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WELCOME TO DUBROVNIK / DOBRODOŠLI U DUBROVNIK

Welcome



GRATIS



LJETO
SUMMER 13

25

Broj / Number

OLGA STOOS

Zašto volim Dubrovnik / Why I Love Dubrovnik

DUBROVNIK CATHEDRAL

300 godina dubrovačke Katedrale / 300th Anniversary

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*Gradonačelnik Grada Dubrovnika
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DRAGI POSJETITELJI,

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

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

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



**GRAD
DUBROVNIK**

DEAR VISITORS,

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

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

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

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



ROMANA VLAŠIĆ

*Direktorica TZ Grada Dubrovnika
Dubrovnik Tourist Board Director*

DRAGI ČITATELJI ČASOPISA WELCOME TO DUBROVNIK, DOBRO DOŠLI!

Ispred Vas je novo izdanje magazina koji je od 2000. godine stalni pratitelj dubrovačke prošlosti i sadašnjosti. Obilje raznovrsnih tekstova nadahnutih autora: znanstvenika i novinara, prelijepe fotografije najboljih hrvatskih fotografa predstavili su Dubrovnik, ponovno i na različit način, svima koji su pratili razvoj našeg „Welcome-a“, ali i razvoj Grada koji se uvijek ponosio svojom ljepotom, nasljedem kao i suvremenim trendovima turizma, svjestan odgovornosti prema generacijama koje su ga stvarale, ali i onima koje će ga naslijediti. Lijepi naš Dubrovnik pokazali smo kroz sadržaje koji čine njegovu turističku, povijesnu, kulturnu, sportsku i gastronomsku scenu, ponoseći se svime što imamo i što na dlanu sv. Vlaha nudimo našim posjetiteljima. Dvadeset i peto ljetno izdanje predlaže upoznavanje s „ocem domovine“ Dubrovačke Republike Stjepanom Gradićem o 400. obljetnici njegova rođenja, velikom sinu Dubrovnika zaslužnom za izgradnju današnje Katedrale Uznesenja Marijina koja obilježava svoju 300. godišnjicu. Veliki ljudi izgradili su svojom umješnošću i znanjem kameni Dubrovnik, koji je već u 15. stoljeću osnovao Nahodište za nezbrinutu djecu. Dubrovačka djeca rasla su i odgajala se uz zvuke puhačkog orkestra naše drage Gradske (limene glazbe) koja odgaja generacije već 170 godina, a u ovom orkestru odrasle su četiri generacije obitelji Asić. O specifičnom ustroju Vlade Dubrovačke Republike i njezinom „prvom među jednakima“, knezu dubrovačkom, doznat ćete još zanimljivih pojedinosti. Upoznajte i glavne odlike popularnog klapskog pjevanja koje je 2012. uvršteno na UNESCO –vu listu nematerijalne svjetske baštine. Pročitajte i lijepu priču o zaboravljenim „dumanskim ubručićima“

koje su svojim „umjeteonstvom“ izrađivale dubrovačke časne sestre. Mlada teniska nada Ana Konjuh, strelovitom brzinom penje se na teniskim svjetskim listama, pokazujući raskoš talenta i upornost koja krase samo one najhrabrije, upoznajte ju! Hotel Excelsior vitalni je dubrovački „stogodišnjak“, domaćin brojnim filmskim zviždama koje su snimale različite svjetske produkcije u Dubrovniku, omiljenoj filmskoj sceni, posljednjih godina znanoj i kao „King’s Landing“ iz planetarno popularnog serijala Igra prijestolja. Stari zanat pletenja vrši i košarica, perunika – bogiša: hrvatski cvijet ponosa, puni okusi Plavca malog dozrelog na vrelini sunca i uz dodir soli, uz urednički odabir izuzetnih fotografija iz rubrike Foto oko – sve su to razlozi da s pažnjom pročitate 25. „Welcome“. Tad ćete sigurno zavoljeti naš Grad još više, kao što ga iskreno dugi niz godina voli i velika prijateljica Hrvatske i Dubrovnika Olga Stooš.

Sigurna sam da ćete uživati listajući novi „Welcome“, posebno ako ste u Dubrovniku i možete se i sami uvjeriti u svu raskoš ovog mediteranskog bisera, grada festivala, grada za sva godišnja doba!

DEAR READERS OF OUR MAGAZINE, WELCOME TO DUBROVNIK!

This is a new edition of the magazine that has been a constant companion to Dubrovnik’s past and present since 2000. A wide variety of texts by inspired authors: scientists and journalists, and attractive photographs by Croatia’s finest photographers have presented Dubrovnik - again and in a different way - to all who have followed the development of our magazine, but also the development of our City that has always been proud of its beauty, heritage, and modern tourist trends, aware of its responsibility to all the generations who have created it, but also to those who will inherit it.

We have portrayed our beautiful Dubrovnik through texts covering its tourist, historic, cultural, sports and gastronomic scene, taking pride in everything we have and offer to our visitors in the palm of St Blaise. The 25th summer edition of the *Welcome* magazine invites you to become

acquainted with Stjepan Gradić, “the Father of the Homeland” (of the Dubrovnik Republic) - on the occasion of the 400th anniversary of his birth - a great son of Dubrovnik credited with the building of the present-day Cathedral of the Assumption of the Virgin Mary, which is marking its 300th anniversary. Great people have - with their skill and knowledge - created the stone city of Dubrovnik, which established a home for foundlings as far back as the 15th century. Dubrovnik’s children have grown up and been raised to the sounds of our much-loved Dubrovnik Brass Band, which has been educating generations of musicians for the last 170 years; four generations of the Asić family have been members of the band. You will learn some interesting details about the specific constitution of the Dubrovnik Republic Government and its Rector, “first among equals”. You will also find out the main characteristics of the popular *klapa* singing, which was included in UNESCO’s List of the Intangible Cultural Heritage of Humanity in 2012. Read also the beautiful story of the forgotten “nuns’ kerchiefs” made by the “artistry” of the Dubrovnik nuns. Get to know the young tennis hope Ana Konjuh, who is rapidly climbing the world’s tennis charts, showing enormous talent and a persistence characteristic of only the bravest! The Excelsior Hotel is a sprightly Dubrovnik «centenarian» which has played host to numerous film stars filming different international productions in Dubrovnik, a favourite film set. It was recently the setting for «King’s Landing» from the worldwide hit series *Game of Thrones*. Other reasons for giving your full attention to *Welcome*’s 25th issue include articles on the old trade of constructing fish traps and creels; the *Perunika – bogiša* flower - the pride of Croatia; the rich flavour of the Plavac Mali wine, which ripens with the heat of the sun and the touch of sea salt; and the editor’s selection of outstanding photos from the Photographic Eye column. They will make you love our City even more, the way it has been sincerely loved for many years by Olga Stooš, a great friend of Croatia and Dubrovnik.

I am sure you will enjoy reading the new *Welcome*, particularly if you are in Dubrovnik now and have the chance to experience the magnificence of this Mediterranean pearl, a city of festivals, and a city for all seasons!

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...“komandant” plemenita srca

Priča o prijateljstvu Dubrovnika i njemačkog Bad Homburga priča je o jednoj osobi – jedinstvenoj prijateljici Dubrovnika, njegovoj najvećoj zagovornici, i u ratu, i u miru, istovremeno samozatajnoj, ali beskrajno upornoj, odlučnoj i vrijednoj osobi – Olgi Stoos. Gospođa je to koja neprestano radi na produbljanju prijateljstva dvaju gradova, od Domovinskog rata sve do danas, a kruna tog djelovanja bilo je bratimljenje i potpisivanje Povelje o suradnji 2002. godine. Ogromna energija, vedrina i entuzijazam koji zrače iz gospođe Olge Stoos, učinili su ovu vitalnu ženu legendom, omiljenom kako u Njemačkoj, tako i u Hrvatskoj, posebice u Dubrovniku. Gospođa Olga, majka je prijateljstva između njemačkog grada Bad Homburga i Dubrovnika, bratimstva začetog u najtežim danima Domovinskoga rata, kad je potaknuta strašnim stradanjima u domovini gđa. Olga otvorila svoje srce, postala najvećom zagovornicom hrvatske slobode i najzaslužnijom za ostvarenje velikog broja humanitarnih projekata i pomoći upućene Dubrovniku. Gospođa Olga, počasna je građanka Dubrovnika od 2010. godine, istaknuta političarka u Njemačkoj i iznimno cijenjena stanovnica vrlo bogatog grada Bad Homburga koji je smješten u neposrednoj blizini Frankfurta. Humanost, prijateljstvo, iskrena odanost - te istinske vrijednosti značajke su ove izuzetne osobe koja je svoju privrženost Dubrovniku dokazala nebrojeno puta i svojim djelima potvrdila zašto voli Dubrovnik.

„Prva humanitarna pomoć u vidu najlonske folije krenula je prema Dubrovniku nakon što sam na televiziji vidjela prilog o

stradanju Grada i razbijenim izlozima na Stradunu. Udruga Kroatienhilfe, koje sam osnivačica, zajedno sa svojim prijateljima bila je vrlo aktivna u prikupljanju pomoći svim krajevima Hrvatske – od Vukovara, Slavonskog Broda, Zagreba, sve do Dubrovnika. Naša udruga iz Bad Homburga je za vrijeme rata u Hrvatsku uputila vrlo vrijednu humanitarnu pomoć, sveukupno oko 420 šlepera, nekoliko godina uzastopce, godišnje vrijednosti od nekoliko milijuna eura. Naša udruga brinula je i o 110 djece bez roditelja, na način da smo našli obitelji u Njemačkoj koje su postajale kumovi djeci pomažući im svakog mjeseca“ - ispričavjela je gđa. Olga dio bogatih humanitarnih aktivnosti kojima je upravljala za tijekom najtežih ratnih dana i nakon završetka rata. Puno toga još je napravljeno u Dubrovniku zahvaljujući njezinom angažmanu i zalaganju. Obnovljen je i rekonstruiran Dom za nezbrinutu djecu Maslina, projekt vrijedan više od milijun kuna, za kojeg će gđa. Olga reći da joj je najvažniji i najdraži. Dugogodišnja suradnja između dvaju gradova rezultirala je nizom prijateljstava, od najmlađih generacija stanovnika dvaju gradova do seniora, sportaša – judaša, rukometaša, nogometaša, tenisača, glazbenika i kulturnjaka, vatrogasaca, do članova gradske uprave obaju gradova koji redovito razmjenjuju iskustva. Bad Homburg je visokotehnološki razvijena sredina s brojnim kvalitetnim rješenjima koja se u budućnosti mogu

prenijeti i u naš Grad. Prijateljstvo i suradnja dvaju gradova, njegovana entuzijazmom Olge Stoos, imaju svog zagovornika i na dubrovačkoj strani, njezinog velikog i iskrenog prijatelja - pročelnika Grada Dubrovnika za financije Nika Pavlovića. To je čovjek – reći će gđa. Olga – bez kojeg ostvarenje svih zamisli ne bi bilo moguće, čovjek koji iskreno i s velikom predanošću skrbi za njegovanje međusobnih gradskih odnosa, ali još više o tome da gđa. Olga i njezini suradnici i prijatelji budu uvijek u Dubrovniku dočekani i primljeni otvorena srca. Onako kako i zaslužuju. „Olga Stoos zaista ne voli govoriti o sebi, ali mogu reći da sam je tijekom godina zaista dobro upoznao i doživljam ju kao istinskog prijatelja ne samo Grada, nego i mene osobno. Suradnja tijekom godina nije bila uvijek glatka i laka, ali, vjerujte, zahvaljujući njezinoj velikoj upornosti došli smo do današnjih rezultata i činjenice da je među gradovima prijateljima najkonkretnija suradnja upravo između Dubrovnika i Bad Homburga, zahvaljujući najviše Olgi Stoos. Dali smo joj nadimak „komandant“ jer je to zapravo riječ koja najbolje opisuje količinu njezina angažmana i posvećenja realizaciji svih ideja. Njavažnije je, a to posebno moram istaknuti, da Olgas Stoss sve svoje projekte temelji na mladim ljudima čvrsto vjerujući da je to jedini pravi put ostvarenja prijateljstva i suradnje između dvaju gradova - rekao je Niko Pavlović.

OLGA



GRADSKI VEĆEĆ GRADIA DUBROVNIKA
**NAGRADU
 DUBROVNIKA**
OLGI STOSS
 ZA HUMANITARNI RAD
 I PRIJATELJSTVO
 PREMA DUBROVNIKU.

maslina
 Maslinovo ulje
Olje Maslinovica
 za najbolju Društvo

Sokolnica
 Sokolnica
 za najbolju Društvo

STOOS

OLGA STOOS

– *the noble-hearted “Commander”*

The story about the friendship between Dubrovnik and the German city of Bad Homburg is the story of one person – a unique friend of Dubrovnik, its greatest advocate both in war and peace, and at the same time a modest, yet endlessly persistent, determined and diligent person – Olga Stoos. This lady has worked incessantly to intensify the friendship between the two cities, from the Croatian War of Independence right up to the present day, and the culmination of all this hard work was the twinning and signing of the Partnership Charter in 2002. The enormous energy, cheerfulness and enthusiasm that Olga Stoos radiates have made this vigorous woman a legend, well-liked both in Germany and Croatia, especially in Dubrovnik. She is “mother” to the friendship between the German city of Bad Homburg and Dubrovnik. Their alliance began during the most difficult days of the Croatian War of Independence, when – motivated by the terrible suffering in Croatia – Mrs. Stoos opened up her heart and became the greatest advocate of Croatian freedom. She was responsible for carrying out a large number of humanitarian projects and for aid sent to Dubrovnik. An honorary citizen of Dubrovnik since 2010, Olga Stoos is a renowned German politician and a highly respected resident of the wealthy city of Bad Homburg, located in close proximity to Frankfurt. Humanity, friendship and sincere loyalty are the virtues of this outstanding person, who has proved her commitment to Dubrovnik on countless occasions, showing through her actions why she loves Dubrovnik.

“The first humanitarian aid in the form

of nylon sheeting beaded for Dubrovnik after I had seen a TV programme on the suffering of the City and the broken shop windows in the Stradun. The Kroatienhilfe Society, which I co-founded with my friends, was very active in collecting help for all parts of Croatia – from Vukovar, Slavonski Brod and Zagreb to Dubrovnik. During the war our society, based in Bad Homburg, was sending highly valuable humanitarian aid to Croatia, 420 trucks in all, for several consecutive years, amounting to several million Euros per year. The society also took care of 110 parentless children by finding German families who became their sponsors and helped them on a monthly basis.”

This is how Mrs. Stoos describes only a part of the extensive humanitarian activity she was responsible for during the most difficult days of the war and after it. Many things have been done in Dubrovnik thanks to her commitment and dedication. The Maslina Children’s Home was renovated and reconstructed. Mrs. Stoos claims this project, worth over one million Kuna, to be her favourite and most important mission. The longstanding cooperation between the two cities has resulted in a large number of friendships formed between citizens of all age groups, from the youngest members of the population to seniors, including athletes (judo, handball, football and tennis players), musicians, people engaged in culture, fire-fighters and officials of both cities who swap ideas on a regular basis. Bad Homburg is a high technology city and has many excellent ideas that can also be employed in our City in the future. Nurtured by the enthusiasm of Olga Stoos, the friendship and collaboration



between the two cities has its advocate on Dubrovnik’s side too - her great and sincere friend Niko Pavlović, Head of the City of Dubrovnik Financial Department. According to Mrs. Stoos, he is the person without whom the realization of all these ideas would be impossible. Mr. Pavlović cultivates the relationship between the two cities sincerely and with great devotion, and pays even greater attention to welcoming Mrs. Stoos, her associates and friends at all times and with an open heart. The way they deserve. “Olga Stoos really doesn’t like to talk about herself. However, I can say that, over the years, I have got to know her very well indeed and I consider her to be not only a true friend of the City, but a personal friend as well. The collaboration has not always been smooth and easy, but, believe me, it’s owing to her great persistence that we have achieved the results we have today. It is a fact that out of all the twin cities the best relationship is the one between Dubrovnik and Bad Homburg, and this is mostly thanks to Mrs. Stoos. We nicknamed her “the commander” because the word describes in the best way the extent of her commitment and dedication to the realization of all the ideas. I must point out the most important thing: in all her projects Olga Stoos relies on young people, strongly believing it to be the only true path to building friendship and collaboration between the two cities”, says Niko Pavlović.



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Restaurant Arsenal



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PLAVAC MALI

- vladar hrvatskoga juga

Postoji izreka poznata na cijelom Mediteranu - maslina je kao majka, loza je kao žena. Reklo bi se, maslina je ta koja bezuvjetno daje, lozi međutim treba puno ljubavi, pažnje i brige da bi uzvratila rodnom. Postoji ipak jedna vinorodna sorta, i to ne obična, već autohtona hrvatska sorta od koje su proizvedena i prva zaštićena vina s ovih prostora, za koju je zasigurno čuo svaki vinski znalac u bilo kojem dijelu svijeta, a koja je presedan u odnosu na stoljećima poznatu usporedbu masline i loze. To je Plavac mali za kojeg kažu da voli patnju i da u teškim i škrtim uvjetima dalmatinskog južnog priobalja i otočja daje najbolje rezultate. Plavac mali je, kako bi rekao jedan od poznatih vinara poluotoka Pelješca, Frano Miloš, najbolji pokazatelj borbe za opstanak. On je pobjednik svog okruženja i jedan od vladara ovih prostora.

