



ISSN 1334 - 160X

WELCOME TO DUBROVNIK / DOBRODOŠLI U DUBROVNIK

Welcome



GRATIS



26
Broj / Number

DR IVO FELNER
Zašto volim Dubrovnik / Why I Love Dubrovnik

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ANDRO VLAHUŠIĆ

*Gradonačelnik Grada Dubrovnika
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DRAGI POSJETITELJI,

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

Posebno sam ponosan što Vam u Gradu, koji se diči povijesnim dostignućima u književnosti, umjetnosti, arhitekturi, diplomaciji i znanosti danas možemo ponuditi izuzetno uzbudljivu sadašnjost i perspektivnu, u svakom pogledu razvojnu budućnost zbog koje će se vrijediti iznova vraćati njegovoj bogatoj ljepoti. Odaberite stoga između zabavnih programa u Revelinu, Lazaretima, Orsuli i drugim jedinstvenim prostorima, ili uživajte na kulturnim manifestacijama svjetske razine u sklopu Ljetnih igara i brojnih nezavisnih produkcija, a u svakom ambijentu osjetite snagu povijesti i ljubavi prema Gradu, koja postoji stoljećima.

U ime Grada Dubrovnika i svoje osobno ime želim Vam ugodan boravak i skori povratak u naš Grad!



**GRAD
DUBROVNIK**

DEAR VISITORS,

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

I am extremely proud that we can now offer – in the City that boasts historic achievements in the fields of literature, the arts, diplomacy and science – an exceptionally exciting present as well as a promising and developing future, in every sense of the word, which will inspire you to come back to Dubrovnik over and over again.

Choose some of the entertainment programmes in Fort Revelin, Lazareti, Orsula and other unique venues, enjoy top quality events within the Dubrovnik Summer Festival and numerous other independent productions, and, in each of these settings, feel the power of history and the love for this City that has existed for centuries.

In the names of both the City of Dubrovnik and myself, I wish you a pleasant stay in our City, hoping that you will soon come back!



ROMANA VLAŠIĆ

*Direktorica TZ Grada Dubrovnika
Dubrovnik Tourist Board Director*

DRAGI GOSTI, POŠTOVANI ČITATELJI MAGAZINA WELCOME TO DUBROVNIK!

Vjerni pratitelj i promicatelj dubrovačke baštine i tradicije - dvojezični magazin TZ grada Dubrovnika Welcome to Dubrovnik od ove godine bit će objavljan jednom godišnje. Unatoč neiscrpnosti tema iz našega naslijeđa i suvremenosti, obogaćeno izdanje obuhvaćat će najbolje od najboljeg na razini godine, kao i sve značajne obljetnice i slavlja Dubrovnika, njegovih predaka i ljudi koji su zbog svojih dostignuća zaslužili biti ovekovječeni u njemu. Dubrovnik živi punim turističkim životom, najprepoznatljiviji hrvatski turistički brend svake godine iznova dokazuje svoju atraktivnost i svevremenost UNESCO -ve zaštićene baštine koju smo naslijedili i koja je temelj naše turističke ponude. Upravo je naslijeđe temelj sadržaja i ovog broja "Welcome-a" kojeg držite u rukama i u kojemu ćete se moći upoznati s manje znanim, a vrijednim pričama zbog kojih je Dubrovnik bio i ostat će jedinstven hrvatski Grad. Puno je gradova, a samo se jedan piše velikim početnim slovom. U tom velikom G saželo se čitavo urbano, kulturno, umjetničko, profinjeno biće Dubrovnika. U ovom broju posebna je pažnja usmjerena prema jednom dubrovačkom "fenomenu" koji je ponovno pokazao svoje lice u najljepšem obliku - dobrotvorstvu. Lijepa dubrovačka tradicija poklanjanja svog naslijeđa za dobrobit šire zajednice kojom se iskazuje ljubav i privrženost Gradu, obogatila je fundus Dubrovačkih muzeja iznimnom zbirkom nakita i namještaja nedavno preminule naše sugrađanke, povjesničarke umjetnosti i konzervatorice Pati Veramenta. Dobrotvorstvom anonimnog donatora obnovljen je Ljetnikovac Kaboga u Rijeci dubrovačkoj, a čitav projekt je povjeren posljednjem potomku ugledne vlastelinske obitelji gospodar Ivu Felneru, dr. kemije, Dubrovčaninu sa švicarskom adresom. Čitatelji će se ovoga puta moći

upoznati s opusom i značajem glazbenika Antuna i Luka Sorkočevića, te slikara Marka Murata. Dubrovnik je Grad koji je pod nebeskom zaštitom svoga parca, sv. Vlaha, kojega slavimo 3. veljače. Kako je svečano tog dana u godini kada ulicama Grada prolazi procesija, s barjacima i svečevim štovateljima, u raznolikim i lijepim narodnim nošnjama okolice, svjedoče naše fotografije. O tradiciji proizvodnje svilenog konca kojim je izvezen dio prelijepe ženske konavoske nošnje, upoznat ćemo vas kroz priču slikarice Antonie Rusković Radonić, koja uzgaja dudov svilac na starinski način brinući se o očuvanju jedinstvenoga konavoskog veza. U pitoresknu dubrovačku okolicu, Konavle, odvest će Vas i naš put prema iznimnoj građevini, Sokol gradu, koji je obnovljen, i niti jednoga posjetitelja ne ostavlja ravnodušnim. Prepoznatljivi hrvatski modni dodatak, muška kravata, u Dubrovniku uskoro dobija i svoj Muzej koji će pričati priču o hrvatskim vojnicima i njihovim maramama oko vrata. Pročitajte i priču o vitalnom dubrovačkom hotelskom stogodišnjaku, Hotelu Lapad, u kojega se njegovi gosti uvijek vraćaju, kao i o dubrovačkim delicijama koje su se blagovale u određene blagdane.

Još je tu zanimljivog štiva. Uživajte i otkrivajte Grad u kojega ste došli, i koji će Vas mamiti na povratak. U njemu je zasigurno sakrivena i neka priča sama za vas.

DEAR GUESTS AND READERS OF THE WELCOME TO DUBROVNIK MAGAZINE,

From this year onwards, the Dubrovnik Tourist Board's bilingual *Welcome to Dubrovnik* magazine, the faithful follower and promoter of Dubrovnik's heritage and tradition, will be published annually. In spite of an abundance of themes from both our past and present, this extended edition will cover the major events taking place in the current year, as well as all Dubrovnik's anniversaries and celebrations, including some of its past citizens and people who deserve to be immortalized for their achievements.

As Croatia's most recognisable tourist brand, Dubrovnik lives a vibrant tourist life, proving each year how attractive and up-to-date its UNESCO-protected heritage is, and is the very foundation on which our tourist offer is based.

It is this very heritage that we choose to be the backbone of this issue's contents. The *Welcome* that you are holding in your hands

offers less-known, yet worthy, stories thanks to which Dubrovnik has been and will remain the only Croatian city in which the word "city" is written with a capital C. The "C" embodies the entire urban, cultural, artistic and sophisticated entity of Dubrovnik. In this issue, special attention is given to a Dubrovnik "phenomenon", which has once again emerged in its most beautiful form – philanthropy. Dubrovnik's fine tradition of donating one's heritage for the benefit of the wider community, thus expressing one's love of- and commitment to the City, has provided the Dubrovnik Museums with an outstanding jewellery and furniture collection donated by our recently departed fellow-citizen, art historian and conservationist Pati Veramenta. Thanks to the generosity of an anonymous donor, the Kaboga Summer Residence in Rijeka Dubrovačka has been renovated, while Mr. Ivo Felner - the last descendant of a respected aristocratic family, doctor of chemistry and Dubrovnik citizen with a Swiss address - was entrusted with the entire renovation project. Readers will have the opportunity to learn about the works and importance of the composers Antun and Luka Sorkočević, and the painter Marko Murat. The City of Dubrovnik is under the heavenly protection of its patron saint, St Blaise, whose day is celebrated on 3 February. Our photographs show the splendour of the festival as a procession moves through the streets of the City with the saint's devotees carrying banners while dressed in beautiful folk costumes from the surrounding area. The painter Antonia Rusković Radonić will tell us a story about the tradition of producing silk thread, used for the embroidery on the women's folk costume of Konavle. The painter is still actively involved in the breeding of silkworm and in the preservation of the exquisite Konavle embroidery. Our journey will take you to the picturesque area of Konavle towards a spectacular structure, Sokol Grad, a recently renovated fort which will leave few visitors indifferent. Croatia's recognisable accessory, the man's tie, will soon be given its own museum, which will tell the story of Croatian soldiers who used to wear a special kind of scarf around their necks. You will also have the chance to read the story of a sprightly centenarian, Dubrovnik's Lapad Hotel, whose guests always return, as well as a story about the Dubrovnik delicacies that used to be eaten on different feast days. This issue includes other interesting texts. Enjoy reading them, and explore the City that will always tempt you to come back. It's definitely hiding a story meant just for you.

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Nakladnik / Publisher:



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grada Dubrovnika
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Sunakladnik / Co-Publisher:
Alfa-2

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fax. +385 20 418 454
e-mail: komercijala@alfa-2.hr
web: www.alfa-2.hr

Glavna urednica / Editor-in-chief:
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Mirjana Kaznačić
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Prijevod / Translations:
Dubravka Knežević

Oblikovanje i grafička priprema /
Design and pre-press:
m&m, Dubrovnik

Fotografije / Photography:
MIHO SKVRCE
CROPIX (Tonči Plazibat),
Ivan Ivičević Bakulić,
Vedran Jerinić

Foto-arhiva / Photo-archives:
TZ Grada Dubrovnika
Dubrovnik Tourist Board
Kazališta Marina Držića
Marin Držić Theatre

Naklada / Printing run:
9.000

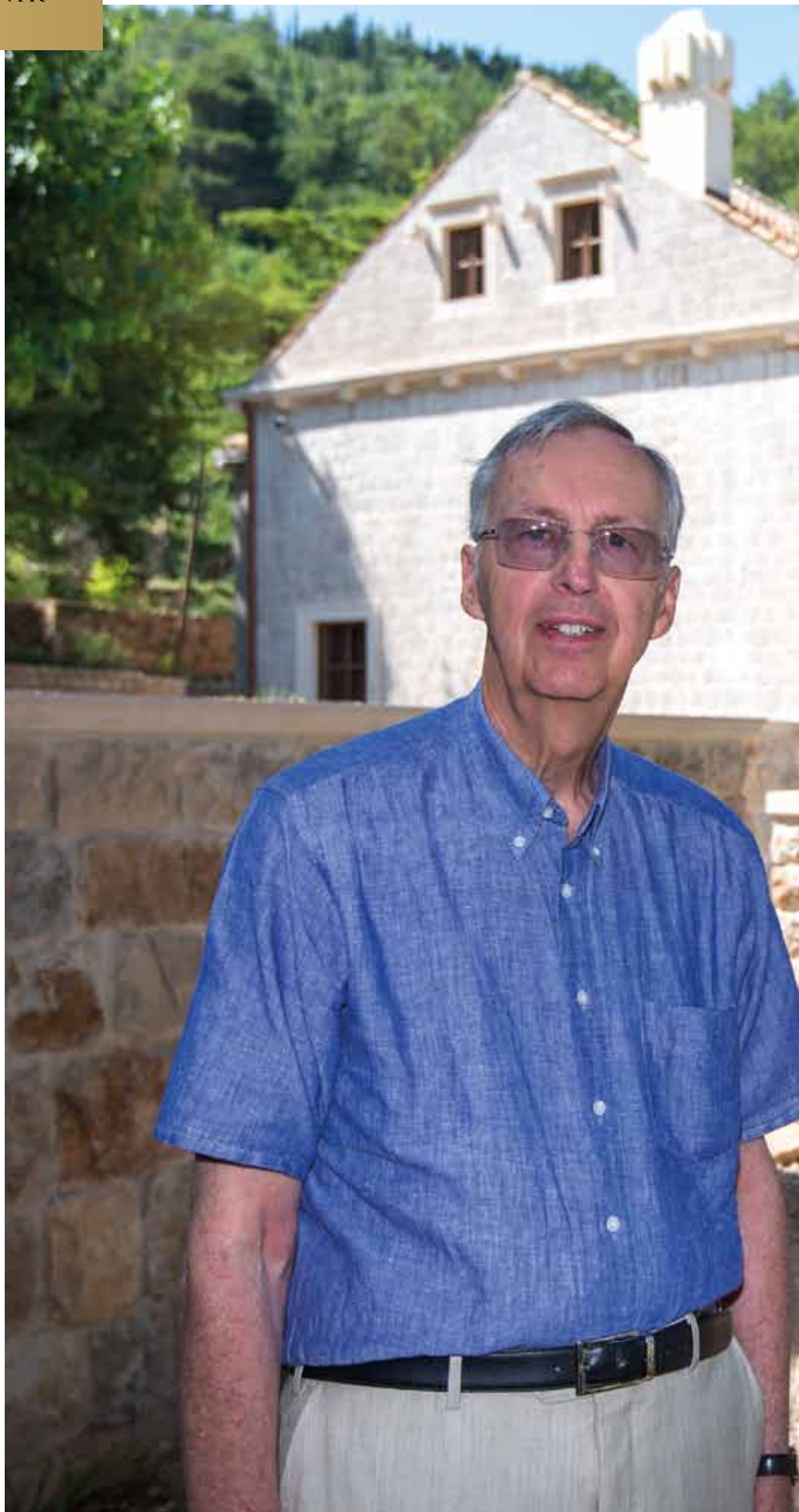
Tisak / Print:
Alfa-2



Naslovnica:
Kazalište Marina Držića
Cover photo:
Marin Držić Theatre

Dubrovnik je grad mojih predaka i moj grad. On je simbol slobode i kulture, i iako je okružen zidinama, Dubrovnik je otvoren prema svijetu - takav je uvijek bio i takav mora ostati. Pri tome moramo biti svjesni, da ne živimo u prošlosti, ali živimo od prošlosti usmjereni prema budućnosti – riječi su gospodina Iva Felnera, posljednjeg potomka dubrovačke vlastelinske obitelji Kaboga i predstavnika Fondacije Batahovina koja je s 3 milijuna eura donacije obnovila i u ljeto 2013. otvorila ljetnikovac njegovih predaka, iz 16. stoljeća, u Rijeci dubrovačkoj. Donatorova želja je bila da ostane anonimna, a da ljetnikovac Kaboga u obnovljenom ruhu postane kulturno-umjetnički centar koji će širom otvoriti vrata mladim dubrovačkim glazbenicima i drugim umjetnicima. Obnova i uređenje ljetnikovca Kaboga trajala je deset godina i, da gospodin Felner nije bio toliko uporan i vođen silinom emocija koje je u njemu budio nekadašnji dom u kojemu je odrastao, sve bi ostalo samo na jednoj lijepoj želji i plemenitoj nakani. Bilo je na desetogodišnjem putu obnove ljetnikovca puno prepreka, od onih administrativnih, do stjecanja povjerenja da netko hoće uložiti značajan novac u baštinu, bez traženja ikakvih protuusluga. Sve te poteškoće su pale u drugi plan i zaborav u trenutku kada je ljetnikovac zablistao u svojoj obnovljenoj kamenoj ljepoti. Gospodin Felner je dr. kemije, Hrvat sa švicarskom adresom i državljanstvom stečenim nakon diplome i doktorata u Zürichu, čovjek koji, pričajući o projektu kojega se prihvatio na zamolbu donatora, pokazuje svu svoju skromnost i samozatajnost, osobine profinjenog dubrovačkog sklada i tradicije dubrovačkog dobročinstva koja se ne rukovodi privatnim interesom. Stoga gospodin Felner stalno ističe:

– Financijska sredstva su donirana od jedne obitelji, koja je emocionalno usko vezana uz Dubrovnik. Moja funkcija je bila organizirati, voditi i realizirati projekt restauracije ljetnikovca uz suradnju mnogih prijatelja i stručnih suradnika, što



*Potomak dubrovačke vlastele,
u misiji obnove ljetnikovca
iz 16. stoljeća*

DR. IVO FEJNER

DR. IVO FELNER

*a descendant of a Dubrovnik
aristocratic family, on the mission of
restoring a 16th century summer residence*

je bio velik izazov i nije bilo baš jednostavno. U Njemačkoj se često koristi poslovice “Geben macht seliger als nehmen”, odnosno “Davati je ljepše nego uzimati” (zapravo je to citat iz Biblije). Nije važno, koliko se daruje, važna je činjenica da se od srca daruje sa željom da obdareni bude sretan. Onda je i darovatelj sretan. Rezultat poduhvata restauracije Ljetnikovca Bunić-Kaboga pruža Donatoru i meni veliko zadovoljstvo i osjećaj sreće, jer smo očigledno učinili nešto dobro, a i neočekivano. Sad je na redu Zajednica da pokaže kako će održavati i koristiti Ljetnikovac. Zbog svog velikog doprinosa u obnovi Ljetnikovca Bunić - Kaboga kao arhitektonskog bisera nacionalne baštine, dr. Felnera je hrvatski predsjednik Ivo Josipović odlikovao Redom Danice hrvatske s likom Marka Marulića. Felner je dobitnik i Nagrade Grada Dubrovnika, kojom mu je iskazana zahvalnost za sve što je učinio za očuvanje spomeničke baštine, identifikacijskog pečata nekadašnje slavne Republike.

- Nagrada Grada Dubrovnika je velika čast i priznanje, a istovremeno i potvrda da je naša osnovna ideja dobrotvorne donacije na širokoj razini prihvaćena, i da će možda potaknuti i druge potencijalne donatore. Neizmjereno sam zahvalan svima koji su omogućili dodjeljenu mi Nagradu, motivirajući me time da, u okviru mogućnosti, nastavim svoju donatorsku misiju.

- **D**ubrovnik is the city of my ancestors and my own city. It is a symbol of freedom and culture. Although encompassed by walls, Dubrovnik is open to the world – always has been and has to remain so. In view of this, we have to be aware that we are not living in the past, but are living from the past heading towards the future – says Mr. Ivo Felner, the last descendant of the Dubrovnik Kaboga aristocratic family and a representative of the Batahovina Foundation which donated 3 million Euros for the renovation of his ancestors' 16th century summer residence in Rijeka Dubrovačka, which was opened in the summer of 2013. The

donor's wish was to remain anonymous, and for the newly restored Kaboga summer residence to become a cultural and artistic centre with its doors wide open to Dubrovnik's young musicians and other artists. The renovation and furnishing of the Kaboga summer residence took about ten years, and – had Mr. Felner not been so persistent and inspired by the overwhelming emotions that his childhood home aroused in him, everything would have remained merely a fine wish and a noble intention. In the process of the ten year restoration of the summer residence, there were many obstacles – from administrative ones to earning the trust of those wishing to invest a significant amount of money in the heritage, without asking anything in return. All the difficulties, however, were put aside and forgotten the moment the summer residence shone in its renewed stone beauty. Mr. Felner is a doctor of chemistry, a Croat with a Swiss address and citizenship, which he acquired after obtaining his degree and doctorate in Zurich. Talking about the project he undertook at the donor's request, he shows his own modesty and reticence, traits characteristic of the refined harmony and tradition of benefaction uninfluenced by private interest for which Dubrovnik is renowned. That is why Mr. Felner constantly stresses the following:

- The funds have been donated by a family who have close emotional ties with Dubrovnik. My task was to organise, oversee and realise the summer residence renovation project with the aid of many friends and experts, which was a huge challenge

and not at all simple. In Germany they often use the proverb “Geben macht seliger als nehmen”, i.e., “It is more blessed to give than to receive” (which is actually a quotation from the Bible). It doesn't matter how much one gives. The important fact is for one to give from the heart, wishing happiness to the one who receives. This in return makes the donor happy. The results of the restoration of the Bunić-Kaboga Summer Residence fill both the donor and me with great pleasure and happiness, because it is obvious that we have done something good, but also unexpected. It is now the community's turn to show how it will maintain and use the summer residence. Croatia's president Ivo Josipović presented Dr. Felner with the Danica Hrvatska Medal of the Marko Marulić Order for his huge contribution in the renovation of the Bunić - Kaboga Summer Residence, an architectural gem of the national heritage. Dr. Felner also holds the City of Dubrovnik Award, presented to him in a token of appreciation for everything he has done for the preservation of the historic buildings heritage, the trademark of the one-time famous Dubrovnik Republic.

- As well as a great honour and acknowledgement, the City of Dubrovnik Award is at the same time proof that our basic idea on donations has been widely accepted, and may also encourage other potential donors. I am immensely grateful to all those responsible for presenting me with this award, motivating me to continue my donor mission – within the realms of possibility.

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Bunić Kaboga

S idejama humanizma u 15. st. nastaju i novi arhitektonski prostori, pa tako i ljetnikovci, kao odraz privrednog i političkog uspona Dubrovačke Republike koja baš u 16. st. doživljava svoj procvat. Ljetnikovci i ladanjski kompleksi se grade bez oponašanja ili tuđih graditeljskih uzora. Tu se okupljaju domaći graditelji i kipari koji razvijaju domaće klesarske radionice stvarajući vlastita rješenja u slobodnom prostoru izvan samog stiješnjenog tkiva Grada. U tim prostorima se nastavljaju gradski život i običaji njihovih vlasnika, dubrovačkih plemićkih obitelji.





Ljetnikovac Miha Junijeva Bunića, kasnije i obitelji Kabužić, a danas pod imenom Bunić Kaboga, sagrađen na Batahovini u Rijeci dubrovačkoj, sigurno je jedan od najljepših primjera gotičko-renesansnog stila u dubrovačkoj ladanjskoj arhitekturi. Građen je oko 1520. godine i značajan je po svom L-tlocrtu kompozicije cjeline, te jasnoj podjeli po horizontali. Ovaj ljetnikovac uz glavnu ladanjsku kuću ima trijem, lođu, terasu pred pročeljem, kapelicu i orsan. Ti su dijelovi ljetnikovca građeni u mješovitom gotičko-renesansnom stilu, što je osobitost dubrovačke arhitekture vještog spajanja ovih dvaju stilova na istoj građevini.

Pred prizemlje ljetnikovca prislonjen je trijem čiji su stupovi, lukovi i kapiteli oblikovani u renesansnom stilu.

Lođa je iznad, prigradena osnovnom volumenu ladanjske kuće kao gotička karakteristika i pročeljem se otvara prema Ombli, a začeljem prema stražnjem vrtu. Njezini su tordirani stupovi dosta rijetki u dubrovačkoj arhitekturi, ali su već bili poznati duž naše obale u romaničkom i kasno-gotičkom stilu, pa se na lođi Ljetnikovca Bunić Kaboga pojavljuju kao zadnji ostaci gotike. Kapiteli su isti kao i na renesansnom trijemu u prizemlju, isklesani u klasičnom antičkom kompozitnom obliku i vrlo je vjerojatno da su nastali u klesarskoj radionici Andrijića.

Pojava trijema i lođe češća je u prvoj polovici 16. st. kad je volumen ladanjske kuće još dosta zatvoren, pa se preko ovih poluotvorenih graditeljskih dijelova ljetnikovca uspostavljala veza s vrtnim prostorom i bližom okolinom.

Terasa Ljetnikovca Bunić Kaboga se nalazi nad trijemom kao njegov pokrov pred pročeljem ladanjske kuće otvorene gotičkim monoforomom i triforom u sredini. Na terasu se u trifori otvaraju vrata dvorane ljetnikovca pružajući pogled na Rijeku dubrovačku, čime se uspostavlja veza s okolnim krajolikom. Terasa se nastavlja ispred lođe i nad orsanom, te sa strane i iza ljetnikovca, a sa svojom prostranošću nadomješta



mali vrtni prostor između strme stijene i mora.

Orsan u ovoj ladanjskoj cjelini zauzima, također, važno mjesto. Smješten u prizemlju ispod lođe, što zajedno s položajem ladanjske kuće tvori karakterističan L-tlocrt u kompoziciji cjeline, služio je kao spremište za barke kojima bi vlasnici doplovili iz Grada na imanje kao i za smještaj pribora s kojim su išli u ribolov.

Kao i sve veće ladanjske cjeline i ovaj ljetnikovac ima svoju kapelicu koja je služila vlasniku u njegovoj obitelji. Sagrađio ju je Petar Andrijić 1538. godine na terasi do lođe kao intimni prostor njezinih vlasnika. Okrenuta je pročeljem prema Ombli i odlikuje se bogatom arhitektonskom dekoracijom. Kapelica je jednobrodna, pravokutna, natkrivena bačvastim svodom, a nad središnjim dijelom izdiže se mala polukružna kupola kao obilježje sakralnih objekata iz ranijih stoljeća. Uz portal je poseban ukrasni detalj, bogato dekorirana kamena škropionica s nišom u obliku školjke.

Zajedno s glavnom ladanjskom kućom svi ovi elementi Ljetnikovca Bunić Kaboga ukazuju na to da je ovaj tip dubrovačkog ljetnikovca jedinstven i u europskim razmjerima. On, svakako, uz brojne dubrovačke ljetnikovce i ladanjske kuće po svojoj veličini i raskoši, kao i razigranom graditeljskom sklopu, ne zaostaje za istaknutim talijanskim vilama 15. i 16. stoljeća.

