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WELCOME TO DUBROVNIK / DOBRODOŠLI U DUBROVNIK

Welcome

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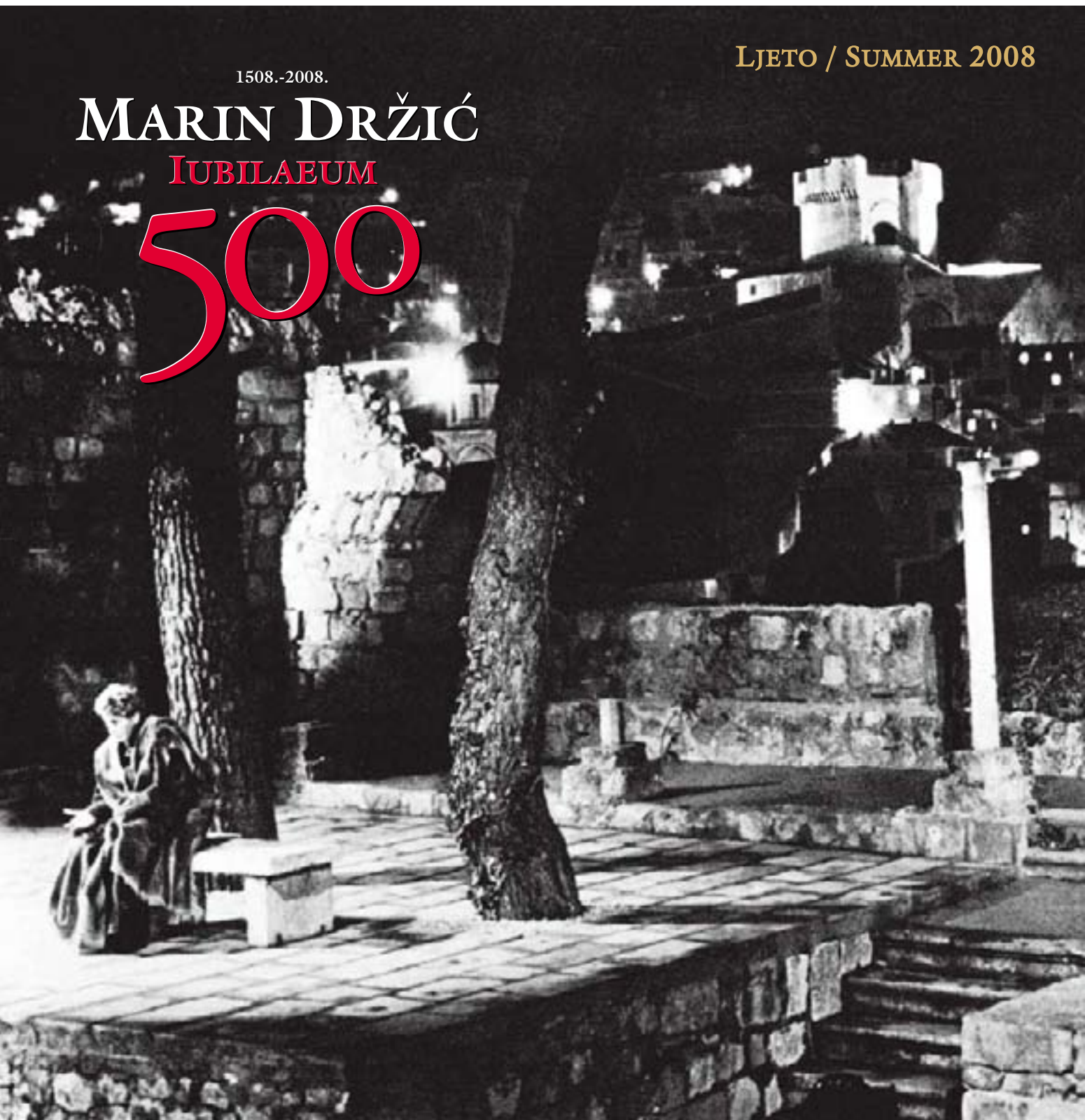
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LJETO / SUMMER 2008

MARIN DRŽIĆ

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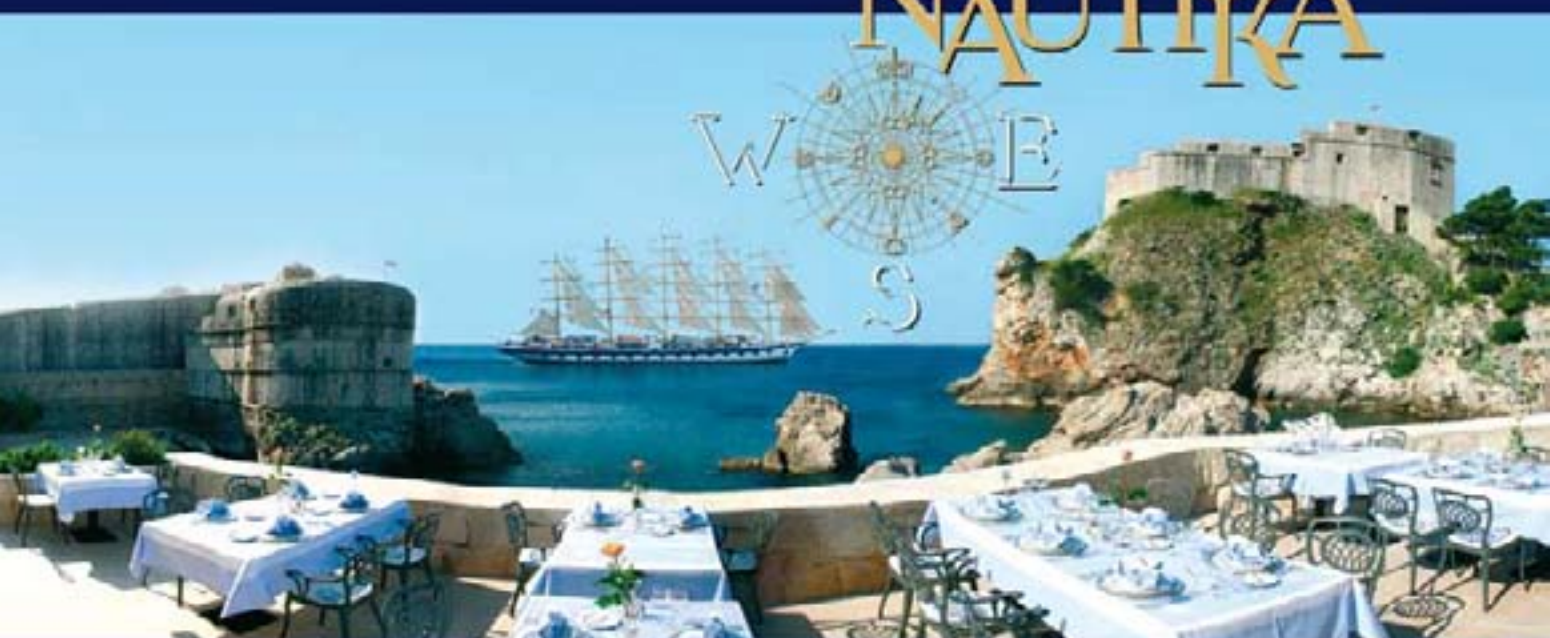
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Mayoress of Dubrovnik

DRAGI GOSTI,

dobrodošli u Dubrovnik, biser Jadrana, turističku perlu Svijeta!

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

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

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



**GRAD
DUBROVNIK**

DEAR VISITORS,

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

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

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

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

I wish you welcome.

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



JELKA TEPSIĆ

*Direktorica TZ Grada Dubrovnika
Dubrovnik Tourist Board Manager*

Dragi gosti.

Bezbroj je priča koje zidine, palače, ulice i krovovi pripovijedaju iz prebogate dubrovačke povijesti, a svaki namjernik u Dubrovniku može otkriti svoju priču u kamenu ili moru, na Stradunu ili na Porporeli.

Časopis Welcome to Dubrovnik u svom petnaestom broju čitateljstvu nudi odabir uspomena i bilješki iz prošlog vremena, ali i ovoga našega kojega živimo, sadašnjice koja je u ovom prekrasnom Gradu (jedinom na svijetu s velikim početnim G) neizbrisivo obilježena nasljeđem predaka.

Ljetni dubrovački "Welcome" najvećim dijelom posvećen je Marinu Držiću, najsnažnijem liku dubrovačke književne tradicije, čiju petstotu obljetnicu rođenja slavi i veliča cijela Hrvatska. Ugledna znanstvena pera i poznavatelji dum Marinovog djela otkrit će nam kakav je bio Grad njegova doba, što se tada jelo i pilo, kako se u Gradu festižalo, te kako smo hodočastili na Držićev grob u Veneciju i ovjenčali lovorom njegovo posljednje počivalište .

Ponosno predstavljamo svjetske prvake, zlatnu mladost dubrovačku, plivačicu Sanju Jovanović i vaterpolistu Miha Boškovića, koji slavu Hrvatske i Dubrovnika pronose svijetom, kao jamci njegove blistave budućnosti. Dubrovnik želi ponuditi svojim gostima visokokvalitetne doživljaje koji će upotpunjavati ugođaj srednjevjekovnog povijesnog grada, pa tako predstavljamo i program 59. Dubrovačkih ljetnih igara posvećen djelu velikog komediografa Držića, i osmog po redu Festivala komorne glazbe Julian Rachlin & Friends. Ovakvim i sličnim manifestacijama koje nas iz dan u dan čine sve bogatijima, Dubrovnik postaje i ostaje kvalitetna turistička destinacija bivajući svojim gostima gostoljubiv i srdačan domaćin.

There is a myriad of stories from the lavish history of Dubrovnik told by the walls, palaces, streets and roofs, where every chance traveller can discover his own story in the stone or the sea, in Stradun or Porporela.

The 15th edition of Welcome Magazine offers a selection of memories and notes from both the past and the present-day in this beautiful City, the only one in the world which is written with a capital "C", and which bears the indelible stamp of its past.

The greatest part of the summer issue of the Welcome Magazine is dedicated to Marin Držić, the main figure of Dubrovnik literary tradition, the 500th anniversary of whose birth is celebrated in all Croatia. Prestigious scientists and connoisseurs of Marin Držić's work will reveal the City of his time, what people ate and drank then, how they celebrated holidays, and how we made a pilgrimage to Držić's grave in Venice and laid laurel wreaths on his tomb.

We proudly present the world champions, the golden Dubrovnik youth, swimmer Sanja Jovanović and water polo player Miho Bošković, who carry the glory of Croatia and Dubrovnik all over the world, as guarantors of its brilliant future. Dubrovnik wishes to offer its guests the high quality experience which will complete the atmosphere of the medieval city. We thus present the programmes of the 59th Dubrovnik Summer Festival dedicated to the work of the great comedy writer Marin Držić and the 8th Julian Rachlin & Friends Chamber Music Festival. Organising such and similar events, which make us richer from day to day, Dubrovnik becomes and remains a high quality tourist destination, and a friendly and warm-hearted host to its guests.

SADRŽAJ / CONTENTS

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Držićev timbar u Gradu
Držić's Stamp in Dubrovnik 6
Napisala / By Lidija Crnčević

Marin Držić (1508.-1567.)
Kronologija / Chronology 8

Držićev „Sèkret“ (Tajna)
The Secret Of Držić 10
Napisao / By Luko Paljetak

Dubrovačke ljetne igre
Dubrovnik Summer Festival
Neponovljivo ljeto s Držićem
Unrepeatable Summer with Držić 13
Napisao / By Ivica Prlander

Dom u kojemu Držić živi
The Home in which Držić Lives 16
Napisao / By Feđa Šehović

U Ateljeu / In The Artist's Studio
Ivo Grbić 19
Napisala / By Maja Nodari

Uglazbljeni Držić
Marin Držić In Music 22
Napisala / By Ileana Grazio

Grad u doba Držića
The City in the Time of Držić 25
Napisala / By Slavica Stojan

Poklade u Držićevu Gradu
Carnival in Držić's City
Cijeli Dubrovnik postajao bi kazalište
The whole of Dubrovnik turned into
a theatre 29
Napisao / By Jakša Primorac

Dubrovnik osvojio Veneciju
Dubrovnik Conquered Venice 32
Napisala / By Jelka Tepšić

Baština / Heritage
Puči i gustomjerne
Water Wells and Rainwater Cisterns ... 34
Napisala / By Tereza Buconić-Gović

Gastronomija Držićeva doba
Gastronomy at the Time of Držić 37
Napisao / By Veljko Barbieri

Dubrovački ljetni Povijesni sajam
Dubrovnik Summer Historical Fair
Putovanje u prošlost
Journey to the Past 40
Napisala / By Paulina Peko

Zašto volim Dubrovnik
Why I Love Dubrovnik
Sir Roger Moore 42
Napisala / By Lidija Crnčević

Festival komorne glazbe Julian Rachlin i
prijatelji / The "Julian Rachlin & Friends"
Chamber Music Festival
Glazbena čarolija koja se ne propušta
Magical Music Events not to be missed 44
Napisala / By Sanja Dražić

Sedamdeset godina Hotela Komodor
Seventy Years of the Komodor Hotel
Hotel s obiteljskom atmosferom
Hotel With Family Atmosphere 46
Napisao / By Nikola Šubić

Stari zanati / Old Trades
Brijačnica gospara Hrvoja Čikata
Mr. Hrvoje Čikato's Barber's Shop 49
Napisao / By Slobodan Nano Vlašić

Portret Sportaša / Portrait of a Sportsman
Najbolji europski vaterpolist
The best European water polo player
Miho Bošković 52
Napisao / By Tonči Vlašić

Svjetska rekorderka / World Record Holder
Plivačica / Swimmer
Sanja Jovanović 54
Napisao / By Tonči Vlašić

Dubrovačke godine engleskog arheologa
Dubrovnik years of the English archaeologist
Arthur Evans 56

Naslovnica:

U parku Umjetničke škole Luke Sorkočevića izveden je 1958. godine Držićev "Skup" u režiji Koste Spajića i briljantnoj izvedbi Izeta Hajdarbođića

Cover photo:

In 1958 Marin Držić's play *The Miser* was staged by Kosta Spajić in the Luka Sorkočević Art School Park, featuring the brilliant Izet Hajdarbođić



DRŽIĆEV TIMBAR U GRADU



Grad Dubrovnik i Republika Hrvatska ove, 2008. godine slave i obilježavaju, prisjećaju se i žive u duhu jednoga od najvećih europskih komediografa, Dubrovčanina Marina Držića Vidre, rođenog u Gradu prije 500 godina. Turistička zajednica Grada Dubrovnika i Grad Dubrovnik svojim su se programima pridružili nacionalnoj proslavi na različite načine. Bogati stvaralački opus Marina Držića i njegov, iznad svega zanimljiv i beskompromisan život, različitim manifestacijama se predstavlja i približava turistima koji ove godine posjete Dubrovnik, oko čega je TZ Grada Dubrovnika pokrenula zajedničku inicijativu s hotelijerima, ugostiteljima i cjelokupnom turističkom i javnom infrastrukturuom na jugu Hrvatske.

Ono što su svojim zemljacima Shakespeare, Moliere ili Goldoni, to je nama, od svih njih najstariji, Držić, umjetnik koji je udario timbar nacionalnom kazališnom repertoaru.

On će ove godine osobito suvereno vladati Dubrovačkim ljetnim igrama, multikulturalnim dubrovačkim ljetnim festivalom čiji će repertoar biti utemeljen na Držićevu djelu, a kako je bilo i svih prethodnih 58 ljeta tijekom kojih je postojano i vjerno, istraživački i nadahnuto s njegovih djela „skidana prašina“. Uprizorenja njegovih kulturnih komedija, poput Dunda Maroja i Skupa ili pastorala, poput Grižuli Tirene, učinila su ga našim najvećim suvremenikom. Ime komediografa koji je trajno zadužio hrvatsku kazališnu povijest nosi i dubrovački teatar, umjetničko-scenska škatulica smještena u srcu Grada, na čijoj pozornici nerijetko progovaraju likovi iz Držićeve komediografske ostavštine. Kroz otškrinuta vrata Doma Marina Držića u Širokoj ulici moguće je proviriti u virtualni svijet njegova života i djela,

a ovogodišnje aktivnosti ustanove usmjerene su također na obilježavanje obljetnice njegova rođenja. Sjećajući se godine kada se rodio i relativno kratkog životnog vijeka od 59 ljeta u koje je uspio zbiti i „više života“, od klerika rektora crkve u Dubrovniku u Koločepu, vicerektora na Sveučilištu u talijanskoj Sieni, do komediografa i glumca, a pred kraj života i urotnika koji je želio svrgnuti vlast dubrovačku, posjetio se i njegov grob u Veneciji, na dan kada je umro, 2. svibnja. Pokopan je te, 1567. godine u Crkvi sv. Ivana i Pavla. Grad Dubrovnik živi u duhu 500-te obljetnice rođenja svog najvećeg i najkontroverznijeg autora mnogim manifestacijama i programima koje će u Gradu pripraviti „ljudi nazbilj“: kuhat će se i jesti držićeovski, pjevat će se i govoriti držićeovski, trgovat će se, uzimati i primati držićeovski. ... Oživjelo je u Dubrovniku Držićevo vrijeme i vratio se Držić doma, u Grad, na velika vrata.

DRŽIĆ'S STAMP IN DUBROVNIK

In 2008 the City of Dubrovnik and the Republic of Croatia celebrate, remember and live in the spirit of one of the greatest European comedy writers Marin Držić Vidra, born in Dubrovnik 500 years ago.

With their programmes the Dubrovnik Tourist Board and the City of Dubrovnik contributed to the national celebration in various ways. Within various manifestations the prolific output of Marin Držić and his intriguing and uncompromising life are depicted and presented to this year's visitors to Dubrovnik, and the Dubrovnik Tourist Board therefore started a joint initiative with the hotels, restaurants and entire tourist and public infrastructure in the south of Croatia.

Držić meant to us that which Shakespeare, Molière and Goldoni meant to their fellow-countrymen. The oldest among the afore mentioned artists, he left his mark on the national theatre repertoire. This year he will be the sovereign ruler of the Dubrovnik

Summer Festival, the multi-cultural summer event the repertoire of which will be based on the work of Držić, as was the case in the preceding 58 seasons when his works have been restaged with plenty of persistence, faith, examination and inspiration. The staging of his cult comedies including *Uncle Maroje* and *The Miser*, or the pastorals such as *Grižula* and *Tirena*, made him our greatest contemporary. The Dubrovnik Theatre, the little art venue situated in the heart of the City where one can often watch the characters from Držić's comedies, was also named after this great playwright to whom the Croatian theatrical history owes an everlasting gratitude. Through the doors of the Home of Marin Držić left ajar, one can peep through the virtual world of his life and work, and this year this institution will concentrate on the celebration of the anniversary of his birth. The people who visited his grave on 2 May, the day when he died, reminiscenced about the year of Držić's

birth and his relatively short life of 59 years in which he managed to squeeze «several lives», including that of a cleric, rector of churches in Dubrovnik and Island of Koločep, Vice-Chancellor of Siena University (Italy), playwright and actor, and, shortly before his death, the conspirator who wished to remove from power the Dubrovnik authorities. He was buried in 1567, in the Church of St John and Paul. The City of Dubrovnik lives in the spirit of the 500th anniversary of birth of its greatest and most controversial writer. «The true people» will organise numerous happenings and programmes in the City: the cooking and eating in the Držić's style, singing and talking in the Držić's style, doing business, taking and receiving in the Držić's style... The time of Marin Držić is revived in Dubrovnik and he returned to his City in glory.

NAPISALA / BY LIDIJA CRNČEVIĆ

MARIN DRŽIĆ (1508-1567)

1508. - Marin Držić, kojeg su kasnije zvali Vidra, rodio se u Dubrovniku u obitelji trgovaca pučana. Piščev otac Marin i majka Anukla, rođena Kotruljević, imali su još pet sinova i šest kćeri; najpoznatiji među njima bio je slikar Vlaho (1503.-1567.).

1526. - Zapisnik Nadbiskupske kancelarije od 12. travnja za jednoga od dvaju rektora Crkve Svih Svetih u Dubrovniku, poznatije kao Domino, potvrđuje "dubrovačkog klerika Marina Držića". Dokument Nadbiskupske kancelarije u kojem se potanko opisuje to preuzimanje rektorata najstariji je pronađen dokument koji nam daje neposredne obavijesti o Držićevu životu.

1538. - Držićeva obitelj zapada u novčane teškoće; zbog duga od "pet tisuć" dukata na dražbi su, za 1000 dukata, prodali obiteljsku kuću koja se nalazila negdje blizu Dvora. Posljednjeg dana veljače 1538. Vijeće umoljenih Dubrovačke Republike jednoglasno je izabralo Držića za orguljaša stolne Crkve Sv. Marije, s privremenom plaćom od 100 perpera godišnje. Vec 24. kolovoza, međutim, Vijeće odobrava Držiću jednokratnu pomoć od 30 dukata za odlazak na studij u toskanski grad Sienu.

1541. - Prvu vijest o Držiću u Sieni imamo 12. lipnja te godine kad je Senat glasovanjem odlučio, a Opće vijeće potvrdilo da se Dominus Marinus Raugeus izabere za rektora Studentskog doma Casa della Sapienza i za studentskog prorektora Sveučilišta.

1542. - Sienska policija vodi istragu o jednoj predstavi u privatnoj kući. U predstavi je sudjelovao i Držić-ректор igrajući ulogu ljubavnika. Sudionici su bili oštro kažnjeni budući su sjela po kućama bila zabranjena od španjolske okupatorske vlasti.