U Hrvatskoj, a posebice u Dalmaciji, i danas se može naći velik broj autohtonih vinskih sorti. Taj bogati sortiment razloge ima u dugoj povijesti uzgoja vinove loze, pogodnim prirodnim uvjetima i tradicionalnoj okrenutosti ovdašnjih ljudi vinogradarstvu i vinarstvu. Postoje arheološki nalazi koji potvrđuju da je upravo na područjima uzgoja Plavca maloga kultura uzgoja vinove loze i proizvodnje vina postojala još više stoljeća prije Krista. Povijesni izvori također govore da su vinske sorte na ovu zemlju donijeli još stari trgovci Sredozemlja, Feničani i Grci.

Plavac mali je najpopularnija i gospodarski najvažnija, uz to i autohtona crna sorta vinove loze u Hrvatskoj. Gotovo pri svakom

spominjanju najboljih hrvatskih vina, Plavac mali nezaobilazna je tema, a priča o toj sorti i vinu također je vrlo intrigantna i zanimljiva. Tome svakako doprinosi činjenica da je izravni predak Zinfandela. Znanstvena istraživanja dovela su do spoznaja o hrvatskim korijenima te kultne američke sorte o čijem se podrijetlu desetljećima nagađalo. Dakako, suštinska snaga ove sorte iz koje crpi svoju popularnost je njezin iznimno kvalitetan potencijal zbog kojeg se od ove sorte mogu proizvesti izvrsna crna vina. Kada se tome pridoda podneblje samih lokacija na kojima se uzgaja, Plavac mali postaje pravi adut nacionalnog vinarstva Hrvatske. Ova vinska sorta traži puno sunca i topline, pa su joj uzgojna područja ograničena na srednju i južnu Dalmaciju. Ponajviše se uzgaja na poluotoku Pelješcu i otocima Hvaru, Braču, Korčuli i Visu. Dakle, isključivo južnim vinogorjima gdje se nalaze i čuveni položaji poput Dingača na Pelješcu, a vino toga vinogorja je i prvo hrvatsko vino sa zaštićenim geografskim položajem "Dingač berba 1961." I drugo hrvatsko vino sa zaštitom zemljopisnoga podrijetla također je proizvedeno od Plavca malog – "Postup1967".

Plavac mali zahvalna je sorta po mnogo čemu. Vegetacijsko razdoblje traje dugo, ali Plavac mali u proljeće ne žuri s otvaranjem pupova, a dozrijeva vrlo kasno što je ovisno o lokalitetu i godini od kraja rujna do sredine listopada. I na vrlo siromašnijim i sušnim, kamenitim tlima dobre je bujnosti i rađa redovito. Pokazuje i izuzetnu otpornost

prema bolestima i nepogodama.

Vina od Plavca malog proizvode se po klasičnoj tehnologiji proizvodnje crnih vina. I onda, kada ga se vinificira na tradicionalni način, koji počinje gaženjem grožđa u drvenom posudu već u samim vinogradima, zahvaljujući najprije visokom alkoholu i taninima kojima obiluje, od Plavca malog nastaju izvrsna vina.

Karakteristike položaja vinograda s Plavcem malim i vrijednost same sorte omogućuju dobijanje različitih vina od ove sorte. Od običnih stolnih vina prosječne kakvoće do vrhunskih svjetskih vina najviše klase. Isto tako vrlo je pogodan i za dobijanje desertnih vina. Slavu i visok ugled uglavnom je stekao ponajprije na položajima vrhunskih klimatskih značajki, sa kojih daje puna, visoko alkoholična i intenzivno obojena crna vina. U tim uvjetima grožđe ove sorte u redovnim berbama ima od 10 do 20 posto suhih bobica koje doprinose kakvoći i intezitetu mirisa. Takva su vina redovito visoke kvalitete i dugog potencijala starenja. Enolozi bi rekli da kod tih vina najprije uočavamo rubinski crvenu boju, slijede mirisne senzacije u intenzivnoj aromi uz primarne voćne arome gdje se naslućuju mirisi suhih šljiva, zrelih kupina i višanja, a pronalazi se i miris prosušenih bobica, kao i neke začinske arome. Najjače senzacije ipak dolaze od okusa pri kojemu se već na prvom kontaktu osjetila s kapljicom naslućuje snaga onih vina u kojima koncentracija alkohola nerijetko prelazi 14vol. postotaka.

PLAVAC MALI

– *Lord of the Croatian South*

There is a proverb well-known all over the Mediterranean: the olive tree is like a mother, and the grapevine like a woman. People say that the olive tree gives unconditionally, while the grapevine needs a lot of love, attention and care before it rewards you with fruit. However, a grape variety - not an ordinary one, but an indigenous Croatian variety from which the first protected wines from this area were made and with which all wine connoisseurs from every part of the world are certainly familiar - is considered a precedent in regard to the aforementioned ancient comparison between the olive tree and the grapevine. It is Plavac Mali, which is believed to thrive on suffering and which gives its best results on the barren soil of the South Dalmatian coast and islands. According to Frano Miloš, one of the renowned wine makers from the Pelješac Peninsula, Plavac Mali is the best indicator of the struggle for survival. It is the champion of its own environment and one of the lords of this region.

Today, one can find a large number of indigenous wine varieties in Croatia, and Dalmatia in particular. The reasons for such a rich assortment lie in the long history of grapevine cultivation, the favourable natural conditions and the traditional commitment of local people to grape-growing and wine production. Numerous archaeological finds confirm that the culture of growing grapes and wine making already existed several centuries B.C. in the particular area where Plavac Mali is now cultivated. Historical records also reveal that wine varieties were brought to this area by ancient Mediterranean merchants, Phoenicians and Greeks.

Plavac Mali is Croatia's most popular and economically most important indigenous red grapevine. It is an essential topic on almost all occasions when the finest Croatian wines are mentioned, and its story is extremely intriguing and appealing. This is definitely supported by the fact that Plavac Mali is a direct predecessor of Zinfandel. Scientific research has revealed the Croatian roots of this American cult wine variety, the origin of which had been a mystery for decades. Of course, the core strength of Plavac Mali - to which it owes its popularity - is its outstanding quality, enabling the production of excellent red wines. Furthermore, the specific nature of the location in which it is cultivated makes Plavac Mali a major asset in Croatian wine-making. This wine variety requires plenty of sun and warmth, so its cultivation areas are limited to Central and Southern Dalmatia. It is most extensively grown on the Pelješac Peninsula and the islands of Hvar, Brač, Korčula and Vis, that is, exclusively in the southern grape-growing areas, including the well-known location of Dingač on the Pelješac Peninsula, which is the home of Croatia's first wine with protected geographical origin „Dingač, vintage 1961“. The second Croatian wine with protected geographical origin is also produced from the Plavac Mali variety – „Postup 1967“.

Plavac Mali is a rewarding wine variety for many reasons. Its growing season is long, the buds open in late spring and the grapes grow ripe quite late - depending on the locality and weather conditions - from late September to mid October. The variety grows exuberantly even on extremely barren and dry soil and gives a bumper crop on a regular

basis. It is highly resistant to diseases and poor weather conditions. Classical red wine production technology is used for making wines from the Plavac Mali variety. The traditional-style production begins already in the vineyard where people press grapes with their feet in wooden vats, and - thanks to the high percentage of alcohol and an abundance of tannins in Plavac Mali - the final result is first class wines.

The characteristics of the Plavac Mali vineyard locations and the variety's top quality make the production of different wines possible, from ordinary average-quality table wines to top quality ones. Plavac Mali also gives outstanding dessert wines. The variety owes its popularity and excellent reputation mainly to the specific climate in the locations where it is cultivated, producing a full-bodied, alcohol-rich and intensely-coloured red wine. The grape varieties grown in these conditions contain from 10 to 20 percent of dry grapes, which contribute to the quality and intensity of the bouquet. Such wines are regularly of high quality and have a long maturation period. According to wine experts, the first thing one notices about such wines is their ruby-red colour. Their intensive bouquet primarily includes traces of prunes, ripe blackberries, sour cherries, dried berries and some spices. The most prominent sensation, however, is their characteristic flavour, which – from the very first contact between the taste buds and the wine – reveals the strength of these wines, the alcohol concentration of which often exceeds 14% vol.

Na Veliku srijedu, 6. travnja 1667. godine, malo poslije devet sati ujutro Dubrovnikom se prolamio prijeteći tujanj, pa strašan udarac koji je u nekoliko sekundi pretvorio Grad u ruševinu. U kataklizmičkom potresu poginuli su: knez, cijela Vlada, polovica članova Senata, devet kanonika, 35 biskupijskih svećenika, 60 redovnika, 121 časna sestra, uz još oko 3000 stanovnika. U toj se trešnji srušila i velebna romanička Katedrala Gospe Velike iz prve polovice 12. st., ures i ponos Dubrovnik.

Najvažniji pojedinačni građevinski, obnoviteljski pothvat nakon potresa u Dubrovniku bila je ponovna gradnja Prvostolne Crkve, koja je svojim vjerskim, kulturnim i političkim značenjem utjelovljavala Grad, pa je i građanima bilo toliko stalo do njezine obnove, u čemu je osobit i nemjerljiv doprinos dao opat Stjepan Gradić. Dubrovački poklisar pri Svetoj Stolici, učen i dičan čovjek, s pravom za svoje zasluge nazvan „ocem domovine“, već je nekoliko mjeseci nakon katastrofe nastojao da se Gospi, uz Knežev dvor dade prednost kao simbolu obnovljenoga Grada. Sukladno tome 18. lipnja 1667. Vlada je odlučila da se

pristupi raščišćavanju njezinih ruševina, a 2. ožujka 1669. imenovala je trojicu plemića za dužnosnike njezine gradnje, s napomenom da nova crkva ne smije biti veća od stare na istoj lokaciji. Opat Gradić izradu je projekta povjerio Andriji Buffaliniju iz Urbina, pa su nacrt i reljefni model bili gotovi u drugoj polovici 1671., te ih je tada poslao u Dubrovnik, nastavljajući zdušno stručno i financijski podržavati graditeljsku obnovu.

Radove izgradnje barokne trobrodne Katedrale s transeptom, nad čijim će križištem lebdjeti vitka kupola, započeo je 1672. arhitekt Paolo Andreotti iz Genove, a povremeno su na Katedrali radili i drugi arhitekti koji su u Dubrovniku povremeno boravili, da bi vanjske radove na njoj 1712. uspješno dovršio domaći graditelj i klesar, majstor Ilija Katičić. Nakon jednogodišnjih unutarnjih radova Katedralu je osposobio za bogoštovlje, a svečanim je činom vjerničkom puku i javnosti predana 29. siječnja 1713. godine. Dugo je dubrovačka Prvostolnica bila pusta i prazna, pa su se najprije rješavali glavni oltar i orgulje, koje je Vlada posudila iz franjevačke crkve u Slanome, a Senat odlučio da se iz Crkve sv. Lazara na Pločama zatraži žrtvenik

Bratovštine Lazarina, ni više ni manje nego peterodijelni poliptih Marijina Uznesenja, slavnog mletačkog slikara zrele renesanse Tiziana Vecellija. Tek dva stoljeća nakon izgradnje dubrovačka je Katedrala zaokružila stilski odraz izvana vitkom kupolom i balustradama na krovnim terasama, ukrašenih s 12 kipova velikog domaćeg kipara, Korčulanina Marina Radice, a iznutra izgradnjom bočnih kapela s vrsnim oltarima, pred kojima su se odvijale pobožnosti Gospe od Porata, Srca Isusova, svete Male Terezije i Svetoga Križa i ostalih velikih blagdana pa je tako Katedrala kroz vrijeme sretno spojila potrebnu sakralnost s visokom crkvenom umjetnošću.

Nakon potresa 1979. Katedrala je arheološki istražena, s fascinantnim otkrićima i nalazima u slojevitom podzemlju, ali je doživjela i korjenite obnoviteljske izmjene. Purifikacijom je opustošen i desakraliziran njezin ambijent i stilska zaokruženost, pa svoj 300. rođendan dočekuje u nadi što skorijeg obnoviteljskog zahvata koji će joj vratiti stilsko, oblikovno, estetsko i duhovno dostojanstvo - liturgijsku funkcionalnost - na radost vjerničkoga puka.

300 GODINA



DUBROVAČKE KATEDRALE

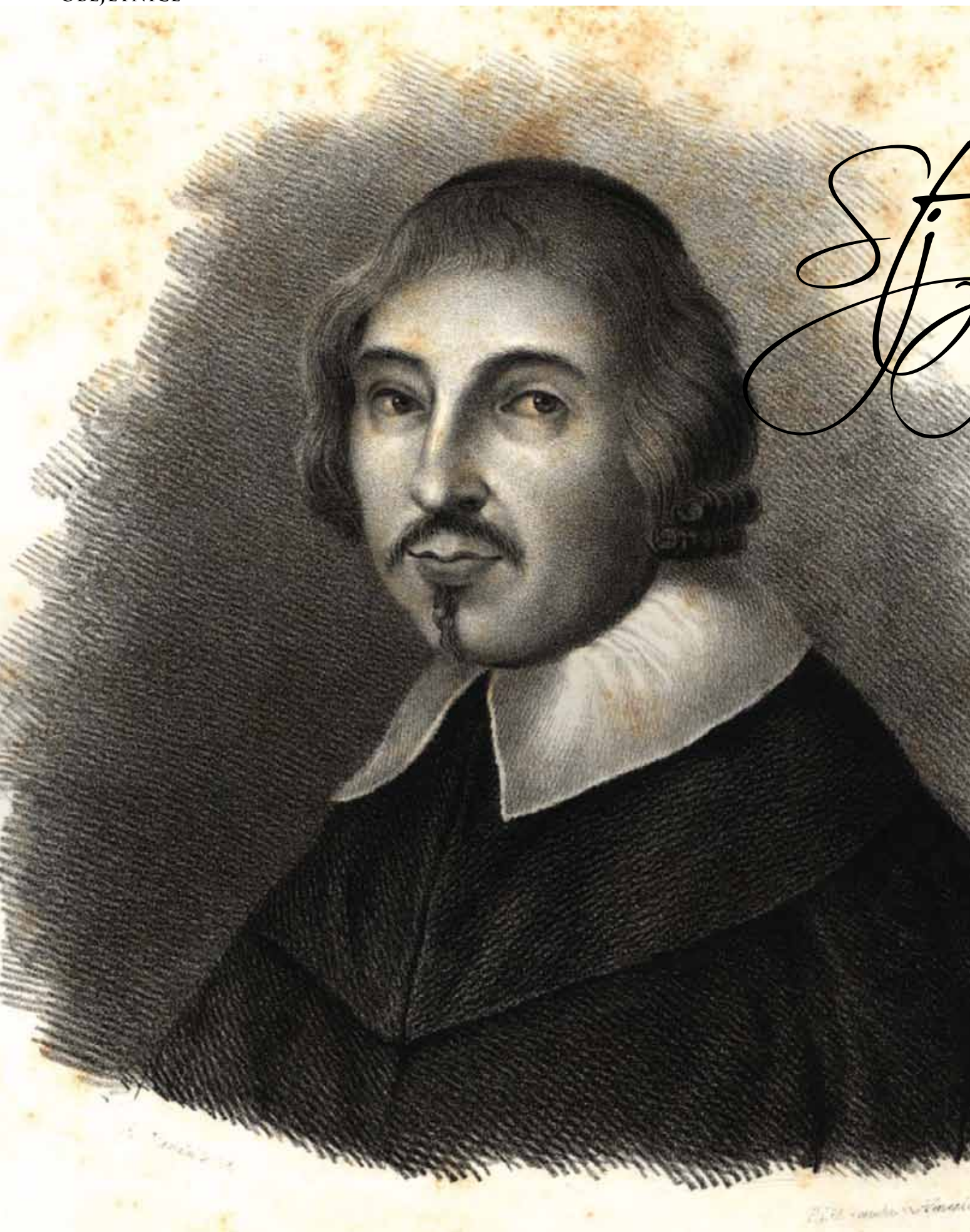


300TH ANNIVERSARY OF DUBROVNIK CATHEDRAL

On Easter Wednesday, 6 April 1667, shortly after 9.00 am, a threatening roar was heard in Dubrovnik, followed by a violent shaking of the ground which turned the entire City into a ruin within a few seconds. The people killed in this cataclysmic earthquake included: the Rector, the entire Government, one half of the Senate members, nine canons, 35 Episcopal priests, 60 friars, 121 nuns and around 3000 inhabitants. The magnificent Romanesque Cathedral of the Assumption of the Virgin Mary from the first half of 12th century, the pride and glory of Dubrovnik, was also demolished by the earthquake. The most significant individual building- and restoration project after the earthquake was the reconstruction of the Cathedral, which - owing to its religious, cultural and political importance - was the embodiment of the City. That is why the citizens cared so much about the Cathedral's renovation, to which Abbot Stjepan Gradić made a major and invaluable contribution. Gradić - Dubrovnik's envoy to the Holy See - a man of learning and honour, called with good reason "Father of the Homeland" for his merits, insisted only a few months after the catastrophe that, along with the Rector's Palace, priority should be given to the reconstruction of the Cathedral, as a symbol of the restored City. As a result, on 18 June

1667, the Government decided to begin clearing out the Cathedral ruins, and, on 2 March 1669, put three noblemen in charge of the restoration, with the stipulation that the new church must not be larger than the old one built on the same location. Abbot Gradić entrusted Andrea Buffalini from Urbino with the design, and the scale drawing and relief model were completed in the second half of 1671. He immediately sent them to Dubrovnik and zealously continued to provide his expert and financial support. In 1672 Paolo Andreotti, an architect from Genoa, began work on the construction of a three-naved Baroque Cathedral with a transept, over which an elegant cupola was to be built. Other architects living temporarily in Dubrovnik also worked on the Cathedral, while Ilija Katičić, a local builder and stone-mason, successfully completed the external works in 1712. After a year's work on its interior the Cathedral was ready for worship, and on 29 January 1713, after a solemn ceremony, it was opened for the congregation and for the public. The Dubrovnik Cathedral was bare and empty for a long time. The first objects to arrive were the main altar and organ, which the Authorities received on loan from the Franciscan Church in Slano, while the Senate decided to submit a request for the altar of the Brotherhood of St Lazarus' from the St Lazarus

Church at Ploče - the pentaptych of the Assumption of the Virgin Mary no less - by the famous Venetian painter from the High Renaissance period, Tiziano Vecelli. Just two centuries after its construction, the Dubrovnik Cathedral's exterior was completed with an elegant cupola and roof terrace balustrades, adorned with 12 statues by the great Croatian sculptor Marin Radica from Korčula, while the interior was fitted with side-chapels with fine altars, in front of which people worshipped on the occasions of Our Lady of Porat, the Sacred Heart, St Theresa the Little Flower and the Holy Cross, and many other major church holy days. Thus, the Cathedral managed over the centuries to successfully combine its sacral role with the most exquisite church art. After the earthquake of 1979, an archaeological dig was carried out, resulting in the discovery of fascinating artefacts in layers under the Cathedral, while some fundamental restoration changes were also undertaken. However, the Cathedral's atmosphere and style were devastated and desacralized by "purification". Awaiting its 300th birthday, the Cathedral hopes that a new restoration will take place very soon, to bring back its dignity of style, form, aesthetics and spirit - its liturgical function - much to the delight of the faithful.



