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WELCOME TO DUBROVNIK / DOBRODOŠLI U DUBROVNIK

# Welcome

GRATIS



## ZIMA 2012 WINTER /13

**24**  
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**DUBROVAČKI STATUT**  
*The Statute of Dubrovnik of 1272*

**FRANK DOELGER**  
*Zašto volim Dubrovnik / Why I Love Dubrovnik*

**GRAD SV. VLAHA**  
*Dubrovnik - The City of St Blaise*







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**ANDRO VLAHUŠIĆ**

*Gradonačelnik Grada Dubrovnika  
Mayor of Dubrovnik*

## DRAGI POSJETITELJI.

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

Ljepota koja krase našu baštinu stoljećima privlači posjetitelje i otvara Dubrovniku vrata svugdje u svijetu. Ne oslanjamo se samo na nasljedstvo, već ulažemo u komunalnu infrastrukturu i uređenje, pa smo ponosni jer ste gosti Grada koji je proglašen najboljom destinacijom na hrvatskom Jadranu, koja iz godine u godinu podiže standarde natječući se sa samom sobom.

Ove jeseni i zime otkrijte uglađen i skladan Dubrovnik u kojemu se paralelno s razvojnim projektima, koji mijenjaju lice Grada, odvijaju brojni kulturni i zabavni programi sa sadržajima za sve ukuse i interese. Odmorite se u, po mnogima, najugodnijem dijelu naše turističke godine, a u baštini pronađite inspiraciju za oživljavanje renesansnog duha i težnje boljitku.

U ime Grada Dubrovnika i svoje osobno ime želim Vam ugodan boravak, kao i skori povratak u naš Grad, kako biste otkrili koliki smo put prema izvrsnosti prešli od Vašeg prethodnog posjeta!



**GRAD  
DUBROVNIK**

## DEAR VISITORS,

Welcome to Dubrovnik, the city of beauty, harmony, material and spiritual wealth created over centuries. The beauty that graces our heritage attracts visitors and opens the door to Dubrovnik everywhere in the world. We do not rely only on the heritage, but we invest in municipal infrastructure and landscaping. Therefore we are proud that you are guests of the City which was named the top destination on the Croatian part of the Adriatic coast and which each year raises the standard competing with itself. Discover the sleek Dubrovnik this autumn and winter where along with some development projects that are changing the face of the city there are numerous cultural and entertainment programmes, activities for all tastes and interests. Relax at, for many, the most pleasant part of the tourism year, find inspiration for the revival of the Renaissance spirit and aspirations of prosperity in the City's heritage.

On behalf of the City of Dubrovnik and myself, I wish you a pleasant stay. I would like you to come back to our City soon and find out how far we have moved towards excellence since your previous visit!





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*Snimanje serijala Game of Thrones u podnožju tvrđave Lovrjenac, foto: Embassy films*

Cover photo:

*The filming of the Game of Thrones series at the foot of Fort Lovrjenac, Photo: Embassy films*



ZAŠTO VOLIM DUBROVNIK  
FRANK DOELGER



# Dubrovnik glumce serijala „Game of Thrones“ (Igre prijestolja) čini sretnima



**V**idjeti filmsku ekipu sretnu, to u našem poslu nije baš uobičajeno, ali u Dubrovniku su svi odlično raspoloženi – ističe Frank Doelger, jedan od izvršnih producenata serijala „Game of Thrones“, koji su po drugi put ove godine snimali na lokacijama u Dubrovniku. Otok Lokrum, Arboretum Tršteno, tvrđava Lovrjenac samo su neke od prirodnih scenografija magičnog „King’s Landinga“. Srednjovjekovni UNESCO-ov Dubrovnik odlično „igra“ jednu od najzahtjevnijih uloga ove mega-produkcije, podatno se prepuštajući mašti scenografa, dekoratera i producenata specijalnih efekata, koji, malim intervencijama dočaravaju prijestolnicu Sedam kraljevstava, sjedište kralja, slavni King’s Landing. Planetarno popularni i višestruko nagrađivani serijal „Game of Thrones“ američke produkcijske kuće HBO vratilo se u kameni Grad za koji su izjavili da je „savršen“ okvir za atraktivnu radnju serijala temeljenog na ciklusu epskih romana „Pjesma leda i vatre“ autora Georgea R. R. Martina. Dubrovnik i Hrvatska polučili su izvanredne efekte promocije i kroz kratki film „In Production - Croatia“, koji je produkcija HBO objavila neposredno prije početka emitiranja druge sezone, predstavljajući glumce i producente, ali i Dubrovnik kao lokaciju snimanja serijala. Frank Doelger vrlo je zadovoljan dinamikom obavljanja posla, dubrovačkim suncem i svjetlom, bojom mora, hrvatskim dijelom ekipe agencije „Embassy films“,

gostoprimstvom kojeg osjećaju na svakom koraku, zapravo – svime. HBO planira snimati u Dubrovniku i sljedeće godine, jer prethodna iskustva uvijek olakšavaju posao, pripremni period traje kraće, lakše je pisati scenarij kad je lokacija poznata, a ekipa koja je uključena je dobro uigrana. Planiramo dolaziti, odnosno željeli bismo da tako bude, sljedećih nekoliko godina, što će naravno ovisiti o daljnjoj afirmaciji serije.

Sljedeća „postaja“ ekipe „Game of Thrones“ bit će Maroko, gdje snimaju po prvi put. Frank Doelger komentira preseljenje u Maroko: *„U Africi su uvijek puno zabavniji, vruće je, izloženi smo suncu, tamo radimo po prvi put i uvjeren sam da će i to biti zanimljivo iskustvo. Potpuno je drugačije nego u Dubrovniku ili Belfastu.“* Nemjerljivi su efekti promocije koji se javljaju kao posljedica snimanja ovakvih planetarno popularnih serijala u svijetu, što doprinosi i popularnosti tih odredišta. Dubrovnik će, kako se planira, ponuditi tržištu turistički proizvod na temu „Game of Thrones“, posebno osmišljenu turističku turu koja će obuhvatiti lokacije gdje je serija snimana, za sve ljubitelje ove fantastične priče.

*Da, u Belfastu smo se susreli s time – komentira Frank Doelger – Kad radite nešto izvan filmskog studija, na nekoj od lokacija, morate biti sigurni da ćete na neki način donijeti boljitak i toj sredini.* Uoči početka rada poznati glumci iz serijala Lena Headley i Peter Dinklage prošetalici su Stradunom, spremno pozirajući fotografima, a koktel

dobrodošlice ekipi serijala „Game of Thrones“ priredio je dubrovački gradonačelnik Andro Vlahušić i Turistička zajednica Grada Dubrovnika, što je bila gesta koja je izazvala veliko odobravanje članova ekipe. *Nigdje nismo imali ovako topao i iskren doček* – komentirali su scenaristi, producenti, redatelji i ostali među kojima su bili i tvorcii serijala – scenaristi, izvršni producenti i redatelji David Benioff i Dan Weiss. Gradonačelnik Dubrovnika je izrazio svoje oduševljenje izborom Dubrovnika za lokaciju „Kings Landinga“ unatoč tome što je danas u studijima HBO-a moguće stvoriti čudesne umjetne scenografije. *Stoljetni Grad kojeg su stvorile vrijedne ruke njegovih graditelja i koji i danas živi punim životom vaš je izbor i ponosni smo što možemo biti vaši domaćini* – istaknuo je gradonačelnik Vlahušić.

Uz naporan cjelodnevni rad timu, kojeg sačinjavaju vrhunski profesionalci, redom potpisnici holivudskih blockbustera, ukupno pedesetak ljudi, ipak ostane i malo vremena za upoznavanje dubrovačke ponude, gastronomije i zabave. Ugodni restorani, dobra domaća hrana i odabrana vina sigurno će začiniti njihov doživljaj.

Premijera treće sezone serijala očekuje se u travnju 2013. godine, kad će gledateljstvo uživati u borbama kraljevskih obitelji za tron, ali i neponovljivim kadrovima iz Dubrovnika.



WHY I LOVE DUBROVNIK  
FRANK DOELGER







## *Dubrovnik makes the actors of the Game of Thrones series happy*

*I*t is not quite customary in our job to see a film crew happy, but everybody is in a great mood in Dubrovnik – says Frank Doelger, one of executive producers of the TV series *Game of Thrones*, filmed in Dubrovnik locations for the second time this year. The Island of Lokrum, the Trsteno Arboretum and Fort Lovrjenac are only some of the natural settings for the magical King's Landing. A UNESCO's heritage site, medieval Dubrovnik masterfully plays one of the most demanding roles in this mega-production, giving itself up to the imagination of set designers, decorators and special effect producers, who make small alterations in order to conjure up the famous King's Landing, the capital of the Seven Kingdoms and the royal abode. The planetary popular and multiple award winning HBO TV series *Game of Thrones* has returned to the stone city of Dubrovnik, which they claimed to be a «perfect» setting for the attractive plot of the TV series based on

George R. R. Martin's series of fantasy novels *A Song of Ice and Fire*. Dubrovnik and Croatia obtained excellent promotional results from the short film entitled *In Production – Croatia*, which HBO released shortly before the second season was broadcast. The film featured the actors and producers, as well as Dubrovnik as the filming location. Frank Doelger is very pleased with everything, including the work dynamics, Dubrovnik's sun and light, the colour of the sea, the Croatian crew of the Embassy Films agency and the hospitality which they feel at every step – in fact, everything.

*HBO plans filming in Dubrovnik next year too, because previous experience always makes the job easier, the preparation period is shorter, and it is much easier to write a script when you are familiar with the location and the crew is well-coordinated. We are planning, that is to say we would like, to keep on coming for the next few years, which will of course depend on the series' ratings in the future.*





The next *Game of Thrones* filming location will be Morocco, where they will shoot for the first time. Commenting on their moving to Morocco, Frank Doelger says: *The conditions are more difficult in Africa, where it is hot and we are exposed to the sun. We will be filming there for the first time and I am convinced that it will be an interesting experience, completely different from Dubrovnik or Belfast.*

The promotional effects resulting from the filming of such a planetary popular TV series are invaluable, which also enhances the popularity of the filming locations. Dubrovnik is planning to put a tourist product on the market based on the *Game of Thrones* theme – a specially designed tour of the filming locations for all fans of this fantasy novel series.

*That's right, we saw that in Belfast –* explains Frank Doelger – when you do something outside a film studio, in some of the locations, you know for sure that somehow you will bring prosperity to the area.

Before the start of filming well-known actors from the series Lena Headley and Peter Dinklage walked along the Stradun readily posing for photographers, while Andro Vlahušić, the Mayor of Dubrovnik, and the Dubrovnik Tourist Board organised a welcome cocktail for the *Game of Thrones* crew, a gesture which won the approval of the crew members. *We have never had such a warm and sincere welcome –* claimed the scriptwriters, producers, directors and others, including David Benioff and Dan Weiss, responsible for the screenwriting and executive production of the series. The Mayor of

Dubrovnik said that he was delighted with Dubrovnik being chosen for the King's Landing location, in spite of the fact that amazing artificial settings can nowadays be created in the HBO studios. *The centuries-old City created by the diligent hands of its builders, which still lives life to the full, was your choice, and we are proud to be your hosts –* explained the Mayor.

In addition to working all day, the crew - consisting of top professional creators of Hollywood block-busters, 50 people in total - still have some time left for getting acquainted with Dubrovnik's cuisine and entertainment. The cosy restaurants, delicious local food and excellent wines will surely enhance their experience.

The premiere of the third series is expected in April 2013, when viewers will enjoy the royal families' fighting over the throne, but also the unique sights of Dubrovnik.



# DUBROVAČKI STATUT IZ 1272.

PREVEDEN NA ENGLISKI JEZIK

Izdanje *The Statute of Dubrovnik of 1272*, kojeg je nedavno objavio Državni arhiv u Dubrovniku, sadrži paralelno latinski tekst i prijevod na engleski, uvodne studije Nelle Lonze „Dubrovački Statut iz 1272. godine: «Između pravnog kodeksa i političkog simbola» i Vesne Rimac «Jezik u srednjovjekovnim manuskriptima dubrovačkog Statuta», te kazala s objašnjenjem specifičnih pojmova. Rezultat je to višegodišnjeg zajedničkog truda nekoliko stručnjaka, počevši od zahtjevnog prijevoda sa srednjovjekovnog latinskog na engleski Vesne Rimac, preko dubinskih terminoloških istraživanja i stilističkih brušenja Vesne Baće, do mojih pravnih interpretacija nejasnih mjesta i uredničkog objedinjavanja posla.

Smisao prevođenja srednjovjekovnih statuta na moderne jezike počiva na uvjerenju da oni nisu šutljivi svjedoci nekog davnog prošog vremena, s kojima mogu komunicirati samo stručnjaci upućeni u kôd pravne povijesti, nego da svakom zainteresiranom uhu prenose nadahnjujuće misli o pravu i društvenim vrijednostima, da govore o identitetu i tradiciji te pričaju o davno prošlome vremenu. Engleski je jezik danas ono što je latinski bio nekoć – univerzalni jezik kojeg mogu

čitati svi obrazovani ljudi, pa je cilj ovog prijevodnog izdanja uklanjanje te neprirodne jezične barijere koju je moderno vrijeme podignulo između nas i naše baštine.

Dubrovački Statut predstavljao je osnove pravnog sustava u razdoblju od preko pet stoljeća (1272.-1808.), postavši moćnim simbolom kolektivnog identiteta i državnosti Dubrovnika. U njega su uneseni elementi tipični za lokalne prilike, na primjer običaj da prvi brod koji na Uskrs ili Božić uplovi u dubrovačku luku dobije od kneza poklon u novcu; naći će se i pravna rješenja koja proizlaze iz kontakta s obližnjim hrvatskim prostorima i slavenskim zemljama zaleđa, kao što su *stanak* (neka vrsta međunarodne arbitraže); u pojedinim institutima i terminima prepoznat će se bizantski utjecaj; drugi će imati jasan pečat mletačke vrhovne vlasti u razdoblju u kojem je Statut sastavljen. Među svim tim različitim elementima najvažnija je tradicija koja je obuhvaćala tri komponente: urbanu kulturu mediteranskih gradova, principe mudrog upravljanja artikuliranih kroz političku misao i praksu trinaestog



stoljeća, te prvenstveno bogatu europsku pravnu baštinu koja se je u Srednjem Vijeku razvila na tragu rimskog i kanonskog prava.

No, dubrovački Statut nije samo pravni kodeks. Osim Statuta, ne postoje nikakvi drugi pismeni dokazi iz trinaestog stoljeća koji u tolikoj mjeri govore o institucijama, društvu, obiteljskim odnosima, trgovini, urbanom razvoju te brojnim aspektima svakodnevnog života. On govori o vremenu kada je većina kuća u Dubrovniku bila drvena i kada se za krađu mogla izgubiti glava, ali i o dubrovačkim pomorcima koji trguju tkaninama iz Firenze i Verone, Arrasa i Ypresa, iz Stamforda, skupocjenim bizantskim tekstilom i domaćim grubim suknom.

Iako nije lagano štivo niti u modernom prijevodu, dubrovački Statut je živopisni izvor podataka o svakodnevnom životu srednjovjekovnoga mediteranskog grada, ali i vrijedan doprinos ranim stoljećima europske pravne kulture.



# THE STATUTE OF DUBROVNIK OF

## TRANSLATED INTO THE ENGLISH LANGUAGE

**A** recent publication by the Dubrovnik State Archives entitled *The Statute of Dubrovnik of 1272* – includes an English translation alongside the Latin text, introductory analyses *The Statute of Dubrovnik of 1272: Between Legal Code and Political Symbol* by Nella Lonza and *The Language in the Medieval Manuscripts of the Statute of Dubrovnik* by Vesna Rimac, and a Glossary with explanations of special terms. It is the result of many years' effort by a number of experts, starting with Vesna Rimac's demanding translation from Medieval Latin into English, through Vesna Bačić's comprehensive terminological research and polishing up of style, to my legal explanations of unclear passages and editorial coordination.

The point of translating medieval statutes into modern languages is based on the belief that they are not silent witnesses to an ancient time - with which only connoisseurs of the code of the history of law can communicate – but that they can convey inspiring thoughts about law and social values to anyone who is interested, and tell of identity, tradition and bygone times.

Today the English language is what Latin once used to be – the universal language of all educated people. Therefore, the aim of this translational edition is to remove the unnatural language barrier which the modern age has put up between us and our heritage.

The Statute of Dubrovnik represented the foundations of the legal system for more than five centuries (1272-1808), having become a powerful symbol of Dubrovnik's collective identity and statehood. It contained all elements typical of local circumstances. For instance, it was customary that the Rector presented a gift of money to the first ship which sailed into the Port of Dubrovnik at Easter or Christmas. It also included legal measures derived from contact with the nearby Croatian provinces and Slavic countries in the hinterlands, such as the *stanak* (a kind of international arbitration). Some institutes and terms reveal Byzantine influence, while others clearly show signs of Venice's supreme authority at the time when the Statute was written.