Vlasti su, međutim, bile blage prema Držiću zbog njegovog visokog društvenog položaja.

1545. - Držić je ponovno u Dubrovniku gdje se vratio ne diplomiravši na sienskom Sveučilištu. Da bi vidio svijeta, kako je kasnije sam izjavio, Držić stupa u službu uglednog austrijskog grofa Kristofa von Rogendorfa kao komomik ("cameriero"), kojeg prati na putu u Beč.

1546. - Držić ostaje u Beču oko tri mjeseca, te uvjeren "da nije sposoban za tu službu" napušta Rogendorfa i vraća se, preko Celovca i Venecije, u Dubrovnik. Koncem kolovoza Rogendorf ponovno stiže u Dubrovnik odlučan da ovaj put, nakon novih razmirica s dvorom, ode u Carigrad. Ponovno uzima u službu Marina Držića, ovaj put kao tumača. U Carigrad, putujući preko Novog Pazara, stižu koncem rujna.

1547. - Početkom siječnja Držić se vraća u Dubrovnik. Vlada je Držića ispitala kako bi doznala nešto više o djelatnosti grofa Rogendorfa i Marina Zamanje, prošpanjolski orijentiranog plemića i Držićeva prijatelja koji ga je i bio preporučio Rogendorfu.

1548. - Pomet-družina izvodi pred Dvorom komediju Pomet koje je tekst danas izgubljen. Marin je još uvijek "clericus", što doznajemo iz zadužnice u kojoj se toga dana spominje kao vjerovnik Điva Marina Gundulića.

1549. - Pred Dvorom se premijerno izvodi pastirska igra Tirena. Suvremenici i sugrađani napadaju Držića optužujući ga da je plagirao pjesnika Mavra Vetranovića. Držićevim obranama od objeda odlučno se priključio sam stari pjesnik dragocjenim dokumentom, "Pjesanom Marinu Držiću u pomoć".

1550. - Koncem travnja ili početkom svibnja na piru Martolice Hajdinova (Zamanjica) izvodi se Novela od Stanca, U svibnju te godine Držić se prvi put spominje kao presbiter, to jest svećenik. Izgleda da mu te godine, u dubokoj starosti, umire otac.

1551. - U Mlecima mu se objavljuje dvije knjige (jedine koje su tiskane za pjesnikova života): Pjesni Marina Držića ujedno stavljeni s mnogim družim lijepim stvarmi, u koju su uz lirske, pretežito ljubavne sastavke, uvrštene Novela od Stanca i Pripovijes kako se Venere božica užeže u ljubav lijepoga Adona u komediju stavljena, te posebno izadnje Tirene. Tih dana Pomet - družina u Vijećnici predstavlja i komediju Dundo Maroje.

1554. - Na piru Rafa Gučetića družina Garzarija izvodi danas slabo očuvanu komediju Džuhok Krpeta. Negdje u to razdoblje spadaju i, samo u odlomcima sačuvani, Pjerin, Mande (ili Tripče de Utolče) i Arkulin, Držićeve komedije za koje ne znamo točno gdje su se, ni kojim kronološkim redom, izvodile.

1555. - Njarnjasi na piru Saba Gajčina izvode "Skupa".

1556. - Na piru vlastelina Vlaha Sorkočevića izvodi se pastirska komedija Grižula.

1558. - Vlasti se protive izvodenju Hekube, Držićeve adaptacije Dolceove preradbe istoimene Euripidove tragedije; prvi je put zabranjuju 9. ožujka, a potom i 21. svibnja s objašnjenjem da je "takvo vrijeme da ne podnosi uznemiravanje".

1559. - Družina od Bidzara konačno prikazuje "Hekubu"; to je zadnji precizno utvrđeni podatak o izvodenju Držićevih djela za njegova života.

1562. - U prosincu te godine Marin se nalazi u Veneciji gdje dobija mjesto kapelana mletačkog nadbiskupa.

1566. - Koncem travnja ili početkom svibnja Držić dolazi u Firencu i piše sedam pisama toskanskom vladaru Cosimu Mediciju u kojima ga poziva da mu političko-diplomatskim, personalno-vojnimi i novčanimi sredstvima pomogne srušiti aristokratski režim Dubrovačke Republike. Zamisao praktične provedbe revolucionarnog plana Držić je između 2. srpnja i 28. kolovoza izložio u pet poznatih nam dopisa (peti je pronađen 2007.), pisanim vlastoručno na talijanskom jeziku. Ne dobivši zadovoljavajućeg odgovora, Držić u posljednjim dvama pismima objašnjava kako je odustao od svog plana, te najavljuje da će otputovati prema Dubrovniku i prikazati tamošnjim vlastima da je u Firenci "ostao četiri mjeseca radi zabave".

1567. - Prema podacima koje godine 1603. navodi njegov potomak Jere Držić u obiteljskoj genealogiji, Marin je umro 2. svibnja 1567., a pokopan je u Crkvi Sv. Ivana i Pavla (Zanipolo). Njegov se grob, međutim, nije pronašao, a nema ni knjige umrlih niti drugih dokumenata koji bi nam to i potvrdili. Pjesme "u primintje Marina Držića" pišu Mavro Vetranović, Antun Sasin, Miho Monaldić i Sabo Bobaljević.

1508-2008.
MARIN DRŽIĆ
TUBILAEUM
500

HRVOJE IVANKOVIĆ
IZVADCI IZ KRONOLOGIJE SASTAVLJENE
PREMA RADOVIMA F. ČALE,
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M. PANTIĆA, M. REŠETARA, J. TADIĆA,
E. STIPČEVIĆA I L. KUNČEVIĆA

1508 – Marin Držić, later nicknamed Vidra, was born in Dubrovnik into a merchant family of plebeians. His father Marin and mother Anukla, born Kotruljević, had another five sons and six daughters. The best known among them was Vlaho (1503-1567) the painter.

1526 – According to the minutes of the Archdiocesan Office dated 12 April, «the Dubrovnik cleric Marin Držić» was appointed one of the two rectors of the All Saints' Church in Dubrovnik, better known as Domino Church. The archdiocesan document, which describes in detail the taking over of the rectorate, is the oldest discovered document which includes precise information about Marin Držić's life.

1538 – The family of Marin Držić had financial problems; because of a five thousand ducat debt they sold the family house, situated in the vicinity of the Rector's Palace, at an auction for 1000 ducats. On the last day in February of 1538, the *Vijeće umoljenih* (The Senate) unanimously appointed Marin Držić as organist at the Cathedral (St Mary's Church) with a temporary salary of 100 perpers per year. However, already on 24 August, the Senate granted Marin Držić an amount of 30 ducats for his studies in Siena, Tuscany.

1541 – The first piece of information about Držić in Siena is dated 12 June 1541, when the Senate voted and the Council appointed Dominus Marinus Raugeus Chancellor of the House of Wisdom (Casa della sapienza) and Vice-Chancellor of Siena University.

1542 – The Siena police investigated a play performed in a private home. Držić the chancellor was among those who took part in the play in the role of the lover. The participants were severely punished, because gatherings in

private homes had been prohibited since the Spanish occupation. The authorities nevertheless treated Držić benignly, because of his high social position.

1545 – Without graduating from Siena University, Držić returned to Dubrovnik. In order to travel the world, as he later claimed, Držić came into the service of the esteemed Austrian Count Kristof von Rogendorf, accompanying him as a cameriero on the way to Vienna.

1546 – Držić remained in Vienna about three months. Convinced he was not fit for this service, he left Rogendorf, and returned to Dubrovnik via Celovec and Venice. Late in August Rogendorf returned to Dubrovnik, determined to go to Constantinople this time, after new disputes with the Court. He engaged Držić again in the role of interpreter. Travelling through Novi Pazar, they reached Constantinople late in September.

1547 – Early in January Držić came back to Dubrovnik. The authorities interrogated him in order to find out details about the activities of Count Roendorf and Marin Zamanja, the pro-Spanish oriented aristocrat and friend of Držić, who was actually the one who recommended him to Rogendorf.

1548 – In front of the Rector's Palace the Pomet Theatre Company performed the comedy *Pomet*, the text of which has been lost. Marin was still a cleric, which is evident from the debt certificate in which he is mentioned as the creditor of Đivo Marin Gundulić.

1549 - The pastoral play *Tirena* was premiered in front of the Rector's Palace. Držić's contemporaries and fellow-citizens accused Držić of plagiarizing the poet Mavro Vertanović. The old poet himself joined those who defended Držić from false accusations by writing a precious

document entitled *A Poem of Support for Marin Držić*.

1550 – Late in April or early in May *The Tale of Stanac* was performed at the wedding of Martolica Hajdinov (Zamanjić). In May Držić was mentioned as a priest for the first time. That same year his father apparently died at a very old age.

1551 – Two of his books were published in Venice (the only ones printed in his lifetime): *Marin Držić's Poems along with Many Other Fine Things*, including, apart from lyrical and mainly love poems, *The Tale of Stanac*, *A Story of the Goddess Venus Passionately Falling in Love with Adonis the Fair*, and a special edition of *Tirena*. At that time the Pomet Theatre Company also presented the comedy *Uncle Maroje* at the Rector's Palace hall.

1554 - The Garzarija Theatre Company performed the partially preserved comedy *Džubo Krpeta* at the wedding of Rafo Gučetić. This is the period when Držić wrote *Pjerin*, *Mande* (or *Tripče de Utoleće*) and *Arkulin*, of which only fragments have been preserved. Neither the venues nor the chronological order of performance of these comedies are known.

1555 - The Njarnjas Company performed *The Miser* at the wedding of Sabo Gajčin.

1556 – The pastoral comedy *Grižula* was performed at the wedding of the nobleman Vlaho Sorkočević.

1558 – The authorities were against the performance of *Hecuba*, Držić's adaptation of Dolce's version of the tragedy of the same name by Euripides. They banned it for the first time on 9 March, and later on 21 May with the explanation that «the current political situation does not permit any sort of disturbance».

1559 – The Bidzar Theatre Company finally performed *Hecuba*, and this is the last precise data on the performance of Držić's plays during his lifetime.

1562 – In December Marin Držić was in Venice where he was appointed the Archbishop's curate.

1566 – Late in April or early in May Držić came to Florence and wrote seven letters to the Tuscan monarch Cosimo Medici inviting him to use his political, diplomatic, personal, military and financial resources to help him overthrow the aristocratic regime of the Dubrovnik Republic. Držić elaborated his idea of how to carry out his revolutionary plan in the five letters written in his own hand in the Italian language from 2 July to 28 August (the fifth one was discovered in 2007). Having received no satisfactory reply, in the last two letters Držić claimed that he was giving up his plan, and announced his return to Dubrovnik in order to show the authorities that «the purpose of his four-month sojourn in Florence was pleasure».

1567 – According to the records of his descendant Jere Držić in the family genealogy in 1603, Marin died on 2 May 1567, and was buried in the Church of St John and Paul (Zanipolo). However, his grave has never been found, and there is no death register or any other document which confirms this. Mavro Vetranović, Antun Sasin, Miho Monaldić and Sabo Bobaljević wrote poems commemorating the death of Marin Držić.

HRVOJE IVANKOVIĆ

EXTRACTS FROM THE CHRONOLOGY MADE AFTER THE WORKS OF F. ČALE, P. KOLENDIĆ, L. KOŠUTA, M. PANTIĆ, M. REŠETAR, J. TADIĆ, E. STIPČEVIĆ AND L. KUNČEVIĆ.

DRŽIĆEV „Sèkret“

(TAJNA)

*Držić se igrao i na
Gundulićevoj poljani*

*Marin Držić works were also
played in Gundulić Square*



Marin Držić, ponovimo, nije bio mletački dužd, nije bio ni knez presvijetle Dubrovačke Republike, bio je „kralj od ljudi“, suvereni vladar svoga komediografskog svijeta u kojem, kao figure za permanentni theatrum mundi, možemo se prepoznati i mi današnji, 500 godina nakon Držićeva rođenja, onako kao što su se mogli prepoznati i ljudi njegova vremena, onda kada su nastajale njegove komedije.

*Izvedba Dunda Maroja 1974. godine na Držićevoj poljani s redateljskim potpisom Joška Juvančića.
Dunda Maroja glumio je Miše Martinović, a Pometa Zvonko Lepetić*

*In 1947 the play Uncle Maroje was staged by Joško Juvančić in Marin Držić Square,
with Miše Martinović in the title role and Zvonko Lepetić in the role of Pometa*

Nije slučajno – u Držića ništa nije slučajno – što i Dugi Nos i Prolog u komediji Dundo Maroje odlučno naređuju: „Stav’te pamet na komediju!“ Traže zapravo da publika u tom trenutku prekodira svoj način mišljenja, prestroji ga na komično, oslanjajući se na pamet, dakle na ratio, računajući na nužnu emocionalnu ravnodušnost koja, praćena smijehom, treba pasti na sasvim mirnu površinu duše kako bi mogla izazvati reakciju.

Komedija Držiću služi kao maska, teatar kao prijevara na koju čak i bogovi mogu nasjesti. Držić je sin svoga vremena, humanizma, komediju vidi i kao cilj teatra i kao pouku. On hoće humanitas, hoće ono ljudsko. A ono što je zaista isključivo ljudsko, što pripada samo čovjeku među svim živim stvorovima na zemlji, jest (kažu) – smijeh. Popiva zato i kaže: „Plaći i umri vaš svijet, meni je dobro!“ Plać dakle znači smrt, smijeh dakle znači život: eto formule Držićeva svijeta, svijeta koji živi od smijeha, znajući pri tome da „svega je svoje vrijeme i za lijepom godinom dođe dažd ...“

Smijeh je u Držića i dar i kazna, kazna onima koji su uzrok smutnje i nevolje, s ciljem da se sve, ako je moguće, na kraju privede miru i spokojstvu. O težini ostvarenja toga plemenitog cilja (zbog kojeg komedija smijehom ponizuje da bi mogla uzvisiti) govori činjenica da Dundo Maroje, kao i gotovo sve ostale Držićeve komedije, nema završetka. Najveći “sèkret” (tajna) koji nam je Držić, preko Negromanta, razotkrio, jest mogućnost razlikovanja ljudi



*Dundo Maroje na Gundulićevoj poljani 1970.
Uncle Maroje in Gundulić Square in 1970*

“nazbilj” i ljudi “nahvao”. Neka nam ta spoznaja bude dragocjenija i od njegovih djela.

THE SECRET OF DRŽIĆ

Let us repeat, Marin Držić was neither a duke of Venice, nor a rector of the magnificent Dubrovnik Republic. He was a «king of men», a sovereign ruler of his comedy world in which, like characters in the permanent theatrum mundi, we can recognize ourselves today - 500 years following Držić’s birth - in the same way the contemporaries of his comedies could.

It is no accident – nothing happens by accident with Držić – that in his comedy *Uncle Maroje* both Long Nose and Prologue resolutely command: «Set your minds on comedy!» They actually demand that the audiences re-code their way of thinking and assume a comic standpoint, relying on wit, that is the ratio, counting on the necessary emotional indifference, which - accompanied by laughter - should fall onto the completely calm surface of the soul in order to be able to cause a reaction.

Držić uses comedy as a mask, theatre as a trick even gods can fall for. A son of his time, humanism, Držić envisions comedy both as the purpose of theatre and as a lesson. He strives for the humanitas, that which is human. And

that which indeed is exclusively human, belonging only to man among all living beings on earth, is (they say) – laughter. That is the reason why Popiva claims: «All the world may weep and die, I myself am fine!» Weeping therefore means dying, laughter means life: and there we have the formula of Držić’s world, a world which lives on laughter, knowing that «there is a time for everything, and fair weather is followed by rain...»

In Držić laughter is both a gift and punishment, punishment to those who cause mischief and trouble, aiming to end everything, if possible, in a state of peace and calmness. The enormous effort required to achieve such a noble task (which is why comedy uses laughter to humiliate one in order to elevate him) is supported by the fact that *Uncle Maroje*, as well as nearly all other comedies by Držić, has no ending. The major secret which Držić revealed to us through his character Magician is the ability to tell the «true» people from the «untrue» ones.

Let this realisation be even more valuable than his works.



*Pometa i Petrunjelu glumili su 1970. Pero Kvrđić i Jelisaveta Sabljčić
In 1970 the roles of Pometa and Petrunjela were played by Pero Kvrđić and Jelisaveta Sabljčić*



Did you know that the cravat originates from the Croats?

ZAGREB
Bica 5 (Obilježje), Katol 13,
Avenija Dubrovnik 6 (Avenia Mall)

VARAŽDIN
Trg knjiga
Tomislava 2

OSIJEK
Trg Ante Starčevića 12

RJEKA
Adamićeva 17

ZADAR
Šerka ulica 24
(Koblogo)

SPLIT
Mihovlova ulica 7
(Noćni trg)

CAVAT
Hotel Croatia

DUBROVNIK
Pred dvoranom 2,
Hotel Excelsior

Joško Ševo, Ljiljana Badurina
i Žarko Potočnjak



Neponovljivo ljetno s Držićem

Nikša Kušelj, Joško Ševo i Milan Plešćina zaigrali su u najnovijem Dundu Maroju kojega je 2007. u zagrebačkom HNK postavio redatelj Ozren Probić

Nikša Kušelj, Joško Ševo and Milan Plešćina played in the most recent production of Uncle Maroje staged by Ozren Probić at the Croatian National Theatre of Zagreb in 2007

Dramski program 59. izdanja Dubrovačkih ljetnih igara, najstarije i najuglednije hrvatske kulturne manifestacije, bit će obilježen Marinom Držićem, najslavnijim hrvatskim dramskim piscem (Dubrovnik 1508. -Venecija 1567.), a povodom pola milenija njegovoga rođenja. Ali, zapravo, ova je velika obljetnica s europskim značajem budući ju je ozvaničio i UNESCO, ipak tek povodom da se Igre na stanoviti način ponovno "vrate" Držiću. Jer takav povratak Držiću, prije svega, podrazumijeva ponovno uranjanje u bogatu i europski relevantnu hrvatsku književnu baštinu.

A Igre su izrasle upravo na temelju te baštine, koja u suvremenosti, kada Hrvatska velikom brzinom urasta u eurointegracije, dobija jedan posve novi značaj. Naime, davne 1933. godine u Dubrovniku je održan Svjetski kongres PEN – a, gdje se okupila krema onodobne europske književnosti. Tim povodom na poljani pred Kneževim dvorom – dakle na otvorenom - izvedena je Dubravka, Gundulićeva barokna pastorala. Veliki uspjeh ove dramske predstave, ostvarene hrvatskim jezikom, pred prestižnim međunarodnim



auditorijem, bio je manifestom budućeg Festivala. (Samo njegovo formalno pokretanje zadržale su prilike, a pogotovo neprilike ususret 2. svjetskog rata.) Jer rečenim djelom promovirane su njegove dvije ključne odrednice, i to: pretvaranje dubrovačkog urbanog prostora u prostor dramske igre, te propuštanje baštinskih tekstova kroz tijesak suvremenog kazališnog izričaja.

Takvo određenje nužno je vodilo, prije svih, Držićevom opusu, budući se radi o najslavnijem hrvatskom baštinskom opusu, koji se i mjestom nastajanja i prostorom odigravanja situira u dubrovačku topografiju. Tako će upravo predstave nastale na Držićevom dramskom predlošku, što su ih režirali Marko Fotez, Kosta Spaić, Joško Juvančić, Krešimir Dolenčić, Paolo Magelli ili Ivica

Unrepeatable Summer with Držić



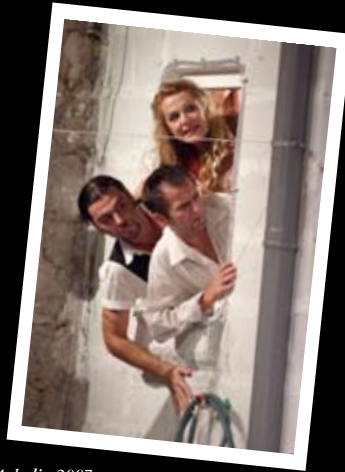
Dušan Gajić i Krunoslav Šarić

Kunčević, biti vertikalom kroz koju su se, naraštaj za naraštajem, očitovale čitave generacije hrvatskog glumišta. I to, naravno, uvijek iz vizure svojega vremena.

Već prošle, 2007. godine, Igre su se uputile u susret najvećem hrvatskom piscu i to s dva projekta. Festivalski dramski ansambl je, uz veliki odjek kod gledateljstva i stručne javnosti, izveo komediju *Arkulin* u režiji K. Dolenčića, a najmlađi su kazalištarci u okvirima Majstorske radionice Joška Juvančića, ostvarili projekt znakovito naslovljen *Dum Marínu u pohode*, te tako potvrdili umjetničku vitalnost držićevskog određenja.

U ovoj će godini premijerno biti izvedena komedija *Skup* (Festivalski dramski ansambl u režiji I. Kunčevića), ambijentalizirana komedija *Dundo Maroje*, u izvođenju Hrvatskog narodnog kazališta iz Zagreba (režija Ozren Prohić), te će biti ostvarena još dva projekta koja se na osebujne načine bave našim slavljenikom.

Tako će glumci Zagrebačkog kazališta mladih u suradnji sa studentima Akademije dramskih umjetnosti iz Zagreba, realizirati naslov *Glasi iz Planina*. On podrazumijeva povezivanje Držićevih pastoralnih tekstova s okvirom što ga autorskom čitanju Renea Medveška, nudi renesansno djelo Petra Zoranića (također hrvatskog pisca kojemu ove godine bilježimo 500. obljetnicu rođenja!) *Planine*.



