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WELCOME TO DUBROVNIK / DOBRODOŠLI U DUBROVNIK

Welcome

GRATIS



ZIMA 2008
WINTER /09

16

Broj / Number

WILLIAM MONTGOMERY

Zašto volim Dubrovnik / Why I Love Dubrovnik

JK ORSAN

75 godina / 75 years

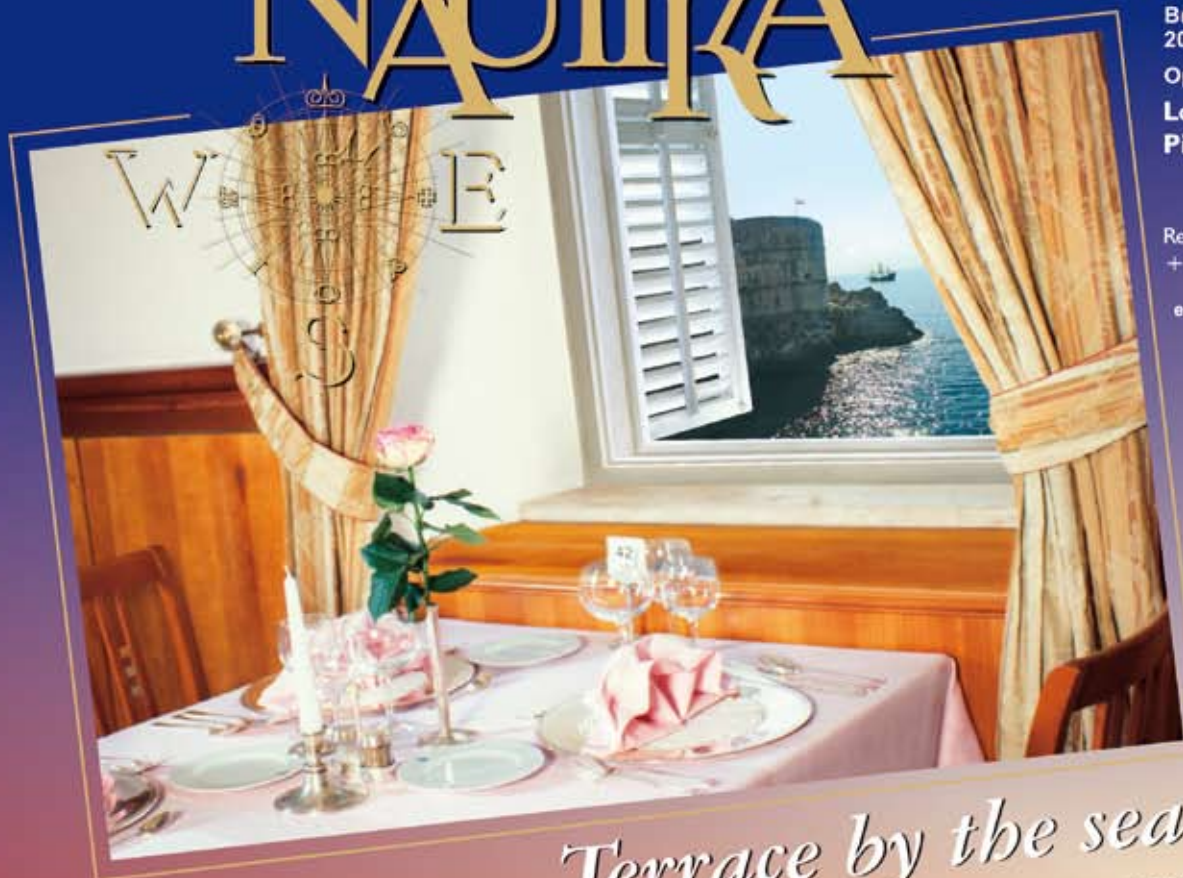
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DRAGI GOSTI,

dobrodošli u Dubrovnik, biser Jadrana, turističku perlu Svijeta!

Srdačno Vas pozdravljam i želim da se u Gradu bogate hrvatske kulture i baštine, lijepo i ugodno osjećate, doživite trenutke koji će Vas pratiti i nadahnjivati cijeloga života.

Voditi ovakav Grad osjećam osobnom privilegijom, usprkos ogromnoj odgovornosti koju osjećam dok sam u službi njegovog razvitka i dobiti, a na što me obvezuje njegova prošlost, ljepota, sklad i duhovnost, kultura i sloboda - sve ono što je utkano u njegove zidine, tvrđave, knjižnice, muzeje, galerije.

U ime Grada Dubrovnika i svoje osobno ime želim Vam dobrodošlicu. Želim da odnesete ovaj Grad u srcu, kao što on Vas, goste i posjetitelje, dočekuje zagrljajem iskrenog prijatelja.

DEAR VISITORS,

Welcome to Dubrovnik, the pearl of the Adriatic, and the tourist pearl of the world!

I would like to welcome you and wish you a pleasant stay in the City of rich Croatian culture and heritage, hoping that the moments which you experience here will follow and inspire you for the rest of your lives.

It is a personal privilege to be the Mayoress of such a City, in spite of the great responsibility I feel being in the service of its progress and welfare, to which I am obliged by its history, beauty, harmony, spirituality, culture and freedom – everything that is embodied in its walls, fortresses, libraries, museums and galleries.

On behalf of the City of Dubrovnik and on my own behalf,

I wish you welcome.

I hope that you take this City into your hearts, in the same way that it welcomes its guests and visitors with the embrace of a true friend.



JELKA TEPSIĆ

*Direktorica TZ Grada Dubrovnika
Dubrovnik Tourist Board Director*

Bezbroj je priča koje zidine, palače, ulice i krovovi pričaju iz pre-bogate dubrovačke povijesti, a svaki namjernik u Dubrovniku otkriva svoju priču u kamenu ili moru, na Stradunu ili na Porporeli. Časopis Welcome to Dubrovnik u svom šesnaestom zimskom broju čitateljstvu nudi odabir uspomena i bilješki iz nekog prošlog vremena, ali i sadašnjice, koja je u ovom prekrasnom Gradu (jedinom na svijetu s velikim početnim G) neizbrisivo obilježena nasljedem predaka.

S hladnoćom bure i kišnim oblacima, ali i prelijepim sunčanim zimskim danima u Gradu pod Srđem, zimski doživljaj ispunjavaju izložbe, koncerti, športska natjecanja, karnevalski balovi, veličanstvena Festa sv. Vlaha u veljači i spektakularni doček Nove godine na Stradunu, najljepšoj ulici svijeta.

U našem časopisu upoznat ćete otkucaje života u Gradu kroz priče o njegovim malim velikim ljudima, tradiciji, strastima koje izdvajaju pojedince među nama, ljepotama kojima Grad privlači strance poput magneta... Pročitajte priču o Matiji Putici, uspješnom mladom veslaču, Slovenki Barbari Njirić koja u Gradu više nije stranac, priču o našem poznatom sugrađaninu Davoru Gjivoju koji je ostvario „američki san“ noseći Grad u srcu, kolekcionaru Božu Lasiću koji skuplja medalje i zanatliji tradicijskog obrta, krojaču – šavcu Ivušiću u ateljeu je Lucija Perojević koja vještim prstima stvara minuciozna djela, koja se, kao i ostalo blago dubrovačkih gospođa

čuva u škrinjama i buralima, o kojima donosimo poetičnu priču. Podsjećamo i na blistavu karijeru estradnjaka Mila Hrnića i „Libertasa“, a nepce sladimo tipičnim zimskim dubrovačkim jelom –šporkim makarulima. Impresije o našem Gradu iznosi William Montgomery, a sve to iz pera naših stalnih, ali i novih dragih suradnika, kojima zahvaljujemo na trudu i kreativnosti.

Gostoljubiv i srdačan domaćin i u hladnijim danima, Dubrovnik otvorena srca prima svoje goste, nudeći i posebnu karticu Winter card kojom se ostvaruju brojni raznovrsni popusti u vremenu od studenoga do Uskrasa.

Manifestacijama, kojima smo iz dan u dan sve bogatiji, Dubrovnik postaje i ostaje kvalitetna turistička destinacija, različit i privlačan. Otkrijte ga kad se nakon pljuska osmjehne suncu punim sjajem i kad zadrhti tlo od pucnja trombunjera što veličaju dubrovačkog sveca zaštitnika. Zaplešite maškarani u Revelinu do jutra, a po izlasku se zakitite cvijetom mimoze koja nas vodi proljeću...

There is an infinite number of stories about the history of Dubrovnik told by the city walls, palaces, narrow streets and roofs, and each visitor to Dubrovnik discovers his own story in the stone and sea, in Stradun and Porporela. In its sixteenth issue the Welcome to Dubrovnik magazine offers a choice of memories and writings from bygone ages, but also from the present day, which is indelibly marked by the heritage of this beautiful City (the only one in the world written with a capital C). With the arrival of the rains and the cold northerly wind, but also the beautiful sunny winter days in the city under Mount Srđ, the winter atmosphere is made complete through exhibitions, concerts, sports events, carnival balls, the magnificent festival of St Blaise in February and a spectacular New Year's party in Stradun, the world's most beautiful street.

Our magazine will acquaint you with the pulse of City life through stories about its ordinary and extraordinary people, the tradition and the passions which make some of its residents special, and the beauty that attracts visitors to the City like a magnet. You will have an opportunity to read about Matej Putica, the successful young rower, the no-longer foreigner in the City Barbara Njirić, our renowned fellow-citizen Davor Gjivoje who fulfilled his «American dream» with the City in his heart, the medal collector Božo Lasić, and the traditional craftsman Ivušić, the tailor. The magazine will present Lucija Perojević in her atelier who creates meticulous works of art which are, like the other treasures of the ladies of Dubrovnik, kept in the cupboards and chest of drawers poetically described in one of the articles. You will also have an opportunity to read about the brilliant career of the pop singer Milo Hrnić and his band Libertas, about the sporchi macaroni, a dish typical of the winter Dubrovnik, and about William Montgomery's impressions of our City. The articles are written by our associates, both permanent and new ones, to whom we extend our thanks for their efforts and creativity. A hospitable and warm host in winter time as well, Dubrovnik receives its visitors with an open heart, offering the special Winter Card which grants a large number of various discounts from November to Easter.

For an increasing number of events Dubrovnik has become and remained a high quality, versatile and attractive tourist destination. Discover Dubrovnik when, after a shower, it smiles at the sun in all its splendour, and when the earth trembles from the gun shots of the *trombunners* (a kind of traditional musketeers), who glorify the Dubrovnik patron saint. Dance at the masked ball in the Revelin Fort until morning, and, on your way out, adorn yourselves with the mimosa flower which announces spring.

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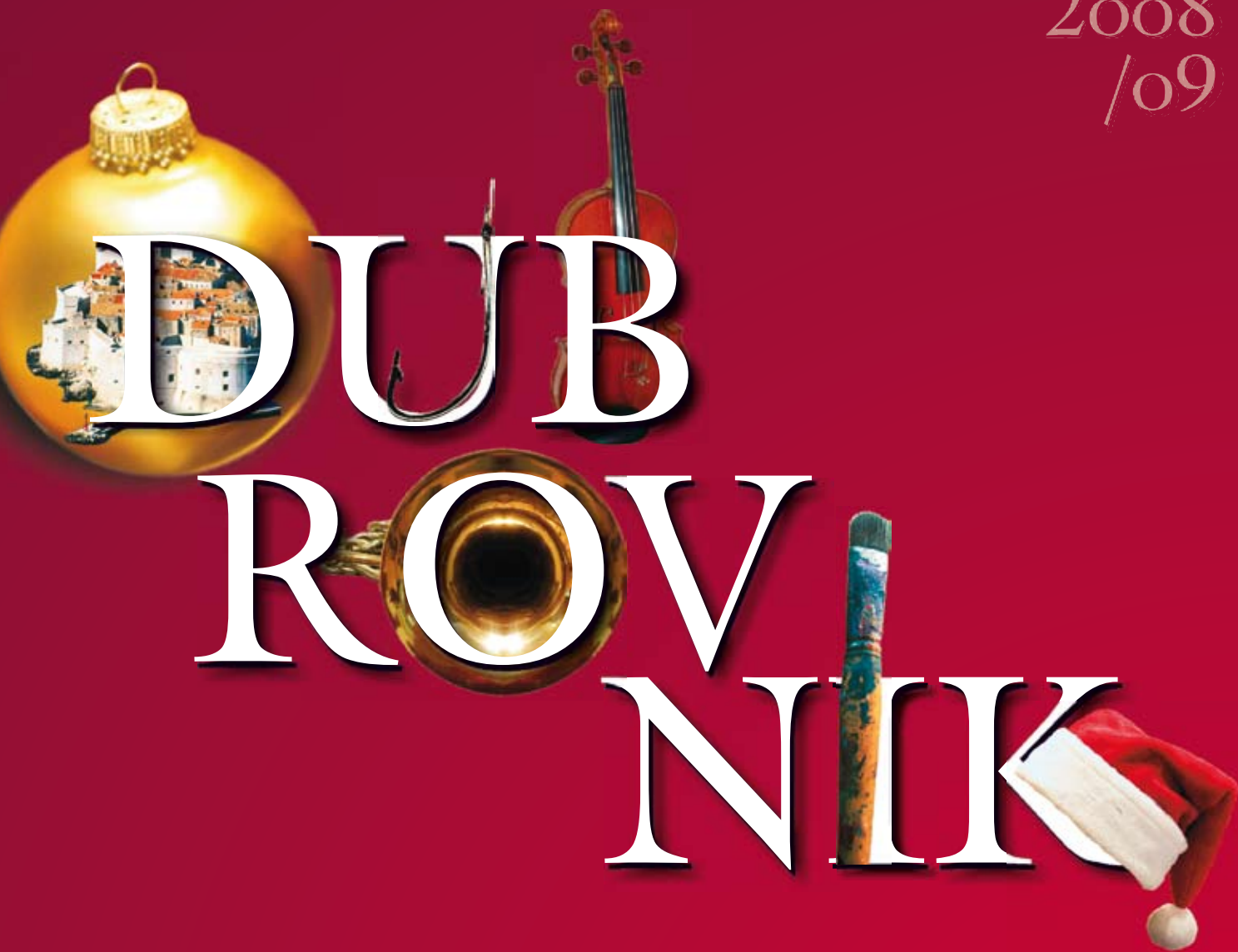
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Zima/Winter
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Dubrovnik po Vašoj mjeri

Jusić, Paljetak - Dan od Amora

Dubrovnik zimi, u zagrljaju hladne bure ili pod zavjesom južine, prekriven ugodnim suncem, pruža poseban osjećaj užitka u svojoj čistoj ljepoti. Bez velikih gužvi i žamora brojnih turista, nudi odmor povratka u sebe, nadahnjuje i ispunjava. Vašom Winter card karticom, koju možete besplatno nabaviti na recepciji vašeg hotela ili u nekom od informativnih ureda TZ Grada Dubrovnika, ostvarujete popuste u brojnim dubrovačkim restoranima, suvenirnicama, kulturnim ustanovama, wellness centrima, a možete uživati i u nekom od šarmantnih caffè barova na Stradunu i u okolnim ulicama, dobrom zalogažu s jelovnika iz doba najslavnijeg hrvatskog komediografa Marina Držića, prošetati kroz povijest i baštinu pohranjenu u dubrovačkim muzejima i galerijama.

U godini kada Dubrovnik i cijela

Hrvatska slave 500. obljetnicu rođenja najvećeg renesansnog književnika, tvorca najboljih europskih komedija, u kazalištu koje nosi njegovo ime, pod stropom oslikanim vještom rukom Cavtaćanina Vlaha Bukovca, utemeljitelja moderne, možete uživati u Danu od amora, musiclu čije skladbe odjekuju u uhu danima, ili možete „staviti pamet na komediju“ te se diviti začudnoj i svezremenskoj mudrosti Držićevog Skupa i Planeta Držić, ili nostalgичnom Vojnovićevom „Sutonu“ u kojemu glume najveća imena hrvatskog glumišta. U Tvrđavi Revelin, koja stoji poput stražara s istočnog ulaza u Grad, jedanput tjedno skladno „zabruje“ instrumenti Dubrovačkog simfonijskog orkestra i njihovih odličnih koncerata klasične glazbe.

Živost mediteranskog Grada možete doživjeti mimohodom Gradske glazbe ili u nekoj od večeri „pod krinkama“ budući je Dubrovnik u veljači međunarodni Grad Karnevala (14.- 24.02.). Želite li osjetiti vjekovne običaje i

I. Vojnović, Sutton



tradiciju jednoga od najljepših gradova na svijetu, najbolje je svjedočiti Festi sv. Vlaha, 3. veljače, kada Dubrovčani i žitelji okolnih sela slave svog zaštitnika, procesijom s barjaticima svojih župa, u narodnim nošnjama koje se za tu prigodu vade iz obiteljskih škrinja.

U to doba u Dubrovniku se okuplja i hrvatska estradna elita, na humanitarnom festivalu zabavne glazbe (30.siječnja) i klapskih večeri (29.siječnja), pod zajedničkim nazivom Festa.

Cijelom tom zimskom ugođaju dubrovačkog siječnja i veljače, prethodi spektakularni doček Nove godine na otvorenome, na Stradunu, na trgu ispred Crkve sv. Vlaha, ispod Zvonika, oko Orlandova stupa. Za dobro raspoloženje i veseli ulazak u 2009. pobrinut će se dance skupina Colonia, Jinx i Christmas gala jazz band, a veličanstveni Novogodišnji



WINTER IN THE CITY

By **LIDIJA CRNČEVIĆ**

koncert prvoga dana 2009. održava na Stradunu već tradicionalno Dubrovački simfonijski orkestar. Ukoliko želite ulazak u Novu 2009. obilježiti druženjem u nešto intimnijem društvu prijatelja, birajte između jednoga od novogodišnjih programa koje nude dubrovački hoteli. Prosinac u Dubrovniku osobito je lijep – ispunjen mirisima i ljepotama stoljetnih običaja – Božićnom i Novogodišnjom kolendom kojom se želi svako dobro ljudima dobre volje toplim okruglim priklama koje slade nepce ili bičerinom domaće rakije. Sveta Lucija popraćena je krasnim koncertom plesa i pjesme Folklornog ansambla Lindo u dubrovačkom kazalištu.

Puno je razloga zbog kojih je lijepo doći u Dubrovnik zimi. Kada ga posjetite u nekom od hladnijih mjeseci, i sami ćete otkriti zašto.

Doček Nove godine na Stradunu
New Year's Party in Stradun



Sopranistica Daniela Degenarro s Orkestrom u Revelinu
Soprano Daniela Degenarro with the Orchestra at the Revelin Fort



In the embrace of the cold northern wind or under the curtain of the moist south wind, flooded with the pleasant wintry sun, Dubrovnik in winter is delightful in its sheer beauty.

Without the hubbub of crowds of tourists, it offers the relaxation which enables people to rediscover themselves, inspiring and fulfilling them. The Winter Card, which you may get free of charge at hotel reception desks or at the Dubrovnik Tourist Board information offices, grants discounts at numerous Dubrovnik restaurants, souvenir shops, cultural institutions and wellness

centres. You may enjoy sitting at some of the charming café bars in Stradun and the nearby streets, savouring dishes from the time of the greatest Croatian playwright Marin Držić and learning about the history and heritage in the Dubrovnik museums and galleries. In the year when both Dubrovnik and Croatia celebrate the 500th anniversary of the birth of their greatest renaissance playwright - who wrote the finest European comedies - you will have the opportunity to enjoy the musical *A Day for Love* and its songs which will linger in your ear for days. You may also „set your minds on comedy“ or admire the wisdom of Držić's plays *The Miser* and

Festa



Dubrovnik Tailormade For You

Doček Nove godine na Stradunu
New Year's Party in Stradun



Planet Držić, and also see Ivo Vojnović's nostalgic play *The Twilight*, featuring the greatest names in the Croatian theatre. These plays will be performed in the theatre named after the playwright, where the ceiling was painted by the renowned Cavtat-born founder of the Croatian modern painting Vlaho Bukovac.

Once a week at the Revelin Fort, standing like a guard on the eastern entrance to the City, you will have the opportunity to attend outstanding classical concerts of the Dubrovnik Symphony Orchestra.