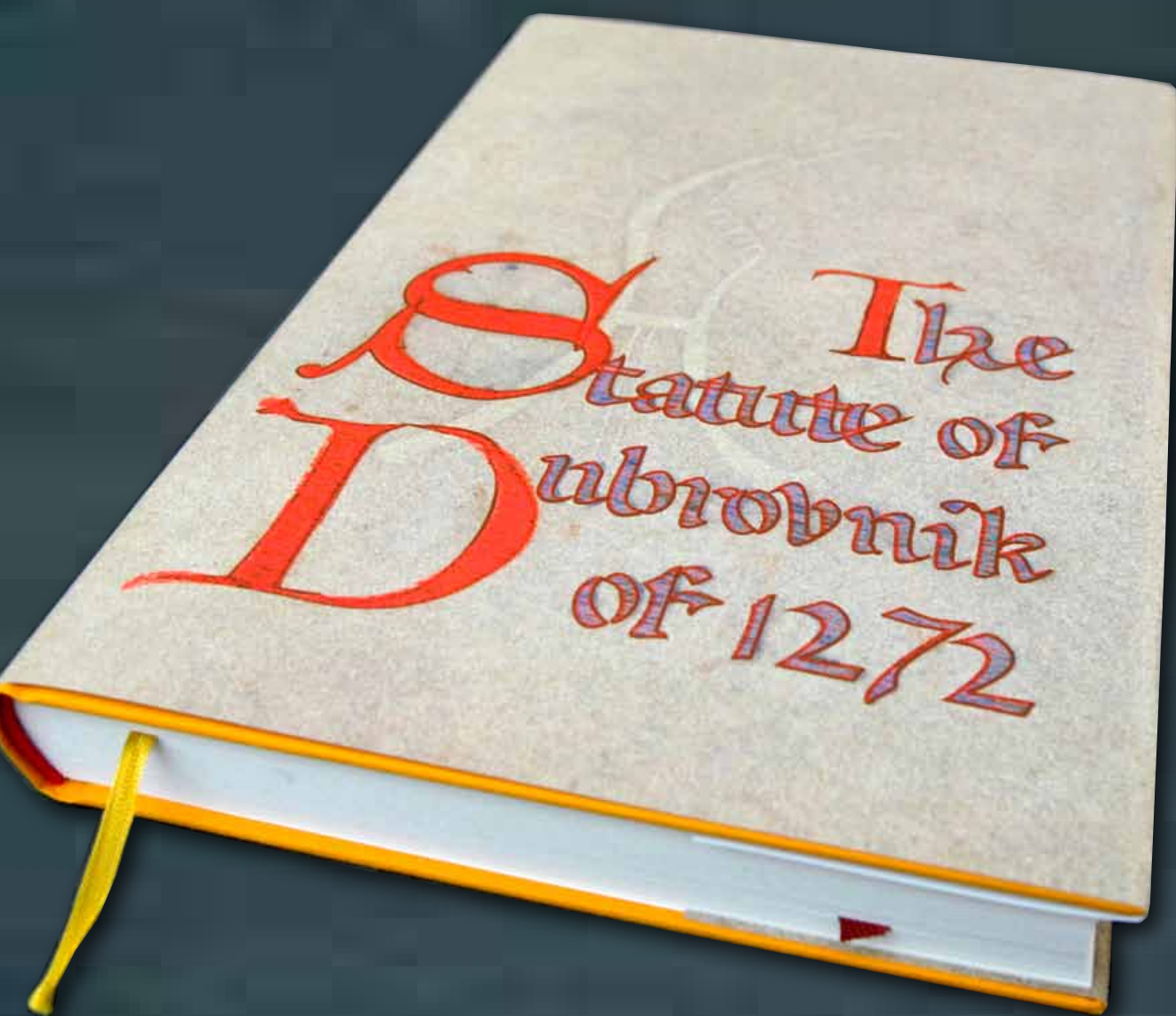
Most important among all these different elements is a threefold tradition: the urban culture of the

Mediterranean cities, the principles of prudent administration articulated in the political thought and practice of the thirteenth century, and primarily, the rich European legal heritage which in the Middle Ages developed on the legacy of Roman and canon law.

However, the Statute of Dubrovnik is not merely a legal code. There is no other written evidence from the thirteenth century that tells so much about the institutions, society, family relationships, trade, urban development, and many aspects of everyday life as the Statute does. It portrays a time when most of the houses in Dubrovnik were made of wood and when theft was punished by death, but also tells of the Dubrovnik seamen who bought and sold fabrics from Florence and Verona, Arras and Ypres, and from Stamford, as well as expensive Byzantine textiles and the local coarse cloth.

Although not an easy reading in modern translation either, the Statute of Dubrovnik is a colourful source of the everyday life of a medieval city in the Mediterranean and an ideal companion to the early centuries of European legal culture.

1272



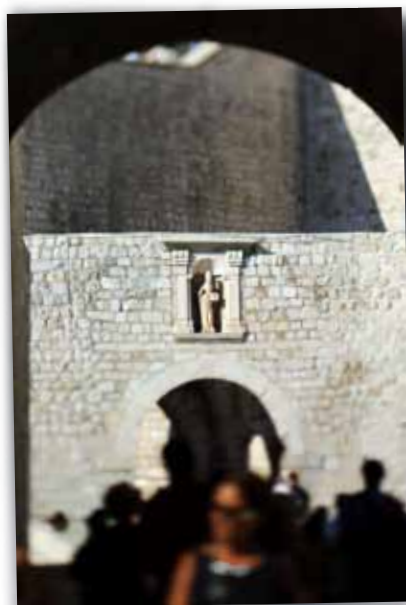


# Dubrovnik Grad sv. Vlaha

Sveti Vlaho i Dubrovnik jedno su biće. I dok drugi gradovi imaju svoje svece zaštitnike u Dubrovniku svetac ima svoj Grad. Stoljetna prisutnost svetoga Vlaha najočitija je u samom Gradu, gdje je malo uglednih mjesta na kojima se ne nalazi kamena svečeva skulptura, počevši od gradskih vrata i utvrda, do glavnih i udaljenijih svetišta i palača. S pravom se može govoriti o galeriji kipova sv. Vlaha, inače nedostignutoj u drugim hrvatskim gradovima, jer i u onima s bogatijom kiparskom baštinom nema toliko ponavljanja prikaza jednoga izabranog nebesnika.

Prošetat ćemo tom impozantnom galerijom kamenih likova svetoga Vlaha u Dubrovniku, koji su nastajali stoljećima, znatno potičući razvoj kiparske misli i prakse, uz isticanje političke samobitnosti male, ali samosvjesne države Dubrovačke Republike. Slijed osamostaljenja Dubrovnika zorno se iščitava kroz postupnost nastajanja kipova sv. Vlaha u Gradu. Najstariji poznati, romanički reljef datira iz 12. st., ne zna se kojem je spomeniku izvorno pripadao, a sačuvan je kao spolia u crkvi Sv. Ivana Krstitelja na Konalu.

Kip sv. Vlaha u gotički izrezbarenoj niši Vratiju? (Vrata) od luke nastao je oko 1380. godine, a iz prve polovice 15. stoljeća datira visoki reljef sv. Vlaha na kuli Puncjela, rijetki prikaz Parca koji poput vladara sjedi na prijestolju držeći u ruci Grad, a nad njim je nadvijena školjka, prastari znamen



plodnosti i misaonosti, itekako taložen u Dubrovniku.

Posebno su upečatljivi stojeći kipovi sv. Vlaha na gradskim vratima: zapadnim, Od Pila postavljenim oko 1535. godine s one tri zagonetne kamene glave u podnožju, i istočnim, Vanjskim vratima od Ploča s njegovim likom isklesanim oko 1480. godine. Moćan je Vlahov plastički prikaz na kruni dubrovačkih kula, Minčeti, iz druge polovice 15. stoljeća, a kip sveca koji blagoslivlja Grad je onaj iz druge polovice 16. st. na tvrđavi Sv. Ivana u luci. Spominjemo u ovoj „galerijskoj“ šetnji i tri impresivna svečeva kipa s bastiona sv. Margarite, sv. Stjepana i bastiona Spasitelja iz razdoblja 17./18. stoljeća, razaznatljivim u siluetama Grada, posebno s morske strane.

Stoluje dubrovački svetac i na glavnim gradskim zgradama, na Divoni-Sponzi, multifunkcionalnoj palači, a sveti mu se lik nalazi i nad glavnim ulazom Kneževa dvora u vrsnom kamenom umjetničkom oblikovanju. Najposlije, tu je i dični mu monumentalni kip vrh pročelja raskošne svečeve barokne crkve sred Grada podignute s njime početkom 18. stoljeća po zamisli i ostvarenju Marina Gropellija, dok ga u protoku vremena prate odlična djela Marina Radice na pročelju Katedrale, te dostojanstveni Parčev kip na unutrašnjim Vratima od Pila Ivana Meštrovića, oba iz 20. stoljeća.

Galerija kipova legendarnog dubrovačkog nebeskog zaštitnika ni izdaleka nije apsolvirana ovom kratkom šetnjom, tek se zapisuje činjenica da mu kipovi zrcale razvoj umjetničke misli i djelatnosti od srednjega vijeka do modernih vremena.

Više od milenija Dubrovnik štuje svoga Parca, a on mu uzvraća ljubav. To Gradu daje poseban pečat uz snažnu svečevu svenazočnost. Ne naziva se zaludu Dubrovnik Gradom svetoga Vlaha. Pivrženost i pobožnost, odanost i jednodušnost kada je u pitanju sveti Parac, bez trunčice zazora, osvojili su prostor zbilje i snova i onda i sada, nadahnute Vlahovom prisutnošću. Takav odnos sveca i Grada, Sveca koji ima svoj Grad, vjeruje u čudo, u zagovor, u snove što ih ne ometa goropadnost pojavnoga i muk duhovnoga svakodnevlja.







# Dubrovnik The City of St Blaise

St Blaise and Dubrovnik are a single entity. While other cities have their patron saints, in Dubrovnik the saint has his own City. The centuries-old presence of Saint Blaise is most apparent in a City where there are few prominent places without a stone sculpture of the saint, from the city gates and forts to both major and more distant places of worship and palaces. One can, with good reason, speak of a gallery of St Blaise statues that has no parallel in other Croatian cities, because even those with a richer sculptural heritage cannot boast so many images of a patron saint. We shall take a walk in this impressive gallery of stone statues of St Blaise in Dubrovnik, created over the centuries, giving major impetus to the development of sculptural thought and practice, and emphasizing the political independence of the small but self-reliant Dubrovnik Republic. The process of Dubrovnik's gaining of independence is clearly noticeable in the gradual way in which St Blaise statues were created in the City. The oldest known, a Romanesque relief, dates from the 12<sup>th</sup> century. It is not known to which monument it originally belonged, but it has been preserved as spolia in the Church of St John the Baptist at Kono. The statue of St Blaise in the Gothic niche of the Port Gate was made around 1380, while the high relief of St Blaise on Fort Puncjela dates from the first half of the 15<sup>th</sup> century. The latter is a rare example portraying the Saint sitting on

a throne like a ruler, holding the City in his palm. The shell that arches over him, an ancient symbol of fertility and contemplation, is very much in evidence in Dubrovnik.

Particularly impressive are the standing statues of St Blaise on the city gates: the western Pile gate, erected around 1535, with the three intriguing stone heads at the base, and the eastern, outer Ploče gate with the Saint's image carved around 1480.

The imposing figure of St Blaise on Dubrovnik's finest fort, Minčeta, dates from the second half of the 15<sup>th</sup> century, while the statue of the Saint blessing the City on St John's Fort in the port originated in the second half of the 16<sup>th</sup> century. During our walk „in the gallery“ we will also see three impressive statues of the Saint on the bastions of St Margaret, St Stephen and St Saviour from the 17<sup>th</sup>/18<sup>th</sup> centuries, discernible on the City's silhouette, particularly from the sea.

The Dubrovnik saint watches over the City from its most important buildings, such as the multifunctional Divona-Sponza Palace, whereas his statue – an exquisite piece of stone masonry – stands above the main entrance to the Rector's Palace. We conclude our walk with his glorious monumental sculpture on the top of the façade of the Saint's magnificent Baroque church in the City centre, which were both designed and constructed in the early 18<sup>th</sup> century by Marin Gropelli. Later works of art include beautiful pieces by Marin



Radica on the Cathedral façade and the dignified figure of the patron saint on the inner Pile Gate by Ivan Meštrović, both dating from the 20<sup>th</sup> century. However, the list of gallery exhibits bearing the image of Dubrovnik's legendary heavenly protector we have seen during this brief walk is by no means complete. The fact is that the statues of St Blaise reflect the development of artistic thought and practice from the Middle Ages right up to modern times.

Dubrovnik has been honouring its patron saint for more than one millennium and he has reciprocated with love. This has left a special mark on the City, along with the Saint's overall presence. It is not without reason that Dubrovnik is called the City of Saint Blaise. The dedication, piety, loyalty and unanimity felt where the patron saint is concerned, without any reserve, have conquered the realms of reality and dreams both then and now, inspired by Vlaho's presence. Such a relationship between the saint and the City - the Saint who has his own City - believes in miracles, in advocacy and in dreams, undisturbed by the truculence of the material- and the silence of spiritual everyday life.





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## *Sveti Vlaho spojio je u zagrljaj Dubrovnik i Ibizu*

**S**panjolska Ibiza i hrvatski Dubrovnik, gradovi obgrljeni zidinama i zaštitom UNESCO –a, povezani su i preko Kapele Ragusine, kapelice izgrađene 1623. godine u tamošnjoj Katedrali. Naime, poznata po solanama, Ibiza je bila redovno odredište dubrovačkih pomoraca koji su trgovali solju te su tamo svojim novcima sagradili Kapelu Ragusinu, uz dogovor s vlastima Ibize da se u slučaju potrebe dubrovački pomorci mogu u njoj i pokapati. Na inicijativu gradonačelnice grada Ibize Mariane Sanchez Martinez uspostavljen je kontakt s dubrovačkim gradonačelnikom i upućena zamolba Gradu Dubrovniku da bude donator novog kipa sv. Vlaha jer je onaj, koji je bio na oltaru kapelice Ragusine, nestao. Novi Parčev kip u Dubrovniku je izradio klesar Ivo Biočina, a gradonačelnici Ibize osobno ga je predao dubrovački gradonačelnik, te je kip blagoslovljen i vraćen na počasno mjesto u Capilli Ragusini. S puno zajedničkih karakteristika, gotovo iste veličine i snažno razvijenim turizmom, pronalazeći nove spone, Ibiza i Dubrovnik kreću ususret predloženom službenom potpisivanju prijateljstva dvaju mediteranskih bisera, a sve uz blagoslov parca i zaštitnika Grada, svetoga Vlaha.



## *St Blaise has encompassed Dubrovnik and Ibiza in his embrace*

**S**panish Ibiza and Croatian Dubrovnik - cities which are both surrounded with walls and under UNESCO protection - are also connected by means of the Capilla Ragusina built in 1626 in the Ibizan Cathedral. Namely, well known for its salt pans, Ibiza used to be visited on a regular basis by Dubrovnik seamen engaged in the salt trade. Using their own funds they built a chapel called Capilla Ragusina and reached an agreement with the Ibizan authorities by which Dubrovnik seamen could also be buried there.

Following an initiative by Mariana Sanchez Martinez, the Mayoress of the City of Ibiza, contact was made with the Mayor of Dubrovnik. A request for

the donation of a new statue of St Blaise was sent to the City of Dubrovnik, because the old one - which used to stand on the Capilla Ragusina altar - had disappeared. A new statue of the patron saint, made by the sculptor Ivo Biočina, was presented by the Mayor of Dubrovnik himself, and the statue was blessed and returned to its place of honour in the Capilla Ragusina.

Ibiza and Dubrovnik, with their many similarities, being of roughly the same size and both with flourishing tourist industries, are finding new links and are heading towards the proposed official signing of a twinning charter between these two Mediterranean „pearls“, with the blessing of St Blaise, the City's Patron Saint and Protector.



## Ma gdje se nalazili, Dubrovčani su štovali kult sv. Vlaha



Iz hispanoameričkog kruga poznato je kako su se dva brata Mato i Domeniko Konkeđević s dubrovačkog otoka Koločepa već 1520. iselili u Ameriku, zvanu Zapadna Indija, i tamo ostali 30 godina, postavši tako prvim Hrvatima arhivski potvrđenima u Americi. Međutim, prvi Hrvat, za kojeg znamo da je boravio u Južnoj Americi, bio je dubrovački vlastelin Basilije Basiljević. Dubrovčanin Basilije Basiljević krenuo je 1537. brodskom karavanom iz Seville, preko Brazila za, dvije godine ranije otkriven i osvojen Peru, i uz njega se vezuje priča o povezivanju s Crkvom sv. Vlaha (San Blas) 1544. u Cuscu. Nažalost, ne znamo kakva je bila daljnja sudbina ovog dubrovačkog plemića u dalekom Peruu. U mjestu Potosi, tada u sastavu Perua, a danas u Boliviji, živio je Marin Piccetti (Piketi) s otoka Lopuda, kako saznajemo iz oporuke sastavljene u ožujku mjesecu 1589. u Potosiju. Lopudanin je stigao u Potosi oko 1550., među prvim naseljenicima grada. Iz jednog pisma dubrovačke Vlade upućenog 1600. godine poslaniku Crijeviću u Madrid saznajemo kako je općenito u Americi, pa i Južnoj Americi, bilo još Dubrovčana o kojima se malo zna, pogotovo iz razloga što su

neki od njih promijenili imena i prezimena. Postavlja se pitanje koliko su iseljeni Dubrovčani njegovali kult svoga zaštitnika sv. Vlaha.