Arkulin 2007.

Redatelj Krešimir Dolenčić. Glume Nikša Kušelj, Branimir Vidić Flika i Perica Martinović

The 2007 production of Arkulin directed by Krešimir Dolenčić, featuring Nikša Kušelj, Branimir Vidić Flika and Perica Martinović

Drugi projekt znakovito naslovljen *Darsa-farsa*, autora Matka Sršena, a bit će izveden u suradnji s dubrovačkim Kazalištem Marina Držića, na osebujan se način bavi promišljanjem zagonetne biografije našega pisca.

Za festivalskih 45 dana očekuju se brojna gostovanja iz Hrvatske i iz inozemstva budući da se Igre, kao i Dubrovnik, osjećaju dužnima u obljetničkoj godini ugostiti što više onih koji Držića čine živim piscem. A on jest živ, i to u mnogim jezicima svijeta. Tako će dubrovački Festival u suradnji s Maticom hrvatskom Dubrovnik, a u redakтури akademika Luka Paljetka objaviti knjigu što će okupiti 17 prijevoda najslavnijeg Držićevog djela *Dunda Maroja*. Bit će to jedinstven spomenik velikom piscu odliven u 17 različitih jezika. Odliven u najdragocjenijem materijalu kojim možemo počastiti pisca.

Neće izostati ni znanstveni i stručni skupovi, promocije knjiga, likovne izložbe... ukratko bit će to neponovljivo ljeto s Držićem.

The theatre programme of the 59th Dubrovnik Summer Festival, the oldest and most prestigious Croatian institution, will be in honour of Marin Držić, the most famous Croatian playwright (Dubrovnik 1508 – Venice 1567) on the occasion of the half-millennium anniversary of his birth. Important in the European context because UNESCO officially recognised it, this great anniversary is actually an occasion to „bring“ the Dubrovnik Summer Festival „back“ to Držić. Such a comeback to Držić primarily means the restoration of interest in the rich Croatian literary heritage with its Europe-wide relevance.

And the Festival grew precisely on that heritage, which gets a completely new meaning in the present time, when Croatia becomes part of the Euro-integration at great speed. Namely, in 1933 the World P.E.N. Congress took place in Dubrovnik, with the most renowned names from European literature taking part. On that occasion Gundulić's baroque pastoral play *Dubravka* was performed in front of the Rector's Palace – that is, in an open air venue. The great success of the play, performed in the Croatian language before the prestigious international audience, was the manifesto of the future festival (its formal launching was postponed by circumstances, particularly the unfavourable ones preceding World War II). The aforementioned event promoted the two main festival determinants: turning

the Dubrovnik's urban space into a theatrical venue, and equipping the heritage texts with modern theatrical expression.

A festival concept of this kind had to lead us to Držić's work in the first place, because this major Croatian heritage opus fits the topography of Dubrovnik, both as its place of origin and as its original venue. Thus, the Držić plays staged by Marko Fotez, Kosta Spaić, Joško Juvančić, Krešimir Dolenčić, Paolo Magelli and Ivica Kunčević became the paragon for entire generations of Croatian actors, who of course interpreted them through the lenses of their own time.



Already in 2007 the Festival paid tribute to the greatest Croatian playwright with two projects. The Festival Drama Ensemble performed the comedy *Arkulin* directed by Krešimir Dolenčić, which was warmly received both by the audiences and critics, while the students of the Academy of Theatre Art realised – within the master class of Joško Juvančić - the project entitled *Visiting Father Marin*, thus confirming the artistic vitality of Držić's work.

This year's programme includes the premiere of the comedy *The Miser* (performed by the Festival Drama Ensemble and directed by Ivica Kunčević), the comedy *Uncle Maroje*, performed by the Croatian National Theatre of Zagreb in the original ambience (directed by Ozren Prohić), and two more projects which deal with our honouree in a special way.

Predrag Vušević u Držićevu Arkulinu 2007.
Predrag Vušević in Marin Držić's Arkulin staged in 2007

The actors of the Zagreb Youth Theatre will thus realise, together with the students of the Zagreb Academy of Theatre Art, a project entitled *Voices from the Mountains*. The project featuring the narrator Rene Medvešek combines texts from Držić's pastoral plays and the renaissance work *Mountains* by Petar Zoranić (another Croatian writer the 500th anniversary of whose birth we celebrate this year!).

The second project of the indicative name *Darsa-farsa* is authored by Matko Sršen. Performed in collaboration with the Marin Držić Theatre of Dubrovnik the project treats the intriguing biography of Držić in a special way.

During the 45 festival days, numerous Croatian and international guest performances are expected, because both the Festival and Dubrovnik feel an obligation to host a large number of those who make Držić a living playwright. And he is alive indeed, and performed in many world languages. Together with the Matica Hrvatska Dubrovnik and editor Luko Paljetak, the Dubrovnik Summer Festival will publish a book comprising 17 translations of *Uncle Maroje*, the best-known Držić play. It will be a unique monument to the great playwright cast in 17 different languages, and made of the most precious material with which we can honour Držić.

The Festival will also organise scientific and professional conferences, book presentations and exhibitions. In short, it will be an unrepeatable summer with Držić.

500
MARIN DRŽIĆ
TUBILABUM

Arkulin u parku Umjetničke škole Luke Sorkočevića
Arkulin in the Luka Sorkočević Art School Park



DOM U KOJEMU DRŽIĆ ŽIVI

Po zamisli svojih utemeljitelja Dom Marina Držića trebao je postati ne samo dostojan spomenik velikom hrvatskom komediografu, nego i kulturna ustanova u Gradu koja će javno djelovati prema dvjema temeljnim komponentama: predstavljanjem Držićeva života i djela u formi postmodernog umjetničkog pristupa, koji će svojom domišljatošću privući pažnju posjetitelja, a usporedo s tim nastojati da Dom postane ozbiljan znanstveni institut o Držiću, sa suverenim korištenjem tadašnjih i budućih tekovina



informatičke znanosti i tehnologije. Svečanim otvaranjem Doma 1988. potvrđeno je da su osnovne zamisli naš utemeljitelja Doma bile ostvarene. Nisu to samo potvrdili zapisi relevantnih stručnjaka širom bivše države, nego i tisuće oduševljenih posjetitelja Doma u tih nekoliko godina prije Domovinskoga rata.

Bilo je doista dirljivo gledati lica srednjoškolaca okupljena oko ostakljenog groba u kripti. Slušajući Paljetkove stihove u povremenim bljeskovima svjetla iz groba zablistale bi suze u «nečijim» očima. Grad je s razlogom bio više negoli zadovoljan, a moj prijatelj Slobodan Novak i ja, nakon niza godina mukotrpnog nastojanja oko ostvarenja Vidrina doma, imali smo razloge da se radujemo više od ostalih. Naravno, pri tom nismo zaboravljali sve one s kojima smo počeli priželjkivati ovaj trenutak

još od šesdesetih godina prošlog stoljeća, uvažanih hrvatskih pisaca R. Marinkovića, J. Kaštelana, Ž. Jeličića, M. Matkovića, C. Fiskovića, M. Foteza, a posebno Ogranak Matice Hrvatske Dubrovnik, koji je, iako zabranjen, za nas članove-radnike postojao i bio čvrsta veza među nama. Postojali su, na sreću, u vlasti Grada i moji nekadašnji učenici koji su mnogo doprinijeli otapanju leda kojim je zabrana Matice Hrvatske okovala zamisao o Domu Marina Držića.

THE HOME IN WHICH DRŽIĆ LIVES

The founders of The Home of Marin Držić envisioned it not merely as a monument worthy of the great Croatian comedy writer, but also as a cultural institution with two basic purposes: to present the life and work of Marin Držić in a post-modern art form which will attract the visitors' attention, and to also serve as a prestigious scientific institute where both contemporary and future achievements in the field of computer science and technology will be used. The opening ceremony in 1988 proved that the basic ideas of the founders of the Home were realised. This was confirmed not only by the writings of

renowned experts from the whole of the former Yugoslavia, but also by the thousands of enthusiastic people who visited the Home in the years preceding the Croatian War of Independence. It was moving indeed to watch the faces of the secondary school pupils gathered around the glass-covered grave in the crypt. The occasional flashes of light from the grave reflected in the tearful eyes of «someone» who listened to the verses by Luko Paljetak.

The City was more than happy with good reason. After many years of hard work on the Home of Vidra, my friend Slobodan Novak and myself had much more reason to be happy than anybody else. Of course, we did not forget the people with whom we had begun to envision this moment in the 1960s, the prestigious Croatian writers R. Marinković, J. Kaštelan, Ž. Jeličić, M. Matković, C. Fisković and M. Fotez, and particularly the Dubrovnik Branch of Matica Hrvatska, which although banned, nevertheless existed and created a strong bond among us members. Luckily, the then City authorities included some of my former students who greatly contributed to the breaking of the ice with which the prohibition of Matica Hrvatska obstructed the idea of the Marin Držić Home.

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Ivo Grbić

- slikar Držićevih likova -



O kružena slikarevim gostoprimstvom našla sam se jednog jutra u središtu Grada, u saloči punoj skica i crteža, bakropisa, bakroreza, litografija i grafika, medalja, plaketa, ilustracija, iscrtanih i ugraviranih inicijala, anđelčića, fauna i nimfa, studija ruku (predviđenih za rukoljub) i renesansnih kostima tušem i perom - a sve u čast i slavu Marina Držića, sjajnoga Vidre. Sve su se uspomene i davno spremljeni likovni zapisi, ususret velikoj obljetnici, a pet je stoljeća od Držićeva rođenja, rasprostrli prostorom, nudeći se pogledu, prosudbi, sve izloženo izaziva sjećanja, na barem onih pet desetljeća koliko je uvaženi dubrovački slikar i grafičar Ivo Grbić zaokupljen Držićevim svijetom i galerijom njegovih uvijek živih likova. Petrunjela je, u koketnoj poziciji isplazila jezik Pometu, a scena

ležernom gibljivošću priziva ono: „... nijesam tvoja/ sva sam moja/ kako došao/ tako pošao”. Satir u erotskom zanosu goni vilu, dok se Ugo Tudešak udvornim naklonom dodvoruje svilom i biserjem zaodjenutoj Lauri, našijenki Mandi Krkarki. Židov Sadi je s kolajnom u ruci, odmjeravajući joj izvježbanom trgovačkom intuicijom grame i perpere, Konavljani Bokčilo ište od dunda Maroja štogod da se “ije, pije i trumpa”, dok Stanac s kozom odmara i hladi glavu pod vodom Male Onofrijeve.

Više je od stotinu Grbićevih koloriranih crteža tušem, perom, kistom, olovkom, flomasterom, crnom kredom, posebno mu dragih onih iz rata i ognja sačuvanih crteža fauna i nimfe, još s Akademije, jer cijeli je život, kaže, razmišljao o Držiću, a prilika hoće

da je slikar negda i stanovao u maloj kućici tik uz Crkvu Domino u ulici Iza Roka, koja je već dugo godina u muzejskoj službi Doma Marina Držića. Premda mu ne znamo za rodnu kuću, a još manje nam je poznata fizionomija našega dragoga i slavnoga dum Marina - lice su mu i lik isklesali i naslikali najprije Ivan Meštrović, a onda i Ivo Dulčić, dok ga je istovremeno Grbić prije četrdesetak godina (o 400. obljetnici smrti) počastio medaljom 1967. u pozlaćenoj bronci, s umjetnički oblikovanim reversom i aversom na kojem je imaginarni reljefni Držićev portretni profil, s vješto oblikovanom karakternom piščevom fizionomijom. Kako stvoriti lice čije crte ne poznamo, a davni svijet kroz stvaralački duh i intelekt umjetnika živo nam govori u suvremenosti? Grbić odgovara: „Bio je dum Marin



inteligentan, obrazovan, svestran, nadasve podrugljiv, s iznimnim darom zapažanja, bio je glazbenik, sluhist, čiju intonaciju osjećam putem pisane mu riječi, pa sam duge godine razmišljao o čovjeku čiji je talent stvorio tako sočne dijaloge i umne sentence..“ Medalja se nalazi na slikarevu stilskom stoliću u prostoriji koja je sva dum Marinu u čast. U Grbićev se opus, čiji dobar dio zauzimaju tisuće portreta sa živih izvedbi glazbenika i glumaca s Dubrovačkih ljetnih igara, može uvrstiti i onaj stvoren po Držiću i za Držića, a čini mi se, da se u svijetu likovnosti nitko toliko nije bavio Marinom Držićem koliko Dubrovčanin, našijenac Ivo Grbić. U ratu izgorjeli mu i obnovljeni dom, čija su pročelja izložbeni prostor Dum

Marinu u čast 1508.-2008. ispunjen je neugaslim vitalitetom iznimnog komediografa, velikog „vladara od smijeha“. Defiliraju likovi sa skica i crteža iz Vidrina životnog i stvaralačkog curriculumu.

Prsata Variva vragometnim okom gleda škrca Skupa, izranja stari ženik Zlatikum, tuku se dva satira iz Tirene, tu je i primorac s lijericom i Amor iz Tirene, na listićima papira i kartončina orisani su crnom kemijskom olovkom oštijer, Popiva, Đivo, Grubiša, Dundo Maroje, nižu se studije za plakete Igara, ilustracije za časopise s Držićevim likovima, zapisana su imena osoba iz gotovo svih Držićevih komedija, sve do glumačkih fizionomija Držićevih protagonista s Ljetnih igara - od

koloriranih crteža i crtačkih studija s predstava iz 1967. do predstave Dum Marinovi snovi, najposlije do zabilježenih portreta sudionika ovogodišnjeg skupa Uglazbljeni Držić. Lijepo je živjeti i sanjati, crtati, slikati, portretirati, uronjen u dum Marinov mikrokozmos, svjedočiti u svom vremenu nataloženo vrijeme slavnoga našega Marina Držića, jer sva ta fantazija i neugasla životnost povijesti dubrovačkoga prošloga svakodnevlja pokreće i nadahnjuje vrckavi i temperamentni slikarski rukopis. Nije ni čudno. Jedan je Marin Držić kome je na europskim renesansnim prostorima ravan samo William Shakespeare.

Ivo Grbić

- painter of Držić's characters -

Received warmly at the painter's home one morning, I found myself in the heart of the City, in a sitting room filled with sketches, drawings, etchings, copperplates, lithographs, graphics, medals, plaques,





illustrations, drawn and engraved initials, little angels, fauns, nymphs, studies of hands (foreseen for hand-kissing) and renaissance costumes in ink – all of it in honour and glory of the brilliant Marin Držić, Vidra. Approaching the great 500th anniversary of Držić's birth, all the memories and the paintings put away long ago are spread out in the space and exposed to the eye and evaluation. All of them bring back memories of at least five decades during which the renowned Dubrovnik painter and graphic artist Ivo Grbić has been occupied with the world of Držić and his everlasting characters. In a flirtatious posture Petrunjela sticks her tongue out at Pomet in a scene which evokes the following verses: ... *I am not thine / For I'm all mine / and as thou camest / so thou canst go*. A satyr chases a fairy in erotic ecstasy, while Ugo the German bows currying favour with Laura, formerly Manda of Korčula, adorned with silk and pearls. Sadi, the Jew, evaluates a necklace in his hand, while Stanac with his goat rests and cools his head with water from the Small Onofrio Fountain.

Grbić has more than a hundred drawings in ink, and those made by pen, brush, pencil, felt pen, and black chalk. Particularly fond of the drawings of the faun and nymph he had made as the Academy student, which survived the war and fire, Grbić has thought about Držić all of his life. It happened that he once actually lived in the small

house adjoining Domino Church in the Street Iza Roka, which has been a museum – Marin Držić Home - for many years. Although we do not know where his birth house was and have no records of his appearance, our beloved and famous Father Marin was portrayed first by sculptor Ivan Meštrović and later by painter Ivo Dulčić. Forty years ago, in 1967, on the occasion of the 400th anniversary of Držić's death, Ivo Grbić made a medal with a relief of Držić's imaginary profile in gold plated bronze. How can one conjure up a face whose features he does not know? Grbić replies: „Father Marin was intelligent, educated, versatile and particularly ironical and observant. He was a musician who played by ear, and I sense his intonation in his writings. For many years I contemplated the man whose talent created such juicy dialogues and wise sentences.” The medal lies on the painter's little table in a room dedicated entirely to Držić. In addition to the portraits which Grbić made in the concerts and plays performed at the Dubrovnik Summer Festival, his output includes the part which is made after and for Držić. I am of the opinion that no other painter dedicated as much time to Marin Držić as Ivo Grbić did. The facades of his home - that burned down during the war and was later restored - serve as a gallery where one can see his exhibition entitled Honouring Marin Držić 1508 – 2008, which radiates with the everlasting vitality of this outstanding playwright and “king among the writers of comedy”.



Here one can see numerous portraits of characters from Vidra's prolific output. Variva with big breasts roguishly watches the Miser, the old bridegroom Zlatikum appears, the two satyrs from *Tirena* fight each other. The coast dweller with the *lijerica* and Amor from *Tirena* are also there, as well as the drawings of an innkeeper, Popiva, Đivo, Grubiša, Uncle Maroje, sketches for the Dubrovnik Summer Festival posters, illustrations for magazines with the image of Marin Držić, characters from almost all of his plays, as well as the actors who played in Držić's comedies at



the Dubrovnik Summer Festival - from coloured drawings and studies from the plays in 1967 to the play entitled Marin Držić's Dreams, and finally portraits of the participants of this year's gathering Marin Držić in Music.

It is wonderful to live, dream, draw, paint and portray immersed in Marin's microcosms, testifying to the time of the famous Marin Držić in the present, because all the fantasy and vitality of Dubrovnik's history motivates and inspires the sparkling and hot-blooded painter's handwriting. It is not surprising. In renaissance Europe, the unique Marin Držić can be ranked only with William Shakespeare.



Novela od Stanca 1952. godine scenski je postavio redatelj Marko Fotez
The Story of Stanac staged by Marko Fotez in 1952

Mnogi veliki svjetski skladatelji, inspirirani književnim sadržajem i likovima napisali su vrijedna glazbena djela. I hrvatski skladatelji su stvarali razne glazbene oblike temeljene na literarnom predlošku, a kad je riječ o komedijama Marina Držića, onda se to odnosi na Novelu od Stanca, Dunda Maroja, Tripče de Utolče, fragmente komedije Pjerin te na Grižulu. “Novela od Stanca” imala je velikih uspjeha u vrijeme Držića, a isto oduševljenje je izazvala i prigodom prikazivanja u Zagrebu krajem 19. stoljeća, što se ponavlja i u naše vrijeme. To je remek djelo renesansne dramaturgije napisano muzikalnim stihom što je iskoristio hrvatski skladatelj Božidar Širola napisavši operu 1915. pod nazivom Stanac, s posebnim glazbenim podcrtavanjem pustopašnog karnevalskog raspoloženja

u renesansnom Dubrovniku. Sadržaju komedije nije mogao odoljeti niti Jakov Gotovac koji je svoju sklonost humoru u potpunosti iskoristio u operi Stanac 1956. zaokruživši je efektom dubrovačkom poskočicom Lindo. Opera se i danas nalazi na repertoaru hrvatskih kazališta, a povodom 500-te godišnjice rođenja Marina Držića prezentirana je u HNK Osijek. Posebni užitak za publiku je bilo uprizorenje Gotovčeve opere u njenom prirodnom ambijentu (kako ju je Držić zamislio) ispred Male Onofrijeve česme 1996. I skladatelj Antun Dobronić se poslužio komedijom Novela od Stanca za svoju simfoniju-operu Dubrovački diptihon. Dragutin Savin za predložak svoje radio-opere bio je nadahnut komedijom Tripče de Utolče. Najpopularnije Držićevo djelo Dundo Maroje prikazivano je ne samo u Dubrovniku i u Hrvatskoj, već i na inozemnim kazališnim pozornicama, a

inspiriralo je više skladatelja koji su ga pretočili u razne glazbene oblike. Ivo Lhotka Kalinski svojoj operi, nastaloj na spomenutoj komediji 1942., dao je naslov Pomet meštar od ženidbe koja je isprepletana lelujavom mediteranskom glazbom. Alfred Švarc sadržaj komedije oblikuje u simfonijsku pjesmu davši joj originalni naslov. Krunoslav Cipci držao se sadržaja komedije, ali je operi punoj lijepih raspjevanih melodija dao naziv Boter Andraž. Mihovil Logar u sjajnoj instrumentaciji komediju Dundo Maroje oblikovao je u istoimenu uvertiru. Silvije Bombardelli napisao je baletnu glazbu nazvavši je Marin Držić – Vidra. Posebno trebamo istaknuti dubrovačke skladatelje koji su napisali djela inspirirani dum Marinovim tekstovima. Đelo Jusić skladao je dva veoma uspješna mjuzikla, Dunda Maroja i najnoviji Dan od amora za kojega je libreto napisao Luko Paljetak prema komediji

Grižula. Mladi hrvatski skladatelj Frano Đurović za 500-tu godišnjicu rođenja Marina Držića posegnuo je za sačuvanim fragmentima komedije *Pjerin* i u suradnji s libretistom Dubravkom Mihanovićem napisao istoimenu operu u stilu suvremenog skladateljskog izričaja služeći se zvučnim bojama: pjevačima, ansamblom s akustičnim instrumentima koji se suprostavljaju električnom zvuku računala. Opera pršti od Pometovskih aluzija, smijeha na proždrljivost, vječnog sukoba mladih i starih, ruganja snobizmu, šala blagog erotskog sadržaja, tragova pučkih poslovice itd. Prikazana je slojevitost Držićevog, ali i današnjeg svijeta.

