZBENI FESTIVAL – DUBROVNIK U POZNO LJETO

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



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

7. – 8. LISTOPADA 2017.

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



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

30. RUJNA – 6. LISTOPADA 2017.

## JESENJI GLAZBENI MOSKAR [www.dso.hr](http://www.dso.hr)

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

7. – 21. LISTOPADA 2017.

## Tenis tereni Lapad MEĐUNARODNI TENIS TURNIRI ITF MENS FUTURES – SENIORI ITF WOMENS CIRCUIT

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

19. – 22. LISTOPADA 2017.

## GOOD FOOD FESTIVAL 2017 [www.tzdubrovnik.hr](http://www.tzdubrovnik.hr)

Niz novosti i zanimljivih programa gastronomskog predznaka sadržano je u jedinstvenom projektu TZ grada Dubrovnika, koji je u jesenskom listopadu donio iznimnu dopunu ponude za turiste i goste Grada, ali postao omiljen među stanovništvom. U svom novom izdanju Good Food Festival donosi prezentacije kulinarskih specijaliteta tipičnih za naše

podneblje, edukativne programe za djecu, kušanje regionalnih vina, kulinarske radionice, te događanja poput „Večere s poznatim chefom“, radionice pripremanja dubrovačkih gulozeca, posebne jelovnike u dubrovačkim restoranima, „Eat&Walk“ gastro ture, „Sweet Tooth Map“ – mapu za sladokusce i druga iznenađenja.

STUDENI 2017. – OŽUJAK 2018.

## DUBROVAČKI ZIMSKI FESTIVAL

Jedinstvena mjesta svjetske kulturne baštine poput Peskarije, Pila i Lazareta će živnuti u novom ruhu okićena blagdanskom rasvjetom. Dovedite djecu na klizalište ili na predstavu „Božićna bajka“, zagrijte se kuhanim vinom, uživajte u priklima (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.

## ADVENT U GRADU

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

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

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

## DOČEK NOVE GODINE

Brojni posjetitelji Dubrovnika dočekat će Novu 2018. godinu uz spektakularan glazbeni program, koji započinje već u jutarnjim satima Stare godine. Novogodišnji program obuhvaća raznovrsni zabavni trodnevni program, u kojem će svatko naći nešto zanimljivo. Nova godina će započeti već tradicionalnom Novogodišnjom utrkom od 10 km, a posebna poslastica je svečani koncert Dubrovačkoga simfonijskog orkestra uz kamenice i pjenušac prvog dana Nove godine u podne.

# 2017 DUBROVNIK EVENTS

NOVEMBER 2016 – MARCH 2017  
**DUBROVNIK WINTER FESTIVAL**



The Dubrovnik Winter Festival is an event which reveals a new aspect of the City of Dubrovnik, featuring magical lighting highlighting its timeless beauty and uncovering the rich diversity of artistic expression through special events, entertainment programs, colourful cuisine with a touch of tradition, and ancient customs. During the winter Dubrovnik, a city of festivals and feasts, offers programs for "Advent in the City", New Year's Eve, the Festivity of St. Blaise, Valentine's Day, and finally, the Dubrovnik Carnival, with events held at the most attractive locations in the City and surrounding area.

26 JANUARY – 2 FEBRUARY 2017  
**DUBROVNIK FESTA 2017**

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.

1 – 9 FEBRUARY 2017  
**FESTIVITY OF ST. BLAISE**  
[www.dubrovnik.hr](http://www.dubrovnik.hr)



Ever since the year 972, when people began to celebrate it, the feast day of St Blaise, Dubrovnik patron saint, has been a quite special festivity, typical of Dubrovnik. A series of church and secular concerts, exhibitions, book presentations and theatre guest performances are dedicated to the patron saint of Dubrovnik, whose statues look at us from the city walls and gates and whose caring hand guards Dubrovnik on his palm.

24 – 28 FEBRUARY 2017  
**DUBROVNIK CARNIVAL 2017**

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

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

21 – 23 APRIL 2017  
**AKLAPELA (DALMATIAN SONGS FESTIVAL)**

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

Aklapela festival of the best Croatian vocal groups nourishes the authentic vocal singing, a festival named by a pun of the words klapa and a cappella. Unlike other numerous established music festivals that are successfully held in Dubrovnik, Aklapela is an entirely national musical product and, with visionary artistic leadership, has the potential to become a referent value of Croatian ethno-music.

17 - 23 APRIL 2017  
**DUBROVNIK FESTIWINE**

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



Tourist orientation of Dubrovnik and Dubrovnik-Neretva County represents a tremendous privilege and challenge to local winemakers. It brings thousands of curious visitors to their cellar each year, and many of them are knowledgeable about wine. The central event of the project „Wine Tourist Network – WiNe“ is Regional wine festival – Dubrovnik FestiWiNe which will be held in Dubrovnik again in April. The festival will gather more than 100 regional winemakers who will have the opportunity to present their wines to numerous wine professionals and visitors. Domestic high quality wines of authentic varieties represent powerful, underutilized competitive advantage of this area.