U naseobini u Goi, tijekom XVI. i XVII. stoljeća, boravili su Dubrovčani, a o njihovom boravku svjedoči i Oporuka dubrovačkog pomorca Vice Bune (1559. – 1612.), Lopudanina, koji je bio u službi španjolskih

kraljeva. Pokopan je u Crkvi sv. Trojstva na Lopudu, gdje mu na nadgrobnoj ploči piše kako je bio u Indiji, a spominju se i obadva svijeta, pa je sigurno bio u Americi i Istočnoj Indiji. U Oporuci sastavljenoj u Napulju 12. VI. 1615., nalazimo podatak da je tijekom boravka u Goi Vice Bune posudio Diegu Sueri 6.000 dukata, koje mu on nije vratio. O Dubrovčanima u Indiji svjedoči ranije spomenuti dopis kojeg je dubrovačka Vlada pisala svome poslaniku na španjolskome dvoru u Madridu, Orsatu Crijeviću, u ožujku 1600. godine. Središte dubrovačke trgovine u Indiji bila je njihova kolonija Sao Braz u sjevernoistočnom dijelu Goe. U toj koloniji 1563. sagrađena je crkva koja i danas postoji, a središnji oltar je posvećen sv. Vlahu. Sadašnji oltar i kip novijeg su datuma, a zvono koje se do sedamdesetih godina XX. stoljeća nalazilo na zvoniku Crkve Sao Braz imalo je reljefni lik sv. Vlaha s modelom Grada. Jakov Lukarević u svojem povijesnom djelu *Copioso ristretto*

degli annali di Ragusa iz 1605. navodi: „Unutar među drugim hramovima (u Goi) jest i jedan vrlo bogat. Njega su ukrali Dubrovčani, koji trguju u ovim morima.“ [2] Loša fotografija danas nestalog zvona s likom sv. Vlaha kako drži model Dubrovnika bila je jedini materijalni svjedok nazočnosti Dubrovčana na indijskome tlu. Godine 2007., zaslugom dubrovačkih zdravstvenih radnika dr. Marije Radonić i dr. Marija Lučića, uspostavljene su iznova veze s katoličkom župom Sao Bras. U Crkvi sv. Vlaha 20. siječnja 2008. održali su predavanja Marija Radonić: „Zapis iz Goe“, i Vinicije B. Lupis „Dubrovnik i njegov trgovački put do Indije“. Tom prigodom je potaknuta akcija obnove Svečeve crkve u Indiji. Akciju prikupljanja materijalnih sredstava vodili su rektor Crkve sv. Vlaha don Toma Lučić i Bratovština festanjula. Uspješnim prikupljanjem sredstava Crkva i župna crkva su obnovljeni.

Stari Dubrovčani štovali su kult sv. Vlaha ma gdje se nalazili, a u gradovima, u kojima su imali svoj konzulat, blagdan sv. Vlaha posebno su slavili.



*Wherever they travelled, the people of Dubrovnik  
always honoured the cult of St Blaise*

Crkva sv. Vlaha u indijskoj Goi.  
The Church of St Blaise in the Indian state of Goa

According to Latin American circle sources, two brothers from the Dubrovnik Island of Koločep, Mato and Domeniko Konkeđević, emigrated to America – also called West India – back in 1520, remained there for thirty years, and thus became the first Croats in America mentioned in archival records. However, the first Croat known to have resided in South America was a Dubrovnik aristocrat, Basilije Basiljević. A native of Dubrovnik, Basilije Basiljević joined a boat flotilla that left Seville in 1537 and sailed - via Brazil – to Peru, which had been discovered and conquered two years before. His name is connected with a story of the Church of St Blaise (San Blas) in Cusco in 1544. Unfortunately, we have no information on what happened afterwards to the Dubrovnik aristocrat in faraway Peru. According to a will made in March 1589 in Potosi, Marin Pickett (Piketi) from the Island of Lopud lived in the town of Potosi, at the time part of Peru, and nowadays of Bolivia. He arrived in Potosi around 1550 as one of the first town settlers. A letter from 1600 - sent by the Dubrovnik authorities to the envoy in Madrid, Crijević - says that, generally speaking, there were more people from Dubrovnik in America, and also in South America, about whom little is known, especially because some of them changed their Christian names and surnames. One might ask to what extent the Dubrovnik emigrants maintained the cult of their protector, St Blaise.

In the 16th and 17th centuries people from Dubrovnik resided in Goa, which

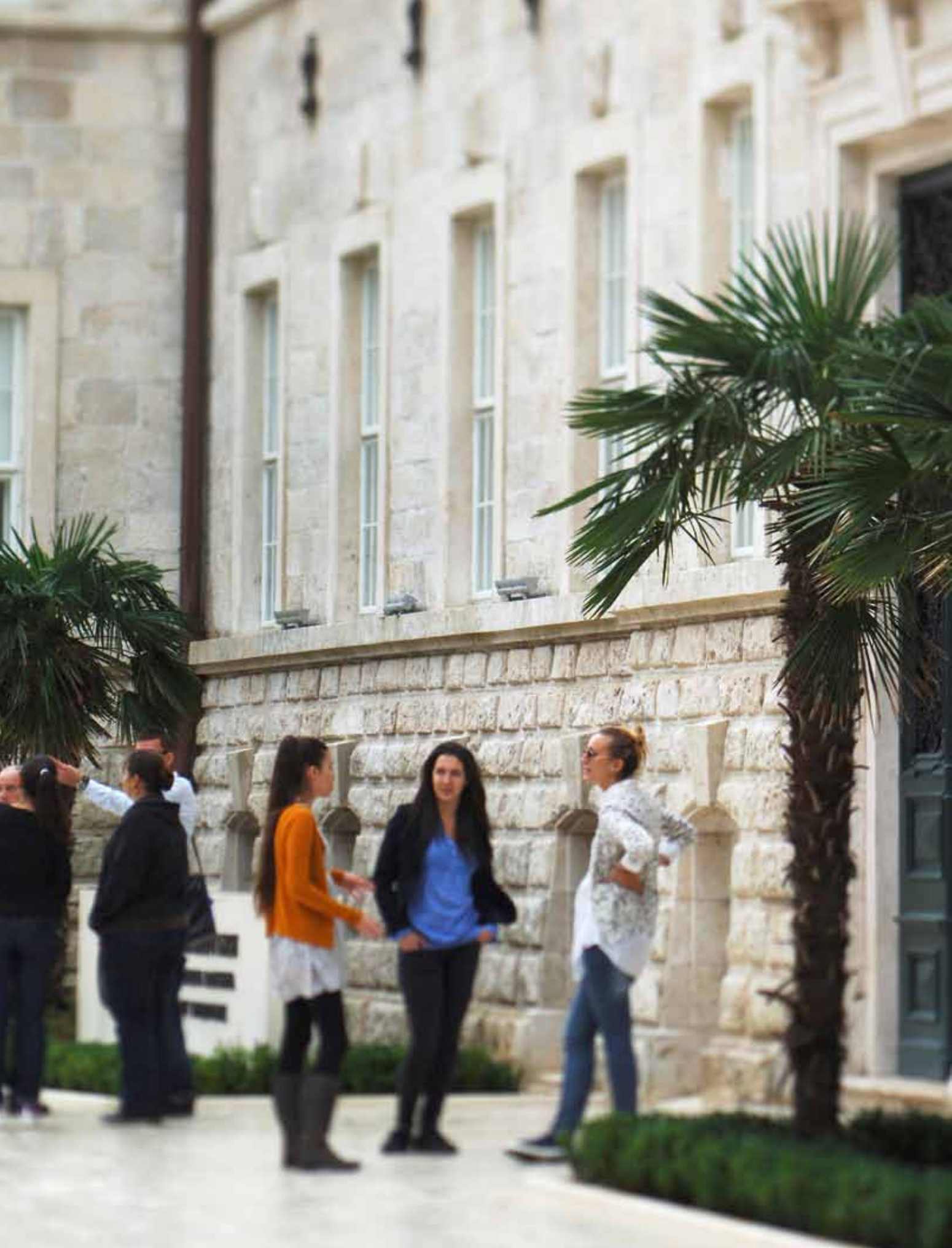
is evident from a will by the Dubrovnik seaman Vice Bune (1559 -1612) from the Island of Lopud, who was in the service of the Spanish kings. He is buried in the Church of St Trinity on the Island of Lopud. The inscription on his tombstone says that he visited India and mentions both worlds, which implies that he definitely travelled to America and East India. According to his will made on 12 June 1615 in Naples, Vice Bune lent 6.000 ducats to Diego Suera during his stay in Goa, which Suera never returned. The aforementioned letter sent by the Dubrovnik authorities to their envoy to the Spanish Court in Madrid, Orsat Crijević, in March 1600 testifies to the presence of Dubrovnik people in India. Their colony Sao Braz in the north-eastern part of the Island of Goa was the centre of Dubrovnik trade in India. A church that still exists was built in the colony in 1563, and its main altar was dedicated to Saint Blaise. The present-day altar and statue are both of more recent date, while the bell – which stood in the bell-tower of the Church of Sao Braz till the 1970s – was adorned with a relief of St Blaise holding a model of the City. In his history book *Copies ristretto degli annali di Ragusa* from 1605 Jakov Lukarević says: „Among the many temples (in Goa) one is particularly rich. It was equipped by the people of



Dubrovnik, who trade on these seas.“ A poor quality photograph of the now lost bell with a relief of St Blaise holding a model of Dubrovnik was the only material evidence for the presence of the people of Dubrovnik on Indian soil. In 2007, thanks to the Dubrovnik health professionals Dr. Marija Radonić and Dr. Mario Lučić, connections with the Catholic parish of Sao Bras have been re-established. Marija Radonić gave a lecture *The Notes from Goa* and Vinicije B. Lupis one entitled *Dubrovnik and its Trade Route to India* on 20 January 2008, at St Blaise's Church. On that occasion a fundraising campaign was started for the restoration of the Saint's Church in India. It was led by the Rector of St Blaise's Church, Father Tomo Lučić, and the St Blaise Brotherhood of *Festanjuli*. The funds were used for the restoration of both this Church and the Parish Church.

The people of Old Dubrovnik honoured the cult of St Blaise wherever they travelled, and organised special celebrations of St Blaise's Day in the cities in which they had their consulates.





# DUBROVNIK SVEUČILIŠNI GRAD



**N**ovouređena zgrada sveučilišnog kampusa na dubrovačkom Boninovu od ove je akademske godine otvorila svoja vrata studentima odjela Sveučilišta u Dubrovniku. Prekrasan kampus i još ljepši rektorat u dvorcu Crijević-Pucić kruna je onog materijalnog dijela suvremenoga visokog obrazovanja u Dubrovniku – sveučilišnom gradu. Stoljetna znanstvena, kulturna i duhovna matica Dubrovnika potka je na koju se i danas živo nastavlja vedra studentska znatiželja, energija radosti učenja koja nadrađa sve povijesne i kulturne granice, pa i dimenzije. Dubrovnik jest među rijetkim gradovima u svijetu gdje studenti stječu znanja među palačama gdje su se stoljećima prije obrazovali svjetski poznati znanstvenici, umjetnici, humanisti... Sjednu i odlože svoje I-padove, na isti onaj skalini od jezuita na koje je svoje perom pisane bilješke prije tri stoljeća kratko odložio Ruđer Bošković, osnivač dinamičke atomske teorije.

Hoće li netko od današnjih dubrovačkih studenata, koji su zaslužili indeks Universitas Studiorum Ragusina, svojim znanstvenim doprinosom stati uz bok Boškoviću, znanstveniku čije ime nosi jedan krater na Mjesecu ili matematičaru Marinu Getaldiću čije

se parabolično ogledalo danas čuva u Pomorskom muzeju u Londonu, tek ćemo vidjeti. I danas je, kao i prije više stoljeća, izvrsnost obrazovanja glavna vodilja Sveučilišta u Dubrovniku, ali i želja i upornost da ovaj Grad sačuva svoj identitet i u tom području. Mada je suvremeno Sveučilište u Dubrovniku osnovano tek 2003. godine, počeci visokog obrazovanja u Dubrovniku sežu u daleku povijest. Jezuitski red osnovao je u Dubrovniku 1624. godine „Collegium Societatis Iesu“, a 1654. godine Senat Dubrovačke Republike proglasio ga je javnim visokim učilištem na kojemu se izučavala umjetnost i prirodne znanosti. Od 1778. godine nosi ime Collegium Rhagusinum, a već 1793. godine Senat odobrava i izučavanje navigacije i trgovine. Na tom su se temelju u Dubrovniku, kroz visoke škole, fakultete, crkvene obrazovne institucije, zavode i institute obrazovali cijenjeni matematičari, prevoditelji, pisci, jezikoslovci, diplomati, trgovci i pomorci, sve do našeg doba. Magičnoj privlačnosti Dubrovnika i njegovoj međunarodnoj prepoznatljivosti kao mjestu susreta povijesti, kultura, slobodne razmjene ideja i misli, već četrdeset godina ne mogu odoljeti ni najpriznatiji učenjaci sa svih strana svijeta, među kojima i

brojni dobitnici Nobelove nagrade kao gosti i predavači u Interunivertizetskom centru Dubrovnik. Na takvoj kulturnoj i duhovnoj baštini u Dubrovniku je 1999. godine potpisana Povelja DISEC – Dubrovnik međunarodno znanstveno i edukacijsko središte, koja je bila podloga za osnivanje Sveučilišta Dubrovnik na kojem se danas studira po preporukama Bolonjske deklaracije. Ovaj jedinstveni spoj tradicije i izvrsnosti prepoznali su i na Rochester Institute of Technology koje je upravo u Dubrovniku 1995. osnovalo prvu Američku visoku školu u Hrvatskoj - American College of Management and Technology, a na riznicu dubrovačke baštine 'naslonilo' se 2009. godine i drugo dubrovačko, a prvo privatno sveučilište u Hrvatskoj – Međunarodno sveučilište u Dubrovniku - DIU. Njihovi studenti međunarodne politike i biznisa znanja stječu pod svodovima knjižnice s 220 inkunabula i u spokoju kasnogotičkog klaustara Dominikanskog samostana. Iznimni znanstveni i kulturni kapital koji ima, najbolja su predispozicija da Dubrovnik odgovori izazovu 21. stoljeća – stoljeća obrazovanja.



# DUBROVNIK, A UNIVERSITY CITY

SVEUČILIŠTE  
U  
DUBROVNIKU



This academic year, the newly restored building of the university campus at Dubrovnik's Boninovo opened its doors to students of the University of Dubrovnik. The attractive campus and the even more beautiful Vice-Chancellor's Office at the Crijević-Pucić Palace are the crown of the material part of modern university education in Dubrovnik – a university city. Dubrovnik's centuries-old scientific, cultural and spiritual tradition still continues to inspire the students' cheerful curiosity, the energy of the joy of learning that crosses all historic and cultural borders, and even dimensions. Dubrovnik is one of the rare cities where students acquire knowledge in palaces in which world famous scientists, artists and humanists were educated many centuries ago... They still sit and put down their iPads on the very same Jesuit Church steps where Ruder Bošković, founder of the dynamical atomic theory, briefly put down his notes written with a quill pen three centuries ago.

Whether any of Dubrovnik's present-day students who earned their *Index Universitas Studiorum Ragusina* will be able – with his or her contribution to science - to compare with Bošković, the scientist after whom a crater on the Moon was named, or with the mathematician Marin Getaldić whose parabolic mirror is now kept at the London Maritime Museum, is yet to be seen. Like many centuries ago, educational excellence is nowadays the guiding principle of the University of Dubrovnik, as



well as the wish and determination to preserve the City's identity in this area. Although the modern University of Dubrovnik was only established in 2003, the beginnings of higher education go back to the distant past. In 1624 the Jesuit Order established the Collegium Societatis Iesu in Dubrovnik, and in 1654 the Dubrovnik Republic Senate proclaimed it a public institution of higher education where arts and natural sciences were taught. From 1778 onwards it was called the Collegium Rhagusinum, and as early as 1793 the Senate additionally approved the study of navigation and trade there. This was the basis upon which renowned mathematicians, translators, writers, linguists, diplomats, merchants and seamen have been educated at colleges, faculties, church schools and institutes in Dubrovnik right up to our time. For forty years now the most prestigious scholars from all over the world - including many Nobel Prize winning guests and lecturers at the Inter-University Centre of Dubrovnik – have been unable to resist the magic attraction of Dubrovnik and its international recognizability as a meeting place of history, cultures and the free exchange of ideas and thoughts.