15th century humanist ideas also influenced the field of architecture - including the summer residences - reflecting the economic and political rise of the Dubrovnik Republic, which flourished in the 16th century. Summer residences and country estates were built without imitating or using anyone else's architectural design. Dubrovnik was the place where local builders and sculptors gathered, establishing local stone-mason's workshops and creating their own designs in the countryside outside the confined area of the City. It is within these areas that the estate owners, the Dubrovnik aristocratic families, continued with their city life and customs.

The summer residence of Miho Junijev Bunić and later of the Kabužić family – known nowadays as Bunić Kaboga, built at Batahovina in the Rijeka Dubrovačka district – is undoubtedly one of the finest examples of Gothic-Renaissance style in Dubrovnik rural architecture. Built in 1520, the summer residence is characterized by its L-shaped layout and clear horizontal division. In addition to the main building, this summer residence has a portico, a loggia, a terrace in front of the facade, a chapel and an *orsan* (boat shelter). These sections of the summer residence are built in a mixture of Gothic and Renaissance styles, which is characteristic of Dubrovnik architecture. Namely, the architects of the time were skilled at combining these two styles in a single building.

There is a portico with Renaissance columns, arches and vaults in front of the summer residence's ground floor.

Above it a Gothic loggia has been added to the main building, its front facade facing the River Ombla and its rear to the back garden. The loggia's tord columns are quite rare in Dubrovnik architecture. However, such columns were at that time already well-known along our coast as elements of the Romanesque and late-Gothic styles, thus appearing on the loggia of the Bunić Kaboga summer residence as the last remains of the Gothic style. The capitals are the same as those on the Renaissance portico on the ground floor, carved in the classical Antique compositional style, and it is very likely that they were made at the Andrijić stone-mason's workshop.

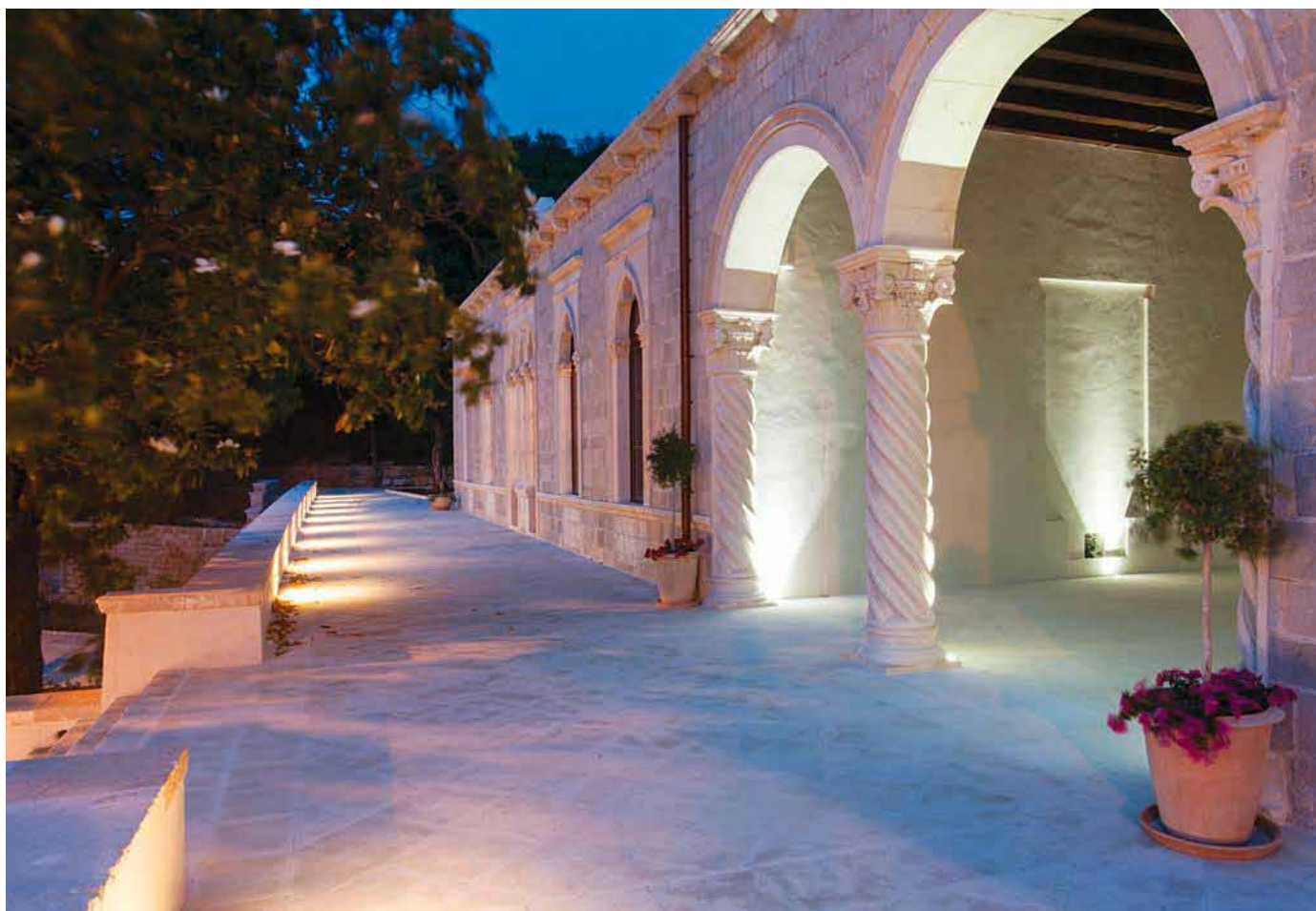
Porticos and loggias were more often built in the first half of the 16th century, when the summer residence buildings had few openings, so these half-open architectural units established a connection between the summer residence building and the garden and the surrounding areas.

The Bunić Kaboga summer residence's terrace is situated above the portico, covering it in front of the facade of the building with its Gothic *monoforas* (single lancet windows) and a *trifora* (three-lancet window) in the middle. In the *trifora*, the hall doors of the summer residence open on to the terrace which overlooks the Rijeka Dubrovačka, connecting it with the surrounding landscape. The terrace continues in front of the loggia and above the *orsan*, along the side walls and behind the summer residence, its spaciousness compensating for the small area of garden located between a steep rock and the sea.

The *orsan* too occupies an important place in the summer residence complex. It is situated on the ground floor under the loggia, which - together with the summer residence's location - forms the characteristic L-shape layout of the complex. It was used as a shelter for the boats with which the owners came from the City to their property, and as a storeroom for fishing equipment.

Like all large summer residences, this one had its own chapel used by the owner and his family. It was built by Petar Andrijić in 1538, on the terrace next to the loggia, as an intimate space for the owners. Its front wall facing the River Ombla is characterized by rich architectural decoration. The rectangular one-nave chapel has a barrel-shaped ceiling, and its central part is topped by a small semicircular cupola characteristic of the sacral buildings from bygone centuries. Close to the portal stands a very elegant detail – the richly decorated stone font with a shell shaped niche.

In addition to the main building, all these elements show that this type of Dubrovnik summer residence is also unique on a European scale. Along with numerous other Dubrovnik summer residences and country houses, the Bunić Kaboga summer residence is in no way inferior to any well-known Italian 15th and 16th century villa, as far as its size, lavishness and playful architectural mastery are concerned.







ima

Uzročju Feste svetoga Vlaha 2014. godine Dubrovnik i njegov kulturni prostor obogatila je impresivna i vrlo vrijedna donacija gospođe Patricije Veramenta, koja je oporučno Dubrovačkim muzejima poklonila 28 predmeta primjenjene umjetnosti i tako iskazala, ne samo plemenitu gestu i dobrotu svoje duše, već je javnosti trajno stavila na uvid birane primjerke obiteljskog stilskog namještaja i nakita. Dubrovački muzeji su u znak zahvalnosti i poštovanja reagirali izložbom Donacija Patricije Veramenta u reprezentativnom prostoru Kneževa dvora, pa je postav izložbe podcrtao svaki od poklonjenih predmeta namještaja u razdoblju II. polovice 18. st. do bidermajera, s posebnim naglaskom na prelijepoj bidermajerskoj komodi – klecalu i raritetnoj sofi iz tog razdoblja. Iznimnu pozornost izazvala je zbirka etnografskog nakita izrađenog u dubrovačkim zlatarskim radionicama 19. st., tako gizdavi zlatni kolarin s križem, zlatni lanac lustrin, konavoske verižice, rečini s: perlama, biserima ili zlatnim listovima duhana, udovički rečini, te broševi s perlinima i iglom na srce. Takav poklon može dati samo plemenita osoba, prava Dubrovkinja u maniri svoje zavičajne tradicije, dajući svoje naslijeđe za druge.

Takva gesta mnoge je možda i iznenadila, jer u ovom vremenu ravnodušnosti i sebičnosti, geste dobrotvornosti i plemenitosti nisu nešto svakodnevno, a nekmoli uobičajeno. U staro doba bilo je sasvim uobičajeno, o čemu svjedoče brojne oporuke, činiti dobra djela, a Dubrovačka je Republika uvijek i svugdje štitila svoje građane, koji su to znali cijeliti i Domovini uzvratiti. Javna je dobrotvornost

bila uvriježena praksa, Dubrovnik je prednjačio u socijalnoj skrbi, osnivane su brojne državne i crkvene zaklade za javno dobro i javno uživanje. Mnogi su se dobročinitelji upisali u dubrovačku povijest, slijedeći primjer svoje Države, ne po veličini donacija koje su dali, već po snazi duha, snazi pripadnosti i ljubavi koju su osjećali prema Gradu. Patricija Veramenta (rođena 27. ožujka 1952. ovaj je svijet napustila 3. lipnja 2013.) bila je vrsna povjesničarka umjetnosti, konzervatorica, cijelog svog radnog i ljudskog vijeka posvećena svojoj struci i profesiji, živela uz spomenike i za spomenike kao prava baštinica- jer je zavičajno naslijede bilo njezin izbor. Naučila je, i još više osjetila u praksi, kako baštinik nije onaj kome je naslijede dopalo slučajno, već onaj tko je baštinu izabrao. Pati, kako smo je zvali, bila je toga svjesna, pa njezinu velikodušnu ljudsku gestu upotpunjuje i ona profesionalna, jer su povijesničari umjetnosti po profesiji nasljednici. U uvjetima destrukcije materije, globalizacije svojstava i obilježja, odnosno dokidanja dragocjenih razlika po kojima se prepoznamo i po kojima nas prepoznaju, u doba virtualizacije postojanja, nasljeđivanje je središnji problem suvremenoga svijeta.



STILSKI NAMJEŠTAJ OBITELJI VERAMENTA IZLOŽEN JE U KNEŽEVU DVORU

During the celebration of the Festival of St Blaise in 2014, Dubrovnik and its cultural milieu were enriched by an impressive and highly valuable donation by Mrs Patricija Veramenta. In her will, she donated 28 applied art objects to the Dubrovnik Museums. Thus she not only made a noble gesture revealing the kindness of her soul, but also made selected items of period furniture and

family jewellery from her home available to the public on a permanent basis.




In token of their gratitude and respect, the Dubrovnik Museums organised an exhibition entitled *Patricija Veramenta's Donation* in the representative premises of the Rector's Palace, carefully cataloguing each of the donated furniture items dating from the second half of the 18th century to the Biedermeier period, particularly accentuating the beautiful Biedermeier commode – prayer stool and a rare sofa from the same period. Wide public interest was aroused by the collection of ethnographic jewellery made in Dubrovnik's jeweller's shops in the 19th century, including an exquisite gold necklace with a cross, a *lustrin* gold chain, Konavle *verižice* gold earrings, earrings with pearls and golden tobacco leaves, widows' earrings, as well as brooches with small pearls and heart-shaped pins. Such a gift could only be donated by a noble person, a true Dubrovnik lady, following her homeland's tradition of bestowing her inheritance on others. This gesture probably surprised many people, because - in this age of indifference

and selfishness - charity and nobility are not seen every day and are far from being usual. In olden days, however, it was quite customary to do good deeds, as attested by numerous wills. On the other hand, the Dubrovnik Republic always used to protect its subjects everywhere, who appreciated this and knew how to reciprocate. Public charity was a customary practice. Dubrovnik was among the first to introduce social welfare and establish numerous state and church foundations for public good and use. Dubrovnik's history abounds with benefactors, who followed the example of their state, not with regard to the amount of their donations, but with regard to the strength of their spirit, the powerful feeling of belonging and love they felt for their City.

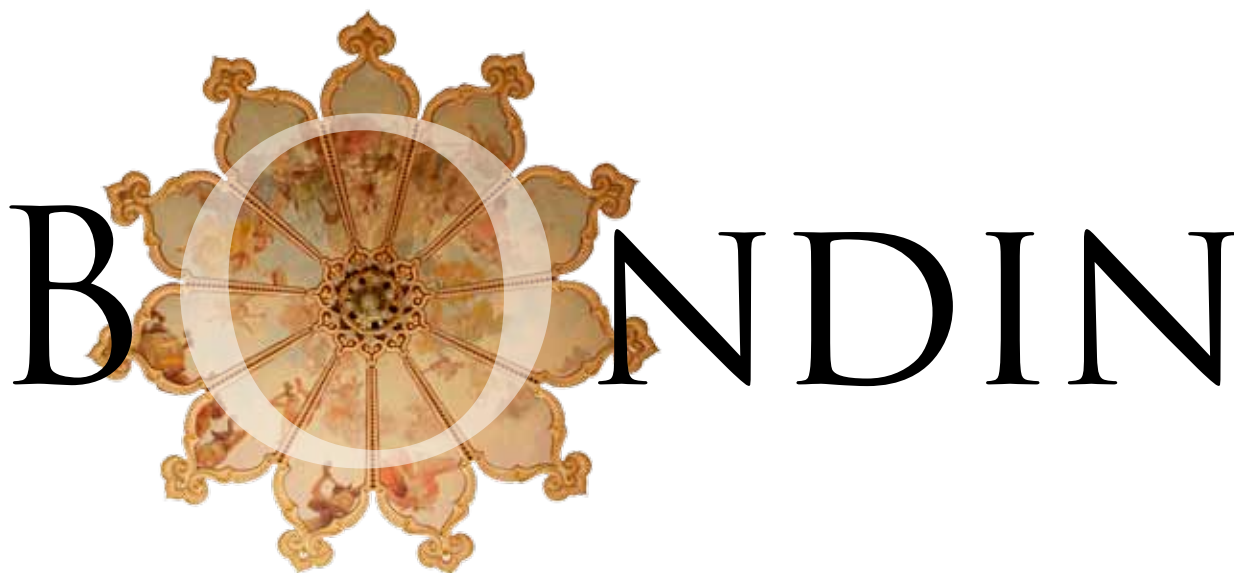
Patricija Veramenta (born on 27 March 1952, departed this world on 3 June 2013) was an outstanding art historian and conservationist, who dedicated her entire life to her profession, living - both alongside and for - historic monuments as a true custodian, because her homeland's heritage was her own choice. In practice, she learned, but was also convinced, that **the heir is not one who got an inheritance by chance, but one who chose it.** Pati, as we nicknamed her, was aware of this, so her generous human gesture complemented her professional one, because art historians are heirs by the nature of their profession. At a time when material things are being destroyed, when differentiating attributes and characteristics are globalized, when the precious differences which enable us to recognise ourselves and by which others recognise us are denied, and when existence becomes virtualized, heritage becomes a major problem in the modern world.

The Tradition





*of donating one's possessions
to the public*



BONDIN

U skoro će se navršiti 150 godina od otvaranja Bondinog kazališta, prve i do danas jedine namjenski podignute kazališne zgrade u Dubrovniku. Kazalište je izgrađeno u neposrednoj blizini Kneževa dvora, na južnom krilu neorenesansnog građevinskog sklopa čiji jedan dio zauzima zgrada Grada Dubrovnika s popularnom Gradskom kavanom u prizemlju. Na tom prostoru, s jedne strane okrenutim prema staroj gradskoj luci, nekada se nalazio složeni kompleks zgrada s arsenalom za popravak i spremanje brodova, dvoranama Velikoga vijeća i Senata Dubrovačke Republike te fontikom i žitnicom, a uz njega su vezana i neka ranija razdoblja dubrovačke kazališne povijesti. U jednom dijelu Orsana (dubrovački naziv za arsenal) 1682. uređena je kazališna dvorana u kojoj su sve do 1806. godine prikazivane predstave domaćih diletanata i talijanskih putujućih družina. Francuske okupacijske vlasti tada su pretvorile stari Orsan u vojnu pekarnicu i skladište, no uskoro je, po naredbi Napoleonova generala Marmonta, u istom građevinskom sklopu uređeno novo kazalište, sjajnije i funkcionalnije od prethodnoga. Bilo je smješteno u prostor nekadašnje Vijećnice koja je ukidanjem Dubrovačke Republike izgubila svoju izvornu funkciju, a nazvano je Vojvodskim kazalištem (Teatro ducale), u čast

Augusteu Marmontu, koji je baš u to vrijeme dobio titulu vojvode od Dubrovnika (Duc de Raguse). Godine 1817. Vojvodsko kazalište izgorjelo je u požaru koji je poharao veći dio građevina smještenih između gradskog Zzvonika i Kneževa dvora, a kazališni život Dubrovnika preselio se u palaču plemićke obitelji Gozze, na uglu današnje Zuzerine ulice i Ulice Miha Pracata. To je kazalište, međutim, bilo odveć skućeno i tehnički loše opremljeno, pa su već u ranoj fazi njegova djelovanja počela maštanja o izgradnji kazališta dostojnog bogate dubrovačke kazališne tradicije. Paradoksalna je pritom činjenica da je u prilog tim maštanjima išla odluka s kojom su se Dubrovčani teško mirili: austrougarske vlasti odlučile su se, naime, za rušenje požarom oštećenih građevina između Zvonika i Kneževa dvora na čijem su jednom dijelu naumile podignuti novu zgradu Općine, dok su drugi dio bile spremne ustupiti za podizanje kazališta. Tako je već 1841. godine izrađen projekt njegove izgradnje, no san je počeo dobijati konkretna oblička tek dvadesetak godina kasnije zahvaljujući potomku stare dubrovačke plemićke obitelji Luku Bondi. Okončavši sve pripreme za podizanje kazališne zgrade on je 1862. sastavio i tiskao program izgradnje s pozivom sugrađanima za novčanu pomoć. Njihov odaziv bio je više nego

TEATAR

- srce kazališnog Dubrovnika već 150 godina

skroman, no Bonda ipak nije odustao od svoje namjere. Uloživši znatna vlastita sredstva godine 1863. započeo je s radovima na izgradnji kazališta prema projektu splitskog arhitekta Emila Vecchiettija. Nepune dvije godine kasnije Dubrovčani su dobili kazalište neobarokne unutrašnjosti s tipičnom salom *alla italiana* u kojoj su uz neveliku, portalom uokvirenu pozornicu izgrađena tri kata loža i parter za više od 400 gledatelja.

Novo kazalište otvoreno je 1. siječnja 1865. s operom Giuseppea Verdija *Ernani*, a izvela ju je talijanska družina pod vodstvom Giullia Sanguinazzija, ali je orkestar bio sastavljen od domaćih muzičara koje je uvježbao F. Manzato, lokalni učitelj glazbe. Josip Bersa, kroničar dubrovačkog 19. stoljeća, opisao je atmosferu tog događaja: „Bondu je te večeri pratila u teatar bakljada, pljuštali su sa gornjeg reda loža prigodni soneti, gospođice su ga obasipale cvijećem, a on pozivao publiku, da klikne caru: ‘Živio!’“ „Luko Bonda bio je sretan, presretan“, zapisao je puno godina kasnije dubrovački književnik Ernest Katić. „Ostvario je san neizvediv za ondašnje prilike, ali njegovo imanje bilo je rastepeno. Lijepi i ukusni teatar... uvalio ga je u teške dugove, tako da je u siromaštvu, ali uvijek kao vedri i otmjeni gospodar, umro dana 15. oktobra 1878. u Dubrovniku.“ Bondin teatar i danas je u funkciji

kao središnje mjesto dubrovačkoga kazališnog života izvan ljetne sezone. U međuvremenu je doživio nekoliko obnova, preinaka i tehničkih osuvremenjivanja (nakon temeljite obnove 1988. povezan je sa susjednom zgradom u kojoj je dobio komornu pozornicu nazvanu Teatar Bursa), a u nekoliko navrata ukrašen je i novim dekorativnim elementima. Najvažniji među njima stropna je freska *Krunjenje dvostruko na nebu i zemlji* koju je 1901. izradio veliki hrvatski slikar Vlaho Bukovac, rođen 1855. u Cavtatu kao Biagio Faggioni. Do početka Prvoga svjetskog rata u Bondinom teatru uglavnom su nastupale talijanske kazališne družine izvođači raznolik dramski, operni i operetni repertoar, a među dvadesetak gostovanja domaćih putujućih družina izdvaja se nastup Hrvatskog primorskog kazališta u kojem su kao gosti nastupali velikani s tadašnje zagrebačke i beogradske pozornice poput Marije Ružičke Strozzi, Mile Dimitrijević, Andrije Fijana i Ljube Stanojevića. Puno rjeđe dolazila su hrvatska profesionalna kazališta. Nakon euforično dočekanog Hrvatskog dramatičnog društva iz Zagreba, koje je 1875. izvelo 17 predstava, tek u razdoblju između 1909. i 1914. u nekoliko su navrata gostovali drama i opera nacionalnih kazališta iz Zagreba i Osijeka. U istom razdoblju u Bondinom teatru povremeno su



nastupale i dubrovačke amaterske skupine poput Hrvatske diletantske pozorišne družine koja je 1903. izvela *Ekvinocijo* Iva Vojnovića. U postavljanju tog amblematskog djela dubrovačkoga repertoara, ali i moderne hrvatske drame uopće, vodi družine, Iliji Nardelliju, pomagao je i sam autor, a u predstavama je, glumeći sama sebe, nastupio i legendarni dubrovački oridino Vlaho Slijepi.