You may experience the liveliness of a Mediterranean city watching the Dubrovnik Brass Band march past or at some of the masked balls, because Dubrovnik becomes an international

Dubrovnik and the nearby villages celebrate their patron saint's day, walking in a procession dressed in folk costumes, and carrying the banners of their parish churches which they take out of their family chests for the occasion.

This is the time when the Croatian pop elite gathers together in Dubrovnik at the pop music festival (30 January) and the vocal group festival (29 January).

The winter atmosphere in Dubrovnik during January and February begins with a spectacular open-air New Year's Party in Stradun, in the square in front of St Blaise's Church, by the Bell-tower and Orlando's Column. The Colonia Dance Group and the bands Jinx and Christmas Gala Jazz Band will be in charge of creating a good mood and a



Dubrovački karneval
Dubrovnik Carnival

merry beginning to the year 2009. On 1st January 2009 the Dubrovnik Symphony Orchestra will give its superb traditional New Year concert in Stradun. If you wish to spend New Year's Eve in the circle of close friends you may choose some of the New Year's programmes offered by the Dubrovnik hotels.

December in Dubrovnik is particularly attractive – filled with the fragrances and beauty of centuries old customs including Christmas and New Year carols, when the well-wishing carol-singers are offered delicious warm doughnuts and a glass of home-made brandy.

On St Lucy's Day the Lindo Folk Ensemble gives a beautiful concert of songs and dances at the Dubrovnik Theatre.

There are many reasons why Dubrovnik is worth visiting in winter. If you visit it during one of the cold months, you will find the answer yourselves.

Dubrovački karneval
Dubrovnik Carnival



A photograph of William Montgomery, a middle-aged man with short dark hair, smiling warmly. He is wearing a dark, vertically striped button-down shirt. He is seated in a white armchair, leaning forward. The background consists of large glass windows looking out onto a landscape, with a green plant visible behind him.

WILLIAM MONTGOMERY

Do trenutka kada sam 1974. godine pristupio Vanjskim poslovima Sjedinjenih Američkih Država, jedina zemlja koju sam posjetio, i to kao vojnik, bio je Vijetnam. Već u rano ljeto 1975. godine raspoređen sam na svoju prvu dužnost - u Beograd. Sjećam se vrlo dobro, letio sam preko Rima i otamo se, s novokupljenim tamnoplavim Fiatom 128, preko Barija uputio trajektom prema Dubrovniku - prisjećam se svog prvog susreta

s Dubrovnikom američki diplomat William Montgomery, bivši američki veleposlanik u Republici Hrvatskoj.

-Dubrovnik me fascinirao. Grad je bio nešto najljepše što sam ikad u životu vidio. Šetnja po zidinama povijesne jezgre, posjet Kneževu dvoru i samostanima... bilo je to kao šetnja njegovom poviješću. Sve se činilo magičnim. Pogled s mora prema zidinama dočaravao je život koji se ondje vodio stoljećima prije. Svaka

U Dubrovniku sam zaprosio Lynn!

GOMERY

nova ulica donosila je iznenađenje i ushićenje - dočarava William Montgomery koji je potom sve svoje praznike provodio u ovom Gradu, bez obzira u kojemu je dijelu svijeta tada živio.

- Sjećam se, na primjer, kako sam krajem listopada napuštao snijegom pokrivenu Moskvu samo da bih došao u topli Dubrovnik gdje sam se čak u moru mogao kupati. No, u Dubrovnik sam dolazio i službeno - prvo kao

mladi diplomat američkog Veleposlanstva u Beogradu, kasnije kao asistent Larryja Eagleburgera iz Washingtona i konačno kao američki veleposlanik u Hrvatskoj od 1998. do 2000. godine. Ipak, moj najupečatljiviji posjet Dubrovniku bio je s Lynn, mojom suprugom. Prije nego smo se vjenčali, odnosno, prije negoli sam je nagovo-

WHY I LOVE DUBROVNIK

BY PAULINA PEKO

rio da se uda za mene, doveo sam je u Dubrovnik i zaprosio na terasi Hotela Villa Dubrovnik - niže svoje uspomene William Montgomery, a na pitanje kako je Dubrovnik izabrao za svoj dom kaže: -Kad su me 1998. godine izabrali za veleposlanika SAD-a u Hrvatskoj, Lynn i ja složili smo se da je naš zajednički cilj imati dom kraj Dubrovnika u kojem bi se skrasili kad budem umirovljen. Željeli smo ostati u ovoj regiji i Dubrovnik je bio prirodan izbor. Do tog su nas zaključka doveli naši brojni posjeti hrvatskom jugu i ljubav prema njemu.

- Znaju li Vaši prijatelji Amerikanci gdje je Dubrovnik i jesu li izrazili želju da ga posjete?

- Svi naši prijatelji, ne samo Amerikanci – jako puno znaju o Dubrovniku. Hrvatska turistička zajednica učinila je izvrstan posao u promidžbi Hrvatske kroz oglašavanje na CNN-u. I mi smo pomogli, dakako. Do sad smo u Dubrovniku bili domaćini velikom broju naših prijatelja. Kupili smo veće imanje u Močićima nadomak Dubrovnika koje će nam i ubuduće omogućiti da ugostimo naše prijatelje, ali i našu djecu s njihovim prijateljima.

Što smatrate prednostima, a što manama Dubrovnika?

- Prednosti Dubrovnika na neki su način i njegova slabost. Dubrovnik je kroz povijest stoljećima opstao u okružju moćnih sila. To je bilo moguće jedino zadržavanjem strogog unutarnjeg zajedništva i jedinstvenog nastupa prema strancima. Istodobno, ta karakteristika je Dubrovnik i njegove građane učinila otpornim prema vanjskim utjecajima. Dubrovnik ima svoje običaje, tradiciju i manire, i teško je izvana prodrijeti u njihove društvene forme. Kao što rekoh, to je i snaga i slabost. No, Dubrovnik je danas suočen s izazovima koji proistječu

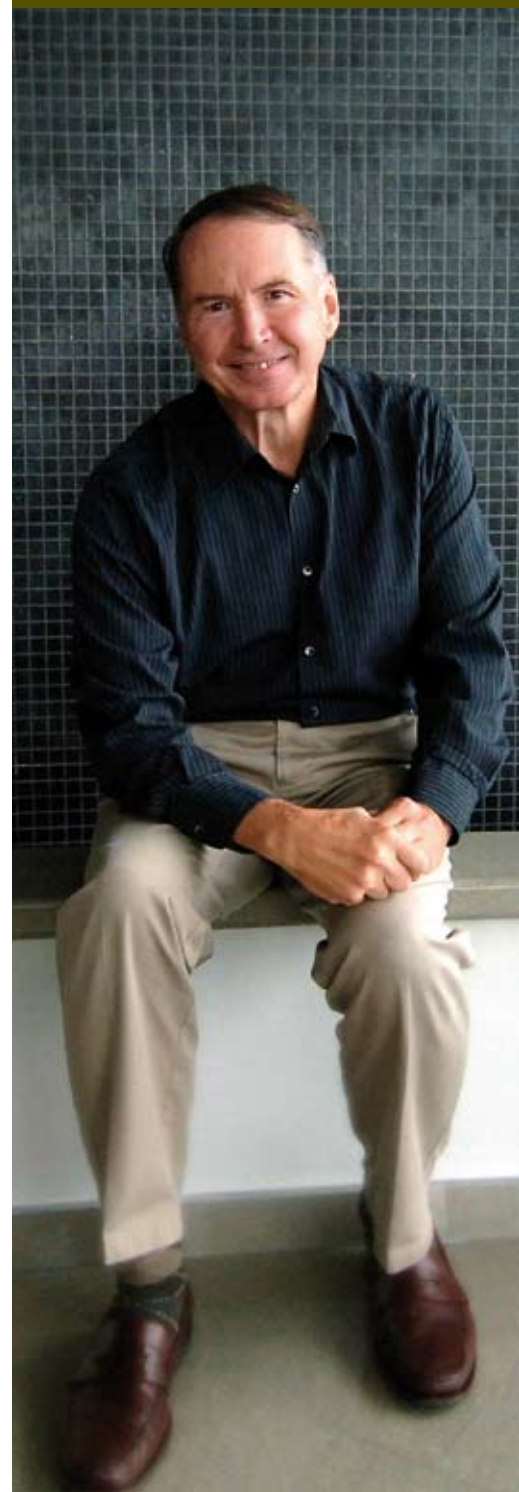
iz njegova velikog uspjeha. Jedan je taj što je mnogo stranaca koji su u dubrovačkoj povijesnoj jezgri kupili nekretnine kao kuće za odmor. To je istodobno podiglo cijene nekretnina iznad onoga što bi prosječni Hrvati sebi mogli priuštiti i Dubrovnik pomalo pretvara u "mrtvi" grad bez života, kakav je nekad bujao.

Drugi izazov je što Dubrovnik ima potencijal biti cjelogodišnje turističko odredište, a ne samo ljetna destinacija. No, da bi se to postiglo potrebne su inovacije i odluka da se ne ovisi samo o moru i suncu koje se nudi gostima. Važno je razvijati druge forme zabave i turističke atrakcije. Treba uvidjeti prednosti i mane i odlučiti kojim smjerom krenuti. Kao član Uprave Jadranskih luksuznih hotela, upravo u cilju pružanja našim gostima punog doživljaja Dubrovnika, razvili smo jedinstven program Zvijezde pod zvijezdama i Dubrovnik Meeting Film Festival.

Možete li na kraju reći zašto volite Dubrovnik?

- Mislim da sam na to odgovorio u svim prethodnim odgovorima. To je bila ljubav na prvi pogled koja je ojačala u mnogim kasnijim posjetima i uspomenama. Zaprosio sam tu svoju suprugu, oplovio barkom gradske zidine, uživao u čistom moru. Naučio sam voljeti plodove mora umjesto McDonald's hamburgera, uživam u svirci Rachlina u Kneževu dvoru, šetam Stradunom kasno noću kada ga napusti većina turista, odlazim u omiljene restorane u kojima poznajem konobare i gdje oni poznaju mene. Nema mjesta gdje bih radije bio!

WILLIAM MONTGOMERY



By 1974, when I began my work for the US Foreign Office, the only country I had visited, as a soldier, was Vietnam. Already in the early spring of 1975, I was appointed to my first job – in Belgrade. I remember very well flying via Rome, from where, in my brand new dark blue Fiat 128, I continued my trip on a ferry from Bari to Dubrovnik – describes the American diplomat and former American Ambassador to the Republic of Croatia Mr. William Montgomery his first encounter with Dubrovnik.

- I was fascinated by Dubrovnik. The City was the most beautiful thing I had ever seen. The walk on the old city walls, and visits to the Rector's Palace and monasteries were like a walk through its history. Everything seemed magical. The view over the city walls from the sea conjured up life in bygone centuries. Every new street brought surprise and excitement – says Montgomery who spent all of his holidays ever since in the City, regardless of the part of the world in which he was living at the time.

- For instance, I remember my leaving snow-covered Moscow in late October in order to come to warm Dubrovnik where I could even swim in the sea. However, I was visiting Dubrovnik on business as well – at first as a young diplomat of the American Embassy in Belgrade, later as an assistant of Larry Eagleburger from Washington, and finally as the American Ambassador to Croatia from 1998 – 2000. My most impressive visit to Dubrovnik, nevertheless, was the one with my wife Lynn. Before we got married, that is, before I persuaded her to marry me, I brought her to Dubrovnik and popped the question on the Villa Dubrovnik terrace – re-

members William Montgomery. Asked about choosing Dubrovnik for a home, he explains:

- When I was appointed the U.S. Ambassador to Croatia, Lynn and I agreed that our mutual aim was to have a home in the vicinity of Dubrovnik in which we would settle down after my retirement. We wished to stay in the region and Dubrovnik was a natural choice. Our numerous visits to the Croatian South and our love of it made us reach that conclusion.

- Do your American friends know where Dubrovnik is, and do they wish to visit it?

All our friends – and not only Americans – know quite a lot about Dubrovnik. Croatian National Tourist Board did a good job in promoting Croatia via CNN advertising. We also helped, of course. We have bought a large property in Močići in the vicinity of Dubrovnik, which will enable us to also host our friends in the future, as well as our children and their friends.

In your opinion, what are the advantages and disadvantages of Dubrovnik?

- In a way, the advantages of Dubrovnik are also its disadvantages. Throughout history Dubrovnik managed to survive for centuries surrounded by powerful countries. It was only possible by maintaining strict internal unity and by having a united approach where foreigners were concerned. This characteristic, at the same time, made the dwellers of Dubrovnik resistant to external influences. Dubrovnik has its customs, tradition and manners, and it is difficult to break through their social forms from the outside. As I mentioned, it is both a strength and a weakness. However, the present-day Dubrovnik faces challenges

resulting from its huge success. One of them is the fact that there are many foreigners who have bought properties in the Old City as holiday houses. At the same time this has made real estate prices higher than what average residents of Croatia can afford, which is slowly turning Dubrovnik into a «dead city» without the life which it once had. The second challenge is that Dubrovnik has the potential to be a year-round and not merely summer tourist destination. Yet, in order to achieve that, you need innovations and the decision not to depend only on the sea and sun, which you offer the visitors. It is important to develop other forms of entertainment and tourist attractions. You need to examine both the advantages and shortcomings, and decide which direction to take. As a member of the Adriatic Luxury Hotels Board, and with the particular aim of providing our visitors with the complete Dubrovnik experience, we started off the unique programme «Stars under the stars» and the «Dubrovnik Meeting Film Festival».

And finally, could you please say why you love Dubrovnik?

- I believe I have already answered that question in all my previous answers. It was love at first sight, which grew during my many visits that followed and in my memories. This is where I asked my wife's hand in marriage, sailed around the city walls and enjoyed the crystal sea. I learned to take pleasure in sea food instead of McDonald's burgers, enjoy the performance of Julian Rachlin at the Rector's Palace, walk along Stradun late at night when the majority of tourists has left, and visit my favourite restaurants where I know the waiters and where they know me. There is no place where I would rather be!

I asked Lynn to marry me in Dubrovnik!

Davor Divo

*Ostvario sam "američki san",
ali srce je ostalo u Dubrovniku*

- Dubrovniku nikada ne mogu vratiti sve ono što mi je dao. Zbog rođenja u ovom čudesnom Gradu po svijetu sam hodao kao paun i kada sam započinjao svoj poslovni put u Americi jedva sam čekao da me netko pita otkud sam. Pa, kad bi moj sugovornik izrazio nepoznavanje Dubrovnička, ja bih to jedva dočekao, tako da mu mogu početi pričati o dubrovačkom Statutu, drugoj najstarijoj apoteci u Europi, nabodištu, te na kraju, kao završni udarac, da je Dubrovnik ukinuo ropstvo prije nego je Amerika uopće otkrivena

Priča uz smijeh gospodar Davor Gjivoje, Dubrovčanin kojemu je srce ostalo u Gradu kada je prije više od trideset godina kao iznimno uspješan turistički djelatnik, direktor znamenite Putničke agencije Atlas odlučio preseliti u „novi svijet“ i prihvatiti posao u New Yorku, u glavnoj direkciji American Expressa. Bio je to za njega izazov, no i poticaj za ostvarenje „američkog sna“ kojega mu uz životnu krilaticu „When you stop learning - You stop living“ (kada prestaneš učiti, prestaješ i živjeti) nije bilo nezamislivo dotaknuti. Sa svoje 34 godine živote postao je najmlađi Vice President firme i član Upravnog odbora u povijesti American Expressa, a u svega tri godine uspješno povećava broj njihovih poslovnica, firme sa tristotinjak na preko tisuću diljem svijeta.

Nakon toga počinje njegov streloviti uspon u karijeri, njegovi poslovni rezultati nagrađivani su u American Expressu sve odgovornijim i uglednijim statusom. Cijelo to vrijeme bio je poklisar svoga Grada, lobirao je, govorio,



Gjivoje

I fulfilled the American dream, but my heart stayed in Dubrovnik

uvjeravao moćne svjetske biznismene u njegovu jedinstvenost – koncem 70-tih uspjelo mu je na sastanak u Dubrovnik dovesti čitav upravni odbor American Expressa, njih 36-oro doletjelo je na Zračnu luku u Čilipe s 14 manjih privatnih zrakoplova što je onda predstavljalo pravu atrakciju i sjaj Zapada. Poslovnu „priču“ s American Express-om Gjivoje završava 1981. godine kada mu vlasnici jednog puno manjeg konglomerata – Networld, Inc. nude da im se priključi kao predsjednik, ali i kao suvlasnik. Njegov utjecaj i znanje i tu tvrtku vode prema zvjezdanom usponu. Amerika zna za Gjivoja – za vrijeme Clintona postao je članom Američke predsjedničke misije za mir i razvoj u Hrvatskoj i BiH, a na poziv aktualnog predsjednika Busha članom Američke državne delegacije za unapređenje odnosa sa zemljama jugoistočne Europe. Imenovan je i počasnim građaninom New Orleansa, što je doživio kao čast, ali, ipak mu nije dotaknula srce kao što je Nagrada Grada Dubrovnika za životno djelo koju je dobio proteklih godina, za sve ono što je utkao u dubrovački turizam, dok je bio tu i miljama daleko.

Uspjeh gospara Điva, kako ga zovu prijatelji, u Dubrovniku nije bilo iznenađenje – prije odlaska u Ameriku u rodnom Gradu se već bio dokazao kao vrlo sposoban menager - sa svojim timom je u desetak godina od male Putničke agencije Atlas izgradio najrespektabilniju tvrtku u zemlji. „Atlas“ je pod njegovim vodstvom postao orijentir u stvaranju agencije „s pet zvjezdica“ – 60-tih godina energično kreću prema američkom tržištu s kojega dovode 50 tisuća putnika godišnje; nabavljaju desetak najmodernijih autobusa i američkih limuzina za visokoplatežne goste i delegacije; uspostavljaju „bijelu flotu“ malih lijepo uređenih brodova; organiziraju se prvi redovni programi izleta sa zajamčenim polascima; osniva se Galerija Sebastian s posebno dizajni-

ranim proizvodima; izgrađuje se prva žičara i disco klub na terasi stare tvrđave na Srđu etc.etc. Neki od programa koje je oživio Gjivoje, poput **osnivanja, pa zatim redovnih nastupa Folklor-nog ansambla Lindo, klape Maestral, koncerata u dubrovačkim crkvenim i otvorenim ambijentima, „barbecue“, fish picnica, noćnih krstarenja oko Grada i danas predstavljaju okosnicu dubrovačke turističke ponude.**

- Među najvećim poslovnim potezima mog tima u „Atlasu“ držim dobijanje generalnog zastupstva svih turističkih poslova i **Fransize za izdavanje kreditne kartice American Expressa** i to 20 godina ranije od bilo koje druge zemlje tadašnjeg „istočnog bloka“.

To nas je učinilo posebnima u regiji, a zahvaljujući tome „Atlas“ je jedina agencija koja je na ovim prostorima preživjela za vrijeme Domovinskog rata i koja nije bankrotirala – kaže Gjivoje. U dane kada je hrvatska država krvarila pod agresorskim napadima, gospodar Đivo je s prijateljima Dubrovnika i Hrvatske upoznao američke medije, senatore, utjecajne biznismene s istinom o ratu u njegovoj domovini. Pomagao je i na drukčije načine različitim donacijama. No, ono što je u posljednje vrijeme okrunilo privrženost i ljubav koju gospodar Gjivoje „čuti“ prema svom Gradu – dovođenje je hotelskog branda Hilton te zajednička inicijativa s gradonačelnicom Dubravkom Šuicom o osnivanju vrijedne fondacije za očuvanje Dubrovnika – „Dubrovnik Preservation Foundation – Preserving Dubrovnik for the future generations“.

- Dubrovnik zaslužuje najbolje i baš zato sam zamolbi kap. Ante Jerkovića i „Atlantske plovidbe“ da im pomognem oko brendiranja njihova hotela Imperial, odgovorio s najpoznatijim svjetskim hotelskim lancem. Veliki je trud i vrijeme uloženo u zadobijanje povjerenja Hiltonovih čelnika da im se ime nađe u tako malenom (ali **veličanstvenom!!**) Gradu, ali uspjeli smo. Najvažnije je bilo dovesti ih u ovu ljepotu. Dubrovnik svakoga ostavlja bez daha,

tako je i njih – priča Gjivoje.