Following such a cultural and spiritual heritage a Charter on the Development of Dubrovnik as an International Science and Education Centre (DISEC) was signed in 1999, which was the basis for the establishment of the University of Dubrovnik which operates in accordance with the principles of the Bologna Declaration. This unique blend of tradition and excellence was also recognised by the Rochester Institute of Technology, which chose precisely Dubrovnik to establish the first American high education institution in Croatia – the American College of Management and Technology in 1995. The treasure trove of the Dubrovnik heritage was also the basis for establishing Dubrovnik's second, and Croatia's first, private university: the Dubrovnik International University (DIU) in 2009, whose students acquire knowledge in a vaulted library with 220 incunabula in the tranquillity of the Dominican Monastery Cloister, built in Late Gothic style.

Its exceptional scientific and cultural capital is the best prerequisite for Dubrovnik in facing the challenges of the 21st century – the century of education.





## DUBROVAČKA

## Sinagoga

Ulice se dubrovačke sa svake strane Straduna nižu poput slika i svaka ima svoj osebujan portret, drugačiji od ostalih. A jedna među njima, od Straduna prema Prijekome, nekada se zvala Lojarska ulica jer su se tu pravile svijeeće (lojanice). Kasnije je dobila ime Žudioska i baš se u njoj ugnijezdila drevna Sinagoga. Naime, nakon izгона Židova s Iberijskog poluotoka u 15. stoljeću i njihove velike seobe diljem Europe, određeni broj sefardskih Židova odlučio se trajno nastaniti u Dubrovačkoj Republici. Bilo je to u 16. stoljeću kad se u Dubrovniku formira homogena židovska zajednica, pa su dubrovačke vlasti donijele konačnu odluku o osnutku geta unutar gradskih zidina, i to uz glavnu gradsku ulicu Placu i u blizini palače Sponza u kojoj su se obavljali carinski poslovi i skladištila trgovačka roba.

Geto se u početku sastojao od četiri državne kuće i šest skladišta, a Židovi su plaćali najamninu dubrovačkoj carinarnici. Tada je ustanovljena Židovska općina, a na

drugom katu jedne od kuća i Sinagoga. Pročelje Sinagoge je gotičkog stilskog rukopisa, a interijer je kasnije uređen u talijanskom baroknom stilu. Kroz duga stoljeća svog postojanja Sinagoga krije mnoge zanimljivosti. Iznad samog ulaza vješta je ruka klesara nekad davno isklesala natpis "Blagoslovljeni vi koji ulazite", a sučelice ulazu, na pročelju kuće preko puta dok izlazite iz bogomolje možete pročitati "Blagoslovljeni vi koji izlazite". Sigurno su vremena, burna i nesigurna, tražila riječi utjehe.

Danas je Sinagoga muzej i kao značajan dio dubrovačke povijesne baštine čuva vrlo vrijedan spomenički i kulturni inventar židovskog bogatog nasljeđa. Centralni dio Sinagoge otvoren je s tri luka. Ispod središnjeg luka nalazi se Birna, a na istočnom zidu je Aaron Hakodeš uokviren masivnim drvenim stupovima. S južne i sjeverne strane vidljive su drvene rešetke iza kojih se nalazio prostor za žene kako bi mogle promatrati vjerski obred. U 19. stoljeću umjesto tog prostora nastaje galerija na zapadnoj strani.

50. TORAH SCROLL SET  
Parchment, 17th - 18th C.,  
carved wood, 19th C.  
TORAH MANTLE  
Silk in polychrome embroidery,  
Italy or Venice, 17th - 18th C.  
TORAH SHIELD  
Silver, chased, engraved,  
Venice, 18th C.  
TORAH CROWN AND FINIALS  
Silver, chased, engraved, etc.,  
probably Dubrovnik 18th - 19th C.



Muzej se sastoji od tri dijela. U prvom dijelu ispričana je povijest židovske zajednice u proteklim stoljećima što je ilustrirano arhivskim ispravama. Drugi dio čuva izložene vjerske predmete vrlo visoke vrijednosti kao što su svitci Tore nastali u razmaku od 13. do 17. stoljeća podrijetlom iz Italije, Španjolske i Francuske, parohete s vezovima i čipkama, srebrne rimonime iz Venecije, menore i srebrni tasovi iz 17. stoljeća kao i mnoštvo drugih predmeta koji su služili za vjerske obrede, a pomno su čuvani punih šest stoljeća, koliko je zabilježeno i prisustvo Židova na ovom području. Osobita dragocjenost je maurski sag iz Španjolske iz 13. stoljeća, te nekoliko tapiserija. Treći dio muzeja posvećen je žrtvama Holokausta s ispravama protužidovskih zakona i odredbi, kao i sačuvanim predmetima iz razdoblja velikih stradanja židovske populacije po cijeloj Europi.

U ovo naše vrijeme kad Dubrovnik posjećuju rijeke turista, omiljeno im je mjesto upravo dubrovačka Sinagoga, dragulj među dubrovačkim povijesnim vrijednotama, sačuvan još od vremena kad su u tom kvartu zveckali dukati od trgovine koraljima, duhanom, kavom, cvali obrti slastičara, krojača, klobučara, knjižara, rađali se vrsni liječnici i pomorci, i svi zajedno u imućnoj Republici sv. Vlaha, pridonosili stvaranju temelja bogate i nadaleko poznate povijesne baštine Dubrovnika.

The streets of Dubrovnik are arrayed on both sides of the Stradun like paintings, each with its own portrait, completely different from the others. One of them, stretching from the Stradun towards Prijeko Street, used to be called Lojarska Street because tallow-candles (*lojanice*) were once made there. It was later renamed Žudioska Street (Jewish Street) because of the ancient Synagogue located there. Namely, after the expulsion of the Jews from the Iberian Peninsula in the 15th century and their great migration all over Europe, a number of Sephardic Jews decided to settle down permanently in the Dubrovnik Republic. This happened in the 16th century when a homogenous Jewish community was established in Dubrovnik. The Dubrovnik authorities reached a final decision on the establishment of a ghetto within the city walls, to be more precise, close to the City's main street, the Placa, and near the Sponza Palace, where customs procedures were carried out and goods were stored.

The ghetto initially consisted of four state owned houses and six storehouses, and the Jews paid rent to the Dubrovnik Customs Office. A Jewish community was founded then, with a Synagogue located on the second floor of one of the houses. The facade of the Synagogue was in the Gothic style, while the interior was later designed in Italian Baroque style. During its many centuries of existence the Synagogue has housed many interesting details. Right above the entrance the skilful hand of a stone-cutter carved the following inscription a long time ago: „Blessed are you who enter“, while an inscription opposite the entrance, on the facade of the house across the road from the Synagogue reads: Blessed are you who leave“. For sure those turbulent and insecure times required words of comfort.

Nowadays a museum, the Synagogue – as a major part of Dubrovnik's historic heritage – houses an extremely valuable ancient and cultural inventory of the rich Jewish



heritage. Its central part is vaulted with three arches. A Birnah is placed under the central arch, while the Aron HaKodesh encircled with massive wooden pillars stands at the eastern wall. On the southern and northern side one can see wooden bars secreting a room from which women could watch the religious ceremony. In the 19th century the room was replaced by a gallery on the western side.

The museum consists of three sections. The first tells the history of the



# THE DUBROVNIK Synagogue

Jewish community in bygone centuries, illustrated by archival documents. Highly valuable religious items exhibited in the second section include Torah scrolls from the 13th to the 17th centuries originating from Italy, Spain and France, parochets with embroidery and lace, silver Rimonom from Venice, menorahs, silver scales from the 17th century, and many other items used for religious rituals that have been carefully kept for the six full centuries of Jewish presence in the area. Particularly

valuable are a Moorish carpet from 13th century Spain and several tapestries. The third section of the museum dedicated to the victims of the Holocaust comprises documents such as anti-Jewish laws and regulations, as well as objects preserved from the time of the great suffering of the Jewish population all over Europe.

Today, when Dubrovnik is visited by a huge number of tourists, it is precisely the Dubrovnik Synagogue that is their favourite attraction. This jewel

among Dubrovnik's valuable historic buildings has been preserved ever since the time when the ghetto resounded with the clinking of ducats used in the coral, tobacco and coffee trades, when the pastry, tailoring, hat-making and bookselling trades flourished, and when fine physicians and seamen were born in the wealthy Republic of St Blaise, all of whom contributed to the laying of the foundations of the rich and widely known historic heritage of Dubrovnik.





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# 7 desetljeća Radio Dubrovnika

Kada su 9. travnja 1942. godine u tadašnjem ne baš prenapućenom radijskom eteru, odjeknuli zvuci stare dalmatinske pjesme "Oj more duboko", vjerojatno ni oni koji su bili pokretači toga događaja nisu mogli ni sanjati da započinju nešto što će trajati do danas, već 70 godina. Naime, upravo je tom pjesmom započelo emitiranje Radio Dubrovnika i to pod nazivom Državna krugovalna postaja Dubrovnik. Iz tih davnih početaka ostala je sačuvana rukom nacrtana shema na temelju koje su tadašnji dubrovački radijski entuzijasti napravili prvi odašiljač Radio Dubrovnika. Tako je Radio Dubrovnik postao druga radijska postaja na području Hrvatske. Prvi je bio Radio Zagreb, koji je emitiranje započeo 15. svibnja 1926. godine.

No, stjecajem povijesnih okolnosti, dvije i pol godine kasnije, dogodilo se da Radio Dubrovnik postane - prvi! Naime, pokrenut u danima Drugoga svjetskog rata, prvi Radio Dubrovnik dijelio je sudbinu tadašnjih povijesnih događaja, razdoblja talijanske i njemačke vojne uprave u Dubrovniku, postojanja njima savezničke Nezavisne Države Hrvatske. Ulaskom partizanskih jedinica u Dubrovnik, 18. listopada 1944., iste večeri na valu Radio Dubrovnika čule su se riječi: "Ovdje Radio stanica slobodni Dubrovnik". Tako je Radio Dubrovnik postao prva radijska postaja koja je počela emitirati program na oslobođenom području tadašnje Jugoslavije. U tim su vremenima vijesti Radio Dubrovnika

o situaciji na jugoslavenskom ratištu, iz Barija gdje su se čule, preko Aleksandrije i Kairoa posredstvom BBC-a prosljeđivane u London.

U dugoj povijesti Radio Dubrovnika dogodilo se još jednom, potkraj 20. stoljeća, da je Radio postaja Dubrovnik morala emitirati program u ratnim oklonostima. U danima neprijateljskog okruženja Grada, 1991./92. godine, Radio Dubrovnik je iz svoga podrumskog ratnog studija popularno nazvanog "podmornica", svakodnevno emitirao program vijesti i životno važnih informacija, dajući tako stanovnicima Dubrovnika riječi potpore, nade, otpora i prkosa, u situaciji potpuno opkoljenoga Grada, bez električne struje, vode i grijanja, izloženog nestašici hrane i svakodnevnom granatiranju sa srpsko-crnogorskih položaja na samim prilazima Dubrovniku.

No, unatoč svim povijesnim zbivanjima, štoviše moglo bi se reći vrlo često i njima usprkos, u kojima su se na ovim prostorima mijenjale čak i države i politički sustavi, Radio Dubrovnik ipak je uspijevaao održavati sponu s onim najvažnijim čimbenikom koji mu je i osigurao sadašnju dugovječnost - svojim slušateljima, građanima Dubrovnika. Utemeljena je stoga konstatacija da je Radio Dubrovnik više od običnoga radija; Radio Dubrovnik svojevrsna je kulturna institucija Dubrovnika. U njegovu su okviru nastajali i djelovali zborovi, kao i mnogi drugi vokalni i instrumentalni sastavi. Fonoteka Radio



Dubrovnika s vlastitim snimkama koncerata najvećih svjetskih umjetnika dragocjeno je svjedočanstvo o 63 godine dugoj povijesti Dubrovačkih ljetnih igara. Nekad iznimno popularan pop sastav "Dubrovački trubaduri" svoje je prve snimke napravio upravo na Radio Dubrovniku. Slično je bilo i s drugim ansamblima, pjevačicama i pjevačima. Mnoge su takve snimke objavljene i na nosačima zvuka u izdanju Radio Dubrovnika. Mara, Kata i dundo Pero, likovi iz humorističnoga programa Radio Dubrovnika, još uvijek žive među stanovnicima Grada, iako se njihova emisija ne emitira već nekoliko desetljeća. Znak je to da je Radio Dubrovnik, s tim i sličnim programima, već upisan u genetski kod Grada.

Digitalna era jamči Radio Dubrovniku još mnoga buduća desetljeća trajanja. Prostorna udaljenost ili jačina odašiljača više nije prepreka. Zaželite li se Dubrovniku bilo gdje da ste trenutno u svijetu, dovoljno je poći na mrežu svih mreža i utipkati web adresu:

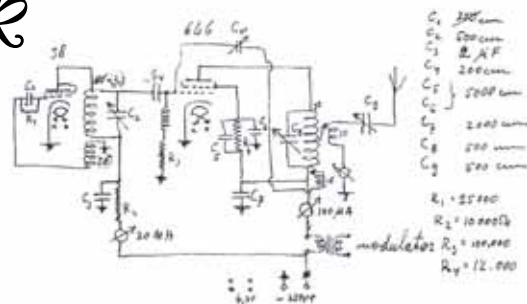
<http://www.hrt.hr/streamf/DUBROVNIK> i čut ćete zvuk Radija koji je više od radija, iz Grada koji je više od običnoga grada!



# 7 Decades of Radio Dubrovnik

When, on 9 April 1942, the sounds of the old Dalmatian song *Oj more duboko* resounded in the then not too crowded radio ether, probably even the initiators of the project could not imagine that they were starting something that was about to last till the present day, for 70 years. It was with this particular song that Radio Dubrovnik, officially called the State Radio Station Dubrovnik, began to broadcast. A hand-drawn plan from the very beginning has been preserved, on the basis of which the then Dubrovnik radio enthusiasts constructed the first Radio Dubrovnik transmitter. Dubrovnik thus became the second radio station in Croatia. The first one, Radio Zagreb, went on air on 15 May 1926.

However, by a combination of historic circumstances, two and a half years later, it so happened that Radio Dubrovnik became - the first one! Namely, launched during World War II, the first Radio Dubrovnik shared the destiny of the historical events of the time, during the Italian and German military rule in Dubrovnik and the Independent State of Croatia. When Partisan troops entered Dubrovnik on 18 October 1944, the following words



were heard on the Radio Dubrovnik waves that same evening: "This is the Free Dubrovnik Radio Station". That is how Dubrovnik became the first radio station to broadcast across the liberated area of the then Yugoslavia. At that time Radio Dubrovnik's reports on the situation on the Yugoslav battlefield were sent from Bari - where they could be heard - via Alexandria and Cairo - to London by the BBC.

In the long history of Radio Dubrovnik, it so happened that the station had to broadcast once again in wartime circumstances - in the late 20th century. While the City

was under siege in 1991/1992, Radio Dubrovnik broadcast news reports and vital information from its war studio in a cellar nicknamed «the submarine» on a daily basis. Radio Dubrovnik thus conveyed words of support, hope, resistance and defiance to the residents of Dubrovnik at a time when the City was completely surrounded - without electricity, water, heating and food - and shelled on a daily basis from the Serbian-Montenegrin positions on the very outskirts of Dubrovnik.

However, regardless of all these historic events - one might well say: often in spite of them - including state- and regime changes in the area,

Radio Dubrovnik managed to keep in touch with the major factor that secured its present day longevity - its listeners, the residents of Dubrovnik. The conclusion that Radio Dubrovnik is more than an ordinary radio station is thus well-founded; Radio Dubrovnik is a special cultural institution. A number of choirs and other vocal and instrumental ensembles were founded under the auspices of Radio Dubrovnik. Radio Dubrovnik's music library comprising its own recordings of concerts by the world's most famous artists is a precious testimony to the 63-year history of the Dubrovnik Summer Festival. The one time popular pop band *The Dubrovnik Troubadours* made its first recordings for Radio Dubrovnik, and the same thing happened with other ensembles and singers. Many such recordings were also released by Radio Dubrovnik.

Mara, Kata and Uncle Pero, characters from Radio Dubrovnik's comedy programme, still live among the residents of the City, although their show has not been broadcast for the last few decades. This means that, owing to this and similar programmes, Radio Dubrovnik has already been included in the City's genetic code.

The digital era grants Radio Dubrovnik many more decades of existence in the future. Neither distance nor transmitter strength are obstacles any longer. If you long for Dubrovnik, wherever in the world you are at the moment, just go to the Internet and type the following web address:

<http://www.hrt.hr/streamf/DUBROVNIK>

You will hear the sound of the Radio which is more than a radio, from the City which is more than an ordinary city!