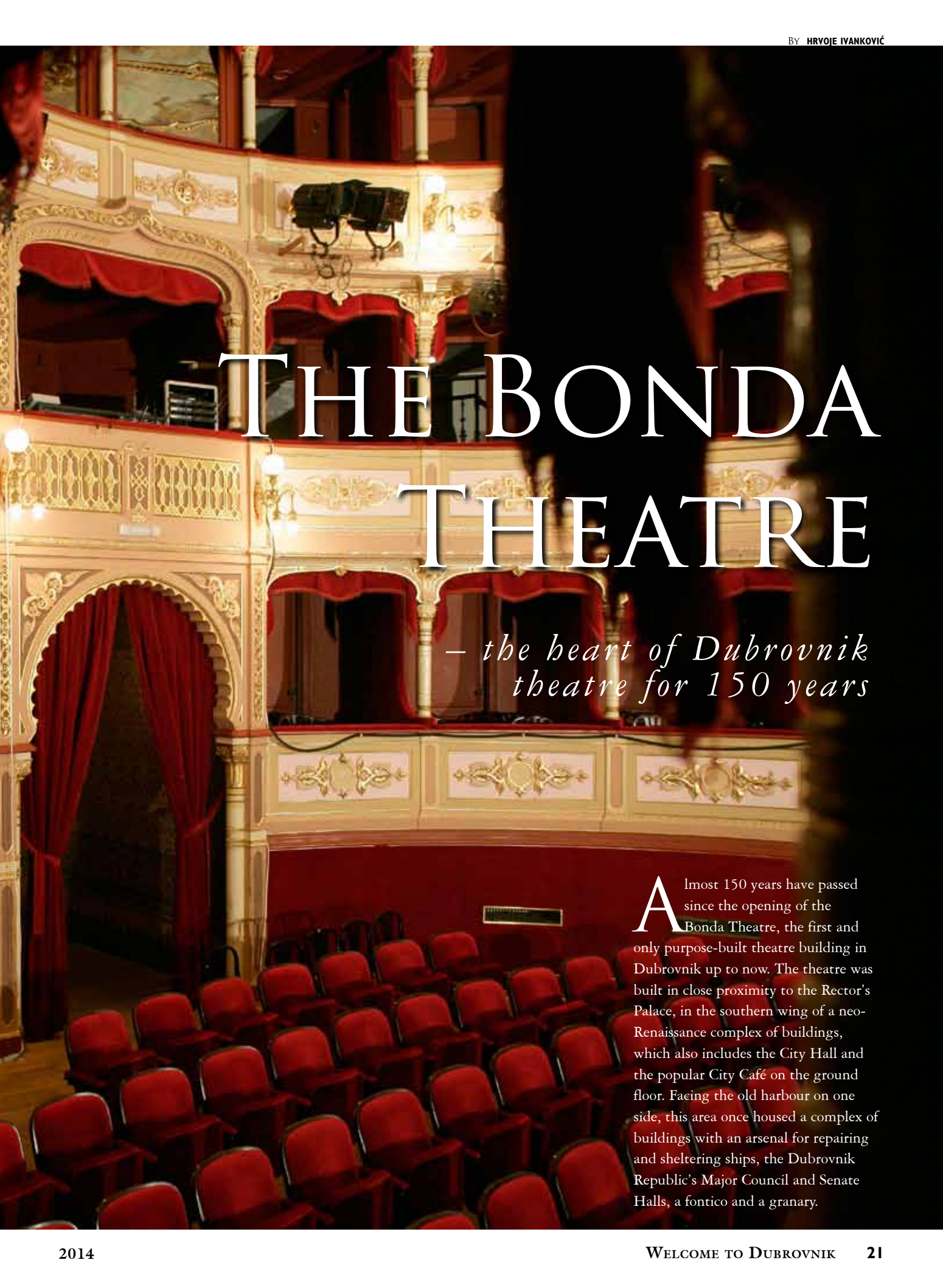
Osim za kazališne predstave Bondin teatar od samog je početka djelovanja služio i kao pozornica za brojne druge priredbe, od vokalnih i instrumentalnih koncerata te iluzionističkih nastupa do javnih balova, karnevalskih priredbi,

akademija i prigodnih skupova. No, od 1906., kada u Bondinom teatru gostuje kinematograf Gigante, Dubrovčani su u svoj Talijin hram najčešće odlazili kako bi gledali filmove. Isprva su to bili programi putujućih kinematografa, a od 1910. Kazalište se često iznajmljivalo vlasnicima stalnih kinematografa. Koliko je to uzrujavalo dio javnosti najbolje pokazuje tekst objavljen 1911. u lokalnim novinama, a u kojem je između ostaloga zapisano: „Da je osnivačima našega teatra neko i u šali kazao da će ga i ta sudbina zateći da po čitave sezone u njem radi kinematograf, ne bi bili nimalo oklijevali da mu čak dinamite postave, pa neka ide u zrak!“ U razdoblju između dva svjetska rata u Bondin teatar više nisu navraćale talijanske družine, no „ton-kino“ sasvim se udomaćilo, a uz česte predstave dubrovačkih amaterskih družina (između 1923. i 1940. uprizorile su stotinjak naslova), svoje koncerte u Bondinom teatru povremeno je održavala i novoformirana Dubrovačka filharmonija. Kada je o kazališnim gostovanjima riječ, uz nastupe profesionalnih ansambala iz Zagreba, Splita, Osijeka, Sarajeva i Cetinja posebnu pozornost izazvao je dolazak tzv. disidentske grupe slavnog Moskovskog hudožestvenog teatra 1924. godine. Svoj trenutak svjetske slave Bondin teatar imao je u svibnju 1933. kada su se u njemu održavale sjednice 11. Međunarodnog kongresa PEN klubova, zapamćene po oštrom sukobu ideološki suprotstavljenih strana, a koji je završio jednom od prvih javnih međunarodnih osuda nacizma. Tom prigodom u Bondinom teatru našla su se mnoga velika imena svjetske književnosti, od predsjedavajućeg Herberta Georga Wellsa, prognanog njemačkog pisca Ernsta Tollera i oca talijanskog futurizma Filippa Tommasa Marinettija do Felixa Saltena, Julesa Romainsa i Schaloma Ascha. Po završetku Drugoga svjetskog rata Bondin teatar u potpunosti je predan svojoj izvornoj funkciji budući je postao stalnim domom novoosnovanog Narodnog kazališta koje od 1967. nosi ime velikog dubrovačkog

komediografa Marina Držića (1508.-1567.). Prethodno je (1943.-1944.) u njemu djelovalo i Hrvatsko državno kazalište za Primorje, preseljeno iz Splita, nakon što su mu talijanske okupacijske vlasti zabranile djelovanje, no tek je s ansamblom oformljenim 1945. Dubrovnik dobio svoje vlastito profesionalno kazalište. Tijekom sedam desetljeća postojanja Kazalište Marina Držića igralo je žanrovski raznolik repertoar, s posebnim naglaskom na predstave dubrovačkog i mediteranskog životnog miljea, a zahvaljujući dobrom glumačkom ansamblu i suradnji s

vrhunskim redateljima u nekim je razdobljima (posebno u prvoj polovici 1970-ih) bilo svrstavano među najbolja kazališta u Hrvatskoj. Bez obzira na uspone i padove, zahvaljujući Kazalištu Marina Držića, Bondin teatar trajno je ostao epicentar kulturnog života u Dubrovniku, baš kao što je umnogome, zahvaljujući i gosparu Luku Bondi, Dubrovnik ostao nezaobilazna točka na hrvatskom kazališnom zemljovidu.





THE BONDA THEATRE

*– the heart of Dubrovnik
theatre for 150 years*

Almost 150 years have passed since the opening of the Bonda Theatre, the first and only purpose-built theatre building in Dubrovnik up to now. The theatre was built in close proximity to the Rector's Palace, in the southern wing of a neo-Renaissance complex of buildings, which also includes the City Hall and the popular City Café on the ground floor. Facing the old harbour on one side, this area once housed a complex of buildings with an arsenal for repairing and sheltering ships, the Dubrovnik Republic's Major Council and Senate Halls, a fontico and a granary.



Some earlier periods of Dubrovnik's theatrical history are connected with this complex as well.

One part of the Orsan (the Dubrovnik name for an arsenal) was adapted into a theatre in 1682, in which local amateur theatrical groups and Italian travelling theatre companies performed till 1806. This is when occupying French troops turned the old Orsan into a military bakery and storehouse. Shortly after that, however, upon the order of Napoleon's General Marmont, a new, more elegant and functional theatre was opened within the same complex of buildings. Located in the premises of the former City Hall - which lost its original function after the abolition of the Dubrovnik Republic - the theatre was named the Ducal Theatre (Teatro ducale) honouring Auguste Marmont, who was at that particular time granted the title Duke of Dubrovnik (Duc de Raguse). In 1817, the Ducal Theatre burned down in a fire which consumed the majority of the buildings located between the City Bell-tower and the Rector's Palace, and so Dubrovnik's theatrical life moved to the palace of the aristocratic Gozze family on the corner of the present-day Zuzerina

Street and Miho Pracat Street. However, this theatre was too small and had poor technical equipment, so that already in its initial phase people began to fantasize about the construction of a new theatre worthy of Dubrovnik's rich theatrical tradition. Paradoxically, the fact was that these fantasies were favoured by a decision which the people of Dubrovnik were reluctant to accept: the Austrian authorities decided to pull down the burned-down buildings between the Bell-tower and the Rector's Palace, in one of whose sections they intended to construct a new City Hall, and were willing to allow the second section to be the location of a new theatre. The design for the theatre was ready in 1841, but construction work only began about twenty years later thanks to a descendant of an old Dubrovnik aristocratic family, Luko Bonda. Having completed all the preparations for the construction of the theatre building, he made and printed a construction plan in 1862, asking for financial support from his fellow-citizens. The support was less than modest, but Bonda did not give up on his plan. In 1863, investing significant funds of his own, he began construction work using the design of Emil Vecchiotti, an architect from Split. Less than two years later, the residents of Dubrovnik got a theatre with a neo-Baroque interior with a typical Italian-style hall (*alla italiana*). Equipped with a small stage framed by a portal, the hall consisted of three stories with boxes and a parterre fit to accommodate more than 400 visitors.

The new theatre was opened on 1 January 1865 with the Giuseppe Verdi opera *Ernani* performed by an Italian opera company directed by Giulio Sanguinazzi, while the orchestra consisted of local musicians, rehearsed by the local music teacher F. Manzato. Josip Bersa, Dubrovnik's 19th century chronicler, described the atmosphere of the event: «That evening, Bonda was accompanied to the theatre with torches. Numerous sonnets written for the occasion were recited from the front

rows of theatre boxes. Young ladies showered him with flowers, and he encouraged the audience to hail 'Long live the emperor!'.» «Luko Bonda was happy, more than happy» - wrote the Dubrovnik writer Ernest Katić many years later. «In the circumstances of the time, he made an impossible dream come true, but spent his whole fortune. The beautiful and elegant theatre plunged him into debt, and thus he died in Dubrovnik as a poor, but always cheerful and elegant, gentleman on 15 October 1878.»

Nowadays, Bonda's theatre is still operating as the heart of Dubrovnik theatrical life outside the summer season. In the meantime, it has been renovated, adapted and technically updated several times (after a thorough renovation in 1988, it was connected with the adjoining building which now houses a chamber stage called the Bursa Theatre), and adorned with new decorative elements. The most important of these is the ceiling fresco entitled *A Double Coronation on Heaven and Earth* made in 1901 by the great Croatian painter Vlaho Bukovac, born in 1855 in Cavtat, as Biagio Faggioni.

Until the beginning of World War I, the theatre played host to mostly Italian theatre companies which performed different theatre, opera and operetta repertoires. Out of some twenty guest performances by local travelling companies, one worth mentioning is the Croatian Coastal Theatre featuring stars of Zagreb and Belgrade theatres of the time including Marija Ružička Strozzi, Mila Dimitrijević, Andrija Fijan and Ljuba Stanojević. Professional Croatian theatre companies visited Dubrovnik less often; after the warmly received Croatian Dramatic Society of Zagreb, which gave 17 performances in 1875, it was only in the period from 1909 – 1914 that the national theatres of Zagreb and Osijek appeared with several theatrical and operatic performances. In that same period, Dubrovnik amateur companies appeared occasionally at the Bonda Theatre,

such as the Croatian Amateur Theatre Company, who performed Ivo Vojnović's *Equinox* in 1903. The author himself helped the company leader Ilija Nardelli to stage this play - which has remained an emblematic item on Dubrovnik's dramatic repertoire, but also on that of Croatia in general - while the legendary Dubrovnik eccentric Vlaho slijepi (Vlaho the blind) played himself in the performance.

From the very beginning Bonda's theatre hosted numerous other events, from vocal and instrumental concerts and illusionist shows to public balls, carnival performances, academic gatherings and meetings. However, since 1906, when the Gigante Cinema appeared in Bonda's theatre, the people of Dubrovnik have most often visited the theatre to watch films. In the beginning, they were shown by travelling cinematographers, but from 1910 on, the theatre was often rented by permanent cinematographers. To what extent it annoyed part of the public is clearly evidenced by a text published in a local newspaper in 1911, including the following quotation: "If someone had told the founders of our theatre even in jest that its destiny would be to house a cinema for the whole season, they wouldn't think twice about blowing it up with dynamite!"

During the period between the two World Wars, Bonda's theatre was no longer visited by the Italian theatre companies. However the "talking movies" became quite common, and – in addition to numerous performances by Dubrovnik's amateur companies (who gave about one hundred performances from 1923 to 1940) – the newly established Dubrovnik Philharmonic Orchestra occasionally performed concerts in Bonda's theatre. Where theatrical guest performances are concerned - apart from professional ensembles from Zagreb, Split, Osijek, Sarajevo and Cetinje – special interest was aroused by a performance by the so-called dissident group of the famous Moscow Art Theatre in 1924. In May

1933, Bonda's theatre experienced its moment of world glory, when sessions of the 11th International PEN Congress took place there. They are remembered by a sharp clash between the ideologically opposed parties which ended in one of the first public international condemnations of Nazism. On that occasion, Bonda's theatre was playing host to numerous great names from the world of literature, from the chairman, Herbert George Wells, the exiled German writer Ernst Toller and the father of Italian futurism Filippo Tommaso Marinetti, to Felix Salten, Jules Romains and Schalom Asch.

After the end of World War II, Bonda's theatre completely dedicated itself to its original purpose, becoming a permanent home to the newly established National Theatre, which has borne the name of Dubrovnik's great playwright Marin Držić (1508-1567) since 1967. Before that (from 1943-

1944), it housed the Croatian State Theatre for the Coast relocated from Split after the Italian authorities banned its activities. But Dubrovnik only got its own professional theatre in 1945, when the theatre ensemble was founded. During its seven-decade existence the Marin Držić Theatre has performed a repertoire consisting of different genres, with special emphasis on plays from the Dubrovnik- and Mediterranean environment. Owing to its excellent ensemble of actors and its collaboration with the most distinguished theatre directors, it has been ranked among Croatia's finest theatres at certain periods of time (particularly in the first half of the 1970s). Regardless of its ups and downs and thanks to the Marin Držić Theatre, Bonda's theatre has permanently remained the epicentre of Dubrovnik cultural life, just as it has remained - thanks in many ways to Mister Luko Bonda - an obligatory destination on Croatia's theatrical map.





Luka i Antun

– *dubrovački plemići i glazbenici*

Ličnosti koje se redovito vežu uz Dubrovnik dvojica su eminentnih skladatelja, pripadnika lokalne patricijske obitelji Sorkočević/Sorgo: Luka (1734.-1789.) i sin mu Antun (1775.-1841.). Ove godine, u čast 280. godišnjice Lukina rođenja, Dubrovački muzeji pripremaju izložbu koja će pokazati ne samo njihov skladateljski rad, već i glazbeni i kulturološki kontekst u kojemu su djelovali. To je doba bilo presudno za život Dubrovačke Republike, koju su Napoleonove trupe okončale 1808. godine.

Luka i Antun Sorgo mogu se promatrati kao predstavnici dvaju društava: Luka je djelovao kao prosvijetljeni intelektualac koji njeguje glazbu kao dio uljudenog ophođenja u učenim klasicističkim akademijama, dok je Antun već

predstavnik nove generacije, čije su skladbe namijenjene aristokratskom, ali i građanskom salonu.

Luka je, uz opće obrazovanje, ono glazbeno stekao na dubrovačkom isusovačkom kolegiju, a potom ga najprije privatno usavršio kod učitelja Talijana Giuseppea Valentea te okrunio podukom kod opernog skladatelja Rinalda di Capue u Rimu. Po povratku sa studija, u dobi od 29 godina, zasnovao je obitelj, a brojne službe čini se da mu više nisu ostavljale vremena za njegov skladateljski rad. Ipak, ljubav prema glazbi obilježila je njegovo društveno djelovanje, osobito potaknuvši „glazbeničku“ vezu sa

splitskim liječnikom, prosvjetiteljem i skladateljem Julijem Bajamontijem (1744.-1800.), koju je nastavio i njegov sin Antun. Pod tim su utjecajem, početkom druge polovice 18. stoljeća, nastale Lukine svježe trostavne ranoklasicističke sinfonije (sačuvano ih je 11) te nekoliko orkestralnih stavaka, koji mogu stajati uz bok djelima njegovih suvremenika u Mannheimu, Rimu, Beču, Dresdenu, ili kojem drugom europskom glazbenom središtu. Lukine diplomatske dužnosti odvele su ga 1781. godine u Beč, gdje je proboravio nekoliko mjeseci,

IZLOŽBA POVODOM 280-TE OBLJETNICE ROĐENJA LUKE SORKOČEVIĆA

Dubrovački muzeji u ovoj godini pripremaju veliki izložbeni projekt posvećen Luki i Antunu Sorkočeviću, ocu i sinu, istaknutim dubrovačkim glazbenicima i diplomatima, te Luki kao prvom hrvatskom simfoničaru. Izložba predstavlja nastavak iznimno uspješnih središnjih godišnjih izložbenih projekta Dubrovačkih muzeja, započelih 2011. godine. Otvaranje izložbe je 14. srpnja 2014. godine u Kneževu dvoru, a bit će otvorena do 14. studenog iste godine. Okosnicu projekta čini izložba koja je koncipirana u više tematskih cjelina koje nas upoznaju s kulturnim ozračjem Dubrovnika u drugoj polovici 18. st., glazbom u Dubrovačkoj Republici, životom i djelom Luke i Antuna Sorkočevića, njihovom glazbenom ostavštinom kroz ulogu Luke Sorkočevića u hrvatskoj i europskoj glazbi 18. st. te njegovim vezama s uglednim suvremenicima Haydnom, Gluckom, Metastasijem i Bajamontijem. Kroz izložbu će se prezentirati i doprinos roda Sorkočević kulturnoj baštini Dubrovnika,

notografijom i diskografijom Lukinih i Antunovih djela.

Na izložbi će biti prezentirana raznovrsna građa, od arhivskih dokumenata i knjižne građe do umjetničkih predmeta, a izložba će biti obogaćena i multimedijalnom prezentacijom. Izložci će najvećim dijelom biti posuđeni iz vanjskih institucija kao što su razni arhivi, knjižnice, HAZU, muzejske ustanove i dr.

Izložbu će pratiti široka promotivno-edukativna akcija usmjerena prema najširoj publici, odnosno lokalnom stanovništvu i strancima. Bit će održan i čitav niz edukativnih radionica za različite uzraste školske djece kako bi se podigla razina znanja o Luki i Antunu Sorkočeviću. Reprezentativni Katalog, koji će pratiti izložbu, sastoji se od sažetaka na engleskom jeziku i kataloški obrađenim izložcima, koji će na sveobuhvatan i interdisciplinaran način predstaviti život i djelo Luke i Antuna Sorkočevića i njihovu ulogu i mjesto u kontekstu hrvatske i europske glazbe. Na tekstovima Kataloga

i izložbe, uz stručnjake iz Muzeja, radit će i vanjski suradnici, ugledni znanstvenici, među kojima su i ugledni muzikolozi i povjesničari: don Miho Demović, dr. sc. Vinicije Lupis, dr. sc. Vjera Katalinić, te akademici Stanislav Tuksar i Nenad Vekarić. Izložbu će pratiti promotivni i edukativni materijali koji će biti tiskani dvojezično. Uz Katalog, promotivne aktivnosti i edukativne radionice izložbu će pratiti i širok izbor muzejskih suvenira inspiriranih životom i djelima Luke i Antuna Sorkočevića.

U sklopu izložbe, a u suradnji s Dubrovačkim ljetnim igrama, održat će se koncert Zagrebačkih solista u atriju Kneževa dvora, na kojem će biti izvedene skladbe Luke Sorkočevića.

Nakon zatvaranja izložba će biti prebačena u virtualni svijet izradom VRTG izložbe s audio-video vodstvom autora kroz postav. Također, izložba će biti postavljena na web stranice Dubrovačkih muzeja, Turističke zajednice Grada Dubrovnika kao i na DVD izdanju.



SORKOČEVIĆ

ostvario nove ugledne kontakte, te u svom dnevniku ostavio poticajna svjedočanstva ne samo o svom diplomatskom radu, već i o kulturi habsburške prijestolnice, koja je u to doba već slovila kao važno europsko glazbeno središte. Osim službenih susreta s plemićima i poslanicima te carem Josipom II., Luka je vodio bilješke o svojim susretima s dvorskim libretistom Pietrom Metastasijem, sa skladateljima Josephom Haydnom i Christophom Willibaldom Gluckom, o posjetima operi te privatnim i javnim koncertnim akademijama, o dvorskim svečanostima i plesovima, poduci i slično. Po povratku u Dubrovnik Luka je svoja iskustva o (glazbenoj) kulturi Beča sigurno primijenio i u svojim službama, osobito kao nadzornika djevojačkog

doma ili dubrovačkog kazališta. Antun Sorkočević jedini je sin odrastao među pet sestara. Očeva glazbenička djelatnost te prijateljstvo s Bajamontijem nesumnjivo su utjecali na njegovo bavljenje skladateljskim radom, usporedno sa studijem književnosti i povijesti, čemu se kasnije primarno posvetio. Djelovao je kao posljednji poslanik Republike u Parizu, gdje se i trajno nastanio nakon sloma Napoleona. Tamo je objavio djela o povijesti, jeziku i književnosti Dubrovačke Republike. Antun je počeo skladati kao 18-godišnjak, a komponirao je i četiri simfonije, komorne skladbe (gudački kvartet, trija, sonate), ali i svjetovna i crkvena vokalno-instrumentalna djela. Međutim, iako se trudio doseći profesionalnu razinu (a u tome je, čini

se, bio najuspješniji u motetu *Dixit Dominus*), nikad nije dosegao očevu vještinu i svježu invenciju. Zadnja datirana skladba mu je sonata iz 1814., no u Parizu mu je 1830-ih godina objavljena jedna salonska arija uz pratnju klavira. U dubrovačkom samostanu Male braće, u Glazbenoj zbirci, nalaze se još neke skladbe s njihovim imenima, no teško je zaključiti tko je od njih dvojice autor. U toj se zbirci čuvaju ne samo Lukina i Antunova djela, već i glazbena ostavština Dubrovačke Republike, među kojima su i popijevke dubrovačke plemkinje-skladateljice Jelene Pozza-Sorgo (Pucić-Sorkočević), te rukopisni i tiskani rariteti iz europske glazbene baštine.

Basso
[Luka]
infonia a più istrumenti
Sig^r Conte Antonio di Luca di Sorgo
dedica al suo predilettissimo amico Il Sig^r Contino
Paolo di Batassare di Gozze

– Diplomats and Composers

Personalities who are usually associated with Dubrovnik include two distinguished composers, members of the local aristocratic family of Sorkočević/Sorgo: Luka (1734-1789) and his son Antun (1775-1841). This year on the occasion of the 280th anniversary of the birth of Luka Sorkočević, the Dubrovnik Museums are preparing an exhibition that will show not only their composing output, but also the musical and cultural milieu in which they worked. This period was crucial for the Dubrovnik Republic, which Napoleon's troops brought to an abrupt end in 1808.

Luka and Antun Sorgo can be seen as representatives of two societies: Luka was an enlightened intellectual who

Luka & Antun

appreciated music as part of a civilised education at prestigious classicist academies, while Antun was already a representative of a new generation whose compositions were intended for aristocratic, but also middle class music rooms.

In addition to his general education, Luka acquired his music education at the Dubrovnik Jesuit College, and later studied with Giuseppe Valente, and eventually with the opera composer Rinaldo di Capua in Rome. After completing his studies, at the age of 29, he got married, and his extensive business engagements seem not to have left him any time for composing. However, his love of music did leave its mark on his social activities, and above all encouraged his «musical» relationship

with Julije Bajamonti (1744-1800) - a physician from Split, who was a follower of the Enlightenment movement and composer - which Luka's son Antun continued. At the beginning of the second half of the 18th century, under Bajamonti's influence, Luka Sorkočević composed dazzling early-Classical symphonies in three movements (eleven of which have been preserved), and several orchestral movements that can be compared with the works of his contemporaries in Mannheim, Rome, Vienna, Dresden, or any other European music centre.

In 1781, Luka's diplomatic service took him to Vienna, where he spent several months and made many important contacts, leaving in his diary fascinating evidence not only of his diplomatic

EXHIBITION ON THE OCCASION OF THE 280TH ANNIVERSARY OF THE BIRTH OF LUKA SORKOČEVIĆ

This year, the Dubrovnik Museums are preparing a major exhibition project dedicated to father and son Luka and Antun Sorkočević, Dubrovnik's distinguished musicians and diplomats, with Luka as Croatia's first composer of symphonies. The exhibition is a continuation of the Dubrovnik Museums' exceptionally successful series of major annual exhibitions launched in 2011. The opening will take place on 14 July 2014 at the Rector's Palace, and the exhibition will be open till 14 November 2014.

The backbone of the project is the exhibition, which has been designed in the form of several thematic units acquainting us with Dubrovnik's cultural milieu in the second half of the 18th century, music in the Dubrovnik Republic, the life and work of Luka and Antun Sorkočević, their music heritage from the viewpoint of Luka Sorkočević's role in both Croatian and European 18th century music, and their relationships with their renowned contemporaries Haydn, Gluck, Metastasi and Bajamonti. The exhibition will also present the Sorkočević family's contribution to Dubrovnik's cultural

heritage by means of a notographic and discographic portrayal of Luka's and Antun's works.

Using a multitude of diverse materials, from archival documents and books to art objects, the exhibition will be enhanced by a multi-media presentation. The majority of exhibits will be loaned from other institutions, such as archives, libraries, the Croatian Academy of Science and Arts, museums, etc.

The exhibition will be accompanied by an extensive promotional and educative campaign, targeting the widest audiences, i.e., local population and foreign visitors.

A series of educational workshops for different age groups of school children will be held, aiming to expand their knowledge about Luka and Antun Sorkočević. A representative catalogue published for the occasion will include summaries in the English language, and the catalogued exhibits presenting in a comprehensive and interdisciplinary way the life and work of Luka and Antun Sorkočević, and their role and place within the context of Croatian and European music. The catalogue

texts will, in addition to experts from the Dubrovnik Museums, be written by other renowned scientists, amongst whom are the musicologists and historians: Father Miho Demović, Vinicije Lupis, Sc.D., Vjera Katalinić, Sc.D., and academicians Stanislav Tuksar and Nenad Vekarić. Bilingual promotional and educative material on the exhibition will also be printed. In addition to promotional events and educative workshops, the exhibition will offer a wide selection of museum souvenirs inspired by the life and work of Luka and Antun Sorkočević.

In collaboration with the Dubrovnik Summer Festival, the exhibition will organise a Zagreb Soloists concert at the Rector's Palace Atrium, featuring Luka Sorkočević's compositions.

After its closure, the exhibition will be transferred into the virtual world, i.e., a VRTG of the exhibition will be made, including the authors' audio and video comments. Visitors will also have the opportunity to see the exhibition on web sites of the Dubrovnik Museums and the Dubrovnik Tourist Board, as well as on a DVD.

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work, but also of the culture of the Habsburg capital, which was already at that time considered a major European music centre. Apart from his official meetings with local noblemen, envoys and with Emperor Joseph II of Austria, Luka took notes on his meetings with the court librettist Pietro Metastasi and the composers Joseph Haydn and Christoph Willibald Gluck, as well as on his visits to the opera and both private and public concert academies, court ceremonies, balls, tuition, and so on. Upon his return to Dubrovnik, Luka undoubtedly applied his experience with Vienna's culture in his work, particularly in the role of manager of the girls' home and the Dubrovnik theatre.