Uz 400. obljetnicu rođenja „Oca Domovine“ i pobornika europskog jedinstva

Stjepan Gradić

Jedan anonimni humanist u XVII. stoljeća nadahnuto napisao: *Parva domus Ragusa, sed sufficit orbi* – Dubrovnik je mali dom, ali dostaje svijetu! Danas ljudi diljem svijeta uglavnom znaju za Dubrovnik zahvaljujući njegovim jedinstvenim prirodnim ljepotama, visokim gradskim zidinama i lijepo oblikovanim bedemima koji već izdaleka upućuju dobrodošlicu svim dobronamjernim putnicima, ali i prijetnju zlonamjernima što ih čeka ako mu se nepozvani usude približiti. Istina je da je Dubrovnik po tomu danas prepoznatljiv kao jedno od najpoželjnijih turističkih odredišta u svijetu. Međutim, ono što istinski čini velikim ovaj Grad nisu toliko njegove građevine koliko njegovi ljudi koji su znali sve to stvoriti. „Čovjek je mjerilo svih stvari“, kako već u V. st. pr. Kr. napisao grčki filozof Protagora. U ovom malom Gradu bilo ih je doista mnogo.

Pretrproše godine (2011.) svečano smo proslavili 300. obljetnicu rođenja Rudera Josipa Boškovića (1711.-1787.), velikana kojemu se cijeli svijet divi, a već ove godine slavimo 400. obljetnicu rođenja jednog drugog velikana, vjerojatno najvećega kojega je ikada iznjedrio Grad pod Srđem: Stjepana Gradića. Dok su, naime, drugi dubrovački velikani uglavnom bili samo književnici, povjesničari, fizičari, matematičari, političari, diplomati itd., a samo rijetki od njih polivalentni, Gradić je istovremeno bio sve to skupa, čak i više od toga: filozof, teolog, pravnik, povjesničar, pjesnik, govornik, prevoditelj,

jezikoslovac, matematičar, fizičar, astronom, meteorolog, diplomat, političar, optičar, stručnjak za precizno mjerenje vremena, hidrodinamička pitanja i dr. – sve to u jednoj osobi. Pravi „homo universalis“ i to ne na lokalnoj, nego na zavidnoj međunarodnoj razini na kojoj se našlo malo Hrvata u povijesti.

Školovao se u Dubrovniku, Rimu, Fermu i Bologni stekavši zavidnu izobrazbu iz filozofije, teologije, obaju prava, matematike i poznavanja klasičnih i modernih jezika, a priroda ga je obdarila izvanrednom inteligencijom, blagom naravi, zadivljujućom sposobnošću apstraktnog razmišljanja, metodičnošću, kritičnošću, smislom za mjeru, psihološkom pronicljivošću, diplomatskom vještinom, velikim književnim talentom i oratorskom sposobnošću, što mu je svuda otvaralo vrata. Samim time sudbina mu je namijenila veliku budućnost.

Nikakvo čudo da je zavidnu karijeru učinio u Rimu, jednom od najvećih povijesnih, kulturnih, vjerskih, političkih i znanstvenih središta svoga doba u Europi. Bio je član više dikasterija (ministarstava) Sv. Stolice, glavni upravitelj prestižne Vatikanske biblioteke kao treći stranac koji je obavljao tu službu, stručnjak za međunarodne odnose, pobornik europskog jedinstva unatoč svim razlikama među pojedinim državama, i nadasve učenjak. Uspješno se bavio teologijom, filozofijom, pravom, poviješću, matematikom, fizikom, meteorologijom i drugim

znanstvenim disciplinama. Eksperimentirao je i bavio se praktičnom primjenom teorijskih spoznaja u optici, brodarstvu, nautici i hidromehanici održavajući veze s učenjacima iz gotovo cijele Europe. Ostavio je iza sebe oko stotinu knjiga, znanstvenih rasprava, članaka i dr..

No, ono, što na osobit način obilježava Gradića kao čovjeka je njegovo zadivljujuće domoljublje koje je osobito došlo do izražaja nakon velikog potresa koji je 1667. gotovo sa zemljom sraunio njegov rodni Grad. Od prve vijesti o katastrofi njegov život do zadnjeg daha bio je protkan nesebičnim radom na pružanju pomoći unesrećenoj Domovini: u novcu, hrani, zbrinjavanju beskućnika, građevinskom materijalu, zanatlijama svih vrsta i arhitektima kako bi se Grad što prije podigao iz ruševina i obranio od vanjskih neprijatelja. Insistirao je da se najprije podignu obiteljske kuće za stanovanje, a onda Knežev dvor kao upravno središte Grada i Katedrala kao njegov vjerski i civilizacijski simbol, za što je iz inozemstva pribavio vrsne arhitekta i znatna novčana sredstva. Zahvaljujući tim naporima Grad se malo po malo podizao iz ruševina poprimajući današnji izgled kojemu se svi dive. Već su ga njegovi suvremenici nazvali najčasnijim naslovom kojim građanin jednoga grada ili zemlje može biti nazvan: „ocem domovine“ i „obnoviteljem našega grada i slobode“. Sve su to više nego valjani razlozi da se njegov lik i djelo nikada ne zaborave.

Marking the 400th anniversary of the birth of the «Father of the Homeland» and advocate of European unity

Stjepan

Gradić

According to the inspired words of an anonymous 17th century humanist: *Parva domus Ragusa, sed sufficit orbi* - Dubrovnik is a small home, but suffices for the world! Nowadays, people all over the world are familiar with Dubrovnik mainly due to its unique beauty, high city-walls and elegant ramparts that bid welcome from afar to all well-intentioned travellers, but are also a threat to malevolent people who dare to approach the city uninvited. It is a well known fact that for this reason Dubrovnik is today one of the world's most attractive tourist destinations. However, what really makes the city magnificent are not so much its buildings, but its people who knew how to create it all. «Man is the measure of all things», wrote the Greek philosopher Protagoras as early as the 5th century BC. In this small city, there really were many such people.

Two years ago (2011) we celebrated the 300th anniversary of the birth of Ruder Josip Bošković (1711-1787), a leading spirit admired by the entire world. This year, we are marking the 400th anniversary of the birth of another great man, probably the greatest born in this City at the foot of Mount Srđ: Stjepan Gradić. Namely, while other Dubrovnik giants were only writers, historians, physicists, mathematicians, politicians, diplomats, etc., and only few were polymaths, Gradić was all of these things, and even more: a philosopher, theologian, lawyer, historian, poet, orator, translator,

linguist, diplomat, mathematician, physicist, astronomer, meteorologist, politician, optician, expert for precise time measurement and hydrodynamics, etc. - all in one person. He was a true „homo universalis“ not only at local, but also at the highest international level, which only few Croats achieved during the course of history.

Gradić studied in Dubrovnik, Rome, Fermo and Bologna and acquired a remarkable education in the fields of philosophy, theology, both kinds of law, mathematics and in classical and modern languages. He was gifted with extraordinary intelligence, a gentle disposition and an astonishing ability for abstract thinking. He was also methodical, possessed critical judgement, a sense of measure, psychological astuteness, diplomatic skill, a notable literary talent and oratorical ability, which opened all doors to him everywhere. For all these reasons, destiny marked out a great future for him.

It is not surprising that Gradić had a flourishing career in Rome, one of Europe's greatest historic, cultural, religious, political and scientific centres at the time. He was a member of a number of dicasteries (ministries) of the Holy See, head of the prestigious Vatican Library as only the third foreigner entrusted with the post, international relations expert, advocate of European unity despite all the differences between individual countries, and, above all, a scholar. Gradić was successful in theology, philosophy, law, history, mathematic,

physics, meteorology and other scientific disciplines. He conducted experiments and dealt with the practical application of theoretic knowledge in optics, navigation, nautical science and hydromechanics, had contacts with scientists from almost the whole of Europe, and wrote around a hundred books, scientific dissertations, essays, etc.

However, Gradić's most distinctive human trait was his amazing patriotism, which he expressed particularly after the great earthquake of 1667 that almost completely destroyed his native city. From the first piece of news he received about the catastrophe until his last breath, Gradić's life was selflessly dedicated to helping his wrecked Homeland in the form of money, food, taking care of homeless people, building materials and all kinds of craftsmen and architects required for his city to rise from the ruins as soon as possible and to defend itself from external enemies. He insisted on giving priority to the building of family homes, and later the Rector's Palace as the City's administrative centre and the Cathedral as its religious and civilisational symbol, for which he provided competent foreign architects and substantial material funds. Owing to his efforts the City rose slowly from the ruins, acquiring its widely admired present-day form. Gradić's contemporaries already bestowed on him the highest accolades a resident of a city or country could ever receive: «Father of the Homeland» and «Restorer of our City and Freedom». These are more than good reasons to save forever his name and work from oblivion.

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170 GODINA GRADSKJE GLAZBE DUBROVNIK

Nema nijedne prave dubrovačke feste bez Gradske glazbe Dubrovnik.

Na sunčanom Stradunu, u mimohodu glazbenika u jarkocrvenim uniformama sa sjajnim instrumentima, vedre koračnice Gradske glazbe postaju prava zvonka radost. Veselje se s lakoćom širi iz trubli i bubnjeva Gradske glazbe Dubrovnik i već s prvim taktovima nas tjera da bez razmišljanja, poput djece, podignemo ruke na pljesak. I tako već 170 godina!

Gradska glazba Dubrovnik osnovana je 1843. i od tada do danas neprekidno djeluje. U svom sastavu, ovaj Dubrovčanima omiljeni orkestar, okuplja četrdesetak aktivnih glazbenika, profesionalce i amatere, a sve volontere.

Još od osnivanja Gradske glazbe Dubrovnik, članovi amateri bili su većinom zanatlije i to, zanimljivo je, uglavnom limari i stolari. Svirale su i onda u Glazbi cijele obitelji, braća, roditelji i djeca, priča nam sedamdesetpetogodišnji Duško Asić, danas umirovljeni stolar, dugogodišnji član, a već deset godina predvodnik Gradske glazbe Dubrovnik. Gospar Asić i njegova obitelj pravi su primjer koliko je Gradska glazba omiljena u Dubrovniku i kako se tradicija i ljubav muziciranja prenose iz generacije u generaciju pa nije rijetkost da istovremeno svira više članova jedne obitelji. U 170 godina postojanja

Gradske glazbe Dubrovnik, obitelj Asić vjerna je Glazbi dulje od stotinu godina! Već četvrta generacija obitelji Asić dio je ovog dubrovačkog orkestra!

Sam je gospar Duško član Glazbe već 60 godina. Počeo je svirati kao petnaestogodišnji dječak, a u zvuke limenih instrumenata zaljubio se još kao dijete dok je skakutao ispred glazbenika u mimohodu u kojem je bio i njegov otac. Svirao je zajedno s ocem, trombon i udaraljke, a danas je "capobanda", onaj koji brine za red, daje znak za početak jer grubo je, kaže, vidjeti Glazbu bez predvodnika. Njegov je pokojni otac Vinko bio član Glazbe od 1905. do 1960. godine, a danas uz gospara Duška, povremeno, u Glazbi svira i njegov sin Vinko. Od svih unuka ljubav za glazbu naslijedila je četrnaestogodišnja unuka Đina, flautistica.

„Lijepo je vidjeti unuku kada svira u mimohodu s Glazbom - ponosno će nono Duško – Nakon škole trči na probe da ne bi zakasnila jer jako voli svirati u Glazbi. I ja je volim nakon toliko godina. Svi je volimo. Jer tko bi bez ljubavi toliko godina volonterski svirao, i usred ljeta na plus



36 stupnjeva, koliko je bilo za jednoga nastupa na Bledu, i na minus deset u Varaždinu? Ljubav prema glazbi uvijek je prevladala.“ Gospar Duško svirao je u Folklornom ansamblu Lindo, bio je član i Ansambla Dubrovnik te suosnivač Klape Lero, a svirao je i u dubrovačkom Mandolinskom orkestru. Za njegov nesebičan doprinos kulturnom amaterizmu i djelovanje cijele obitelji u Gradskoj glazbi Dubrovnik uz njenu 170. obljetnicu Gradsko vijeće Grada Dubrovnika ove je godine počastilo gospara Duška Asića posebnim priznanjem, Nagradom Grada Dubrovnika.

Tradicija, ljubav i radost sviranja i zajedništva u Gradskoj glazbi Dubrovnik, povlastice su koje nisu jednostavno mjerljive i zapisane u notama.

170TH ANNIVERSARY OF THE DUBROVNIK BRASS BAND



One cannot imagine any real Dubrovnik celebration without the Dubrovnik Brass Band. In the sunlit Stradun, the cheerful marches performed by the Dubrovnik Brass Band musicians - who parade in their bright red uniforms playing their gleaming instruments - trigger off genuine resonant joy. Cheerfulness spreads easily from the Dubrovnik Brass Band trumpets and drums, and their very first notes make us clap our hands spontaneously, like children. This has been going on for 170 years!

The Dubrovnik Brass Band was founded in 1843, and has performed without interruption ever since. This popular Dubrovnik band consists of some forty active musicians, both professionals and amateurs, all of whom perform on a voluntary basis.

Right from the foundation of the Dubrovnik Brass Band, its amateur members consisted mainly of craftsmen, tin-smiths and joiners in particular. At that time too, entire families played in the Band: brothers, parents and children – explains seventy-five year old Duško Asić, a retired joiner and long time member of the Dubrovnik Brass Band, who has also been its leader for the last ten years. Mr. Asić and his family are a good example of the Brass Band's popularity in Dubrovnik and of the tradition and love of music making that have been carried on from generation to generation. It is thus not uncommon that several members of the same family perform together. In the 170-year history of the Dubrovnik Brass Band, the Asić family has been loyal to the Band for more than a hundred years! The fourth generation of the Asić family is already part of this Dubrovnik orchestra!

Mr. Asić himself has been a Dubrovnik Brass Band member for the last 60 years. He began to play as a fifteen year old boy, and fell in love with the sound of the brass instruments while still a child, running in front of the musicians - one of whom was his father - during their march past. A former trombonist and percussionist, who once performed with his own father, Mr. Asić is now the Band leader in charge of order. He signals the musicians to start playing, and says that it is not nice to see the Band without a leader. His late father, Vinko, was a Brass Band member from 1905 to 1960, and today Mr. Asić's son, Vinko, occasionally plays in the Band alongside his father. Out of all Mr. Asić's

grandchildren, it is his fourteen-year old granddaughter and flutist, Dina, who has inherited his love of music.

„It is delightful to see your own granddaughter performing in the Band's march past along the Stradun – says Granddad Duško proudly. After school, she runs to rehearsals not to be late, because she just loves to play in the Brass Band. And I still love it too, after so many years. All of us do. Because, without love, who would have played for so many years on a voluntary basis in the middle of summer, at 36 degrees – as was the case during a performance in Bled – and at minus 10 degrees in Varaždin? The love of music has always prevailed.“ Mr. Asić used to play in the Lindo Folklore Ensemble, was a member of the Dubrovnik Ensemble, a co-founder of Klapa Lero and a member of the Dubrovnik Mandolin Orchestra. This year, on the occasion of the 170th anniversary of the Dubrovnik Brass Band, the City of Dubrovnik Council honoured Mr. Duško Asić with a special award: the City of Dubrovnik Prize for his unselfish contribution to cultural amateurism and for the participation of his entire family in the Dubrovnik Brass Band.

The tradition, love and joy of performing together in the Dubrovnik Brass Band are privileges that simply cannot be measured and written down in musical notes.

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Tenisačica

ANA KONJUH

najbolja juniorka svijeta

Ana Konjuh s 15 je godina dosegнула djelić svog sna. Onog koji je sanjala kad je još kao djevojčica vrtičke dobi počela svoje druženje s teniskim reketom, dolazeći na treninge nepunih šest godina starije sestre Andree. Postala je najbolja juniorka svijeta, osvojivši dvostruku krunu na juniorskom Australian Openu.

Koliko god joj je sjaj u Melbournu, koji se nastavio na niz pobjeda na prestižnim Orange Bowlu i Eddie Herru, donio zadovoljstva, svjesna je kako još nije ni na pola puta do svog teniskog cilja, plasmana među najbolje seniorke svijeta.