I, kako dalje? Nastavit će živjeti između dva kontinenta ili se planira vratiti zauvijek, ili....?

- U Dubrovniku je zauvijek bilo i ostalo moje srce. U Americi mi je obitelj, kćer i sin sa svojim obiteljima, razgranati poslovi, stečena poslovna i privatna poznanstva. **Ako Bog da, i dalje ću živjeti kao i dosad.** Između dvaju kontinenata. Pitaju me kada ću se umirovit obzirom da sam u sedmom desetljeću života. Smijem se na to i u šali odgovaram kako je bolje da me smrt ganja po aerodromima nego da je čekam sjedeći ili u krevetu doma.

- I can never repay everything that Dubrovnik has given to me. Having been born in this amazing city I strutted round the world like a peacock, and when commencing my business trip to America I could hardly wait for somebody to ask where I came from. When the person taking part in the conversation was not familiar with Dubrovnik, I was more than happy to tell him about the Dubrovnik Statute, the second oldest pharmacy in Europe, the home for foundlings, and finally that Dubrovnik had abolished slavery before America was discovered

— Says Mr. Davor Gjivoje smiling.

A native of Dubrovnik, he left his heart there thirty years ago, when as an extremely successful tourist executive, director of the renowned Atlas Travel Agency, he decided to move to the „new world“ and accept a post at the American Express Head Office in New York. It was a challenge for him as well as an incentive to fulfil the „American dream“, which, following the slogan „When you stop learning - You stop living“, was within reach. Aged 34 he



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Did you know that the cravat originates from the Croats?

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VARAŽDIN

Trg kralja
Tomislava 2

OSIJEK

Trg Ante Starčevića 12

RIJKA

Adamićeva 17

ZADAR

Široka ulica 24
(Kalelargo)

SPLIT

Mihovilova širina 7
(Noćni trg)

CAVAT

Hotel Croatia

DUBROVNIK

Pred dvorom 2,
Hotel Excelsior

became the youngest Vice President and member of the Board of Directors in the history of American Express. Within only three years he increased the number of American Express branch offices from around three hundred to more than one thousand all over the world. After that he launched a meteoric career, and his business results were awarded with growing responsibility and increased status at the American Express. All the time he was an ambassador of Dubrovnik, lobbying, talking and convincing the powerful businessmen of the world of its uniqueness. In the late 1970s he managed to bring the entire American Express Board of Directors to Dubrovnik for a meeting. The 36 members arrived at Čilipi Airport on 14 small private airplanes, which was quite an attraction at the time. His American Express business story ended in 1981, when the owners of a much smaller conglomerate Network Inc invited Gjivoje to join them as president and co-owner. His influence and knowledge brought this company tremendous success. Gjivoje is well-known in America. During Clinton's mandate he became a member of the American Presidential Mission for Peace and Development in Croatia and Bosnia and Herzegovina, and, upon the invitation of the current president Bush, a member of the American Delegation for Improving the Relationship with the Countries of South-East Europe. He was appointed an honorary citizen of New Orleans, which was a great honour, yet it did not move him as much as the Lifetime Award with which the City of Dubrovnik presented him several years ago for everything that he had done for Dubrovnik tourism while being both here and miles away. The success of Mr. Đivo, as his friends call him, was not a surprise in Dubrovnik. Before leaving for America, he had already proved himself a very capable manager. In about ten years, together with his team, he turned the small Atlas Travel Agency into the most prestigious company in the country. Under his directorship Atlas became a model for creating a five-star agency. In the 1960s they energetically turned towards the American market, which

brought them 50 thousand visitors per year. They purchased around ten of the most up-to-date busses and American limousines for the wealthiest guests and delegations; purchased a „white fleet“ comprising small and well-equipped boats; organised the first regular excursions with fixed departures; founded the Sebastian Gallery with specially designed products; constructed the first cable-car and opened the first discothèque on the old fort terrace on Mount Srđ, etc., etc. Some of the programmes which Gjivoje introduced - such as the founding of the Lindo Folk Ensemble, followed by its regular performances, the Maestral Vocal Group, concerts in the churches and open-air venues of Dubrovnik, „barbecues“, fish-picnics and night cruises around the city - still represent the pillars of what Dubrovnik tourism has to offer.

- I consider the winning of the general agency dealership for all American Express tourist businesses and the credit card franchise 20 years before any of the countries of the then „East Block“ to be among the major business moves of my Atlas team. That made us special in the region, and thanks to this Atlas was the only agency which managed to survive in the area during the Croatian War of Independence, and did not go bankrupt – says Gjivoje. At the time when Croatia was bleeding under the aggressor's attacks, Mr. Gjivoje, together with the friends of Dubrovnik and Croatia, was informing the American media, senators and influential businessmen of the truth about the war in his country. He also helped with various donations. Mr. Gjivoje recently crowned his loyalty and love of his City by bringing the Hilton hotel brand

to Dubrovnik, and, together with the mayoress Dubravka Šuica initiated the *Dubrovnik Preservation Foundation – Preserving Dubrovnik for Future Generations.*

- Dubrovnik deserves the best and that is the reason why I met the request of Captain Ante Jerković and the Atlantska Plovidba to help them brand their Imperial Hotel providing them with the world's most famous hotel chain. It took a lot of effort and time to persuade the Hilton executives to extend their brand to such a small but magnificent city, but we managed to do so. The most important thing was to bring them to this beautiful city. Dubrovnik takes everybody's breath away, and they were no exception – says Gjivoje. And, what comes next? Will he continue to live between the two continents, or is he planning to come back for good, or... ?

My heart has always been and remained in Dubrovnik. However, my family, daughter and son with their families are in America, and so are my extensive businesses and my friends. God willing, I will continue to live the way I have been living until now, between the two continents. Taking into account that I am now in my 70s, I am often asked about my retirement. The question makes me smile, and I answer it jokingly: I would rather let death chase me around airports than wait for it sitting down, or in my bed at home.





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ZALJUBLJENICI U HRVATSKU GLAZBENU BAŠTINU



TRIDESETI ROĐENDAN ANSAMBL

CAPPELLA RAGUSINA - KLAPA LINDO N -

Mnoge obljetnice koje slavimo podsjetite nas da neki pojedinac, ili sastav, još uvijek djeluju. Jer zna se dogoditi da smo gotovo zaboravili na slavjenika, budući da nije više tako prisutan u javnom i svakodnevnom životu. Međutim, Ansambl za hrvatsku ranu i tradicijsku glazbu Cappella Ragusina – Klapa Lindo N ima sasvim drugačiju priču. Ne samo da je riječ o sastavu koji kontinuirano djeluje već trideset godina, nego nam se s pravom čini da u svojim slikovitim kostimima sve ovo vrijeme obogaćuje naš kulturni život s još više uzleta i izvodačkog nerva u kojemu sve više i više mjesta –zasluženo - ima hrvatska glazbena baština, bilo ona iz arhiva ili ona novijega datuma.

Klapu Lindo, koja je koncem sedamdesetih godina prerasla u Ansambl za hrvatsku ranu i tradicijsku glazbu Cappella Ragusina – Klapa Lindo N, osnovala su četiri glazbenika: Krešimir Magdić- pjevač, svirač i glazbeni voditelj, sopranistica Ilka Zec Đapo, bas Vinko Dragojević i bariton Nikola Cvjetković (nakon čije smrti njemu u čast Klapa svom nazivu dodaje „N“).

Ako danas prisustvujete njihovom koncertu, osim čvrstog trolista Magdić – Zec Đapo – Dragojević, možete čuti i sopranisticu Paulinu Đapo, tenora Ivana Sušaca, kontratenora Maria Miladina, baritona Tomislava Marinovića, basa Vicka Dragojevića (lutnja i gitara), lutnjista Joška Berdovića i violinista Viktora Lenerta.

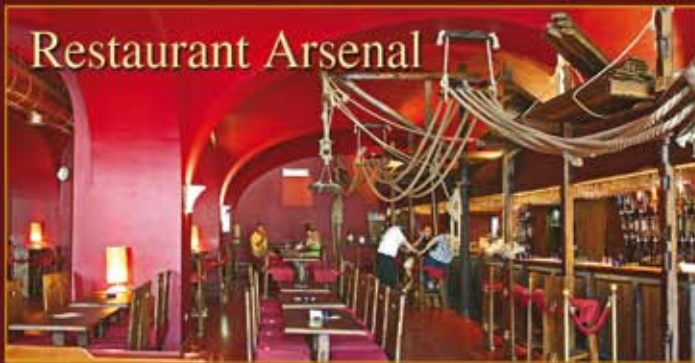
Prvi nastup na Festivalu dalmatinskih klapa u Omišu 1979.godine čini Dubrovčane najboljim debitantom i od tada ova Klapa kontinuirano nastupa u finalnim večerima osvajajući brojne nagrade i priznanja, bilo za izvorne napjeve ili za nove skladbe. Osim stručnih žirija, njihovu kvalitetu i važnost prepoznaje i publika, pa joj u nekoliko navrata dodjeljuje prve nagrade. Omiški Festival je Klapi uručio i brojne jubilarne plakete, a 1997.godine je izabire za nastup u Vatikanu pred papom Ivanom Pavlom II., a na 42.Dubrovačkim ljetnim igrama Ansamblu je, za koncert rane hrvatske glazbe, uručena nagrada Orlando za najbolje glazbeno ostvarenje. Na brojnim

nosačima zvuka Ansambla zabilježene su brojne dalmatinske klapske pjesme, rana hrvatska glazba, glagoljaško pjevanje, te brojne kolende. „ Pojava novih entnomuzikoloških i muzikoloških materijala u istraživanju dr.don Miha Demovića“ – rekao je Krešimir Magdić – „ponukala me za ovu kombinaciju Klape i Ansambla“. Napominje kako otkrivena skladba vuče dalje, pa je riječ o radu u kojem nema odmora. Zahvaljujući činjenici da je Magdić kantor u Crkvi sv.Domina na Božićnom bogoslužju, Ansambl u toj Crkvi održava probe. Od prostora koji bi akustički najbolje odgovarali njihovim nastupima, Magdić ističe: „ Mnogi prostori u Gradu pate od buke, a neki imaju ili pretihu ili mutnu akustiku. Ansamblu odgovara Atrij Benediktinskog samostana na Lokrumu. Voljeli bismo nastupati u Crkvi sv.Duha na Šipanu koja je potpuno neiskorištena. Ona ima najljepšu akustiku koja ima čak i svoju boju.“ Ansambl priprema i novi CD s tradicionalnim glagoljaškim pjevanjem, koje hrvatsku glazbenu baštinu čini prepoznatljivom i specifičnom u europskim kontekstima.



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THIRTIETH ANNIVERSARY OF CAPPELLA RAGUSINA – LINDO «N» VOCAL GROUP

Croatian Music Heritage Lovers

Many anniversaries which we celebrate remind us that some individual or ensemble is still active. It sometimes happens that we have almost forgotten the honouree, since he is no longer present in public and every-day life. However, the Croatian early and traditional music ensemble Cappella Ragusina has a completely different story. It is not only the ensemble which has continuously been active for thirty years now, but we may well say that appearing in their picturesque costumes the ensemble members have been enriching our cultural life all the time with an ever increasing zeal and performing nerve. And it more and more comprises – deservedly – the Croatian music heritage, both old and new. The Lindo Vocal Group, which grew into the Croatian early and traditional music ensemble Cappella Ragusina - The Lindo «N» Vocal Group, was founded by four musicians: Krešimir Magdić, singer, player and music leader, soprano Ilka Zec Đapo, bass Vinko Dragojević and baritone Nikola Cvjetković (in whose honour, after his death, the Vocal Group added the letter „N“ to its name). If you attend some of their concerts today, in addition to the unchangeable trefoil Magdić – Zec Đapo – Dragojević, you can listen to soprano Paulina Đapo, tenor Ivan Sušac, countertenor Mario Miladin, baritone Tomislav Marinović, bass Vicko Dragojević (lute and guitar),



lutenist Joško Berdović and violinist Viktor Lenert.

The Ensemble's first appearance at the 1979 Dalmatian Vocal Groups Festival in Omiš brought it the best debutant title. Performing continuously at the festival finales ever since, this vocal group has won numerous awards and prizes for interpreting both traditional and new songs. Apart from professional juries, the audiences have also recognized the quality and importance of the Ensemble awarding it 1st prizes several times. The Omiš Festival presented the Ensemble with numerous jubilee plaquettes, and in 1997 chose it to perform in the Vatican before Pope John Paul II. For its early music concert at the 42nd Dubrovnik Summer Festival the Ensemble was awarded Orlando Award for the best musical performance. The Ensemble has released a large number of CDs with Dalmatian vocal-group songs, the Croatian early music, the Glagolitic Chant and numerous carols. «The appearance of new ethno-musicological and musicological materials in

the research of father Miho Demović, Ph.D.» – said Krešimir Magdić – «inspired me for this combination of vocal group and ensemble.» He claims that a discovered piece draws you further on, and this is a never-ending work. Thanks to the fact that Mr. Magdić is a Christmas service cantor in St Dominic's Church, the Ensemble rehearses there. Commenting the venues of which the acoustics are most suitable for the Ensemble's performances, he claims: «Many venues in the City have the problem of noise, while some have either too quiet or blurred acoustics. The Benedictine Monastery Atrium is the most convenient for the Ensemble. We would like to perform in the Holy Spirit Church on the Island of Šipan, which is not used at all. It has the finest acoustics that even has its own colour.» The Ensemble is preparing a new CD with the traditional Glagolitic chant, which makes the Croatian musical heritage recognizable and specific within the European context.

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NAPISAO/BY
TONČI VLAŠIĆ

Pod jedrima i dalje...

Sve odreda zaljubljenici u more i jedrenje, pri kraju ljeta, u rujnu 1933. godine, okupili su se u Kavana Dubravka na Pilama i zapuhao je 'Lahor'. Bilo je to prvo ime Jedriličarskog društva Orsan, kako se danas zove 75-ogodišnjak, usidren u istoimenoj lučici, u kojoj je takoreći od početka...

U "Dubravki" je bilo dogovoreno da sidrište bude u Portu, staroj gradskoj luci. Uredit će se lučica, glasio je jedan od prvih zadataka, i to ispred Gradske kavane. Ali, dozvolu za početak radova nisu

75
.godina Jedriličarskog društva
Years of the
ORSAN
Sailing Club

Under canvas and farther...

uspjeli dobiti pa članovi društva odlaze u Lapad, a djeluju pod imenom Argosy. Na novoj lokaciji, u lučici Orsan, dobili su dozvolu za sidrište i izgradnju klupskih prostorija.

Nekoliko puta tijekom svoje povijesti klub mijenja ime. Nakon Drugog svjetskog rata živi 'Klub pomorskog brodarstva Dubrovnik', ali nakratko. Od 1948. godine članovi društva odlučili su – nek se društvo zove 'Orsan!', čije je ime proslavila 'Bobara', regatni brod, kojeg je 1937. godine kupio poznati dubrovački brodovlasnik Božo Banac. "Bobaru" je Banac regalo društvu čiji su članovi s njom nastupali na najjačim domaćim i međunarodnim regatama te pobjeđivali. Po "Bobari" se, ostalo je u povijesti upisano, štovalo dubrovačko jedrenje te svrstavalo među najbolje. Kormilo legendarnog krstaša držao je najduže od svih Andro Knežević...

"Orsan" jedri i danas. Za društvom su organizacije brojnih regata. Južnodalmatinska, koja će uskoro proslaviti tri desetljeća, najpoznatija je etapna regata za krstaše na hrvatskom jugu. Godinama se u "Orsanu" radi na poboljšanju uvjeta za rad, želi se najmlađe zadržati u lučici te s njima krenuti u novu žetvu trofeja.

San je u "Orsanu" imati neku novu "Bobaru", nove junake pod jedrima...

Prvi regatni brod Bobara proslavio je "Orsan"
The first regata-boat made Orsan famous



They gathered together at the Dubravka Café at Pile. All of them were lovers of sea and sailing, and thus the wind *Labor* began to blow in late summer, September 1933. It was the first name of the now 75 year-old Orsan Sailing Club, anchored in a little harbour of the same name, in which it has been situated almost from the beginning.

At the Dubravka Café they agreed that the anchorage was to be in the Port, the Old City harbour. One of the first aims was to build a little port in front of the City Café. However, having failed to obtain permission for beginning the work, the club members moved to Lapad. The club changed its name to *Argosy*. In the new location, the little port Orsan, they got the permit for the anchorage and construction of the club premises.

The club was renamed several times in its history. After World War II it was called the Dubrovnik Sailing Club, but only for a short period. In 1948 the club members decided to rename the club *Orsan*, the name

that became famous because of *Bobara*, the regatta boat which the famous Dubrovnik shipowner Božo Banac had bought in 1937. Banac presented the club with *Bobara*, with which the club members took part in, and won, major national and international regattas. As recorded in history, it is thanks to *Bobara* that the Dubrovnik sailing has been respected and ranked among the best. Andro Knežević was at the helm of the legendary sailing cruiser longer than anyone else.

Today *Orsan* is still sailing. The club has organised a large number of regattas. The South Dalmatian Regatta, which is about to celebrate its 30th anniversary, is the most famous sailing cruiser lap-race in the south of Croatia. The Orsan Club has worked for years in order to improve working conditions and keep the young members in the little port, in the hope of winning many new trophies. The people in Orsan dream of having a new *Bobara* and new heroes under the sails...

Ruke vođene srcem

Kada je prvi put u životu uzela glinu u ruke prošli su je trnci. Kroz glavu joj je proletjela spoznaja – „to je to“. Ti su osjećaji svjedočili o daru kojega je keramičarka Lucija Pandžić Perojević postala svjesna prije više od dva desetljeća u malenoj radionici Fradlovih u Lapadu gdje je počela njena nauka o keramici. U rukama koje su počele oblikovati, nastajale su sve ljepše i profinjenije umjetnine, u početku, pod budnim okom Lucijine mentorice, znamenite dubrovačke umjetnice Maje Jug Pecarić. Usljedilo je usavršavanje u Zagrebu i Nove di Basanu u Italiji. Lucija se prepustila, pustila je da bude vođena Božjim darom kojega je na nju nesebično prosuo kada je obdarivao ljude kreativnošću. Daru je odgovorila svojom marljivošću i dosljednošću. Sve ove godine nije podlegla površnim zakonima tržišta. Ne izlaže prečesto,

Keramičarka

**LUCIJA PANDŽIĆ
PEROJEVIĆ**





Ceramist

ali su zato sve njezine izložbe kulturni događaji. U njezinom ateljeu ne mogu se vidjeti kalupi, odljevi u kojima nastaju serije radova. Sve njezine rukotvorine neponovljivi su, rukom izrađeni originali: zdjele s precizno izrađenim cvjetnim pozlaćenim ornamentima, šalice koje izgledaju krhko kao da su od porculana, snježnobijele golubice uzdignutih ili sramežljivo pognutih glava, jabuke, medaljoni i križevi koji svojom izradom identificiraju autoricu, bukete cvijeća živopisnih glavica, skulpture Madone... Njezina posljednja, ovoljetna izložba u Galeriji Sebastian ukazala je na umjetnicu u samom zenitu kreativnosti. Finoćom izrade i postignutom tankoćom materijala njezina glina, materijal u kojemu radi, odiše profinjenošću zavodljivog porculana.

- Svaki umjetnički talenat

smatram Božjim darom. Kada ulazim u atelje i počinjem raditi nisam ni napeta niti pod stresom kako ću i što napraviti. Nikada ne radim nikakve skice. Uzmem komad gline i počnem ga oblikovati. Oslikavam prema trenutačnoj inspiraciji. Ne žurim i nisam opsjednuta vremenom. Dok radim, sretna sam i mirna – kaže Lucija. Dugotrajnoumjetnički proces rada – zbog kojega su mnogi umjetnici brzo odustajali od keramike – pristupa strpljivošću žene, jer nakon oblikovanja i dugog sušenja, slijedi proces višekratnog paljenja u keramičkoj peći, pa oslikavanja i završetka keramičkog „rukoveza“ zlatom. U radovima, osobito najnovijim, keramičarke Lucije Perojević koja je svoj život i stvaralaštvo neraskidivo vezala uz Dubrovnik prije tri desetljeća, ljubavljiva dovedena iz Osijeka gdje je pohađala srednju školu i studij ekonomije, osjeća se njezina okrenutost ljepotama minulih vremena istkanima kroz krhke komade kineskog, japanskog ili njemačkog porculana. U Lucijinim rukama nastaju čudesna umjetnička djela. A, ruke su vođene srcem.