# DUBROVČANI SU SUDJELOVALI U PROKOPAVANJU SUESKOG KANALA



Jedna lopata, jedno pismo i jedan štap s likom lavlje glave, a ukrašen orijentalnom ornamentikom u slonovači te optočen zlatom – svjedoci su vremena u kojemu je ostvaren san pomoraca sredozemnih zemalja, među

njima i nekadašnje slavne Dubrovačke Republike, o prokopavanju kanala koji je omogućio brži put do bogatih roba Srednjeg i Dalekog istoka, bez oplovljavanja Afrike. Na prokopavanju Sueskog kanala sudjelovalo je skoro 3 tisuće ljudi iz ovoga područja, većinom iz dubrovačkog kraja i Hrvatskog primorja. Lopata koja se nalazi u Pomorskom muzeju u Orebiću, uspomena je na težak i vrijedan pečalbarski život Pelješčanina Vicka Antičevića koji je vadio mulj i pijesak, te otvarao pomorski put koji

će spojiti obale Sredozemnog i Crvenog mora. Na iskopu Sueskog kanala dugog 160 km, širokog 100 i dubokog 12 metara, radilo je tridesetak tisuća ljudi svih rasa i nacija, od 1859. do 1869. godine, što je koštalo preko 400 milijuna zlatnih franaka. Lopata Pelješčanina Vicka u Orebiću i ona pohranjena u Britanskom muzeju u Londonu, simboli su jakosti ljudske snage i volje u pokoravanju prirode.

Koliko su radnici iz dubrovačkog kraja bili vrijedni i poštivani od graditelja i upravitelja Sueskog kanala svjedoči i podatak da je oko tisuću njih zadržano u različitim službama i nakon što se Kanalom počeo odvijati promet. Neki su od njih svoj život zauvijek vezali uz obale Kanala, drugi su se vratili svojim domovima, rodnim kućama gdje su uživali lijepe mirovine u starosti.

Onaj štap i pismo koji su spomenuti na



početku teksta, pak, pripadaju jednoj lopudskoj obitelji, čiji je predak Marko Perinić, bio darivan vrijednim štapom u znak priznanja njegovom doprinosu izgradnji Sueskog kanala, a pismo s pečatom i datumom od 15. svibnja 1871. potpisano od Sueske pomorske kompanije, preporuka je s pohvalama na njegov rad i željom da ostane u službi i dalje.

Sudjelovanje naših ljudi u izgradnji Sueskog kanala bilo je predmetom istraživanja uglednih dubrovačkih imena poput kap. Iva Šiševića i prof. Zdravka Šundrice, arhiviste Državnog arhiva u Dubrovniku, pa zahvaljujući njima imamo još zanimljivih podataka, gotovo posve nepoznatih široj javnosti.

Oni spominju kako su od početka izgradnje kanala 1859. u njoj sudjelovali korčulanski kamenari i brodograditelji, njih dvadeset i četvero, koji su obziđivali

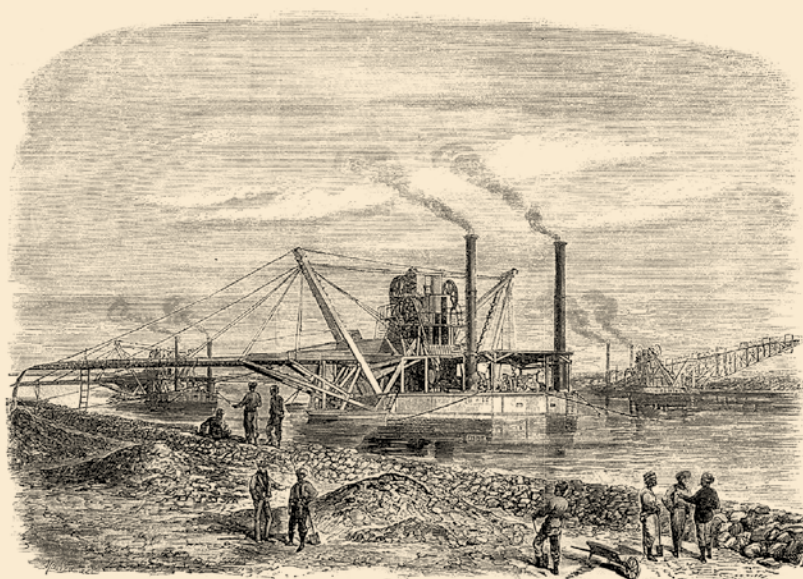
kanal; kako je poduzetnik Lončarić iz Selca kod Crikvenice minom razbio 1869. posljednju stijenu koja je dijelila vode Sredozemlja od voda Crvenoga mora te je za to dobio nagradu od 60 dukata...

I blagoslov Sueskom kanalu dodijelio je dubrovački franjevac Lujo Čurčija. Bio je on tada aleksandrijski biskup i apostolski vikar Egipta, a 17. studenog 1869., okružen okrunjenim glavama i uglednicima svijeta, digao je ruke nad Sueskim kanalom poželjevi sretnu plovidbu brodovima koji njime budu prolazili ulivši blagoslovljenu vodu u onu koja je trebala spojiti dva mora. **Sudbina dubrovačkog franjevca, čije je ime postalo trajnim svjedokom ovog povijesnog trenutka**, ostala je misterijom, budući mu se izgubio svaki trag na putovanju prilikom povratka u svoj Grad.

Iako je Sueski kanal ubrzao plovidbu "morskim vukovima" i brodovima, bilo je i onih zaljubljenika u more koji se nisu osobito razveselili njegovom prokopavanju. Bili su to pomorci kojima je život na moru bio neizbježno vezan uz ljubav za jedrenjake. Oni su jadikovali kako im novootvorena vrata na gotovo potpuno zatvorenom bazenu Sredozemlja otežavaju plovidbu na jedra, te kako je prokopavanjem Sueskog kanala poremećena ravnoteža atmosferskih prilika u Sredozemlju i smjerova vjetrova koji su omogućavali određene kurseve plovidbe u razna godišnja doba. Ljepota jedrenja, ako su i bili u pravu, potisnuta je ekonomskom računicom brodaru koja je u prokopavanju Sueskog kanala imala i te kakvo opravdanje.



# PEOPLE FROM DUBROVNIK TOOK PART IN THE DIGGING OF THE SUEZ CANAL



A shovel, a letter and an ivory and gold-plated walking-stick bearing the image of a lion's head decorated in the Oriental style in ivory mounted with gold bear witness to the time when the dream of Mediterranean seamen - including those of the once celebrated Dubrovnik Republic - came true: the digging of the canal that facilitated travel to the rich merchandise of the Middle and Far East without circumnavigating Africa. Almost three thousand people from Croatia, mainly from the Dubrovnik area and the Croatian coast, took part in the digging of the Suez Canal. The shovel, which lies in the Orebić Maritime Museum, is a

souvenir of the hard and diligent migrant life of a man from Pelješac - Vicko Antičević - who excavated mud and sand during the construction of the waterway that was to connect the shores of the Mediterranean Sea and the Red Sea. Some thirty thousand people of all races and nations took part in the construction of the 160 metre long, 100 metre wide and 12 metre deep Suez Canal from 1859 to 1869, at a cost of more than 400 million gold francs. Vicko's shovel in Orebić and the one in the British Museum in London both symbolize the enormous strength and will of man to conquer nature. The extent to which the constructors and managers of the Suez Canal appreciated

the hard work of the workers from the Dubrovnik area is evident from the fact that around one thousand of them were kept on to perform various jobs after the canal was opened to traffic. Some of them spent their entire lives by the canal, while others returned to their homes and enjoyed their generous pensions in their old age.

However, the walking-stick and the letter mentioned in the beginning of this text belong to a family from the Island of Lopud, whose ancestor Marko Perinić was presented with the valuable walking-stick in appreciation of his contribution to the Suez Canal construction. Dated 15 May 1871, stamped and signed by the Suez Canal Authority, it is a letter of recommendation praising Marko's work and requesting him to continue to serve in his post.

Numerous renowned people of Dubrovnik, such as Captain Ivo Šišević and Professor Zdravko Šundrica, archivist of the Dubrovnik State Archives investigated the participation of local people in the construction of the Suez Canal, and thanks to them we are in possession of a number of interesting facts, with which the wider public is almost completely unfamiliar.

They mention twenty four stonemasons and ship-builders from Korčula who took part in building the canal walls from the very beginning of the construction in 1859; and the entrepreneur Lončarić of Selce, near Crikvenica, who mined the last rock that separated the waters of the Mediterranean from the Red Sea in 1869, for which he was paid 60 ducats. A member of the Dubrovnik Franciscan Order, Lujo Čurčija, who at the time



was serving as the Bishop of Alexandria and Apostolic Vicar of Egypt, blessed the Suez Canal. On 17 November 1869, surrounded by crowned heads and distinguished people from all over the world, he raised his hands over the Suez Canal, wishing a happy voyage to the ships that were to pass through it in the future, and poured the blessed water into the water connecting the two seas. **The fate of this member of the Dubrovnik Franciscan Order - whose name has become a permanent witness to this historic moment - remains a mystery**, because he disappeared without a trace on the way back to his City.

Although the Suez Canal sped up travel for «sea wolves» and ships, a number of sea enthusiasts were not exactly happy with the canal's opening. They included seamen whose sea life was strongly connected with their love of sailing boats. They complained that the newly-open gateway in the almost completely closed Mediterranean

basin made sailing difficult, and that the construction of the Suez Canal disturbed both the atmospheric balance in the Mediterranean and the direction of the winds which made sailing possible along particular routes in different seasons. Even if they were right, the beauty of sailing was superseded by the material interest of the shipping companies, which was more than justified by the Suez Canal construction.





# ČIOPE

**N**ebo iznad stare dubrovačke jezgre ljeti podsjeća na najprometnije zračne luke svijeta. Stotine čiope prelijeću krovove iz svih smjerova uz prepoznatljiv cvrkut. Živahno lete, okreću se, izvijaju, klize, ponekad se uzbuđeno progone i glasno kriješte. Ali njima kao da upravlja neki nevidljivi kontrolor leta, jer se uspješno mimoilaze u svoj toj gužvi i bez problema stižu na konačno odredište. Crescendo njihova glasnoga kliktanja ponekad nadglasa razgovore na Stradunu, toliko su glasne kao da žele da ih se čuje, pa sve i da nećete morate podignuti glavu prema nebu. Dubrovčani su na to navikli, no turisti su često iznenađeni, ali i zadivljeni njihovim prodornim vriskom i brojnošću, pa turistički vodiči uz priču o kulturnopovijesnim znamenitostima Grada, nerijetko odgovaraju i na pitanja o čiope.

Čiope su intrigantne i znanstvenicima. Ugledni dubrovački prirodoslovac i ornitolog Ivo Tutman 1980. obranio je doktorsku disertaciju Sastav i dinamika mješovitih populacija ptica dubrovačkog područja. Iz njegovog doktorskoga rada doznajemo da na širem području Grada obitavaju tri vrste čiope-bijela čiope *Tachymarptes melba*, čiope (crna čiope) *apus apus* i siva ili hridna čiope *Apus pallidus*. Ova posljednja gnijezdi se po

okomitim i nepristupačnim obalama, tek ponekad se može vidjeti u staroj dubrovačkoj jezgri.

Bijela je čiope najčešća ljetna ptica Dubrovnika, nigdje nije toliko brojna na obali kao u povijesnoj dubrovačkoj jezgri. Otpornija je na vremenske prilike od srodne joj crne čiope pa stoga dolazi ranije, a vraća se kasnije. Dolazi tijekom travnja, jaja nese krajem svibnja, a leže se početkom lipnja. Gnijezdi se u pukotinama stijena, rupama gradskih zidina, pročeljima kuća, ili u krovnim konstrukcijama. Ptići ostaju u gnijezdima dok ne postanu posve sposobni za let, a to je krajem srpnja i početkom kolovoza. Tada velika jata odraslih i mladih ptica svako jutro napuštaju svoja gnijezda i odlijeću vrlo daleko u potragu za hranom. Zajedno se vraćaju pred zalazak sunca kada svojim glasanjem čine prepoznatljivu zvučnu kulisu Grada. One s područja stare gradske jezgre ponekad tek krajem listopada odsele na jug.

Crna čiope također je brojna u staroj dubrovačkoj jezgri, čini zasebna jata i ne miješa se s bijelom. Kada pođu u potragu za hranom one se brzo vraćaju u gnijezda. Crna čiope izvrstan je letač, tijela izuzetno prilagođenoga životu u zraku. Provodi najviše vremena od svih ptica u zraku, leti brže, snažnije i

žustrije od lastavica, obično u velikim i bučnim jatima. Neke čak i noć provode u letu, spavajući u zraku. Zanimljivo, monogamna je, odabrani parovi ostaju zajedno više godina. Korisna je jer uništava komarce i mušice, a zanimljivo je da u gnijezdo mladima ne nosi po jednog kukca nego ih u grlu skuplja i lijepi u loptice. Svaka loptica u prosjeku sadrži oko 300 kukaca. Ona je i svojevrzni meteorolog - niskim letom najavljuje promjenu vremena i dolazak kiše jer, kada je hladno ili vlažno, mušice i komarci lete niže.

Pa, iako ponekad, velika bučna jata podsjetite na scene iz Hitchcockovih Ptica, čiope su omiljeni sezonski stanovnici Grada. Dogodi se i da njihovi kliktaji nadglasaju koncerte u Kneževu dvoru, no i to je dio ljetnog ugođaja Grada, na kojeg sa simpatijama gledaju i brojni poznati umjetnici čije je muziciranje pratio prodorni ptičji vrisk.

Čiope u svojim djelima spominju i poznati dubrovački pisci Ivo Vojnović i Mato Vodopić, a koliko su očaravajuće svjedočio je svojedobno i veliki hrvatski pjesnik Dragutin Tadijanović. Prvi put u Dubrovnik je došao 1923. kao osamnaestogodišnji učenik, a 80 godina kasnije taj prvi susret s Gradom pamtio je po cvrkutu čiope. „Nikad neću zaboraviti cvrkut čiope koji sam



u predvečerje slušao nad Stradunom,  
kod Orlandoва stupa, kod Sata.

Godinama sam nosio njihov cvrkut kao  
muzičku pratnju uz svoj prvi doživljaj  
Dubrovnika.“ Veliki pjesnik više nije  
s nama, ali o čiopama svjedoče stihovi  
njegove pjesme Moj Dubrovnik.

Čiopa je, dakle, jedan od simbola  
Dubrovnika. U Gradu, čiji građani  
rijetko prosvjeduju, upravo je mala  
crna ptica u proljeće 2012. izazvala  
prosvjedni skup. Projekt obnove kula  
od Pila predviđao je postavljanje  
zaštitnih mreža koje su onemogućavale  
čiopama ulaz u gnijezda. Dovoljan  
razlog da se Dubrovčani dignu na noge.  
Uputili su apel resornoj ministrici,  
održali miran prosvjed. Mrežice su  
uklonjene po hitnom postupku, sljedeći  
dan, a čiope su se vratile u svoja  
gnijezda.

Čiope su dio životnoga ciklusa Grada,  
kada se vrte nakon zime glasnici  
su novog godišnjeg doba, pa smo  
odmah bolje raspoloženi, objašnjavaju  
stanovnici stare gradske jezgre. Bez  
njih bi Grad bio prazan, nepotpun  
bez prirodne glazbene kulise. Važno je  
spomenuti da je čiopa vjerna rodnome  
kraju i da se uvijek vraća na mjesto na  
kojemu se izlegla.



# SWIFTS

The sky above Dubrovnik's Old City is reminiscent of the world's busiest airports. Hundreds of swifts fly over the roofs from all directions with their familiar twitter. They dart about, rotate, twist, glide and sometimes excitedly chase each other shrieking loudly. They seem to be led by an invisible flight controller, because they manage to miss each other in all this throng and reach their destinations without any problems. The crescendo of their noisy twitter is at times louder than the voices in the Stradun. They are extremely shrill as if wishing to be heard, so you have to look up, even if you don't want to. The people of Dubrovnik are used to that, but the tourists are often surprised and impressed by their loud screams and huge numbers. When telling visitors about the City's cultural and historic sites, tourist guides often answer questions about the swifts too.

Scientists are also intrigued by swifts. In 1980 the prestigious Dubrovnik natural scientist and ornithologist, Ivo Tutman, defended his doctoral dissertation on *The Structure and Dynamics of the Mixed Bird Populations in the Dubrovnik Area*. According to his dissertation, three species of swifts inhabit the City's wider area: the Alpine Swift (*Tachymarptes melba*), the Common Swift (*Apus apus*) and the Palid Swift (*Apus pallidus*). The latter nests on vertical and inaccessible seaside cliffs, but can occasionally be seen in Dubrovnik's Old City.