- Juniorski tenis nije ništa u odnosu na seniorski. U načinu treninga nema velike razlike, nastavljam kao i dosad, dnevno radim po šest sati, no iako sam zrelija i iskusnija, psihički moram još puno napredovati kako bih bila na razini onih najboljih. Ne želim gledati u daleku budućnost, nadam se biti zdrava i bez većih ozljeda te uspjeti ostvariti što bolje igre i rezultate – ističe Ana, koja još od svojih početaka prima pohvale za talent i trud, te čuje najave istinskih poznavatelja tenisa, poput Gorana Ivaniševića, kako je u stanju ostaviti značajan trag.

Iako trenira šest sati dnevno i kaže kako ne zna što bi radila u životu da se nije počela baviti ovim sportom, ističe kako su joj na prvom mjestu obitelj i vjera.

- Tenis je jedan od najvažnijih dijelova moga života, no ne i najvažniji.

Posvećena sam tom sportu, odabrala sam put koji ponekad nije lagan i nosi puno odricanja, ali ne žalim ni za čim, posebice jer su rezultati tu. Moj izbor poput svih drugih ima i vrlina i mana. Trenutno sam baš sretna, ispunjena – govori Ana, koja je od desete godine, zbog nepostojećih uvjeta za kvalitetan trening u Dubrovniku, za mjesto stanovanja, uz potporu obitelji, odabrala Zagreb.

Upravo zbog odvojenosti od rodnog Grada, dolasci u Dubrovnik za nju su posebni. I ne znače tek odmor.

- Nedostaje mi Grad. Svaki put kad dođem doma probude se uspomene i poželim se vratiti, no svjesna sam kako u Dubrovniku ne bih mogla kvalitetno trenirati. Svakako, jednog dana voljela bih živjeti baš tu – priznaje Ana.

Nedavno je posjetila svoju obitelj i Grad, prigodom vjenčanja sestre Andree, koju je ozljeda zaustavila na njezinom teniskom putu.

- Četiri smo sestre, no s Andreom sam najbliža. Ona me najbolje razumije.

Prolazila je isto što i ja. Vežu nas, pored tog što smo sestre, i ljubav prema tenisu i godine života u Zagrebu, i pobjede, i porazi. Zahvalna sam joj na svemu što je učinila za mene, na svakom savjetu

i pomoći – priča Ana o odnosu sa sestrom koju je nemoguće zaobići kada govori o njezinom teniskom dijelu života.

Neobično joj je kad djeca, koja treniraju tenis, od nje traže autogram. No, rado odgovara na njihova pitanja i odigra pokoji poen s njima kad ima vremena. Jedan od susreta s najmlađima nedavno se dogodio na terenima u Uvali Lapad, tamo gdje je počela njezina teniska priča.

- Najčešće ih zanima koliko treniram, kako uspijevam sve obveze uskladiti sa školom – kaže Ana, koja dopisno polazi Turističku školu.

Još u danima kada je čekajući sestru da odradi trening u Uvali Lapad, provodila vrijeme udarajući loptice u zid, krasili su je osmijeh i radost dok je reket držala u ruci. Taj pogled, istu upornost i želju ova djevojka posjeduje i danas. Tenis je za nju, iako je već dugo po pristupu profesionalka, i dalje igra u kojoj uživa. Moguće je kako je upravo u toj radosti ključ njezine neumornosti i uspjeha te korijen prevage u ključnim trenucima mečeva.



ANA KONJUH

The World's Best Junior Tennis Player

At the age of 15, Ana Konjuh has made part of her dream come true. The dream she had while still in kindergarten when she started her friendship with the tennis racket, attending the training sessions of her sister Andrea, her senior by almost six years. Ana has become the world's best junior tennis player by winning a double crown at the Australian Open Junior Tournament.

Regardless of the satisfaction which the victory in Melbourne brought her – followed by a series of wins at the prestigious Orange Bowl and Eddie Herr tournaments - she is aware that she is not yet half way to reaching her goal in tennis: to be ranked among the world's best senior tennis players.

- Junior tennis is nothing in comparison with senior tennis. There isn't a big difference in the training. Following my established routine, I still practice six hours a day. However, although I am more mature and experienced now, I still have a long way to go as far as psychology is concerned in order to match the top players. I do not wish to look into the distant future, I just hope to be healthy, without serious injuries, to play the best I can and achieve the best possible results – says Ana. From the very beginning her talent and effort have been praised by true tennis experts such as Goran Ivanišević, who claimed that she was capable of playing a major role in the world of tennis. Although she trains for six hours a day and admits

that she doesn't know what she would do if she wasn't involved in tennis, Ana claims that her priorities include her family and faith.

- Tennis is one of main parts of my life, but not the most important. I am dedicated to this sport and I chose a path which is not easy at times and requires a lot of sacrifice. However, I have no regrets whatsoever, especially because I can see the results. My choice, like all choices, has its advantages and disadvantages. At the moment I am truly happy and fulfilled, explains Ana. She has chosen to live in Zagreb since the age of ten - with the support of her family - because Dubrovnik lacked the conditions necessary for good quality training. Separation from her native City is the reason why Ana's visits to Dubrovnik are special for her and not merely a holiday.

- I miss the City. Every homecoming brings back memories and I would like to remain there, but I am aware that in Dubrovnik I would not be able to have good quality training sessions. Nevertheless, one day, I would love to live right here, confesses Ana. She has recently visited her family and the City on the occasion of the wedding of her sister Andrea, whose tennis career was brought to an end by injury.

- I have three sisters, but Andrea is the closest to me. She understands me the best. We have been through similar experiences. In addition to being sisters, we are connected by our love of tennis,

the years lived in Zagreb, our victories and defeats. I am grateful for everything she has done for me, for every piece of advice and help – Ana describes her relationship with her sister, who is impossible to leave out while talking about the tennis part of her life.

It feels strange to Ana when tennis-playing children ask her for her autograph. However, she gladly answers their questions and plays a game or two with them when she has the time. One of her meetings with very young children took place recently at Uvala Lapad (the Bay of Lapad), the place where her tennis story began.

- They most often wish to know how long my practice sessions last, how I manage to find time for all my obligations and study at the same time – says Ana, who is doing a correspondence course in Tourism.

At the time when she was still hitting tennis balls against a wall while waiting for her sister to finish her practice sessions at Uvala Lapad, Ana was already beaming with joy when she held a racket in her hand.

Today this girl still has that very same look, persistence and eagerness. Although her approach to this sport makes Ana a true professional, tennis is still a game she delights in. It is very likely that this joy is the key to her stamina and success, as well as a decisive element at crucial moments in her matches.





100 GODINA HOTELA EXCELSIOR

Godine 1913., 10. srpnja, u večernjim satima, počeo je radom Hotel Odak na Pločama (vlasnici Robert Odak i dr. Martecćini), preteča budućeg glasovitog „Excelsiora“. Otvaranje ovog novog objekta bilo je snažan poticaj tadašnjem turizmu Grada.

I nakon završetka Prvoga svjetskog rata, Hotel Odak je nastavio uspješno poslovanje, a nakon smrti Roberta Odaka, 22. travnja 1927., daljnje rukovođenje hotelom preuzela je njegova supruga Mina, a u kolovozu 1929. godine Hotel Odak je prodan. Kupila ga je „Dubrovačka rivijera“ – Društvo

za izgradnju hotela za 5 milijuna i 400 tisuća dinara. To je Društvo proširilo i preuredilo Hotel i 1930. godine mu dalo novo ime – „Excelsior“. Već tih prvih godina, „Excelsior“ ozbiljno pridonosi turističkoj prepoznatljivosti Dubrovnika i njegove okoline. Godine 1938. „Excelsior“ je kupio Božo Banac, predsjednik „Jugoslavenskog Lloyd“ (ovo je poduzeće u svom sastavu imalo brodove i hotele, među kojima i zagrebačku „Esplanadu“). Objekt se ponovno preuređuje, nadograđuje se treći kat, otvara restoran s terasom nad morem, a plaža se dizalom i stubištem povezuje s Hotelom.



je zasigurno bio prvi dubrovački hotel koji je doživio svjetsku slavu. Bile su to „zlatne godine“ ovog hotela, ali i dubrovačkog turizma.

Tijekom Domovinskoga rata (1991.-1995.) „Excelsior“ je pretrpio ozbiljne štete, kako granatiranjem, tako i dugim boravkom prognanika i izbjeglica. Detaljno je obnovljen i 1998. ponovno je primio goste. Bio je prvi hotel na našoj obali s pet zvjezdica. Raspolagao je sa 172 sobe i 18 apartmana.

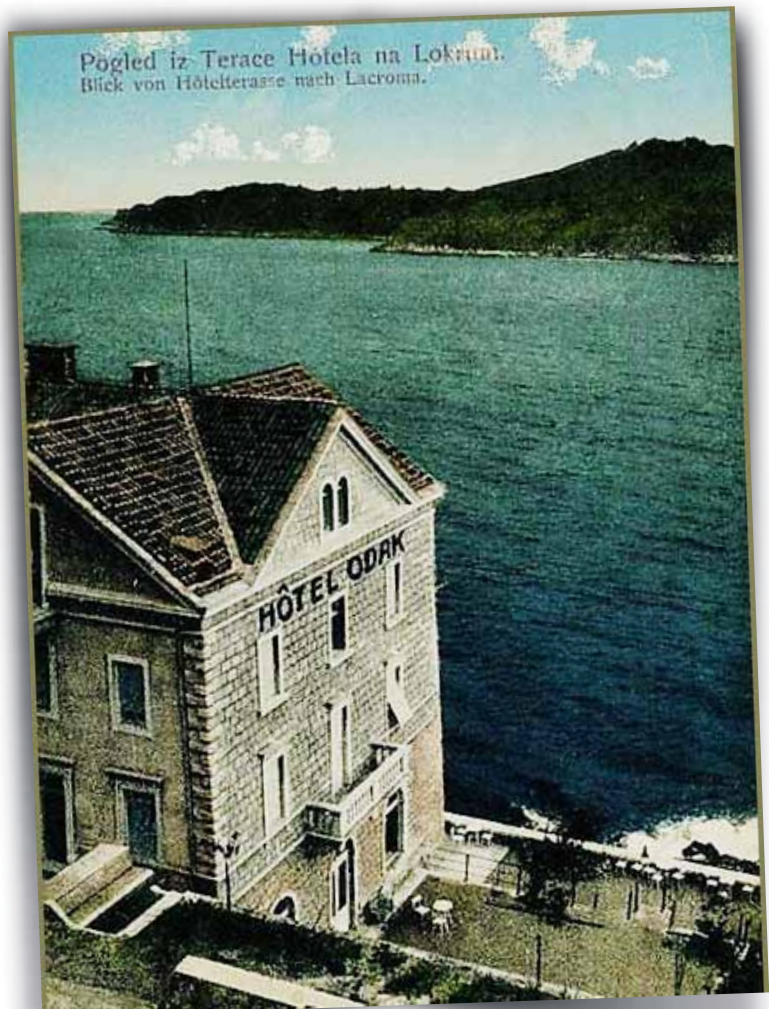
Godine 2001., Wren's grupacija Gorana Štroka kupila je ovaj objekt od Hrvatskog fonda za privatizaciju. Danas je „Excelsior“ u vlasništvu Grupacije Lukšić iz Čilea. Stogodišnja tradicija uspješnosti ovog legendarnog Hotela nastavlja se i u 21. stoljeću.

Nakon obnove, Hotel je imao 120 soba s tekućom toplom i hladnom vodom, u većini soba bile su kade ili tuševi, centralno grijanje, pomoćni prostori, a u svim se prostorijama nalazio moderan namještaj.

Početak Drugoga svjetskog rata, u travnju 1941., u Hotelu su se smjestili Nijemci i Talijani (ostali su samo Talijani) sa svojim zapovjedništvom. Nakon Talijana, u Hotel su 1943. opet došli Nijemci. Saveznici su 1944. bombardirali „Excelsior“, koji je tom prilikom djelomično izgorio.

Poslije Drugoga svjetskog rata, Hotel Excelsior je više puta obnavljan, preuređivan i restauriran. U njemu su od samog početka radili najbolji dubrovački ugostiteljski radnici (kuhari, konobari, slastičari, barmeni, recepcioneri...), bio je pravo rasadište vrhunskih kadrova. Uz te, iznadprosječno kvalitetne zaposlenike, njegova prednost u usporedbi s drugim dubrovačkim hotelima bila je i odlična lokacija. U drugoj polovici pedesetih godina 20. stoljeća, odlučeno je da se izgradi nova zgrada ovog Hotela. Međutim, gradnja koju su pratili brojni problemi se odužila, da bi u cjelosti bila završena 1965./1966. godine, kada je novi hotel zasjao punim sjajem. Dobio je novih 240 kreveta, tako da je ukupno imao 320 postelja najmodernije

opremljenih, što je odgovaralo tadašnjoj najvišoj A kategoriji, novi restoran za 350 osoba, kuhinju, slastičarnicu, i brojne druge sadržaje koje je spomenuta kategorija zahtijevala. Posebna atrakcija bio je prostrani zimski bazen, dug 25, a širok 3 metra s grijanom morskom vodom. Tih sedamdesetih i osamdesetih godina prošloga stoljeća, „Excelsior“



100

YEARS OF THE EXCELSIOR HOTEL

The Odak Hotel at Ploče (owned by Robert Odak and Dr. Martecchini), the predecessor of the famous Excelsior Hotel, began to operate on the evening of 10 July 1913. The opening of the new hotel was a powerful incentive to the City's tourism at the time.

After the end of World War I, the Odak Hotel continued its successful business. After Robert Odak's death on 22 April 1927, the hotel was managed by his wife Mina. In August 1929 the hotel was sold, and the Dubrovnik Riviera Hotel Construction Company bought it for 5 million,400 hundred thousand Dinars. The Company extended and renovated the hotel and gave it a new name - the Excelsior Hotel. Already during its first years the Excelsior made a major contribution to the tourist recognizability of Dubrovnik and its surroundings. In 1938 the hotel was bought by Božo Banac, President of Yugoslav Lloyd (the company that owned ships and hotels, including Zagreb's Esplanade Hotel). The Excelsior was renovated again, a third floor was added, a restaurant with a terrace overlooking the sea was opened, and the beach was connected with the main building by an elevator and a staircase. After the renovation, the hotel had 120 rooms with running hot and cold water, the majority of rooms included bathtubs or showers, central heating and auxiliary rooms,



RICHARD BURTON AND ELIZABETH TAYLOR

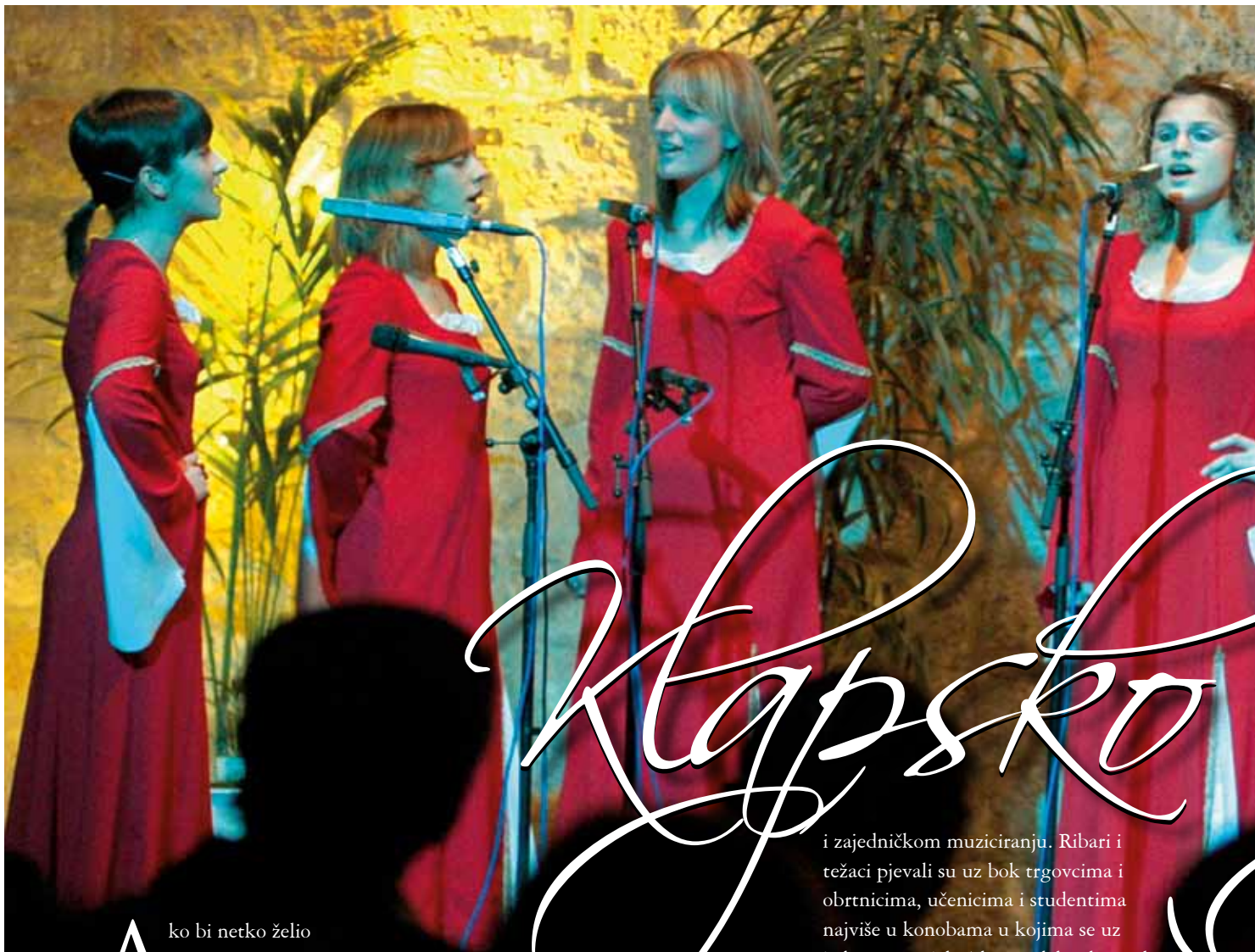
and all rooms were equipped with modern furniture. At the beginning of World War II, in April 1941, the Hotel accommodated the Germans and Italians (the Italians remained there) with their headquarters. After the Italians had left, the Germans returned to the hotel in 1943. In 1944 the Allies bombarded the Excelsior, which was partially burned down.