Više od šezdeset hrvatskih skladatelja kroz razne kazališne sezone i za razne kazališne kuće pisalo je scensku glazbu koja obvezuje redatelja, jer sam Držić kao svestrani glazbenik (svirao je nekoliko instrumenata) radnju svojih komedija dopunjavao je prigodnom glazbom.

MARIN DRŽIĆ IN MUSIC

Many of the world's great composers wrote valuable pieces of music inspired by various books and characters. Croatian composers also wrote different musical forms based on literary texts. Where Marin Držić is concerned, this was the case with *A Story of Stanac*, *Uncle Maroje*, *Tripčće de Utolče*, fragments of the comedy *Pjerin*, and *Grižula*. Very popular in Marin Držić's time, *A Story of Stanac* was played with equal success both in late 19th century Zagreb and in the present time. This renaissance masterpiece was written in musical verse, which inspired the Croatian composer Božidar Širola to compose the opera entitled *Stanac* in 1915. The opera chiefly depicted the unbridled carnival atmosphere in renaissance Dubrovnik. Jakob Gotovac could not

resist the plot of this comedy either. In 1956 he extensively used his sense of humour in writing an opera also entitled *Stanac*, which ends with the striking Dubrovnik hopping-dance *Lindo*. The opera is still on the repertoire of many Croatian theatres, and has recently been staged at the Croatian National Theatre of Osijek on the occasion of the 500th anniversary of Marin Držić's birth. In 1996 the staging of this opera in its original venue (according to Marin Držić) in front of the Small Onofrio Fountain was particularly well received by the audience. The composer Antun Dobronić also used the comedy *A Story of Stanac* for his symphony-opera *The Dubrovnik Diptychon*. The comedy *Tripčće de Utolče* inspired Dragutin Savin to compose his radio opera. Držić's most popular play *Uncle Maroje*, staged not only in Dubrovnik and Croatia but also at international theatres, inspired several composers to write various musical forms. Based on this play, Ivo Lhotka Kalinski composed the opera entitled *Pomet, the Master of Marriage* (1942), which resounds with swaying Mediterranean music. Alfred Švarc used the plot of this comedy for his symphonic poem, which he named after the original. When composing his opera *Boter Andraž* abounding with beautiful sparkling melodies, Krunoslav Cipci was also inspired by the comedy *Uncle Maroje*. Among the composers inspired by this comedy is Mihovil Logar, who wrote an overture with the same name, which is characterised by brilliant instrumentation. Silvije Bombardelli wrote the ballet music entitled *Marin Držić – Vidra*. Also well worth mentioning are the composers from Dubrovnik who were inspired by the texts of Father Marin Držić. Đelo Jusić composed two greatly acclaimed musicals *Uncle Maroje*

and *A Day for Love*, for which the libretto was written by Luko Paljetak after the comedy *Grižula*. On the occasion of the 500th anniversary of Marin Držić's birth the young Croatian composer Frano Đurović used preserved fragments of the comedy *Pjerin* for his opera of the same name, for which the libretto was written by Dubravko Mihanović. In this modern piece Đurović employed sound colours: the singers and the ensemble of acoustic instruments confront electric computer sound. The opera bursts with Pomet-like allusions, ridicules greed, the eternal conflict between young and old, mocks snobbery, abounds with mildly erotic jokes and folk proverbs, and depicts the multi-layered nature of both Držić's world and that of the present-day. More than sixty Croatian composers wrote stage music for various theatre seasons and houses. This music is a commitment for theatre directors: a versatile musician himself (he played several instruments) Držić completed the plots of his comedies with appropriate music.



Muzički *Dundo Maroje* povodom 500. te obljetnice Držićeva rođenja u zagrebačkoj "Komediji" nglazbio je Đelo Jusić prema libretu Marka Foteza dok je autor stibova Stijepo Stražičić

On the occasion of the 500th anniversary of Držić's birth the musical *Uncle Maroje* (composer Đelo Jusić, librettist Marko Fotez and lyricist Stijepo Stražičić) was staged at the Komedija Theatre in Zagreb

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Grgoljenje svakodnevnog života u ulicama



Ivo Dulčić
 Portret Marina Držića
 Portrait of Marin Držić

Prevarajući prepoznatljive suvremenike, koji su živjeli i radili u različitim dijelovima Grada, u imaginarne likove koje je, oslikavajući Grad svog “zavičajnog iskustva”, uvlačio u umjetnički sadržaj svoga djela i stvarao od njih osebujne individualne karaktere, Držić je ne samo dokumentaristički naznačio osnovne odrednice ritma gradskog života, već je dao i viziju urbanističke strukture gradskog središta njegovim longitudinalnim i transverzalnim poveznicama kojima je grgoljio svakodnevni život u Gradu: Placa, Ulica među crevjare, Luža s Orlandom, Poljana (Pred Dvorom), Velika fontana, Prijeko, Peline, Podmirje, Kriva ulica, Garište i konačno Pustijerna gdje su u plemićkim palačama bile praižvedbe Držićevih predstava. Držićevi likovi razasuti su po različitim dijelovima i ulicama Grada. Njegova percepcija prostora uključuje iskustvo svih čula. Ulica je mjesto vreve i dodirivanja ljudi, i koliko god ti susreti bili površni, tu se čovjek ne nalazi ni usamljen, ni anonimno, ni bezličan. Ono što Grad čini toplom sredinom upravo je njegova otvorenost ljudskim susretima. Čovjek se kreće prostorom Grada, susreće

se s raznim društvenim ulogama i u njima se prepoznaje; mjesta i objekti na koje je naviknuto oko imaju, uz posve određeno društveno značenje, i svoju simboliku. Upravo stoga Grad pretpostavlja stvaralački dijalog između urbanog prostora i građanina koji budi cijeli splet asocijacija, uspomena i aluzija. Taj dijalog prisutan je na osobit način upravo kod onih suvremenika koje je Držić uveo u prostore svog imaginarnog svijeta. Promotrimo li pojedinačno gdje ih Držić susreće i komunicira s njima, dobivamo urbanističku sliku gradskog središta: Mazija, listonoša (Dundo Maroje), u stvarnosti je gradski stražar pred Lužom, oko koje se širi miris topla kruha koje kruharice mijese i peku na otvorenom, na Placi. Krojačnica sentalije nalazila se u ulici Garište; u Duišinoj ulici je bordel u kojem neobično važnu ulogu ima dominantna “vila” Kata Matkova Profumanica iz Novele od Stanca; Bokčilo, konavoski rustik nastanjen u Gradu, drži iznajmljenu krému u Ulici sv. Barbare; Ulica među polače je mjesto “gdi se djevojkam zapinje” (gdje se djevoje hvataju u “zamku”), a po Prijekome noću u potrazi za ljubavnim

avanturama prolaze mladići. Na Placi su zlatarske radionice i mnoge druge trgovine poput Justinove špičarije, trgovine finim tekstilnim tkaninama drapijera Alessandra i mnogi drugi Držiću znani sugrađani, bez obzira jesu li podrijetlom domaći ljudi ili stranci. Postolarske radionice Šile (Grižula) i Čičilija (Skup) bile su u Među velike crevjari (u stvarnosti su oni Đuro Šile i Pjetro Čičilijano). Posao je tu izuzetno cvjetao, izrađivale su se najrazličitije vrste cipela za gospođe, za sluškinje, kao i za žene sa sela, te različite muške vrste cipela. Upravitelji koje je imenovalo Veliko vijeće 13. studenog 1492. godine pazili su da cijene obuće budu u okvirima dopuštene. Usprkos tome, izgredi su se najčešće događali upravo u toj izuzetno prometnoj ulici, pa je tu i sam Držić dobio batina od jednog golobradog mornara 1548. godine. Crevljarska ulica i ostala mjesta u Gradu koja spominje Marin Držić omiljena su okupljališta plemića i pučana, sluškinja, djetića, mornara i trgovaca, svećenika i stranaca, dok su posve rijetke situacije u Držićevim djelima u kojima se otkriva intimni sadržaj privatne kuće. Dundo Maroje, koji se navodno zbiva u Rimu, zapravo

Murmur of

je realistički prikaz svakodnevice života u Dubrovniku, savršeni koncentrat njezine stvarnosti.

Držića intrigiraju susreti različitih tipova ljudi koji se pronalaze na otvorenim prostorima Grada, a koji se međusobno razlikuju podrijetlom, mentalitetom, jezikom, religijom, zanimanjem, kulturološkim obrascima, pozicijom na društveno-političkoj skali, indicirajući na taj način brojne mikroidentitete i životne koncepte koji definiraju dubrovačku sredinu kao prilagodljivu, ali i stabilnu zajednicu ljudi. Dnevni je život pružao obilje mogućnosti za prikaz izljeva srasti, neshvatljive želje za kavgom i osvetoljubivosti, ali i čežnje za ljepšim svijetom. On je otkrivao prostor nasilja u svoj svojoj grubosti, ali i smirenost društvenog života u Državi prožetoj pravnim poretkom, koja je svim raspoloživim mogućnostima nastojala spriječiti nasilje i prijevare, utvrđujući red, pravdu i zakon.

Turning his recognizable contemporaries, who lived and worked in various parts of the City, into imaginary characters whom he – depicting the city of his “homeland experience” - inserted into his artistic plots creating specific individual characters, Držić not only documented the basic features of the rhythm of city life, but also gave the vision of urban structure of the city with its longitudinal and transversal

connecting lines filled with the murmur of everyday life: Placa, Među crevjare Street, Luža with Orlando, the Square (in front of the Rector's Palace), Large Fountain, Prijeko, Peline, Podmirje, Kriva Street, Garište and finally Pustijerna where the first performances of Držić's plays took place at the homes of aristocrats. Držić's characters are scattered in various parts and streets of the City. His perception of space includes the experience of all the senses.



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M. Kaboge 7

Everyday Life in the Streets

The street is a place where people crowd and touch and, regardless of how superficial these encounters had been, a person did not feel lonely, anonymous and impersonal. That which makes a city a warm environment is particularly its openness for human encounters. Man walks through the space of the city, meets with various social roles and recognises himself in them; the places and objects he became familiar with have – apart from the completely determined social connotation – its symbolic meaning. It is precisely why the city presumes the creative dialogue between urban space and the citizen, which arouses an entire medley of associations, memories and allusions. In a special way this dialogue is present particularly with the contemporaries whom Držić included in his imaginary world. When we inspect every separate case where Držić meets and communicates with them, we get the urban picture of a city: Mazija, the postman (in *Uncle Maroje*), is actually a city guard in front of Luža, surrounded by the smell of freshly baked bread which the cooks knead and bake outdoors, in Placa. The tailors shop was in Garište Street; Duičina Street housed the brothel in

which a major role was played by the dominant “nymph” Kata Matkova Profumanica from the play *A Story of Stanac*; Bokčilo, a peasant from Konavle living in the City, kept a rented inn in the Street of St Barbara; Među polača Street was a place where girls were “entrapped”, and in Prijeko Street young men looked for love adventures at night. Placa housed goldsmith’s workshops and many other shops such as Justin’s “drugstore”, the fine textile shops owned by Alessandro, and many other of Držić’s fellow-citizens, both local and foreign. The shoe-maker’s workshops of Šila (*Grižula*) and Čičilija (*The Miser*) were Đuro Šile and Pjetro Čičilijano in reality. Business flourished there, different kinds of shoes were made for ladies, servants and peasant-women, as well as various shoes for men. The officials appointed by the Major Council on 13 November 1492 were in charge of controlling the price of shoes. In spite of that, disorders took place particularly in that exceptionally busy street, and Držić himself was beaten up there by a young sailor in 1548. The shoemaker’s street and other places mentioned by Marin Držić were the favourite meeting places of noblemen,

common people, maid-servants, errand-boys, sailors, merchants, priests and foreigners, while he very seldom revealed intimate matters of private homes in his plays. The comedy *Uncle Maroje*, which allegedly takes place in Rome, is actually a realistic description of every-day life in Dubrovnik, a perfect concentration of its reality.

Držić is intrigued by encounters with various types of people he meets in the open spaces of the City, who differ in their origin, mentality, language, religion, occupation, cultural patterns, position on the social and political scale, thus pointing to numerous micro-identities and life concepts which define Dubrovnik as a flexible, but stable community. Everyday life offered an abundance of possibilities for depicting outbursts of passion, and unfathomable desire for fight and revenge, but also longing for a more beautiful world. He revealed the extent of violence in all its cruelty, but also the calmness of social life in the State with the rule of law, which used all the means at its disposal to prevent violence and fraud, securing order, justice and law.



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Jedna od najpoznatijih starih dubrovačkih pokladnih maski je i Čoroje
One of the best-known old Dubrovnik carnival costumes is Čoroje

Književna djela Marina Držića zrcale život njegova vremena šesnaestoga stoljeća u renesansnom Gradu Dubrovniku i njegovoj maloj Republici. Društvena podjela na vladajuću vlastelu i puk koji je predstavljao svijet običnih, malih ljudi tada je uglavnom bila veoma stroga, ali je istodobno u mnogim prilikama mogla biti tek prividnom, jer su vlastela i puk svakodnevno susretali i prožimali svoje životne putove u otvorenoj sredini sredozemnoga Grada. Dum Marin je pripadao svijetu onih nižih, pučana. U njegovu Dubrovniku vlastela je bila zatvorena grupa koja je čuvala moć i privilegije. Do nje su stajali bogati pučani, okupljeni u bratovštinama Antunina i Lazarina, koji su bili odvojeni od ostalih pučana, ali nisu smjeli ulaziti u politiku. No, veliki dio stanovnika Grada pripadao je nižem puku, pretežno obrtnicima organiziranim u brojnim bratovštinama, kao i doseljenicima iz seoske okolice koji su obavljali najniže poslove sluga, sluškinja i radnika. Ovi su seljaci u Gradu nastojali ubrzano odbacivati svoje "opore" seoske i prihvaćati profinjene gradske ukuse, manire i običaje.

CIJELI DUBROVNIK POSTAJAO BI KAZALIŠTE

Službene vrijednosti dubrovačke vlastele bile su stjecanje dobara, štedljivost i umjerenost. Vlasteoska se kultura po svojoj ozbiljnosti i formalnosti jasno razlikovala od pučke kulture kojoj je smijeh predstavljao jedan od najjačih izraza. Najveći hrvatski komediograf Držić u svojim je djelima kao pučanin s izuzetnom vještinom i dovitljivošću u krajnje humorističnom duhu prikazivao ove kulturne razlike, pa su se mnogi njegovi proučavatelji pitali mogu li se njegove komedije smatrati tek običnim lakrdijama ili se u njima skriva ozbiljna kritika društvenih odnosa i duboko filozofsko promišljanje ljudskoga bivstvovanja. Dum Marin je svijet promatrao kroz oprečnosti bogatstva i siromaštva, gospodovanja i služenja, sitosti i gladi, starosti i mladosti, domovine i tuđine, grada i sela, muškaraca i žena, smijeha i kuknjave, pojedinca spram svjetine...

Poklade su bile vrijeme u kojima je Držić premijerno izveo najveći broj svojih predstava. On sâm kaže da je "ovo vrijeme od poklada... od starijih našijeh odlučeno na tance, igre i veselja." Vrijeme Poklada na najistančaniji je način iskazivalo pučki duh Dubrovnika. Tada su se privremeno oslobadale i otupljivale stege državne i crkvene ideologije i ozbiljnosti, i vladalo je ozračje slobode i jednakosti.

Stoga je u Pokladama i Držiću bilo dopušteno da na sebi svojstven šaljiv način uputi ozbiljnu kritiku dubrovačkome društvu i politici.

U Pokladama je cijeli Dubrovnik postajao kazalištem jer su se njegove ulice i trgovi pretvarali u kazališne pozornice. U veselju su sudjelovali svi stanovnici, od žena koje su gledale s prozora, do vlastele, svećenika, ali i dubrovačkih seljaka i stranaca. Vlastela se u Pokladama pretežno okupljala na vlastitim zatvorenim zabavama, osobito na vlasteoskim pirovima na kojima je Držić premijerno prikazao većinu svojih predstava, ali vlastelini su sudjelovali i u općem veselju, gledajući javne kazališne predstave pred Dvorom, maskirajući se, plešući i izrugujući se drugima. Seljaci iz okolice dolazili su maskirani u povorkama u Grad, svirajući, pjevajući i plešući na svoj način. Pokladnom veselju pridruživali su se i mnogi stranci u Gradu, a dolazili su i profesionalni zabavljači iz bližih i udaljenijih zemalja. Stoga nije slučajno što je Držić u svoje komedije uključio i Vlahe, Kotorane, Nijemce, Rome, Grke, Albance i druge.

Odnos dubrovačke vlasti prema Pokladama bio je oprezan i dvostran. S jedne strane, Vlada je katkad financirala pokladna veselja, ali je s druge strane u određenim slučajevima zabranjivala razne pokladne igre i maskiranja te ih je policijski nadzirala. Tako je primjerice zabranjivala da pokladne družine ulaze u crkve, pjevaju i plešu u njima. Čuvari reda u Pokladama bili su izabrani mladi plemići koje se nazivalo "hasasima".

U Držićevim djelima Dubrovčani su se maskirali u seljake iz okolice i Vlahe iz zaleđa, vile, "žvirate" (grbavce), "barbaćepe" (lutke u crnini s dugim nosom), maske sa životinjskim glavama ("od papagala, od mojemuča, od žaba, oslastijem, kozjjjem"). No, premda ih Držić ne spominje, u drugim se izvorima od srednjega vijeka sve do 19. stoljeća kao tipične dubrovačke pokladne maske pojavljuju i tri pokladna lika s imenima Čoroje, Vila i Turica. Ovaj je trio izvodio svoj ples uz pratnju miješnica i bubnja. Čoroje je bio varijanta jedne od životinjskih maski, inače poznatih diljem Europe, slično kao i Turica koja je imala konjsku glavu i škljocala je njome. Vila je kao dio ove družine bila suprotnost drugim dvjema maskama. Radilo se o nježnoj djevojci ukrašenoj cvijećem i odjevenoj u bjelinu.

Zanimljivo je da su Čoroje, Vila i Turica nastupale i u sklopu najveće državne Feste gradskoga patrona svetoga Vlaha koji se slavi u doba Poklada 3. veljače, i da ih je dubrovačka Vlada pritom novčano podupirala u njihovu nastupu. Festa svetoga Vlaha pretvarala se jednim dijelom u pučku svečanost jer je uključivala izvođenje kako plemićkih igara i raznih predstava stranih zabavljača, tako i gradskoga i seoskoga plesa, pjesme i igre. No, Sveti Vlaho je ipak prvenstveno bio blagdan kojim se veličala dubrovačka država i u kojem se Parčev blagoslov prije svega zazivao za njezinu stabilnost, sigurnost i prosperitet, a vjerski su obredi i procesija tom prigodom bili isprepleteni s državnim ceremonijama, kao i s vojnim mimohodima, nadmetanjima i plesovima.



The plays of Marin Držić reflect life in renaissance 16th century Dubrovnik and its little republic. The social division into the ruling aristocracy and commoners - the world of ordinary, small people - was very strict in general. In some cases, however, the division was merely apparent, because the aristocrats and commoners met on a daily basis, interweaving their lives in the open space of this Mediterranean city. Father Marin belonged to the world of commoners. In his Dubrovnik, aristocrats were a closed group of people who protected their power and privileges. The class of wealthy common people followed, who gathered in the guilds of Antunin and Lazar. They did not mix with other commoners, but were not allowed to engage in politics. However, the largest part of the population belonged to the lower class, mainly tradesmen organised in numerous guilds, and those who moved to the city from the surrounding villages and performed the lowest jobs of servants, maids and labourers. The villagers quickly tried to abandon their „crude“village ways, and adopt the sophisticated city tastes, manners and customs.

THE WHOLE OF DUBROVNIK TURNED INTO A THEATRE

The official values of the Dubrovnik aristocracy were accumulating wealth, thrift, and modesty. In its seriousness and formality the culture of the aristocrats clearly differed from the commoners' culture in which laughter was highly valued. As a commoner, the greatest Croatian comedy writer Držić depicted these cultural differences in his plays with outstanding skill, wit and pronouncedly humorous spirit, so that many of those who studied his work wondered whether his comedies could merely be considered a simple farce, or if they hid a serious critique of social relations and a profound philosophy of life. Father Marin observed the world through the contrast between wealth and poverty, master and servant, satiety and hunger, old age and youth, one's own and foreign country, city and village, men and women, laughter and weeping, the individual and crowd...

Carnival was the time when Držić first performed the majority of his plays. He claims that „our ancients decided the time of carnival to be the time of dance, play and joy“. The time of carnival revealed the common

spirit of Dubrovnik in the most sophisticated way. At that time the strict discipline of the state and church loosened up for a while in an atmosphere of freedom and equality.

that Držić included persons of other religions, people of Kotor, Germany, Gypsies, Greeks and Albanians in his plays.



Thus, during the carnival, Držić was allowed to seriously criticize Dubrovnik society and politics in his own satirical way.