Antun Sorkočević grew up with his five sisters, as the only son in the family. His

father's music activities and friendship with Bajamonti undoubtedly influenced his composing work, along with his literature and history studies to which he later dedicated himself primarily. He was the last of the Dubrovnik Republic's envoys to Paris, where he settled down permanently after Napoleon's fall, and published his works on the Dubrovnik Republic's history, language and literature. Antun Sorkočević began to compose at the age of 18. His opus includes four symphonies, chamber music pieces (a string quartet, trios and sonatas), as well as both secular and church vocal and instrumental works. However, although he tried to reach professional level in his composing (his most successful work seems to have been the motet *Dixit Dominus*), he never managed to match his father's

mastery and invention. His last dated composition is a sonata from 1814, although a salon aria of his to piano accompaniment was published in Paris in the 1830s.

The Musical Collection at Dubrovnik's Friars Minor Monastery includes some other compositions by Luka and Antun Sorkočević, however, it is difficult to tell which of the two was the composer. In addition to their works, the collection includes music heritage of the Dubrovnik Republic, such as songs by the Dubrovnik aristocrat and composer Jelena Pozza-Sorgo (Pucić-Sorkočević), as well as rare manuscripts and printed material belonging to the European musical heritage.

The background of the cover is a painting of a coastal landscape. In the foreground, a large, bushy tree with white and yellow flowers dominates the left and center. The ground is rocky and uneven, with patches of green grass and reddish-brown soil. In the middle ground, a blue bay or sea is visible, with a small boat on the water. In the background, a large, hazy mountain or headland rises against a pale sky. The overall style is impressionistic and lyrical.

MARKO

dubrovački slikar - lirik / a Dubrovnik Painter and Poet

MURAT

Мурат

Danas slabo poznat izvan stručnih krugova, akademski slikar Marko Murat tijekom života je bio profesor umjetnosti princu, jedan od utemeljitelja Likovne akademije, osnivač posebne službe za zaštitu spomenika, kroničar Grada... Ni prvi ni zadnji umjetnik koji je za života bio hvaljen i poznat, da bi ga nakon smrti publika i povjesničari umjetnosti nepravedno zapostavili.

Rođen 30. prosinca 1864. u Luci Šipanskoj, na najvećemu elafitskome otoku, odmalena je pokazivao sklonost crtanju i slikanju, a nakon završene osnovne škole i gimnazije upisao je Bogosloviju u Zadru što ne čudi s obzirom da su mu ujak i stariji brat bili svećenici: majčin brat bio je Vice Palunko (1842.-1921.), skupljač narodnih pjesama i publicist, a kasnije i pomoćni splitski biskup koji se još tada trudio međunarodnoj javnosti dokazati vjerojatnost mljetskog brodoloma sv. Pavla, dok je slikarev stariji brat bio Andro Murat (1862.-1952.), dugogodišnji župnik u Orašcu i potom na rodnome Šipanu, također zanesen prikupljanjem narodnih umotvorina. Prekretnica u njegovu životu dogodila se, očekivano, zbog jednog crteža. Nagovoren od kolege iz Bogoslovije da objavi neki svoj rad, poslao je zagrebačkome časopisu „Vijenac“ crtež perom *Sijelo kod Cvijete Zuzorić*, koji je odmah skrenuo pozornost na talentiranog mladića. Crtež je primijetio ugledni mecena i dobrotvor te mu ponudio stipendiju za studij slikarstva u Münchenu, koji je tada (uz Pariz i Beč), bio jedan od europskih likovnih prijestolnica.

Po uspješnome završetku studija (1886.-1893.), na kojemu je upoznao tada suvremene tijekove umjetnosti *Mittleurope*, vratio se u Dubrovnik, ali je ubrzo dobio ponudu srpske Vlade za zaposlenje i usavršavanje. Idućih je dvadeset godina (do početka Prvoga svjetskoga rata 1914. godine) stalno živio na relaciji Dubrovnik – Beograd, provodeći u Dubrovniku i na rodnome Šipanu svaki slobodni trenutak, uglavnom tijekom školskih praznika. A čini se nevjerojatnim da je tih slobodnih

trenutaka uopće i bilo s obzirom koliki je bio njegov angažman oko obrazovanja i slikanja. U Beogradu, koji je tada bio privlačan mnogim slavenskim umjetnicima i poduzetnicima, stekao je veliku popularnost. Neko je vrijeme bio gimnazijski profesor crtanja i povijesti umjetnosti, da bi 1905. bio jedan od profesora koji su osnovali Umjetničko-zanatsku školu koja je kasnije prerasla u Likovnu akademiju. Odgojio je tako više generacija likovnih umjetnika, a jedan je njegov suvremenik to razdoblje opisao riječima: „...Murat je bio prvi dosljedni plenerist u Beogradu i, u ono doba, jedini naš slikar pjesnik, slikar lirske ekstaze boja. Čitave generacije on je zadabnuo ovim shvaćanjem i unio svojim prefinjenim dubom, svojim produbljenim, moderniziranim humanizmom i fenomenalnom osjećajnošću, jednu novu, blagotvornu notu u umjetnički i kulturni život...“ Osim toga, bio je među glavnim utemeljiteljima udruženja južnoslavenskih umjetnika „Lada“ (1904.) koje je bilo poznato po svojim međunarodnim izložbama u slavenskim zemljama, a nakon nekoliko godina, tražeći još šire vidike, pridružuje se udruženju hrvatskih umjetnika „Medulić“ (1908.) čiji su članovi bili, pored Ivana Meštrovića, koji je imao predvodničku ulogu, i istaknuti nositelji hrvatske moderne umjetnosti i društveno angažirani intelektualci. Prvi svjetski rat bio je prekretnica i u životu Marka Murata: izbijanje rata u srpnju 1914. zateklo ga je na Šipanu gdje je, kao i uvijek, provodio ljepši dio godine, te je od austrougarskih vlasti interniran u logor u Mađarskoj odakle izlazi poprilično psihički slomljen. Rat je tako označio završetak njegove beogradske faze i povratak u Dubrovnik u kojemu će ostati daljnjih trideset godina, sve do smrti.

Posljednja su tri desetljeća njegova života upravo i najzanimljivija za dubrovačku kulturnu baštinu: Marko Murat osnovao je 1919. godine posebnu instituciju koja se bavila zaštitom spomenika kulture što je bio velik korak naprijed. Bilo je to *Nadleštvo za umjetnost i spomenike* koje je djelovalo do početka Drugoga svjetskog rata, a Murat je imenovan prvim upravnikom i

konzervatorom. I tu je pokazao iznimnu marljivost, iako ponekad nažalost neshvaćen u akcijama istraživanja i očuvanja baštine. Jedna od njegovih zasluga jest i ona da je u Dubrovnik doveo Kostu Strajnića (1887.-1977.), mecenu, likovnog kritičara, konzervatora i kolekcionara čiji je angažman u formiranju dubrovačkoga kolorističkog slikarskog kruga danas prepoznat kao ključan. Slikajući do samoga kraja i ostajući javno angažiran intelektualac i u mirovini, umro je u Dubrovniku 14. listopada 1944. godine, a tek se posljednjih godina njegova uloga u dubrovačkoj kulturnoj povijesti istražuje, vrjednuje i popularizira. Svjestan da voljeti Grad i njegovu kulturnu baštinu znači na prvome mjestu voljeti njegove ljude i ljudsko stremljenje ka dobrom i lijepom, u svojim je memoarima zapisao: „...sve sami Dubrovčani, sve naša skladna pitoma čeljad, i stariji i mladi, veseli, puni onoga našega naročitoga dubrovačkoga humora; u govoru i u ponašanju sve naše, sve domaće... Gdje god bih se okretao po gradu i oko njega po cijelome dubrovačkome kraju, svuda si se osjećao kod kuće i doma. Svuda ista duša, ista pitomina i skladnost i težnja ka njoj.“

Little known outside professional circles today, the academic painter Marko Murat was an art professor to a prince, one of the founders of the Academy of Art, founder of a department for the protection of monuments, the City's chronicler... And also, neither the first nor the last artist to be praised and famous during his lifetime and then unjustly neglected by the public and art historians after his death.

He was born on 30 December 1864 in Luka Šipanska, on the largest of the Elafite islands. He showed an affinity for drawing and painting at an early age. After completing both elementary and grammar school, he began to study theology in Zadar, which is not surprising in view of the fact that his uncle and elder brother were priests. His mother's brother was Vice Palunko (1842-1921), a collector of folk poems

and a publicist, and later Split's auxiliary bishop who was already at that time trying to prove to the international public the probability of St Paul's shipwreck on the Island of Mljet, while the painter's elder brother, Andro Murat (1862-1952) - a long time parish priest in Orašac, and then on his native Island of Šipan - was also an enthusiastic collector of folk wisdom.

A turning point in Marko Murat's life occurred, as was to be expected, because of a drawing. Persuaded by a colleague from the theological faculty to publish one of his works, he sent to the Zagreb based *Vijenac* magazine a pen-and-ink drawing entitled *A Gathering at Cvijeta Zuzorić's*, which immediately aroused public interest in this talented young man. The drawing was noticed by a respected patron of the arts and benefactor, who offered him a scholarship to study painting in Munich, which was (alongside Paris and Vienna) one of Europe's visual arts capitals at the time.

After the successful completion of his studies (1886-1893), during which he became acquainted with the latest art trends of the time in Central Europe, Marko Murat returned to Dubrovnik. Shortly afterwards, the Serbian government offered him a job and specialization. In the course of the twenty years that followed (till the beginning of World War I in 1914) he lived permanently between Dubrovnik and Belgrade, spending each free moment in Dubrovnik and on his native Šipan, mainly during school holidays. It seems unbelievable that he had any free time at all, in view of his busy educational and painting schedule. He became widely popular in Belgrade, which was at the time attractive to many Slav artists and entrepreneurs. For a time Marko Murat served as a drawing and art history teacher at a

grammar school, and in 1905 became one of the teachers who established an art and crafts school that later grew into the Academy of Visual Arts. He educated several generations of visual artists, and one of his contemporaries described that time in the following



words: "...Murat was Belgrade's first true painter—pleinairist and at that time our only painter—poet, a painter of the lyrical ecstasy of colours. He inspired many generations with this concept, introducing a new, benevolent note to the artistic and cultural life with his refined spirit, his profound and modernised humanism, and his phenomenal sensitivity..." In addition to that, he was one of the major founders of the *Lado* Society of South Slavic Artists (1904), which became famous for its international exhibitions in the Slavic countries, and which – several years later, and looking for even broader vistas – joined the *Medulić* Society of Croatian Artists (1908). Apart from its leader Ivan Meštrović, society members included distinguished Croatian modern artists and socially engaged intellectuals. World War I was a turning point in the life of Marko Murat too. The beginning of the war in July of 1914 found him on Šipan, where he was spending the warmer part of the year, as he always did. The Austro-Hungarian authorities sent him to a prison-camp in Hungary, which he left with a considerably broken spirit. The war thus marked the end of his Belgrade phase and his return to Dubrovnik, in which he would stay

for the following thirty years, until his death.

The last three decades of his life are actually the most interesting for Dubrovnik's cultural heritage. In 1919 Marko Murat established an institution specializing in the protection of historic buildings, which was a huge step forward. It was the Art and Historic Buildings Department, which operated till the beginning of World War II, with Murat being appointed its first director and conservationist. There too he showed outstanding diligence, but was, on several occasions, unfortunately misunderstood in research and heritage preservation campaigns. One of his accomplishments was to bring to Dubrovnik Kosta Strajnić (1887-1977), a patron of the arts, visual art critic, conservationist and collector, whose involvement in establishing the Dubrovnik colourist painters circle is nowadays considered to be crucial. Continuing to paint till the very end and remaining a publicly engaged intellectual during his retirement too, Marko Murat died in Dubrovnik on 14 October 1944, while his role in the cultural history of Dubrovnik has only been researched, evaluated and popularized in recent years. Knowing that to love the City and its cultural heritage means to primarily love people and the human pursuit of that which is good and beautiful, Marko Murat wrote the following in his memoirs: "...all of them citizens of Dubrovnik, all of them upright gentle people, old and young, cheerful, bursting with that specific Dubrovnik humour; all of them our people, all locals both in their speech and behaviour... Wherever I went in and around the city, in the entire area of Dubrovnik, it felt like home. The same spirit everywhere, the same gentleness and harmony, and the strive to achieve it."

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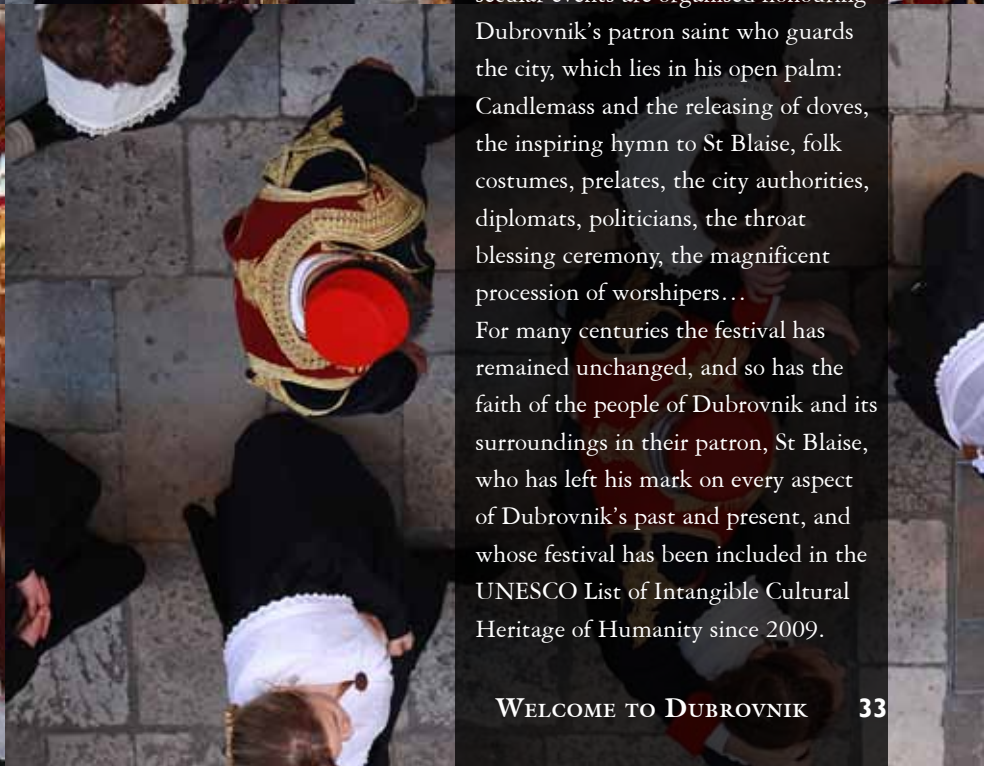
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FESTA SV.VLAHA

– jedinstvena zimska svečanost Dubrovnika

„Dan ki nam dobodi jednom na godišće“, Festa sv.Vlaha, slavi se već 1041. godinu i izravna je poveznica s dubrovačkom tradicijom i poviješću koja se odražava u svakom djeliću proslave. Svetac Vlaha ujedno je i zaštitnik Grada Dubrovnika, te je 3.veljače i Dan Grada Dubrovnika, pa se uz crkvene svečanosti u Gradu pod Srđem organizira i niz manifestacija svjetovnog prizvuka koje su posvećene svecu zaštitniku koji Dubrovnik čuva na svom ispruženom dlanu. Kandelora i golubice koje se puštaju na slobodu, inspirativna Himna sv.Vlahu, barjaci i svećane narodne nošnje, crkveni velikodostojnici, svjetovni upravitelji Grada, diplomati i političari.grličanje, veličanstvena procesija vjernika... Stoljećima, Festa je nepromijenjena , kao što je nepromijenjena privrženost stanovnika Dubrovnika i okolice svome zaštitniku, liku i djelu sv.Vlaha, koji je utkan u sve pore dubrovačke povijesti i sadašnjosti, čija je proslava od 2009. postala dijelom UNESCO –ve nematerijalne baštine čovječanstva .





FESTIVAL OF ST BLAISE

- *Dubrovnik's unique winter celebration*

„A day that comes once a year“, the Festival of St Blaise, has been celebrated for 1041 years, strictly following Dubrovnik's tradition and history which reflect on each of the festival events. Saint Blaise is also Dubrovnik's patron saint, so 3 February is the City of Dubrovnik Day too. Therefore, alongside church ceremonies, numerous secular events are organised honouring Dubrovnik's patron saint who guards the city, which lies in his open palm: Candlemass and the releasing of doves, the inspiring hymn to St Blaise, folk costumes, prelates, the city authorities, diplomats, politicians, the throat blessing ceremony, the magnificent procession of worshippers...

For many centuries the festival has remained unchanged, and so has the faith of the people of Dubrovnik and its surroundings in their patron, St Blaise, who has left his mark on every aspect of Dubrovnik's past and present, and whose festival has been included in the UNESCO List of Intangible Cultural Heritage of Humanity since 2009.

”Čovjek koji putuje ne bi trebao krenuti na put bez kovčežića u koji će složiti zbirku kravata“, zapisao je 1827. godine grof Della Galda, u svojoj knjizi “Umijeće vezivanja kravate na sve poznate i uobičajene načine, u šesnaest lekcija”.

Danas, u globaliziranom svijetu slobodno možemo reći: „Čovjek koji doputuje u Hrvatsku ne bi trebao otići kući bez bar jedne kravate, a za one koji doputuju u Dubrovnik ovog ljeta, da ne bi trebali otići bez da posjete Muzej kravate!“

Zašto je kravata postala simbol poslovnoga svijeta, simbol otmjenosti, muškosti i vjernosti? Kako se proširila svijetom upravo iz Hrvatske, i zašto je odavno nadrasla značenje samo dekorativnoga odjevnog predmeta? Pitanja su to na koja će posjetiteljima odgovoriti postav Muzeja kravate koji ove sezone otvara vrata u jedinstvenom prostoru dubrovačkih zidina.

Kravate imaju ‘ono nešto’, na svoje vlasnike prenose energiju generacija ljudi koje su ih nosile, priču o povijesti zemlje u kojoj su nastale, a sklad, ljepota i pažljiva izrada pojedinih primjeraka čine ih i umjetničkim predmetima. Posjetitelji ovoga jedinstvenog dubrovačkog muzeja upoznat će se s fascinantnim putom toga najzanimljivijega dodatka muškoga (ali ne i samo muškoga), odijevanja.

Muzej kravate posjetitelja će već na samom ulazu dočekati multimedijalnom pričom o kravati koju su hrvatskim vojnicima, stoljećima unazad, oko vrata vezivale njihove dragane. Hrvatski konjanici u 17. stoljeću, tijekom vladavine Luja XIV., nosili su je kao ures na grudima te raširili po Europi, tako

da je pod hrvatskim imenom postala, i do danas ostala, nezaobilazan muški modni dodatak. Prvi su je prepoznali Francuzi, a kasnije su kravatu svijetom pronijeli Englezi i svi koji su ovu svilenu vrpču vezanu oko vrata na hrvatski način, zavoljeli i nosili. Etnografija, etimologija, stilovi i moda, simbol i poruka – prikazi su kravate i njezinoga globalnog širenja koje će predstaviti Muzej kravate. U jedinstvenom prostoru, kamenoj jezgri Slanice, čiji su zidovi viši od šest metara nekada štitali sol, stoljećima gospodarsko blago Dubrovačke Republike, bit će omogućeno posjetiteljima neometano razgledati novo blago - eksponate Muzeja kravate na dvije etaže. Uz povijesnu priču, onima koji žele potpuniju informaciju, pripremljena je i projekcija filma Kravata, interaktivan program i zabava uz filmske scene u kojima je kravata pokretač radnje. Tu su i recentna umjetnička djela prikupljena u sklopu projekta Izazov kravate, jednog dijela međunarodne izložbe u kojoj su svoje viđenje kravate – u različitim art-tehnikama, od klasičnih medija i skulpture do recentnih umjetničkih instalacija, dali umjetnici iz Čilea, Hrvatske, Južnoafričke Republike, Njemačke, Poljske, Mađarske... Napokon, tu je i Video-knjiga dojmova gdje svaki posjetitelj dobija mogućnost da svoje dojmove, razmišljanja o tematici muzeja i njezinoj realizaciji i sam zabilježi za računalom.

Muzej kravate čeka na vas u Dubrovniku, u Hrvatskoj – domovini kravate!

I ne zaboravite, za obilazak, nije nužno vezati kravatu!

«A

travelling man should not start his journey without a small case in which to store his cravat collection», claimed Count Della Galda in 1827 in his book *The art of knotting cravats in usual and unusual ways in sixteen lessons*. In the present-day globalized world, we may as well say «A man who travels to Croatia should not leave the country without at least one tie.» We may also say that this summer's visitors to Dubrovnik should not leave the City without visiting the Cravat Museum!

Why has the tie become a symbol of business world, sophistication, manhood and fidelity? How did it spread around the world from this very Croatia, and why did it become more than just a decorative item of clothing so long ago? The answers to these questions will be available at the Cravat Museum, which will open this tourist season in a unique location within the Dubrovnik city walls.

Cravats (ties) have «that special something», passing on the energy of generations of people who once wore them to their current owners, while telling the story of the history of the country of their origin, and their elegance, beauty and delicate design make ties works of art too. Visitors to this one-of-a-kind museum will have the opportunity to become acquainted with the fascinating history of this most attractive accessory for men (and not only for men). At the very entrance, the visitors will hear a multi-media story of the cravat, which the sweethearts of Croatian soldiers used to tie around their necks for many centuries. Worn as a decorative item on

the chests of Croatian horsemen in the 17th century during the reign of Louis XIV, the cravat spread all over Europe, becoming - under its Croatian name - an obligatory fashionable accessory for men. First adopted by the French, the cravat was later spread around the world by the English and all others who learned to love and wear this silk strip of cloth tied around their necks in the Croatian style.

The Cravat Museum will present the ethnography, etymology, styles, fashion, symbolism and message of the cravat, as well as its expansion globally.

In the unique venue of the *slanica* (salt depot), where salt - the economic backbone of the Dubrovnik Republic - used to be stored behind more than six metre high stone walls, visitors to the museum will have the opportunity to examine a new treasure – the Cravat Museum display spread over two floors. Apart from learning about the cravat's history, visitors interested in learning more details can watch a film entitled *The Cravat*. It is an entertaining interactive programme in which the cravat initiates the action. Visitors will also have the opportunity to see recent works of art collected within the project *The Cravat Challenge*, which is one part of an international exhibition. Participants in this exhibition include artists from Chile, Croatia, the South African Republic, Germany, Poland and Hungary, who present their own view of the cravat employing different art techniques – from the classical media and sculpture to recent art installations. And finally, a video-book of impressions will also be displayed, enabling each visitor to note down on a computer his own impressions and ideas regarding the museum's theme and its realization. The Cravat Museum awaits you in Dubrovnik, Croatia - the cravat's homeland!

Please note that the dress code in this museum does not necessarily require a tie!

RIKARD LAVLJEG SRCA

Legende su također dio dubrovačke rane srednjovjekovne povijesti. One su poglavito vezane za dubrovačkog nebeskog zaštitnika svetog Vlaha. I ove, 2014. godine na 3. veljače, dubrovački puk je po 1042. put odao veliko štovanje svom Parcu veličanstvenom svečanošću. Jedna od najintrigantnijih dubrovačkih legendi u svezi je jednog povijesnog događaja. Radi se o posjetu Dubrovniku engleskog kralja Rikarda Lavljeg Srca krajem 1192. godine nakon njegovog povratka iz III. križarske vojne. Nažalost, izvorni povijesni zapisi o tom događaju iz navedenog vremena nisu sačuvani (ili još nisu pronađeni), što i nije iznenađujuće obzirom da je Dubrovnik pogodio katastrofalni potres 6. travnja 1667. godine. Velikom razaranju Grada usljed potresa dodatno

je pridonio i požar, koji je trajao nekoliko dana, uništivši potpuno ili djelomično samostanske i privatne knjižnice. I strane okupacije Dubrovnika tijekom XIX. stoljeća doprinijele su otuđivanju i pljački knjižnica, poput benediktinske knjižnice u Svetom Jakovu i na Lokrumu. Na sreću, usmeno predanje vjerodostojnih svjedoka prenosilo se kroz stoljeća. Postoji ovjereni dokument s kraja XVI. stoljeća koji potvrđuje povijesni događaj o posjetu engleskog kralja Rikarda Lavljeg Srca Dubrovniku pri kraju XII. stoljeća. Njegov neplanirani posjet veoma je dramatičan, jer su kralj i njegova pratnja jedva spasili goli život prilikom povratka. Naime, mletački jedrenjak zahvatilo je veliko nevrijeme u Jadranskom moru i prijetila je opasnost da jedrenjak doživi brodolom i da se svi utope. Legenda govori da se engleski

kralj zavjetovao „da će izgraditi crkvu na mjestu ako se spasi“. Srećom, vjetar i valovi tjerali su jedrenjak prema otoku Lokrumu ispred Dubrovnika.