Hands driven by heart

When she took clay in her hands for the first time it made her shudder. She instantly realised – „that’s it“. This made the ceramist Lucija Pandžić Perojević aware of her gift more than twenty years ago, at the small Fradl workshop in Lapad, where she began to study ceramic art. In her hands clay began to assume the shape of more and more beautiful and refined works of art, at first under the supervision of her mentor, the renowned Dubrovnik artist Maja Jug Pecarić. She later studied ceramic art in Zagreb and Nove di Basano, Italy. In her work Lucija surrenders to her outstanding God-given gift to create. A diligent and consistent artist, she has not given in to superficial market forces

all these years. She does not exhibit too often, but all her exhibitions are nevertheless cultural events. In her studio one cannot see the moulds in which series of works are made. All her creations are unique hand-made originals: bowls with precise floral and gold-plated ornaments, cups which seem as fragile as if made of porcelain, the snow-white doves with their heads raised or shyly bowed, apples, medallions and crosses characteristic of the author’s style, picturesque flower bouquets and statues of the Madonna. Lucija’s most recent exhibition taking place this summer at the Sebastian Gallery presented the artist at the peak of her creativity. For its fine manufacture and the achieved thinness of the material her clay radiates the refinement of the seductive porcelain.

- I believe every artistic talent to be a gift of God. When entering my studio and beginning to work I am neither tense nor under stress deciding what to make and how. I never make any sketches, I take a piece of clay and begin to shape it in accordance with the inspiration I have at that moment. I am not in a hurry and obsessed with time – says Lucija. With the patience of a woman she begins the long manufacture process – because of which many artists quickly gave up ceramic. After the period of shaping and long drying, ceramic articles are subjected to high temperatures in ceramic kilns, painted, and finally ornamented with gold. The works of the ceramist Lucija Perojević – who permanently tied her life and work to Dubrovnik three decades ago, when love brought her from Osijek, where she completed a secondary school and studied economy – particularly the recent ones, reveal her affinity for the beauty of bygone times embodied in the fragile pieces of the Chinese, Japanese and German porcelain. Lucija’s hands create amazing works of art. And her hands are driven by her heart.



Tražite li putem Interneta informaciju o hrvatskom fotografu Andriji Carliju, otvorit će vam se brojne web stranice u kojima je spomenut, uvijek predstavljen isključivo djelom, fotografijama objavljenim u ovoj ili onoj publikaciji ili knjizi, da ne kažemo da je bez njegovih radova teško zamisliti bilo koje izdanje neke turističke publikacije u Hrvatskoj. Kako bi se drugačije, nego samozatajnošću, moglo nazvati to da nigdje nema ni retka o njemu osobno, pa ga se tako može upoznati isključivo kroz njegov izbor objektivom uhvaćenog trenutka. S druge strane možda je i najbolji način upoznavanja osobe podijelimo li s njim doživljaj, pa makar prenesen nekim medijem, a medij fotografije po svojoj izravnosti, jedan je od najpogodnijih.

- Malo zatajan jesam, ne volim medijsku pozornost, pa zato niste naišli ni na kakve osobne pojedinosti o meni - bilo je prvo što je rekao u našem razgovoru. Gledati, promatrati, biti s druge strane objektivu, to je njegov posao, biti objektom promatranja za njega je manje ugodno, ali priča o onome što radi uvijek je dobrodošla, pa sam se dobrodošlom, tijekom razgovora i ja osjećala.

ŽIVOT SAČUVAN OBJEKTIVOM



ANDRIJA CARLI



Andrija Carli, rodom Trogiranin koji sada živi u Splitu, voli se s fotografijom još iz dječjačkih dana. Profesionalno se time počinje baviti dosta kasnije. Središnji motiv Carlijevih fotografija uvijek je neposredni dodir s elementarnom prirodom, bilo da je to duboko more, usamljeni otok, tvrdi kamen, škрто raslinje. Je li to želja za postojanošću, za očuvanjem ljepote, zašto je izabrao upravo taj žanr u fotografiji?

- Tijekom mladosti i sazrijevanja, kada se život spoznaje spoznavajući ljude, portreti su mi bili glavnom fotografskom preokupacijom. Kada sam se time profesionalno počeo baviti okrenuo sam se komercijalnoj fotografiji. Ali nije bit samo u tome. Imate pravo, sačuvati ili bar zadržati ljepotu, to je možda ključ ovakvog

izbora. Učiniti život ljepšim nego što jest.

Estetska dimenzija izuzetno mu je važna sudeći i po izboru vizura Dubrovnika zabilježenih njegovom kamerom, ali reklo bi se jednako važno je otkriti i iznenaditi?

- Uvijek tragam za nečim još neotkrivenim i nastojim prikazati stvari onako kako mislim da nisu već viđene, probuditi ili pobuditi novi doživljaj. Čini se da nema perspektive, nema kantuna, pa ni posebne igre svjetla i sjene u kojima Dubrovnik u fotografiji već nije prikazan. Ipak, čak i oni čiji su život i koraci utkani u sjećanje svakog dubrovačkog kamena, mogli bi se iznenaditi ponekom od Carlijevih fotografija Dubrovnika, poznatu vizuru mogli bi vidjeti drugačije, kao da je vide prvi put.

Već u njegovoj zreloj profesionalnoj dobi vrijeme donosi nove tehnologije u fotografiji. Koliko draži uzima, a koliko donosi rad s digitalnom kamerom pitali smo majstora fotografije Andriju Carlija, jer majstorima treba vjerovati.

- Fotografija je uz digitalnu tehnologiju postala široko dostupna i to je dobro. Daleko je manje novca potrebno da bi se time bavilo. Sada je jednostavno napraviti bezbroj snimaka i u tom velikom broju okidanja puno je veća mogućnost uhvatiti trenutak. Nema ni teške opreme od koje profesionalni fotografi redom imaju problema s kralježnicom. Opet dobru je fotografiju uvijek teško napraviti, i digitalnom i klasičnom tehnologijom. Perfekcionizam digitalne fotografije krade istinitost, uzima fotografiji dušu.

I kada ne bi bilo tog materijalnog momenta koji uvijek opterećuje naš izbor, Andrija Carli kako kaže, ipak bi se i u životu i u fotografiji bavio istim stvarima. Bilo bi tu eventualno više vremena i mjesta za portrete. Ali najprije, sam život ono je, što bi viđeno objektivom i zaustavljeno u vremenu, želio sačuvati.





It seems that there is no perspective, corner and special play of light and shadow in which Dubrovnik has not been photographed. However, even the people whose lives and steps are interwoven into the memory of each stone in Dubrovnik could be surprised by some of Carli's photographs of Dubrovnik, and see a familiar sight in a different way, as if they are noticing it for the first time.

Already in his mature professional phase, time is bringing in new photographic technologies. What are the disadvantages and advantages of work with the digital camera? – was the question for the master of photography Andrija Carli, because, masters are to be trusted.

- Digital technology has made photography widely available, which is good. You need far less money to engage in it. In is now easy to take an innumerable number of photos which

LIFE CAPTURED BY A LENS

If you look for information about the Croatian photographer Andrija Carli on the Internet, you will find numerous sites which mention him. He is always represented exclusively by his work, the photographs published in this or that magazine or book, not to mention the tourist brochures in Croatia which are difficult to imagine without some of his works. The fact that you cannot find a single line about him can be called nothing but modesty, and you can get to know him only through his choice of the moment caught by his lens. On the other hand, the best way to get to know someone is perhaps to share his experience, even though it is conveyed through a certain medium, and the photographic medium is one of the most convenient ones because of its directness.

- I am a very private person. I dislike media attention, which is the reason why you could not find any personal information about me – was the first thing he said in our conversation. To watch, observe, and be on the other side of the lens is his job. To be an object of observation is less pleasant for him. Nevertheless, talking about what he does is always welcome, and that is how I felt during our conversation. Trogir-born Andrija Carli, who now

resides in Split, became fond of photography already as a boy, yet it became his profession much later. The central motif of Carli's photographs has always been his direct touch with elementary nature, including either a deep sea, lonely island, firm rock, or sparse vegetation. Is it the desire for persistence and preservation of beauty? Why did he choose this particular photographic genre?

- During my period of adolescence and growing up, when one gets to know life by getting to know people, portraits were my main photographic preoccupation. When I became a professional photographer I turned to commercial photography. But the point is not just that. You have the right to preserve, or at least keep beauty – which might be the key of such a choice – and make life more beautiful than it really is. Judging from the choice of the Dubrovnik sights recorded by his camera, the aesthetic dimension is extremely important to him. However, one could say that to discover and surprise is of equal importance?

- I always search for something still undiscovered, and try to depict things the way - I believe – they have not yet been seen, to awaken or inspire a new experience.



offers a much greater possibility to catch the moment. There is no heavy equipment which caused spine problems with all photographers. Anyway, it's always hard to take a good photograph, using either digital or classical technology. The perfectionism of digital photography steals the truth, and takes the soul away from photography. Even without that material moment which always makes our choice difficult, Andrija Carli claims that he would nevertheless choose the same things both in life and photography. There would possibly be more time and space for portraits. But, primarily, what he wishes to capture in time with his lens is life itself.

POSLA PREKO GLAVE ZBOG ŽENA U HLAČAMA



Krojačka radnja gospara Tomislava Ivušića, u Ulici od puča 5, podsjetnik je na vrijeme gospara koji su dubrovačkim ulicama hodali s klobukom na glavi i u odijelu sašivenom po mjeri. Gospar Ivušić jedan je od posljednjih dubrovačkih krojača...

- Možda se čovjek s time rodi, jer još kao dijete, dok su se moji vršnjaci igrali, ja sam odlazio šivati u krojačice u susjedstvo. Imala je mašinu u „bufariji“ i dopuštala mi je da joj pomažem dok šiva. Za to su joj trebali čelični živci, ja to danas sigurno ne bih imao - prisjeća se svojih početaka gospar Tomislav Ivušić. Iako se iz butige odavno ne čuje prepoznatljivi zvuk gaskanja, jer je nožni pogon zamijenjen elektromotornim, stara Pfaff-ica i Singerica i danas uspješno odrađuju posao.

Meštar i mašine gotovo su vršnjaci - i na pragu osamdesete Tomislav Ivušić svakodnevno dolazi na posao, od 7.30 do 12,00 sati.

- U ovom sam prostoru 50 godina. Nakon završetka zanata počeo sam raditi u krojačkoj zadruzi, a onda prešao u meštra kod kojega sam ispekao zanat. Kad se meštar razbo-

lio vodio sam mu posao. U to doba obrtnici su pretežno bili smješteni na katovima kuća. Promjenom zakona 1947. prešli smo u prizemlje.

U prostoru od 16 metara četvornih sve odiše prošlim vremenima - dva šivaća stroja, lutka, banak, malo pilo, ali i prostrana garderoba da klijenti mogu komodno isprobati odjeću.

- Nakon Drugog svjetskog rata sve se šivalo jer nije bilo konfekcije, niste tada imali gdje kupiti odijelo. Nije bilo ni butiga s materijalima, niste mogli kupiti štof, šivalo se od deka ili od pokrivača koji su stizali u paketima pomoći iz inozemstva. Upravo zbog toga tada se na odijelo čekalo mjesecima, priča gospar Tomislav i dodaje da bi mladi meštar na izradu odijela potrošio četiri dana.

Naš razgovor prekidaju povremeni ulasci mušterija. Sa svima se našali, proćakula, jer i to je odlika pravoga krojača - pristojnost i umjerenost.

- Za kad vam trebaju ove gaće, pita gospodu koja je donijela skratiti nove, vrlo povoljno kupljene lanene hlače. Što prije jer nemam što obući - tipični ženski odgovor koji bi kod drugih izazvao podsmijeh gospara

Ivušića ostavlja ravnodušnim.

Pojava konfekcije na tržištu smanjila je potrebu za odijelima, pa je godinama opadao posao, a taj se trend nastavio do Domovinskoga rata, objašnjava naš meštar.

- Tako sam svojedobno odjavio krojački obrt i sada radim samo popravke, no posla imam preko glave, više nego što mogu stići. Vjerojatno i zato što žene nose hlače, a što žena traži muškarci nikad neće - priča kroz smijeh.

Danas dolazi mnogo ljudi koji nisu proporcionalno građeni pa im je teško naći konfekcijsko odijelo, no odijela više ne šiva. Svakodnevno dolaze i turisti, traže prepravke, no problem je što oni uslugu traže odmah, a gosparu Tomislavu su svi klijenti jednako važni, pa nema preko reda. Pamti lijepe, ali i grube trenutke - posebno veliki požar 1987.godine u kojemu mu je izgorio cijeli inventar - čak 22 nova odijela.

- Sve sam ponovno šivao, mušterijama sam rekao da kupe novi štof, a ruke nisam naplatio, priča i sjetno se prisjeća dobrih starih vunelih štofova koji gube bitku sa sintetičkim

materijalima. Pomogao mu je tada Zavod za obnovu, danas pomaže Grad Dubrovnik mjesečnom subvencijom jer je gospodar Ivošić na listi starih tradicijskih obrta.

- Šezdesetih godina, kada sam se osamostalio bilo je 18 obrtnika unutar zidina, danas rijetki hoće u krojače. Zadnjega naučnika imao sam davne 1968. godine, to vam dovoljno govori. Mladi hoće lakši život. Ne znam tko će me zamijeniti, ljudima neće imati tko raditi popravke. Ali ja ću - spremno dodaje - šivati sve dok se budem mogao popeti uz ovaj skalina na ulazu u butigu - priča jedan od posljednjih dubrovačkih krojača koji posljednjih godina postaje sve većom turističkom atrakcijom, osobito za japanske turiste koji ga prepoznaju iz emisija koje se emitiraju na njihovim TV postajama.

- Zamislite to, ko da je Japan u Mlinima, a ne na drugom kraju svijeta – s čuđenjem kazuje „meštar od odijela“.

Eto još jednog dokaza da je svijet globalno selo, razlog više da čuvamo tradiciju, zbog koje uostalom i jesmo prepoznatljivi i posebni u svijetu.

The tailor's shop of Mr. Tomislav Ivošić, situated in the street Ulica od puča 5, is reminiscent of the time when the gentry walked in the streets of Dubrovnik wearing hats and tailor-made clothes. Mr. Ivošić is one of the last tailors of Dubrovnik.

-Perhaps man is born with it, because when still a child while my peers used to play, I went to the dressmaker lady in the neighbourhood in order to sew. She had a sewing machine and let me help her while sewing. She needed nerves of steel for that, because I definitely would not have them nowadays – remembers Mr. Ivošić talking about his beginnings.

Although one cannot hear the characteristic sound of stitching, because foot pedals have been replaced by the electric motor, the old Pfaff and Singer sewing machines still do a fine job today.

The sewing master and his machines are almost of the same age. Approaching his eightieth birthday Tomislav Ivošić still works on a daily basis from 7.30 to 12,00 am.

- I have worked in this shop for 50 years now. Having completed my training I began to work in a tailor's cooperative venture. Later I went to work for a master tailor from whom I learned my trade well. When he fell ill, I was in charge of his business. At that time craftsmen usually worked on the upper floors. When the law changed in 1947, we moved to the ground floor.

In the room of 16 square metres everything is reminiscent of times gone by – two sewing machines, a tailor's dummy, bench, small wash-basin and a huge fitting room where clients could comfortably try their clothes on.

- After World War II people had all their clothes made because there were neither ready-made clothes nor places where you could buy them. There were also no shops where you could buy materials. You were not able to buy fabrics, so clothes were made of blankets or coverlets which arrived from abroad in the aid packages. That is the reason why one had to wait for months for a suit, says Mr. Tomislav, claiming that it took four days for a young tailor to make a suit. Our conversation is interrupted occasionally by customers' arrivals. Mr. Tomislav jokes and talks for a while with each of them, because the virtues of a true tailor include politeness and moderation.

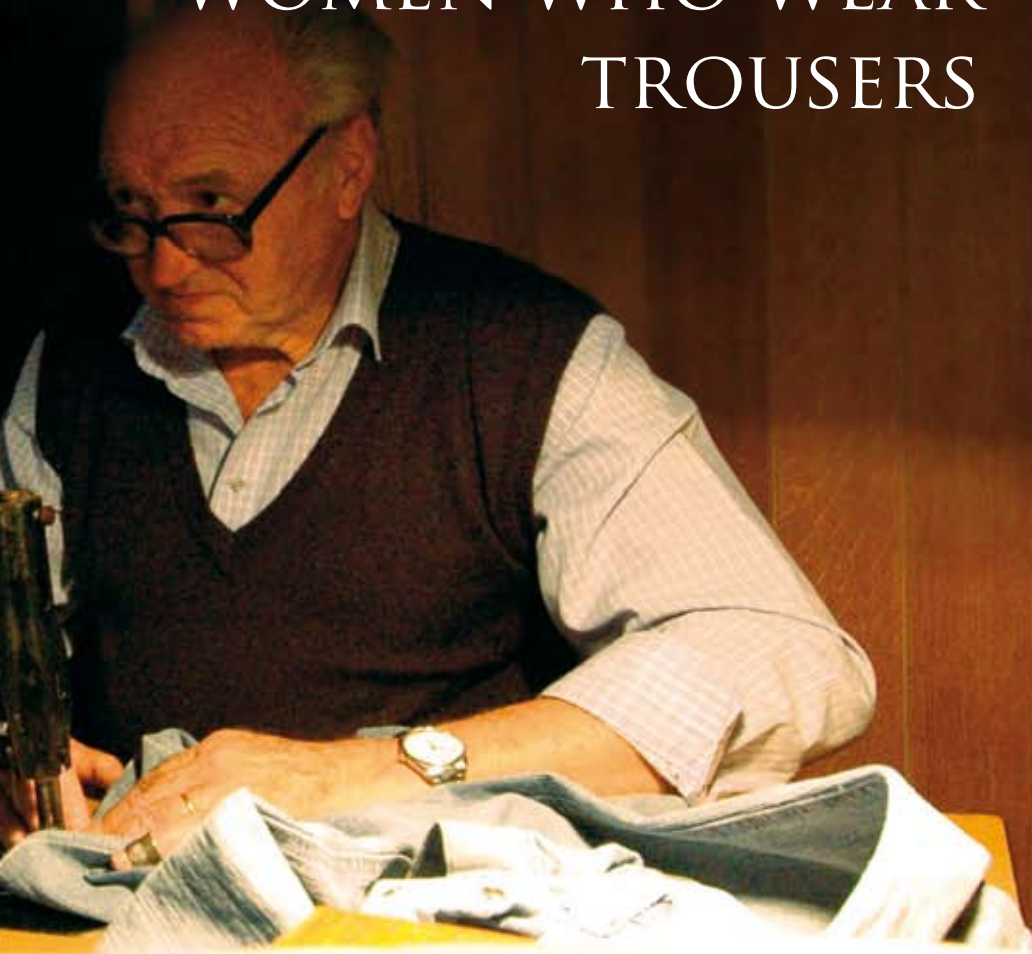
- When do you need these trousers to be ready? - he asks a

lady who brought in a brand new pair of linen trousers bought at a very convenient price, which need to be shortened. As soon as possible, because I have nothing else to wear – replies the lady. A typical female answer, which would have caused others to mock, leaves Mr. Ivošić completely calm.

With the appearance of ready-made clothes on the market the demand for tailored clothes was reduced, so work gradually decreased. This trend continued till the Croatian War of Independence – explains Mr. Ivošić. - Thus I closed the tailor's business, and now do alterations only. However, I'm up to my ears in work, more than I can manage. Probably because women also wear trousers, and men would never request the kind of

alterations women do – he adds with a smile. Today many people with disproportional figures who have difficulty in finding ready-made clothes come to him, but he makes clothes no longer. Tourists visit him every day asking him to do alterations, but the problem is that they ask for the service immediately. Yet Mr. Tomislav treats all the clients equally, and gives no-one priority treatment. He remembers both good and bad

I'M UP TO MY EARS IN WORK BECAUSE OF WOMEN WHO WEAR TROUSERS



- When I began to work independently in the 1960s, there were 18 craftsmen in the Old City, and today few people wish to be tailors. I had my last apprentice only in 1968, which says enough in itself. Young people wish an easier life. I do not know who will replace me, there will be no one to do the repairing. But I will sew as long as I am able to climb this single step at the shop entrance – adds enthusiastically one of the last Dubrovnik tailors, who has become a more and more frequented tourist attraction in recent years. Particularly for the Japanese tourists, who recognise him from the TV programmes broadcast in their country.