After World War II, the hotel was renovated, redecorated and restored several times. From the very beginning, Dubrovnik's finest catering workers (chefs, waiters, pastry chefs, barmen, receptionists...) worked at the hotel, which was a true nursery for top class personnel. In addition to such superior personnel, the Excelsior's advantage over other Dubrovnik hotels was its excellent location. In the second half of the 1950s, a decision on the construction of a new hotel extension was reached. However, the construction, accompanied by numerous problems, took a long time.

It was finally completed in 1965/1966, when the new hotel shone resplendently. The Excelsior Hotel acquired 240 new beds (which made a total of 320 beds with the most up-to-date equipment that granted the hotel the then highest „A“ category, a new restaurant for 350 people, a kitchen, a pastry shop and many other facilities required by the aforementioned category. The hotel's spacious 25-metre long and 3-metre wide indoor swimming-pool with heated sea water was a special attraction. In the 1970s and 1980s the Excelsior was definitely Dubrovnik's first hotel to earn world wide popularity. They were „golden years“ for both the hotel and Dubrovnik tourism.

During the Croatian War of Independence (1991 – 1995) the Excelsior was severely damaged by shelling as well as by a lengthy stay by displaced persons and refugees. Thoroughly restored afterwards, it welcomed guests again in 1998. The first five-star hotel on the Croatian coast, it had 172 rooms and 18 suites. In 2001, Goran Štrok's Wren's Hotel Group bought the hotel from the Croatian Privatization Fund.

Today, the Excelsior Hotel is owned by the Lukšić Hotel Group of Chile. The hundred-year long tradition of excellence of this legendary hotel continues in the 21st century.



Klapsko

Ako bi netko želio od svih hrvatskih glazbenih

fenomena izdvojiti najdalmatinskiji/ najmediteranskiji, zacijelo bi se odlučio za *klapsko* pjevanje koje predstavlja idealan spoj *tradicijskog* i *popularnog* s pozitivnom težnjom širenja izvan granica Dalmacije i zamišljenih *mediteranskih* granica. Fenomen *klapskog* pjevanja kontinuirana je i relativno stara pojava na koju su upozorili istraživači i muzikolozi krajem 19. stoljeća. Tradicija klapa i klapske pjesme kakvu danas poznajemo formira se u vrijeme profiliranja hrvatskih kulturnih, pa tako i glazbenih identiteta malih mediteranskih gradića na obali i otocima, posebice u Dalmaciji. To je vrijeme nastanka prvih organiziranih crkvenih i svjetovnih pjevačkih zborova, ali i gradskih limenih glazbi (ostavština Napoleonova vremena), te tamburaških sastava i orkestrara.

Sam pojam *klapa* prema etimološkim istraživanjima ima korijene u tršćanskom dijalektu, gdje je smatran žargonskom riječju koja označava *družbu*, *družinu*, *skupinu* ili *kliku* od kojih bi riječ *družina* najbliže označavala riječ *klapa*. Nekako u isto to vrijeme (polovina 19. st.), u Dalmaciji djeluju formalne i neformalne pjevačke družine koje preuzimaju termin *klapa*. Danas riječ *klapa* najčešće asocira upravo na organizirane pjevačke skupine sa specifičnim *a capella* repertoarom dalmatinskih klapskih pjesama. Potrebno je istaknuti da je u početcima ovaj način glazbenog komuniciranja bio isključivo muška tradicija. Bile su to manje skupine pjevača koje je uz prisno prijateljstvo, zajedničke poslovne i ine interese vezala i ljubav prema pjesmi

i zajedničkom muziciranju. Ribari i težaci pjevali su uz bok trgovcima i obrtnicima, učenicima i studentima najviše u konobama u kojima se uz jednostavno jelo (slane srdele, slanutak, bob, pršut, sir) pilo crno i bijelo vino. Pjevali su za svoju dušu po uskim *kaletima* tražeći skrivene kutke u kojima glas najbolje *rebatije* – odzvanja, na zadovoljstvo družine pjevača. Pjevali su i za druge, posebno voljene drage kojima bi skupina pjevača pjevala podoknice, serenade, sve dok se ukućani ne bi smilili otvoriti vrata i *portune*, pustiti pjevače u kuću te ih počastiti jelom i pićem. Isto zadovoljstvo imale su prilike doživjeti i brojne turistkinje kojima su svoj pjev podarili dalmatinski „*galebovi*“, šireći i na taj način dalmatinsku turističku ponudu.

Glazbeno gledajući, radi se o stilu tradicijskog homofonog pjevanja koji je evoluirao od tipično tradicijskog oblika pjevanja (*klapska pjesma*) i postojanja (*klapa*) do stručno postavljenog, organiziranog oblika pjevanja koje se u današnje vrijeme



Pjevanje

svojim načinom
prezentacije
više ubraja u
stilove popularne,
nego tradicijske glazbe.

Klupske su pjesme prepoznatljive po načinu izvođenja, spolu i broju izvođača, unutarnjoj glazbenoj strukturi te motivici poetskog sadržaja. Izvodi ih pjevačka skupina - *klapa* (muška, ženska ili mješovita) od pet do deset pjevača pretežito u durskom, četveroglasnom homofonijskom slogu. Od ostalih sličnih mediteranskih *a capella* pjevanja razlikuje ih izuzetno važna uloga vodećeg glasa – *I. tenora* kojeg u stopu u paralelnoj terci prati glas *II. tenora*. Duboki slavenski *profondo* basovi dodaju temeljne tonove akorada, a baritoni *odaju ulja pismi* upotpunjujući akorde preostalim tonovima, prinoseći tako punoći klapskog višeglasja.

Spomenete li danas *klape* ili *klapsko pjevanje* bilo gdje u Hrvatskoj ili među Hrvatima koji žive u inozemstvu, većina će upitanih prepoznati o čemu

se u osnovi
radi. Bit će tu
i onih koji će Vam

pokušati objasniti kakvo je to pjevanje, povezati ga sa svojim ljetovanjima, suncem, morem, vinom i ribom, sirom i pršutom... E, tu ih morate zaustaviti jer načine kako *klape*, odnosno cjelokupni *klapski pokret* danas funkcionira zaista nije lako niti opisati, niti pokušati objasniti. Kompleksnu sliku sačinjava mnoštvo glazbenih izričaja, modela, zemljopisnih bazena, izvedbenih prilika (smotri, susreta, festivala – poput dubrovačkog *Aklapela festivala klapa*) koje u posljednjih dvadesetak godina izrastaju iz lokalnog glazbenog fenomena u regionalni, nacionalni, a na dobrom su putu da postanu i globalni kulturno-tradicijski *proizvod*. Zahvaljujući dobroj medijskoj prezentaciji i popularizaciji *klapskih pjesama*, potaknutoj osnutkom *Festivala dalmatinskih klapa* u Omišu 1967.,

klapsko je pjevanje poznato i izvan Dalmacije, u prvom redu kao kulturno dobro južnog dijela Hrvatske, ali i vrijednost koja predstavlja Hrvatsku kao neizostavni dio europske kulture. *Klapa* nikada nije bila izoliran fenomen: karakter, glazbeni sadržaji i stilovi *klapskog pjevanja* dinamički su se mijenjali kroz različite periode, slobodno prihvaćajući vanjske utjecaje i promjene. Navedene činjenice glavni su razlozi za današnju popularnost *klapskog pjevanja*, posebice među mladom generacijom.

Klupska aktivnost nadovezuje se na svjetske trendove koji u posljednje vrijeme preferiraju višeglasno *a capella* pjevanje kojemu po svim svojim značajkama *klapsko pjevanje* izričito pripada. Potvrda tome je i prošlogodišnje uvrštenje *klapskog pjevanja* na UNESCO-ov *reprezentativni Popis nematerijalne kulturne baštine čovječanstva*. Priznanje je to generacijama *kantadura* otoka, priobalja i zaleđa Dalmacije, koji su svoju pjevanu tradiciju strpljivo gradili, razvijali i svijetu na reprezentativan način prikazivali.



If someone wished to single out the Croatian music phenomenon

which is most characteristic of Dalmatia and the Mediterranean, he would definitely choose *klapa* singing (Dalmatian harmony-singing), which is an ideal blend of traditional and popular music that definitely tends to expand beyond the borders of Dalmatia and the imaginary borders of the Mediterranean. *Klapa* singing is an ongoing and relatively old phenomenon, first observed by researchers and musicologists in the late 19th century. The tradition of *klapa* and *klapa* song as we know it today was formed at the time the Croatian cultural and musical identities of small Mediterranean cities were being defined on the coast and islands, particularly those in Dalmatia. This is the time when the first organised church and secular choirs appeared, along with city brass bands (a legacy from the time of Napoleon), as well as tamburitza groups and orchestras.

Dalmatian

According to etymological research, the term *klapa* (a harmony-singing group) derives from the dialect of Trieste, where it was considered a slang word denoting a *gang*, *group* or *band*, of which the word *group* would be the most precise. This is the time (the mid 19th century) when both formal and informal singing groups that performed in Dalmatia adopted the term *klapa*. Today, the word *klapa* is most often associated with organised groups of singers with a specific *cappella* repertoire comprising Dalmatian *klapa* songs. It is worth mentioning that, initially, this way of performing was exclusively a male tradition. They were small groups of singers who shared, along with close friendship and mutual business and other interests, a

love of song and making music together. Fishermen and peasants sang alongside merchants, craftsmen, pupils and students, mainly in taverns where people consumed simple dishes (salted anchovies, chickpeas, broad beans, smoked ham, cheese) and drank red and white wine. They sang for their own pleasure in narrow alleys, searching for hidden corners where the voice resounds the best, much to the delight of the singing group. They also sang for other people, especially for their sweethearts, whom the group serenaded until the house dwellers took pity on them, opened their doors and hallways, let them in and offered them food and drink. Numerous female tourists also had the

opportunity of enjoying the song of the Dalmatian „seagulls“ (gigolos), thus adding their own contribution to the list of Dalmatian tourist attractions.

From the musicological aspect, this is a traditional homophonic style of singing which evolved from a typically traditional form of singing (the *klapa* song) and existence (*klapa*) to a professionally set up, organised form of singing, which is nowadays – because of the way it is performed – considered to belong more to popular music styles than to traditional ones. *Klapa* songs are recognizable by the way they are performed, the gender and number of performers, the internal musical structure and the motifs of their poetic contents. They are performed by a

If, nowadays, you mention *klapas* or *klapa singing* anywhere in Croatia or among Croats who live abroad, the majority of them will recognise the basic point. Some of them will try to explain this kind of singing, and connect it with their vacation, the sun, sea, wine, fish, cheese and smoked ham... This is where you have to stop them, because the ways in which *klapas*, i.e. the entire *klapa* movement, function today is indeed neither easy to describe nor easy to explain. The complete image consists of many musical expressions, models, geographic regions and performing opportunities (events, gatherings and festivals – such as Dubrovnik's Aklapela Festival of *klapas*) which have in the last twenty years developed from a local musical phenomenon into regional and



have changed intensively through different periods, freely adopting external influences and alterations. The aforementioned facts are the main reason for the present-day popularity of *klapa singing*, particularly among the younger generation.

Klapa activity follows world trends which in recent times prefer a *cappella* part-singing, to which *klapa singing* definitely belongs, due to its characteristics.

Klapa Singing

group of singers – *klapa* (male, female or mixed) - consisting of five to ten members who sing mainly in a major key and in the four-part homophonic style. They differ from other similar Mediterranean *a cappella* types of singing due to the extremely important role of the leading voice – the 1st tenor, closely followed by the 2nd tenor's voice in the parallel third. The deep Slavic *profondo* basses add the basic chord notes, while the baritones enhance the song by completing the chords with the remaining notes, thus contributing to the fullness of the *klapa* part-singing.

national phenomena, and are well on the way to also becoming a global cultural and traditional *product*. Thanks to good media presentation and the popularization of *klapa songs*, encouraged by the establishment of the *Dalmatian Klapa Festival* in Omiš in 1967, *klapa* singing has also become popular outside Dalmatia, primarily as a cultural treasure of the southern part of Croatia, but also as a value that represents Croatia as an integral part of European culture. *Klapa* has never been an isolated phenomenon: the character, musical contents and styles of *klapa* singing

This is confirmed by last year's inclusion of *klapa singing* in UNESCO's Representative List of the Intangible Cultural Heritage of Humanity. This is recognition to generations of songsters from the Dalmatian islands, coastline and hinterlands, who have patiently created and developed their singing tradition, and showed it to the world in a representative way.



Damir Fabjanić



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DUBROVNIK THROUGH THE EYES OF FAMOUS CROATIAN PHOTOGRAPHERS



Nikša Karković



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Nahodište

Milosrdno lice Dubrovnika

Zaštitne ustanove bile su dio urbane opreme skladnoga Grada. U skladu sa sličnim nastojanjima na europskom Mediteranu, odlukom Velikog i Općeg vijeća od 9. veljače 1432. utemeljeno je dubrovačko nahodište, Hospital milosrđa.

Za Nahodište je preuređena općinska zgrada nasuprot samostanu Male braće na Placi (danas zgrada u Zlatarićevoj ulici unutar zidina). Nakon potresa 1667. godine Nahodište je preseljeno u zapadno predgrađe Pile gdje je smješteno u nekoliko zgrada (najmanje tri). Gotovo dva stoljeća Nahodište je djelovalo u zgradi u kojoj je danas smještena Turistička zajednica Grada Dubrovnika na Pilama. Nakon izgradnje bolnice 1888. godine Nahodište je preseljeno na Boninovo, prostor današnjega campusa dubrovačkoga sveučilišta.

Donositelju djeteta je bila zajamčena anonimnost, a za prihvrat djeteta uređena je obrtaljka, drveni valjak s otvorom. Dubrovačka *rota* nije bila nadzirana, a prema odredbama zakona morala je biti otvorena danonoćno. Obrtaljkom je bila opremljena i bolnica *Domus Christi* (najkasnije od 19. stoljeća). Brojne štice, osobito iz udaljenijih mjesta, primjerice s Pelješca, neanonimno su donosile žene, koje su za tu uslugu bile plaćene.

U zgradi Hospitala milosrđa je radilo osoblje pod nadzorom nekoliko državnih službenika-vlastelina. U Nahodištu su većinom bile zaposlene žene: nadstojnica, dojilje i sluškinje. Na platnoj listi Nahodišta bili su i brijač-*ranarnik* i svećenik. O pritjecanju odgovarajućih novčanih sredstava brinuo je Senat, najviše državno tijelo Republike. Stalno rastuće potrebe Nahodišta za odjećom, obućom, lijekovima i raznim drugim potrepštinama zadovoljavali su lokalni obrtnici i trgovci, a gradski novac dopijevao je na selo plaćanjem vanjskih dojilja koje su brinule za štice u svojim domovima.

Skupine štice Hospitala milosrđa bile su šarolike. U njima su nesumnjivo većinu činila napuštena djeca, no tu treba ubrojiti i djecu rođenu u braku, koja su privremeno uzimana na skrb kod javnih dojilja na državni trošak, najčešće u trajanju od šest mjeseci. Prihvrat djeteta u Nahodište mogao se zbiti još u majčinoj utrobi. Državno Nahodište djelovalo je vjerojatno već u 17. stoljeću, a sigurno od polovice 18. stoljeća i kao sklonište za trudnice u nevolji. Hospital milosrđa djelovao je kao nahodište, sirotište, rodilište i agencija za dojenje.

Nakon prihvata u Nahodište i krštenja, štice su smješteni kod dojilja, najčešće na selima. Vanjske dojilje bile su udane žene s vlastitom djecom uz koju su dojile i "*komunsko dijete*". Dojilje su bile nadzirane i dobivale su poticajni dodatak za uspješno dojenje. Nakon trogodišnjeg dojenja, kasnije i duljeg, štice su vraćani u Nahodište, odakle su dalje udomljavani ili usvajani, većinom u seoske obitelji. Odnos prema šticecima u obitelji dojilja i udomitelja varirao je između roditeljskog osjećaja i hladnoće poslovnog odnosa. Primjeri loše skrbi izuzetno su rijetki.

Tijekom 18. stoljeća Nahodište je prosječno primalo 26 štice godišnje, a pedesetak u 19. stoljeću. U prosjeku, barem četvrtina nahoda bivala je udomljena. Odrasli nahodi najčešće su ostajali na najnižim stepenicama društvene ljestvice, no njihovi su se potomci uzdizali. Nahodski rodovi žive i danas, integrirani u zajednicu iz koje su potekli, svjedočeći o poslovičnoj vitalnosti *spurjana*. Životopisi nahoda na osobit način otkrivaju milosrdno lice Dubrovnika i njegove vlastele.

Dubrovačko Nahodište ukinuto je 1927. godine, pet godina prije "okrugle" petstogodišnjice utemeljenja.

Foundling Hospital

COE ALVI COP MEV ITRA ME ET
DITATIOE MEA EX ARDESCET IGNI

22
1

The Compassionate Face of Dubrovnik

Protective institutions were part of the urban landscape in the well-organised City. Following similar trends in the European part of the Mediterranean, a decision reached by both Major and Minor Councils on 9 February 1432, resulted in the establishment of the Dubrovnik Foundling Home, the Hospital of Mercy.