The Alpine Swift is the most commonly found summer bird in Dubrovnik, and its numbers on the coast are never as great as within the Old City. It is more resistant to weather conditions than its relative the Common Swift, so it comes to our region earlier and leaves later. It arrives in April, nests in early May, lays eggs in late May and the eggs hatch in early June. It nests in the cracks of cliffs, holes in the city walls, on the facades of houses and under roofs. Baby birds remain in the nests till they become capable of flying, which happens late in July and early in August. At that time huge flocks of both adult and young birds leave their nests every morning and fly very far in search of food. Returning together before sunset, swifts create the City's background music with their loud twitter. The swifts from the Old City sometimes migrate to the south only in late October.

Also numerous in Dubrovnik's Old City, the Common Swift forms separate flocks and doesn't mix with the Alpine Swift. After searching for food, the birds quickly return to their nests. The Common Swift is an excellent flyer, and its body is exceptionally well adapted to living in the air. Staying in the air longer than any other bird, it flies faster, and more vigorously and dynamically than swallows, usually in huge and noisy flocks. Some swifts even spend the night flying and sleeping in the air. Curiously enough, some couples remain

together for many years. The Common Swift is useful for killing mosquitoes and flies. To its young in the nest it doesn't bring one insect at a time, but gathers them in its throat and presses them into small balls. Each ball contains 300 insects on average. The bird is also a sort of meteorologist – when flying low it announces a change of weather and rain, because when it is cold or damp flies and mosquitoes fly lower.

However, although their huge noisy flocks at times resemble scenes from Hitchcock's *The Birds*, swifts are the City's favourite seasonal residents. It can also happen that their screams are louder than the concerts at the Rector's Palace. However, that too is a part of the City's summer atmosphere, appreciated by many famous musicians whose playing has often been accompanied by the birds' piercing screams.

Swifts are mentioned in works by the famous Dubrovnik writers Ivo Vojnović and Mato Vodopić, while the amazing charm of the birds was also witnessed by the great Croatian poet Dragutin Tadijanović. He first arrived in Dubrovnik in 1923, as an eighteen-year old student, and eighty years later he remembered his first encounter with the City by the twitter of swifts. "I will never forget the swifts' chirping above the Stradun, which I used to listen to in the early evening by Orlando's Column and by the Clock-Tower. For many years I carried with me their twitter as the background music to my first encounter

with Dubrovnik.” The great poet is no longer with us, but swifts are eternalized in the verses of his poem *My Dubrovnik*.

The swift is, therefore, one of Dubrovnik’s symbols. In a City whose residents seldom protest, it was precisely this small black bird that caused a protest meeting in the spring of 2012. The Pile Towers restoration project had provided for the placing of protective nets which prevented the swifts from entering their nests. It was a good enough reason to alarm the residents of Dubrovnik. They sent an urgent appeal to the relevant minister and held a peaceful protest meeting. The following day the nets were removed expeditiously, and the swifts returned to their nests.

Swifts are a part of the City’s life cycle. Returning there when the winter is over, they herald a new season, and we are all in a better mood – explain the Old City residents. Without them the City would be empty, and incomplete without its natural background music. Worth mentioning is that the swift is faithful to its homeland and it always returns to the same place it was hatched.





# NAJKA MIRKOVIĆ

# Dubrovnik se mora davati...

**N**ajka Mirković rođena je u Bratislavi. Od ranoga djetinjstva živi u Dubrovniku gdje je završila gimnaziju, a potom diplomirala na Fakultetu za turizam i vanjsku trgovinu. U Foto klubu Marin Getaldić 1986-te završila je tečaj fotografije. Od tada fotografija postaje jednom od njezinih važnijih životnih preokupacija u profesionalnom, ali i u osobnom smislu. Voditeljica je zapaženih foto radionica, suradnica Dubrovačkih muzeja – Arheološkog muzeja na snimanju kulturno - spomeničke baštine. Od 2002-ge nižu se samostalne Najkine izložbe u Dubrovniku, Splitu, Zagrebu i Mostaru. Već u okrilju svoje obitelji dubrovačka fotografkinja Najka Mirković nalazi same početke svoga zanimanja za fotografiju, kao umjetničkom iskazu vlastite osobnosti. Ambijent i atmosfera Dubrovnika i okolice izvorište su motiva Najkinih fotografija. U svakodnevnom, skromnom i običnom otkriva posebnost, fotografijom čini vidljivim nešto što nam u površnosti našeg vremena izmiče. Naizgled poznato prikazuje na način na koji ga nikada dotad nismo doživjeli. Poniranje u samu bit objekta razotkrivajući ga svojim pronicavim duhom, način je i stil ove umjetnice, i to čini se, ne samo u njenom bavljenju fotografijom, već i u načinu mišljenja i doživljavanja svijeta.

Tematski zanimljivi pristupi u gotovo svim ciklusima Vašega fotografskog rada određeni su vrlo emotivnim doživljavanjem Dubrovnika ...

*Duboka povijesna utemeljenost Dubrovnika i njegove tradicije i snaga i ljepota njegovog prirodnog ambijenta, moja su stalna*

*fotografska preokupacija. S radošću uvijek otkrivam nove i nove aspekte toga sklada. Svaki korak bliže razumijevanju njegove estetike, tajne, uravnoteženosti i energije, koju Dubrovnik još i te kako ima, bliže sam i pronalazaženju sklada u samoj sebi. I kada je u pitanju ciklus fotografija s motivima iz klaustara Franjevačkog samostana s bogatstvom živih lica i kamenih likova koje sam tamo snimala, kada fotografiram i istražujem prirodu Šipana pejzažnom fotografijom kroz sva godišnja doba, kad snimam svetkovinu sv. Vlaha i emocije ljudi koje taj blagdan izaziva na njihovim licima, a i onda kad kadrovi odražavaju ljepotu i plastičnost egzota Botaničkog vrta na Lokrumu, uvijek je namjera ista. Proniknuti u samu bit i izvući van unutarnju ljepotu.*

Svjetlo koje je uostalom i osnova fotografije, Najka Mirković koristi kao metodu razotkrivanja, ali i kao simbol dobra, prilazeći objektu s ljubavlju i znatiželjom. Intuitivno, igrom svjetla i boje stvara novu ljepotu koja sam objekt fotografiranja postavlja u domenu nadrealnog.

U svom umjetničkom hodu, čini se, dolazite do točke kada se tope granice između samoga objekta koji fotografirate i cijele okolne atmosfere, svjetla i boje se pretapaju, forma se gubi. Idete k apstraktnom. Fotografija prestaje biti samo odraz realnog, postaje kreacija nove stvarnosti, nove poruke.

*Krupni plan mi inače najviše odgovara, približiti se, zaroniti, i gotovo dodirnuti energiju onoga što snimam, u tome nalazim ispunjenje. Inače, forma mi postaje sve manje važna. Takav pristup dio je i mog svjetonazora općenito.*


Što bi to značilo budući je u vašem fotografiranju vidljivo kako poštujete, prepoznajete i uvijek s estetskim predznakom dokumentirate i samu formu? Stavlanje forme u drugi plan za mene znači otvoriti se energijama, ljudima, zajedništvu. U tome vidim i snagu ovoga Grada. Upravo u nužnosti da bude otvoren i da se daje. Snaga zajedništva kroz povijest, to je ono što prepoznajem kao bit koja čini Dubrovnik vrijednošću koja traje. Kada sam surađivala s Arheološkim muzejom snimajući arheološku baštinu, u tom putovanju kroz vrijeme spoznala sam kolika je zapravo energije i emocija ugrađeno u ovaj Grad. Iako se ponekad čini da nije tako, Dubrovnik još uvijek i te kako zrači, daje, širi tu emociju koja je kroz stoljeća ugrađivana u njegov dub i njegove mire. Koliko će još biti te energije, ne znam, ali optimist sam. Moramo biti velikodušni, upravo zato jer baštinimo svu tu silnu ljepotu i vrijednost ovoga Grada. Ne trebaju nam smetati svi oni koji dolaze, fotografiraju, ili na drugi način odnesu negdje dugo energiju ovoga Grada... Oni i svoju energiju donose i dio njihove snage ugrađuje se u opću ljepotu kojom Dubrovnik onda nanovo zrači. Turisti nam ne dolaze samo radi doživljaja neporecive ljepote koju Grad ima, dolaze u potrazi za ljudskošću i toplinom, dragocjenostima što ih na cijelom Mediteranu još uvijek možemo naći. Ja sam toga svjesna... trebamo toga svi biti svjesni.





# NAJKA MIRKOVIĆ

## *Dubrovnik must give of itself*



**N**ajka Mirković was born in Bratislava. Since her early childhood she has been living in Dubrovnik, where she attended the grammar school and graduated from the Faculty of Tourism and Foreign Trade. In 1986 she completed a photography course, and since then photography has become one of the major interests in her life, both in the professional and private sense. She has conducted a number of well-received photography workshops, and has taken part as an associate of the Dubrovnik Museums' Archaeological Department in photographing historical artefacts. Since 2002, she has had one-man exhibitions in Dubrovnik, Split, Zagreb and Mostar. It was Najka Mirković's family

that encouraged her early interest in photography as an artistic expression of her own personality. The mood and atmosphere of Dubrovnik and its surroundings provide the source for the motifs of her photographs. She discovers a specific quality in every-day, simple and ordinary things, using photography to get us to see things we fail to notice in our superficial times. She shows us the seemingly familiar in a way we have never experienced before. Delving into the very essence of an object and revealing it by means of her astute mind is characteristic of the style of this artist, not only in her photography, but also in her way of thinking and her perception of the world.

**Your intriguing approaches to your subject in almost all the cycles of your photographic work have been determined by your extremely emotional perception of Dubrovnik...**

*As a photographer I am constantly deeply aware of Dubrovnik's ancient history and tradition, and of the power and beauty of its natural atmosphere. I rejoice in discovering new aspects of this harmony over and over again. Every step in understanding the aesthetics, mystery, balance and energy which Dubrovnik definitely still possesses brings me closer to discovering the harmony within myself. Whether it's a question of my series of photographs of motifs from the Franciscan Monastery Cloister with the wealth of human faces and stone figures I captured there, my landscape photographs exploring the Island of Šipan's countryside in all seasons, photographs of the Festival of St Blaise and the emotions it arouses reflected on people's*

*faces, or photographs capturing the beauty and form of exotic plants in the Botanic Garden on the Island of Lokrum – my aim is always the same. To delve into the very essence of things and bring their inner beauty to the surface.*

Najka Mirković uses light – which is, after all, the basis of photography – as a method of exploration but also as a symbol of good, approaching the object with love and curiosity. By employing the play of light and colour, she intuitively creates a new beauty which takes the photographed object into the realm of the surreal.

It seems that walking along your artistic path you have reached a point when the borders between the object that you photograph and the entire surrounding atmosphere melt, when light and colour blend and the form is lost. You head towards abstraction. No longer a reflection of the realistic world, your photograph creates a new reality and a new message.

*Close-up photography is my favourite, and I am fulfilled when I get close to the object, go deep and almost touch the energy of the object I am photographing. By the way, form is becoming less and less important to me. Such an approach is also a part of my world view in general...*

What is that supposed to mean, taking into consideration that your photography clearly shows that you also respect, recognise and document form, always adding your own aesthetic flair?

*My taking the spotlight off the form means to open myself up to energy, people and togetherness. In that I also see the City's strength, particularly because it is necessary for it to remain open and give of itself. The power of togetherness throughout history is what I recognize as the essence of what makes Dubrovnik a lasting value. When, during my collaboration with the Archaeological Museum, I photographed Dubrovnik's archaeological heritage, I realized – as if travelling through time – how much energy and emotion have been incorporated into the City. Although at times it doesn't seem so, Dubrovnik still very much radiates, gives and spreads the emotion that has been built into its spirit and its walls for many centuries. I don't know how much of that energy will survive, but I am an optimist. We must be generous, precisely because we have inherited the City's immense beauty and value. We shouldn't be annoyed by all the people who come, take photographs, or in some other way carry off the City's energy. They also bring their own energy, and part of their strength becomes absorbed into the overall beauty which Dubrovnik again radiates. Tourists come to the City not only to experience its indisputable beauty, they come searching for human qualities and warmth, treasures one can still find all over the Mediterranean. I am aware of that ... and all of us should be.*



# KAVANA “DUBRAVKA” NA PILAMA

**R**azvojem prometa, naročito parobrodarskog i željezničkog, sredinom 19. stoljeća u Europi dolazi do promicanja nove gospodarske djelatnosti – turizma. Zahvaljujući bogatoj povijesti i kulturnoj baštini, poboljšanju općih uvjeta života i usluga (voda, električna energija, telefon, kupališta, izletišta...), a posebno izgradnji nove bolnice na Boninovu 1888. godine, stvoreni su osnovni preduvjeti za turistički razvitak Dubrovnika. Grad sve češće posjećuju stranci, pa sve to pogoduje ozbiljnijem razvoju ugostiteljske djelatnosti.

Birimišina kavana na Brsaljama (Pile), otvorena 1836. godine, predstavlja prvi moderni ugostiteljski objekt u Dubrovniku. Vlasnik je bio Nikola Birimiša koji je izgradio ovu zgradu s namjerom da u njoj otvori kavanu i tako započne vlastiti kavanski obrt. Nalazeći se na gotovo idealnom mjestu, kavana uskoro postaje najomiljenije i najpopularnije okupljalište Dubrovčana i njihovih gostiju. To potvrđuje i Luko Didak Sorgo (Sorkočević) koji u jednoj latinskoj poslanici piše Matu Lujovu Zamanji: „Kad se vratiš kući, naći ćeš novu kafanu, u kojoj možeš dobiti sladoled i čitati novine







i vidjeti ćeš nasred Brsalja česmu, onud šeću raskošno odjevene gospe i djevojčice, tu fenjeri obješeni od stabla osvjetljaju kao sunce sav taj prizor“.

U kavani ili pred njom često je svirala vojna glazba. Iako je prvotno imala službeni naziv „Caffe all' Arciduca Federico“, a kasnije „Nadvojvoda Maksimilijan“, Dubrovčani su kavanu često nazivali imenom vlasnika, pa su govorili da idu „U Birimiše“ ili da će biti „Pred Birimišom“. Ovu kavanu su tijekom jutra posjećivali najviše stranci i stariji gospari, budući da je bila ljubazna i kvalitetna posluga i ukupno dobra usluga. Pred kavanom je naročito bilo živo tijekom ljetnih mjeseci kada bi se „cijeli Dubrovnik preselio ovdje da uživa u izvrsnom sorbetu (sladoledu), sjedi na čistom zraku, sluša sviranje vojničke kapele ili jednostavno šeta ispred nje“.

Kavana je kasnije nazvana „Dubravka“ i pod tim imenom, poslujući stalno na istom mjestu, djeluje i danas.

Godine 1933., Kavana „Dubravka“ je nakon kraće obnove i uređenja bila ponovno otvorena za posjetitelje, što potvrđuje i oglas objavljen u lokalnim novinama: Restauracija „Dubravka“ na Pilama otvorena je i na novo uređena, pod vodstvom našeg poznatog restauratera g. Luke Šarića – „domaća i strana kuhinja. Abonamenti uz dobre uvjete. Cijene umjerene.“

Na početku Domovinskog rata 1991., Kavana „Dubravka“ je teško oštećena (granatirana je četiri puta). Odmah po završetku ratnih događanja, prišlo se njezinoj obnovi. Učinjeno je to izuzetno kvalitetno i Kavana je ponovno primila goste 9. srpnja 1998. godine, pred početak 49. Dubrovačkih ljetnih igara.

Danas „Dubravka“ radi kao kavana i restaurant, pružajući i dalje vrhunsku ugostiteljsku uslugu. Svojim izgledom, ova najstarija dubrovačka kavana, u cijelosti se uklapa u ljepotu dubrovačkih zidina promičući istinu o Dubrovniku i njegovu turizmu, na najbolji mogući način, i to već punih 176 godina.



Alongside the development of traffic, particularly steamship- and rail traffic in the mid 19th century, Europe saw the promotion of a new branch of industry – tourism. Owing to Dubrovnik's rich history and cultural heritage, the improvement in general living standards and services (water, electricity, telephone, bathing and excursion places...), and particularly the construction of a new hospital at Boninovo in 1888, the basic prerequisites for the City's tourist development were created. The City also received more and more visits from foreigners, all of which contributed to a major development of the catering trade.

Birimiša's café at Brsalje (Pile), which opened in 1836, was the first modern catering establishment in Dubrovnik. It was owned by Nikola Birimiša, who constructed the building with the aim of opening a café and starting his own catering business. Located in an almost ideal place, the café soon became the most favoured and popular gathering place of both the residents and guests of Dubrovnik. Luko Didak Sorgo (Sorkočević) bears witness to this in a Latin letter to Mato Lujov Zamanja: «When you come home, you will come across a new café, where you can have an ice-cream and read newspapers. In the middle of Brsalje you will see a fountain

# THE DUBRAVKA CAFÉ AT PILE



around which ladies and young girls walk dressed in fancy clothes. Lanterns hanging on the trees light up the whole scene like the sun».