- Can you imagine that? It is as if Japan is in Mlini and not on the other side of the world – says the „clothes master“ with astonishment. This is another proof that the world is a global village, and one more reason for us to preserve the tradition, which after all makes us recognizable and special in the world.

moments – particularly the great fire in 1987 when he lost his entire inventory, including 22 new suits.

- I made all the clothes again. I asked the customers to buy new fabrics, but did not charge for my work, he says, remembering with nostalgia the good old fabrics made

of wool, which nowadays are losing the battle against synthetic materials. At that time he was aided by the Institute for Restoration of Dubrovnik, and today the City of Dubrovnik helps him with a monthly subsidy because Mr. Ivušić is listed in the old crafts register.

DUBROVNIK „U ZAGRLJAJU“ UMJETNOSTI

Sergej Girin



John Malkovich, Julian Rachlin i Roger Moore



Midori

Kevin Spacey



Goran i Tanja Ivanišević



Umornoj duši i duhu, čovjeku pod stresom svakodnevlja, Grad je i u svojoj ljetnoj živosti, mirno i skladno utočište. Harmonija koja obnavlja distonane žice ljudskog postojanja, puni ispražnjene ćelije životnog pokretača. Dubrovnik koji priča tisuće priča, za svakoga posebnu i intimnu, prepoznat je među umjetnicima, kraljevima i kraljicama, prinčevima s Istoka, bogatim biznismenima iz svih krajeva svijeta. Dubrovnik je privlačan zbog svoje starine koja još uvijek prkosi oskrvrnjajućim trendovima suvremenog svijeta. Privlačan je zbog izglačanog kamena na Stradunu, uličica u kojima povijest priča o bijegu dubrovačkih godišnica pred razuzdanim vlastelinima, zbog djela koja su nastajala pod perom književnika i znanstvenika skrivenih kamenim zidinama palača u Gradu. U Dubrovniku je previše stvaralačkog

naboja utkano u kamen da

bi u njemu umjetnici mirovali. Upravo zbog toga maestro Julian Rachlin već godinama za muziciranje svojih prijatelja bira Knežev dvor i zvukovima podatne crkvene lađe. Njegovu viziju osjećaju i slijede filmske zvijezde poput sir Rogera Moorea, najslavnijeg Bonda 007 ili megapopularnog Johna Malkovicha koji svojim glumačkim senzibilitetom potcrtavaju glazbu koja se omamljujuće izvija iz instrumenata vrhunskih umjetnika. Ove godine je u akustičnoj utrobi gradskih otvorenih prostora zaszvirala i poznata japanska violinistica Midori, a Stradunom je prošetao i oskarovac, holivudskom prašinom posuta glumačka zvijezda, Kevin Spacey. Dubrovnik je bio stvaralačkom oazom ruskom glumcu i prevoditelju Sergeju Girinu koji prema djelima hrvatskog autora Mira Gavrana

upravo snima TV seriju za rusko govorno područje i u njoj glumi jednu od naslovnih uloga.

U svom već tradicionalnom posjetu Gradu bio je i ovoga ljeta prvi među modnim kreatorima današnjice, Valentino Garavani, a potpuno diskretno ispod otvorenog dubrovačkog neba, s pogledom na Tvrđavu Lovrjenac gostili su se norveški kraljevski par, Harald V. i njegova supruga Sonja. Istinskom opuštanju, kojega Dubrovnik nudi, nisu odoljeli niti poznati nogometaš Eduardo da Silva s obitelji, kao ni poznata talijanska manekenka podrijetlom iz Hrvatske, Nina Morić. U Gradu su ovog ljeta viđeni i brojni hrvatski celebrityji, među kojima i najuspješniji hrvatski tenisač Goran Ivanišević sa svojom dragom, Tanjom. Svi su oni iz Dubrovnika ponijeli svoje male, osobne, drage priče. I vratit će mu se. Sigurno.



Eduardo da Silva
s obitelji / with his family



Valentino

DUBROVNIK „IN THE EMBRACE“ OF ART

Nina Morić



Even in the high summer season the City is a peaceful and pleasant refuge to those weary in soul and spirit, under the stress of everyday life. It brings into harmony the strings of human existence which got out of tune, and recharges the cells of the starter of life. Dubrovnik which tells thousands of stories, a special and intimate one for each person, has been recognised among artists, kings and queens, princes from the East and rich businessmen from all parts of the world. Dubrovnik is attractive for its antiquity which still resists the defiling trends of the modern world. It is appealing for its polished stone in Stradun, the narrow streets in which history tells stories about the Dubrovnik maidservants running away from dissolute aristocrats, and the works written by men of letters and scientists hidden behind the stone walls of the City palaces. The stone of Dubrovnik is permeated with such a huge creative charge that artists cannot

help being active there. That is the reason why maestro Julian Rachlin has been using the Rector's Palace and the acoustic churches for his friends' concerts for many years now. His vision has been recognised and followed by film stars such as Sir Roger Moore, the most famous Bond 007, and the globally popular John Malkovich, who complete the mesmerising music of the superb artists with their actors' sensibility. This year the acoustic open-air venues of the City hosted the celebrated Japanese violinist Midori, and the Oscar-winning Hollywood star Kevin Spacey walked along Stradun. Dubrovnik has been a creative oasis to the Russian actor and translator Serge Girin, who is shooting a TV series based on the works by the Croatian author Miro Gavran for the

Russian-speaking countries and plays one of the title roles.

This summer the most prestigious present-day fashion designer Valentino

Garavani paid a visit to the City, which has already become a tradition, and the Norwegian royal couple Harald V and his wife Sonia quite unobtrusively dined under the Dubrovnik sky with a view of the Lovrjenac Fort. Those who could not resist the true relaxation which Dubrovnik offers include the famed football player Eduardo da Silva with his family, and the well-known Italian model of Croatian origin Nina Morić. This summer the City was also visited by numerous Croatian celebrities such as the most successful Croatian tennis player Goran Ivanišević with his consort Tanja. All of them took their little, intimate and dear stories from Dubrovnik. And they will surely come back.



KREDENCE I BURALI

Kredence su stajale na saločama poput kućnog izloga. Obično su ih dovozili iz dalekih zemalja, onda kad se domaći majstori nisu dičili finom izradom, a drvo se njihovo probiralo pa su neke mirisale po višnji, neke se žutjele bukovinom ili se vene oraha prelijevale niz strane, od vrha do dna, onako kako je stablo raslo u vijeku kiša i ljeta.

Donji je dio ovih salonskih ormara bio poput zatvorene kućice, pun posuda i hrane, a gornji poput prozora u kojemu se ogledala izložba kuće. Vidjeli su se porculanski pjati i plitice, kikarice na cvjetiče ili sa zlatnim obrubom, poma i maslina udjenuta u otvor čajnika.

Stakla su na kredenci bliještala čistoćom, sitna poput minijaturnih prozorčića po starinskim kućama, a domaćica je pazila da iza tih oknića bude izloženo najbolje blago kuće. Među skupocjenim bi se stvarčicama našla lutka božićnog Bambina, japanski moskar, vazica od murano stakla i krhka ovčica na staklenim nogama. Uz njih je mjesto imao porculanski dimnjačar, pastirica i balerina u pirueti na vršcima baletnih papučica.

Na dijelu kredence, koji je otvoren i nezapriječen staklom nudio mnoge mogućnosti, obično bi bila naslonjena gvantijera, ispred nje supijera i u njoj voće, a u prolazima, nadohvat ruke, ali tako da sve bude šesno i popunjeno,

svijetlili se obiteljski kvadri. Maleni, za po jednu sliku Foto Rexa, a na

slici baba i ded u narodnoj nošnji i to na dan vjenčanja pa dječji portretići ispod Orlanda i uokolo njih golubovi u letu ili na kamenim pločama, onako kako ih je fotograf uhvatio u trenutku vremena.

Burali su dolazili u kuću iz velike daljine i dalekog vremena. To su bile drvene, stamene komode sa po četiri škrabijice, glatkog i toplog čela preko kojega bi obično bila prebačena bijela napica.

Kuća se mjerila po bogatstvu i množini kredenaca i burala po kamarama i što ih je više bilo, to je obitelj pokazivala kako čuva pratemelj i u njemu uspomenu na bjankariju, rublje svečano i ono fatižno, kako s pomnjom u svilenoj karti njeguje nošnje djedova i prababa kad su po selima i gradskim ulicama žene hodale drugačije obučene, u dugim vestama, a oko vrata im čipkasti šalini ili se po starinski i domaće držalo do kamižota, sotokotule, ubruščića, piceja i rekamanih tavajula.

Burali su obično bili tamnosmeđi, svijetlili su nekim zamjetnim sjajem i pogledu dolaznika pokazivali kako se nekadašnji majstor potrudio i zaoblio plemenito drvo tako vješto da se u tankom premazu laka lice moglo ogledati. Ni škrabijice nisu bile obične, već duguljaste, iznutra prostrane, a izvlačile se pomoću ukrašenih mjedenih ručki koje su se javljale tihim i zatajnim sjajem.

Na buro bi u večernjim satima, prije spavanja, netko od ukućana postavio ke-lostrac, ali tako oprezno da se iz njega ni kap ulja ne prolje na bijelu napicu. To je s burala u kamaru gledalo veselo i do-bronamjerno oko i motrilo postelju,

drvene podove, starinski

ormar u kutu,

tapite od krpica,

venu štime, kvadre

Srca Isusova i Djevice

Marije kako sa zida

poniknutim pogledom

bdiye, smiješi se i čuva one

koji su ulazili u djetinjstvu,

odlazili u starosti. Svi su

prolazili pored starinskih

burala i zastajali pred njim

jer je bio običaj iznad njega

postaviti kućno ogledalo

pa bi se u polumraku soba,

uz slabo svjetlo uljarice lica

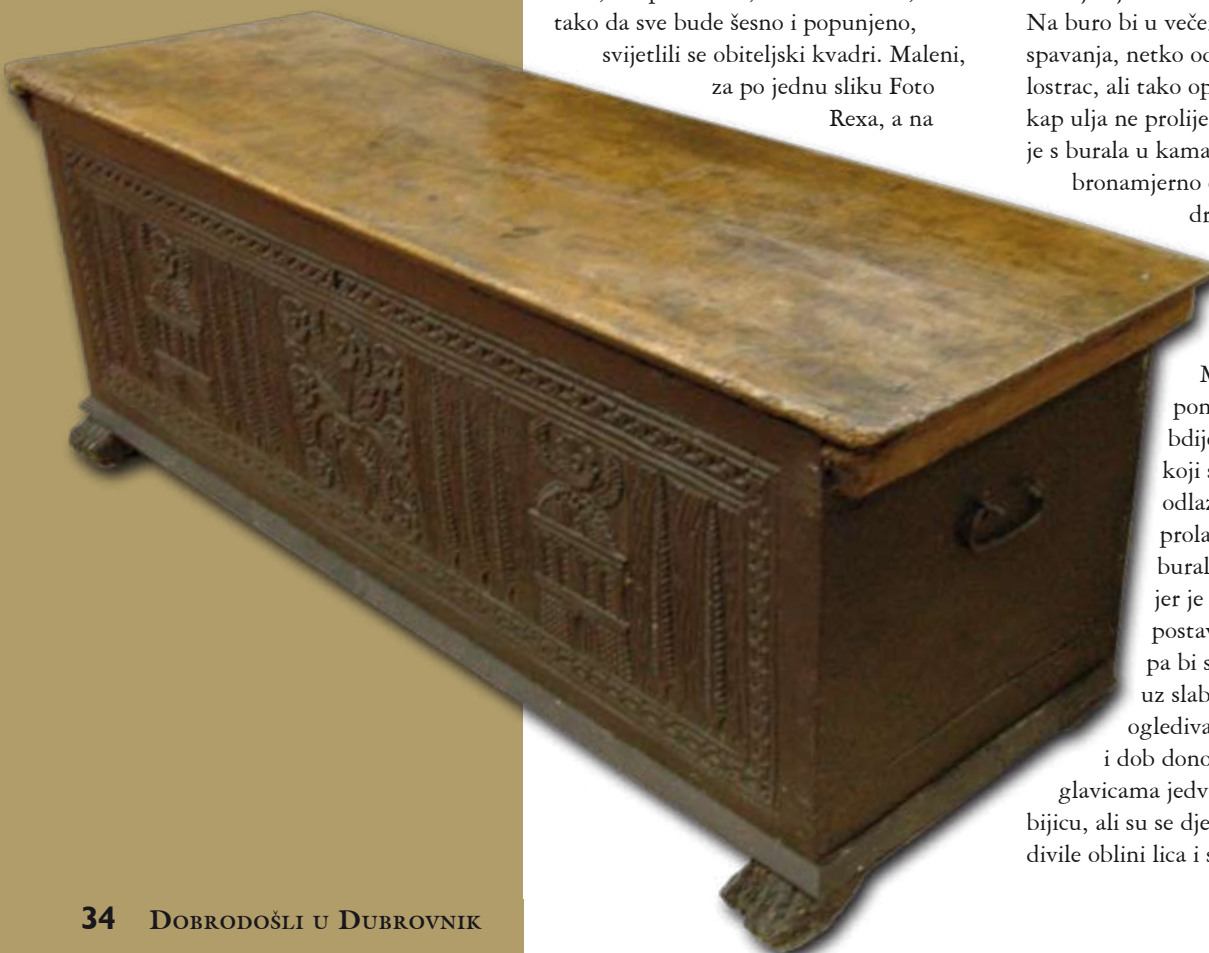
ogledivala kako im je godište

i dob donosilo. Djeca su sitnim

glavicama jedva prelazila treću škra-

bijicu, ali su se djevojke u ogledalima

divile oblino lica i sjaju očiju. Matere su



se, ozbiljne i stišane, tek ovlaš zagledivala u svoju sliku, onda kad su se rasplitala pletenice, a niz lice se spuštale vlasi, zakovrčane, mirisne po materinstvu i tajnovitosti davanja. Gledale su se i u borama godina, blage, pune darova.

Po nekom su se prenesenom vjerovanju kredence smatrale izlogom bogatstva, a burali intimnim mjestima koja izmiču očima dolaznika. I jedni su i drugi imali svoje mirise. U kredencama se osjećao dah rozulina i cimetni ćuh mantale, pa reski, slatki morač i prštava lovorika iz suhih smokava.

Iz burala je mirisalo rublje po dječjim tijelima, po ruži stolisnici, bosioku, naftalinu i narančinoj kori.

I jedni i drugi su se držali čovjeka i na njihovim se drvenim tijelima primjećivalo kako se ljudska ruka često doticala vrata, kako je ostavila trag prstena i životnih pokreta dok su se predmeti i ljudi družili. Tako je namještaj vremenom nosio sliku gospodara, a ljudi, svjesni prolaznosti, unosili u ove starinske čekalice znak svoga duha i zvuk kojim su se i nakon odlaska javljali ukućanima.

CUPBOARDS AND CHEST OF DRAWERS



Cupboards once stood in drawing-rooms like house shop-windows. They were usually imported from faraway lands, when the local masters were not proud of fine manufacture. Their wood was carefully selected, so that some smelled of sour cherry, those made of beech-wood gleamed yellow, while the veins of those made of walnut-wood ran along their sides from top to bottom, reflecting the growth of the tree in rain and summer seasons.

The lower part of these salon cupboards resembled a closed little house, filled

with tableware and food, whereas the upper part was like a window in which the house exhibition mirrored. In it one could see porcelain plates and bowls, cups with flower ornaments or golden edging, and palm leaves and olive branches inserted in the teapot opening. The cupboard glass was crystal-clean and tiny, reminiscent of the miniature windows in old houses, and the house-keeper made sure that the finest house treasure was display was behind it. The precious exhibits included a Christmas Bambino doll, Japanese folding fan, Murano glass vase and a fragile little sheep on glass legs. Beside them stood a porcelain chimney sweeper, shepherdess and a ballerina performing a pirouette on her ballet-shoe tips.

Against the open part of the cupboard without glass, which offered many possibilities, a tray usually leaned. In front of it stood a soup-bowl filled with fruit, and in the passages, within reach but neatly arranged, the family photographs shone. The small size frames contained the single Photo Rex photographs of grandmother and grandfather in folk costumes on their wedding day, and portraits of the children if front of Orlando's Column surrounded by the pigeons flying or skipping on the stone slabs, caught in time by the photographer.

The chest of drawers came to the house from faraway places and time.

They were the wooden firm commodes with four drawers, and their smooth and warm surface was usually covered with a white napkin. The house was evaluated by the richness and number of cupboards and chest of drawers in the rooms. The number of pieces matched the attention paid to the family history with reminiscences of bed linen and both holiday and workdays underclothes. It was the time when the grandparents' clothes were carefully kept in silk paper, and when village and city women were dressed in a different way, wearing long dresses and lace shawls around their necks, and when their chest of drawers also contained bodices, underskirts, handkerchiefs, lace and crocheted napkins.

The chest of drawers were usually dark brown, shining with a noticeable glow, and revealing the trouble which their maker took to polish the noble wood with such skill that one could see a reflection of his face on the thin coat of

furniture varnish. The drawers were also not of the usual type, but elongated and spacious, with the ornamented brazen handles that glowed discretely.

In the evening, before bed time, some of the household members placed an oil lamp on the bureau, extremely carefully in order not to spill the oil on the white napkin. It resembled a cheerful and well-intentioned eye that watched the room, bed, wooden floors, old-fashioned wardrobe in the corner, patchwork carpet, veins in the board and the pictures of the Sacred Heart and Virgin Mary smiling from the wall with cast down eyes and watching over those who entered as children and left as old people. Everybody passed by the old chest of drawers, stopping for a while, because it was customary to place a house mirror above it. In the semi-darkness of the room, by the dim oil-lamp light, they watched the reflections of their faces in the mirror as the years went by. While the little heads of the children hardly reached the third drawer, the girls admired their oval faces and glow in their eyes reflected in the mirror. Stern and quiet their mothers watched their reflections only hastily, when disentangling their hair gathered into braids that curled down their faces smelling of motherhood and the secrecy of giving. Gentle and nurturing, they watched the wrinkles that came with the old age. The cupboards were believed to be the shop windows of wealth, and the chest of drawers the intimate places hidden from the eyes of the visitors. Both had their own fragrances. The cupboards smelled of *rozulin* and *mantala* sprinkled with cinnamon, the tart sweet fennel and the crackling bay leaves from dried figs. The underwear from the chest of drawers smelled of children's' bodies, cabbage-rose, basil, mothballs and orange peel. The cupboards and chest of drawers both served the man, and on their wooden bodies one could notice the marks of the human hand which frequently opened the doors, leaving traces of ring and life motion while the objects and people were friends with each other. Thus the furniture reflected the images of its owners in time, while the people, aware of the passage of time, had filled these old waiting objects with the marks of their spirit and with the sounds which the household members also heard after their departure.



Božo Lasić

Neobična strast Boža Lasića

Više od 600 medalja jedna su od najvećih strasti direktora dubrovačkog Prometnog poduzeća Libertas Boža Lasića. Zanima ga sve i svašta – od književnosti do povijesti i umjetnosti. Sve je to spojio u poseban hobi kojim se nitko od njegove obitelji dotada nije bavio. Posvetio se hrvatskom medaljarstvu. Rijetke medalje nalazi posvuda. - Danas je sve kompjutorizirano, pa nije problem naći medalje na internetu,

ali i raznim aukcijama. Vrlo vrijedne primjerke hrvatske povijesti znao sam pronaći na aukcijama u Londonu, a kupio sam ih vrlo povoljno s obzirom na njihovu vrijednost – priča Božo Lasić. Kad je o medaljarstvu riječ može govoriti danima, ali na pitanje koja mu je najdraža teško se odlučuje. -To mi je najteže odgovoriti. Imam zbirku medalja iz Dubrovačke Republike. Sve su prekrasne i posebne. One nikada

ne prikazuju osobe, već uvijek događaje. Dubrovčani nisu gajili kult ličnosti, pa su događaji bili ono što su ostavljali za povijest i pamćenje na medaljama – govori ovaj kolekcionar koji zbog vrijednosti medalja koje posjeduje, većinu njih drži na sigurnom, u bankovnom sefu. Ipak, neke će od medalja rado izdvojiti iz svoje bogate kolekcije. Tako ona iz 1903., koja prikazuje dolazak željeznice na dubrovačko područje s aversa, odno-



burice, dobrotvora koji je dao obnoviti dubrovački zvonik. U znak zahvalnosti dobio je medalju sa svojim likom, a na stražnjoj strani zvonik sa svetim Vlahom.