A municipal building opposite the Friars Minor Monastery in the Placa was turned into the Foundling Hospital (nowadays a building in Zlatarićeva Street within the city walls). After the earthquake of 1667, the Foundling Hospital moved to the western suburb of Pile, where it occupied several buildings (three, at least). For almost two centuries, the Foundling Hospital operated in a building at Pile where the Dubrovnik Tourist Board is presently located. After the construction of the hospital in 1888, the Foundling Hospital was moved to Boninovo, the site of the present-day University of Dubrovnik Campus. People who brought foundlings were granted anonymity, and the “wheel” - a revolving wooden turntable with an opening for admitting babies to the hospital - was installed. The Dubrovnik *rota* was not monitored, and it had to be open night and day according to legal provisions. The *Domus Christi* Hospital also had a “wheel” (from the 19th century onwards, at the latest). Numerous wards, particularly those from remote places such as Pelješac, used to be brought non-anonymously by women who were paid for the service.

The personnel employed at the Hospital of Mercy worked under the supervision of a number of aristocrat officials. The majority of personnel at the Foundling Hospital were women: the governess, wet nurses and maidservants. Other staff on the payroll included a barber-surgeon and a chaplain. The Senate, the Republic’s major government body, was in charge of the finances. The Foundling Hospital’s increasing demands for clothes, footwear, medicines and various other necessities were taken care of by local craftsmen and merchants, and city funds were sent to the villages for the services of wet nurses who looked after the wards in their own homes.

The Hospital of Mercy took care of different groups of wards. The majority of them were undoubtedly abandoned children, but also included those born in wedlock, who were temporarily placed in the care of communal wet nurses at the Republic’s expense, most often for a period of six months. The wards could be admitted to the Foundling Hospital while still in their mother’s womb. The State Foundling Hospital was probably already operating in the 17th century, and certainly from the middle of the 18th century when it also served as a shelter for pregnant women in distress. The Hospital of Mercy operated as a foundling hospital, an orphanage, a maternity ward and a wet-nursing agency.

Having been accepted at the Foundling Hospital and baptized, the

wards were sent to their wet nurses, most often in the villages. The external wet nurses were married women who breast-fed their own children alongside the „communal child“. The wet nurses were supervised and received a stimulating bonus for successful breast-feeding. After a three-year breast feeding period, which was later extended, the wards were sent back to the Foundling Hospital, from where they were fostered or adopted, mainly by rural families. The way the wards were treated in the wet nurse- and foster families varied from parental affection to the coldness of a commercially-based relationship. Examples of inadequate care were rare indeed.

In the course of the 18th century, the Foundling Hospital admitted on average 26 wards per year, and around fifty in the 19th century. On average, at least a quarter of the foundlings were fostered. Grown-up foundlings most often remained within the lowest social classes, however their offspring managed to make progress. Descendants of foundlings are alive even today, integrated into the community they originated from, bearing witness to the business vitality of the *spurjani* (bastards). The foundlings’ biographies reveal the compassionate face of Dubrovnik and its aristocrats in a special way.

The Dubrovnik Foundling Home was dissolved in 1927, five years before the establishment’s „round“ 500th anniversary.

Dubrovački dumanjski ubručići

U bogatoj riznici dubrovačke „male povijesti“, povijesti svakodnevlja, iščitavaju se neke od neprocjenljivih različitosti ovoga kraja, što potvrđuje razinu i dosege danas popularno zvane nematerijalne kulturne baštine. Jedna od takvih povijesnih pojava, zasigurno su i dubrovački dumanjski ubručići. To nisu bile samo lijepe ženske tradicijske rukotvorine, već i dubrovački izvozni proizvod, njegov negdašnji „brand“, zaštitni znak područja. Kroničari prve polovice 20. stoljeća bilježe o dubrovačkim povećim svilenim rupcima, dumanjskim ubručićima, „na glasu“. Ime im dolazi stoga što su ih tkale dumne, no svoje početke imaju upravo u dubrovačkim ženskim samostanima. Sirovi svileni materijal dobivao se iz dubrovačke okolice i „preko mora“. Dudova stabla, „murve“, dala je posaditi Dubrovačka Republika upravo radi gojenja svilene bube, a u Konavlima ju je gojila svaka kuća, dok su konavoske žene kod kuće spravljale i bojile svilu za svoje prelijepo vezove. Izradom svile bavile su se pučanke, ali i dubrovačke vladike. I jedne i druge pri svojim sijelima nikada nisu dangubile, već uvijek nešto korisno radile. Prije velike trešnje, 1667., bilo je u Dubrovniku više ženskih samostana, u koje su dolazile plemkinje za koje nije bilo nade da se udaju. One su u „konventima“ njegovale sve vrste ženskih radnji, u čemu su bile prave umjetnice. Dumanjski ubručići tkali su se „na rašicu“, a po šarama su bili karirani, s pasom naokolo. Boje su bile crna i tmasto crvena, a katkad i tmasto zelena i žuta. Žene su ih upotrebljavale za na glavu i ogrtanje, a muškarcima najviše za tzv. ubručiće „tabakaše“. Dumanjski su se ubručići uvelike izvozili iz

Dubrovnika, te su bili vrlo traženi po cijeloj Dalmaciji.

Kad su Francuzi, okupiravši Dubrovnik zaplijenili i prenamijenili ženske samostane, prestala je proizvodnja ubručića, a pored rijetkih privatnih osoba, izrađivali su ih još neko vrijeme u Samostanu od Sigurate, kod Tri crkve i Samostanu sv. Marije od Milosti na Dančama. Privatni proizvođači zadržali su tu industriju sve do početka 20. stoljeća, ali smrću Kate Glumac na Konalu i Mare Bini u Gružu, bilježi onodobni tisak, ta je industrija sasvim propala. Podsjećam na proizvodnju dumanjskih ubručića u Samostanu od Sigurate, gdje su se davno bile smjestile Trećoretkinje sv. Franje, ponekad zvane i „picukare“, čiji najstariji pisani spomen datira iz 1281. god. Te su se dumne naročito bavile vezenjem i tkanjem o čemu svjedoče tkalački stanovi iz 18. st., a posebno su bili poznati i cijenjeni svileni rupci, zvani dumanjski ubručići. Valja nam još spomenuti da su se ove dumne Od Sigurate bavile i pečenjem sklatkiša, osobito „kotonjate“, koju su Dubrovčani kod njih naručivali za kućne svečanosti.

Ovom sličicom iz dubrovačke povijesti svakodnevlja zatvara se i priča o dumanjskim ubručićima, životno i identifikacijski važna za svaku sredinu, upisana u svojevrstni dubrovački imaginarni muzej spomenika.



The Dubrovnik Nuns' Kerchiefs

The rich treasure-house of Dubrovnik's „little history“, the history of every-day life, contains priceless artefacts unique to this area, confirming the level and achievements of what is nowadays popularly called the intangible cultural heritage. One such historic phenomenon is definitely the kerchiefs made by the Dubrovnik nuns. These were not only beautiful traditional women's handicrafts, but also an export product of Dubrovnik, a one-time “brand” and trademark of the area. Chroniclers of the first half of the 20th century wrote about Dubrovnik's largish silk head scarves, the “famous” nuns' kerchiefs. Their Croatian name *dumanjski ubručići* reveals that the kerchiefs were originally woven by nuns in Dubrovnik's convents. The raw silk fabric was obtained from the Dubrovnik surroundings and from “overseas”. The Dubrovnik Republic had mulberry trees (*murve*) planted for the express purpose of breeding silkworms. In the Konavle area every house used to breed them, while the women of Konavle produced and dyed silk in their homes for their beautiful embroidery. Both non-aristocratic and aristocratic women were involved in the production of silk. Neither class ever wasted time and always did useful work during their gatherings.

Before the great earthquake of 1667 there were several nunneries in Dubrovnik which admitted aristocratic girls who had no hope of getting married. In the convents they were trained for all kinds of women's work, in which they were true artists. The nuns' kerchiefs were woven using the *na rašicu* (warp and weft) method, in a check pattern, with a surrounding trim. The colours included black and dark red, and sometimes also dark green and yellow.

Women wore them over the head and shoulders, while men mostly used them as so-called „tobacco“ kerchiefs. The nuns' kerchiefs were exported from Dubrovnik on a large scale, and were in great demand all over Dalmatia.

When the French – on occupying Dubrovnik - confiscated the convents and put them to new use, the production of kerchiefs came to an end. In addition to a few private producers, kerchiefs were, for a time, still made at Od Sigurate Convent, at the *Tri Crkve*, and at the St Mary of Mercy Convent at Danče. Private manufacturers continued the trade until the early 20th century. However, according to local newspapers, the trade disappeared completely after the deaths of Kate Glumac at Kono and Mare Bini in Gruž.

Worth noting is the production of nuns' kerchiefs at Od Sigurate Convent, the home of the St Francis Tertiaries – sometimes also called *picukare* – who were first mentioned in a document dating back to 1281. These nuns were predominantly engaged in embroidery and weaving, as testified to by a number of 18th century looms, and silk head scarves known as nuns' kerchiefs were particularly popular and valued. It is worth mentioning that the nuns from Od Sigurate Convent also used to make confectionery, especially *kontonjata* (quince cheese), which the people of Dubrovnik used to order for celebrations at their homes.

This sketch from the history of every-day life in Dubrovnik also completes the story of the nuns' kerchiefs, which is important to the life and identity of every milieu, and included in a kind of imaginary Dubrovnik heritage museum.



Glazbeni doživljaj vrijedan putovanja

Dubrovački simfonijski orkestar profesionalno je i prepoznatljivo glazbeno tijelo i jedan od najvažnijih čimbenika kulturne ponude Dubrovnika. Orkestar je osnovan 1925. pod imenom Dubrovačka filharmonija i od tada predano nastavlja i njeguje višestoljetnu glazbenu tradiciju dubrovačkog područja. Nositelj je glazbenog dijela svih kulturnih zbivanja u Dubrovniku, bilo da je riječ o Dubrovačkim ljetnim igrama, festivalima glazbe, karnevalskim zbivanjima, koncertima ili drugim brojnim događanjima. Orkestar svojim izvedbama prožetima ljubavlju i predanošću glazbi svih vremenskih epoha zasigurno uvelike doprinosi šarmu ovoga Grada predstavljajući ga kao Grad kulture.

Kennedy Center - Washington, Herkules Saal – Munich, Aula Simfonia – Jakarta, Musik Ferain – Beč, dvorana Vatroslava Lisinskog u Zagrebu kao i brojne turneje po SAD, Španjolskoj, Švedskoj, Italiji, Austriji, Njemačkoj, Francuskoj, Indoneziji samo su neka mjesta njihovih nastupa koja svjedoče kvalitetu i poštovanju. Dubrovački simfonijski orkestar imao je čast surađivati s najistaknutijim domaćim i stranim dirigentima i solistima među kojima su Lovro von Matačić, Antonio Janigro, Zubin Mehta, Lord Yehudi Menuhin, Mstislav Rostropovich, Anton Nanut, Milan Horvat, Pavle Dešpalj,

Stefan Milenković, Ivo Pogorelić, Dunja Vejzović, Ruža Pospiš Baldani, Monika Leskovar, Radovan Vlatković, Dubravka Tomšič, Julian Rachlin, Michel Legrand, Mischa Maisky i mnogi drugi. Zanimljivim odabirom glazbenih djela, izvrsnim izvedbama i pohvalama kritičara Dubrovački simfonijski orkestar stekao je brojnu domaću i inozemnu publiku, glazbene sladokusce koji se uvijek iznova vraćaju i prepuštaju glazbenom doživljaju jer svaki put to je koncert vrijedan putovanja. Dubrovnik – hram kulture na jugu Hrvatske nemoguće je doživjeti bez glazbe i zato rezervirajte svoje mjesto u publici na koncertu Dubrovačkog simfonijskog orkestra koji i ovog ljeta nudi bogat program uz svjetski priznate dirigente i soliste.



A Musical Event Worth Travelling for

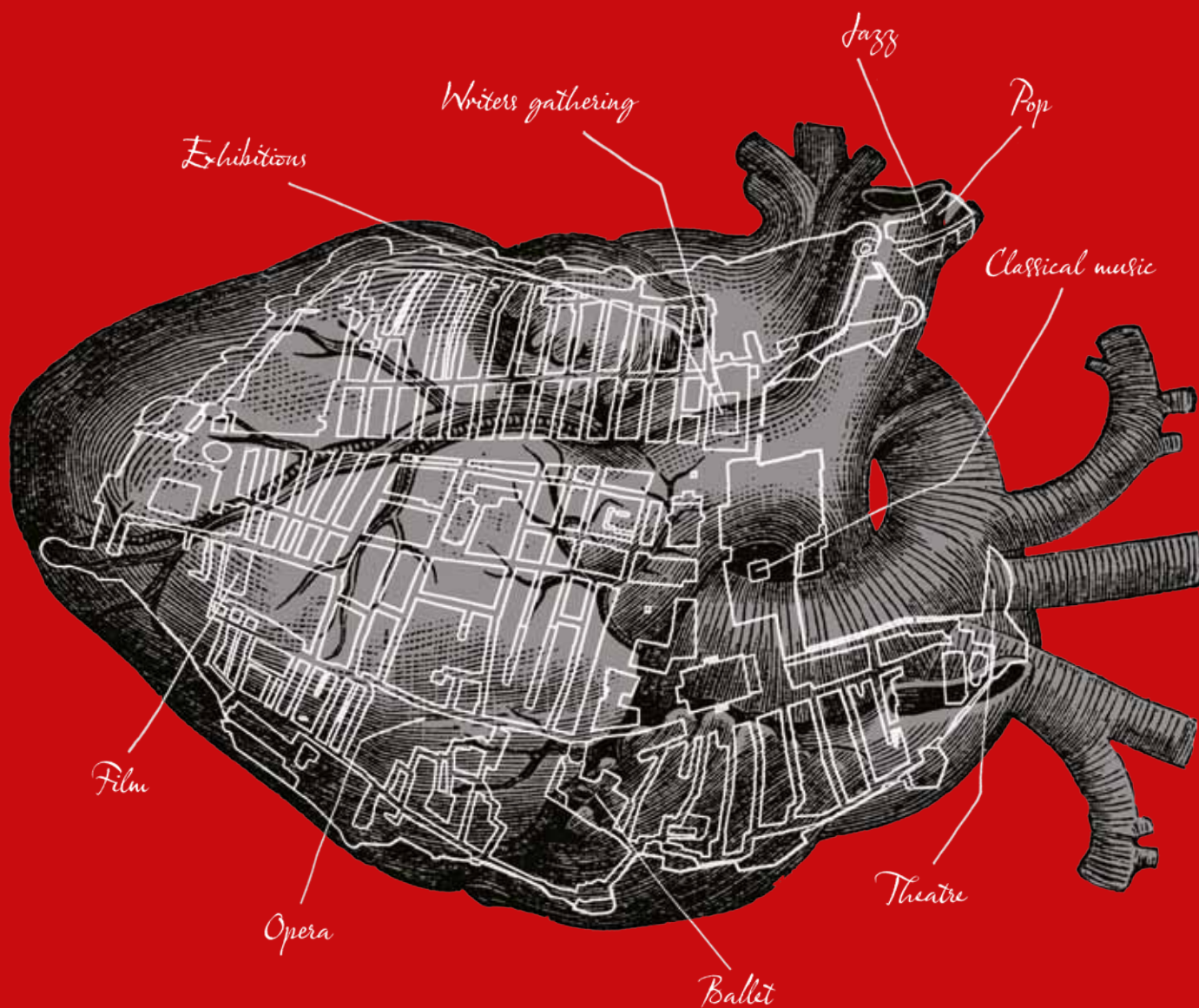
The Dubrovnik Symphony Orchestra is a professional and recognised music ensemble, and one of the main items in Dubrovnik's list of cultural events. Established in 1925 under the name of the Dubrovnik Philharmonic, the orchestra has faithfully continued and maintained the centuries-long musical tradition of the Dubrovnik area. It is a major musical participant in all cultural events taking place in Dubrovnik, including the Dubrovnik Summer Festival, a variety of other music festivals, carnivals, concerts and many other events. With its performances imbued with love and dedication to music from all époques, the orchestra definitely contributes to the charm of Dubrovnik, presenting it as a City of culture.

The orchestra has performed in the world's most renowned music halls such as the Kennedy Centre (Washington), Herkules Saal (Munich), Aula Simfonia (Jakarta), Musikverein (Vienna), Vatroslav Lisinski Hall (Zagreb) and on many tours in the USA, Spain, Sweden, Italy, Austria, Germany, France, Indonesia and elsewhere. The Dubrovnik Symphony Orchestra has had the honour of working with the most distinguished Croatian and foreign conductors such as Lovro von Matačić, Antonio Janigro, Zubin Mehta, Lord Yehudi Menuhin, Mstislav Rostropovich, Anton Nanut, Milan Horvat, Pavle Dešpalj, Stefan Milenkovich, Ivo Pogorelich, Dunja Vejzović, Ruža Pospiš Baldani, Monika Leskovar, Radovan Vlatković, Dubravka Tomšič, Julian Rachlin, Michel Legrand, Mischa Maisky and many others.

Thanks to its attractive repertoire, outstanding performances and wide critical acclaim, the Dubrovnik Symphony Orchestra has acquired numerous national and international audiences, lovers of music who return over and over again to enjoy exceptional musical events, because each of these concerts is worth travelling for. It is impossible to experience Dubrovnik, this temple of culture in the South of Croatia, without music. This is why you should book your ticket for a concert of the Dubrovnik Symphony Orchestra, which has prepared an extensive summer programme with world famous conductors and soloists taking part.