U „Listu dubrovačke biskupije“ broj 9-10 iz 1930. godine navodi se jedan povijesni dokument s kraja XVI. stoljeća iz Dubrovačkog arhiva u kojem se govori sljedeće, a kojeg prenosim u skraćenom obliku: „Na zahtjev presvijetlog gospodina kneza i vijećnika Dubrovačke Republike, ovdje ispod bit će registrirano dole napisano uvjerenje i zakonitom ovjerom potvrđene njegove obaveze, čiji je sadržaj ovakav: (...) Rikard I. sin spomenutog Henrika II. i nasljednik na tronu vršeci pokoru svoga oca (smrt Henrika II. spriječila ga je na odlazak u Jeruzalem, te je Rikard – nap. D.R.) poveo ovakav rat. Nakon toga je, kad je brodom krenuo na

put prema Engleskoj, bacan morskom olujom i napokon uz veliku pogibelj po život odnesen u dalmatinski zaljev (Jadransko more – nap. D.R.). Stoga je, utječući se Bogu, odlučio na mjestu na koje prvo pristane, ako izbjegne (pogibelj), uz trošak od 100.000 dukata pod svečanim zavjetom izgraditi crkvu. Kad je potom neozlijeđen pristao na lokrumsku hrid na području pod našom jurisdikcijom blizu grada Dubrovnika, gdje se nalazi samostan braće monaha reda sv. Benedikta zajednice Monte Cassina, ondje je požurio ispuniti zahtjev za dobivenu milost. Na molbu naše Republike uz prethodno apostolsko dopuštenje, u Dubrovniku je utemeljio crkvu. (Ista je srušena u katastrofalnom potresu 1667. godine. – nap. D.R.). (...) Stoga, da se ne bi dogodilo kome da sumnja u ovo, da ova naša otvorena

pisma svjedočanstva budu po zakonima, i osim vjere, na molbu lokrumskih otaca, naredili smo da se potpišu od kancelara naše Republike, te se također znakom božanskog zaštitnika Sv. Vlaha, kojim se u sličnim prilikama koristimo, potvrde i osnaže pečatom. Dano u Dubrovniku 1598. godine od Spasonosnog Rođenja našeg Gospodina Isusa Krista, indikacije XI. dana 20. veljače.

Victor Besalleus, javni kancelar presvjetle Republike Dubrovačke pod prisegom“.

Osim djelomično citiranog povijesnog dokumenta iz XVI. stoljeća postoji i jedna suvremena posredna potvrda o posjetu engleskog kralja Dubrovniku 1192. godine, engleskog povijesničara Franka McLynn-a, koji je doktorirao na londonskom sveučilištu. Napisao je biografije Napoleona i Rikarda

Lavljeg Srca! U njegovoj knjizi „Junaci i zločinci“, koja je objavljena na hrvatskome jeziku 2009. godine, McLynn je vrlo detaljno istražio povijesne dokumente o životopisu engleskog kralja-ratnika, a priložena ilustracija u njegovoj knjizi prikazuje rutu povratka morskim putem Richarda Lavljeg Srca i njegove pratnje te doticaj s Dubrovnikom. Na jednome mjestu autor navodi: „Doživjevši brodolom u Jadranskom moru, nakon čega se u Englesku morao vratiti kopnenim putem.“ Na putu su kralja čekale još mnoge opasnosti.

Navođenjem navedenih izvora podataka jedna dubrovačka „legenda“ prestaje to biti, jer dobija argumentirani prikaz događaja temeljen na povijesnim činjenicama.

RICHARD

THE



Legends are part of Dubrovnik's early medieval history. They mainly refer to Dubrovnik's celestial protector, St Blaise. During a magnificent festival which took place on 3 February 2014, the people of Dubrovnik paid respect to their patron saint for the 1042nd time. One of the most intriguing legends is linked to a historic event – Richard the Lionheart's visit to Dubrovnik on his way back from the Third Crusade in the late 1192. Unfortunately, the original historic records of the event have not been preserved (or discovered yet), which is not surprising in view of the fact that Dubrovnik was hit by a disastrous earthquake on 6 April 1667. The destruction of the City was additionally aggravated by a fire which lasted several days, consuming completely or partially both monastic and private libraries. Furthermore, the foreign powers which occupied Dubrovnik during the 19th century were also responsible for the misappropriation and plundering of libraries such as the Benedictine Library at St Jacob's and the one on the Island of Lokrum. Luckily, reliable witnesses passed on these tales through the centuries by word of mouth. A verified

LIONHEART

document from the late 16th century exists confirming that Richard the Lionheart's visit to Dubrovnik in the late 12th century was a historic event. The unplanned visit of the English King and his entourage was extremely dramatic, because they only just managed to escape with their bare lives. Namely, their Venetian sailing ship was caught in a huge storm on the Adriatic and there was the threat of shipwreck and the death of all passengers. Legend has it that the English King made a vow "to build a church at the place of his salvation". Fortunately, the wind and waves pushed the vessel towards the Island of Lokrum located opposite Dubrovnik.

The Dubrovnik Diocese Magazine No. 9-10 from 1930 mentions a historic document from the late 16th century kept at the Dubrovnik Archives. The short version of the text is as follows: «Upon the request of the illustrious Rector and Councillor of the Dubrovnik Republic, the below mentioned confirmation will be registered hereinunder and verified in accordance with the law: (...) Richard I, the son of the aforementioned Henry II and successor to the throne, led this war doing

penance for his father (the death of Henry II prevented him from going to Jerusalem – author's note). After that, on his way back to England, he was caught in a life threatening storm which carried him to the Dalmatian Bay (Adriatic Sea). Praying for salvation, he made a solemn vow to build a church to the value of 100.000 ducats on the land he first set foot on. Having landed unharmed on the nearby rocky shore of the Island of Lokrum - which was under our jurisdiction - where a Benedictine Monastery belonging to the Monte Cassino fraternity was also located, Richard I hastened to fulfil his promise. Upon the request of the Dubrovnik Republic and previous apostolic consent, he established a church in Dubrovnik. (The church was destroyed in the disastrous earthquake of 1667 – author's note.) (...) In order to allay any doubt that this testimony was written in accordance with the law, and upon of the request of the Lokrum clergy, we ordered it to be signed by the Republic Chancellor and verified and confirmed by the stamp of St Blaise, our heavenly protector, which we use in similar situations.

Written in Dubrovnik, in the year 1598 following the Birth of Our Saviour Lord Jesus Christ, Indication XI, on 20th February.

Victor Besalleus, Public Chancellor of the illustrious Dubrovnik Republic, under oath.»

In addition to the aforementioned partial historic quotation from the 16th century, there is an indirect contemporary confirmation of King Richard's visit to Dubrovnik in 1192 by the English historian with a London University doctorate Frank McLynn. His works include biographies of Napoleon and Richard the Lionheart! In His book *Heroes and Villains*, published in the Croatian language in 2009, McLynn intensively researched historic documents on the life of the English king-warrior. The book includes the sea route along which Richard the Lionheart and his entourage returned, and describes his connection with Dubrovnik. At one point, he also claims the following: «After the shipwreck on the Adriatic, he had to return to England by land». The King was still to experience many perils on the way.

Thanks to the aforementioned data, one of Dubrovnik's «legends» ceases to be a legend in view of the argued description of the event based on historic facts.

Do početka Prvoga svjetskog rata u dubrovačkom kraju, promet putnika i turista, odvijao se gotovo isključivo u Dubrovniku. Tih godina, otvorena su dva nova hotela: na Pločama Hotel Odak (današnji Hotel Excelsior) 1913. i u Lapadu „Bijeli dvorac“ (današnji Hotel Lapad) 1914. godine. Upravo izgradnjom i početkom rada ovih hotela, postavljeni su temelji lokalizacije turističkih objekata na najvrijednijim predjelima Dubrovnika.

GRAND HOTEL LAPAD

Godine 1911. pokrenuta je ideja o izgradnji jednog velikog hotela u Lapadu. Te godine u Dubrovnik dolazi industrijalac i veleposjednik Wilhelm Lerch, koji kupuje kompleks imanja na području Lapada, od mora do vrha Glavice s dvorcem, koji Dubrovčani nazivaju Mala Venecija, zajedno s kapelicom pored tog dvorca. Lerchova namjera bila je da na tom mjestu izgradi hotel na način da staru gospodarsku zgradu „preustroji i preunaredi u kuću za saobraćaj stranaca“, koja bi „klimatičkim uplivima bolje odgovarala“. U toj i takvoj njegovoj nakani sve se je sabralo: i zdravstvena komponenta budući da je i sam Lerch u Dubrovniku „spasa i ozdravljenja našao“ i vjera u turističku budućnost Grada. Postojala je, naravno, i nada u isplativost ulaganja. Tako je u kolovozu 1911. počela izgradnja budućeg hotela. Inače, dvorac i kapelicu Wilhelm Lerch je zadržao za svoje privatno boravište i obje je građevine uredio prema zahtjevima i potrebama povijesne struke. Ti su radovi bili završeni koncem studenog 1911. godine. Sama izgradnja hotela dugo je trajala. Radovi su nekoliko puta bili

obustavljeni poradi blizine barutane i zbog toga strogih građevinskih propisa. Hotel je završen i otvoren 23. ožujka 1914. godine. Novi hotel je nazvan „Weisses Schloss“, što je izazvalo pomutnju, nezadovoljstvo i javne prosvjede. Oštro su reagirale i ondašnje dubrovačke tiskovine, ali i Općinska uprava, te je vlasnik bio primoran naziv hotela prevesti na hrvatski jezik – „Bijeli dvorac“. Bio je to hotel I. reda sa 73 postelje, a svaka je soba imala tekuću vodu.

Međutim, Prvi svjetski rat bio je pred vratima. Ubojstvo austro-ugarskog prijestolonasljednika Franja Ferdinanda i njegove žene Sofije, 28. lipnja 1914. u Sarajevu, stvorilo je veliku napetost i bilo je pitanje dana kada će rat početi. U teškim danima nesigurnosti i straha zbog početka rata, Wilhelm Lerch se povukao u svoj zavičaj, vratio kući u Beč, gdje je i umro u prosincu 1915. godine. Njegov sin i opunomoćeni nasljednik Karl Lerch odmah po prestanku borbi na frontovima, u općoj smetenosti i zbog raspada Austro-Ugarske, a prije mirovnih konferencija,

prodao je za 1.200.000 kruna tadašnjoj moćnoj Srpskoj banci svoj hotel „Bijeli dvorac“ u Lapadu, ali i svoje posjede u Gružu i Rijeci dubrovačkoj. U Dubrovniku se nalazila filijala Srpske banke d.d. iz Zagreba (direktor je bio Jovo Bravačić). Srpska banka je u isto vrijeme (1920.) postala vlasnik i Grand hotela Imperial u Dubrovniku. Novi vlasnik je hotel preuredio i umjesto dotadašnjeg naziva „Bijeli dvorac“, objekt dobija novo ime Grand hotel Lapad. Tada iz Zagreba u Dubrovnik dolazi nova uprava hotela. Prvi direktor bio je Vaso Kotur, a njegov pomoćnik postaje Stevo Rubešić, koji nakon nekoliko godina rada u ovom hotelu odlazi i otvara Kavanu „Manon“ na Stradunu. Grand hotel Lapad počinje uspješno poslovati, postaje sve poznatiji hotelski objekt i daje svoj puni doprinos razvoju dubrovačkog turizma onoga vremena.



PREPOZNATLJIVOST NA INO – TRŽIŠTU

Nakon Drugoga svjetskog rata u prostoru Grand hotela Lapad počinje radom Niža ugostiteljska škola. Nakon adaptacije objekta 1949. godine, gosti hotela bili su studenti završne godine beogradskog Medicinskog fakulteta. Hrana je bila isključivo suhomesnata (riječ je o namirnicama koje su studenti donosili sa sobom). U gornjoj dvorani hotela, iznad kuhinje, nalazio se stol s hranom i pićem, koji se nadopunjavao tijekom cijelog dana, što bi se moglo nazvati skromnom pretečom današnjeg

popularnog i bogatog Švedskog stola. Rasformiranjem Poduzeća „Lokrum“ 1954. godine u čijem je sastavu Grand hotel Lapad poslovao (Ugostiteljsko poduzeće „Lokrum“ osnovano je 1946.), svaki hotel postaje poduzeće za sebe. Tada se podiže treći kat u starom dijelu hotela, a ovaj objekt potom posluje u sastavu Ugostiteljskog poduzeća „Lapad“, a sedamdesetih godina 20. stoljeća, u doba turističkog prosperiteta, dolazi, političkom odlukom do integracije turističke privrede, te se 1. siječnja 1970. spajaju HP „Dubrovnik“ i UP „Lapad“ u jedinstvenu tvrtku HTP „Dubrovnik“. Ta je tvrtka 1976. s 23 OOUR-a pokrivala gotovo cijelo područje tadašnje Općine Dubrovnik od Trpnja do Molunta. Godine 1986. dograđuje se novi dio ovog hotela (140 novih komfornih soba sa 278 kreveta), tako da danas ovaj objekt raspolaže s 380 postelja u 193 sobe. Od tada, pa sve do početka 1990., Hotel Lapad postiže odlične turističke rezultate i postaje prepoznatljiv na ino – tržištu. Godine 1991. početkom

Domovinskoga rata došlo je do prekida turizma na dubrovačkom području, a kako je dogradnjom ovog hotela njegova kuhinja bila predviđena kao sklonište, hotel je prihvatio prognanike iz Župe dubrovačke, Konavala, Mokošice, Dubrovačkog primorja i susjednih kuća. Kao sklonište bio je u funkciji od 1. listopada 1991. do 1. ožujka 1993. godine. U tom razdoblju, u njemu je prosječno dnevno boravilo 496 prognanika. Za ponovno komercijalno poslovanje, nakon otklanjanja šteta i minimalne modernizacije, hotel je otvoren 12. lipnja 1993. godine. Do nove obnove Hotela Lapad dolazi 1996. godine. Danas se objekt nalazi u većinskom vlasništvu dubrovačkog broдача Atlantske plovidbe. Hotel Lapad iz godine u godinu postiže sve bolje turističke i poslovne rezultate i postaje značajan čimbenik turističkog razvoja Grada i regije. Otvoren je od Uskrsa do kraja listopada. Ima četiri zvjezdice.

Dobitnik je brojnih nagrada i priznanja za svoj rad. Spomenimo Zlatnu medalju Thomson Holidays za 2011. godinu, koju ovaj ugledni svjetski organizator putovanja dodjeljuje redovito svake godine najboljim hotelima s kojima posluje i surađuje. Temelj je anketa njihovih gostiju koji ocjenjuju smještaj, sadržaje i usluge u svakom hotelu, ali i ostale aspekte godišnjeg odmora – od procesa rezervacija avio-prijevoza do usluga u zračnim lukama.

Dubrovnik je ove godine dobio još jedan hotel koji obilježava stoljeće svog postojanja i rada. U proteklih stotinu godina, Hotel Lapad je mnogo dao turizmu kao djelatnosti, a to čini, na najbolji mogući način i danas. Njegovi zaposlenici su iskusni i obrazovani ugostitelji, koji vole i znaju svoj posao, a hotel doživljaju kao drugi dom. Veliku zaslugu u svemu tome, zasigurno ima i današnji direktor **Željko Miletić**, mladi menadžer ekonomske struke, koji unatoč krizama i recesijama, uspješno vodi Hotel Lapad što svjedoči i sve veći interes Dubrovčana za rad u ovom hotelu. Stogodišnjaku upućujemo iskrene čestitke.

Until the beginning of World War I, the transport of passengers and tourists in the Dubrovnik area took place almost exclusively in Dubrovnik. Two new hotels were opened at that time: the Odak Hotel (the present-day Excelsior Hotel) at Ploče, in 1913, and the *Bijeli Dvorac* Hotel (the present-day Lapad Hotel) in the Lapad district, in 1914. It was in fact the construction and opening of these hotels that laid the foundations for locating tourist facilities in the most attractive sites in Dubrovnik.



LAPAD GRAND HOTEL

The idea of constructing a huge hotel in Lapad was launched in 1911. That year, the industrialist and landowner Wilhelm Lerch arrived in Dubrovnik. He purchased an estate in Lapad spreading from the sea to the Glavica (hill top), which included the mansion called locally “Little Venice” and the adjoining chapel. Lerch intended to build a hotel in this location and “transform the old mansion into a house for the accommodation of foreign visitors, which would be more suitable climate-wise”. His intention actually included all the major elements: the health component - in view of the fact that Lerch himself “found salvation and experienced restoration of health” in Dubrovnik - and his belief in the tourist future of the City. Of course, he also hoped to make a profit from his investment. The construction of the hotel began in August of 1911. Wilhelm

Lerch kept the mansion with the chapel as his private residence, and restored them both in accordance with their original historic design. The restoration works were completed late in November that same year. The construction of the hotel, however, lasted for a long time and the works were stopped on several occasions because of the proximity of a gunpowder-magazine and the strict construction regulations in regard to that. The hotel was completed and opened on 23rd March 1914. It was named *Weisses Schloss* (the White Castle), which caused confusion, discontent and public protests. The name also caused a harsh reaction from the then Dubrovnik press and the municipal authorities, so the owner was forced to translate the hotel’s German name into the Croatian language: *Bijeli dvorac*. It was a first class hotel with 73 beds, and each room had running water.

However, World War I was about to begin. The assassination of Franz Ferdinand, heir to the Austro-Hungarian throne, and his wife Sophie on 28 June 1914 in Sarajevo caused great tension, and it was only a matter of days to when the war would begin. During the difficult days of uncertainty and fear of the impending war, Wilhelm Lerch returned to his homeland, and died in his house in Vienna in December 1915. His son and heir Karl Lerch sold the hotel - along with his properties in Gruž and Rijeka Dubrovačka - to the then powerful Bank of Serbia at a price of 1.200.000 Krona immediately after the end of fighting on all fronts, during the general confusion at the break-up of Austro-Hungary, but also before the beginning of peace conferences. There was a branch office of the Zagreb-based Bank of Serbia in Dubrovnik, and Jovo Bravačić served as its manager. At that time (1920), the Bank of Serbia also became the owner of Dubrovnik’s Grand Imperial Hotel. The new owner renovated the *Bijeli Dvorac* Hotel and

renamed it the Lapad Grand Hotel. The hotel’s new management arrived from Zagreb. Its first manager was Vaso Kotur, while the assistant manager was Stevo Rubešić, who - after spending several years working at the hotel - resigned and opened the Manon Café in the Stradun. The Lapad Grand Hotel began to run a successful business, becoming more and more popular and making a major contribution to Dubrovnik tourism at that time.

RECOGNIZABILITY ON THE FOREIGN MARKETS

After World War II, a Junior Level Catering School was established within the complex of the Lapad Grand Hotel. After the renovation of the hotel in 1949, the hotel guests included final-year students of the Belgrade Faculty of Medicine. The food consisted of smoked and cured meats only (which the students brought with them). In the hotel’s upper hall, situated above the kitchen, there was a table with food and beverages which was replenished all day long, and which one might call a modest prototype of the nowadays popular and rich Swedish Table.

When the Lokrum Company (founded in 1946) - which also included the Lapad Grand Hotel - closed down in 1954, each hotel became an independent establishment. A third floor was then added to the old section of the hotel, which began operating within the Lapad Catering Company (Ugostiteljsko poduzeće Lapad). During Dubrovnik tourism’s boom period in the 1970s, the tourism industry became integrated as the result of a political decision. On 1 January 1970, the Dubrovnik Hotel Company and the Lapad Catering Company merged into the Dubrovnik Hotel and Tourist Company (HTP Dubrovnik). In 1976, the company,

consisting of 23 working units, operated in almost the entire region of the then Dubrovnik Municipality from Trpanj to Molunat. In 1986, a new extension of the Lapad Grand Hotel was built (140 well-furnished new rooms with 278 beds), so that the hotel has 380 beds in 193 rooms today. From then on, until the early 1990, the Lapad Grand Hotel achieved excellent tourist results and became recognizable on the foreign markets. In 1991, at the beginning of the Croatian War of Independence, the tourism industry in the Dubrovnik region came to a halt. Since the design of the most recent hotel extension had planned the kitchen to double as a shelter, the Lapad Hotel accommodated the refugees from Župa Dubrovačka, Konavle, Mokošica, Dubrovačko Primorje, as well as from the neighbouring houses. The hotel served as a bomb shelter from 1 October 1991 to 1 March 1993, when

it accommodated an average of 496 refugees per day. After damage repair and minimal modernization, the hotel reopened on a commercial basis on 12 June 1993. The next hotel renovation took place in 1996. Today, the Lapad Hotel is majority owned by the Atlantska Plovidba Dubrovnik Shipping Company. Year in year out, the Lapad Hotel achieves better and better tourist and business results, having become a major factor of tourist development in both the City and the region.

Open from Easter to the end of October, this four-star hotel holds numerous awards and recognitions for its achievements, such as the 2011 Gold Medal, which the world renowned tour operator Thomson Holidays presents to its best partner hotels. This award is based on questionnaires giving the guests' evaluation of their hotel accommodation, facilities, services, and

other aspects of their holiday – from flight reservations to airport services. So this year Dubrovnik has yet another hotel celebrating its 100th anniversary. Over the last hundred years, the Lapad Hotel has made a major contribution to the tourism industry, and continues to do so today in the best possible way. Its employees are skilled and well-educated caterers, who love their jobs and are very good at them, feeling the hotel to be their second home. A great deal of credit for all this should be given to the hotel's current manager **Željko Miletić**. In spite of crises and recessions, this young economist successfully leads the Lapad Hotel as confirmed by the increasing number of Dubrovnik people interested in becoming employees of the hotel. We extend our most sincere congratulations to the centenarian.



„Postoji bridina jedna, Soko je tvrđava zvana,
Na pustom mjestu pod brdom, i strši u nebo pravo.“



SOKOL

*There is a cliff they call Fort Soko,
Lying in a bleak place beneath a mountain and
jutting up into the
skies above.*

To su početni stihovi poeme O Epidauru proslavljenog dubrovačkog renesansnog pjesnika i humanista Ilije Crijevića, najpoznatijeg kastelana Sokola, koji je tamo službovao početkom 16. stoljeća, a izvrsnim je prikazom krajobraza opisao Sokol grad kod sela Dunave u Gornjoj bandi na slikovit način, jer Sokol je „strašan i moćan vrlo i pogledu ljudskom golem“.

Sokol grad izgrađen je pradávnno, na nekad nepristupačnoj, više od 25 metara visokoj stijeni, prirodnoj tvrđavi, na izvrsnom strateškom mjestu što kontrolira glavnu prometnicu koja iz Konavala vodi na sjever u današnju Hercegovinu i untrašnjost Balkana, stoga je taj lokalitet kontinuirano naseljen od prapovijesti do danas, o čemu svjedoče brojni arheološki nalazi prapovijesne gradine, antičke i kasnoantičke utvrde, kao i srednjovjekovnog grada koji u posjed Dubrovčana definitivno dolazi 1423. godine. Sokol tvrđava doista funkcionira kao grad. Tlocrtno je nepravilnog oblika, prateći morfologiju terena na kojem je podignut, a ima tri razine utvrđenja. Najniži i najmlađi na položaju je Kamen, gdje je 1477. obzidan prostor za potrebe zbjega okolnog stanovništva. Druga razina je predziđe, gdje se nalazilo spremište za hranu, kuća za smještaj plaćeničke vojske, kuhinjski prostor, kuća samostrijelaca - oružnika, stražarska kula i sanitarni čvor. Na najvišem su dijelu, na gornjoj tvrđavi, citadeli - najvažniji sadržaji:

velika cisterna, „rupe“ za čuvanje žita, kastelanov stan s ognjištem, crkva, kanonikov stan, kovačnica i krušna peć. Imao je Sokol grad svog kastelana (upravitelja), svoju posadu, pravila službe, naoružanje - najprije hladno, a onda vatreno, rasvjetu, disciplinu i kazne, ali i suverenitet, pa se tako 1450. godine na Sokol šalje platnena zastava svetoga Vlaha što će se za svećanih dana vijati na vrhu tvrđave.

Dubrovačke Republika aktivno je koristila tvrđavu za obranu od neprijatelja, kako moćnog takmaca Mletačke Republike, tako i Osmanlija, sve do završetka Kandijuskog rata, a dubrovačka vojska napustila ju je nakon 1672. godine. Slijede tri stoljeća njezinog propadanja. Ali, Dubrovnik ima svoje Društvo prijatelja dubrovačke starine, koje stječe Sokol, ili ono što je od njega ostalo, 1966. godine. Obnovu je započeo legendarni konzervator, Lukša Beritić, utemeljitelj Društva, krajem pedesetih godina 20. stoljeća.

Potrajala je oko pola stoljeća, te je najposlije, najviše zaslugom tajnika ovog Društva, Nika Kapetanića, travnja 2013. godine u cjelosti obnovljena tvrđava svećano i otvorena za javnost sa svim svojim spomeničkim zanimljivostima, muzejskim postavom, u punoj, impozantnoj ljepoti i veličini, s veličanstvenim pogledom na cijeli pitomi konavoski kraj.

Na ponos Konavljana, Društva, i svih Dubrovčana, postao je Sokol grad, s uređenim pristupnim komunikacijama, i prvorazredna turistička atrakcija.

These are the opening verses of a poem about Epidaurus by the celebrated Dubrovnik Renaissance poet, humanist and famed Fort Soko castellan, Ilija Crijević, who served there in the early 16th century. He gave an outstanding scenic description of Sokol Grad, located close to the village of Dunave in the hilly part of Konavle, claiming that Sokol is «dreadful and mighty, and huge in the sight of man”.