Jedna od najljepših medalja također je iz bogata opusa Iva Kerdića, a prikazuje karakterističan orlovski profil slikara Ivana Dobrovića. Revers medalje nakostriješeni je pijetao, simbol Republike, budući da je upravo Dobrović nakon dodjeljivanja Baranje Ugarskoj pobunio dvije tisuće rudara koji su tu pokrajinu proglasili Republikom, a Dobrovića njezinim predsjednikom.

Posebнима drži i medalje proslavljenog hrvatskog kipara Ivana Meštrovića.

- Nije izradio puno medalja, ali sve su prekrasne, pa time i vrijednije. Meni osobno najdraža je medalja iz njegova američkog opusa Sokrat govori svojim učenicima. Cijeni on i brojne druge hrvatske medaljare, a posebno su mu dragi Frangeš, Mihanović, Valdec i Kerdić, medaljari koji obilježavaju moderno hrvatsko medaljarstvo s početka 20. stoljeća. Ne žali što mnogi njegovu strast prema medaljama ne dijele ili ne razumiju. Dapače, ta činjenica njegovu je bogatu zbirku sačuvala i u ratnim danima.

- U ratu mi je izgorjelo i opljačano sve. Ispod ruševina i izgorjetina onoga što sam nekada nazivao vlastitim domom vidio sam da se nešto svijetli. Kad sam razgrnuo šut ugledao sam svoje medalje. Nisu ih uzeli jer nisu znali što je to. Prvi

put u životu bio sam neizmjereno sretan što prikupljam nešto o čemu većina ljudi zna malo. To nisu mogli razumjeti, pa nisu poželjeli niti uzeti. Medalje su ostale samo moje – priča ovaj iznimni Dubrovčanin koji živi na Obodu u Konavlima, a svaki slobodni trenutak posvećuje kolekcionarstvu. Medalje mu pričaju bogatu hrvatsku povijest. Zanimaju ga i književnost, stare i vrijedne knjige, numizmatika općenito. Svo njegovo bogatstvo u materijalnom, ali i duhovnom smislu u kolekcijama je koje vrijedno skuplja desetljećima.

MEDALS FROM THE SAFE

Unusual Passion of Božo Lasić

One of the greatest passions of the Director of the Libertas Public Transport Company Božo Lasić is a collection of more than 600 medals. He is interested in many things – from

sno prednje strane prikazuje željeznicu, a s reversa tj. stražnje strane Hercegovca na magarcu. Osim posebno fine izrade, ova medalja ima još jednu vrijednost. Nije se austrougarskom ministru financija, koji je medalju i naručio, nimalo svidio lik Hercegovca s magarcem. Dao ga je izbrisati s reversa gotovo svih medalja, a tek nekoliko ih na svijetu ima original – jedan od njih je i Božo Lasić. Izdvaja i Kerdićevu medalju Paška Ba-



literature to history and art. Mr. Lasić joined all his interests in a special hobby which nobody else in his family has ever indulged in. Dedicating himself to collecting Croatian medals, he has been discovering rare samples everywhere.

- In the present-day world of computers it is not difficult to find medals on the Internet and at various auctions. I happened to find extremely rare examples of Croatian history at auctions in London, and bought them at a very reasonable price taking into consideration their value. – Božo Lasić said. He can talk about medal-collecting for days, but it is very difficult for him to single out his favourite.

- This is the most difficult question for me. I own a medal collection from the time of the Dubrovnik Republic. All of them are extremely beautiful and special. They never represent persons, but events. The people of Dubrovnik did not have the cult of personality, and what they left for history and remembrance on their medals were events. – claims the collector, who keeps the majority of his valuable medals in a bank safe.

However, he gladly mentions some of the medals from his rich collection, including the one from the year 1903 showing on the front the arrival of the railway in the Dubrovnik area, and a man of Herzegovina on a donkey on the back of the medal. Apart from the fine workmanship this medal is valuable for another reason. The Austro-Hungarian minister, who had commissioned the medal, did not like the image of a man of Herzegovina on a donkey at all. He had it removed from the back of almost all medals, so that only several collectors in the world have the original. Božo Lasić is one of them.


He also mentions Kerdić's medal with the image of Paško Baburica, the benefactor who financed the restoration of the Dubrovnik bell-tower. As an act of gratitude he was honoured with a medal with his image, while the back of

the medal comprised the bell-tower and St Blaise.

One of the most beautiful medals is also from the rich output of Ivo Kerdić, presenting the characteristic eagle-like profile of the painter Ivan Dobrović. On the back of the medal is a bristling rooster, the symbol of the Republic. After Baranja had been annexed to Hungary, it was Dobrović who stirred up mutiny among the two thousand miners who proclaimed this province a republic, and Dobrović its president. Mr. Lasić is particularly fond of the medals by the famous Croatian sculptor Ivan Meštrović.

- He did not make many medals, but they are beautiful and thus more valuable. My favourite is the medal from his American opus *Socrates talks to his disciples*. Mr. Lasić also appreciates many other Croatian medal-makers, especially Frangeš, Mihanović, Valdec and Kerdić, Croatia's major medal-makers in the early 20th century. He is not disappointed because other people do not share and understand his passion. Quite the contrary, this fact actually saved his rich collection during the war.

- Everything I possessed was burned and plundered in the war. Under the ruins of that which I had called home I noticed something shining. When I cleared the rubble I saw my medals. Unaware of what they were, they did not take them away. For the first time in my life I was deliriously happy for collecting something the majority of people knew little of. They did not wish to take away something unknown. The medals remained my own. – says this outstanding man of Dubrovnik, now residing in Obod, Konavle. He dedicates every moment of leisure to collecting medals, which reveal the rich history of Croatia. He is also interested in literature, old and valuable books, and numismatics in general. Mr. Lasić's entire wealth, both material and spiritual, is in his collections which he has persistently collected for decades.



Dovoljno je reći i napisati Hotel Croatia – Cavtat i svatko, bez obzira je li turist ili turistički djelatnik, dobro zna da je riječ o čuvenom hotelu koji je odavno postao brand turističke kvalitete i uspjehnosti. Još od otvorenja 1973. godine, Hotel Croatia znano je odredište kongresnog i odmorišnog turizma na hrvatskom i inozemnom tržištu, a tijekom godina primio je brojne nagrade i priznanja za svoj rad. Spomenimo samo tri posljednje nagrade: prošle, 2007. godine, ovaj objekt je proglašen najboljim hotelom na Jadranu u kategoriji velikih hotela s četiri i pet zvjezdica po izboru čitatelja dnevnog lista Slobodna Dalmacija. Naime, nagrada MasterCarda Neprocjenjivo Hotelu Croatia dodijeljena je u sklopu izbora Adrian 2007., koju su organizirali Slobodna Dalmacija, Adriatica net i MasterCard. Također, ugledni britanski organizator putovanja Thompson Holidays, lani mu je dodijelio posebnu nagradu za kvalitetu hotelske usluge. Koncem lipnja ove godine, u Središnjem domu poduzetnika u Moskvi, održana je svečanost dodjele nagrade Zlatni Meridijan. U natjecanju za najbolji hotel koji ugošćava ruske turiste u Hrvatskoj, nagrada je pripala Hotelu Croatia, a preuzela ju je Marija Šebalj, direktorica prodaje ovog objekta. Ove i druge osvojene nagrade su uistinu prava potvrda hotelske i turističke kvalitete ovog

PONOS HRVATSKOG TURIZMA

objekta, koji zaista u svakom pogledu predstavlja ponos našega turizma. Zanimljivo je da više od 31.000 turista posjeti godišnje ovaj hotel, a svaki treći gost hotela je sudionik nekog kongresa. Godine 2007. Hotel Croatia je posjetilo nešto manje gostiju. Naime, lani je ovaj objekt ugostio 29 tisuća turista, koji su ostvarili 147.659 noćenja (stranih posjetitelja je bilo 21.769, a njihovih noćenja 129.720).

Kongresi i seminari organiziraju se u osam konferencijskih dvorana, suvremeno opremljenih, kapaciteta od 30 do 850 sjedećih mjesta, koliki je kapacitet najveće konferencijske dvorane Ragusa. Tu su i dodatni prostori koji koriste sudionici skupova, te uredi.

Uz to, Hotel Croatia raspolaže i s prostranim izložbenim prostorom, bussiness i internet centrom, te besplatnim uslugama bežičnog interneta. Zahvaljujući svim tim prednostima, ali i položaju u blizini Zračne luke Dubrovnik u Čilipima, prestižnoj lokaciji na izoliranom cavtatskom poluotoku, a nadasveiskusnom timu profesionalaca, kalendar kongresnih događanja u Hotelu Croatia dobro je popunjen, a najave za vrlo ugledne međunarodne kongrese protežu se do 2012. godine. Prema ocjeni agencija i ureda za organizaciju kongresa,



PRIDE OF CROATIAN TOURISM

riječ je o najboljem kongresnom hotelu u Hrvatskoj.

Brojne mogućnosti za organizaciju različitih događanja pružaju terase i saloni s jedinstvenim pogledom na stari gradić Cavtat i otvoreno more. Hotel Croatia raspolaže i s noćnim barom, a najnoviji dodatak, inače izvrsnoj gastronomskoj ponudi, je prošle godine otvoreni Restoran Steak – house, koji nudi širok izbor najboljih odrezaka od posebno pripremljenog odležanog crvenog mesa, a u ponudi su i riblji odresci od organa, tune i lososa.

U stalnom nastojanju za povećanjem kvalitete usluga uspostavljen je i sustav upravljanja kvalitetom HRN EN ISO 90012002 i HASSP. Sav taj trud za očuvanjem kvalitete i stalno proširenje ponude prepoznali su gosti i poslovni partneri Hotela Croatia koji svoju vjernost i zadovoljstvo iskazuju vraćajući se svake godine u sve većem broju.



It suffices to say and write the Croatia Hotel – Cavtat, and both tourists and tourist workers know that this is a renowned hotel which became the brand for quality and excellence in tourism a long time ago. Ever since its opening in 1973 the Croatia Hotel has been the venue of congress and holiday tourism in both the Croatian and international markets, and with the passage of years it has won a large number of awards for its work. Let us mention only the last three: in 2007 it was chosen the best large-sized four and five star hotel on the Adriatic by the readers of the daily newspaper *Slobodna Dalmacija*. Namely, the Croatia Hotel was awarded the MasterCard Prize «Priceless» within the «Adrian 2007» selection organised by the Slobodna Dalmacija, Adriatica Net and MasterCard.

Last year, the Hotel was furthermore awarded the Special Quality Service Award by the Thompson Holidays Travel Agency. Late in June this year the Golden Meridian award-giving ceremony took place in the Moscow Central Entrepreneurs' Home. The winner of the award for the best hotel which hosts Russian tourists in Croatia was the Croatia Hotel, and the award was received by Marija Šebalj, the Sales

Manager. The above mentioned as well as other awards are indeed a true confirmation of the hotel and tourist quality of the Croatia Hotel, which is the pride of our tourism in every way.

Interestingly enough, more than 31.000 tourists visit this hotel per year, and every third guest of the Hotel is a participant in one of the congresses. In the year 2007 the Croatia Hotel was visited by a slightly smaller number of visitors. Namely, last year the Hotel had 29 thousand visitors and 147.659 overnights (the number of foreign tourists was 21.769 and the number of overnights 129.720).

Congresses and seminars are held in eight conference halls with modern equipment, with a capacity of 30 to 850 seats, which is the capacity of the largest conference hall called *Ragusa*. The Hotel also has additional premises and offices which are at the disposal of the congress participants. Furthermore, the Croatia Hotel has an extensive exhibition hall, a business and Internet centre, and offers free wireless Internet service. Thanks to all these advantages, as well as to the location in the vicinity of the Dubrovnik Airport in Čilipi, the exquisite position on the isolated Cavtat peninsula and



particularly to the experienced team of professionals, the calendar of congress events is fully booked, and the Hotel has already received the announcements of prestigious international congresses for 2012. The agencies and offices in charge of the congress organisation claim the Croatia Hotel to be the best in Croatia. The terraces and salons with a unique view over the old city of Cavtat and the open sea offer the possibility of organising various events. The Croatia Hotel has a night bar, and the

most recent addition to the otherwise excellent gastronomic offer is the Steak House Restaurant opened last year. The Restaurant offers a wide selection of the finest steaks from specially prepared hung red meat, as well as greater amberjack, tuna and salmon steaks. In an attempt to constantly improve the quality of service the Hotel introduced the HRN EN ISO 90012002 and HASSP systems. All these efforts to preserve the quality and constantly expand the offer have been recognised by the guests and

business partners of the Croatia Hotel, who prove their faithfulness and satisfaction by returning every year in ever increasing numbers.





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MUZEJ U MORU

Cavtat je kroz prožimanje svojih poluotoka i mora predstavljao pogodan naseobinski položaj, gdje život pratimo od brončanog i željeznog doba do danas. Prvi poznati spomen imena Epidaurum, današnjeg Cavtata, u antičkim izvorima imamo iz 47. godine pr. Kr., kada se u političkim previranjima i sukobima između Cezara i Pompeja, navodi kao grad koji je pripadao Rimljanima, a stao je na stranu Cezara. To se kasnije pokazalo korisnom odlukom, jer se nakon pobjede Cezara, Epidaurum uzdiže na najviši rang: koloniju. Na području Cavtata, uključujući oba poluotoka i vale, nađeni su brojni ostaci i tragovi nekadašnjeg ilirskog i rimskog grada, no nama su za ovu temu najzanimljiviji podmorski arheološki nalazi. Antički Epidaurum nakon dolaska pod rimsku vlast postaje jedan od najvažnijih središta ovog područja, a uzrok tome možemo tražiti u trgovini. Naime, sigurna luka i povoljan komunikacijski položaj koji povezuje Epidaurum s unutrašnjosti pogodio je njegovu razvoj kao trgovačkog središta.



Karta Cavtat – položaj lokaliteta
The map of Cavtat – position of the locality

MUS

U to vrijeme se većina trgovačkog prometa obavljala morskim putem. Razloge tome možemo tražiti u jeftinijem transportu morem, kao i lošim kopnenim komunikacijama koje se razvijaju tek u rimskom carskom razdoblju. Prema izvjesnim istraživanjima bilo je jeftinije poslati robu morem s jednog kraja Sredozemlja na drugi, negoli kopnom samo 75 milja. U cavtatskom akvatoriju, osim priobalnih pojedinačnih nalaza i dijelova arhitekture, imamo ostatke triju antičkih brodoloma s pripadajućim teretom, te jedan novovjekovni brodolom iz doba Napoleona. Osim toga, cijelo područje ispred luke korišteno je kao sidrište, pa pojedinačnih nalaza ima na širem području. Zbog takve koncentracije podmorskih nalaza i nalazišta zona ispred Cavtata zaštićena je aktom Ministarstva kulture, te je unutar nje moguće obavljati ronilačke aktivnosti samo uz dopuštenje Ministarstva kulture. Za sada, takvo dopuštenje ima jedino Ronilački centar Epidaurum iz Cavtata čiji je vlasnik Boris Obradović i prijavio većinu lokaliteta u podmorju Cavtata, nakon čega su uslijedila arheološka istraživanja, te fizička i pravna zaštita lokaliteta i cijele zone.

NALAZIŠTE S AMFORAMA (1) nalazi se u podmorju pličine Velike, sjeverozapadno od ulaza u cavtatsku valu, na dubini 22-28 m. Riječ je o najvećem i najbolje sačuvanom antičkom brodolomu s teretom amfora na istočnoj obali Jadrana. U površinskom sloju dokumentirano je preko 600 cijelih amfora iz sjeverne Afrike i Egeje, a pretpostavlja se da ih u tri sloja ima preko 1800 komada. Prema tipu amfora lokalitet se datira u 4. st. posl. Kr. Nakon zaštitnih arheoloških istraživanja preko cijelog lokaliteta postavljena je zaštitna mreža u obliku kaveza.

Podmorsko nalazište s pitosima
The submarine pythos site

NALAZIŠTE S PITOSIMA (2) nalazi se kod otočića Supetar, na dubini od 25m gdje je na pješčanom dnu vidljivo 8 velikih posuda koje se nazivaju pitosi ili dolije, od kojih svaka ima zapreminu od cca 1200 litara. Pretpostavlja se da je riječ o brodolomu iz 1. st. posl. Kr. Lokalitet je jedinstven na istočno jadranskoj obali, te među rijetkima na Mediteranu.

RASTRESITO NALAZIŠTE S AMFORAMA (3) – nalazi se zapadno od ulaza u cavtatsku luku, na dubini 25 – 27m. Predstavlja najstariji brodolom u okviru predmetne zone, koji se prema ostacima amfora tipa Lamboglia 2 datira u 1. st. pr. Kr. Manji dio cijelih amfora je izvađen, a mnogobrojni ulomci se još nalaze u skupini okamenjenoj na morskom dnu.

EUM UNDER THE SEA

NOVOVJEKOVNI BRODOLOM (4)

- nalazi se zapadno od ulaza u cavtatsku valu, na dubini 27-31 m. Na površini su vidljivi ostaci 6 željeznih topova, 2 sidra, skupina topovskih kugli, puške i drugi nalazi koji su preostali od manjeg ratnog broda iz Napoleonovog vremena.



Amfore pod zaštitnim kavezom
Amphorae under the protective cage

Već iz ovog kratkog opisa podmorskih arheoloških lokaliteta u akvatoriju ispred Cavtata vidljivo je bogatstvo cavtatske podmorske kulturne baštine. Intencija Ministarstva kulture je da se, uz odgovarajuću zaštitu, čim više arheoloških nalaza i lokaliteta ostavlja u podmorju kao *in situ* muzeji, odnosno muzeji u moru. Na taj se način obogaćuje turistička ponuda Hrvatske, odnosno kvalitetno isprepliću turizam i kulturna baština. Osim toga, zar se može zamisliti ljepši posjet muzeju, nego ovom u tišini plavih dubina ...

With its peninsulas stretching into the sea Cavtat has long been a convenient settlement site, where life can be traced from the Bronze and Iron Ages till the present day. The first antique records of the name Epidaurum, nowadays Cavtat, go back to the year 47 B.C. In the political upheavals between Caesar and Pompey the city which belonged to the Romans took Caesar's side. This later proved to be a useful decision because, after Caesar's victory, Epidaurus was granted the highest rank: that of a colony. In the area of Cavtat, including both peninsulas and bays, numerous remains of the former Illyrian and Roman city have been found. However, the most interesting for our topic are the submarine archaeological finds. When the Romans gained

control over antique Epidaurum it became one of the major cities in the region. The reason was trade. As a safe harbour conveniently connected with the hinterlands Epidaurum developed into a trade centre. At that time trade was predominantly sea oriented. The reasons can be found in cheaper sea transport and poor land communications, which developed only at the time of the Roman Empire. Some research showed that it was cheaper to transport merchandise by boat from one end of the Mediterranean to the other than by land for only 75 miles. Apart from several cases of coastal findings and pieces of architecture the Cavtat maritime zone comprises the remains of three antique shipwrecks with their cargoes and one more recent shipwreck from the time of Napoleon.

Pogled na Cavtatski poluotok s pripadajućim otočićima
A view over the Cavtat Peninsula and the isles



Furthermore, the entire zone in front of the harbour was used as anchorage, so that separate artefacts were also found in the wider area. Due to such a concentration of submarine findings the archaeological zone in front of Cavtat is protected by a Ministry of Culture decree, so that diving activities are possible only with the permission of the Ministry of Culture. For the time being only the Epidaurum Diving Centre from Cavtat owned by Boris Obradović has been granted such permission. He was the one who gave reports on the majority of the sites in the Cavtat submarine area, after which archaeological investigations were carried out, and both the site and entire zone were protected in physical as well as in legal sense.