WALLS OF STONE HEART *of* ART



Jedan od najstarijih europskih festivala, Dubrovačke ljetne igre, 64. godinu za redom publici predstavlja bogat i raznovrstan dramski, glazbeni, operni, baletni, folklorni i filmski program. Festival Grad promatra kao živi organizam, koji je s jedne strane najpoznatija hrvatska turistička destinacija, a s druge jedno nevidljivo mjesto emotivnih slika, bezvremenskih odjeka svih znamenitih genija koji su ga nastavali i pohodili, odjeka predstava, koncerata, zvukova ljudi koji ga čine, onih koji ga posjećuju i onih koji u njemu daju najbolje od svojega umjeteonstva. Ta nova, drugačija mapa Grada koju svatko označava shodno svojim uspomenu, željama, svojoj inspiraciji, kojoj svatko udahnuje život na svoj način temelj je promišljanja trenutka u kojem živimo, pa tako i Igara. Ruše se fizičke granice našeg svijeta, ali se i uspostavljaju nove. I eto nas u Europi 2013., koju u Dubrovniku i ne treba previše predstavljati, jer je oduvijek i bio dio tog nervnog sustava. Dubrovnik u svojoj kamenoj arhitekturi oduvijek krije to krhko, živo srce nevidljivoga Grada što ga Igre predstavljaju na ovogodišnjem plakatu. A trpeza je doista bogata i dostajala bi za jedan veliki Pometov monolog – povratak Juvančićevog i Vojnovićevog *Ekvinocija*, sjajne predstave koja predstavlja vrhunac ambijentalnog teatra, zatim su tu redatelji ovjencani kazališnim i filmskim uspjesima po Hrvatskoj i Europi, Bobo Jelčić i Nataša Rajković koji s *Allons enfants* na duhovit način problematiziraju Grad i njegove stanovnike, koji uz glumce i sudjeluju u predstavi, pa Boris Bakal i njegov projekt *Otac Hrabrost* koji se istovremeno odvija na pet lokacija u staroj gradskoj jezgri, Tomi Janežić sa *Sokratovom obranom* i Alenom Liverićem kao Sokratom te Triko cirkus teatar s nekoliko svojih premijera



po ulicama Grada. Tu su i dramske uspješnice Stulijeva i Harjačekova *Kate Kapuralica*, Euripidova i Pandurova *Medeja*, ali i višestruko nagrađivani osječki *Unterstadt* Ivane Šojat Kuči i redatelja Zlatka Svibena, nagrađivana pučka komedija *Škrtičina* koja dolazi iz Šibenika te *Histrioni* i Boris Svrtan s hrvatskim Sokratom Vladom Gotovcem. Novi polet i entuzijazam festivalu donose brojni studenti i mladi profesionalci sa svih odsjeka Akademije dramske umjetnosti i Muzičke akademije u Zagrebu te mladi pjevači i svirači iz mnogih svjetskih zemalja. Ulazak u EU obilježava velika operna međunarodna koprodukcija, *Così fan tutte*, s podjelom iz pet zemalja i Dubrovačkim simfonijskim orkestrom. Treba istaknuti koncerte koji čine okosnicu ovogodišnjeg glazbenog programa - *Verdi vs. Wagner* iz 1813., *Stravinski vs. Ravel* iz 1913., te London Sinfoniettu kao predstavnika ove 2013. godine. Tu su i izuzetne autorske osobnosti poput kantautora Rufusa Wainwrighta, dobitnika više Grammyja Roberta Glaspera, kao i jazz pijaniste Matije Dedića sa Scottom Colleyjem i Antoniom Sanchezom. Za ljubitelje baleta Slovensko narodno gledališče Maribor nastupit će s europski hvaljenom produkcijom Prokofjeva baleta *Romeo i Julija* u režiji i koreografiji Valentine Turcu.

Sponza nastavlja biti izložbeni prostor, a ove će godine ugostiti izložbe Duška Šibla i Jagode Buić. Bogatiji nego ikad, filmski program nudi gotovo svakodnevnne projekcije u ljetnim kinima Slavica i Jadran. U izboru Zlatka Vidačkovića bit će prikazani filmovi selektirani s uglednih svjetskih festivala, ali i oni nastali prema poznatim dramskim djelima. „I da te ljubim i da te čuvam“ stih je Luka Paljetka koji tematski obuhvaća susrete s piscima u palači Sponza. Ovaj projekt Mani Gotovac ostvaren u suradnji s Hrvatskim društvom pisaca predstaviti će pet ponajboljih pisaca i njihova djela, a pritom će svaka promocija biti jedna mala festivalska premijera. U ovogodišnjem programu treba istaknuti osnažene lokalne snage Dubrovačkog simfonijskog orkestra, Folklornog ansambla Lindo, Dubrovačkog komornog zbora, Kazališta Marina Držića i stanovnike Grada, te vjernu publiku uz čiju će pomoć ovogodišnji moto „zidine od kamena, a srce od umjeteonstva“ zasigurno biti opravdan.

WALLS OF STONE HEART *of* ART



The 64th Dubrovnik Summer Festival – one of the oldest in Europe - will present a rich and diverse theatre, music, opera, ballet, folklore and film programme to the public. The festival perceives the City as a living organism, which, on the one hand, is Croatia's most famous tourist destination and, on the other, an invisible place of emotive images, timeless echoes of all the renowned geniuses who have resided in and visited it, and echoes of the plays, concerts and sounds of the people who make up the

city, who visit it and who offer it their finest art. This new, different City map - which everyone can mark according to his or her own memories, wishes and inspirations and which everyone can breathe life into in his or her own way - is the basis of the way we view the world today and, therefore, our Festival. The physical borders of our world are being erased, whilst new ones are being established. And here we are in Europe 2013, which doesn't really need to be presented in Dubrovnik, because the city has always been a part of the

European nervous system. Dubrovnik has always hidden in its stone architecture the fragile, living heart of the invisible City, which we have featured on this year's Festival poster. The Festival 'menu' is rich indeed and fit for one of Pomet's extensive monologues. It includes the return of Juvančić and Vojnović's brilliant site-specific play *Equinox* on the Island of Lokrum; *Allons enfants*, a project by the nationally and internationally renowned theatre and film directors Bobo Jelčić and Nataša Rajković, portraying the

City and its residents – who participate in the play alongside the actors – in a humorous way; Boris Bakal and his *Father Courage* project which takes place simultaneously in five locations in the Old City; Tomi Janežić's staging of Plato's *Trial of Socrates* featuring Alen Liverić in the role of Socrates; and the Triko Circus Theatre with a number of premieres in the streets of the City. Other hit plays include: Stuli's and Harjaček's *Kate Kapuralica*, Euripides' and Pandur's *Medea*; Osijek's multiple-award winning play *Unterstadt* by Ivana Šojat Kuči, directed by Zlatko Sviben; the award-winning comedy *The Miser* coming from Šibenik; and a play by the Histrioni Theatre featuring Boris Svrtan in the role of the Croatian Socrates – Vlado Gotovac.

A large number of students and young professionals who have recently graduated from almost all departments of the Zagreb Academy of Theatre Arts and the Zagreb Academy of Music will take part in the programme, along with young singers and musicians from many countries, all of whom will enhance the Festival with their buoyancy and enthusiasm. The Festival marks Croatia's joining the EU with a big international opera co-production of *Così fan tutte* performed by artists from five countries, as well as the Dubrovnik Symphony Orchestra. Music programme highlights include concerts entitled *Verdi and Wagner from 1813*; *Stravinsky, Ravel and Debussy from 1913*; and the London Sinfonietta representing the year 2013. Other performers include outstanding musicians such as the songwriter and singer Rufus Wainwright, multiple Grammy winner Robert Glasper, and the Matija Dedić Jazz Trio featuring Scott Colley and Antonio Sanchez. The Slovenian National Theatre of Maribor will perform their acclaimed production of Prokofiev's ballet *Romeo*

and *Juliet*, directed and choreographed by Valentina Turcu.

The Sponza Palace continues to play host to this year's art exhibitions by Duško Šibl and Jagoda Bujčić. More extensive than ever, our film programme offers screenings on a daily basis at the Jadran and Slavica open-air cinemas.

The film programme is made up of a Zlatko Vidačković selection of films from prestigious world festivals, and films based on famous plays. A writers' gathering, named after Luko Paljetak's verse «To Love and Cherish You», will take place at the Sponza Palace. This Mani Gotovac project, realized in collaboration with the Croatian Writers Society, will feature five outstanding writers, with each presentation conceptualised as a small festival premiere.

The Festival's local forces include the Dubrovnik Symphony Orchestra, the Lindo Folklore Ensemble, the Dubrovnik Chamber Choir, the Marin Držić Theatre, the people of Dubrovnik and the faithful festival audience, who will certainly help us justify this year's festival motto «walls of stone, heart of art».

LI BER TAS

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Hrvatskih nacionalnih simbola ima jako puno, a među najvažnijima su svakako grb, zastava i himna, ali i jedan cvijet. I dok je, primjerice, djetelina s tri lista irski zaštitni znak, u Hrvatskoj je to hrvatska perunika (*Iris croatica*).

Hrvatska perunika je endemska vrsta u Hrvatskoj, a rasprostranjena je u brdskim područjima kontinentalne Hrvatske. Osim navedene vrste u hrvatske endeme spadaju još *Iris*

adriatica, *Iris illyrica*, *Iris pseudopallida* i *Iris x rotschildii*. Budući da predstavljaju iznimnu vrijednost za našu floru, navedene vrste su strogo zaštićene, a neke od njih se nalaze na Crvenom popisu ugroženih biljaka Hrvatske.

Latinski naziv roda (*Iris*) potječe od imena starogrčke božice duge Iride, a hrvatski naziv dolazi od imena starohrvatskog boga gromovnika Peruna, odnosno njegove žene boginje Perunike. Vjerovalo se da bi na mjestu gdje munja boga gromovnika udari u tlo ili ga duga dotakne nikhula perunika, i to svaki put u drugoj boji.

Perunike su zeljaste trajnice koje, ovisno o vrsti, cvatu od ranog proljeća do sredine ljeta velikim cvjetovima u širokoj

paleti boja, ali ipak najzastupljeniji su plavi. Budući da cvijeće plave boje u prirodi nije često, možda je upravo to razlog zašto je tako otmjeno, profinjeno i ekstravagantno.

Perunike (ili bogiše - kako ih često nazivaju u Dubrovniku) uspijevaju na dobro ocjeditim tlima (neutralne do blago alkalne reakcije) i osunčanim položajima, premda podnose i zasjenjene položaje. Ove izuzetno otporne trajnice s prekrasnim cvjetovima blagog mirisa vrlo su jednostavne za uzgoj. Pogodne su za sadnju kao rubne biljke, cvjetnice unutar kamenjara, lončanice, a omiljene su i kao rezano cvijeće koje u vazi zadržava svježinu danima. Vrlo uspješno se razmnožavaju dijeljenjem krajem ljeta ili u proljeće, međutim moguće ih je i kupiti u rasadnicima ukrasnog bilja po vrlo pristupačnim cijenama.

I za kraj - nagrada koju Turistička zajednica Dubrovačko - neretvanske županije dodjeljuje za uređenost turističkih mjesta nazvana je baš po ovom cvijetu - „Perunika- Bogiša”.

Hrvatska perunika

Croatian Iris

Croatia has very many national symbols, the most important ones definitely including the national coat of arms, flag and anthem, but also a flower. While, for instance, Ireland's trademark is the trefoil clover, its counterpart in Croatia is the Croatian iris (*Iris croatica*).

The Croatian iris is an endemic plant, growing in the mountainous areas of Continental Croatia. Other Croatian endemic plants include *Iris adriatica*, *Iris illyrica*, *Iris pseudopallida* and *Iris x rotschildii*. In view of the fact that they are extremely important to the Croatian flora, the aforementioned plants are strictly protected, some even being included in Croatia's Endangered Plants Red List.

The Latin name for the species (*Iris*) comes from the Old Greek rainbow goddess Irida, while the Croatian name comes from the Old Croatian thunder god Perun, i.e. his wife, the goddess Perunika. People believed that a *perunika* sprung up wherever the lightning of the thunder god struck or where a rainbow touched the ground, each time in a different colour.

Perunikas are perennial herbaceous plants which - depending on the species - flower from early spring to mid summer, developing big flowers in a wide spectrum of colours. The most widespread, however, are the blue ones. Bearing in mind that blue-coloured flowers are not often found in nature, this is perhaps the reason why they are so elegant, delicate and extravagant.

Perunikas (or *bogiša* - as the plant is often called in Dubrovnik) grow in well-drained soil (neutral to mildly alkaline) in sunny places, but they also grow well in the shade. These highly resilient perennial plants with beautiful, delicately fragrant flowers are very easy to cultivate. They are well suited for growing as border plants, as flowering plants in rockeries and as pot plants. They also make well-loved cut flowers that remain fresh in vases for many days. They multiply very successfully by division late in summer or in the spring, but they can also be bought in plant nurseries at a very reasonable price.

At the end of this article, it is worth mentioning that the Dubrovnik-Neretva County Tourist Board's prize for the best-kept tourist resorts was named after this particular flower - „Perunika - Bogiša“.

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ALFRED HITCHCOCK:

“LJEPOTA DUBROVNIKA BILA BI NA FILMU NESTVARNA.”

Prva novinska izvješća o snimanju igranih ili umjetničkih filmova u Dubrovniku i njegovoj okolici donose lokalne tiskovine tijekom 30-tih godina XX. stoljeća. Filmska poduzeća dolaze iz srednjoeuropskih metropola kao što su Prag i Berlin. Iz kratkih novinskih tekstova može se saznati da prevladavaju filmovi ljubavnog i pustolovnog sadržaja. Strani redatelji za određene scene koristili su usluge domaćih glumaca iz kazališta i naturščika.

Nakon II. svjetskog rata Dubrovnik doživljava velik interes stranih filmskih kompanija početkom 50-ih godina XX. st., a najplodonosnije razdoblje filmske aktivnosti u Dubrovniku i okolici bilježi se tijekom 60-ih godina prošlog stoljeća. Mnoge filmske kompanije iz europskih gradova : Munchena, Praga, Pariza, Berlina, Londona, Rima, Petrograda, ali i Amerike (Los Angelesa), snimaju filmove različitog žanra. Znatnu tehničku pomoć pružaju im filmske kuće iz bivše države (Jugoslavije), dok domaći glumci i glumice dobijaju zapažene uloge u zajedničkim koprodukcijama.

Mnogi dijelovi povijesnog Grada koriste se za snimanje scena u eksterijeru, dok se unutrašnjost dubrovačkih ljetnikovaca i drugih spomenika kulture upotrebljava za scene interijera. Zanimljivo je spomenuti da je prvi film u boji snimljen u Dubrovniku tijekom srpnja/kolovoza 1953. godine. Radi se o glazbenoj komediji „Svadba u Dalmaciji“ u koprodukciji „Triglav filma“ iz Ljubljane i „Hanza filma“ iz Hamburga. Mnoga poznata filmska imena glumaca, glumica i redatelja posjetila su Dubrovnik u razdoblju od 50-ih do kraja 80-ih godina XX. st., kada je u navedenom razdoblju snimljeno 40-ak filmova. Mnoge filmske zvijezde, koje su snimale u Dubrovniku trajno su ostale očarane ljepotom kamenoga Grada, a evo imena samo nekih: Maria Schell, Jayne Mansfield, Dino de Laurentiis, John Houston, Alfred Hitchcock, Hugh Griffith, Peter Ustinov, Carroll Baker, Burt Lancaster, Yul Brynner, Sophia Loren, Carlo Ponti, Margaret Lee, Julie Christie, Peter O’Toole, James Rogers, Rene Clair, Judi Dench, Daniel

Day-Lewis, Orson Welles, Catherine Deneuve, Elizabeth Taylor, Richard Burton... Ovom eminentnom popisu treba nadodati glumce, glumice i redatelje koji su posjetili Dubrovnik u drugoj polovici 90-ih XX. st. i u prvom desetljeću XXI. stoljeća zbog snimanja filma u Dubrovniku, ili kao gosti, a to su: Morgan Freeman, Mickey Rourke, Francis Ford Copola, Darren Aronofsky... i mnogi drugi.

Prirodne kulise Dubrovnika, odnosno njegovu monumentalnu fortifikaciju, ali i druge lokalitete na području Grada, posljednjih godina koriste redatelji za snimanje scena za TV seriju Igra prijestolja u produkciji američke TV kompanije HBO.

Svojom magičnom privlačnošću očarao je mnoge osobe s područja filmske umjetnosti. Svakako je najdojmljivija izjava britanskog redatelja Alfreda Hitchcocka koji je prilikom posjeta Dubrovniku 1964. godine rekao: „Ljepota Dubrovnika bila bi na filmu nestvarna!“



ALFRED HITCHCOCK:

DUBROVNIK'S BEAUTY WOULD LOOK UNREAL ON FILM

The first newspaper reports on making feature- or art films in Dubrovnik and its surroundings were written by local newspapers in the 1930s. Film companies that came to Dubrovnik included those from European metropolises such as Prague and Berlin. Brief newspaper articles reveal that love- and swashbuckling adventure films prevailed at the time. Foreign film directors engaged local theatre actors and non-professionals for some of their scenes.

After World War II, Dubrovnik attracted great interest from foreign film companies in the early 1950s, while the most productive film-making time in Dubrovnik and its surroundings was in the 1960s. A large number of European film companies from Munich, Prague, Paris, Berlin, London, Rome and St Petersburg, but also from the USA (Los Angeles), made films of different genres. They were given substantial technical support by film companies from the former Yugoslavia, and local actors and

actresses were engaged for prominent roles in co-productions.