A military band often played inside or in front of the café. Although it was officially called *Caffe all' Arciduca Federico* in the beginning and *Archduke Maximilian* later on, the people of Dubrovnik often called the café after its owner, and used to say that they were going over to «Birimiša's» or would be in front of it. In the morning the café was mostly frequented by foreigners and elderly gentlemen, due to its friendly and high quality staff and excellent service.

The café was particularly lively during summer months, when «the whole of Dubrovnik came there to savour the

delicious *sorbet* (ice-cream), sit outside enjoying the fresh air, listen to a military band, or just walk in front of it».

Later named *Dubravka*, the café has continued to exist and work under the same name and at the same location up to this day.

In 1933, after a short period of renovation and restoration, the Dubravka Café was reopened for visitors, as confirmed by the following advertisement in a local newspaper: «The Dubravka Café has been reopened and renovated by the distinguished restorer, Mr. Luka Šarić. – Local and international cuisine. Advantageous meal subscriptions. Reasonable prices.»

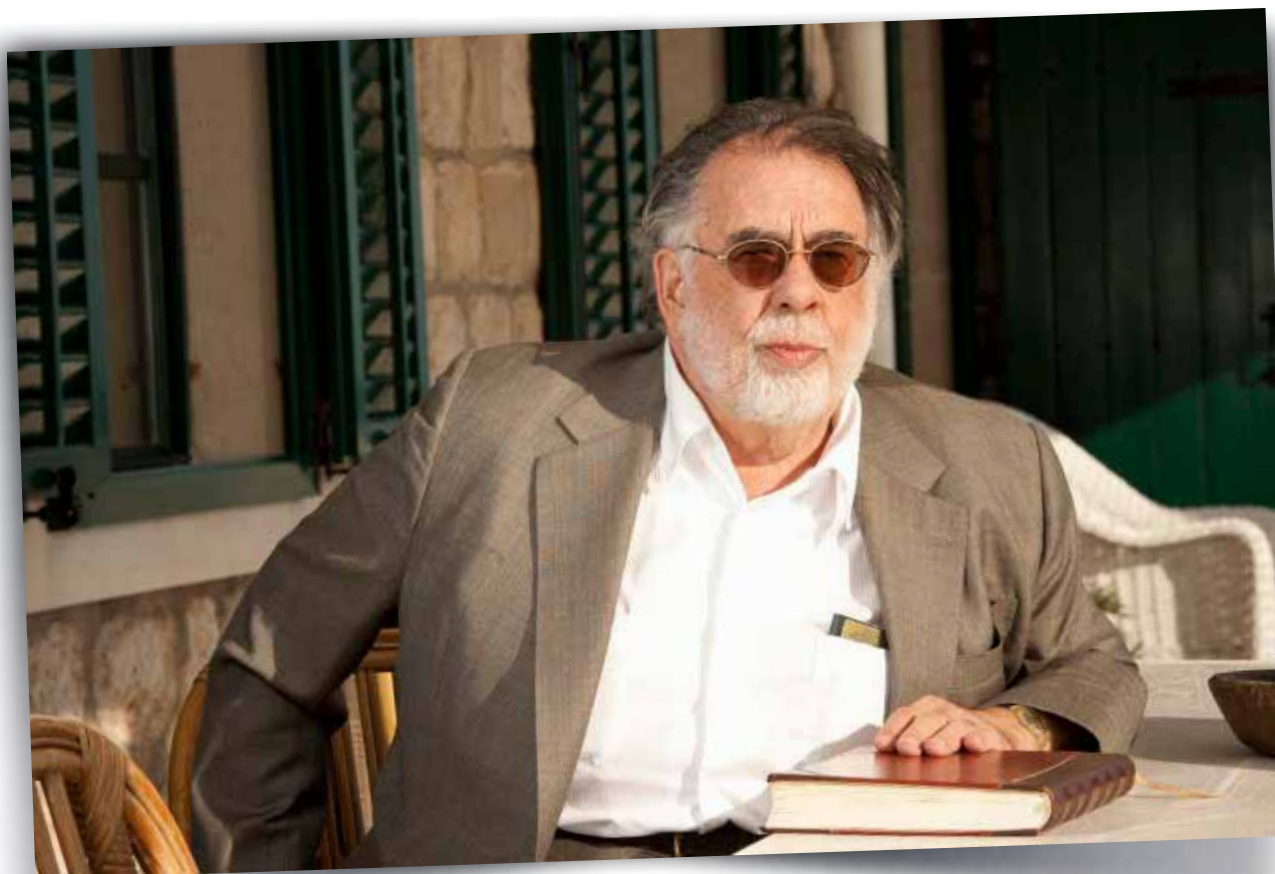
At the beginning of the Croatian War of Independence of 1991, the Dubravka Café was heavily damaged (it was

shelled four times). The restoration work on the café, which commenced shortly after the war's end, was carried out expertly, and the Café was reopened on 9 July 1998, shortly before the beginning of the 49th Dubrovnik Summer Festival.

Nowadays both a café and restaurant, *Dubravka* continues to offer a top quality catering service. Blending perfectly with the beauty of the Dubrovnik city walls, Dubrovnik's oldest café has been promoting the story of Dubrovnik and its tourism - in the best possible way - for the last 176 years.



## *Coppola je u Dubrovniku završio scenarij za novi film*



**D**ubrovnik je oduvijek privlačio slavne i poznate. Najbolji dokaz tome su i ovogodišnji gosti, među kojima izdvajamo Francisu Coppolu, Tinu Turner i Ottavia Missonija. Slavni redatelj Francis Coppola u Dubrovniku je boravio nakon točno pedeset godina i to ponovno u istom hotelu, „Excelsioru”, gdje je dovršavao scenarij za svoj novi film. Za posljednjeg posjeta 1962. godine, u “Excelsioru” je pisao scenarij za “Kišne ljude”. Prošetao se Stradunom, popio kavu i novinarima

ispričao kako ga uz Dubrovnik vežu lijepe uspomene, da je Grad prekrasan i da će možda jedanput postati mjestom snimanja nekog njegovog filma. Svoj godišnji odmor iz Dubrovnika je započela i najslavnija rock and roll baka na svijetu, fantastična Tina Turner, koja je s prijateljima krstarila Sredozemljem. Poznatog i dragog modnog dizajnera i likovnog umjetnika, Ottavia Missonija, Dubrovnik uvijek dočekuje širom raširenih ruku, jer je ovdje čest gost, ali proteklog ljeta bilo je i više razloga za slavlje. Slavni Missoni došao je u

svoj rodni grad, Dubrovnik, gdje je rođen 1921., kako bi nazočio otvaranju svoje velebne izložbe u Muzeju Dulčić, Masle, Pulitika. Sa suprugom Rosom rado dolazi na jug Hrvatske, jer je i njegova ljepša polovica zaljubljena i očarana prirodom i morem Dalmacije. Missoni je novinare iznenadio kada je na hrvatskom jeziku rekao da se uvijek predstavlja kao “Dalmatinac s talijanskom putovnicom.”. Missonijevi rođaci i danas žive u Dubrovniku.



*Coppola completed  
the script for his  
new film  
in Dubrovnik*



Dubrovnik has always attracted celebrities. The best proof for this statement are this year's visitors to Dubrovnik, who include Francis Coppola, Tina Turner and Ottavio Missoni. The famous film director Francis Coppola came back to stay at the same hotel in Dubrovnik, the Excelsior, after exactly fifty years, where he was completing the script for his new film. During his last visit in 1962 he wrote the script for his film *The Rain People* at the Excelsior Hotel. Coppola walked along the Stradun, had a cup of coffee and told journalists about his lovely memories of Dubrovnik. He declared

the City magnificent and that it might one day become a venue for shooting one of his new films. Dubrovnik was also the starting point for the holiday of the world's most famous rock & roll granny, the fantastic Tina Turner, who was cruising the Mediterranean with her friends. Dubrovnik always welcomes the famous, likeable fashion designer and painter Ottavio Missoni with open arms. A frequent visitor to Dubrovnik Missoni had many reasons for celebration last summer. Born in Dubrovnik in 1921, he

came to his native city for the opening of his impressive exhibition at the Dulčić, Masle and Pulitika Museum. He loves to visit the Croatian south with his wife Rosa, because his better half is also charmed by the nature and sea of Dalmatia. Missoni surprised journalists by explaining in the Croatian language that he always introduces himself as «a Dalmatian man with an Italian passport». Missoni's relatives still live in Dubrovnik.





# Ljuta naranča

**G**orka ili ljuta naranča, kako je nazivaju Dubrovčani, oduvijek je krasila dubrovačke đardine i bila gotovo nezaobilazan detalj uz kamene zidove, glorijete, u vrtovima samostana i ljetnikovaca. Danas pozdravlja posjetitelje Dubrovnika u parkovima na zapadnim i istočnim vratima od Grada, posebno u jesen i zimi kad se zimzelene grane ljutih naranča svijaju od zrelih plodova. Ima ona značajno i čvrsto mjesto u povijesti i tradiciji Grada Dubrovnika. Intenzivno narančasti do crveni plodovi resili su odvažda vrtove Franjevačkog samostana o čemu svjedoči P. Casole u svojim putopisima iz 1494. godine: » ... u kojima naranče, šipci i druge vrijedne stvari natkriljuju cijeli samostan«. Tijekom dubrovačkih blagdana i festa povijesna jezgra Grada tradicionalno se ukrašava lovorovim vijencima dekoriranim ljutim narančama. Ljutu naranču su najvjerojatnije donijeli pomorci još u vrijeme Dubrovačke Republike, a s vremenom je postala neizostavno stablo u svakom tradicionalnom dubrovačkom đardinu gdje ponosno svojom ljepotom i mirisom plijeni pažnju. Ljuta naranča na naša područja dolazi u X. stoljeću s Arapskog poluotoka, dok slatka naranča na područje Sredozemlja dolazi tek u XVI. stoljeću kada je unose portugalski pomorci s prostora današnje južne Kine. Dakle, na naše prostore, ljuta

naranča je došla vrlo rano i udomaćila se na prostorima tadašnje Dubrovačke Republike, gdje je postala sinonim za lijepo uređen i njegovan vrt. Inače je vrlo izdržljiva i dugovječna biljka.

Ovo voće svojim imenom zna zbuniti goste i znatiželjnike. Naranča, pa ljuta? Moguće? Da, ova jedinstvena biljka raste u Dubrovniku. Izgledom podsjeća na *običnu* naranču, no okus joj krase svojevrsna ljutina.

Od davnina je poznata u gastronomiji, a ima i ljekovita svojstva. Doslovce je pravo prirodno blago – i kako to nerijetko biva kod nas, nedovoljno iskorišteno, dok je iskoristivost ove biljke u svjetskoj prehrambenoj i kozmetičkoj industriji respektabilna.

U vrijeme Dubrovačke Republike, već u 12. stoljeću, ljutu naranču moglo se naći na gradskoj tržnici, a ovi sočni plodovi kao i listovi imali su bitnu ulogu u gastronomiji dubrovačkog kraja onoga doba, kao i danas. Zahvaljujući njezinom karakterističnom mirisu i okusu koristila se kao začim u kuharstvu, darivala dragim osobama i kalendarima, a na dubrovačkim trpezama ljuta naranča je i danas nezamjenjiva uz božićno masnije pečenje. Poznata je i dubrovačka torta od ljute naranče i mjendela. Od dijelova biljke proizvode se svjetski poznata alkoholna pića: Grand Marnier, Cointreu, Curacao i Triple sec. Umjesto limuna cijedila se ljuta naranča u čajeve kod prehlada i gripe. Čaj od njenih

listova rabio se za smirenje živaca i za ispiranje rana i lakšu probavu. Vojnović je zapisao: "Lišće naranče daje miran san." Uz kamenice se posluživala ljuta naranča, a ne limun. Danas se rabi posebno ukusan i aromatičan džem i sirup, njezina kora se riba za kolače, a dubrovačka želatina nezamisliva je bez soka ljute naranče. Lišćem ljute naranče odvažda su se ukrašavale izvorne dubrovačke slastice, a u ocijedeni sok naranče kapnulo bi se nekoliko kapi ruzolina i tako posluživalo. Od kore naranče pripremaju se poznati arancini. Njezino eterično ulje upotrebljava se u industriji parfema, a do danas su sačuvani i recepti za poseban džem od ljutih naranča koji može poslužiti kao izvorni dubrovački suvenir. Procjenjuje se da na širem dubrovačkom području danas ima oko 2000 stabala ljute naranče, te da jedno stablo daje prosječno 20 kg ploda, dakle sveukupno približno 40.000 kg. Ta količina tih dragocjenih plodova, nažalost, nije dovoljno iskorištena, a većim interesom za preradu plodova ljute naranče u džem, marmeladu, arancine i ostalo može postati značajan čimbenik u ukupnoj gospodarskoj ponudi dubrovačkog kraja što je kompatibilno sa slikom Dubrovnika kao uspješnog i prepoznatljivog turističkog branda, tim više što ova voćka ne zahtijeva posebnu pažnju.





# Ljhe

**N**aranče se dobro operu, kora oguli, a potom drži u vodi 24 sata. Iz pulpe (*mesnatog dijela*) naranče izvade se koštice i kuhaju (*oko pola sata*) u pola litre vode te ostave u staklenoj pokrivenoj posudi u hladnjaku 24 sata. Pulpa se razdvoji na kriške koje treba još prepoloviti te im dodati šećer i ostaviti pokriveno u posudi 24 sata na sobnoj temperaturi. Nakon 24 sata kore se isperu i izrežu na uske i sitne rezance. Koštice skuhanе u vodi procijede se (preko plastične cjediljke) i isperu vodom, a potom dopune količinom od pola litre vode.

Voda od kuhanih koštica pomiješa se s pulpom naranči (prepolovljenim kriškama pomiješanim sa šećerom) i izrezanom korom, a potom pristavi na oganj pa kad sve zajedno provri kuha se 30-ak minuta, uz povremeno miješanje. Kuhani vrući džem ulijeva se u staklenke (prethodno zagrijane u pećnici na 70 °C). Staklenke se čvrsto zatvore poklopcima i okrenu naglavce (na poklopac), pa ostave tako 15 minuta, kako bi se poklopac sterilizirao vrućim džemom.

Ima više vrsta recepata i načina pripremljavanja džema od ljute naranče u našem Gradu i svaki je dobar na svoj način. Navedeni recept je proizveden u Humanitarnoj i mirotnoj udruzi „Deša“ Dubrovnik, a u više je navrata osvajao zlatnu medalju na hrvatskim festivalima pekmeza, džema i marmelade.

**W**ash bitter oranges thoroughly. Remove the peel and soak in water for 24 hours. Remove the seeds from the pulp (orange flesh) and boil (for about half an hour) in 1/2 litre of water. Refrigerate in a covered glass bowl for 24 hours. Slice the pulp, cut the slices into halves, add sugar and keep in a covered bowl at room temperature for 24 hours. After 24 hours, cut the orange peel into small and thin strips. Strain the boiled seeds (using plastic strainer), rinse with water, and add 1/2 litre of water.

Mix the water in which the seeds were boiled with the orange pulp (orange slices cut in halves mixed with sugar) and the orange peel strips. Put the

mixture to boil and cook for about thirty minutes stirring occasionally.

Pour the hot jam into glass jars (previously heated in the oven at 70°C). Cover the jars firmly, turn upside down and leave for about 15 minutes in order to sterilize the jar covers with hot jam.

There are several bitter orange recipes in Dubrovnik, each of which has its advantages. The aforementioned recipe is created at the Deša Humanitarian Society, a many times gold medal winner at Croatian jam and marmalade contests.



## DŽEM OD LJUTIH NARANČI

(*Omjer namirnica*)

## BITTER ORANGE JAM

(*Ingredient proportions*)

- naranče - Oranges	1	kg
- šećer - Sugar	1	kg
- voda ( <i>za kuhanje koštica</i> ) - Water ( <i>for boiling the seeds</i> )	1/2	l

# Bitter Orange

The sour or bitter orange – as the people of Dubrovnik call it – has always adorned the gardens of Dubrovnik as an almost indispensable detail against stone walls and glories in the courtyards of monasteries and summer residences. Nowadays it welcomes visitors in the gardens located at the western and eastern City gates, particularly in autumn and winter when the evergreen branches of the bitter orange trees become heavy with fruit. The bitter orange holds an important place in the history and tradition of the City of Dubrovnik. Its fruit, whose colour ranges from deep orange to red, has always adorned the Franciscan Monastery gardens, where – according to P. Casole's travelogue from 1494 – «oranges, pomegranates and other valuable plants shade the entire monastery». During holidays and festivities in Dubrovnik the Old City is traditionally decorated with laurel wreaths garnished with bitter oranges.

The bitter orange was most probably brought to Dubrovnik by seamen already at the time of the Dubrovnik Republic, and in the course of time it has become an essential tree in every traditional Dubrovnik garden, proudly attracting attention with its beauty and fragrance.