The **AMPHORA SITE (1)** is situated in the submarine zone of the Big Shallows (pličina Velika), north-west of the entrance to the Bay of Cavtat, at a depth

of 22 – 28 metres. This is the largest and best preserved antique shipwreck with a cargo of amphora on the Eastern Adriatic coast. More than 600 undamaged amphoras from North Africa and the Aegean region have been documented on the surface layer, whereas the three site layers are assumed to contain more than 1800 pieces. According to the amphora type the locality dates back to the 4th century A.D. After conservational archaeological research the entire site was covered by a protective mesh in the shape of a cage.

The **PYTHOS SITE (2)** is situated in the vicinity of the Islet of Supetar, at a depth of 25 metres, where eight huge pitchers called pythos or dollyas can be seen, of which each has a capacity of approx. 1200 litres. The archaeologists believe that they sank in a shipwreck which took place in the 1st century A.D. The site is unique on the eastern Adriatic coast and among the rare ones on the Mediterranean.

The **LOOSE AMPHORA SITE (3)** is situated westward from the entrance to Cavtat Harbour at a depth of 25 – 27 metres. This is the oldest shipwreck in the subject area, which dates back to the 1st century B.C. according to the remains of the amphora type *Lamboglia 2*. A small number of undamaged amphoras has been taken out of the sea, while numerous broken pieces still lie on the sea bottom in a petrified pile.

A **MORE RECENT SHIPWRECK (4)** is situated westwards from the entrance to the bay of Cavtat, at a depth of 27 – 31 metres. On the sea bed one can see the remains of 6 iron cannons, 2 anchors, a number of cannon-balls, rifles and other objects from a smaller war ship from the time of Napoleon.

Already from this brief description of the submarine archaeological sites in the waters in front of Cavtat one can notice the richness of the Cavtat submarine cultural heritage. Apart from its proper conservation, the Ministry of Culture aims to leave as many archaeological remains and localities as possible under the sea in the form of *in situ* museums. In this way the Croatian tourist offer is enriched, i.e. a high quality combination of tourism and cultural heritage is achieved. Moreover, can one imagine a more beautiful visit to a museum than the one in the silence of the blue depths?



Oznaka lokaliteta na kavezu
The locality mark on the cage

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LOKRU

Otok s pogledom na Grad

Lugareva kuća
The forester house



Otok Lokrum smješten je jugoistočno od Dubrovnika, udaljen je od kopna oko 650 m. Naziv otoka dolazi od latinske riječi *acrumen* što znači kiselo voće (agrumi). O naseljenosti otoka u prapovijesti, svjedoče nalazi grobnih priloga - brončani ženski nakit iz 6. – 5. stoljeća pr. Kr. Dva pronađena nadgrobna spomenika – stele na otoku materijalni su dokazi o antičkom razdoblju Lokruma. Njima je još potrebno dodati ulomak kasnoantičkog kamenog ulomka koji je oblikovao kameni namještaj sakralne građevine. Tradicija kaže da su već u 10. stoljeću na njemu bazilijanci osnovali samostan. Dubrovačka komuna poklanja

benediktincima Lokrum u 11. stoljeću te se oni naseljavaju 1023. godine, grade samostan u slogu predromanike što potvrđuju ulomci predromaničke skulpture ugrađene u kasnije vremenske slojeve samostanskog kompleksa. Početkom 13. stoljeća benediktinci grade novu trobrodnu i troapsidalnu crkvu i uz nju samostan klaustarskog tipa. Tijekom Zlatnog doba Dubrovačke Republike (razdoblje velikog gospodarskog i kulturnog procvata, krajem 15. i 16. stoljeća) uz romanički samostan (sačuvan samo u tragovima) benediktinci grade novi klaustar, jedan od većih na dubrovačkom području. Potres 1667. godine uništio je veći dio romaničkog i gotičkog renesansnog samostana kao i crkvu, koja nakon potresa više nije obnovljena. Veliki renesansni samostanski refektorij preoblikovan je u crkvu. Nakon ukinuća samostana Republika prodaje otok dubrovačkim poduzetnicima. Oni ga prodaju nadvojvodi Maksimiljanu Hazburškom koji na dijelu samostanskog kompleksa izgrađuje



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Benediktinski samostan
Benedictine Monastery

Ljetnikovac s okolnim kultiviranim pejzažem. Navedeni zahvati prvorazredni su spomenik historicističke arhitekture ne samo u Hrvatskoj nego i europskih dosega onovremenog arhitektonskog izričaja. U Portoču (glavno otočko pristanište) Maksimilijan je izgradio Lugarevu kuću za upravitelja svog imanja koja upotpunjuje sliku arhitektonskih zahvata 19. stoljeća. Osim samostanske Crkve sv. Marije u izvorima se još navode Crkva sv. Benedikta, Sv. Mihajla i Sv. Vlaha koje još nisu pronađene. Nasuprot Crkve sv. Marije izgrađena je Crkva Navještenja (15./16. stoljeće) koja je nedavno obnovljena u kojoj se služe svete mise nedjeljom. Dubrovačka Republika pridavala je izuzetnu pozornost zaštiti od zaraznih bolesti te započinje s izgradnjom Lazareta (karantene) 1534. do 1557. godine, ali zbog strateških razloga on nije nikad završen. Na najvišem vrhu Lokruma nakon zauzeća Dubrovnika 1806. godine francuska vojska je započela s izgradnjom tvrđave Royal, a dovršena je za austrijske uprave 1833. godine.

Čitavo područje otoka Lokruma sa stanovišta zaštite kulturne baštine proglašeno je spomenikom kulturnog dobra 1986. godine. Konzervatorski odjel u Dubrovniku već 10 godina radi na dokumentaciji i konzervaciji ostataka Crkve sv. Marije i dijela njezinog romaničkog klaustura. Arheološkim istraživanjima pronađeno je 46 zidanih grobnica s grobnim priložima. Od izuzetne važnosti je da je na otoku pokopan prvi dubrovački nadbiskup kao i mnoga dubrovačka vlastela i kler. Navedeni radovi u funkciji su izradbe prezentacije ostataka crkve i samostanskog kompleksa.

Otok Lokrum površine je 72 ha, a gusta vegetacija prostire se 60 ha stoga je on proglašen specijalnim rezervatom šumske vegetacije. Sjeverno od Crkve Navještenja nalazi se Botanički vrt, osnovan 1959. godine poradi istraživanja stranih biljaka lokrumskog podneblja. Sastoji se od oko 800 egzota.

Premda su Dubrovčani zarana koristili Lokrum za ugodu što svjedoči tekst Filipa de Diversisa iz prve polovine 15. stoljeća, za suvremeniju turističku ponudu može se uzeti 1904. godina kada se organiziraju posjeti otoku svako sat vremena.



An Island With a View Over the City

The Island of Lokrum is situated south-east of Dubrovnik, 650 metres from the mainland. The Island's name comes from the Latin word *acrumen* meaning sour fruit (citrus fruits). The remains of sepulchral items – bronze female jewellery from the 6th – 5th century B.C. - bear witness to the fact that the island was inhabited in pre-historic times. Two tombstones – *steles* discovered on the Island are mate-





rial proof of Lokrum's antique period. Furthermore, there is a fragment of a late antique stone fragment of the stone furnishing of a sacral building. Tradition has it that the Basilians founded a monastery on the island as early as the 10th century. The Dubrovnik commune presented the Benedictines with the Island of Lokrum in the 11th century. They inhabited it in 1023 and built a monastery in pre-Romanic style. This is confirmed by the fragments of the pre-Romanic sculpture built into the layers of the monastery complex constructed in a later period. Early in the 13th century the Benedictines built a new church with three naves and three apses, with the adjoining monastery of a cloister type. During the Golden Age of the Dubrovnik Republic (a time of great economic and cultural flourishing in the late 15th and in the 16th century), close to the Romanic monastery (preserved only in traces) the Benedictines built a new cloister, one of the largest in the Dubrovnik area. The earthquake in 1667 destroyed a larger part of the Romanic and Gothic Renaissance monastery as well as the church, which has never been restored afterwards. The large refectory of the Renaissance monastery was turned into a church. After the monastery had been abolished, the

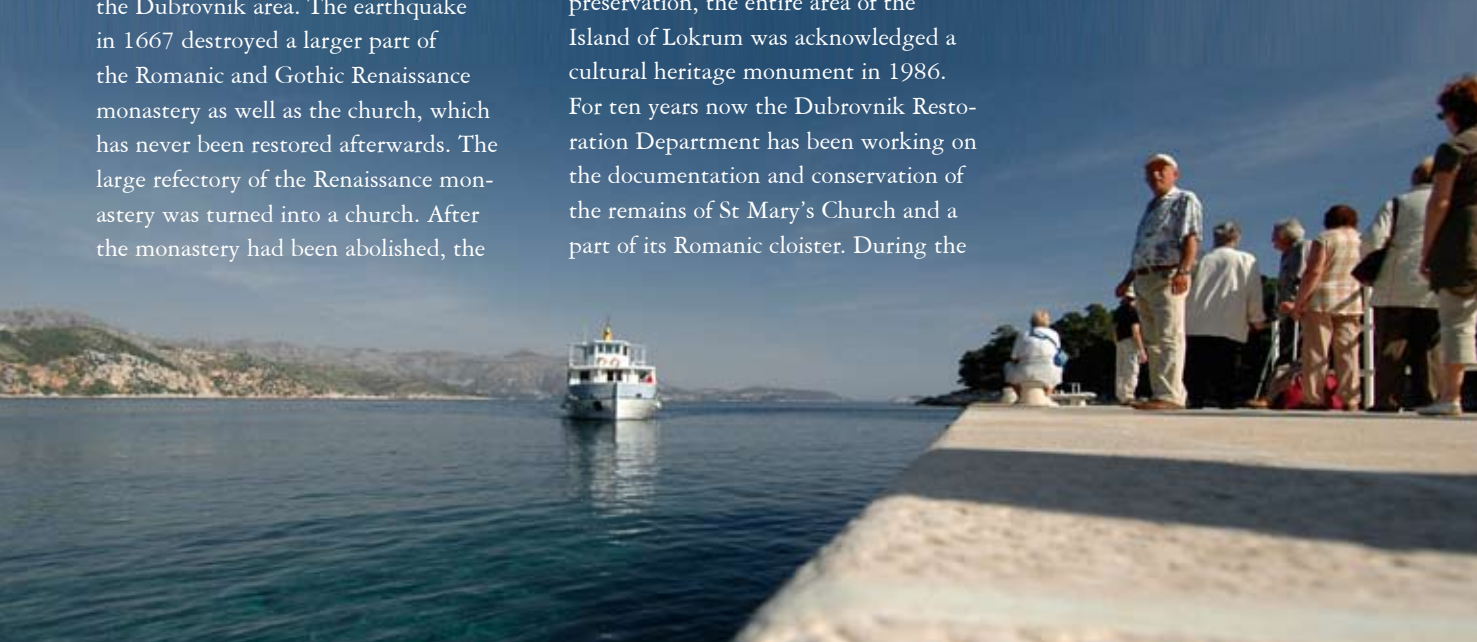
Republic sold the island to Dubrovnik entrepreneurs, who sold it on to Archduke Maximilian von Habsburg. In the area of the monastery complex he built a summer residence with the surrounding cultivated landscape. The aforementioned construction is a category one monument of historic architecture not only in Croatia but also in Europe of the time. In *Portoč* (the main landing-place on the island) Maximilian built the Forster House for the manager of his estate, which completes the picture of the architectural works of the 19th century. Apart from the monastery Church of St Mary, the records mention the churches of St Benedict, St Michael and St Blaise that have not been discovered yet. Opposite to St Mary's Church the Annunciation Church was built (the 15th/16th century), which was restored recently and in which the holy mass is celebrated on Sundays. The Dubrovnik Republic paid special attention to protection from contagious diseases and thus began the construction of a Lazaretto (quarantine) from 1534 – 1557. Because of strategic reasons, however, it has never been completed.

After capturing Dubrovnik in 1806, the French army began the construction of Fort Royal on the topmost part of Lokrum, which was completed during Austrian rule in 1833.

From the aspect of cultural heritage preservation, the entire area of the Island of Lokrum was acknowledged a cultural heritage monument in 1986.

For ten years now the Dubrovnik Restoration Department has been working on the documentation and conservation of the remains of St Mary's Church and a part of its Romanic cloister. During the

archaeological research 46 tombs with tomb items have been found. The fact that the first Archbishop of Dubrovnik and many Dubrovnik aristocrats and clergymen were buried on the island is of extreme importance. The aforementioned works are in the process of preparing a presentation of the remains of the church and monastery complex. The Island of Lokrum has a surface of 72 hectares while dense vegetation spreads over 60 hectares, which is the reason it was acknowledged a special forest reservation. North of the Annunciation Church a Botanical Garden is situated. Founded in 1959 with the aim of researching foreign plants in the Lokrum area, it comprises about 800 exotic species. Although the people of Dubrovnik used Lokrum for their time of leisure a long time ago, which is evident from the text by Filip de Diversis from the first half of the 15th century, the year 1904 can be considered the beginning of modern tourism, when excursions to the Island were organised every hour.





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the years will take care of
themselves” / MARIA EDGEWORTH
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ZA SVA VREMENA

Na tada najelitnijem festivalu na ovim prostorima u Opatiji 1970. godine, zacijelo najpopularniji hrvatski pop-ansambl Dubrovački trubaduri nastupio je s novim pjevačem pridošlim iz jedne od prvih klapa u Gradu koja je djelovala u sklopu Folklornog ansambla Lindo. Izrazito talentirani i poletni Milo Hrnić dojmljivo je otpjevao jednu od najuspješnijih skladbi maestra Đela Jusića Znam da ima jedna staza i time kao da je odredio sebi smjer kojim će, uporno radeći, dospjeti među najtiražnije i najtraženije hrvatske interpretatore takozvane "zabavne" glazbe. Milo je nakon svoje trubadurske faze s vlastitom grupom Libertas osvojio dubrovačke plesnjake, a nedugo zatim i publiku prestižnoga Splitskoga festivala! Najprije Đelovom skladbom Moja Ane broji dane 1975. koja je postala evergreen, baš kao i one koje su uslijedile. "Mila majko ide brod" svojevrsna je himna mnogih naraštaja dubrovačkih pomoraca! "Da proplaču crne oči", "U jednoj maloj tihoj kavani" i druge Milove festivalske uspješnice našle su se na albumu Nostalgija 1978. godine, inače jedinom koji je ostvaren s Libertasima, a koji je - kao i nekoliko prethodnih singlica - dostigao dijamantne naklade. Naslovna skladba Nostalgija zavrijedila je treću nagradu splitskog "Sanrema"!

Krajem sedamdesetih Milo se odlučio na solo-karijeru koja mu je donijela još tridesetak festivalskih nastupa i isto toliko hitova, te šesnaest LP i CD albuma koji su prodani u više od milijun primjeraka s dijamantnim, platinastim i zlatnim nakladama! S Klapom Šibenik na Splitu '79. otpjevao je hit autorskog tandema Šarac-Britvić Budi noćas mirno more koja je i nedavno u "cover" izdanju dospjela na vrhove hrvatskih top-ljestvica! Milo je osvajao i prve nagrade publike ili struke na Splitskom festivalu i to skladbama Tea Trumbića Vрати se '82. i Dalmacijo, ljubav si vječna '83., te Matka Jelavića Dobra večer, prijatelji '87.

Milo je jedan od najzastupljenijih zabavljača među hrvatskim iseljenicima na gotovo svim kontinentima! Gdje god su organizirani hrvatski klubovi održavao je svoje koncerte od Australije i Novog Zelanda do Kanade i Sjedinjenih

Američkih Država, te dakako mnogih europskih zemalja nastupivši u svim većim gradovima Europe. Jedan od njegovih najvećih hitova, također Trumbićevo djelo Kome bi šumilo more moje sinje sa Splitskog festivala ratne '91. zasigurno

je i jedna od najomiljenijih i najizvođenijih hrvatskih domoljubnih pjesama.

Glasovima slušatelja Radio Dubrovnika i čitatelja Dubrovačkog vjesnika i Slobodne Dalmacije Milo Hrnić je na prijelazu u treći milenij, uz nezaobilaznu Terezu u ženskoj konkurenciji i



MI

Trubadure među ansamblima, proglašen najboljim dubrovačkim pjevačem 20. stoljeća!

Posljednjih nekoliko godina donose mu ponovni uzlet na domaćoj sceni, ostvario je bezbroj izrazito dobro posjećenih koncerata poglavito u gradovima i mjestima diljem Dalmacije. Uspješan mu je bio i zagrebački koncert, te posebno spektakularni u Splitu i rodnom Dubrovniku, gdje je osim u prepunoj Sportskoj dvorani ranoga proljeća, pjevao i pred nekoliko tisuća Dubrovčana i gostiju u tradicionalnoj Dubrovačkoj noći nakon svečanog otvorenja 59. Dubrovačkih ljetnih igara.

Nedavno mu je objavljen i novi autorski CD znakovita naslova *Za sva vremena* s kojega je već mnogima dobro znana uspješnica *Postelja* ujedno i jedna od najtraženijih pjesama na njegovim koncertima u posljednje vrijeme! To svakako potvrđuje da je Milo našao formulu i za 21. stoljeće, jer njegova koncertna publika svih uzrasta razdragano pjeva i stare i nove hitove!

The Dubrovnik Troubadours, certainly the most popular Croatian pop group, appeared at the then most prestigious festival in the region, the 1970 Opatija, with a new singer. He came from one of the first vocal groups in the City, which performed within the Lindo Folklore Ensemble. The outstandingly talented and enthusiastic Milo Hrnić sang impressively one of the most successful songs by maestro Đelo Jusić entitled *Znam da ima jedna staza* and thus seemed to set his goal, which, after persistent work, was to rank him among the best-selling and most sought-after Croatian interpreters

of the so called „popular“ music. After his troubadour phase, Milo, together with his own band *Libertas*, conquered the Dubrovnik dance halls, and soon after that the audience of the renowned Split Festival! At first it was with Đelo Jusić's song *Moja Ane broji dane* in 1975, which became an evergreen, and so did the ones that followed. The song *Mila majko ide brod* became a special hymn of many generations of Dubrovnik seamen! His album *Nostalgija* from 1978, the only one he recorded with *Libertas*, including *Da proplaču crne oči*, *U jednoj maloj tihoj kavani* and other festival hits by Milo, won him – like several preceding single records - a diamond record. The title song *Nostalgija* was awarded 3rd Prize of the Split „Sanremo“!

In the late 1970s Milo launched a solo career, which further brought him around thirty festival appearances and the same number of hits, as well as sixteen LPs and CDs that were sold in more than a million copies, with diamond, platinum and gold records! At the 1979 Split Festival, together with the Šibenik Vocal Group, he sang the hit by the composer tandem Šarac-Britvić *Budi noćas mirno more*, the recent cover edition of which was top-listed in Croatia! Milo won 1st Audience and Jury Prizes at the Split Festival for his interpretations of Teo Trumbić's songs *Vrati se* in 1982, and *Dalmacija, ljubavi si vječna* in 1983, as well as for Matko Jelavić's song *Dobra večer, prijatelji* in 1987.

Furthermore, Milo is one of the entertainers who has performed extensively for Croatian immigrants on almost all continents! He has given

concerts wherever Croatian clubs were opened, from Australia and New Zealand to Canada and the USA, and, of course, in major European countries and cities. One of his greatest hits also composed by Trumbić *Kome bi šumilo more moje sinje*, from the 1991 Split Festival, is definitely one of the favourite and most frequently played Croatian patriotic songs.

At the turn of the 3rd millennium the listeners of Dubrovnik Radio and readers of the magazines *Dubrovački vjesnik* and *Slobodna Dalmacija* voted Milo Hrnić – together with the renowned Tereza in the woman singer category and the Dubrovnik Troubadours in the pop group category - the best Dubrovnik singer of the 20th century!