The whole of Dubrovnik turned into a theatre at the time of carnival because its streets and squares served as stages. All the residents joined in the fun, from women watching from their windows, to aristocrats and priests, but also the villagers and foreigners. The noblemen mainly gathered together at closed parties, particularly at aristocrat weddings, where Držić first performed most of his plays. However, the aristocrats also took part in the overall merriment, watching the plays performed in public in front of the Rector's Palace, wearing masks, dancing and mocking others. Villagers from the surrounding area came to the City in masked processions playing, singing and dancing in their own way. Many visitors to the City joined the merriment, and professional entertainers were engaged from the neighbouring- but also from faraway countries. It is thus not surprising

The relation of the Dubrovnik authorities towards the carnival was cautious and two-sided. On one hand, the authorities occasionally financed the carnival, yet on the other hand they sometimes banned certain carnival plays and masks, and the police kept an eye on them. Thus, they for instance forbade the carnival

companies to enter the churches and sing and dance there. Those in charge of order during the carnival were young aristocrats called hasasi.

In Držić's plays the people of Dubrovnik dressed up as villagers from the surrounding area and people of other religions from hinterlands, as well as fairies, hump-backs, dolls in black with long noses, and in the heads of various animals. However, although Držić does not mention them, other sources from the Middle Ages to the 19th century claim that the typical costumes at the Dubrovnik carnival were three characters named Čoroje,

Vila and Turica. The trio danced to the music of the shepherd's flute and drum. Čoroje was a type of animal costume, widely known in Europe, much like Turica, who had a horse's head that clicked. The last member of the trio, Vila (Fairy) presented a contrast in comparison with the other two. She was a gentle maid adorned with flowers and dressed in white. Interestingly enough, Čoroje, Vila and Turica took part in the greatest state festivity of the City patron St Blaise, which is celebrated at the carnival time on 3 February, and the Dubrovnik authorities gave them financial support. The festivity of St Blaise partially turned into a common people's celebration including aristocratic dances and various plays by foreign entertainers, as well as city and village dances and songs. However, St Blaise was in the first place a holiday which glorified the Dubrovnik state when the blessing of the patron saint was asked for its stability, safety and prosperity. On that occasion the religious ceremonies and procession were interwoven with state ceremonies, as well as with military parades, contests and dances.



1800-2000
MARIN DRŽIĆ
IUBILAEUM
500
U čast Držića
Honouring Držić

DUBROVNIK OSVOJIO VENECIJU

U okviru programa obilježavanja 500 godišnjice rođenja dubrovačkog komediografa Marina Držića, u petak 2. svibnja Veneciji u pohode stiglo je više stotina Hrvata, a na inicijativu akademika Luka Paljetka i profesora doktora Slobodana Novaka. Ispred crkve u kojoj je Vidra pokopan održan je višesatni dramsko –scenski spektakl.

Uz studente Akademije dramskih umjetnosti iz Zagreba s voditeljima Ivicom Boban i Joškom Ševom, sudjelovanjem dramskih skupina iz Venecije i Renesansnog ansambla Clavir, brojnim znatizeljnicima i sudionicima hodočašća na dum Marinov grob najpoznatijim plesom dubrovačkog kraja lindom predstavio se istoimeni dubrovački Folklorni ansambl Lindo. Članovi Linda bili su dio dubrovačke delegacije na čelu koje je bila gradonačelnica Dubravka Šuica sa suradnicima, predstavnici Matice Hrvatske ogranak Dubrovnik, članovi dubrovačkog Rotary kluba i drugi.

Turistička zajednica Grada Dubrovnika organizirala je predstavljanje destinacije Dubrovnik na, za tu prigodu, posebno postavljenom štandu na istom trgu. Brojni stanovnici Venecije i njihovi gosti pokazali su zanimanje za posjet Dubrovniku, kojeg većina poznaje još od ranije. Uz niz propagandnih materijala o Hrvatskoj i Gradu pod Srđem, na trgu koji se skraćeno naziva i Zanipoli promovirana je i višejezična brošura o Marinu Držiću, te Držićeve gulozece – slatki suvenir Dubrovačke kuće. Višesatni program koji je slavio Vidru i njegovo književno nasljeđe završio je misom na latinskom u Crkvi svetog Ivana i Pavla, te polaganjem vijenaca i cvijeća ispred 1972. godine postavljenog spomen obilježja. Prigodnim riječima nazočnima su se obratili u ime Vlade RH i Ministarstva kulture Nina Obuljen, veleposlanik RH u Italiji Tomislav Vidošević, gradonačelnica Grada Dubrovnika Dubravka Šuica, te akademik Luko Paljetak koji je nadahnuto interpretirao pjesmu Darsi.

U godini posvećenoj 500. obljetnici rođenja najvećeg hrvatskog komediografa, uspješan pohod u Veneciju još je jednom dokazao privrženost dum Marinu te potvrdio njegovo značenje za cjelokupnu hrvatsku kulturu.



Pročelje Crkve sv. Ivana i Pavla u kojoj je grob hrvatskog komediografa, Dubrovčanina Marina Držića

The facade of the Church of St John and Paul housing the tomb of the Croatian playwright from Dubrovnik, Marin Držić

*Romantični venecijanski kanali su srce grada - Canal Grande
The romantic Venetian canals are the heart of the city - Canal Grande*



U programu je atraktivnim plesom lindo sudjelovao istoimeni dubrovački folklorni ansambl Lindo

The programme included the attractive dance Lindo performed by the namesake folklore ensemble from Dubrovnik



*Mladi umjetnici izveli su kolaž najpoznatijih komedija Marina Držića
The young artists performed a collage of the best-known comedies by Marin Držić*



*Duždeva palača u Veneciji, gradu u kojem je svoje posljednje dane proveo Držić
The Ducal palace in Venice, the city in which Držić spent the last days of his life*

On Friday, 2 May, as part of the programme celebrating the 500th anniversary of the birth of the Dubrovnik comedy writer Marin Držić several hundred Croats visited Venice. On the initiative of the academician Luko Paljetak and Professor Dr Slobodan Novak, a theatrical spectacle lasting several hours took place in front of the church where Vidra was buried.

In addition to the students of the Zagreb Academy of Theatre Arts conducted by Ivica Boban and Joško Ševo, theatre companies from Venice, the Clavir Renaissance Ensemble, numerous spectators and participants in the pilgrimage to the grave of Marin Držić, the Lindo Folklore Ensemble from Dubrovnik performed the best-known namesake dance of the Dubrovnik area.

The Dubrovnik delegation, headed by the mayor Dubravka Šuica with her associates, included members of the Lindo Ensemble, representatives of the Dubrovnik branch of Matica Hrvatska and Rotary Club, etc.

The Dubrovnik Tourist Board organised a presentation of the destination of Dubrovnik at a special stand placed in the same square. Numerous residents and visitors to Venice showed interest in visiting Dubrovnik, with which most of them were already familiar. Apart from publicity material on Croatia and the City under Mount Srđ, a multilingual brochure on Marin Držić was presented at the Zanipoli Square, as well as the Držić delicacies – the sweet souvenir of the Dubrovnik House.

The several-hour long programme celebrating Vidra and his literary heritage ended with a mass in the Latin language in the Church of St John and Paul and with a wreath-laying ceremony and floral tributes in front of the memorial plaque put up in 1972. In the name of the Government of the Republic of Croatia and Ministry of Culture Nina Obuljen addressed the present company, and so did the Croatian Ambassador to Italy Tomislav Vidošević and the Mayor of Dubrovnik Dubravka Šuica, while academician Luko Paljetak inspiredly interpreted the poem dedicated to Darsa.

In the year dedicated to the 500th anniversary of the birth of the greatest Croatian comedy writer, the successful visit to Venice showed one more time the devotion to Father Marin, and confirmed his importance for the entire Croatian culture.



Spomen ploča Marinu Držiću koju je 1972 godine postavila Matica hrvatska

Marin Držić memorial plaque put up in 1972 by the Matica hrvatska



Povicima Fate largo i Marin Držić povorka glumaca i studenata Akademije dramskih umjetnosti iz Zagreba prošetala je ulicama i trgovinama Venecije odujajući počast Dum Marinu

Exclaiming „Fate largo“ and „Marin Držić“, the procession of actors and students of the Zagreb Academy of Theatre Arts walked in the streets and squares of Venice paying homage to Father Marin

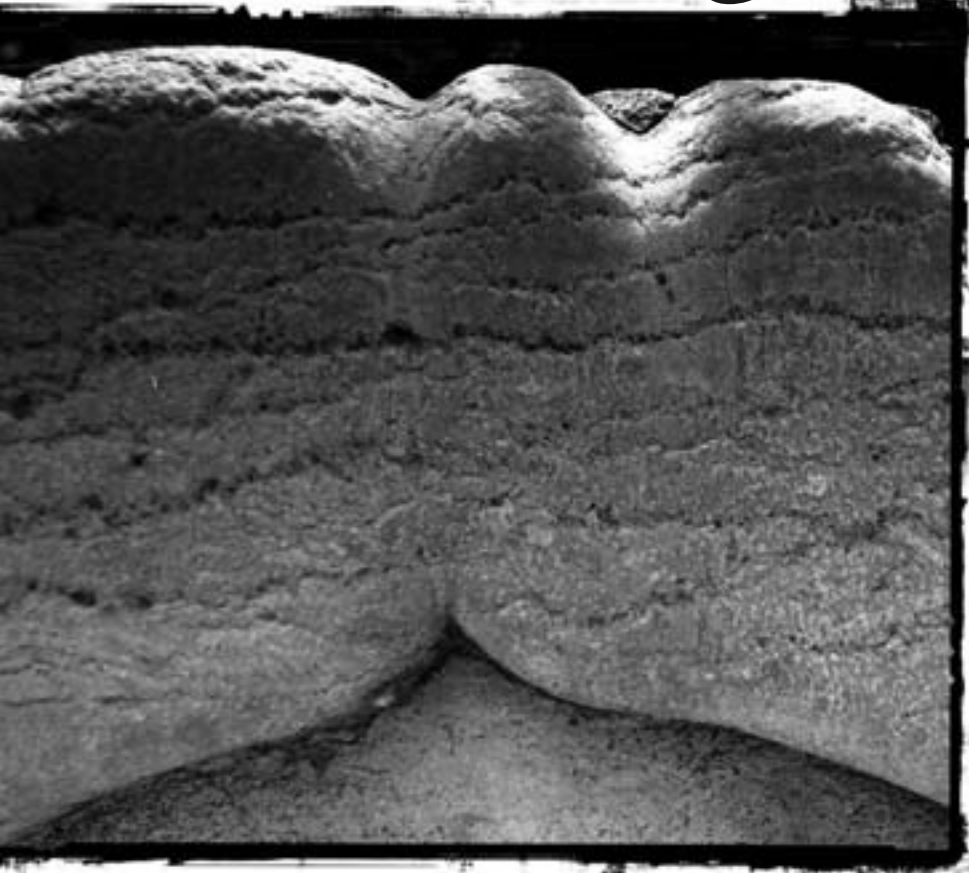


Delegacija Hrvatske i Dubrovnika priprema se urediti loror vijencem i cvijećem spomen - ploču Marinu Držiću

The Croatian and Dubrovnik delegation is preparing a wreath-laying ceremony and floral tributes in front of the Marin Držić memorial plaque

Dubrovnik Conquered Venice

Pučī i gustijerne



Ustarija su se vremena po baštinama kopali puči, a kuće uz bok imale gustijerne. To je donosila nasušna svakidašnja potreba za vodom, njezinim bistrim svježim klokotom, prozirnim hladovitim bićem po kojemu postoji čovjek i ukupna priroda.

Dubrovnik je imao svoju Ulicu od puča, vijugavu, hladovitu, punu čeljadi, kuća i vrtova, potom gosparskih palača s gustijernama u koje se slijevala kišnica. Odakle Gradu puči usred kamena, kako su se vodene i slatkovodne žile uspjele probiti između morske brazde i strmine Srđa? U ono doba nestašice pitke vode, kad su lađe odlazile na izvore u Kupare,

ovi su gradski puči bili utjeha, nada i božji blagoslov. U gospodske se vrtove s gustijernama nije moglo ući, a gradski je puk prije Fontane Onofrija della Cave žednio ljetnih dana i stoga se od ranog jutra u ovoj neobičnoj ulici uvijek netko micao. Zvonile su broke, romijenče bakreno kuckale o rub glatkog kamena, a na obrubu se pucala, tog kruništa iznad vode, usjekao žlijeb konopaca. Zanimljivo, niz ovu je ulicu prolazio i Marin Držić jer mu je rodna kuća bila niti dvadesetak koraka udaljena onim spletom prolaza preko današnje Ulice sv. Josipa. Čim bi odslužio jutarnju misu u Crkvi Duha Svetoga, skoknuo bi do Dvora, ali najviše stoga da bi

preko ove ulice susreo đusticijere, zdure, tržnice, papučare i crevjare, komardare i ofičale, masu koja priča, trči, pije vodu, ostavlja vrijeme neka se utopi u prohodu riječi, pokreta, brzih poput kapi iz dubrovačkih izvora.

Za to su se vrijeme po seoskim imanjima ujutro otklapali puči i nad njihovo se okruglo tamno ogledalo nadvirivala pospana lica. Vadila se voda za napoj kravama, za bronzine ponad ognja u kominu. Od ovih je zemljinih vodonoša puteljak do kuća bio krivudav kao da se čeljad s teretom ljulja i, slično ljudskoj kralježnici, mora hodati razmičući prostor, slobodno i nepravilno, onako kako rastu trave i vijugavo se izvijaju laste u slobodnom letu.

U gradskim su se palacima, a svaka je imala gustijernu punu kišnice, oprezno otklapali poklopci kad bi domaća služinčad ujutro, prije zore, vještim pokretom zahvatila vodu da se gospodar na pilu može umiti i gospođa mu zamočiti bijele ruke. Punile se bakrenjače, u kuhinjama pristavljao objed, prala se rubenina, iz gustijerna su pljuskale čitave male rijeke i one su tekle domaćim vrtom niz klončine u nasad ruža vonjača, u deblo čemina i žile naranče.

Gustijerne su bile prostrane, zapremale podzemnu odaju u koju se slijevala kišnica niz oluke, a na kruništu se s okamenjenim akantom i vitičastim spletom lišća bijelio gosparski grb. Starinski su puči, jednostavno građeni podzidom kamenja, stalno mreškali



vodu. Doticale u nju nevidljive struje s jeguljama, na dnu ležala utopljena broka, u ogledalu se prema otvorenom nebu vidjeli oblaci, leptiri, zvijezde i mjesec kako putuje u vječitom hodu, nestalan poput vode iz puča i gustijerne.

WATER WELLS AND RAINWATER CISTERNS

In the past people dug wells in their fields, and made cisterns close to their houses. Water – with its crystal and fresh gurgle and transparent cool being which sustains life of both man and nature - was necessary.

Dubrovnik had a street with wells (Ulica od puča). It was winding, shady, crowded with people and bordered by houses, gardens and palaces of wealthy people with rain-water cisterns. How come that a City with so much stone had water-wells? How could freshwater streams find their way between the sea and the slope of Mount Srđ? At the time when drinking water was scarce, when boats sailed to the Kupari water springs, the city water-wells were a comfort, hope and blessing.

One had no access to the gardens of wealthy people with cisterns, and before the Onofrio Fountain was constructed common people had been thirsty in summer. This was the reason why this unusual street was alive from early morning onwards. One could hear the sounds made by water-cans, copper buckets against the smooth stone, while the rope cut a groove into the crown of the well.

Interestingly, one of the people walking along this street was Marin Držić, whose native house was less than 20 steps away from the bundle of passages through the present-day Street of St Joseph. Having said the morning mass in the Church of the Holy Spirit, he went to the Rector's Palace, primarily in order to meet the grain weighers, policemen, baker-women, slipper-makers, shoe-makers, butchers, officials in charge of giving grain to the poor, a crowd which talks, runs and drinks water, letting time drown in the stream of words and movements which are as fast as the drops from the Dubrovnik springs.

At the same time, when the people on village farms uncovered water wells in the morning, their sleepy faces reflected in the round dark mirrors. The water was drawn for the cattle and for bronze

cooking pots hanging over the fire in the outside kitchen. The path connecting the wells and houses was winding, following the steps of water carriers, who needed space to move, freely and irregularly, in the way the grass grows and the swallows fly in the air.

At the city palaces, all of which had cisterns filled with rain-water, the servants carefully opened the cistern covers in the morning before dawn. They carefully drew water out so that their master could rinse his face above the wash-basin and their mistress could wash her white hands. The servants later filled the copper pots, cooked lunch in the kitchens and washed linen. The entire little rivers ran from the cisterns, flowing through the garden ducts to the sweet-smelling beds of roses, jasmine bushes and orange trees. The rainwater cisterns were spacious and situated underground, where rain water poured down the drainpipe, while on the cistern crown ornamented with garlands of leaves cast in stone the aristocratic coat of arms gleamed white.

The water in old wells, built of stone, rippled all the time. The invisible streams with eels flowed in, a sunken bucket lay on the bottom, and the water surface mirrored the open sky, clouds, butterflies, stars and the moon on its eternal route, as fickle as the water from the well and cistern.





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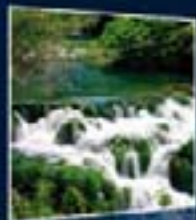


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*Zelena menestra (cabbage and smoked meat stew)*

Uonj pučkog kupusa i konavoske zelene menestre

Kada se 1508. u Dubrovniku rodio Marin Držić, a posebno 1548. kada se u njega vratio obogaćen renesansnim europskim, posebno apeninskim obrazovanjem, svojevrsnom buntovničkom erudicijom i iskustvom, stolovi Grada bili su okrenuti uglavnom poljodjelstvenoj tradiciji svojih podanika i mesožderskim navikama svoje vlastele i bogatijih predstavnika svoga puka. Naime, još je uvijek prevladavalo uvjerenje da je riba, koju su paradoksalno prezirali podjednako dubrovački bogatuni koliko i glasoviti Republikini kapetani i pomorci, hrana sirotinje, namijenjena nižim slojevima, a višim tek u danima posta, pa i kad se radilo o skupocjenijim vrstama ribe. Držić je i u tom smislu mogao svoj Grad doživjeti kao provinciju budući da je, sasvim sigurno, dobro poznao suvremena djela onodobne visoke gastronomije, s kojima se susretao tijekom

boravka u svojoj egzilantskoj domovini pod Apeninima, a iznad svega veliko, tada već stoljećima slavljeno djelo Bartolomea Platine, literata i bibliotekara Vatikanske knjižnice, „O časnoj požudi i dobrom zdravlju“ iz 1457. godine. Bartolomeo Platina je svojim receptima i opisima hrane i namirnica iz podmorja, jezera i rijeka prvi put poslije antike proslavio ribu. Dakle, pred Držićevim očima i ustima, budući da je za svojih talijanskih dana imao prilike nazočiti mnogim gozbama viših slojeva, riba se zanosno zakoprcala u loncima i kuhinjama novog doba, kao vjesnik velike promjene. A, Vidra je u svom Dubrovniku, čudne li suprotnosti u podudarnostima, još uvijek mogao kroz vlastelinske prozore osjetiti vonj pučkog kupusa i konavoske zelene menestre, potisnuti i izopćeni sirotinjski zapah ribe s gradela, kojeg je nadjačavao tradicionalistički miris i okus pečenog mesa predodređen povlaštenijima. Jer u Dubrovniku ih nije bilo malo.

Stoga ne čudi ni činjenica da je upravo u Gradu kupljen i do danas sačuvan primjerak prvog izdanja glasovite Platinine „Časne požude...“, koja je sasvim sigurno svjesno naručena i primjenjivana sa svrhom. Pa ipak, iznenađuje odsustvo ribe i ribljih delicija koje su već bile osvojile stolove razvijenih renesansnih komuna, makoliko većina tih središta bila mnogo manje zavisna i oslonjena na svoje pomorsko, pa možda i ribarsko nasljeđe. No, bilo na njegovim i dubrovačkim stolovima ribe ili ne, Držić je također u odi mesu detonirao svojim književnim i životnim hedonizmom, u toliko puta citiranom ulomku u kojem njegov Pomet uživa u onom glasovitom kapunu, pripremljenom po receptu koji neodoljivo podsjeća upravo na onaj iz Platinina djela, a kojeg dijeli sa svojim gospodarom Ugom Tudeškom. Navodeći ovaj glasoviti ulomak koji pripada najstrožoj antologiji opisa hrane u svjetskoj književnosti, ipak moramo posvjedočiti da je tradicionalnost Grada i Republike,

a kojoj se u političkom smislu tako suprotstavljao, ipak u gastronomskom smislu i njega određivala i kao čovjeka i kao književnika. Meso, dakle, još uvijek kraljuje jelovnicima Držićeva Dubrovnika. O ribi i školjkama, posebno onim slavnim dagnjama i nadasve kamenicama iz Malostonskog zaljeva, istini za volju, ističući da Raguzini i dalje ponajprije jedu meso i konavoske zelene menestre, pisat će tek 1803., dakle pred sam pad Republike sv. Vlaha, učeni isusovac, tadašnji rektor Dubrovačkog kolegija Francesco Maria Appendini u svom djelu „Kritičke crtice o povijesti i književnosti Dubrovčana“. U njemu posebno hvali Marina ne govoreći ništa o njegovim gurmanskim sklonostima. Jer možda bi i on, da je bolje zagledao, među Vidrinim retcima otkrio tragove podmorja, koje je bard zabilježio u svojoj „Veneri“, zavodljivoj romanci u kojoj svijet puka Držić dramaturški pretapa sa svijetom vlastele i bogova, pjevajući : - „Nut hlapa gdi hlapa, hlapaj hlapa takoj!“. Netko će tvrditi da je pri tome Držić mislio na pustolova kakav je i sam bio, budući da je na dubrovačkom jeziku njegova riječ, glagol hlapati značio „smucati se u crevlji drvenoj“. Ali i taj je glagol nastao od naziva za hlapa, izveden iz imena velikog raka lotalice, čija su najbolja lovišta i onda bila ispred Dubrovnika i oko otočića Mrkana i Bobare, a njihovo meso visoko cijenjeno, baš kao i danas, makoliko se trudili da dokažu suprotno, zazlaćeni i osioni vlastelinski i Tudeškovi kapuni.