25 APRIL – 3 MAY 2017  
**QUIET PLEASE, DUBROVNIK AND FILM LOVE EACH OTHER...**

[FB Tišina Molim](https://www.facebook.com/TišinaMolim)

Held last year for the first time, this Dubrovnik film event thrilled visitors, especially with the exhibition on the history of film making created on the principle of "Augmented Reality" through which tourists and Dubrovnik locals had the opportunity to become acquainted with all of the links between the City of Dubrovnik and film culture over the last hundred years, as well as other varied and appealing options for all ages. Due to the festival's success last year, the organizers have had great incentive to create and interesting program for 2017 which will hold many surprises

29 - 30 APRIL 2017  
**DUBROVNIK HALF MARATHON**

[www.du-motion.com](http://www.du-motion.com)



The attractiveness of this new sporting event is based on the fact that Dubrovnik – the host city is part of the UNESCO's world Heritage. The terrain is very attractive for marathon running, especially 2K (two-kilometer long) race with a limited number of participants held at Dubrovnik walls, Dubrovnik's most important attraction.

Half marathon route is 21.1 km long, starts at Ploče, passes through the Pile up till Kantafig in Gruž, with a turn near the Marina Komolac and finish in the best possible venue - Stradun.

With the motto "More than a race" this new event, as planned, will be more than just a sporting event, through running healthy lifestyles will be promoted, all in "hugs" of Dubrovnik historical monument, with Klapa songs and blessings of Dubrovnik's patron saint - St. Blaise - as protected elements of intangible heritage in the UNESCO's.



15 – 18 JUNE 2017

## LE PETIT FESTIVAL DU THEATRE

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

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

21 JUNE 2017

## MUSIC SCENE FESTIVAL “ANA IN TOWN”

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

The weekend festival Ana in Town celebrates a young artist, a cellist with a recognizable musical style, Ana Rucner in a double role as classical musician and crossover instrumentalist. A fantastic concert at the dawn of the first day of summer and World Music Day on June 21st is an exceptional artistic event and unique view and experience of sunrise at the top of the Srdj Mountain.

21 JUNE – 7 JULY 2017

## MIDSUMMER SCENE

[www.midsummer-scene.com](http://www.midsummer-scene.com)



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

1 JULY –31 AUGUST 2017

## SUMMER EVENTS PROGRAM AT DUBROVNIK SOURROUNDINGS

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

For many years the City of Dubrovnik and Dubrovnik Tourist Board have been organizing music and entertainment programs on the Elafiti islands, and in Zaton and Orašac in order to present tourists the Mediterranean melody, folklore and folk traditions that have been cherished for ages. Within special programs with traditional folk festivities

and holidays guests will be able to enjoy some thirty performances this summer such as: Dalmatian vocal groups concerts, folklore performances, classical music concerts and performances by Croatian music entertainers which will be held on Koločep, Lopud, Šipan, in Zaton and Orašac.

30 - 7 JULY 2017

## DUBROVNIK INTERNATIONAL OPERA FESTIVAL

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

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

10 JULY–25 AUGUST 2017

## 68TH DUBROVNIK SUMMER FESTIVAL

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



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

10 JULY –1 SEPTEMBER 2017

## STARS BENEATH THE STARS

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

Dubrovnik hotel group Adriatic Luxury Hotels organizes for many years now an entertainment music summer program of the very expressive name “Stars beneath the Stars”, for the city of Dubrovnik and its guests. The most attractive outside venues of the 5 star hotels –beaches, terraces, pools - serve as a breathtaking open sceneries where concerts take place under the stars.

12 JULY –6 AUGUST 2017

## WATERPOLO WILD LEAGUE 2017

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



Today Dubrovnik Local beaches Water polo Championship is the largest amateur competition in the world. More than 40 teams jump into the sea every year at the beginning of July, and start the battle for the champion title.

4 – 14 AUGUST 2017

## ŠIPAN SUMMER FILM SCHOOL

[www.sipan-film.com](http://www.sipan-film.com)

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

26 AUGUST – 22 SEPTEMBER 2017

## MUSIC FESTIVAL – DUBROVNIK IN LATE SUMMER

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



The new festival that will last until mid-September was recently launched by the Dubrovnik Symphony Orchestra in order to keep the presence of music and cultural vibrancy in UNESCO’s Dubrovnik after the Dubrovnik Summer Festival.

30 SEPTEMBER – 6 OCTOBER 2017  
**AUTUMN MUSIC VARIETY**

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

Dubrovnik Symphony Orchestra autumn concerts are covered with a new festival – Autumn Music Variety. Festival, as the name says, brings us a variety of music events.