Recent years have brought Milo new popularity. He has given a huge number of high attendance concerts particularly in the cities all over Dalmatia. His acclaimed concerts have included those in Zagreb and Split, as well as in his native city, where he sang before the audience of several thousand residents and guests of Dubrovnik at the Sports Hall in early spring, and in the traditional Dubrovnik Night after the opening ceremony of the 59th Dubrovnik Summer Festival.

His most recent self-written release, the CD indicatively entitled *Za sva vremena* (For All Time), includes the widely known hit *Postelja* which has lately been one of the most sought-out songs in his concerts! This certainly confirms that Milo has discovered a formula for the 21st century as well, because the concert audiences of all ages sing both his old and new hits with great joy!

FOR ALL TIME

LO HRNIĆ



Maestralova nevjesta

BARBARA NJIRIĆ (KUKOVIĆ)

Daleke 1955. godine četverogodišnja djevojčica Barbara Kuković prvi put se susrela s Gradom, ali i popela na Lovrjenac. Bilo je ljeto, a na Lovrjencu Hamlet. Ona i roditelji uživali su u Gradu.

Romantičan je Dubrovnik bio u to vrijeme. Do njega se dolazilo brodom, a do Grada tramvajem. Šesnaest godina kasnije vraća se u Dubrovnik i četiri sezone radi u "Atlasu" kao turistički vodič.

Na brodu Antika upoznala se s Klapom Maestral i počela družiti s njezinim članovima, posebno sa Željkom Njirićem. Bilo je to vrijeme Hrvatskog proljeća, vrijeme kad se zbog pjevanja domoljubnih hrvatskih pjesmama završavalo u zatvoru, što je njoj bilo strano jer toga u Sloveniji nije bilo.

Barbara Njirić je Slovenka ili Dubrovkinja?, upitao sam svoju dugogodišnju poznanicu, poznatog turističkog vodiča i šeficu recepcije ACI Marine.

- I jedno i drugo. Ovdje duže živim, odnosno stalno od 1977. kada sam se

udala. Punih 30 godina sam ovdje, teško mi je odgovoriti na postavljeno pitanje. To je kao kad pitaš koga više voliš, mamu ili tatu. Oboje. Kada sam na sajmovima bila u prilici verbalno braniti Hrvatsku bila sam tako žestoka da mnogi nisu vjerovali da nisam Hrvatica. Puno sam putovala, ali nigdje nema ovako lijepe prirode, uvala, otoka, naježim se od ljepote kada vidim naše spomenike, zgrade, naši ljudi nisu svjesni te ljepote. To moje oduševljenje posebno se osjeti tijekom vođenja. Interesantno je da i gosti na izletima osjete moje oduševljenje prirodnim ljepotama.

Što te najviše oduševljava u Gradu?

- Definitivno čiope. Dok sam radila u Globtouru iza Svetog Vlaha stalno sam pratila njihov dolazak u Grad i jesenski odlazak. Na žalost svake godine ih je sve manje i manje, čemu su u mnogome doprinijeli i galebovi koji im krađu mlade iz gnijezda.

Predsjednica ste veoma angažiranog društva LIPA poznatog po brojnim koncertima slovenskih društava u Gradu?

- Naše društvo u početku je djelovalo pod imenom Triglav, a nakon

Domovinskog nosi ime LIPA. Imamo osamdeset članova, a zahvaljujući brizi slovenske Vlade za očuvanje slovenskog jezika i kulture izvan matice zemlje omogućena su nam brojna gostovanja raznih društava na naše zadovoljstvo, ali i brojnih gostiju koji rado uživaju u tim programima.

Što mislite o dalmatinskoj i dubrovačkoj gastronomiji?

- Izuzetno cijenim dalmatinsku kuhinju i naučila sam pripremati mnoga jela, ali i dubrovačku rozatu i prikle. Međutim, moj suprug Željko (član Klape Maestral) u kući je zadužen za gradele i sve one delicije koje se na njima spremaju, a ja za zimске slovenske večere.

Na kraju sezone obično idem u Sloveniju, a kad se vratim u Grad dočekaju me prve bure s kojima odlično idu slovenski specijaliteti: kobasice, zelje, a posebno zaseka (namaz od svinjske masti sa začinima) kojeg vole svi moji prijatelji, a posebno članovi „Maestrala“.

- Da možete ponovo birati mjesto boravka... ?

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The Maestral's Bride

BARBARA NJIRIĆ
(KUKOVIĆ)

As a four-year old girl Barbara Kuković visited Dubrovnik for the first time in 1955, when she climbed the Lovrjenac Fort. It was summer and *Hamlet* was being performed at the Lovrjenac Fort. She and her parents enjoyed the City. Dubrovnik was romantic at that time. One reached it by boat, and the Old City by tram. Sixteen years later she returned to Dubrovnik in order to work as a tourist guide for the Atlas Travel Agency for four seasons.

On the Antika boat she met the Maestral Vocal Group and become friends with its members, particularly with Željko Njirić. This was during the Croatian Spring, when one ended up in jail for singing the Croatian patriotic songs. This was strange for Barbara because such things did not happen in Slovenia.

Is Barbara Njirić a Slovenian or Croatian? I asked my long time friend, the renowned tourist guide and the ACI Marina Reception Manager.

- Both. I have been living here for a long time, since 1977 to be more precise, when I got married. Having spent thirty years here, it is difficult for me to answer that question. It is as if asking someone whether he loves his mum or dad more. I am both. When at the tourist fairs I had an opportunity to defend Croatia verbally, I was so fervent that many did not believe I wasn't a Croat.

I have travelled a lot, but you can find such beauty of nature, bays and islands nowhere else. When watching our stunning monuments and buildings I get goose pimples. Our people are unaware of this beauty. This enthusiasm of mine is particularly felt when I guide tourists. Interestingly enough, the excursion goers also feel my enthusiasm with the beauties of nature.

What delights you most in the City?

- Swifts, definitively. While I worked at the Globtour Office behind St Blaise's Church, I constantly watched their arrival in the City and their departure in autumn. Much to my regret their number decreases from year to year. One of the main reasons for this are the seagulls who steal their young from the nests.

You are the president of the very active LIPA Society, known for organising numerous concerts of the Slovenian societies in the City?

Our society had initially been called Triglav, and after the war of independence it was renamed LIPA. It has eighty members, and, thanks to the care of the Slovenian government for preserving the Slovenian language and culture outside our native country, numerous guest performances of various societies have been organised to delight both ourselves and

numerous guests who gladly enjoy these programmes.

How do you like the Dalmatian and Dubrovnik gastronomy?

- I very much like the Dalmatian cuisine, and I learned to make prepare dishes, as well as the Dubrovnik *rozata* and *prikle*. However, my husband Željko (a member of the Maestral Vocal Group) is in charge of grill, and all the delicious grilled dishes, while I am in charge of the winter Slovenian suppers. At the season end I usually go to Slovenia, and when I return to the City, the first *buras* (northerly winds) begin to blow. This time is perfect for the Slovenian specialities: sausages, cabbage and particularly *zaseka* (lard and spices spread) which all my friends like, especially the Maestral members.

- If you could choose your residence again...?

I would choose Dubrovnik and only Dubrovnik.

Uspomena na prvi posjet Dubrovniku
A memory of the first visit to Dubrovnik



MATEJ PUTICA

~ veslač dubrovačkog "Neptuna"

PRVAK HRVATSKE!

U "Neptun" je stigao prije šest godina. 'Mali' iz drugog razreda osnovne škole uradio je tada prve zaveslaje i bio, za razliku od većine, skoncitriran tijekom čitavog treninga na veslanje. Nije posustao unatoč tome što je svakog dana trebalo rano ustajati, napraviti prve zaveslaje već od 6.30 sati.

Danas, šest godina poslije, napravi otprilike 26 do 27 zaveslaja u minuti, malo više od stotinu tijekom utrke na 1000 metara.

Radnim danom, kad je škola, na treningu izvesla pet do šest kilometara. Subotom i nedjeljom, kad nema škole, dvostruko više.

Zbog toga Veslački klub Neptun nakon deset godina ima državnog prvaka. Čekali su novi uspjeh u dubrovačkom klubu od 1998. godine, kada je Roni Mladinić slavio u skifu u juniorskoj konkurenciji. Novi uspjeh ostvaren je ponovno u skifu. Ovaj put u konkurenciji kadeta. Ostvario ga je Matej Putica. U Zagrebu. Na Jarunu, što i nije bilo iznenađenje jer posljednjih godina Putica je nepobjediv na regatama Kupa Dalmacije. Koliko ih je održano, prošle 2007.

godine, te ove 2008., toliko je osvojio prvih mjesta. U Zagreb je otišao sa željom osvojiti medalju. Nitko nije to postavljao kao imperativ jer 13-godišnji Putica i sljedeće godine nastupa u kadetskoj konkurenciji.

Ali, unatoč tome što je godinu dana mlađi od konkurencije, kako je veslao na regatama Kupa Dalmacije, tako je na isti način, superiorno, veslao i u kvalifikacijama, polufinalu te u finalu državnog prvenstva. Boljeg od Mateja nije bilo pa u Neptunu zasluženno slave, čestitaju i Matejevom treneru Pavu Bečiću, nadajući se novim uspjesima.

Matej bi trebao već danas biti drugima uzor. Trenira mjesec uoči državnog prvenstva svaki dan po dva puta. Ujutro, veslajući od 6.30 sati do 9.30 sati, ali i poslijepodne po tri sata. Trud mu se isplatio.

Unatoč brojnim čestitkama okrenut je novim nastupima. Kao i svi u "Neptunu". Jer, želja im je ne čekati na novi naslov državnog prvaka ponovno deset godina.

CROATIAN CHAMPION!

He came to the Neptune Club six years ago. The second-form "kid" made his first strokes then. Unlike the majority, he concentrated on rowing during the entire practice session. He did not give up in spite of the fact that he had to get up early every day and begin to row already at 6.30 am.

Today, six years later, he does about 26 to 27 strokes per minute, and a bit more than a hundred during the 1000 metres race.

On workdays, when he goes to school, he rows five to six kilometres during a practice session, and on Saturdays and Sundays, when there is no school, twice as much.

This is the reason why, after ten years, the Neptune Rowing Club has a national champion. The people in this Dubrovnik club have waited for new success since 1998, when Roni

~ rower of the Dubrovnik Club Neptune

Mladinić became a junior single scull champion. The new success was again made by a sculler. This time Matej Putica won the championship in the cadet category in Zagreb, at Jarun.

The success was not surprising. In recent years Putica has been invincible in the Dalmatia Cup regattas. The number of regattas taking place in 2007 and 2008 matches the number of 1st places which he has won. He went to Zagreb wishing to win a medal. No one considered it an imperative, because the 13-year old boy was to compete again in the cadet category the following year. However, in spite of the fact that he

is a year younger than the competition, Putica was superior in the qualifications, semi-finals and finals of the national championship, exactly like in the Dalmatia Cup regattas. Matej was the best, and the people at the Neptune Club celebrate with good reason, congratulate Matej's coach Pavo Bečić as well, and hope for new successes. Matej should already be an example to others. A month before the national championship he trained two times a day: in the morning from

6.30 to 9.30 and three hours in the afternoon. His effort has paid off.

In spite of numerous congratulations Notwithstanding the praise for his achievements, Matej is oriented towards the future, and so is everyone else at the Neptune Club. They do not wish to wait for a new national champion title for another ten years.

Jela od tjestenine, u originalnom nazivu paste su od 14. i 15. stoljeća, od kada se po prvi put spominju u povijesnim izvorima do danas postigle globalnu popularnost zbog lakih i raznolikih načina prigotavljanja, nutritivne vrijednosti i ekonomičnosti. Iako su prvenstveno prepoznatljiva u tradicionalnoj i suvremenoj gastronomiji kao osnovica talijanske kuhinje, pasta je sastavni dio kulinarske baštine zemalja diljem svijeta, od mediteranske regije do Južnoafričke Republike i Amerike. U Hrvatskoj, pasta je zastupljena u tradicionalnim recepturama dalmatinskog podneblja, a jelo poput šporkih makarula je postalo jedno od zaštitnih znakova kuhinje starog i novoga Dubrovnika.

Šporki makaruli su jelo koje se sastoji od mesnog umaka s *maccaronima* ili pastom u obliku makarona (po dubrovački *makarula*) te čine osnovu jelovnika dubrovačkih pokladnih i svečarskih trpeza. Iz recepta za šporke makarule vidimo direktan utjecaj talijanske kuhinje i sličnosti s receptima za tzv. *ragu di carne*.

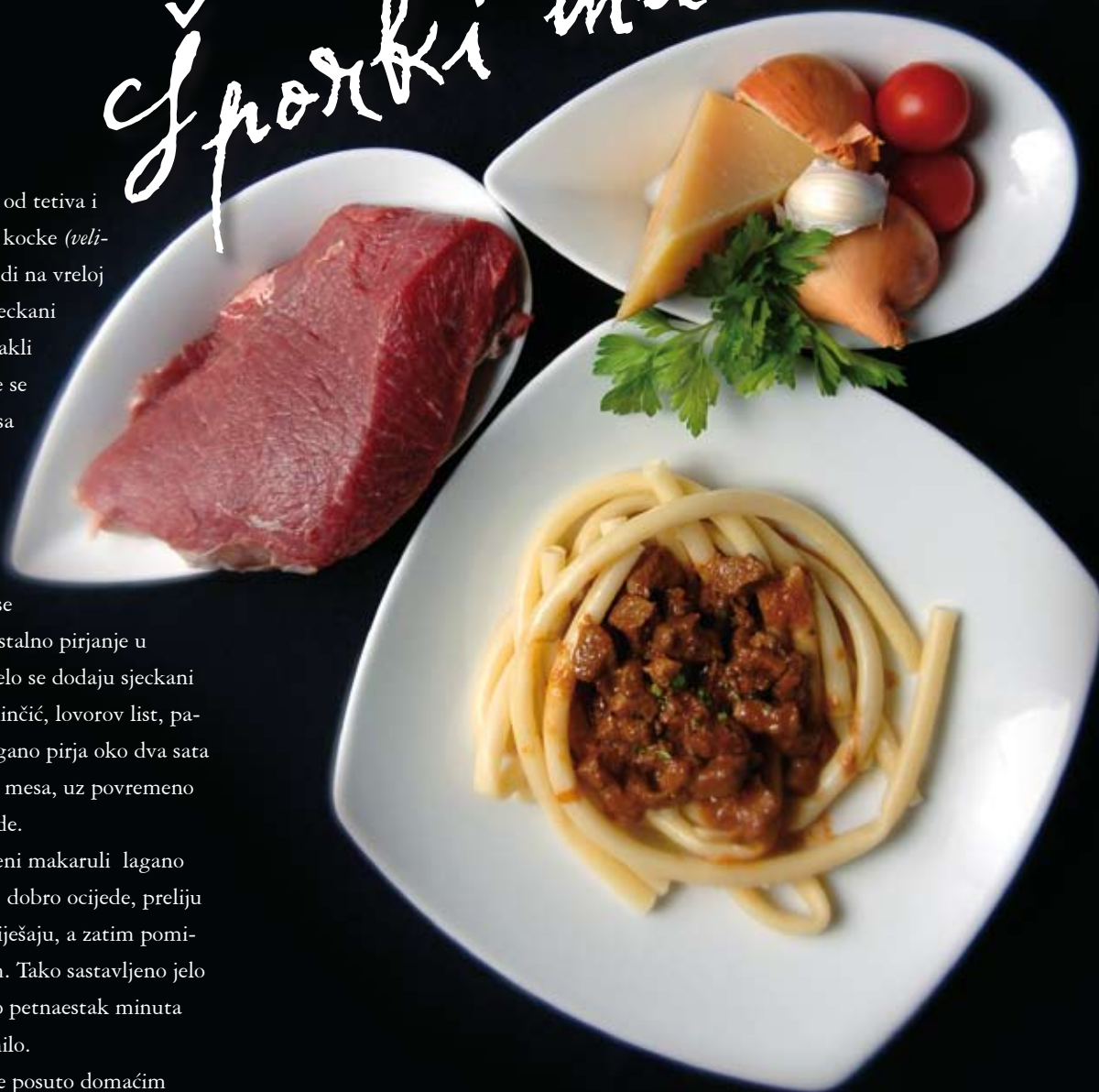
Prigotavljanje:

Odvojeno meso od tetiva i masnog tkiva isječe se na kocke (*veličine 1,5 x 1,5 cm*). U posudi na vreloj svinjskoj masti doda se sjeckani luk. Kad luk uvene i zastakli doda se sječeno meso. Sve se pirja dok tekućina iz mesa potpuno ne ispari. Doda se ukuhana rajčica pa još kratko vrijeme popirja. Zališe se vinom i tekućinom (*toplom vodom*). Jelo se povremeno promiješa uz stalno pirjanje u posudi bez poklopca. U jelo se dodaju sjeckani peršin i češnjak, cimet, klinčić, lovorov list, papar i sol. Jelo se i dalje lagano pirja oko dva sata ovisno o tvrdoći i količini mesa, uz povremeno dolijevanja malo vrele vode.

Kuhani i ocijedeni makaruli lagano se operu mlakom vodom, dobro ocijede, preliju rastopljenom mašću, izmiješaju, a zatim pomiješaju s mesom i umakom. Tako sastavljeno jelo treba odstajati desetak do petnaestak minuta kako bi se što bolje sjedinilo.

Jelo se poslužuje posuto domaćim struganim ovčjim ili kozjim sirom.

šporki makaruli



From the 14th and 15th centuries, when historical records mention them for the first time, till the present day, pasta dishes have become globally popular because of the easy and varied ways in which they are prepared, their nutritive value and cost-effectiveness. Although recognised in both traditional and modern gastronomy as the basis of Italian cuisine in the first place, pasta is an integral item in the culinary heritage of many countries worldwide, from the Mediterranean to the South African Republic and America. In Croatia pasta is represented in traditional recipes of the Dalmatian region, and dishes such as Sporchi Macaroni have become one of the trademarks of both old and new Dubrovnik cuisine.

The dish Sporchi Macaroni consists of meat sauce with macaroni or flour paste made in the form of tubes (called *makaruli* in the Dubrovnik dialect), being the basis of the menus for the Dubrovnik carnival and festivities. The Sporchi Macaroni recipe reveals a direct influence of the Italian cuisine, and bears a resemblance to the so called *ragu di carne*.

Sporchi Macaroni

ŠPORKI MAKARULI SPORCHI MACARONI

(Normativ za 5 osoba)

(For 5 persons)



- Govedina (<i>ili junetina-meso bez kosti</i>) - Beef (<i>or baby beef - meat without bones</i>)	0,80	kg
- Mast (<i>svinjska</i>) - Fat (<i>pork fat</i>)	0,10	kg
- Luk - Onions	0,50	kg
- Ukuhana rajčica (<i>konzerva</i>) - Boiled tomatoes (<i>canned</i>)	0,04	kg
Vino (<i>crveno</i>) - Wine (<i>red</i>)	0,10	kg
- Peršin (<i>u listu</i>) - Parsley (<i>leaves</i>)	0,025	kg
- Češnjak - Garlic	0,02	kg
- Cimet - Cinnamon	0,0002	kg
- Klinčić - Cloves	0,0001	kg
- Lovorov list - Bay leaves	1/4	pcs
- Makaruli (<i>tjestenina</i>) - Macaroni (<i>pasta</i>)	0,50	kg
- Sir (<i>domaći – ovčji ili kozji</i>) - Cheese (<i>home-made ewe's or goat's cheese</i>)	0,05	kg
- Papar - Pepper	0,0008	kg
- Sol - Salt	0,03	kg

Preparation:

Remove tendons and fat from meat and cut it into cubes (size 1,5 x1,5 cm). Fry chopped onions in hot pork fat. When onions soften and become glassy add meat. Simmer until the liquid from the meat evaporates completely. Add boiled tomatoes and stew briefly. Poor over wine and liquid (hot water). While simmering the dish in a pot without a lid stir occasionally. Add chopped parsley and garlic, cinnamon, cloves, bay leaves, pepper and salt. Continue to simmer slowly about two hours, depending on the quality and quantity of the meat, adding some hot water occasionally.

Wash the boiled and strained macaroni lightly in lukewarm water, strain thoroughly, poor over melted fat, stir and mix with the meat and stew. Leave for ten to fifteen minutes so that the ingredients blend well.

When served, sprinkle with grated home-made ewe's or goat's cheese.

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