The bitter orange came to our region in the 10th century from the Arabian Peninsula, while the sweet orange was brought to the Mediterranean by Portuguese seamen from the area of present-day South China only in the 16th century. Therefore, the bitter

orange came to our region very early on and became naturalized in the then Dubrovnik Republic, having become a synonym for a beautiful and well kept garden. By the way, the bitter orange is a very hardy and long-lived plant.

The name of the fruit often confuses visitors and curious people. A bitter orange? Is that possible? Yes, indeed. This exceptional plant grows in Dubrovnik. It does look like an *ordinary* orange, but it has a specific bitter taste.

Recognised in gastronomy from ancient times, it also has medical properties. The bitter orange is literally a true natural treasure and – as often happens in our country – it is not sufficiently exploited, while the utilization of this plant in the world's food and cosmetic industry is considerable.

At the time of the old Dubrovnik Republic, already in the 12th century, the bitter orange was available in the open-air market, and its juicy fruit and leaves have continued to play a major role in the gastronomy of the Dubrovnik area right up to today. Owing to its characteristic scent and taste it was used as a spice in the culinary art, and given as a present to loved ones and to carol singers, whereas in present-day Dubrovnik cuisine one cannot imagine a fatty Christmas roast without bitter orange. The Dubrovnik bitter orange and almond gateau is widely known. World famous alcohol beverages such as Grand Marnier, Cointreu, Curacao and Triple sec are made from various parts of the plant. Bitter orange juice consumed with tea used to soothe colds and flu.

Tea made from bitter orange leaves calmed the nerves, facilitated digestion and was used for bathing wounds. In the words of Ivo Vojnović: "Bitter orange leaves bestow a peaceful sleep." Oysters were served with bitter orange, instead of lemon. Nowadays the most delicious and aromatic jam and syrup is made from bitter orange. Its grated zest is used for cakes, and one cannot imagine Dubrovnik gelatine without bitter orange juice. Bitter orange leaves have always been used for the decoration of Dubrovnik's local pastries, while freshly squeezed orange juice was served with a few drops of *ruzolin* (rose petal liqueur). The famous *arancini* are made from orange peel.

The bitter orange's essential oil is used in the perfume industry, while recipes for a special bitter orange jam – which could serve as an original Dubrovnik souvenir – have been preserved until today. It is estimated that nowadays there are around 2000 bitter orange trees in the Dubrovnik wider area and that a single tree gives 20 kg of fruit on average, which amounts to 40.000 kg altogether. The large quantity of this precious fruit is, unfortunately, not used sufficiently but – along with a growing interest in bitter orange fruit processing for jam, marmalade, arancini and other products – it could become a major item in the overall economy of the Dubrovnik area, which is compatible with the image of Dubrovnik as a successful and recognizable tourist brand, all the more so because the fruit does not require special care.



# 7 MEDALJA STIGLO IZ LONDONA



**I**kad stranac uđe na Vrata od Pila u Grad mora osjetiti taj spokoj ljepote i moći, osjećaj smirenja kao kad sve napokon dođe na svoje mjesto, pa ti se učini da više ne moraš ništa nego mirovati u toj potpunoj planetarnoj Dubravi. E, ali i Gospar ima svoju pokoru. I on vazda živi u „vječnom stresu“, bace ga u more prije nego i prohoda, prvi vaterpolski koraci dođu mu

kao prva pričest, a dalje slijedi život pod prijatnom Jugove himne ‘Tres, tres, tres se, tko u Jugu dirne se!’. Nema Dubrovčanina koji nije iskusio vaterpolo, ajmo se našalit’ - barem kao traumu u djetinjstvu. - Jug zaslužuje status vaterpolske metropole i Hrvatska bi se s Jugom morala ispršiti prema svijetu. Iako sam kao splitski novinar u sport navođen Hajdukom, oduvijek sam



osjećao dug i poštovanje prema tradiciji i bastionima vaterpola u Dubrovniku, košarke u Zadru. Taj fanatizam i strast prenošen s koljena na koljeno, zapravo je onaj nedostižni brend dubrovačkog vaterpola sa zajemčenim podrijetlom. I svaka bi država u tom fenomenu vidjela ne samo interes nego i obvezu, a danas, desetak i više godina nakon što je to napisao Mario Garber, dugogodišnji sportski novinar iz Splita, još je i gore. Kako objasniti činjenicu da je više od polovine jedne momčadi, koja je čvrsto stupala iz dana u dan do trona, te dosegla sveti cilj i osvojila naslov olimpijskog pobjednika,

iz samo jednog Grada, iz jednog bazena, onog gruškog. Dubrovnik i Dubrovčani su ponosni na taj veličanstveni uspjeh hrvatskog sporta, niti jedan prije ih nije toliko oduševio, jer iz njihovog Grada su bila čak sedmorica od trinaestorice igrača, a i desna ruka najtrofejnijem svjetskom vaterpolskom treneru, Ratku Rudiću, je dijete Gruža. Zato ne čudi što je čitav Grad dan nakon veličanstvenog dostignuća hrvatske vaterpolske reprezentacije na Olimpijskim igrama u Londonu, pobjede u finalu protiv Italije, u ponedjeljak 13. kolovoza bio na Stradunu. Došao se pokloniti svojoj

djeci, rijetko viđenom uspijehu u svijetu sporta: čak osmorica vaterpolista iz jednog malog Grada dohvatila su olimpijski tron: Miho Bošković, Andro Bušlje, Nikša Dobud, Maro Joković, Paulo Obradović, Sandro Sukno i Frano Vićan te pomoćni trener reprezentacije Elvis Fatović. S obzirom na značenje dubrovačkog vaterpola u svijetu, drugačije nije ni moglo biti. Garber je bio u pravu kad je napisao kako "sve napokon dođe na svoje mjesto".





# 7 MEDALS ARRIVED FROM LONDON

When a foreigner enters the City through the Pile Gate he has to feel the tranquillity of beauty and power, the mood of calm, as if everything has finally fallen into place, and it seems that there's nothing else for you to do but rest in this world famous city of Dubrovnik. However, the Dubrovnik Gentlemen have to do penance too. They are always under "eternal stress", thrown into the sea even before they can walk, their first experience in water-

polo is a sort of First Communion, and life continues accompanied by the threatening words of the local waterpolo club *Jug's* anthem *Tres, tres, tres se, tko u Juga dirne se!*. There isn't a man from Dubrovnik who hasn't experienced water-polo, to put it jokingly, as a childhood trauma, to say the least. -*Jug* deserves the status of a water-polo metropolis and Croatia should proudly show *Jug* to the world. As a journalist from Split my sports inspiration was *Hajduk*. However, I have always felt

indebted to and respect for the tradition and bastions of water-polo in Dubrovnik and basketball in Zadar. This fanaticism and passion carried down from generation to generation actually result in the matchless brand of Dubrovnik water-polo with its guaranteed origin. Every country would see in this phenomenon not only interest but also obligation; today, however - some ten years after Mario Garber, a long time sports journalist from Split, wrote of it – things are even worse. How can one





explain the fact that more than a half of the team - who steadily marched from day to day towards the throne, reached the "holy" goal and won the Olympic gold - come from a single City, and from one swimming pool, the Gruž pool.

Both Dubrovnik and its people are proud of this magnificent success of Croatian sport. No other success in the past has filled them with such enthusiasm, because - out of the thirteen players - seven came from their own City, while the right-hand man to Ratko Rudić, the world's most successful water-polo coach, also comes from Gruž. It is thus not surprising that on Monday, 13 August - after the Croatian national water-polo team's magnificent success at the Olympic Games in London, winning victory in the final against Italy - the entire City came to the Stradun. It came to pay respect to its children and to a rarely seen success in the world of sport: no less than eight water-polo players from this small City reached the Olympic throne: Miho Bošković, Andro Bušlje, Nikša Dobud, Maro Joković, Paulo Obradović, Sandro Sukno, Frano Vićan, and the national team's assistant coach Elvis Fatović.

In view of the importance of Dubrovnik water-polo in the world, things couldn't have turned out any other way. Garber was right in claiming that "everything falls into place eventually".

## PARAOLIMPIJSKA BRONZA

**D**ubrovnik je jedan od rijetkih gradova svijeta koji je imao svoje sportaše na pobjedničkom postolju Olimpijskih i Paraolimpijskih igara u Londonu. Naime, osim sedmorice, koji su s hrvatskom vaterpolskom reprezentacijom osvojili zlatnu medalju na Olimpijskim igrama (osmi je bio pomoćni trener reprezentacije), medalju, i to brončanu na Paraolimpijskim igrama osvojio je Dubrovčanin Mihovil Španja. Najbolji hrvatski plivač s invaliditetom, kojeg su sugrađani također dočekali na Stradunu nakon povratka s Igara u Londonu, u karijeri je osvojio 26 medalja na velikim natjecanjima, a 16 puta je obarao svjetske rekorde. Na Paralimpijskim igrama Španja je osvojio ukupno četiri medalje, i sve četiri su istog, brončanog sjaja. Do prve tri bronze doplivao je na Paraolimpijskim igrama u Ateni 2004. godine.

## THE PARALYMPIC BRONZE MEDAL

**D**ubrovnik is one of the rare cities in the world whose athletes have stood on the winners podium at both the Olympic and Paralympic Games in London. Namely, in addition to the seven men who - together with the Croatian national water-polo team - won a gold medal at the Olympic Games (the eighth man was the national team's assistant coach), a man from Dubrovnik Mihovil Španja won a bronze medal at the Paralympic Games.

Croatia's best swimmer with a disability, whom his fellow-citizens also welcomed in the Stradun after his return from the Paralympic Games in London, has in his career won 26 medals in major competitions, and has broken 16 world records. Španja has won four medals all together at Paralympic Games, all of which have had the same bronze hue. He swam to his first three bronze medals at the Paralympic Games in Athens, in 2004.



## DOĐITE U DUBROVNIK, GRAD ZA SVA GODIŠNJA DOBA!

**D**ubrovnik zimi, pod zrakama škrtoga sunca, udarima hladne bure, pa čak i mokre južine, pruža nezaboravne osjećaje i užitke putnicima namjericima.

Na njegovim ulicama ili u spletu mediteranskih uličica koje se slijevaju prema Placi, Stradunu, koje zimi počivaju od ljetne vreve lakše ćete se odmoriti i opustiti.

Dubrovnik je grad za sva godišnja doba. Svako dubrovačko godišnje doba ima svoj osobit šarm, u Dubrovniku se uvijek pružaju brojne mogućnosti za istraživanje i uživanje. Nadahnite se zadivljujućom arhitekturom ovog povijesnog Grada, izgubite u zanimljivim sporednim ulicama, provedite dio svog vremena u jednoj od brojnih umjetničkih galerija i muzejima, opustite se u kafiću ili ugodite sebi u jednom od restorana. Prepustite se svom osobnom ritmu kako biste stvarno uspjeli upoznati Dubrovnik. Tijekom jeseni i zime Dubrovnik ima direktne zrakoplovne veze s europskim gradovima: Rimom, Frankfurtom, Parizom, Londonom i Muenchenom.

## COME TO DUBROVNIK, A CITY FOR ALL SEASONS!

**D**uring the winter, under the rays of the mean sun, the cold northern wind blows, and even the wet scirocco, Dubrovnik provides its visitors with unforgettable emotions and pleasure.

It will be easier for you to have a rest and relax at this time of the year in Dubrovnik streets or in the cluster of small Mediterranean streets leading to the Placa i.e. the Stradun, because in winter they are free from the summer crowds. Dubrovnik is a city for all seasons. Each season in Dubrovnik has its own distinctive charm. Dubrovnik always offers you ample opportunities to explore and enjoy. Inspire yourself with the astonishing architecture of this historic city, get lost in the interesting side streets, spend part of your time in one of the many art galleries and museums, relax in a cafe or pamper yourself dining at one of the restaurants. Surrender to your personal rhythm so that you could truly get to know Dubrovnik. During autumn and winter Dubrovnik has direct flights to major European cities: Rome, Frankfurt, Paris, London and Munich.



# DOGAĐANJA U DUBROVNIKU 2013.

## 1.- 9. VELJAČE 2013. FESTA SV.VLAHA

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

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

## 5. – 7. TRAVANJ 2013. AKLAPELA – SMOTRA KLAPA

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

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

## 25.-28.SVIBNJA 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.

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

## 15. – 26. 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](http://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, udaljen od centra Grada svega par kilometara s amifetatrom od 250 sjedećih mjesta.

[www.parkorsula.du-hr.net](http://www.parkorsula.du-hr.net)

## 21. – 24. LIPANJ 2013. GLAZBENO- SCENSKI FESTIVAL “ANA U GRADU”

Vikend festival Ana u Gradu predstavlja mladu umjetnicu, vrsnu violončelisticu prepoznatljivog glazbenog stila Anu Rucner u dvojakoj ulozi 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](http://www.anaugradu.com)

## 26. – 29. LIPANJ 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 gostovanja znanih međunarodnih opernih zvijezda.

[www.dubrovnik-opera-festival.com](http://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. SRPANJ – 25. KOLOVOZ 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](http://www.dubrovnik-festival.hr)

## 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 DUBROVNIK EVENTS

## 1 – 9 February 2013 THE FESTIVAL OF ST BLAISE

The people of Dubrovnik have celebrated the festival of their patron, Saint Blaise, for more than one thousand years. On the occasion of both St Blaise's Day and City of Dubrovnik Day numerous cultural, entertainment, music and sports events are organised. In 2009 the festival of Dubrovnik's patron saint, who holds the City in the palm of his hand and eternally watches over its freedom, was included in the UNESCO List of Intangible Cultural Heritage.

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

## 5 – 7 April 2013 AKLAPELA – VOCAL GROUPS FESTIVAL

The Aklapela is a festival of Croatia's finest male and female vocal groups, featuring concert performances of authentic and traditional songs of Croatia.

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

## 25 – 28 May 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](http://www.dubrovnikwinejazz.com)

## 15 – 26 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. About one hundred artists from all over the world have taken part in the festival in recent years.

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

## 26- 29 June 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 20<sup>th</sup> century. The festival features renowned international stars who perform the most popular operatic arias.

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

## 10 July – 25 August 2013 64<sup>TH</sup> 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 64<sup>th</sup> 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](http://www.dubrovnik-festival.hr)

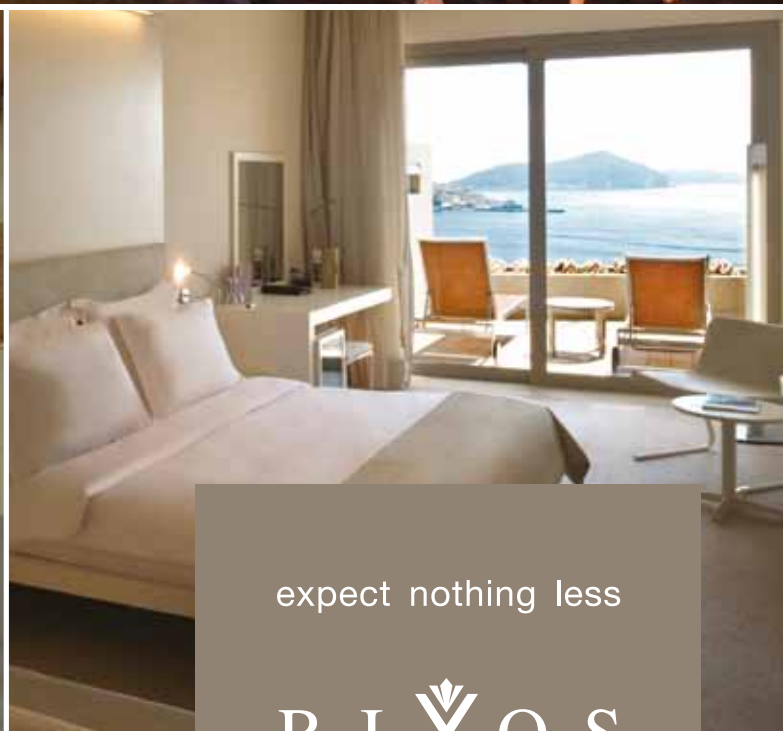
## October 2013 INTERNATIONAL EARLY MUSIC FESTIVAL

Discover hidden tunes resounding only in the world of dreams! Meet both Bach and Bacchus! Delight in the tunefulness of the Croatian renaissance language! Reserve your seat and enjoy this outstanding festival!



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Rixos Libertas Dubrovnik is located in the pearl of the Adriatic. It is only 15 minutes walking distance from the historic Old Town. With its great location and beautiful view, Rixos Libertas Dubrovnik offers delicious seafood with various impacts and segments of Spanish, Turkish, Italian and Dalmatian cuisine. Rixos Libertas Dubrovnik is an ideal place for celebrating your special days, conferences, meetings, various exhibitions, presentations, themed events, gala dinners and fashion shows. Come and enjoy your vacation with Rixos hospitality.



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