Many parts of the Old City were used for filming exterior scenes, while Dubrovnik summer residences and other historic buildings were used for interior scenes. It is worth mentioning that the shooting of the first colour film in Dubrovnik took place in July/August 1953. It was a musical comedy entitled *A Wedding in Dalmatia* co-produced by Triglav Film from Ljubljana and Hanza Film from Hamburg. Numerous famous film actors, actresses and directors visited Dubrovnik from the 1950s to the late 1980s, when some 40 films were made. Many film stars who made films in Dubrovnik remained permanently enchanted by the beauty of the stone City, some of whom include Maria Schell, Jayne Mansfield, Dino de Laurentiis, John Houston, Alfred Hitchcock, Hugh Griffith, Peter Ustinov, Carroll Baker, Burt Lancaster, Yul Brynner, Sophia Loren, Carlo Ponti, Margaret Lee, Julie Christie, Peter O'Toole, James Rogers, Rene

Clair, Judi Dench, Daniel Day-Lewis, Orson Welles, Catherine Deneuve, Elizabeth Taylor, Richard Burton... This prestigious list should be completed by adding the actors, actresses and directors who visited Dubrovnik in the second half of the 1990s and in the first decade of the 21st century either because of shooting, or as guests, such as Morgan Freeman, Mickey Rourke, Francis Ford Coppola, Darren Aronofsky...and many others.

Dubrovnik's natural settings, i.e. its monumental fortifications and other Old City locations, have in recent years been used for filming the American HBO television series *Game of Thrones*.

The magic attraction of Dubrovnik has fascinated many people from the field of film art. The most impressive statement is definitely that given by the British film director Alfred Hitchcock during his Dubrovnik visit in 1964: "Dubrovnik's beauty would look unreal on film!"



Mljetska vrša

Sjednete li u bilo koji mljetski ugostiteljski objekt u nekom njegovom kutku zasigurno ćete ugledati vršu. Taj tradicionalni ribolovni alat, kojim su se Mlječani služili oddavnina, i danas se aktivno koristi, no postao je i turistička atrakcija. Male vrše nerijetko u današnje doba dobijaju i sasvim drugu primjenu - kao stilizirani lusteri u konobama ili suvenirni koji će podsjećati na vrelinu i ljepotu zelenog Odisejeva otoka, Mljeta. Vrša, koja je ulovom ribe hranila i othranila gotovo svaku mljetsku obitelj, u potpunosti je izrađena od prirodnih materijala, ispletena je, naime, od pruća mrče ili somine. Nakon što se pruće ubere, pokiša se u vodu kako bi dobilo savitljivost, odvaja se po duljini, širini i debljini. Za jednu vršu potrebno je i do 400 prutova.

Iako već dugi niz godina živi u Dubrovniku, Vicko Lazo i dan-danas plete vrše, što je naučio od dunda na Mljetu, gdje je kao dječak provodio svoje djetinjstvo. Danas ispletene vrše uglavnom daruje prijateljima,

zaljubljenicima u starinu, tradiciju, poštovateljima zanata koji je othranio generacije i generacije mljetske djece i njegove obitelji. No, i ribolov vršama ima svoje zakonitosti.

- U male vrše hvataju se crneji, pjerke, kanjci, velike tabinje i jastozi. Počinje se ribat sredinom travnja kad počne lijepo vrijeme pa do Velike Gospe. Tada se bacaju s dvora Mljeta, a kad počne grubo vrijeme bacaju se u kanal. Vrša može trajati i do deset godina, a s njima je jednostavno ribat. Mala riba koja uđe u vršu, mamac je za dobru, veću ribu, zato se pletu guste ili rijetke vrše. Nekad se u vršu uhvati i 10-tak jastoga – pripovijeda dundo Vicko. Prisjećajući se djetinjstva, kaže kako se često znalo dogoditi da je na stolu, u to vrijeme, poslije Drugoga svjetskog rata, bilo obilje jastoga, a da su bili željni i gladni kruha. Vrhunska delicija, mnogima nedostižna zbog vrtoglave cijene koju doseže u restoranima, njemu je kao dječaku, u lokalnom žargonu rečeno, „izlazila na uši“ i rado bi je bio mijenjao za običnu krišku – kruha.



The Mljet

If you pay a visit to any catering establishment on the Island of Mljet, you will definitely see a fish trap. This traditional fishing implement, which the inhabitants of Mljet have used since time immemorial and which is still in use today, has become a tourist attraction. Today, small fish traps often serve a completely different purpose – as stylized hanging lamps in taverns or as souvenirs recalling the heat and beauty of Ulysses' green Island of Mljet. The fish trap, which has fed and raised almost every family from Mljet, is made entirely of natural materials, namely, myrtle and juniper twigs. After the twigs are picked, they are soaked in water to make them pliable, and sorted according to length, width and thickness. It takes up to 400 twigs to weave a fish trap.

Although Vicko Lazo has lived in Dubrovnik for many years, he still constructs fish traps. He learned the trade from his uncle on the Island of Mljet, where Vicko spent his childhood. Today he usually gives away the fish traps he has made to friends, lovers of antiquity and tradition, and to those who respect the trade that has raised many generations of Mljet's children and families. However, fish trapping has its rules.

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Fish Trap

- Small fish traps are used for catching chromis, painted comber, comber, huge forkbeard and lobster.

The fishing season starts in mid April, when the good weather begins, and lasts till the Feast of the Assumption. Then fish traps are lowered to the south of Mljet, and, when the weather is bad, they are lowered into the Mljet Channel. Fish traps can last for up to ten years, and fishing with them is simple. When a small fish swims inside the fish trap, it becomes bait for bigger and better fish, which is the reason why a thick or wide weave is used for their construction. It sometimes happens that as many as ten lobsters are caught in a fish trap – says Uncle Vicko.

Recalling his childhood, Vicko says that, at that time, following World War II, it often happened that there was an abundance of lobsters on the dining table, yet the family were short of, and longing for, bread. As a little boy he was «fed up» with this great culinary delicacy - which many people cannot afford because it costs a fortune at restaurants – and would have gladly traded it for a plain slice of bread.



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ŽIVOT DUBROVAČKOG KNEZA

*Dubrovački knez prema svjedočanstvu
Engleza Thomasa Watkina iz 1789.*

O d 1358. dubrovačko je plemstvo među sobom biralo kneza sa zadaćom da predstavlja i utjelovljuje Republiku. Trajanje njegova mandata od samo mjesec dana, kreirano zato da bi se spriječilo koncentriranje moći u rukama pojedinca - koje je potaknulo pjesnika da ga nazove "noćurkom vlasti" - zapelo je za oko i svim stranim putopiscima koji su ostavili zapise o Gradu. Među njima je bio i 28-godišnjak Thomas Watkins, koji je posjetio Dubrovnik na povratku s puta po istočnom Sredozemlju. Britak promatrač, a očaran dobrim društvom koje je našao, u par pisama ocu, Pennoyreu Watkinu, opisao je dubrovačke prirodne ljepote, državna tijela i običaje, s posebno živopisnim zapisom o Festi sv. Vlaha kojoj je prisustvovao. Pouzdani sadržaj i pitak stil sigurno su bili uzrok popularnosti



Watkinsovih sabranih pisama, koja su bila u kratko vrijeme više puta tiskana i prevedena na strane jezike.

O knezu je Watkins zapisao:

“Na čelu Republike je vladar ili knez, kojeg bira Senat i čija služba traje samo mjesec dana. Nosi obilježja kraljevske vlasti, boravi u službenoj palači, ima isključivo pravo predlaganja tema za raspravu i – kako bi očuvao nadmoćan dignitet karaktera – kretanje mu je ograničeno na Palaču, osim kada se traži njegova nazočnost u službenim zgodama, premda se pod tamom noći iskrada u društvo nekolicine prijatelja, u kojemu sam ga često susreo.”

Iz: *Travels through Swisserland, Italy, Sicily, the Greek islands, to Constantinople through part of Greece, Ragusa, and the Dalmatian isles in a series of letters to Penmoyre Watkins, Esq. from Thomas Watkins, A.M. In the*

years 1787, 1788, 1789, sv. II. London: Printed for T. Cadell, in the Strand. M.DCC.XCII, pp. 337-338.

Na temelju drugih izvora znamo da je Watkins vjerno prenio što je čuo od svojih dubrovačkih prijatelja, osim par detalja manje važnosti. Znakovi kraljevske časti ustvari su se izlagali samo ako bi knez umro na dužnosti, no crveno ceremonijalno ruho i raskošna pratnja zasigurno su pridonosili veličanstvenoj pojavi u javnosti. Jamačno je najzanimljiviji dio

Watkinsovog zapisa svjedočanstvo o kneževom traženju društva u potaji noći. Propisi su od njega tražili da boravi u Dvoru da bi bio na trajnom raspolaganju za svaku državnu potrebu, no važan dokument iz 1552. otkriva da je barem jednako važna bila misao da bi njegovo često i “previše familijarno” pojavljivanje u javnosti potkopavalo autoritet i sjaj njegove službe. Mnogi izvori ipak potvrđuju da su noćni izlasci iz Dvora bili nezakonita, ali tolerirana praksa, koju je uočio i engleski putopisac.

THE LIFE OF THE RECTOR OF DUBROVNIK



The Rector of Dubrovnik, according to the writings of Englishman Thomas Watkins in 1789

From the year 1358, the Rector of Dubrovnik was elected from amongst the nobility to represent and embody the Republic. His term of office – which lasted for only one month in order to prevent the concentration of power in the hands of a single individual, and which inspired a poet to call him „an evening primrose in the garden of power“ - attracted the attention of all foreign travel writers who left records of the City. They included Thomas Watkins who visited Dubrovnik at the age of 28, returning from his travels to the East Mediterranean. A sharp observer of society and delighted with the good company he found in the City, Watkins sent a couple of letters to his father, Pennoyre Watkins Esq., describing the natural beauty, the government institutions, customs, and gave a particularly vivid account of the Festival of St Blaise (3 February) he witnessed. His reliable account and agreeable style were certainly the reason for the popularity of his collected letters, which were reprinted several times and also

translated into foreign languages within a short period.

This is a quote from Watkins' writings on the Rector:

“At the head of the Republic is the Prince, or Rector, elected by the Senate, whose term of office lasts for only one month. He is honoured with the royal insignia, resides in the public palace, has the exclusive privilege of proposing all matters to be discussed, and the better to support a superior dignity of character, is confined to his palace, except when on public days his presence is required; though on dark nights he steals into the society of a few friends, where I have often met him.”

From: *Travels through Swisserland, Italy, Sicily, the Greek islands, to Constantinople through part of Greece, Ragusa, and the Dalmatian Isles in a series of letters to Pennoyre Watkins, Esq. from Thomas Watkins, A.M. In the years 1787, 1788, 1789, vol. II. London: Printed for T. Cadell, in the Strand. M.DCC.XCII, pp. 337-338.*

From other documentary and literary sources we know that Watkins faithfully

reported what he heard from his Ragusan friends except for a couple of details of minor importance. The royal insignia was, in fact, displayed only if the Rector died during his term of office, but the ceremonial red robe and the lavish entourage certainly contributed to the majesty of the Rector's appearance in public. Certainly the most interesting part of Watkins' account is his testimony about the Rector's secret search for company in the evening. Actually, the law required him to stay in the Palace on permanent call for any reason of state that may occur. However, a very interesting document from 1552 discloses that equally important was the idea that his frequent and “too familiar” appearances in public would undermine the authority and magnificence of the rectorship. Though, many sources do confirm that nocturnal escape from the Palace was an illegal, but tolerated, practice of many Rectors, one of whom was noticed by the travelling Englishman.

DOGAĐANJA U DUBROVNIKU



21. – 28. LIPNJA 2013.
**LE PETIT FESTIVAL
DU THEATRE**

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

www.lepetitfestival.com



LIPANJ – RUJAN 2013.
**MALI GLAZBENI FESTIVAL
PARK ORSULA 2013.**

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

www.parkorsula.du-hr.net



21. – 24. LIPNJA 2013.
**GLAZBENO- SCENSKI
FESTIVAL ANA U GRADU**

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

www.anaugradu.com

SUMMER 2013



3. – 6. SRPNJA 2013.
**DUBROVAČKI
MEĐUNARODNI
OPERNI FESTIVAL**

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

www.dubrovnik-opera-festival.com

SRPANJ – KOLOVOZ 2013.
**LJETO NA ELAFITIMA,
U ZATONU I ORAŠCU**

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



10. SRPNJA – 25. KOLOVOZA 2013.
**64. DUBROVAČKE
LJETNE IGRE**

Dubrovačke ljetne igre i ove će godine okupiti ponajbolje dramske, glazbene, baletne, folklorne, likovne i filmske umjetnike iz cijelog svijeta. Zasnovane na bogatoj i živoj baštini Grada Dubrovnika, Igre 64. godinu za redom u razdoblju od 10. srpnja do 25. kolovoza postaju sjecište hrvatskog i svjetskog duha i kulture.

www.dubrovnik-festival.hr



14. – 17. KOLOVOZA 2013.
RE-VE-LIN

Za ljubitelje vrhunske DJ glazbe Culture Club Revelin priredio je program za cijelo ljeto, dio kojega je i RE-VE-LIN festival elektronske glazbe početkom kolovoza. Najveća svjetska imena klupske scene pohodit će ovo ljeto naš Grad i priuštiti svim mladim posjetiteljima nezaboravne ljetne zabave. Glavne zvijezde su jedan od najvećih DJ-eva današnjice James Zabiela, heroj elektro dancea i kreator big-beata Fatboy Slim, te Martin Solveig, s 2 milijuna prodanih ploča, a highlight programa je festival elektronske glazbe RE-VE-LIN. U sklopu ljetnog programa elektronske glazbe održat će se novi festival DU-EL FEST u Culture Clubu Revelin.

www.clubrevelin.com



26.-29. RUJNA 2013.
WINE & JAZZ FESTIVAL

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

www.dubrovnikwinejazz.com

LISTOPAD 2013.
**MEĐUNARODNI FESTIVAL
RANE GLAZBE**

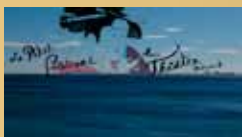
Otkrijte skrivene zvukove koji odzvanjaju prostorima u koje nas jedino snovi mogu odvesti. Sretnite Bacha i Bakusa. Poslušajte melodioznost renesansnog hrvatskog jezika. Rezervirajte mjesto i putujte posebnim festivalom!

2013.

WELCOME TO DUBROVNIK

65

2013 DUBROVNIK EVENTS



21 – 28 June 2013
LE PETIT FESTIVAL DU
THEATRE

Le petit Festival du Theatre is a special cultural event featuring talented international artists, poets, actors and dancers. In recent years, about one hundred artists from all over the world have taken part in the festival.

www.lepetitfestival.com



June – September 2013
ORSULA PARK
MUSIC FESTIVAL 2013

Thanks to the enthusiasm of the Ambient Croatia Society, the historic locality of St Orsula's Church has been saved from oblivion after 200 years and turned into a unique music and theatrical venue. The festival events include concerts by national and international performers. The amphitheatre with 250 seats providing a magnificent view of the Old City is only a couple of kilometres away from the city centre.

www.parkorsula.du-hr.net



21 – 24 June 2013
ANA U GRADU FESTIVAL

The weekend festival entitled Ana u Gradu (Ana in the City) features Ana Rucner, a fine young cellist renowned for her characteristic musical style, whose repertoire includes both classical and crossover pieces. The festival aims at presenting various programmes in Dubrovnik at the beginning of the summer season.

www.anagradu.com



3- 6 July 2013
DUBROVNIK INTERNATIONAL
OPERA FESTIVAL

The festival is named after, and organised in the memory of, the famous tenor Tino Pattiera, one of the world's major singers in the first half of the 20th century. The festival features renowned international stars who perform the most popular operatic arias.

www.dubrovnik-opera-festival.com

July – August 2013
SUMMER EVENTS
ON THE ELAFITE ISLANDS,
IN ZATON AND ORAŠAC

For many years now the City of Dubrovnik and the Dubrovnik Tourist Board have organised a number of music and entertainment events on the Elafite Islands and in the villages of Zaton and Orašac, aiming to enrich their tourist programmes. About thirty events guaranteeing great fun and a pleasant atmosphere will be presented next summer during traditional folk festivities and holidays.

www.tzdubrovnik.hr



10 July – 25 August 2013
64TH DUBROVNIK
SUMMER FESTIVAL

In 2013 the Dubrovnik Summer Festival will continue to play host to the world's finest actors, musicians, dancers and painters. In its 64th season, the festival based on Dubrovnik's rich cultural heritage will again become a national and international cultural centre from 10 July to 25 August.

www.dubrovnik-festival.hr



14 – 17 AUGUST 2013.
RE-VE-LIN

For lovers of top-class DJ music, the Revelin Culture club has prepared a programme for the whole summer, including the RE-VE-LIN Electronic Music Festival which begins in early August. The biggest names on the world's club scene will visit our City this summer, providing unforgettable summer parties for all the young visitors. The stars include one of today's greatest DJs, James Zabiela, the electro dance hero and big-beat creator Fatboy Slim, and Martin Solveig who has sold 2 million records, whilst the highlight of the programme is the RE-VE-LIN Electronic Music Festival. A new DU-EL FEST festival will take place as part of the summer electronic music programme from 14 – 17 August at the Revelin Culture Club.

www.clubrevelin.com



26 – 29 September 2013
WINE & JAZZ FESTIVAL

Dubrovnik's outstanding Wine & Jazz Festival has become a gastronomic and cultural attraction for lovers of art, jazz, exquisite wines and authentic Dalmatian cuisine.

www.dubrovnikwinejazz.com

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