Sokol Grad was built many centuries ago, on a once inaccessible cliff, over 25 metres high. Situated in a perfect strategic spot, this natural fortress controlled the main road leading from Konavle to the north, towards present-day Herzegovina and the interior Balkans. This is the reason why this area has been continuously inhabited from prehistoric times right up to today, as testified to by the numerous archaeological finds of prehistoric ruins, strongholds from the time of Antiquity and late-Antiquity, as well as by this medieval town which became the property of the Dubrovnik Republic in 1423. Sokol Fort indeed functioned as a town. Its layout is irregular in shape and follows the morphology of the terrain upon which it is built, and has three levels of defence. The lowest and most recent one is situated

GRAD

in the Kamen locality, where a walled area that served as a shelter for local people was constructed in 1477. On the second, outer wall level, there was storage for food, houses for mercenaries, a kitchen, a house for crossbow men – gendarmes, a watch tower and latrines. The top-most level, the upper fortress, or citadel, was the place where the most important facilities were located: a large water cistern, „pits“ for storing grain, the castellan’s flat with a fireplace, a church, the canon’s flat, a smithy and a baker’s oven. Sokol Grad used to have its castellan (fort commander), its garrison, rules of service, weaponry - cold steel at first and later fire-arms, its lighting, discipline, punishments, but also its sovereignty. Thus, in 1450, a canvas flag of St Blaise was sent to the fort and was flown on the top of the fort during festive days. The Dubrovnik Republic actively used the fort to protect itself against enemies, from its mighty rivals - the Venetian Republic and the Ottoman Empire – up to the end of the Candian War. After the Dubrovnik army left Fort Soko in 1672, the fort experienced three centuries of decay.

Fortunately, Dubrovnik nowadays has The Friends of Dubrovnik Antiquity Society, which came into possession of Fort Soko - or what remained of it - in 1966. In the late 1950s, the legendary conservationist and founder of the

society, Lukša Beritić, commenced the restoration of the fort, which took about half a century. Thanks primarily to the society’s secretary, Niko Kapetanić, the completely restored fort was ceremoniously opened to the public in April 2013. Boasting monumental attractions and museum exhibits, this imposingly beautiful and magnificent

fort offers a breathtaking view of the entire gentle Konavle region. With its well maintained access roads, Sokol Grad has become a first class tourist attraction, much to the pride of people of Konavle, the Society and all the residents of Dubrovnik.

Zamislite iznenađenje japanske princeze Masako i princa Naruhita kada su prilikom posjeta Konavlima čuli priču o domaćoj proizvodnji svilenog konca kojim su izvezeni najljepši dijelovi veličanstvene nošnje ovoga kraja. Prinčevski par, zemlje koja je bila



jedna od najvećih proizvođača svile na svijetu, ostao je zatečen tradicijom i „svilenom baštinom“ njima dalekog, i posve nepoznatog kraja, u kojemu živi desetak tisuća duša u tridesetak sela, a pokazanim interesom za priču o obnovljenoj tradiciji uzgoja svilenih bubica produljili su vrijeme boravka u ateljeu slikarice Antonie Rusković Radonić zadavši najviše glavobolje osiguranju zbog kršenja strogo planiranog protokola.

– Konavle svjedoče dugu tradiciju uzgoja svilene bubice za proizvodnju svilenog konca. Pretpostavlja se da je svila stigla na ovo područje u 7.st. u vrijeme kad se rasprostranila po Mediteranu. Dubrovačka Republika je u nekoliko navrata poticala proizvodnju svile, znamo da je postojala i predionica na Pločama. U Konavlima proizvodnja svile nije nikad zaživjela kao industrija, nego je uvijek ostala na kućnoj proizvodnji i domaćoj radinosti obrade konca. Taj posao je pripadao mladim djevojkama i djevojčicama do udaje, jer je svila bila najvažniji materijal u pripremi djevojačkoga ruha – priča Antonia Rusković Radonić, slikarica i uzgajivačica svilene bubice, zaljubljenica u svoj kraj,

Svila u Konavlima

inicijatorica Muzeja svile na jugu Hrvatske.

– Proizvodnja svile u Konavlima je isključivo proizvodnja konca koji služi za vez i izvođenje različitih dekoracija po narodnoj nošnji, no kako se vjerovalo u njezinu moć iscjeljenja i zaštite, ukrasi od svile na nošnji poprimili su, osim dekorativnog, i puno šire značenje za žene u Konavlima. Vrijeme je protjecalo, nošnje su se spremale u škrinje i izvlačile tek za posebne prigode. Priče o svilenim bubicama, koje su se grijale u ženskim njezima, prenosile su se s baka na unuke tek kao zanimljivost iz prošlosti sve do Domovinskoga rata u kojemu su Konavle razorene, spaljene, opljačkane. Veliko etnografsko blago i bogatstvo je nestalo. Među njima i prelijepa nošnje koje je imala svaka konavoska kuća. Tada je ponovno zaživjela priča o bubicama. Iz Francuske su nabavljena jajašca dudova svilca, pa je u Konavlima obnovljena ta divna tradicija i proizvodnja svilenog konca. Danas se time bavi desetak konavoskih obitelji.

– A, priča o bubicama počinje u proljeće, kad list murve naraste do veličine uha od miša. Tada se uzimaju jajašca bubica koja su zimovala na hladnom i suhom mjestu i nose na


blagoslov u crkvu, a potom stavljaju u toplinu njedara na nekoliko dana.

Svako jutro žene su provjeravale je li iz jajašca izašla gusjenica, a kada bi vidjele da jest, krpu bi položile na „jesu“ na koju bi se stavili freški mali listići murve na koje bi se tek izlegle bubice odmah popele. Tako bi započeo njihov ciklus hranjenja koji traje sljedećih 28 dana. U tom periodu one jedu i ubrzano rastu spavajući četiri dana. To su dani u kojima miruju visoko podignute glave i ne jedu, zahtijevaju mir i tišinu, te se do večeri izvuku iz stare kože. Sutradan nastavljaju jesti do sljedećeg razdoblja spavanja – pripovijeda Antonia. Dvadeset i osmog dana jedu najviše, od jutra do mraka, da bi mogle krenuti u zavijanje. Konavoke su oko „jese“ plele žukvu i granje po kojima bi se bubice razmilile i isplele svoje kukuljice, punčele. U svom novom domu žive 15 dana dok ne završe metamorfozu u leptira. Petnaesti dan leptir izlazi, traži svoju družicu s kojom će se spojiti i u „zagrljaju“ ostati dva dana. Leptiri, odnosno moljci dudovog svilca, ne

lete, nemaju probavni sustav, i vrlo kratko žive, toliko da polože jajašca za sljedeću generaciju bubica. Zima je vrijeme kad se proizvodi i obrađiva konac, to je oduvijek bilo vrijeme kad nema puno posla u polju, dani su kratki, a noći duge. To je i vrijeme rezervirano za festu točenja svile u ognjištu ili kominu. U poslu izvlačenja svile nije bilo mjesta za muškarce, tu bi starije žene s djevojkama provodile sate točenja svile uz pjesmu, molitvu i učenje, proizvodeći svoje zlato s kojim će se udati i proživjeti ostatak života. Govorilo se da se iz veza djevojaka moglo znati što je tada pjevala. Nakon toga, uslijedilo bi pranje svile, u prijašnjem vremenu s

pepelom i vodom, danas sapunom. Nakon toga bi se motala na motovilo i odvajala u pasme, zavisno čemu je trebala, te bi se bojala za dekoriranje nošnje. Sirove, nebojane svile se uvijek ostavljalo u kući, za šivanje rana i za podvezivanje pupka u novorođenih beba. Svaka djevojka je do udaje za svoje ruho morala spremiti dvadesetak i više poprsnica s pripadajućim rukavima koje je izvezla od domaće svile.

- Konavoski vez na poprsnici razvio je likovni jezik, te su nam određeni motivi koji su se vezli govorili sve o ženi koja ih nosi. Iz veza se moglo pročitati je li žena udata, siromašna, bogata, ide li na slavlje ili u polje, je li udovica.... Blago informacija sačuvano je u dekoraciji veza koji se kao takav nosi samo u Konavlima. On je divna osobna karta malog naroda s juga Hrvatske – zaključuje Antonia.



Silk in Konavle

Imagine the surprise of the Japanese Princess Masako and Prince Naruhito, who – during their visit to Konavle – heard a story about the local production of silk thread which is used to embroider the most beautiful parts of the magnificent folk costumes of the area. The royal couple from the country which used to be one of the world's major silk producers was astonished by the tradition and «silk heritage» of this faraway area they knew nothing about, with some thirty villages and about ten thousand inhabitants. They wished to learn more about

the restored tradition of silkworm breeding, and extended their visit to the studio of the painter Antonia Rusković Radonić, changing the strictly planned protocol and causing a headache for their security.

– Konavle has a long tradition of silkworm breeding for the production of silk thread. Silk is believed to have arrived in the area in the 7th century, at the time when it spread through the Mediterranean. The Dubrovnik Republic encouraged silk production on several occasions, and we know that a spinnery existed at Ploče. The production

of silk in Konavle never became an industry, surviving only in local households. It was the job of young girls before they got married, because silk was the most important material for bridal clothes – explains Antonia Rusković Radonić, painter, silkworm breeder, lover of her country and initiator of the Silk Museum in the south of Croatia.

The production of silk in Konavle is actually the production of silk thread only, which is used for embroidery and various decorations on the folk costume. However, people used to believe that silk had the power to heal and protect, so silk ornaments on the folk costume had – in addition to its decorative role – a much wider significance for the women of Konavle. As time went by, folk costumes were kept in chests, and taken out only on special occasions. Stories about silkworms being kept warm next to women's bosoms were passed on by grandmothers to their grandchildren just as a historic



curiosity right up until the Croatian War of Independence, when Konavle was destroyed, burned down and plundered. The huge ethnographic wealth disappeared, including the beautiful folk costumes which every house in Konavle possessed. And then, the story of the silkworm came back to life. Silkworm ova were provided from France and the wonderful tradition of silk thread production in Konavle was revived. Nowadays, some ten families of Konavle are engaged in the trade.

– The silkworm story began in spring, when the leaves of mulberry trees reach the size of a mouse's ear. After spending winter in a cool and dry place, the silkworm ova were taken to the church for blessing, after which they were kept warm in women's bosoms for several days. Every morning the women checked whether caterpillars had hatched from the ova. When they did, the women placed a piece of cloth on a wattle frame (locally called *jesa*) covered with young mulberry tree leaves, on to which the newly hatched worms climbed immediately. That is when the feeding cycle began, which lasted 28 days. Within that period, they ate and grew rapidly, sleeping for four days. These were the days which silkworms spent resting, with their heads high up,

not eating, requiring peace and quiet. By nightfall, they shed their old skin, and the following morning continued to eat till the next sleeping period – says Antonia. On the 28th day they ate the most, from morning till evening, in order to begin spinning their cocoons. The women of Konavle placed Spanish broom and twigs around the wattle frame for the worms to climb on and start to spin their cocoons. They lived in their new homes for 15 days before completing their metamorphosis into butterflies. On the 15th day the butterflies left the cocoon and searched for mates, in whose «embrace» they remained for two days. The butterflies, i.e. moths cannot fly. They do not have digesting systems and live briefly, yet long enough to lay ova for the next generation.

Silk thread was produced and processed in winter, the time when there wasn't much work in the field, when days were short and nights long. This time was also reserved for the silk extracting ceremony which took place by the fireplace or in the kitchen. Extracting silk was not men's work. Older women and girls spent many hours reeling the silk threads off, which was accompanied by singing, praying and studying. They thus produced their «gold», which would accompany them to their wedding and remain with them for the rest of their lives. They used to say that one could tell from a girl's embroidery the very song she was singing at that time. After that, silk used to be washed with ashes and water, while nowadays they do it with soap. Silk threads were afterwards reeled up on spools and divided into bundles, depending on their purpose, and dyed for decorating folk costumes. Raw and undyed silk was always kept at home for stitching up wounds and tying off the umbilical cords of new born babies. Before she got married, each girl had to

prepare her dowry including some twenty or more *poprsnica* (decorative embroidery on the bodice insert of women's folk costume) with matching embroidery on the sleeves made from home-made silk.

– The Konavle embroidery on the *poprsnica* developed its own visual language, so that particular embroidered motifs revealed everything about the woman who wore them. The embroidery showed whether the woman was married, poor or rich, whether she was about to go to a celebration or to the field, whether she was a widow... A wealth of information has been preserved in the ornaments of this embroidery, which is worn exclusively in Konavle. It is an amazing identity card of this little nation in the south of Croatia – says Antonia.



Ribanje i ribarsko prigovaranje

Dok zimi opušteno šetate gradskim portom, a Grad sniva, sve biva nekako drugačije, nekako deža vu. Smirujući prizor ribara koji raspliću mreže vrati vas na trenutak u prošlo vrijeme pa zaboravite da se riba na peskariji odavno ne prodaje, a i da je ribara sve manje. Ali, ima ih još, a jedan od onih koji svakodnevno ribaju za svoju dušu je i Milo Gangai. Rođen je i odrastao u Karmenu, u zidinama, a od kuće do barke u staroj gradskoj luci dođe za pet minuta, pa ne čudi da mu je more u krvi.

Od 365 dana u godini barem 200 puta zoru dočekam u barci-kaže dok nam pokazuje barku. Duga je pet metara, a iznad mreža, bidona, kašeta, konopa na provi vijori barjak svetoga Vlaha, dubrovačkoga zaštitnika. Počeo je ribat „ko“ dijete, s kalamučom na Malom mulu, dok nije nabavio barku. Riba cijeli život, zna sve poste i stađune, ribarske alate. Zimi slabo baca mreže, najviše penduliža.


- Evo, i jutros sam uhvatio palamidu, skoro 2 kila je bilo u njoj. U 5.30 već sam bio na na moru, učinio đir do Belvedera, u 6.30 sam se vratio pa otišao na posao. Zimi hvatam lijepe velike palamide, na proljeće ukjate, širune, lokarde, zaneseno o svom hobbiju priča Milo Gangai.

Još se sjeća lampuge od 8,5 kilograma koju je uhvatio ispred Vile Dubrovnik, i to na najlon 0,28 mm, malom udicom... znalci će razumjeti o čemu govori. Borio se s njom više od pola sata. Sjeća se i false ribice, imitacije vrnuta na koju je uhvatio stotinu polanda, bila je izgrižena i izjedena, a i dalje je hvatala....

Popodne pode na olignje. Dvije su tehnike ribanja: prva, peškafondo s "mjesta" se riba u dubinu od tridesetak metara. Druga: u sumrak, kad oliganj dođe blizu kraja, onda se penduliža, vuče se ribica falsa. Ima ih cijele godine, ali najbolje od jeseni do Božića. Nekad uhvati 4 -5 kilograma, bude bokuna i od kila....No, nije tip od količine. Dodaje, najbolji je ribar uporni ribar.

Mreže baca na proljeće i jesen, i podsjeća da je dopušteno 200 metara mreže, čega se strogo pridržava. Ljeti se ne može ribat, surgo bi ti tko sidro u mreže, kaže misleći pri tome na prometnu gužvu ispred starog porta-kruzera, tendere koji prevoze putnike, usidrene jahte, gumenjake...

Najviše voli ribati na gavune, mrežom gavunarom. Zanimljivo je jer je to brzo ribanje. Obavlja se u točno određeno vrijeme, u sumrak gavun dođe na pojedina mjesta noćiti, to se mjesto zagradi s mrežom i onda se on poplaši. Riba počne bježati pa uleti u mrežu koja se odmah vadi. U pola sata sve je gotovo. Osim kad je ribe puno, tad se satima vadi iz mora... Najdraže mu je, ipak, zaribati na kalamuču s kraja, a njemu je pak najdraže s "kraja" otoka Lokruma koji se prostire ispred Grada kao rajski zeleni vrt.

A photograph showing a close-up of a boat's red hull and a metal pole. In the background, a seagull is flying in a clear blue sky over the sea. The sun is visible, creating a bright spot on the metal pole.

Milo Gangai učenicima srednje Pomorske škole predaje praksu. Najesen odlazi u mirovinu. Veselio se misleći da će se u trećoj životnoj dobi moći posvetiti ribanju. No, novi Zakon o malom ribolovu to će mu onemogućiti. Ogorčen je jer su oko toga pregovarali političari, a ne stručnjaci, a na taj se način neće sačuvati riblji fond. Odlazak na more pod stare dane život mu znači, a sada mu se to uskraćuje. Cijeli život ima sve potrebne dozvole, pridržava se pravila, poštuje zakone. Želi samo ući u barku bez straha da će ga netko oglobiti.

Često ga ljeti turisti fotografiraju. Njegova barka, pod barjakom svetoga Vlaha, u potpunoj suprotnosti s modernim plovilima, koja okupiraju dubrovački akvatorij, turistička je atrakcija. Sjeća se i komentara jednog Šplićanina: „Trebali bi od Grada dobiti potporu jer turisti mogu vidjeti ono što „nigd“ nema....“ Hoće li od sljedeće godine i toga nestati, pita se Milo Gangai, dok se spravlja na još jedno ribanje.

Fishing and Fishermen's Gripes

While you stroll leisurely through the old harbour in winter time, and the City is slumbering, everything seems to be different, and you have that *deja vu* experience. The relaxing sight of the fishermen disentangling their nets brings back bygone times for a moment, and you forget that they stopped selling fish at the fish market a long time ago, and that their number is constantly falling. However, there are still a few left, and one of those who fish for their own pleasure on a daily basis is Milo Gangai. He was born in the area of Karmen, within the city walls, and his boat in the old city harbour is only a five minute walk away from his home. It is thus not surprising that the sea is in his blood.

Out of the 365 days in the year, I await the dawn in my boat at least 200 times, explains Milo while showing us his boat. It is five metres long, and the flag of St Blaise, Dubrovnik's patron saint, is fluttering on its bow, above fishing nets, canisters, crates and ropes. While still a child, he began to fish with a fishing rod at Mali Muo, before he got himself a boat. He has been fishing his entire life, and knows all the good fishing locations, seasons and types of fishing tackle. In winter time he seldom casts his nets, and mostly drags a lure.

- This morning too, I caught a bonito weighing almost two kg. I was already at sea by 5.30 am, went as far as the Belvedere, returned home by 6.30, and then went to work.

In winter I catch nice big bonitos, and in spring black-tailed sea bream, horse mackerels and Spanish mackerels – says Milo Gangai, describing his hobby enthusiastically.


He still remembers a lampuga fish weighing 8,5 kg, which he caught in front of the Villa Dubrovnik with a 0,28 mm thick nylon rope and a small fish-hook... fishing buffs will know what he's talking about. He was battling with the fish for more than half an hour. He also remembers a lure that resembled a mackerel, which he used as bait and with which he caught hundreds of bonitos. It was all bitten and chewed up but it still caught fish...

In the afternoon, he catches squid. There are two catching techniques. The first, locally called *peškafondo* (*bottom fishing*), is catching fish on the spot at a depth of some thirty metres. The second one, *penduližanje*, is used at sunset, when squid come close to the coast and a lure is pulled. One can catch them the whole year round, but the best time is from autumn to Christmas. Milo sometimes catches 4 – 5 kilograms, and some squid

weigh one kilogram... However, he doesn't care about quantity, claiming that the best fisherman is a patient fisherman.

Milo Gangai casts his nets in spring and autumn. He adds that the use of 200 metre nets is allowed, and he strictly obeys the regulation. I cannot fish in summer, because someone might drop his anchor in my net - explains Milo, alluding to the busy traffic in front of the old harbour, cruise ships, tenders for transporting passengers, anchored yachts and rubber dinghies.

Catching smelts with a specialised net is what he likes best. It is interesting because it is quick fishing and takes place at a specific time - at sunset, when smelts come to overnight in particular spots. Blocked off by a net, the smelts become frightened and try to escape, but they run into the net which is pulled out immediately. Everything is over in half an hour, except when there is plenty of fish, which then take hours to take out of the sea. However, Milo's favourite style of fishing is with a rod, i.e., fishing from the shore, and his favourite location is the Island of Lokrum, situated in front of the City like a green garden of paradise.



Milo Gangai is a teacher of work experience at the Nautical High School, and this autumn he's retiring. He was looking forward to dedicating himself to fishing in his golden years. However, the new Small-Scale Fishing Law will prevent him from doing that. He is embittered because the law was negotiated by politicians, and not by experts, and is thus incapable of protecting fish stock. Going to the sea in his old age means everything to him, and now he is denied it. All his life he made sure he obtained all the necessary permits and obeyed the rules and regulations. All he wants now is to get into his boat without the fear of being fined.

In summertime, tourists often take photographs of Milo. Under the flag of St Blaise, his boat - which looks completely different from the modern boats occupying the waters of Dubrovnik - is a tourist attraction. He remembers a comment from a man from Split: "the City of Dubrovnik should grant you a subsidy, because tourists can see here something they cannot see anywhere else". Will this disappear next year? - asks Milo Gangai, while preparing to go fishing yet again.



Gastro

Službeni zapisi iz doba Republike, književna djela dubrovačkih autora i tradicijska predaja omogućili su nam da, prateći razvoj trendova u gastronomiji, spoznamo kako i što su jeli stari Dubrovčani, te vrijednost gastronomije kao sastavnog dijela dubrovačkog kulturnog naslijeđa. Slijedom tih spoznaja danas pratimo, gradimo i razvijamo našu gastronomsku baštinu, osluškujući želje i potrebe suvremenog čovjeka za zdravom, uravnoteženom i izvornom prehranom.

Dubrovnik svoju svjetsku razinu prepoznatljivosti duguje prvenstveno kulturnom identitetu. Nekadašnja pomorska sila i trgovački centar regije, Dubrovnik je bio primjer mjere, sklada, estetike i etike. Uz razvoj gospodarstva, stari Dubrovnik razvijao je i vlastitu kulturu, usklađivajući načine življenja i tradiciju. Put ovog razvoja očituje se kako u području povijesti umjetnosti tako i u gastronomiji, odnosno načinu gotovljenja jela, posluživanja i ponašanja za stolom.

Originalnost i specifičnost jela dubrovačkog kraja uvjetovana su, između ostalog, tradicijom obrazovanja, katoličkom vjerom, blagom klimom, izborom živežnih namirnica te utjecajem susjednih naroda i njihove kulture prehrane. Dubrovnik je uvijek bio kozmopolitski grad što je ostavilo tragove u običajima i gastronomskoj kulturi. Tako se multikulturalna komponenta dubrovačkog naslijeđa ocrtava i u dominantanom utjecaju talijanske kuhinje kojoj je preteča bila venecijanska kuhinja.

Stvorena na sjecištu geopolitičkih i sociokulturnih prostora, dubrovačka gastronomija sačuvala je originalnost, a svoju jedinstvenost, privlačnost i prepoznatljivost našla u miješanju raznih, posve suprotnih ukusa i utjecaja. Dubrovačka kuhinja odmjereno je začinjena, jednostavna i zdrava, pritom lišena prizvuka banalnosti i primitivnog. Svojim odlikama je vrlo zanimljiva i primamljiva suvremenom čovjeku.

Jela dubrovačkog kraja pripremala su se i gotovila uglavnom uvijek od živežnih namirnica koje su nudili more i zemlja iz neposrednog okruženja. Od namirnica životinjskog podrijetla u srednjem vijeku na više mjesta spominju se meso teletine, teleći jezik, janjetina, kapuni, kokoši, golubovi, prepelice i pračevina (svinjetina) te jela kao što su *Punjeni pečeni kapun iz Župe*, *Jetrica od kapuna sa školjonjom*, *Pečeni golubovi iz Brgata*, *Dubrovački pastić*, *Menestra*, ...

Spominje se više vrsta ribe i morskih plodova. Svakodnevno, radnim danom, najčešće se jela manja plava riba koja je bila uobičajena hrana siromašnijeg puka. Bolji i veći komadi ribe i morski plodovi bili su jela na bogatijim trpezama i u posebnim prigodama. Na primjer, bilježi se jedna takva posebna prigoda u XV. stoljeću, za posjeta pape Pia II., kad su se služila posebna jela od najkvalitetnije ribe kao što su komarče, zubaci, škarpine, jegulje i lubini. Najčešća jela od ribe koja se spominje su *Sušena butarga od cipola s Pelješca*, *Pečene gere s Mrkane*.

No, plodovi mora ni približno nisu okosnica gastronomske slike Dubrovnika i njegovog kraja. Tu su plodovi zemlje i sunca, odnosno brojne vrste ukusnog povrća: artičoke, balančane, šparoge, bob, pupatori i razne vrste kupusa. Na «Jestveniku» (jelovniku) od 17. siječnja 1756. godine (*mjesto nečitko*) spominje se razno voće, a najčešće šipci, pipuni, smokve, čičimak, đenerika i krivaja.

Aromatično i ljekovito bilje s okolnih brda kao što su anis, šafran, ruta, ružmarin, lovorika, mažuran, koprija, menta peperita (paprena metvica), bosiljak, metvica, majčina dušica i kapare, uvijek se koristilo u kompletiranju i obogaćivanju izvornih jela. To su ekološki izvorni začini, a ujedno nezamjenjive temeljne značajke prepoznatljivosti jela ovog kraja. U mnogim jelima prepoznaje se to ekološki mirisno bilje koje i danas pokazuje izvornost dubrovačke gastronomske tradicije.