*Napunjeni kobun s Pometoze trpeze
Stuffed capon on Pomet's table*

GASTRONOMY AT THE TIME OF DRŽIĆ

The aroma of rustic

In 1508, when Marin Držić was born in Dubrovnik, and particularly in 1548 - when he returned there enriched by a Renaissance European, especially Apennine education, and a sort of rebellious erudition and experience - the gastronomy of the City

was mainly characteristic of the agricultural tradition of its subjects and the meat-eating habits of the aristocracy and the more wealthy representatives of the common people. Namely, it was still believed that fish - which was paradoxically despised both by the rich people



cabbage and «zelena menestra» (cabbage and smoked meat stew)

of Dubrovnik and the famous captains and seamen of the Dubrovnik Republic – was the food of the poor, suitable for the lower classes, and for the higher ones only during the days of fasting, even where very expensive kinds of fish were concerned. In this sense too Držić could experience the provinciality of his City, because he was certainly familiar with the contemporary writings on the finest gastronomy, which he read during his sojourn at his Apennine home in exile, above all the famous work by the man of letters and librarian of the Vatican Library Bartolomeo Platina *On Honourable Lust and Good Health* from 1457. For the first time since antiquity, Platina celebrated fish in his recipes and descriptions of sea, lake and river food. In front of Držić's eyes and mouth - he had had the opportunity to attend numerous feasts of the higher classes in Italy - fish seductively wriggled in the pots and kitchens of the new age, announcing a big change. What a strange contradiction in similarity: through the windows of the aristocrat homes in his native Dubrovnik Vidra could still sniff the smell of rustic cabbage and zelena menestra (cabbage and smoked meat stew), and the banished odour of the poor people's grilled fish, covered by the traditional aroma of roasted meat prepared for the privileged ones. And there were many such people in Dubrovnik. The fact that a copy of the first edition of the famous *Honourable Lust...* was bought and preserved in Dubrovnik - which had

certainly been ordered and used with purpose - is thus not surprising. What is surprising, however, is the absence of fish and fish delicacies which had already conquered the tables of the advanced renaissance communities, although most of them were much less dependant on their maritime and perhaps fishing tradition. Regardless of his consuming or not consuming fish in Dubrovnik, Držić again revealed his hedonism in his ode to meat, the repeatedly quoted extract from *Uncle Maroje* where Pomet enjoys the famous capon, prepared according to a recipe which very much resembles the one from Platina's book, together with his master Ugo Tudeško. Mentioning this famous extract that belongs to the strictest world anthology of food, we nevertheless must testify to the fact that the tradition of the City and Republic – which he so much confronted in the political sense - still determined Držić in the gastronomic sense both as a man and playwright. Thus meat still reigned over the menus in the Držić's Dubrovnik. The person who wrote about fish and shells, particularly about the well-known mussels and oysters from the Bay of Mali Ston, as late as in 1803 – one must admit that the people of Ragusa still preferred meat and the zelena menestra of Konavle – shortly before the downfall of the Republic of St Blaise is the erudite Jesuit, rector of the Collegium Raguseum, Francesco Maria Appendini, in his book *Critical Notes on the Dubrovnik History and Literature*.

In this book he especially praised Marin Držić, without mentioning his gourmand affinities. Had he taken a better look however, he might have noticed traces of the submarine world between Vidra's lines in his *Venus*, the seductive romance in which Držić mixes the world of common people with the world of aristocracy and gods in his verses about the hlap. One might claim that Držić associated this word with the adventurer of the kind that he himself had been, because in the Dubrovnik language at the time the verb derived from this noun meant «to ramble in a wooden shoe». Yet this verb also came from the noun «hlap», meaning a big wandering crab, whose best fishing-grounds had been in front of Dubrovnik and around the islets of Mrkan and Bobara, and whose meat had been and still is highly valued, regardless of how much the finely roasted and vein capons of the aristocracy and Ugo Tudesko tried to prove the opposite.



*Povijesni sajam na različite načine oživi prostore Grada
The Historical Fair enlivens the City in various ways*



Prošetate li dubrovačkom povijesnom jezgrom krajem lipnja atmosfera stoljetnih zidina i dah bogate prošlosti Dubrovnika vratit će vas u zlatno doba slavne Dubrovačke Republike. Renesansna udruga Ragvsevm na gradskim će lokacijama i ove godine po šesti put oživjeti prošlost svojim već tradicionalnim Povijesnim sajmom. Na Boškovićevoj poljani, govori nam Mirko Matić, jedan od začetnika Renesansne udruge Ragvsevm, od 20. do 27. lipnja članovi udruge i njihovi gosti u povijesnim će kostimima predstaviti stare zanate, posjetiteljima ponuditi uporabne predmete, rukotvorine i unikate izrađene na tradicionalan način, nagovoriti vas da se okušate u streličarstvu, isprobate kako se nekada koristio buzdovan ili za one malo romantičnije održati kratki tečaj renesansnog dvorskog plesa. Dvorski plesovi, koji se podučavaju u Renesansnoj udruzi Ragvsevm, izvorni su plesovi iz vremena renesanse, rekonstruirani iz ondašnjih knjiga od vrhunskih europskih

Putovanje u prošlost

Journey to the Past

stručnjaka za ples i ranu glazbu, a izvode se uz isto tako izvornu renesansnu glazbu. -Grad jednom godišnje odlazi na putovanje u prošlost: Boškovićeve poljana, Stradun, Knežev dvor...postaju pozornice povijesnim viteškim borbama, renesansnim dvorskim plesovima, glazbenim i akrobatskim izvedbama, uličnom teatru i povijesnim pričama... Uz koncerte renesansne glazbe, predstave s povijesnom tematikom, plesove s vatrom ili uz streličarski turnir i borbena-scenska mačevanja, najlakše se prepustiti srednjovjekovnoj atmosferi - govori Mirko Matić, član Renesansne udruge Ragvsevm kojega i inače, tijekom cijele godine, možete susresti Stradunom dok šeće u renesansnoj odjeći. Uostalom, Mirko je s Vanjom Taušanom osmislio i koreografiju dubrovačke gradske straže koja je postala jedna od najvećih turističkih atrakcija Dubrovnika, a čiju je smjenu nadopunio dobošar i svirač piccola. -Podloga projekta dubrovačkog Povijesnog sajama jesu povijesni događaji i kultura življenja, zatim umjetnost i drugi društveni aspekti života u Dubrovačkoj Republici. Cilj nam je bio probuditi u dubrovačkom javnom životu svijest o povijesnom značenju drevne Raguse te potaknuti da se identitet nekadašnje Dubrovačke Republike prepozna kao toliko potreban zaštitni znak suvremenog Dubrovnika na turističkim i uopće gospodarskim kartama Svijeta.

If you take a walk through the Old City of Dubrovnik in late June, the atmosphere of the centuries-old walls and rich history will take you back to the golden age of the glorious Dubrovnik Republic. For the sixth time the Ragvseum Renaissance Association will enliven the past with its traditional Historical Fair in various City venues. According to Mirko Matić, one of the co-founders of the Ragvseum Renaissance Association, the Association members and their guests dressed in historic costumes will present old trades, objects, handicrafts, and unique items manufactured in the traditional way in Bošković Square from 20 – 27 June. They will also try to persuade you to try your hand at archery, to use a mace, and will give a short renaissance dance course for the romantic ones among you. The court dances taught at the Ragvseum Renaissance Association are authentic renaissance dances reconstructed from the books of the time by the finest European dance and early music experts. The dances are accompanied by the original renaissance music.



Once a year the City makes a journey to the past: Držić Square, Stradun and Rector's Palace become the venues for historic fights of the knights, renaissance court dances, music and acrobatic performances, street theatre and ancient tales. Mirko Matić claims that one can feel the medieval atmosphere the best while listening to renaissance concerts and watching historical plays, fire dances, archery tournament and stage fencing. You can see this Association member walking along Stradun dressed in renaissance costume the whole year round. Together with Vanja Taušan he choreographed the Dubrovnik city guard, which has become one of the greatest tourist attractions. The changing of the guard ceremony has been completed with a drummer and piccolo player.



The Dubrovnik Historical Fair is based on the historical events, culture of living, arts and other social aspects in the Dubrovnik Republic. Our aim was to revive the historic importance of old Ragusa in the public life of Dubrovnik, and encourage recognition of the former Dubrovnik Republic as a trade mark of the modern Dubrovnik on the tourist and economic maps of the world.

ZAŠTO VOLIM DUBROVNIK WHY I LOVE DUBROVNIK

Ako je vaš Pomet kao moj Bond, onda mora biti popularan

Puno je razloga za doći u Dubrovnik. Posljednjih sedam godina jedan od magneta koji iz Grada podno Srđa privlači kulturnu elitu svijeta svakako je i Festival komorne glazbe Julian Rachlin i prijatelji. Karizmatični violinist sprijateljio se s Gradom na prvi pogled, osvojila ga je ljepota Kneževa dvora u kojemu je njegova glazba pronašla svoj dom, a potom je Rachlin sa čarolijom Dubrovnika poželio upoznati i svoje prijatelje. Jedan od njih je i sir Roger Moore, slavni 007, James Bond, UNICEF-ov ambasador dobre volje, planetarno popularni glumac kojega ćemo ove sezone po treći put u Dubrovniku pratiti kao sudionika glazbenog festivala čiju umjetničku okosnicu čini Julian Rachlin i njegovi prijatelji, virtuozni na svojim instrumentima. Po prvi put je Moore nastupio na Rachlinovom festivalu 2005. u skladbi C.Saint – Saensa The Carnival of Animals, godinu potom bio je narator u Peči i vuku I.Stravinskog, a u rujnu ćemo ga gledati kao izvođača Mozartovih pisama u večeri posvećenoj ovom glazbenom velikanu.

O SVOM PRVOM SUSRETU S GRADOM SIR MOORE KAŽE:

- Prvi put sam upoznao Dubrovnik prije 25 godina, a kao dio moga putovanja povodom 40. rođendana. Plovili smo iz Beča brodom Sea Goddess (Božica mora), i tada sam prvi put ugledao Dubrovnik s mora, što je bez sumnje najljepši način za vidjeti ovaj predivni grad po prvi put.

ŠTO VAS JE U DUBROVNIKU NAJVIŠE IMPRESIONIRALO?

- Okomite litice prelijepog starog grada ulile su mi strahopoštovanje i nadahnule me

u isto vrijeme. Činilo mi se kao da sam se vratio u prošlost. Posebno mi je bilo drago lutati noću diveći se arhitekturi. Bilo je to tako mirno i provokativno za moje misli.

POSLEDNJIH NEKOLIKO GODINA POSJEĆUJETE DUBROVNIK KAO PRIJATELJ I IZVODAČ NA GLAZBENOM FESTIVALU JULIANA RACHLINA. OTKADA SEŽE VAŠE PRIJATELJSTVO I SLAŽETE LI SE DA RACHLINOVA GLAZBA U DUBROVNIKU ŽIVI NA POSEBAN NAČIN?

- Juliana sam upoznao na dobrotvornoj večeri na jugu Francuske, i od tada smo postali dobri prijatelji. Pozvao me na svoj festival u Dubrovnik, a što se meni isprva činilo nemogućim, budući se taj datum poklapao sa rođendanom moje žene Kristine. Julian mi je odgovorio da ćemo za njen rođendan učiniti nešto posebno. I održao je obećanje. U Kneževom dvoru, tijekom koncerta, Julian je pripremio slijed komorne glazbe u stilu "Sretan rođendan" samo za Kristinu. Bila je oduševljena! Volim i uživam u Julianovoj glazbi i mislim da u Dubrovniku ona ima svoj poseban dom.

DA VAM SE PONUDI DA IZABERETE KOMAD KOJEGA ĆETE ODGLUMITI I MJESTO NA KOJEMU ĆETE TO U DUBROVNIKU UČINITI, ŠTO BI TO BILO?

- Izabrao bih ponovo raditi s Julianom i



Sir Roger

njegovim prekrasnim orkestrom. Ne mogu zamisliti raditi ništa bolje u Dubrovniku od toga, što se mene tiče.

DUBROVNIK I CIJELA HRVATSKA OVE GODINE OBLIJEŽAVA 500. OBLJETNICU RODENJA VELIKOG KOMEDIografa MARINA DRŽIĆA, DUBROVČANINA ČIJI JE ZNAČAJ U NAŠOJ KNJIŽEVNOSTI JEDNAK ONOME KOJEGA IMA SHAKESPEARE U ENGLSKOJ, MOLIERE U FRANCUSKOJ I GOLDONI U TALIJANSKOJ LITERATURI? JESTE LI IKADA ČULI ZA NJEGA?

- Nažalost, moram reći da nisam čuo za Držića, no na Internetu ću se informirati o tome koliko je važan vašemu Gradu i Zemlji.

UKOLIKO BI VAM SE REKLO KAKO JE NAJPOZNATIJI DRŽIĆEV LIK, POMET, RENESANSNI "PRESLIK" JAMES BONDA, LIKA KOJEGA STE UTJELOVILI SEDAM PUTA, KAKO BISTE TO KOMENTIRALI?

- Ah, nisam nažalost upoznat s Pometom, ali ako ima šarm kao moj Bond, onda je nemoguće da ne bude popularan!

*If your Pomet is like my Bond,
he must undoubtedly be very
popular*

There are many reasons to visit Dubrovnik. In the last seven years one of the magnets which attracts the world's cultural elite to the City under Mount Srđ is by all means the Chamber Music Festival of Julian Rachlin & Friends. The charismatic violinist fell in love with the City at first sight. The beauty of the Rector's Palace in which his music found a home overwhelmed

Rachlin, who wished to share the magic of Dubrovnik with his friends. One of them is the well-known Sir Roger Moore, celebrated Agent 007 James Bond, UNICEF Goodwill Ambassador, and globally popular actor. This summer, for the third time, we shall have an opportunity of seeing him as a participant in the musical festival featuring Julian Rachlin and his virtuoso friends. In 2005 Sir Roger Moore performed at Rachlin's festival in C. Saint-Saëns' The Carnival of Animals, a year later he was the narrator in I. Stravinsky's Peter and the Wolf, and this September he will interpret the letters of Mozart in the concert dedicated to this great master.

THIS IS HOW SIR ROGER MOORE DESCRIBED HIS FIRST VISIT TO DUBROVNIK:

- I first experienced Dubrovnik about 25 years ago when I was part of a 40th birthday trip. We sailed from Vienna on the Sea Goddess, and my first sight of Dubrovnik was from the sea, which is undoubtedly the ultimate way to see the beautiful city for the first time.

WHAT IMPRESSED YOU MOST IN DUBROVNIK?

- The sheer historical beauty of the City was awe inspiring. It was as though I was being transported back in time. At night in particular I loved to wonder around admiring the architecture. It was so peaceful and so thought provoking.

IN THE LAST FEW YEARS YOU VISITED DUBROVNIK AS A FRIEND AND PERFORMER AT THE JULIAN RACHLIN & FRIENDS FESTIVAL. HOW LONG HAVE YOU BEEN A FRIEND OF RACHLIN'S, AND DO YOU BELIEVE HIS MUSIC TO HAVE A LIFE OF ITS OWN IN DUBROVNIK?

- I met Julian at a charity dinner in the

South of France, and we have since become good friends. He invited me to his festival in Dubrovnik, which, at first, I thought might be a problem, as it clashed with my wife Kristina's birthday. Julian said "we'll do something special for her". True to his word, in the Rector's Palace, Julian arranged a sequence of chamber music in the style of "Happy Birthday" just for Kristina. She was thrilled! I love Julian's music and I think it has a special home in Dubrovnik.

IF SOMEONE OFFERED YOU TO PERFORM IN A PLAY AND VENUE IN DUBROVNIK OF YOUR OWN CHOICE, WHAT WOULD THEY BE?

- I would choose to work with Julian and his wonderful orchestra again. I can't think of anything better to do in Dubrovnik, as far as I'm concerned.

THIS YEAR DUBROVNIK AND THE WHOLE OF CROATIA CELEBRATE THE 500TH ANNIVERSARY OF THE BIRTH OF THE GREAT COMEDY WRITER

MARIN DRŽIĆ, THE RESIDENT OF DUBROVNIK WHOSE IMPORTANCE MATCHES THAT OF SHAKESPEARE IN ENGLISH, MOLIERE IN FRENCH AND GOLDONI IN ITALIAN LITERATURE.

HAVE YOU EVER HEARD OF HIM?

I'm afraid to say I haven't, but in doing a search on the internet I can see how important he is to both your city and country.

IF SOMEONE TOLD YOU THAT DRŽIĆ'S MOST FAMOUS CHARACTER POMET IS A RENAISSANCE VERSION OF JAMES BOND, WHOM YOU PLAYED SEVEN TIMES, HOW WOULD YOU COMMENT ON THAT?

Alas, I'm not familiar with Pomet, but if he has the charm of Bond, then he undoubtedly must be very popular!

NAPISALA / BY LIDIJA CRNČEVIĆ

Moore



Glazbena čarolija koja se ne propušta

O, da! Festival Komorne glazbe Julian Rachlin i prijatelji proširuje se u svakom pogledu! I po broju umjetnika od kojih gotovo svi postaju novi prijatelji, i po broju glazbenih praižvedbi, i po broju skladateljskih imena uvrštenih u program, ali i po godišnjim dobima u kojima se održava. Tako smo ove godine imali proljetno izdanje Festivala koje je, doduše, trajalo dva dana, a na kojem su violinist Julian Rachlin i klavirist Itamar Golan izveli svih deset Beethovenovih sonata za violinu i klavir. Ako ste propustili taj događaj svakako ne smijete propustiti glazbene čarolije koje će se od 2. – 14. rujna događati uglavnom u Kneževom dvoru. Osmo po redu druženje vrhunskih umjetnika i festivalske publike će gotovo iz

večeri u večer nesumljivo donositi nezaboravne interpretacije. Koliko je to sati predivne glazbe, koliko je to minuta oduševljenog pljeska, koliko iskrenih povika “Bravo”! I ove godine će se u Kneževom dvoru za potrebe Festivala stvarati različiti komorni sastavi: klavirska trija, gudački kvarteti, klavirski kvinteti, seksteti, klavirska dua ... a Schubert, Brahms, Mozart, Beethoven, Schumann, J.S.Bach, Šostakovič, Mahler, Rahmanjinov, Debussy, Franck i Janaček su samo neka od skladateljskih imena uvrštenih u program! A Julian Rachlin, Mischa Maisky, Itamar Golan, Janine Jansen, Lawrence Power, Maxim Rysanov, Torleif Thedéen, Stacey Watton, Ernst Ottensamer, Thomas Hampson, Francois Leleux, Radovan

Vlatković, Stefan Vladar, Lily Maisky, Leif Ove Andsnes, Lisa Batiashvili i Sophie Rachlin su samo neki od glazbenika koji će sudjelovati! A klavir, oboa, violina, viola, violončelo, kontrabas, flauta, rog, fagot, udaraljke i klarinet su instrumenti koje ćemo čuti! Ali, to nije sve! I ove godine će se u Jezuitskoj crkvi prirediti Koncert za Dubrovčane, a ispred Crkve će ponovo nastupiti Kraljevska filharmonija iz Londona i dirigent Daniele Gatti! Listi svjetskih umjetnika pridružuju se John Malkovich i Sir Roger Moore, a Festival započinje veličanstveno: praižvedbom Dua za violinu i violu Krzysztofa Pendereckog! Dovoljno informacija da zaželite postati dio toga! Pa, zašto ne?

Magical Music Events not to be missed

Oh, yes! The Julian Rachlin & Friends Chamber Music Festival is expanding in every way! The expansion includes the number of participating artists – almost all of whom become new Friends, the number of first performances, the number of composers whose works will be performed, as well as the number of seasons during which the Festival takes place. This year, for instance, we had the spring edition of the Festival, which lasted two days, when violinist Julian Rachlin and pianist Itamar Golan played all ten Beethoven sonatas for violin and piano. If you happened to

miss these concerts, you definitely must not miss the magical music events that will take place from 2 to 14 September, mainly at the Rector's Palace. This eighth gathering of top quality artists and the festival audience is expected to provide unforgettable musical interpretations from one evening to the next. How many hours of wonderful music that makes, how many minutes of enthralled applause, and how many sincere exclamations of "Bravo"! This year the Festival will again feature various chamber formations: piano trios, string quartets, piano quintets, sextets, piano duos... while the programme

includes composers such as Schubert, Brahms, Mozart, Beethoven, Schumann, J. S. Bach, Shostakovich, Mahler, Rachmaninov, Debussy, Franck and Janáček! Julian Rachlin, Mischa Maisky, Itamar Golan, Janine Jansen, Lawrence Power, Maxim Rysanov, Torleif Thedéen, Stacey Watton, Ernst Ottensamer, Thomas Hampson, Francois Leleux, Radovan Vlatković, Stefan Vladar, Lily Maisky, Leif Ove Andsnes, Lisa Batiashvili and Sophie Rachlin are only some of the musicians who will take part in the Festival! The instruments which will be heard at the Festival include the piano, oboe, violin, viola, cello, double bass, flute, horn, bassoon, percussion and clarinet!