7 – 8 OCTOBER 2017

in front of Saint Blaise's Church

**CROATIAN FESTIVAL OF  
JAMS AND MARMALADES**

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



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

7 – 21 OCTOBER 2017

Lapad Tennis Courts

Tennis tournament

**ITF MENS FUTURES & ITF  
WOMENS CIRCUIT**

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

19 -22 OCTOBER 2017

**GOOD FOOD FESTIVAL 2017**

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

A number of new and interesting gastronomic programs are found within this unique project of the Dubrovnik Tourist Board, which has become an exceptional supplement to the regular tourism offerings for tourist in the autumn month of October and has become a favourite among the locals,

as well. The new edition of the Good Food Festival brings presentations of culinary specialties typical for our region, educational programs for children, tastings of regional wines, culinary workshops, and events such as "Dinner with a famous chef", workshops on preparing Dubrovnik delicacies, special menus in Dubrovnik restaurants, an "Eat & Walk" culinary tour, a "Sweet Tooth Map" for gourmets, as well as other surprises.

18 NOVEMBER 2016 – 3 MARCH 2017

**DUBROVNIK WINTER  
FESTIVAL**

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

Launching Dubrovnik Winter Festival and its extensive and versatile program, Dubrovnik - the city of festivals and festive events - will combine fun, culture, enjoyment, gastronomy and art on the most attractive stages in the City and its surrounding areas. The unique heritage sites and venues, such as Peskarija, Stradun, Pile and Lazareti, will be enlivened by their new image and holiday illumination. The festival offers innumerable reasons for gatherings. Bring your children to the skating rink, or to the Christmas Tale show, warm yourselves with mulled wine and enjoy Croatian style doughnuts in front of the Cathedral, or dance in the tent by Orlando's Column. Have fun at the theatre, visit galleries and museums, and learn how to make Dubrovnik's traditional sweet delicacies.

**ADVENT IN THE CITY**

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

**NEW YEAR'S EVE**

Dubrovnik's many visitors will bring in New Year's 2018 while entertained by a spectacular music programme which will already begin in the morning hours of December 31st, New Year's Eve. The New Year's program includes a diverse, entertaining three-day program, in which everyone will find something interesting. The New Year will begin with the traditional New Year's Day 10 km race, and a special treat will be a concert of the Dubrovnik Symphony Orchestra, paired with oysters and champagne, beginning on New Year's Day at noon.





# GOOD FOOD

*Festival*

Dubrovnik 2017

TASTE  
THE BEST  
OF OUR LOCAL  
CUISINE!

OCTOBER 19 - 22

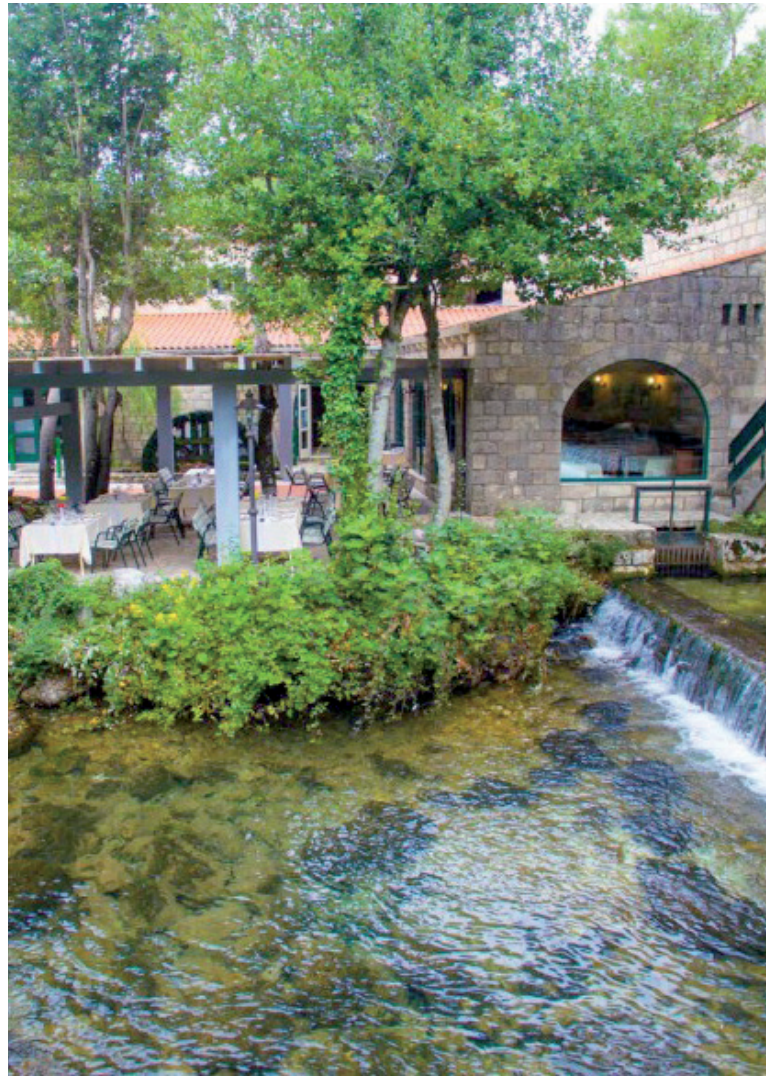
Don't miss!

dinner with a famous chef | festival menus | visiting cuisines  
traditional dishes | tastings | workshops | presentations | a food fair | gastro tours  
entertainment | live music



Turistička zajednica  
grada Dubrovnika  
Dubrovnik  
Tourist Board

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



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

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