Kad se govori o izboru živežnih namirnica, one su se uvijek koristile u onom godišnjem dobu kad su i prispijevale, a jela od tih namirnica bila su prilagođena kršćanskim blagdanima. Kako su tijekom godine dolazili razni kršćanski blagdani (Sv. Vlaha, Pokladi, Čista srijeda, Korizma, Uskrs, Tijelovo, Velika Gospa, Mala Gospa, Advent, Božićno doba i Božić) postojali su i razni običaji koji su u sebi sadržavali pisana i nepisana pravila što jesti, kada jesti i koliko jesti. Od prigodnih desertnih jela spominju se hrostule, prikle, kontonjata, mantala, krema od rogača, marcapan, pandišpanj, zahare, mladi sir iz Majkova s medom od kadulje, ali i druga. Poštivanje blagdana može se slobodno nazvati i gastronomski put po godišnjim dobima. Naravno, ti putevi nezaobilazno su zalijevani poznatim konavoskim, župskim i pelješkim vinima i maslinovim uljem.

Općenito, govoriti o Dubrovačkoj gastronomiji bez vina i maslinovog ulja bio bi uistinu propust. Ništa nije ravno tim tekućinama, naročito konavoskim,

župskim i pelješkim vinima, koja su jednostavno neusporediva: simbol su Mediterana, zdravlja i gastronomskog užitka.

U Dubrovačkoj Republici posebno je bilo cijenjeno vino Malvasija. Pila su se i druga kvalitetna vina kao što su: Maraština s Mljeta, Grk iz Lumbarde, Rukatac iz Smokvice, Pošip iz Čare. Prema Statutu (matrikuli) Sv. Julujana i Martina iz 1556. godine, zbog izuzetne kvalitete grožđa stanovnici Žuljane svoj su doprinos Dubrovačkoj Republici davali isključivo u crvenom vinu koje se odvozilo u Knežev dvor. Ta tradicija bijelih i crvenih vina na ovim prostorima nastavljen je i danas, s većim brojem kvalitetnih vina, mahom s pelješkog područja.

I umjetnička djela neposredno govore o društvenom životu jednog naroda, pa tako i književna djela dubrovačkih pisaca reflektiraju dubrovačku društvenu stvarnost. Djela Držića, Gundulića i Vojnovića pružaju uvid u ondašnja gastronomska načela i u ulogu jela i pića u životu. Gospodsko obilje koje poziva na uživanje otkriva raskošni tanjur – gastronomsko je remek djelo u Pometovu monologu («Dundo Maroje»). Taj «pjat» vrhunac je sklada i ljepote raznolikosti delacija koje djeluju na sva čovjekova osjetila, bude emocije i vode do ekstatičnog ushita. U Gundulićevoj Tireni epikurejstvo u jelu i piću otkrivaju likovi satira Vuka i gorštaka «...bez vina i kruha ljubav je smrznuta» dok se u Vojnovićevoj Trilogiji ta gastronomska «ponuda» smanjuje što je odraz propasti dubrovačke vlastele.

Dubrovačka gastronomija od Pometa do danas prošla je kroz velike promjene koje su većinom bile izazvane prilagodbama rastućem turističkom tržištu. Turizam je postao osnovna mono-gospodarska grana Dubrovnika koja je uzrokovala čitav niz transformacija i adaptacija gastronomske ponude. Današnja gastronomija vrlo je slojevita iz nekoliko

aspekata: obuhvaća razvojni pojam suvremene gastronomije koji je podložan neprestanim promjenama kao i načine kako se prilagoditi tim promjenama s pozicije lokalne kuhinje – kako osmisliti, formulirati i prezentirati našu ponudu, a da bude aktualna, zanimljiva i da korespondira s trendovima suvremene gastronomije.

Poštujući ekonomske mjere, uvjete u kojima se djeluje i živi, profit koji je postao smisao rada i poslovanja u današnjem hotelijerstvu i ugostiteljstvu, treba dubrovačku gastronomiju sačuvati prepoznatljivom u svojoj poruci i sadržaju. Što čini suvremenu gastronomsku ponudu Dubrovnika i na koji način se stvara i održava, te u kojoj mjeri njeguje tradicijske postavke? Mogu li se još uopće naći tragovi izvorne dubrovačke gastronomije u nepreglednom, sverastućem broju ugostiteljskih karti Grada Dubrovnika? Može li se u današnjem vremenu govoriti o gastronomiji kao sastavnoj komponenti lokalnog kulturnog identiteta ili se radi o dodatnoj vrijednosti turističke industrije čija se





uloga valorizira isključivo u materijalnom profitu? Na ova pitanja teško je dati jednostavan odgovor, ali svakako ih se mora držati na umu u planiranju ugostiteljskog obrazovanja i djelatnosti Dubrovnika.

Globalizacija je donijela svoje prednosti i mane – Dubrovnik se reafirmirao kao turističko središte Jadrana i Mediterana kojeg posjećuju milijuni turista godišnje, međutim, malo je vjerojatno da ti milijuni posjetitelja konzumiraju

lokalne namirnice pripremljene na autentično dubrovački način. Iskustvo originalnog zamjenjuje se iskustvom poznatog tj. svojevrsnim podilaženjem konvencionalnim ukusima, te se na taj način zatiru poticaji i mogućnosti za rekreiranjem istinski dubrovačkog pjata. Pritom treba napomenuti da suvremena gastronomija traži inovacije u svojim proizvodima te da se velik broj tradicionalnih jela dubrovačke gastronomije lako može modificirati u skladu s trendovima suvremene gastronomije. Renesansna jela iz doba Marina Držića ili druga slična jela ne možemo ponekad u izvornom obliku onog vremena ponuditi gostu 21. stoljeća. Ali, ta jela se vrlo lako mogu reinterpretirati u novom vremenu pazeći da ta djelomična transformacija ne naruši, ne ošteti osnovni habit, prepoznatljivost i izvornu poruku jela.

Dubrovnik je po svom kultiviranom, prirodnom i ekološkom habitusu

stvoren po načelu i za načelo malo-je-lijepo što se itekako može primijeniti u osmišljavanju suvremene gastronomske ponude. Uostalom, upravo to načelo i jest jedina stvarna i održiva poveznica tradicijskog Dubrovnika sa suvremenim.



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Gastro

We were able to discover what the people of old Dubrovnik used to eat and to realize the value of gastronomy as an integral part of Dubrovnik's cultural heritage from official records from the time of the Dubrovnik Republic, books by Dubrovnik writers and by word of mouth passed down through time. It is on the basis of this knowledge that we build and develop our gastronomic heritage today, aware of modern man's desire and need for a healthy, balanced and authentic diet.

Dubrovnik owes its worldwide recognizability primarily to its cultural identity. A one-time maritime power and regional trade centre, Dubrovnik was model of measure, harmony of appearance and style, aesthetics and ethics. Alongside the development of its economy, old Dubrovnik developed its own culture, combining its way of life and tradition. The course of this development is reflected both in the fields of art history and gastronomy, i.e., in the way dishes were prepared and served, and the way people behaved at table.

The originality and specificity of dishes from the Dubrovnik region, were – among other things – determined by the tradition of education, the Catholic faith, the mild climate and choice of foodstuffs, as well as by the

influence of neighbouring nations and their food culture. Dubrovnik has always been a cosmopolitan city, a fact which influenced local customs and gastronomic culture. Thus the multicultural element of Dubrovnik's heritage also reflects the dominant influence of Italian cuisine, preceded by that of Venice.

Created at a geopolitical and socio-cultural crossroads, Dubrovnik's gastronomy has preserved its originality, and obtained its uniqueness, attractiveness and recognizability by combining different and completely conflicting tastes and influences. Neither

heavy nor too sweet, the Dubrovnik cuisine is moderately seasoned, simple and healthy, yet devoid of banal and primitive overtones. The characteristics of the Dubrovnik cuisine make it interesting and attractive, particularly where the demands and needs of modern man are concerned.

The majority of dishes from the Dubrovnik area were always prepared from food-stuffs provided by the nearby sea and land. Food of animal origin mentioned several times in the Middle ages included (apart from other kinds of meat) veal, veal tongue, lamb's meat, capon, chicken, pigeons, quail and pork, as well as dishes such as *Stuffed roasted capon from Župa*, *Capon liver with scallions*, *Roasted pigeons from Brgat*, *Dubrovnik pastiche*, *Menestra (smoked meat and cabbage stew)*, etc.

Different kinds of fish and sea food were also mentioned. On workdays, commoners, i.e. the poorer class, used to eat sardines, etc. Larger and better quality fish were consumed by wealthier people and on special occasions. One such special occasion was mentioned in the 15th century, when – during a visit by Pope Pius II – special top quality fish dishes were served, including gilthead, dentex, grouper, eel and sea bass. Fish-





based dishes included dried grey mullet roe from Pelješac, grilled picarels from Mrkan and so on.

However, seafood is far from being the principal element of Dubrovnik's cuisine and that of its surrounding area. The area abounds in fruits of the earth and sun, that is, many kinds of delicious vegetables: artichokes, aubergines, asparagus, broad beans, courgette flowers, different varieties of cabbage, etc. A menu dating from 17 January 1756 (the place illegible) included different fruits such as pomegranates, melons, figs, jujubes, damsons and krivaja grapes.

Aromatic and medicinal herbs from the nearby hills, such as anise, saffron, rue, rosemary, bay leaves, marjoram, nettles, peppermint, basil, mint, thyme and capers have always been used to season and refine local dishes. These native ecological spices are at the same time irreplaceable basic and distinctive features of local dishes. These ecological, fragrant herbs make many dishes instantly recognizable and still today show the authenticity of Dubrovnik's gastronomic tradition.

Where the choice of foodstuffs is concerned, they have always been used seasonally, and dishes made from them have been adapted to Christian holidays in that particular season. In the course of the year, each Christian holiday (St Blaise's Day, Carnival, Ash Wednesday, Lent, Easter, The Feast of Corpus Christi, Feast of the Assumption, Nativity of the Virgin Mary, Advent, Christmastime and Christmas Day) was linked to particular customs with written and unwritten rules determining what, when and how much a person should eat. Desserts included *brostule*

(deep fried biscuits), *prikle* (doughnuts), *kontonjata* (quince cheese), *mantala* (must cheese), carob cream, marzipan, sponge cake, sweets, cottage cheese from Majkovo with sage honey, and many other delicacies. Celebrating holidays may well be called a gastronomic journey through the seasons. Of course, the obligatory items on the journey included the well-known wines of Konavle, Župa and Pelješac, as well as olive oil.

In general terms, talking about Dubrovnik's gastronomy without mentioning wine and olive oil would be a major omission. Unique and simply beyond comparison they are the symbols of the Mediterranean, health and gastronomic delight. The climate and customs of the area as well as the contents and organoleptic characteristics of local dishes were strongly characterized by the famous wines of Konavle, Župa and Pelješac. At the time of the Dubrovnik Republic Malvasia wine was highly valued. Other top-quality wines consumed at the time included Maraština from the Island of

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Mljet, Grk from Lumbarda, Rukatac from Smokvica and Pošip from Čara. According to the Statute of St Julian and St Martin of 1556, and because of the outstanding quality of their grapes, the people of Žuljana paid their tax to the Dubrovnik Republic exclusively in red wine, which was transported to the Rector's Palace. The tradition of making white and red wines in the area has been maintained to this day, the majority of which are top quality wines mainly from the Pelješac Peninsula.

It is a fact that works of art directly or indirectly tell us about social life, thus the writings of Dubrovnik's writers reflect Dubrovnik's social reality. The works of Marin Držić and Ivan Gundulić offer an insight into the gastronomic principles of their time and the role of food and beverages as part of life. The economic abundance which evokes enjoyment in the lavish plate mentioned in Pomet's monologue (*Uncle Maroje*) is a gastronomic masterpiece. This «plate» is a pinnacle of harmony and beauty of different delicacies which affect all the human senses, evoke emotions and lead to ecstatic rapture. In Gundulić's *Tirena*, the sensual enjoyment derived from food and drink is portrayed in the characters of the satyr Vuk and country people - «love becomes frozen without wine and bread», while in Vojnović's *Trilogy* this gastronomic abundance decreases, which is a reflection of the downfall of Dubrovnik's aristocracy.

From Pomet's time up to the present day, Dubrovnik's gastronomy has undergone major changes, mainly caused by adjustments to the increasing tourist market.

Tourism has become the main branch of Dubrovnik's economy causing a series of transformations and adaptations in the field of gastronomy.

Present-day gastronomy is multi-layered from several aspects: it encompasses the development of modern gastronomy which is exposed to constant change plus ways of adapting to these changes from the viewpoint of local cuisine – how to conceptualise, formulate and present our offer in a modern and interesting way and according to current gastronomic trends.

By implementing economic measures, respecting working and living conditions, and the profit which has become the point of work and business in today's hotel and catering industry, Dubrovnik's gastronomy should remain recognisable as to its message and contents. What are the characteristics of Dubrovnik's modern gastronomic offer, how is it created and maintained, and to what extent is tradition being followed? Can one still find any trace of Dubrovnik's original gastronomy in the huge and constantly increasing number of catering establishments in Dubrovnik? Can one nowadays talk about gastronomy as a component of the local cultural identity, or is it a matter of the additional value of the tourism industry whose role is evaluated solely on material profit? It is difficult to provide a simple answer to these questions, but one should by all means keep them in mind when planning catering education and activities in Dubrovnik.

Globalization has brought both advantages and disadvantages – Dubrovnik has reaffirmed itself as an Adriatic and Mediterranean centre visited by millions of tourists on a yearly basis. However, it is less than likely that they consume local food prepared in the authentic Dubrovnik way. The experience of the original is being replaced by the experience of the familiar, i.e., there is a trend of catering to conventional tastes, thus destroying the initiative and possibility of recreating a true Dubrovnik dish. In this matter, one should mention that modern gastronomy requires innovation and that a large number of traditional Dubrovnik dishes can easily be modified in accordance with modern gastronomic trends. It is a fact that we cannot always offer 21st century guests Renaissance dishes from Držić's time or similar dishes in their original form. However, such dishes can quite easily be reinterpreted in modern times, provided that this partial transformation does not disturb, or damage, the basic habitus, recognizability and original message of the dish.

In line with its cultivated, natural and ecological habitus, Dubrovnik has been created on the principle less is more which can definitely be applied to the creation of its modern gastronomic offer. After all, this particular principle is the only real and sustainable connection between traditional and modern Dubrovnik.



- knjiga s okusom
i mirisom
nonine
kubinje

Nakon što je pročitala knjigu Dubrovački komini, koju je godinama stvarala Dubrovkinja Jadranka Ničetić - Jadre, jedna je dubrovačka gospođa autorici poručila: „Blago nama da te imamo, Gradu si regalala pravi dragulj.“ Dragulj je, naravno, knjiga sama, kao prvo pisano djelo koje svjedoči o bogatoj gastronomskog kulturi i tradiciji Dubrovnika i njegove okolice. Ni sama ne znam kako je protekla gotovo godina i po od kako su „Dubrovački komini“, radujući brojne štovatelje svakovrsne dubrovačke baštine, ugledali, kako bi se reklo, svjetlo dana, a da sam se tek nedavno našla s tom knjigom u rukama. Odmah sam se pridružila ljubiteljima tog štiva s okusom i mirisom prošlih vremena.

Jadranka Ničetić nas u ovoj knjizi vodi kroz povijest dubrovačke gastronomije, koja se kao i cijela kultura ovoga

Grada stvarala stoljećima, skupljajući razne utjecaje koji su je poput začina obogaćivali, ostajući posebna i originalna. Knjiga Dubrovački komini dokazuje da ni slučajno ne stoji tvrdnja da Dubrovnik nema svoju autohtonu kuhinju. Godinama skupljane brojne ričete jela koja se blagovalo i na gospodskim i na siromašnim trpezama, dokazuju da je Dubrovnik i u gastronomiji uvijek znao dati svoj posebni štih. Prije ove knjige nije bilo niti jednog mjesta na kojemu bi se zajedno našle, dešifrirane i lijepim jezikom, s prizvukom nostalgije napisane recepture, za sve što je bilo na trpezama u posebnim, sretnim i tužnim, blagdanskim i običnim prigodama dubrovačke prošlosti.

Jadranku smo, u namjeri da s njome progovorimo o tome kako je i zašto krenula na put istraživanja dubrovačke kulinarske prošlosti, zatekli u Nizozemskoj u kojoj već neko vrijeme živi, daleko od Grada u kojemu je rođena i za koji je nesumnjivo vežu duboki osjećaji i važna sjećanja.



KAŽE SE DA NIŠTA NIJE
SLUČAJNO, ŠTO JE ONDA
RAZLOG OVOJ KNJIZI NA
KOJOJ STE DUGO RADILI?

Dok sam bila mala svaki dan sam sa svojom majkom išla na placu po svježe voće, povrće, ribu ili meso. Ona je nosila veliki košić od pruća, a ja svoj mali, u koji bi ona uvijek stavila neko sezonsko voće. Objed je spremala od svježih namirnica kao i većina žena u Gradu. Jela su bila sezonska, raznovrsna, ali i tradicionalna. Takav način života kao i stara jela polako su nestajali s ubrzanim načinom života koji je donio i brzu prehranu, jela iz svih dijelova svijeta. U razgovoru s mlađim generacijama shvatila sam da oni znaju sve o sushi-ju ili taco-su, dok pojedina autohtona jela nikada nisu probali. Upravo tim mlađim generacijama odlučila sam ostaviti pisani trag o običajima i mnoštvu autohtonih jela koja se spremaju u dubrovačkom kraju, a sada ponovo otkrivaju zaboravljene gurmanske užitke.

KNJIGA JE PRIVLAČILA ŠIROKU POZORNOST I DOK JE NASTAJALA. MNOGI SU U VAMA PRI TOM PREPOZNALI SPASITELJICU, JOŠ SAMO U PREDAJI ŽIVOG GASTRONOMSKOG NASLIJEĐA DUBROVAČKOG KRAJA. PODIJELITE S NAMA TO ISKUSTVO.

Tijekom pisanja knjige upoznala sam mnoštvo dragih ljudi koji su uistinu pokazali veliki interes za moj rad, a samim time željeli su i doprinijeti njezinom stvaranju. Tako su mi često znali predlagati s kim se trebam sastati kako bih doznala zanimljive podatke uz neki običaj, jelo ili su mi jednostavno sami donosili zadaće sa zapisima drugih obitelji na posudbu kako bih proučila što više starih ričeta. Najviše sam uživala istraživati po selima dubrovačkoga kraja gdje stariji ljudi još uvijek živo pamte običaje iz svoga djetinjstva. U Državnom arhivu u Dubrovniku, te Narodnoj i Znanstvenoj knjižnici tražila sam podatke iz starih književnih djela, kao i usputnih bilježaka pisaca o tome što se u Dubrovniku jelo i kako se pripremala hrana koja je punila trpeze. Svaki dan tijekom pisanja knjige beskrajno sam uživala upravo zato jer sam imala veliku podršku sve te drage čeljadi. Zbog velikog interesa naših iseljenika, koji su željeli knjigu pokloniti svojim prijateljima, odlučila sam skraćenu verziju prevesti na engleski. Uskoro „Traditional taste od Dubrovnik“ izlazi iz tiska.

UPOZNALI STE I DRUGE KULTURE. KOLIKO LJUDI DANAŠNJICE DRŽE DO SVEGA ONOGA ŠTO MIRIŠE NA NOSTALGIJU, ŠTO VRAĆA U PROŠLOST? IMA LI SE UOPĆE VREMENA ZA TO?

Na putovanjima često uspoređujem način na koji se nude autohtona jela pojedinog kraja. Cijela Europa je u znaku buđenja lokalnog prehrambenog identiteta. Mnoge razvijene zemlje itekako drže do svoje tradicije jer su na taj način prepoznatljive svugdje u svijetu. Upravo ta tradicijska jela destinaciju čine zanimljivom, jer lance brze hrane možete pronaći diljem svijeta. Običaji vezani uz hranu važan su dio naše nematerijalne baštine, stoga valja ubrzano raditi na zaštiti proizvoda koji će nositi oznaku geografskog podrijetla.

Zadnjih godina u dubrovačkom kraju sve više se pozornosti pridodaje obogaćivanju jelovnika autohtonim jelima kako bi gost uživao u okusima i mirisima u kojima su stoljećima uživali ljudi našega kraja, a sve je više i proizvođača tradicijskih slastica. Gost opčinjen prirodnom ljepotom, oplemenjenim znanjem iz naše bogate prošlosti, potpunu cjelinu doživljava našega kraja zaokružuje izborom koji mu se nudi na pjatu.

ŠTO BISTE OD STARIH RIČETA IZDVOJILI KAO POSEBNOST, ŠTO NAJRADIJE OD TIH STARIH RECEPTURA PRIPREMATE U SVOME KOMINU, ZA SVOJE DRAGE?

U svim receptima koje sam proučila nisam pronašla niti jedan o gljivama, pa se lako da zaključiti da ih nisu konzumirali. U drevnoj dubrovačkoj kuhinji rado su upotrebljavali mirodije i začine dovezene brodovima i karavanama iz dalekih krajeva koji su jelima davali bogatiji okus i aromu, a zbog dostupnosti i samoniklo ljekovito bilje koje obilno raste na dubrovačkom području.

Mojim dragim ukućanima i prijateljima uvijek rado spravljam Stonsku tortu,

šporke makarule, zapečene mušule, pastu s morskim ježima, janjetinu s bižima i koprom, teleće odreske s kaduljom, kotonjatu, mantalu, ovisno o godišnjem dobu i o tome preferira li društvo više ribu ili meso.

KOJI KOMENTAR NA „DUBROVAČKE KOMINE“, A SIGURNO IH JE PUNO STIGLO DO VAS, DRŽITE NAJBЛИŽIM ONOME ŠTO I SAMI OSJEĆATE ZA SVOJU KNJIGU?

Bilo je jako puno komentara putem e-maila ili usmeno, ali meni je najdraži jedne umjetnice iz Konavala koja mi je rekla da joj je najdraži bijeg od svih problema sadašnjice moja knjiga, jer u njoj pronalazi svoj mir.

Često i sama uzmem „Dubrovačke komine“ u ruke pa iznova dragim prijateljima pročitam neki zanimljiv ulomak koji nas brzinom svjetlosti vrati u djetinjstvo, u one mirne i spokojne dane kad se živjelo bez žurbe i kad su svi komini vonjali domaćim jelima. Svaki put iznova, dok listam knjigu, vrijeme stane, a naši stari ponovo ožive. Iako sam se čvrsto držala povijesnih činjenica pišući moju knjigu, kroz te pričiće nastojala sam prenijeti dio topline domova naših nona i naših majki. Po reakcijama čitatelja vidim da sam u tome i uspjela.

Tko jednom zađe u magični svijet knjige Dubrovački komini, a time i u svijet stare dubrovačke kuhinje, ostat će zauvijek opčinjen čarolijom okusa i mirisa koji mame uzdah, suzu, zazivaju melankoliju i nostalgiju, miješaju maštu i stvarnost. U mnogim suvremenim kominima ova će knjiga oživjeti gotovo zaboravljene mirise i okuse koji vraćaju u sjećanje djetinjstvo i toplinu jutra u majčinom domu. Gospođa Jadranka, hvala Vam na tome!

— a book with
the taste and
fragrance of
grandma's
kitchen

After reading the book *Dubrovački komini* (Dubrovnik's Old-style Kitchens), a long-term project by the Dubrovnik born writer Jadranka Ničetić - Jadre, another lady from Dubrovnik sent the author the following message: „We are so lucky to have you. You have presented the City with a true gem“. The gem, of course, is the book itself, as the first written piece bearing evidence of the rich gastronomic culture and tradition of Dubrovnik and its surroundings. I can't tell how come I only recently ran across the book, almost a year and a half after the *Dubrovački komini*, "had seen the light of day", as they say, much to the delight of numerous admirers of all fields of the Dubrovnik heritage. Needless to say I immediately joined the lovers of this text with its taste and fragrance of bygone times.

In her book, Jadranka Ničetić leads us through the history of Dubrovnik's gastronomy, which - like the entire culture of the City - has been created throughout the centuries by adopting different influences that enriched it like spices do, but which still managed to remain special and original. The book *Dubrovački komini* actually proves that the statement that Dubrovnik doesn't have its own indigenous cuisine is by no means true. Numerous recipes for dishes served at both rich and poor people's tables that have been collected for many years prove that Dubrovnik has

always put its own stamp on the field of gastronomy as well. Before this book, there was no place where one could find recipes - explained in lovely language resounding with nostalgia - for all dishes served on special, happy, sad, festive and ordinary occasions during Dubrovnik's past.

Aiming to ask Mrs. Ničetić how and why she chose to explore Dubrovnik's culinary past, we found her in Holland, where she has been living for some time now, far away from her native City, to which she is undoubtedly bound by deep feelings and fond memories.

THEY SAY THAT NOTHING HAPPENS BY CHANCE. SO, WHAT MADE YOU WRITE THIS BOOK, ON WHICH YOU WORKED FOR A LONG TIME?