And there is more! This year the Concert for the Residents of Dubrovnik will again take place at the Jesuit Church, and the Royal London Philharmonic will perform in front of the Church one more time under the baton of Daniele Gatti! The Festival guests include celebrities such as John Malkovich and Sir Roger Moore, while the first performance of Krzysztof Penderecki's Duo for Violin and Viola guarantees a magnificent opening night! Quite enough information to make you wish to become a part of the Festival. And indeed, why not?



*Roger Moore uživa sudjelovati na Rachlinovom Festivalu u Dubrovniku
Roger Moore loves to take part in the Julian Rachlin Festival in Dubrovnik*

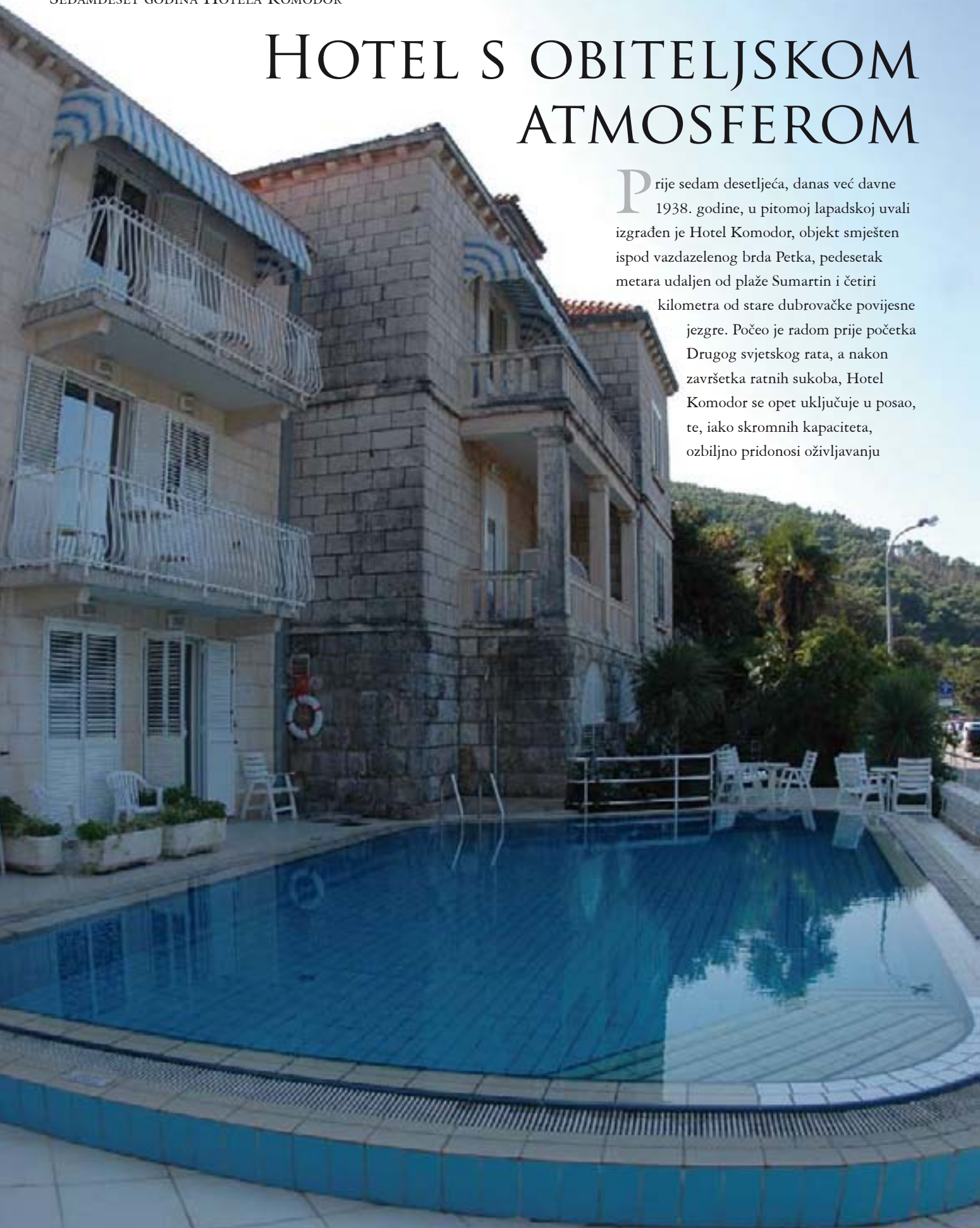
NAPISALA / BY SANJA DRAŽIĆ



*Koncert u bijelom
The concert in white*

HOTEL S OBITELJSKOM ATMOSFEROM

Prije sedam desetljeća, danas već davne 1938. godine, u pitomoj lapadskoj uvali izgrađen je Hotel Komodor, objekt smješten ispod vazdazelenog brda Petka, pedesetak metara udaljen od plaže Sumartin i četiri kilometra od stare dubrovačke povijesne jezgre. Počeo je radom prije početka Drugog svjetskog rata, a nakon završetka ratnih sukoba, Hotel Komodor se opet uključuje u posao, te, iako skromnih kapaciteta, ozbiljno pridonosi oživljavanju



dubrovačkog hotelskog i turističkog gospodarstva. Šezdesetih i sedamdesetih godina 20. stoljeća Komodor postaje prepoznatljiv hotelski subjekt, najprije u sastavu Ugostiteljskog poduzeća Lapad, a kasnije Hotelsko – turističkog poduzeća Dubrovnik. Godine 1990. Komodor je pripojen Hotelu Adriatic. Te je godine raspolagao sa 66 soba i 129 postelja. Nakon Domovinskoga rata, 1998.

godine, objekt je u cijelosti obnovljen i kategoriziran s tri zvjezdice. Posebne vrijednosti ovog hotela predstavljaju: vanjski otvoreni bazen, restoran, terasa, aperitiv bar i dvorana za sastanke. Riječ je, dakle, o malom, mogli bi napisati, obiteljskom hotelu, koji stalno zapošljava 19 osoba i nekoliko sezonskih radnika. Hotel posluje sezonski, uglavnom na bazi polupansiona (doručak i večera). Ove godine Hotel Komodor je primio prve goste 6. ožujka i bit će otvoren do početka studenoga.

U protekloj, 2007. turističkoj godini, ostvareno je 22.035 noćenja (domaći gosti i 1.936, a inozemni posjetitelji 20.099 noćenja). Gosti koji posjećuju Hotel Komodor dolaze iz cijele Europe, a najbrojniji su Francuzi, Irci, Rusi, Austrijanci, Nijemci i Talijani. Svi gosti su zadovoljni boravkom, a njihovo zadovoljstvo potvrđuje i činjenica da se mnogi od njih redovito vraćaju u ovaj hotel, a takvih turista ima sve više iz godine u godinu. To opet govori o raznolikosti i kvaliteti ukupne usluge i ponude u Hotelu Komodor. Zaposlenici se izuzetno trude udovoljiti zahtjevima i prohtjevima svojih gostiju koji su sve veći i veći. Ljubavno osoblje u svakom trenutku shvaća i razumije gosta i njegove potrebe tako da gosti najčešće dobiju i više od onoga što su platili. Uljuđen i domaćinski odnos zaposlenika prema gostima je vidljiv i stvara se jedno lijepo i srdačno ozračje i

atmosfera, a položaj hotela, mir i tišina svemu tome još više pridonose. Izvrсна kuhinja i dobra usluga Hotel Komodor čine prepoznatljivim za ljetni odmor već punih sedamdeset godina, a tako će, uvjereni smo, biti i ubuduće.

Danas Hotel Komodor posluje u sklopu Hotelske tvrtke Hoteli Maestral, koja u svom sastavu ima još četiri hotela: Uvala, Vis, Splendid i Adriatic.

HOTEL WITH FAMILY ATMOSPHERE

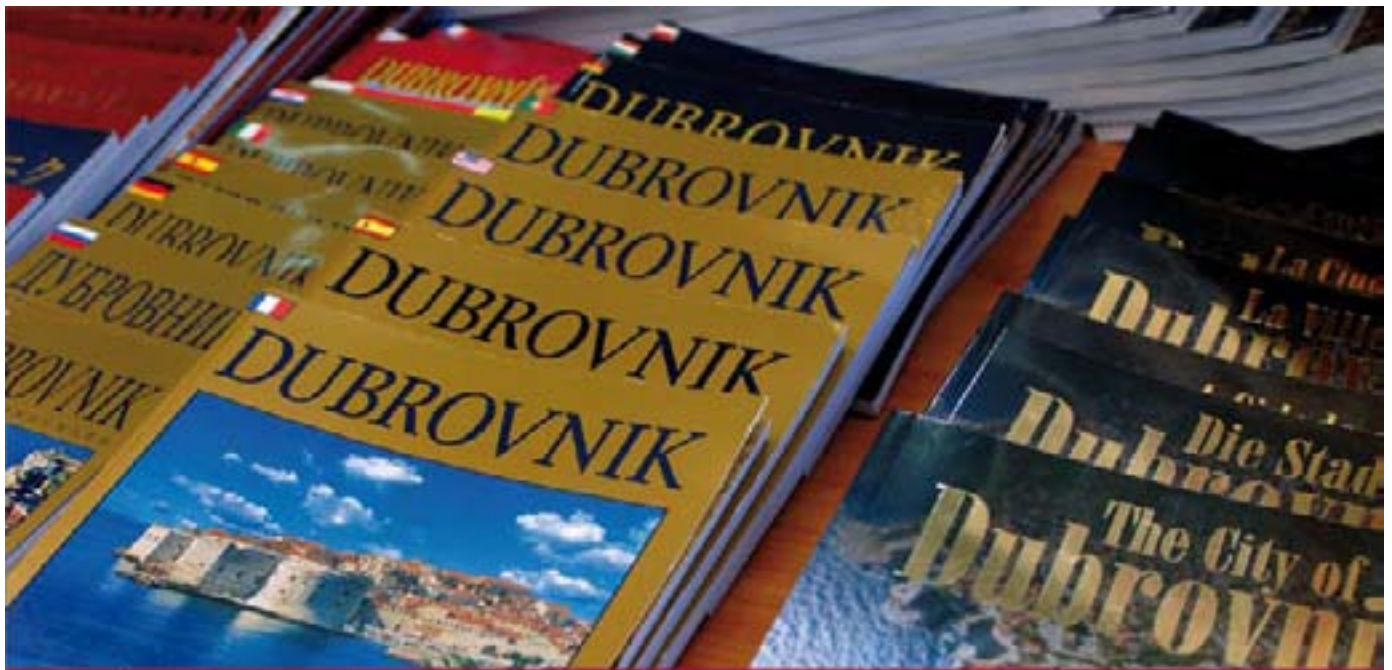


Seven decades ago, back in 1938, the Komodor Hotel was built in the gentle Lapad Bay. Situated at the foot of the evergreen Petka Hill, it is about fifty metres away from the Sumartin Beach and four kilometres away from the Old City of Dubrovnik. The hotel was opened before World War II, and after the end of the war it began to work again. In spite of its small capacity, the Komodor Hotel greatly contributed to the restoration of the Dubrovnik hotel industry. In the 1960s and 1970s it became a major hotel within the Lapad Catering Company, and later within the Dubrovnik Hotel and Tourist Company. In 1990, when the Hotel was annexed to the Adriatic Hotel, its capacity was 66 rooms and 129 beds.

After the Croatian War of Independence, in 1998 the Komodor Hotel was restored completely becoming a three-star hotel, the facilities of which include an outdoor swimming pool, restaurant, terrace, aperitif bar and conference hall. It is therefore a small, one might say, family hotel with 19 full time- and several seasonal employees. The Hotel is opened during the season, mainly on a half board basis (breakfast and dinner). This year the Komodor Hotel received its first guests on 6 March and will be opened till the beginning of November. In 2007 it had 22.035 overnights (1.936 local and 20.099 international visitors).

The Hotel is visited by tourist from the whole of Europe, the majority of whom are French, Irish, Russians, Austrians, Germans and Italians. All of them are satisfied with their stay, which is confirmed by the fact that many of them are return visitors, and their number increases from year to year. This also points to the versatility and quality of the entire service and offer.

The employees do their best to satisfy the requests and wishes of the guests, which become more and more demanding. Always kind, the employees understand the guests and their needs, often providing more than the visitors paid for. Cultured and good hosts, the employees create a beautiful and warm atmosphere, which is further enhanced by the position of the Hotel and the peace and quiet surrounding it. For seventy years now the outstanding cuisine and excellent service make the Komodor Hotel ideal for summer holidays, and we are convinced that this will continue in the future. Today the Komodor Hotel is part of the Maestral Hotel Company, which includes another four hotels: Uvala, Vis, Splendid and Adriatic.



- * Pred Dvorom 2
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Nekad je u Gradu i okolo po Pločama i na Pilama, pripovijedaju, bilo više od trideset brijačnica – a, evo su sada ostale samo tri: jedna od gospara Mara na Stradunu i dvije u Ulici od puča - od gospara Jaka i gospara Hrvoja. Potonji, ali nikako ne i potanji, gospodar ponikao iz stoljetne barbijerske obiteljske tradicije Čikata, zbrojio je lako: “Samo u mene pape držo je butigu šeset (60) godišta, a ja četres i četiri (44) i eto ti više od stoljeća!”

Zasigurno ne posve u skladu s poznatim geslom Brica iz Velog mesta - “Neću politiku u moju butigu!”, brijačnice su oduvijek bile mjesto susreta mnogih ljudi, poznatih i nepoznatih, različitih svjetonazora i očekivanja, pa su tako logično postajale mjestima za doznavanje novitati, da ne kažemo “kundurarija” iz svih oblasti svakodnevnoga života! “Pa ostalo je tako i do danas...” - uz dozu rezignacije tvrdi gospodar Čikato - “... iako bi zimi komotno mogo zatvorit butigu, radi naše čeljadi i “pazara” ipak radim svaki dan od jutra do navečer... A ono nešto posla što se učini – učini se bome ljeti! Evo i sad mi je bio jedan Japanac na šišanju...”

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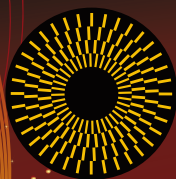
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THE BARBER'S CANARIES

I nije bio jedini iz "zemlje izlazećeg sunca" što je zavirio u butigu, vjerojatno tragajući za grlenim pjevom kanarinaca iznutra: "Imaju i dva staglina i jedan verdun... I Pero Papigo koji zna rijet par riječi... Slikali su i njih reporteri s japanske televizije kad su došli i mene lentrat za film o Gradu, kako sam išo šišat u Starački dom... Pođem i u bolnicu šišat i bričit, meni se Bogu fala još ne tresu ruke! Još sam im pripovijedo, kako je meni pape pričio, za gustijernu što je ode bila đe se jedna gospođa bila utopila! Pucio, je li, kako u cijeloj ulici! Po njima je i dobila ime, mnogi to ne znadu..."

Otkad je reportaža objavljena svi Japanci pohode gospara Čikata, dođu mu se javit, čak ga i na ulici prepoznaju – a on im odgovara po "njihovu": Kuničiva (dobar dan), Aligato (hvala), Sajonara! "Strašno im se ženske vole ljubiti, pogotovo mlade! Ma dohodu i drugi: Norveđini, Nijemci, Frančezi... Bila je neki dan jedna Englezica, dovela sina na šišanje, a manjega stavila leć na ovi kauč! Vidiš ima ih dva – sad se može fino i prileć... Zato sam ih i stavio..."

Vječito je u butizi, a ako ga kadgod nema – "...pođem u Ulicu od buže u prijatelja popit kafu."

Od Grada Dubrovnika i gospar Čikato je uvršten u program potpore starih tradicijskih obrta, radnja doista odiše uspomenama – od prastarih zrcala i nožica, do očuvanog primjerka jednog od prvih električnih sušila za kosu – "fenova", koji još uvijek radi iako ga polako nagriza ruzina... "Ma, dolazili bi i mladi, ali u zadnje stalno reklamiraju one makine s kojima se sami šišaju, danas ti je ono – na nulu!"

Gospar Hrvoje podučavao je i brojne šegrte (i šegrtice!), od kojih su neki danas već meštri: "Da ih je svak obučio koliko i ja, ne bi trebalo strahovat za ovaj zanat!"

People say that Dubrovnik together with the Ploče and Pile area once had more than thirty barber's shops – whereas today only three remain: one in Stradun owned by Mr. Maro and two in the Street Od puča – those of Mr. Jako and Mr. Hrvoje. The latter, but by no means thinner, gentleman comes from a family of barbers with a century old tradition. He gave a simple calculation: „My father only kept a barber's shop for sixty years, I have been keeping mine for forty four, which makes more than one century!"

Certainly not quite in accordance with the famous motto of the Barber from Velo Misto – „I'll have no politics in my shop!", barber's shops have always been the place where many people meet, both known and unknown, with various philosophies and expectations. It is logical that they became the places where one could hear the news, not to say „gossip“, from all areas of everyday life. „This has not changed...“ - claims Mr. Čikato with a note of resignation – „ Although in winter I might as well close the shop, I work the entire day because of the local people and „turnover“... Yet the real work is done in summer! See, a Japanese has just been in for a hair cut...“

And he was not the only visitor from „the country of the rising sun“ who came to the shop probably following the loud song of the canaries: "I have two staglins, a verdun, and Pero Papigo (Peter the parrot) who can speak a few words... Reporters from Japanese TV filmed them too when they came to include me in their film about the City and my business visit on to the Old People's Home ... I also offer haircuts and shaving services in the hospital. Thank God, my hands still don't shake! I told them a story which my father had

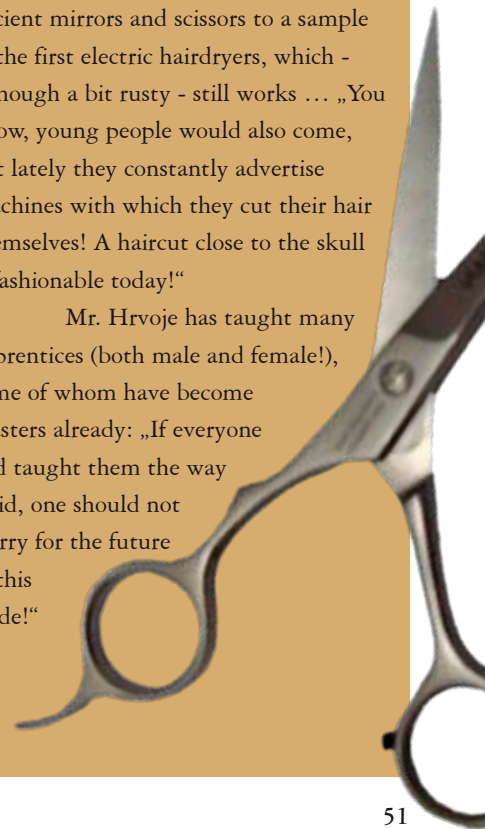
told me about a well in which a lady had drowned! It was one of the many wells after which the entire street was named, yet many people do not know that...“

Ever since the film was broadcast all the Japanese tourists visit Mr. Čikato. They come to say hallo and even recognize him in the street. He replies in their own language: Kunichiva (good morning), Aligato (thank you), Sayonara! Their women just love to kiss, particularly the young ones! Other nationalities also come: Norwegians, Germans, French... The other day an English lady took her son for a haircut, and let the younger one lie on this couch! See, there are two of them – one can now lie down comfortably... That is why I placed them there...“

He is in the shop all the time, and if he is not – „I go and have a cup of coffee at my friend's place in the Street Od buže.“

The City of Dubrovnik included Mr Čikato in the programme supporting traditional trades. His shop is indeed full of memories – from ancient mirrors and scissors to a sample of the first electric hairdryers, which - although a bit rusty - still works ... „You know, young people would also come, but lately they constantly advertise machines with which they cut their hair themselves! A haircut close to the skull is fashionable today!“

Mr. Hrvoje has taught many apprentices (both male and female!), some of whom have become masters already: „If everyone had taught them the way I did, one should not worry for the future of this trade!“



MIHO BOŠKOVIĆ



*Miho Bošković na Final fouru Eurolige protiv Pro Recco
Miho Boskovic in the Euro League Final Four versus Pro Recco*

NAJBOLJI EUROPSKI VATERPOLIST

U piše li se ime Miha Boškovića na internetsku tražilicu doznat će se kako je za hrvatsku vaterpolsku reprezentaciju igrao osamdesetak puta. Debitirao je u reprezentaciji na Svjetskom prvenstvu u Montrealu 2005. godine. Hrvatska je tada bila četvrta. Izgubila je od Grčke utakmicu za treće mjesto. Igrao je potom na Europskom prvenstvu u Beogradu 2006. te bio sedmi. Na Svjetskom prvenstvu u Melbourneu 2007. osvojio je s Hrvatskom naslov prvaka. Prvak je Hrvatske s dubrovačkim Jugom 2004., 2005., 2006. i 2007. godine. Pobjednik Hrvatskog kupa s Jugom 2003., 2004., 2006. i 2007. godine. S Jugom klupski prvak Europe 2006. godine. Iste godine osvaja i europski Superkup. Dvije posljednje sezone, 2007. i 2008. s Jugom je klupski viceprvak Europe. Proglašen je 2007. godine najkorisnijim igračem (MVP) Final foura Eurolige u Milanu. Član je najbolje sedmorke Svjetskog prvenstva u Melbourneu. Najbolji je europski vaterpolist u izboru Europske plivačke organizacije (LEN) za 2007. godinu.