When I was little, I went to the market place with my mother every day to buy fresh fruit, vegetables, fish or meat. She used to carry a large wicker basket - I carried a little one too- in which she always placed some fruit of the season. She always prepared lunch from fresh foodstuffs, like most of the women in the City did. The dishes were seasonal, varied and traditional. However, this way of life and the old dishes both began to disappear under the influence of a quicker pace of life, which brought fast food and dishes from all parts of the world. While talking with younger generations, I realised that they were more familiar with sushi or taco, and had never tasted some of the indigenous dishes. Therefore, I decided to leave written evidence about the customs and numerous native dishes from the Dubrovnik area to these very younger generations, and they are now rediscovering the forgotten gourmand delights.

WHILE YOU WERE STILL WORKING ON IT, THE BOOK AROUSED WIDE INTEREST.

MANY PEOPLE SAW IN YOU A SAVIOUR OF THE GASTRONOMIC HERITAGE OF THE DUBROVNIK AREA, WHICH NOW ONLY LIVES ON BY WORD OF MOUTH. WHAT KIND OF EXPERIENCE WAS IT WRITING THIS BOOK?

While writing this book, I met many sweet people who indeed showed great interest in my work and wished to give their contribution to its creation. They often suggested whom I should meet to find out interesting details connected with certain customs or dishes, or they simply brought me notebooks borrowed from other families so that I could study as many old recipes as possible. I took the greatest pleasure in doing my research in the villages of the Dubrovnik area, where old people still clearly remembered their childhood customs. In the Dubrovnik Archives and in the National and Scientific Libraries, I studied old books and incidental references on what people used to eat in Dubrovnik, and in what way the food for our tables used to be prepared. I enormously enjoyed each day of the writing particularly because I had huge support from all those wonderful people. Because of the great interest of our emigrants who wished to present their friends with this book, I decided to translate its abridged version into English. The book entitled *Traditional Taste of Dubrovnik* is about to be published.

YOU HAVE HAD THE OPPORTUNITY TO MEET DIFFERENT CULTURES. HOW MUCH DO PEOPLE TODAY CARE ABOUT EVERYTHING THAT HAS TO DO WITH NOSTALGIA AND BRINGS BACK MEMORIES OF THE PAST? DO PEOPLE HAVE TIME FOR ALL THAT?

During my travels, I often compare the way the native dishes of particular

areas are offered. The whole of Europe is experiencing the awakening of local culinary identity. Many developed countries do appreciate their tradition, because it makes them recognisable worldwide. In view of the fact that one can find fast food chains all over the world, it is those very traditional dishes that make a destination interesting. The customs connected with food are an important part of our intangible heritage, which is why people hasten to protect the products that will bear the mark of geographic origin.

In recent years, people in the Dubrovnik area are more and more keen to enrich their menus with local dishes, to enable guests to enjoy the tastes and fragrances which the local people have enjoyed for many centuries. The number of producers of traditional sweet dishes is constantly increasing as well. Charmed by the beauty of our countryside and intrigued by our exciting history, guests will round up their experience of the area with the very selection of food that is being served to them.

WHICH OF THE OLD RECIPES DO YOU CONSIDER PARTICULARLY SPECIAL, AND WHICH OLD RECIPE IS YOUR FAVOURITE WHEN PREPARING FOOD FOR YOUR NEAREST AND DEAREST?

Among all the recipes I have researched, I discovered none with mushrooms, so one might conclude that they weren't consumed at all. To improve and enrich the taste and aroma of the old Dubrovnik dishes, people keenly used flavours and spices brought in by ships and caravans from faraway lands. They were also fond of using wild medicinal herbs, which grew lavishly in the Dubrovnik area and were easily accessible.

For members of my family and friends, I gladly and often make Gateau from Ston, *šporki makaruli* (sporchi macaroni), *zapečene mušule* (baked mussels), *pasta*

s morskim ježima (sea-urchin pasta), *janjetina s bižima i koprom* (lamb with peas and dill), *teleći odresci s kaduljom* (veal cutlets with sage), *kotonjata* (quince cheese) and *mantala* (must cheese), depending on the season and whether my guests prefer fish or meat.

YOU HAVE SURELY HEARD MANY COMMENTS ON THE DUBROVAČKI KOMINI. WHICH DO YOU CONSIDER TO BE THE CLOSEST TO WHAT YOU YOURSELF FEEL ABOUT THE BOOK?

I have received very many comments via e-mail, or by word of mouth. The one I like best is by an artist from Konavle, who told me that my book is the best way for her to get away from all today's problems, and that she finds peace in it.

I myself often take the book in my hands and read an interesting passage to my dear friends, which takes us back, at the speed of light, to childhood and the serene and peaceful days when we lived without rushing and when all old kitchens smelled of home-made dishes. Every time I turn the pages of the book, time stands still and old folks come back to life again. Although I stuck strictly to historic facts while writing my book, I intended to convey a part of the warmth of our grandmas' and mothers' homes. Readers' comments show that I succeeded in my intention.

One who enters the magic world of the book *Dubrovački komini*, and thus the world of the old Dubrovnik cuisine, will forever remain charmed by the magic of tastes and fragrances which make you sigh, shed a tear, and feel melancholic and nostalgic, mixing imagination with reality. This is why in many of today's kitchens this book will bring to life almost forgotten fragrances and tastes which bring back memories of childhood and the warmth of a morning in one's mother's home. Thank you for that, Mrs. Ničetić



*Rozolin se pravi od
– ruže vonjače (rosa centifolia),
jedne od najstarijih i
najpoznatijih ruža u Europi
kojom su još stari Rimljani
posipali krevete.*

*Naziv vonjača na dubrovačkom
području dobila je ova
grmolika ruža upravo
zbog intenzivnog mirisa.*

*Sadila se uz gosparske,
ali i seoske kuće
dubrovačkog
kraja.*



Rozolin, mirisni liker dubrovačkih krajeva, od davnina je poznat, a danas gotovo zaboravljen. Podsjeća na doba Dubrovačke Republike, slavne dane dubrovačke povijesti, spominju ga dubrovački pisci, ali i arhivski spisi. Danas će se naći u malo kojoj kući, iako recept i nije tajna. Uz pravu vrstu i dovoljan broj ružinih latica, može ga spraviti bilo tko, a probirljiviji gost naći će upravo domaći rozolin u biranim trgovinama autohtonih proizvoda. Još u doba Dubrovačke Republike rozolin je bio zaštitni znak ovoga kraja. Ružini grmovi sadili su se uz vrtove kuća oko Grada, a cvjetovi su se ubirali i pomno birale laticice. Rozolin je darivan svećenstvu i plemstvu koje je dolazilo u Grad. Kao poklon su ga nosili i svakom novoustoličenom hercegovačkom sandžakbegu i bosanskom beglerbegu. Tako dubrovački Senat davne 1777. g. savjetuje svog poslanika da bosanskog beglerbega uz uobičajene darove krišom podmiti, baš dubrovačkim rozolinom. Liker se stoljećima nudio posebnim, uvažanim gostima u znak dobrodošlice.

Za popodnevnih susreta u boljim dubrovačkim kućama uz glazbu i čitanje poezije, za stolom bi se našla i kupica rozolina uz suhe smokve.

Teško je reći zbog čega se običaj pravljenja ovog mirisnog likera gotovo izgubio. Čini se da nema više strpljenja za skupljanje ružinih latica, a potrebno je tek 12 mirisnih ružinih cvjetova. Očišćene i oprane listove slaže se u teglicu naizmjenično sa šećerom. Za ostalo je potrebno tek sunce, strpljenje i povremeno miješanje. Nakon 40-ak dana na suncu nastala tekućina se procijedi i zalije blagom domaćom rakijom. I to je sve. Ipak, sve je manje i rozolina i ruža od kojih se pravi, tzv. vonjača. Zamijenile su je druge ruže - atraktivnije, hibridne vrste trajnijeg cvijeta.

Iako je jug Hrvatske danas na rozolin gotovo zaboravio, običaj pravljenja ovog mirisnog likera sačuvao se na otocima.

Na Lastovu, jednom od najudaljenijih naših otoka, možda baš stoga što je nedirnut svakodnevnicom, rozolin se i dalje spravlja po starim recepturama iz vremena Dubrovačke Republike. Osim likera koji je danas rijetkost, nekad se pravila i ružina vodica, koja se koristila kao miris, a do današnjih dana zadržao se miris ružinih latica najčešće o Uskrsu, kad domaće pinice zamirišu aromom za kolače na bazi ružinih latica.

Rozolin

Rozolin, a fragrant liqueur from the Dubrovnik area - widely known in the past - is nowadays almost forgotten. Reminiscent of the time of the Dubrovnik Republic and the glorious days of Dubrovnik's history, it was mentioned by Dubrovnik writers, but also in archival records. Rozolin is nowadays seldom found, although its

recipe is not a secret. Anyone using the proper variety of rose and the right amount of petals can make it. A more demanding guest can find home-made Rozolin in specialised shops with local products.

Rozolin was already a regional trade mark at the time of the Dubrovnik Republic. In the gardens of houses surrounding the Old City rose shrubs used to be planted, the flowers picked and the petals selected with care. Clergymen and aristocrats who visited the City were presented with Rozolin. It was a customary gift for every newly-appointed Herzegovinian sanjak-bey

*Rozolin is made from the
Provence rose, known locally as the
sweet-smelling rose
(rosa centifolia)
- one of Europe's oldest and
best-known rose varieties
- which the Ancient Romans
scattered over their beds.
This shrub rose variety owes
its name to its heavy scent.
It used to be cultivated
close to both noblemen's
and peasant houses
in the Dubrovnik
area.*

(a high-ranking officer) and Bosnian beylerbey (the governor of a province). For instance, in 1777, the Dubrovnik Senate advised its envoy to secretly bribe a Bosnian beylerbey with this very Dubrovnik Rozolin, in addition to the usual gifts.

For many centuries, special and highly esteemed guests were welcomed with the liqueur. Rozolin used to be served with dried figs during afternoon music- and poetry gatherings in Dubrovnik's wealthy homes.

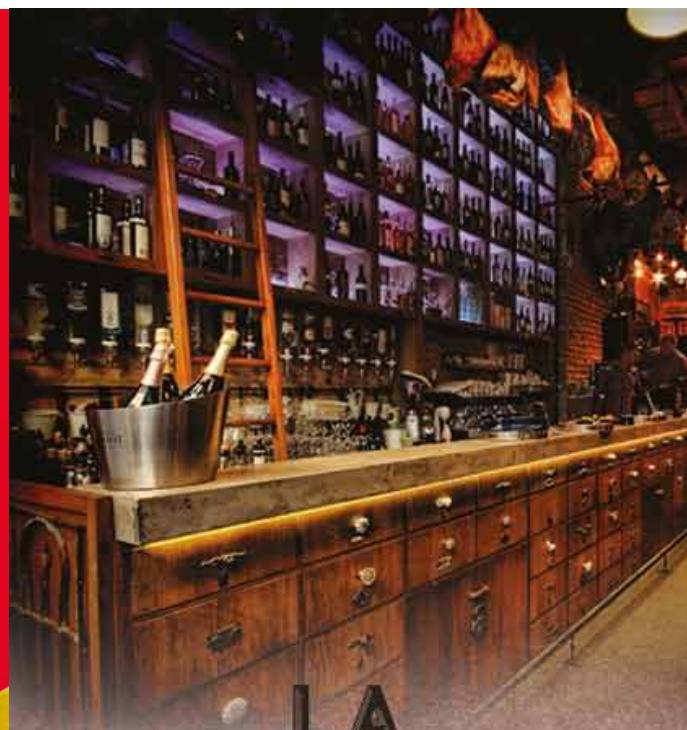


It is difficult to say why the custom of making this aromatic liqueur has almost fallen into oblivion. People seem to have lost the patience to pick rose petals. And all one needs is merely twelve sweet-smelling rose flowers. Cleaned and washed rose petals are placed in alternate layers with sugar in a glass bowl. After that, the only things required are the sun, patience and occasional stirring. After being exposed to the sun for some forty days, the liquid is strained and a mild home-made brandy is poured over it. And that's all. Nevertheless, one finds Rozolin and the rose it is made from - the Provence rose, called locally "the sweet-smelling rose" (ruža vonjača) - less and less often. It has been replaced by other rose varieties, the more attractive hybrid roses with longer lasting flowers.

Although Rozolin is nowadays almost forgotten in Southern Croatia, the custom of making this aromatic liqueur has been maintained on the islands. The reason Rozolin is still being made according to recipes dating from the time of the Dubrovnik Republic on the Island of Lastovo, one of our most distant islands, is perhaps the fact that it has remained untouched by every-day life. In addition to the liqueur, which is a rarity today, people used to make rose lotion that was used as perfume. However, the rose petal fragrance has been preserved to this day in the form of rose aroma with which the local home-made Easter buns (pinica) are flavoured.

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Dvadeseto stoljeće donijelo je Dubrovniku popularnost i kroz brojna filmska snimanja, tako su šezdesete godine dvadesetoga stoljeća bile vrlo „žive“, Grad je korišten kao scena brojnih, mahom, europskih produkcija. U Gradu, za kojeg je Alfred Hitchcock rekao: „Ljepota Dubrovnika bila bi na filmu nestvarna!“, jedna fantastična serija donosi mu globalnu popularnost. Od 2011. u Dubrovniku se snima planetarno poznati serijal HBO-a „Igra prijestolja“, a prema riječima glavnih producenata serije, DB Weiss-a i David Benioff-a, Dubrovnik je odabran upravo zato što je teško u svijetu naći srednjovjekovni grad na obali, tako savršeno očuvan, a koji po svojim karakteristikama zaista slični na izmišljeni „Kraljev grudobran“ George R. R. Martina. Za produkcijski tim HBO –a, kao i za brojnu glumačku ekipu Hrvatska i Dubrovniku su perfektni, a koliko uživaju snimati u



našem gradu posvjedočili su u kratkom dokumentarnom filmu kojeg je izdao HBO Adria. Više od riječi govore njihove privatne fotografije objavljivane po socijalnim mrežama (Twitter, Instagram) gdje su u „opuštenom“ izdanju na dubrovačkoj Porporeli. U siječnju 2014. u Dubrovniku je snimana još jedna serija – europska produkcija Francuske, Njemačke i Češke posvećena jednoj od najpoznatijih papinskih obitelji – Borgia. Oživljen scenama bitaka, konjima, brojnim statistima Dubrovnik je u siječanjskom suncu predstavljao srednjovjekovni grad iz 15. stoljeća u priči o usponu pape Aleksandra VI. .





When it comes to film and movie productions, the 20th century brought Dubrovnik added popularity through numerous film shoots. During the sixties, numerous European productions were created in this city in which Alfred Hitchcock once said, “The beauty of Dubrovnik would seem unreal in a movie!” In recent times, one fantastic series has reinvigorated this global popularity. Since 2011, Dubrovnik has become home to the recording of HBO’s globally famous series ‘Game of Thrones’. In the words of the main producers of the series, DB Weiss and David Benioff, Dubrovnik was chosen precisely because of the difficulty of finding such a perfectly preserved Medieval City along the coast anywhere in the world, a place which actually resembles the fictional ‘King’s Landing’, by George R. R. Martin. The production team for HBO, as well as numerous cast members recently released a short documentary film vindicating their praise of Croatia and Dubrovnik as the perfect place and how much they have enjoyed recording this epic tale, in a city which truly is epic. It was released by HBO Adria. Private photos published on social networks (Twitter, Instagram) by the cast speak of ‘words which cannot express the beauty of where they are’ in the relaxed Dubrovnik Porporela. In January 2014, a joint European French/German/Czech production began recording a series dedicated to one of the most famous papal families – Borgia. Enlivened by battle scenes, horses, and extras, Dubrovnik reassumed its image of a 15th century city in this story about the rise of Pope Alexander VI.

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DOGAĐANJA U DUBROVNIKU 2014 DUBROVNIK EVENTS

FESTA SV.VLAHA / FESTIVAL OF ST. BLAISE



1.-9. VELJAČE 2014.

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

1 – 9 FEBRUARY 2014

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 festival, 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.

www.dubrovnik.hr

DUBROVAČKI KARNEVO / DUBROVNIK CARNIVAL

1.– 4. OŽUJKA 2014.

I naši su stari ludovali pa možemo i mi...izreka je koja se u Dubrovniku čuje u veljači u vremenu karnevalskih svečanosti, vremenu kad je sve dopušteno, kad ljudi postaju netko drugi ili pak pokazuju svoje pravo lice... Veselo vrijeme karnevala i maskiranja događa se u razdoblju iza Nove godine i nestaje dolaskom proljeća. Turistička zajednica grada Dubrovnika i Grad Dubrovnik u vrijeme karnevala organiziraju niz prigodnih programa poput Četiri dana dubrovačkog karnevala. Osjetite posebnu atmosferu šale, smijeha, veselja, radosti i jetkog ismijavanja jer su

to bitna obilježja dubrovačkih karnevalskih svečanosti i zabava.

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

1 – 4 MARCH 2014

Our ancestors also had fun, and so should we... is a proverb which one can hear in Dubrovnik in February during the carnival, the time when everything is allowed, when people become someone else or show their true face...The merry time of carnival and putting on masks begins after New Year's time and ends with the arrival of spring. During the carnival the Dubrovnik Tourist Board and the City of Dubrovnik organize numerous events. Experience the special atmosphere of the Dubrovnik carnival festivities characteristic of jokes, laughter, merriment, joy, mime and acerbic mockery.

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

11. MEDITERANSKI SAJAM ZDRAVE PREHRANE, LJEKOVITOG BILJA I ZELENOG PODUZETNIŠTVA 27. – 30. OŽUJKA 2014.



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27 – 30 MARCH 2014

<http://www.mediteranski-sajam.com/>

DUBROVNIK FESTIWINE

24. – 26. TRAVNJA 2014.

Na prvom regionalnom vinskom festivalu Dubrovnik FestiWine koji se u Dubrovniku od 24. do 26. travnja 2014. godine održava kušajte lokalna vina u Dubrovniku i upoznajte puninu okusa crnih i bijelih vina uzgojenih na suncem i solju okupanim padinama Pelješca i plodnom tlu konavoskog vinogorja.

24 – 26 APRIL 2014

The first regional wine festival perfectly titled Dubrovnik FestiWine runs from the 24 to 26 April, 2014. Get your taste buds buzzing with an abundance of local wines to be tried whilst sampling the fullness of flavour with both red and white wines as grown under the sun and salt bathed slopes of Peljesac or the fertile Konavle vineyards

AKLAPELA SMOTRA KLAPA / DALMATIAN SONGS FESTIVAL)



25.- 27. TRAVNJA 2014.

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

25 – 27 APRIL 2014

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

www.aklapela.hr

MALI GLAZBENI FESTIVAL PARK ORSULA 2014 / PARK ORSULA MUSIC FESTIVAL 2014



15. LIPNJA – 5. RUJNA 2014.

Jedinstven prostor otet zaboravu entuzijazmom udruge Ambient Croatia, opremljen i prilagođen za glazbeno-scenska događanja nudi pregršt raznovrsnih koncertnih zbivanja domaćih i inozemnih izvođača.

Riječ je o povijesnom lokalitetu Crkvice sv. Orsule, koji je nakon 200 godina otet zaboravu i oko koje je napravljen scenski prostor s prekrasnim pogledom na staru gradsku jezgru, udaljen od centra Grada svega par kilometara s amfiteatrom od 250 sjedećih mjesta.

15 JUNE – 5 SEPTEMBER 2014

Open Air Stage – Archaeological Site – Panoramic Gazebo. This wonderful cultivated area, apart from being a place where one can enjoy nature and the view, was conceptualised as a unique open air stage for cultural and entertainment events with 250 seats. The new edition of the Orsula Park Music Festival programme offers an unforgettable experience under the stars.

www.parkorsula.du-hr.net

GLAZBENO – SCENSKI FESTIVAL ANA U GRADU / MUSIC SCENE FESTIVAL “ANA IN TOWN”



21. LIPNJA 2014.

21 JUNE 2014

Vikend festival Ana u Gradu predstavlja mladu umjetnicu, vrsnu violončelisticu prepoznatljivog glazbenog stila Anu Rucner u dvojakoj ulazi klasične glazbenice i crossover instrumentalistice.

Ideja ovog kratkog Festivala je da, već pri početku ljetne glazbene sezone, u Grad donese ponešto za svakoga.

www.anaugradu.com

LE PETIT FESTIVAL DU THEATRE



21. –28. LIPNJA 2014.

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

21 – 28 JUNE 2014

This is a small festival, but a special and distinctive cultural event in which artists display their artistic talents from around the world. Every year, Le Petit Theatre du Festival raises the curtain revealing carefully selected creations and talented artists, poets, actors and dancers.

LJETO NA ELAFITIMA, U ZATONU I ORAŠCU / SUMMER EVENTS PROGRAM AT DUBROVNIK SOURROUNDINGS

1. SRPNJA – 31. KOLOVOZA 2014.

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

1 JULY –31 AUGUST 2014

For many years the City of Dubrovnik and the Dubrovnik Tourist Board have been organizing music and entertainment programs on the Elafite islands, as well as in Zaton and Orašac in order to present Mediterranean music, folklore and folk traditions that have been cherished for centuries. During these special programmes featuring traditional folk festivities, guests will be able to enjoy some thirty performances this summer such as: Dalmatian vocal group concerts, folklore performances, classical music concerts and performances by Croatian music entertainers. These events will be held on the Islands of Koločep, Lopud and Šipan, as well as in Zaton and Orašac.

DUBROVAČKI MEĐUNARODNI OPERNI FESTIVAL / DUBROVNIK INTERNATIONAL OPERA FESTIVAL



03. – 06. SRPNJA 2014.

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 gostovanje znanih međunarodnih opernih zvijezda.

3 - 6 JULY 2014

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.

www.dubrovnik-opera-festival.com

65. DUBROVAČKE LJETNE IGRE / 65TH DUBROVNIK SUMMER FESTIVAL



10. SRPNJA – 25. KOLOVOZA 2014.

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

10 JULY–25 AUGUST 2014

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

www.dubrovnik-festival.hr

ZVIJEZDE POD ZVIJEZDAMA / STARS BENEATH THE STARS



10. SRPNJA –3. RUJNA 2014.

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

10 JULY –3 SEPTEMBER 2014

This is the 10th year that the important Dubrovnik hotel group Adriatic Luxury Hotels has organised a summer programme of music and entertainment

called “Stars beneath the Stars”, for the city of Dubrovnik and its guests. The most attractive open-air venues of our hotels - beaches, terraces, swimming pools - serve as breathtaking settings where concerts take place under the stars.

DIVLJA LIGA / WATERPOLO WILD LEAGUE 2014



12. SRPNJA –11. KOLOVOZA 2014.

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

12 JULY –11 AUGUST 2014

Today, the 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.

www.divljaliga.hr

GLAZBENI FESTIVAL – DUBROVNIK U POZNO LJETO / MUSIC FESTIVAL – DUBROVNIK IN LATE SUMMER

10. SRPNJA –3. RUJNA 2014.

Festival koji će trajati do polovice rujna poznog ljeta pokrenuo je Dubrovački simfonijski orkestar kako bi glazbeno – kulturna živost u UNESCO-om Dubrovniku bila prisutna i nakon završetka Dubrovačkih ljetnih igara.

26 AUGUST – 20 SEPTEMBER 2014

This new festival that will last until mid-September was recently launched by the Dubrovnik Symphony Orchestra in order to maintain the music and cultural vibrancy in UNESCO's Dubrovnik after the Dubrovnik Summer Festival.

WINE & JAZZ FESTIVAL



25. –28. RUJNA 2014.

Jedinstveni dubrovački festival „Wine & Jazz festival“ je postao enogastro-kulturna atrakcija za sve štovatelje umjetnosti, jazz-a, finog vina i autohtone dalmatinske kuhinje.

25 – 28 SEPTEMBER 2014

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

www.dubrovnikwinejazz.com

PROSLAVA MEĐUNARODNOG DANA TURIZMA / WORLD TOURISM DAY CELEBRATION

27. RUJNA 2014./ 27 SEPTEMBER 2014

FESTIVAL PEKMEZA, DŽEMA I MARMELADE / CROATIAN FESTIVAL OF JAMS AND MARMALADES



11. –13. LISTOPAD 2014./

11 – 13 OCTOBER 2013

ispred Crkve sv. Vlaha / in front of Saint Blaise's Church

BOŽIČNI SAJAM CHRISTMAS FAIR



PROSINAC 2014. –SIJEČANJ 2015.

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

DECEMBER 2014 – JANUARY 2015

At the time of the December holidays the Unesco World Heritage City of Dubrovnik will shine with magical decorations and sparkle with fairy lights, creating the atmosphere of a fairy-tale renaissance city. In the month of gift giving the Christmas Fair will take place. Traditional crafts will be on show, and handicrafts, Christmas decorations, candles, toys, glassware, embroidery, ceramics, porcelain and all the objects which the artists' hands have manufactured for Christmas will be displayed. The caterers will offer Christmas cookies, confectionery, mulled wine, *bruštulani mjenduli* (candied almonds), and traditional Dubrovnik sweet delicacies including *kotonjata* (quince cheese), *mantala* (must cheese), *prikle* (doughnuts), *hrostule* (deep fried biscuits) and other delicacies made for this holiday time. To the accompaniment of Christmas songs, the fair will be open from St Nicolas' Day to Epiphany.

DOČEK NOVE GODINE NA STRADUNU / THE NEW YEAR'S PARTY IN STRADUN

31. PROSINCA 2014.

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

31 DECEMBER 2014

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



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