Ipak, odgovor na pitanje zašto je Miho Bošković najbolji vaterpolist Europe, samim time i svijeta, na internetskoj tražilici se ne može naći. Treba doći na bazene širom Europe i svijeta te pratiti njegove nastupe. U kapici dubrovačkog Juga i(li) hrvatske vaterpolske reprezentacije. Rijetkost je

vidjeti vaterpolo igrača koji će s loptom u ruci krenuti u slalom kroz protivničku obranu s ciljem zatresti protivničku mrežu. Ili će na kraju tog slaloma uposliti usamljenog suigrača budući je oko vrata "objesio" nekoliko protivničkih igrača, koji bezuspješno pokušavaju izaći na kraj s njim. Gromovitog je udarca. To znaju svi svjetski vratari. I unatoč činjenici što su svi oni u detalje proučavali kako to puca Miho Bošković, u pravilu su nemoćni. Naciljat će Bošković nebranjeni dio mreže. Pogoditi uz samu stativu. Poslati loptu u mrežu kroz šumu ruku protivničkih igrača.

Jugov je kapetan. Sav je podređen vaterpolu i sportu te glazbi. U njegovom domu je to tradicija. Tata Jakša je bio vratar Juga početkom 80-tih. I tata je bio uspješan. Osvojio je Jakša Bošković četiri naslova prvaka bivše države te dva puta državni kup. Tata je profesor glazbenog. Uživa svirati sa svojim bendom. Miho je tu ljubav prema glazbi također naslijedio. U Splitu je pohađao Glazbenu akademiju. Bez problema će sjesti za klavir te u prepunoj dvorani Vatroslava Lisinskog u Zagrebu i odsvirati, ne samo za svoju dušu.

Igra Miho vaterpolo, prati i pamti statistiku. I nakon neizvjesne utakmice, u kojoj je pobjednik odlučen pogotkom u posljednjem napadu, zna kakav je učinak imao. Jug ga je početkom novog tisućljeća bio posudio splitskom Jadranu. U Gružu,

za mladića koji je bio najbolji u mladim uzrastima, procijenjeno je, nema mjesta u prvoj momčadi, koja je u ljeto 2001. osvojila naslov europskog prvaka. Točnije, teško bi dobio više od minute, dvije po utakmici.

U Splitu je pak dobio priliku. Tu priliku je iskoristio. Tri godine je proveo u splitskom Poljudu. Potom povratak u matični klub. Nitko nije dvojio, još za splitskih dana, bit će Miho svjetski igrač. Posljednje dvije sezone to potvrđuje iz utakmice u utakmicu, a tek mu je 25 godina.

THE BEST EUROPEAN WATER POLO PLAYER

If you write the name of Miho Bošković on the internet search, you will find out that he has played for the Croatian national water polo team about eighty times. He made his debut in the national team at the World Championship in Montreal in 2005. Croatia won 4th place, losing to Greece in the match for 3rd place. He later played at the European Championship in Belgrade in 2006, winning 7th place. As a member of the Croatian national team he won the champion title at the World Water Polo Championship in Melbourne in 2007. He won the Croatian Championship as a member of the Dubrovnik Jug water polo



NAPISAO / BY TONČI VLAŠIĆ

team in 2004, 2005, 2006 and 2007; the Croatian Cup with Jug in 2003, 2004, 2006 and 2007; and the European Championship with Jug in 2006. That same year he also won the European Super Cup. In the 2007 and 2008 seasons he became European vice-champion with Jug.

In 2007 he was proclaimed the most useful player of the Euro League Final Four in Milan. He was a member of the top seven players at the World Championship in Melbourne, and the best European water polo player in 2007 according to the European Swimming Organisation.

However, one can not find the answer to the question why Miho Bošković is the best European, and thus, the world's best water polo player on the Internet. One should come to swimming pools all over Europe and the world and watch him play, wearing the cap of the Dubrovnik water polo club Jug and/or the Croatian national water polo team. It is rare to see a water polo player with a ball in his hand swimming slalom

through the opposing team's defence, aiming to score. Or he will pass the ball to a lonely team mate at the end of this slalom, having passed by several opponent players who try to cope with him without success. His shot is like thunder, and all goal keepers in the world know that. In spite of the fact that they have studied in detail the way Mato Bošković shoots, they are helpless as a rule. Bošković will aim at the unprotected part of the net, score close to the goal-post and send the ball into the net through many hands of the opponent players.

The captain of Jug, he has dedicated himself completely to water polo, sport and music. This is the tradition at his home. His father Jakša was Jug's goal keeper in the early 1980s. Dad was also successful. He won four championship titles of the former state, and two state cups. A music professor, dad enjoys playing with his band. Miho has inherited his love of music. He studied at the Split Academy of Music. He will find no problem in sitting at the piano in front of a

capacity audience at the Vatroslav Lisinski Concert Hall in Zagreb and play, not for his pleasure only.

Miho plays water polo, following and remembering the statistics. After an uncertain match, in which the winner is decided by the last attack score, he knows how efficient he was.

At the beginning of the millennium Jug lent him to the Jadran Water Polo Team from Split. It was decided that in Gruž there was no place for the young man who had been the best junior in the first team which won the European Championship in 2001. To be more precise, he would hardly get more than a minute or two per match. However, he got a chance in Split, and used it. He spent three years at the Split Poljud, and returned to his parent club after that. During the days he spent in Split, no one doubted that Miho would become a world-class player. During the last two seasons he has been proving that from match to match, and he is only 25 years old.

Naše zlato

Svjetski rekord na 50 metara leđno Jugove plivačice Sanje Jovanović iz Debrecena je prošlost. Krajem 2007. godine je europsko zlato uzela plivajući tih 26.50. U Manchesteru, u travnju 2008., na Svjetskom prvenstvu u malim 25 metarskim bazenima pojavila se, ostalo je zapisano, “nova, još bolja, još brža, nova svjetska prvakinja - Sanja Jovanović.”

Povala je u finalu na 50 metara leđno već na startu. Bilo je jasno nakon okreta kako Dubrovkinji zlato neće pobjeći. Postavljalo se pitanje hoće li srušiti svoj svjetski rekord.



prema tom vrhu počeo je suradnjom s Dmitrom Bobevim, bugarskim plivačkim stručnjakom, prije godinu dana. I tada je krenula “čudesna pretvorba”. Domaće rekorde je prerasla. Obarala ih je svaki put kad je skočila u bazen. Međutim, ti rezultati bili su daleko od najboljih europskih i svjetskih ostvarenja. Danas je sve po starom. Svaki put kad skoči u 25 metarski bazen pada europski i(li) svjetski rekord. Želja joj je sve to ponoviti u velikom 50 metarskom bazenu. Olimpijska medalja je ostala jedina sportska neostvarena želja dubrovačke zlatne plivačice.

OUR GOLD

The world record for 50-m

Uspjela je! Manchester, SP, 50 metara leđno – Sanja Jovanović – 26.37, pisalo je na semaforu. Za 13 stotinki sekunde brža nego u Debrecenu na Europskom prvenstvu u malim 25 metarskim bazenima.

Sanja Jovanović postala je prva hrvatska športašica u povijesti koja je uspjela oboriti vlastiti svjetski rekord. Prva dubrovačka športašica sa svjetskim zlatom.

Povijest je Sanja ispisala 13. travnja 2008. godine, a samo nekoliko mjeseci prije bila je miljama daleko od europskog i svjetskog vrha. Uzlet

backstroke in Debrecen of the Jug swimmer Sanja Jovanović is history. Late in 2007 she won the European gold medal swimming in the time of 26.50. In April 2008 at the World Championship in 25-m pools in Manchester she proved to be, as the press put it: “the new, better and faster world champion – Sanja Jovanović”.

In the 50-m backstroke final she took the lead at the very start. After the turn it was clear that the swimmer from Dubrovnik would not miss gold. It was a question of

collaboration with Dmítar Bobev, the Bulgarian swimming expert, a year ago. That is when her “miraculous transformation” began. She outgrew Croatian records, breaking them the moment she jumped into the pool. However, those results were far away from European and world records. Today things are pretty much as always. Every time Sanja jumps

into a 25-m pool, she breaks a European and/or world record. She wishes to do the same in a 50-m pool. An Olympic medal has remained the only unfulfilled wish of the Dubrovnik swimmer.

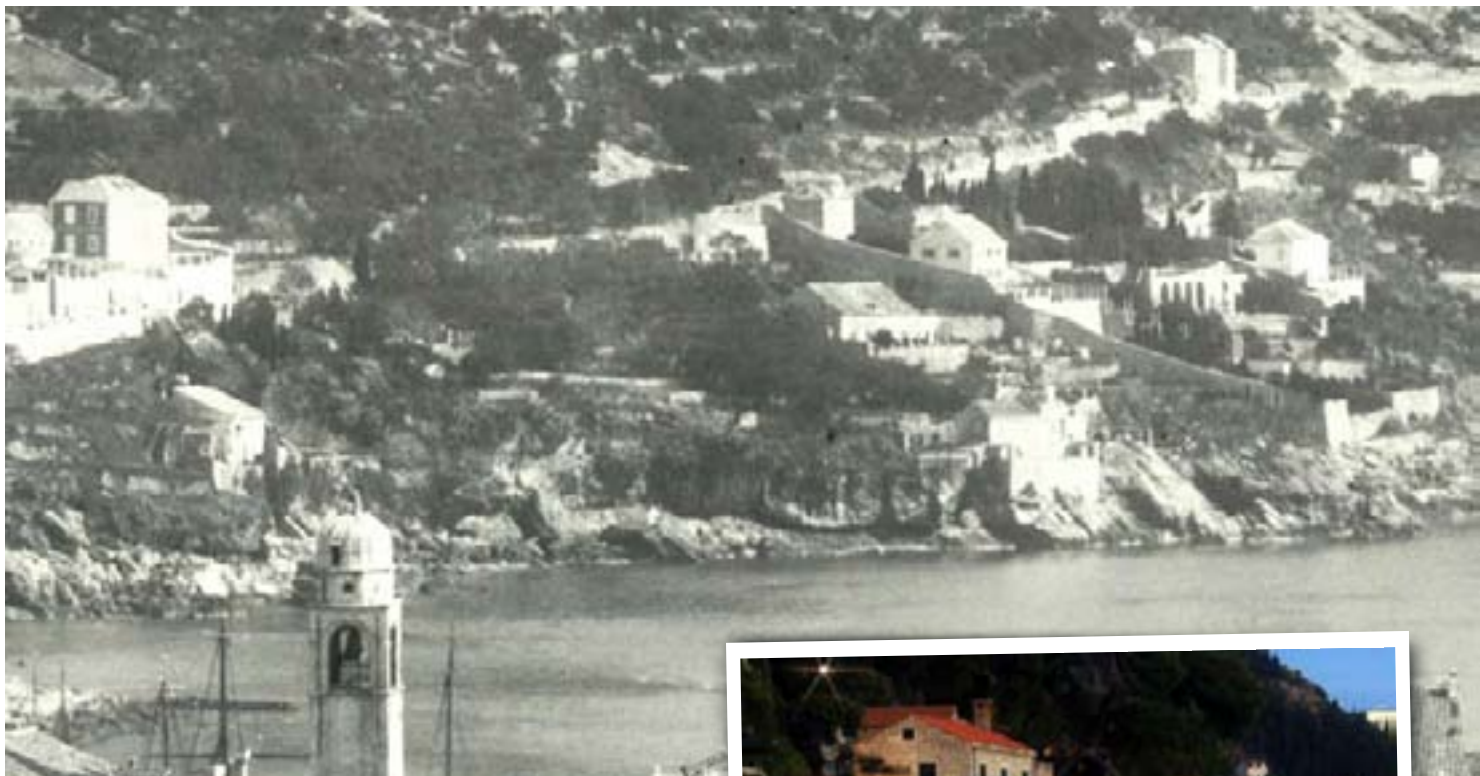
*Sanja Jovanović na svjetskom plivačkom tronu
Sanja Jovanović on the world swimming throne*

whether she would break her own world record. She managed to do so! “Manchester World Swimming Championship, 50-m backstroke – Sanja Jovanović – 26.37” was written on the score board. She was 13/100 of a second faster than at the European Championship in 25-m pools in Debrecen.

Sanja Jovanović became the first Croatian sportswoman in history who managed to break her own world record, and the first Dubrovnik sportswoman with a world gold medal.

Sanja made history on 13 April 2008, while only several months before that she had been miles away from the European and world top. The climb to the top began with her





Dubrovačke godine engleskog arheologa

Arthura Evansa

(1875.-1882.)



*Evansov dubrovački dom, kasnije je služio kao Taverna Rustica
Dubrovnik home of the Evanses, later housed the Taverna Rustica*

“Dubrovnik je vrlo elegantna kombinacija slavenske vatrenosti i mletačkog sjaja”, zapisao je tada mladi Arthur John Evans, kojeg su znanstvena znatiželja i avanturistički duh doveli u Dubrovnik, 1875.g., u vrijeme značajnih događaja u europskoj povijesti.

Englez, ugledna podrijetla, rođen 1851.g., iz vrlo dobro situirane viktorijske obitelji, sin Sir Johna Evansa, uspješnog poslovnog čovjeka i zaljubljenika u arheologiju, stekao je uz oca temeljitu naobrazbu i okusio praktično iskustvo ljepote starih nalaza, priređujući još u školskim danima izložbe novca i rimskoga stakla.

Studirao je u Oxfordu i Göttingenu, a strast za novim otkrićima vodi ga po Europi, prema tada opasnom i zaraćenom Balkanu, po Bosni i Hercegovini, Crnoj Gori, Srbiji i Albaniji, s otvorenom privrženošću slavenskom stanovništvu, izvješćujući javnost kao dopisnik liberalnog *The Manchester Guardian*.

Mladi i ambiciozni arheolog, koji će svjetsku slavu steći otkrićem drevne civilizacije na otoku Kreti, kustos Ashmolean muzeja u Oxfordu, suvremenik Schliemann, pisac mnogobrojnih arheoloških djela, od kojih se u ovoj zgodi ističe *Antiquarian Researches in Illiryum*, može se

smatrati začetnikom arheoloških istraživanja na dubrovačkom području, bilježeći uz to u svojim djelima i niz zanimljivih etnografskih, lingvističkih i kulturno-povijesnih podataka o našim krajevima i ljudima.

Taj tvrdoglavi čovjek, “na svoju”, kakvim su ga doživljavali Dubrovčani, boravio je u Gradu između 1875. i 1882., u politički nemirnim godinama, kada ga je austrijska vlast zatvorila kao britanskog špijuna, te ga nakon šest tjedana zatvora u Dubrovniku protjerala “iz sviju zemalja zastupanijeh u zastupničkoj kući u Beču”, kako bilježi onodobni tisak. Tada je John Evans imao 31 godinu.

Evansovi su bili oduševljeni predjelom Svetog Jakova u kojemu su savili svoj dubrovački dom
The Evanses were delighted with the area of St Jacob where they made their Dubrovnik home

Arthur Evans

(1875 - 1882)

U rasponu od svojih sedam dubrovačkih godina, gdje se, očaran Gradom, privremeno bio nastanio i udomaćio, znanstveno istražujući najvećma po Konavlima i Cavtatu, zanimljiva je i neodoljiva priča o načinu života bračnog para Evans. Naime, istražujući pretpovijesnu gomilu kraj Dubrovnika, upoznao je svoju buduću suprugu Margareth, kćer glasovitog povjesničara Freemana, pa je mladi bračni par nakon ženidbe u Engleskoj, za svoje prebivalište uredio u omanjoj dubrovačkoj kućici sa saločom i s po tri sobice na donjem i gornjem podu, s okolnim đardinom, na Pločama, pri morskome žalu, na mjestu "ispod Lazara" (gdje je bila crkvice Sv. Lazara prije gradnje hotela Excelsior) svoj pravi mali, gospodski "home". Kućica je sačuvana, služi danas ugostiteljstvu, banalno i nemaštovito nazvana Taverna. Evansovi suvremenici i dubrovački poznanici, među njima i arheolog don Frane Bulić, pa Lujo Vojnović i ostali spominju tu čudesnu kućicu na Pločama, posebno Josip Bersa u svojim glasovitim "Dubrovačkim slikama i prilikama": "Njegova gospođa milo i sitno stvorenje, bijaše načinila od svoje male kućice na Pločama kao pričvršćene na goloj hridi pri moru elegantan stan, pun umjetničkih rijetkosti i starina, koje njen muž bješe sakupio po Bosni, Crnoj Gori, Albaniji i okolici dubrovačkoj. Kada bi ona prošetala u Gruž jašući

visokog konja, muž je s njom naporedo trčao, držeći neku debelu batinu u ruci i pozdravljao prolaznike već priviknute športskim izumima tog engleskog para. Vladi je Evansovo držanje vazda bilo sumnjivo, osobito kasnije za vrijeme zapreme Bosne i on morade napustiti naše krajeve."

Arthur Evans vratio se u omiljeli mu Dubrovnik nakon 50 godina, kao starac i udovac, ovjenčan svim počastima. Donio je milom Gradu vrijedan dar, inkunabulu Jurja Dragišića *De natura angelica*. Ta je knjiga i danas najvrijednija knjiga Znanstvene knjižnice u Dubrovniku. Napisao je inkunabuli i posvetu: "This book is presented as a historic relic of the city of Ragusa, and its civil library by Sir Arthur Evans, who here, like his autor, first arriving through Bosnia, found a hospital retreat. On the occasion of his revisiting Dubrovnik – after an interval of fifty years- June 18th 1932."

(Ova knjiga predstavlja povijesnu vrijednost Grada Dubrovnika i njegove knjižnice kojoj je poklanja Sir Arthur Evans, koji je ovdje, poput autora inkunabule, najprije stigao preko Bosne, našavši gostoljubivost. U prigodi ponovnog posjeta Dubrovniku – nakon pedeset godina- 18. lipnja 1932.g.) Vrijedilo bi razmisliti o onoj dubrovačkoj kućici na Pločama, nekadašnjem domu Evansovih !

„Dubrovnik is a very elegant blend of Slavic passion and Venetian glamour“ – wrote the young Arthur John Evans, whose scientific curiosity and adventurous spirit brought him to Dubrovnik in 1875, at a time when important things for the history of Europe were happening. This Englishman of respectable origin, born in 1851 into a wealthy Victorian family, was the son of Sir John Evans, a wealthy businessman and lover of archaeology. His father provided him with a thorough education, and Arthur had the opportunity to experience the beauty of ancient artefacts and himself organise exhibitions of coins and Roman glassware already in his school days. He studied at Oxford and Göttingen and his passion for new discoveries led him to Europe, towards the then dangerous and war-torn Balkans, Bosnia and Herzegovina, Montenegro, Serbia and Albania. A correspondent of the liberal Manchester Guardian, he openly expressed his loyalty for Slavic people. The young and ambitious archaeologist who would become world-famous for his discovery of the ancient civilisation on the Island of Crete, curator of the Ashmolean Museum in Oxford, contemporary of Schliemann and author of numerous books on archaeology, including the *Antiquarian Researches in Illiricum*, can be considered the



originator of archaeological research in the Dubrovnik region, leaving many intriguing ethnographic, linguistic, cultural and historic records about our country and people.

This stubborn man, as the people of Dubrovnik saw him, stayed in the City from 1875 – 1882. This was a time of political upheavals when the Austrian authorities imprisoned him as a British spy, and, after six weeks spent in the Dubrovnik prison, expelled him „from all countries represented at the Vienna National Assembly“ as the local press had it. Evans was 31 years old.

The seven years spent in Dubrovnik, which enchanted Arthur and where he made his temporary home doing scientific research in Konavle and Cavtat, tell an interesting and

irresistible story about the life of the married couple Evans. While doing research on a prehistoric site in the vicinity of Dubrovnik, Arthur met his wife-to-be Margaret, a daughter of the renowned historian Freeman. After their wedding in England, the young couple settled down in a small Dubrovnik house with a sitting room, three little rooms on the ground and first floor and a garden. Their little home was situated at Ploče, by the sea, in the area called Ispod Lazara (where the Church of St Lazarus had stood before the Excelsior Hotel was built). The house has been preserved and turned into a restaurant bearing a banal and unimaginative name Tavern. The contemporaries and Dubrovnik acquaintances of Evans, including

the archaeologist Father Frane Bulić, Lujo Vojnović and others, mention the wonderful house at Ploče, particularly Josip Bersa in his famous work *Dubrovnik Images and Circumstances*: „His wife, a charming and tiny creature, turned their small house on a sea cliff at Ploče into an elegant home full of rare and antique objects, which her husband had collected in Bosnia, Montenegro, Albania and the surroundings of Dubrovnik. When she went through Gruž riding a tall horse, her husband ran alongside, holding a heavy stick in his hand and saluting the passers-by, who were already familiar with the sporting inventions of the English couple. The government had always been suspicious of Evans, particularly later, during the annexation of Bosnia, and he had to leave our country.“

As an old man and widower Arthur Evans returned to Dubrovnik 50 years later in high fame and honour. He brought a valuable gift to his beloved City, the incunabula by Juraj Dragišić *De natura angelica*. The most valuable present-day piece in the Dubrovnik Scientific Library the book has the following dedication: „This book is presented as a historic relic of the City of Ragusa, and its civil library by Sir Arthur Evans, who here, like its author, first arriving through Bosnia, found a hospital retreat. On the occasion of his revisiting Dubrovnik – after an interval of fifty years - June 18th, 1932.“



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