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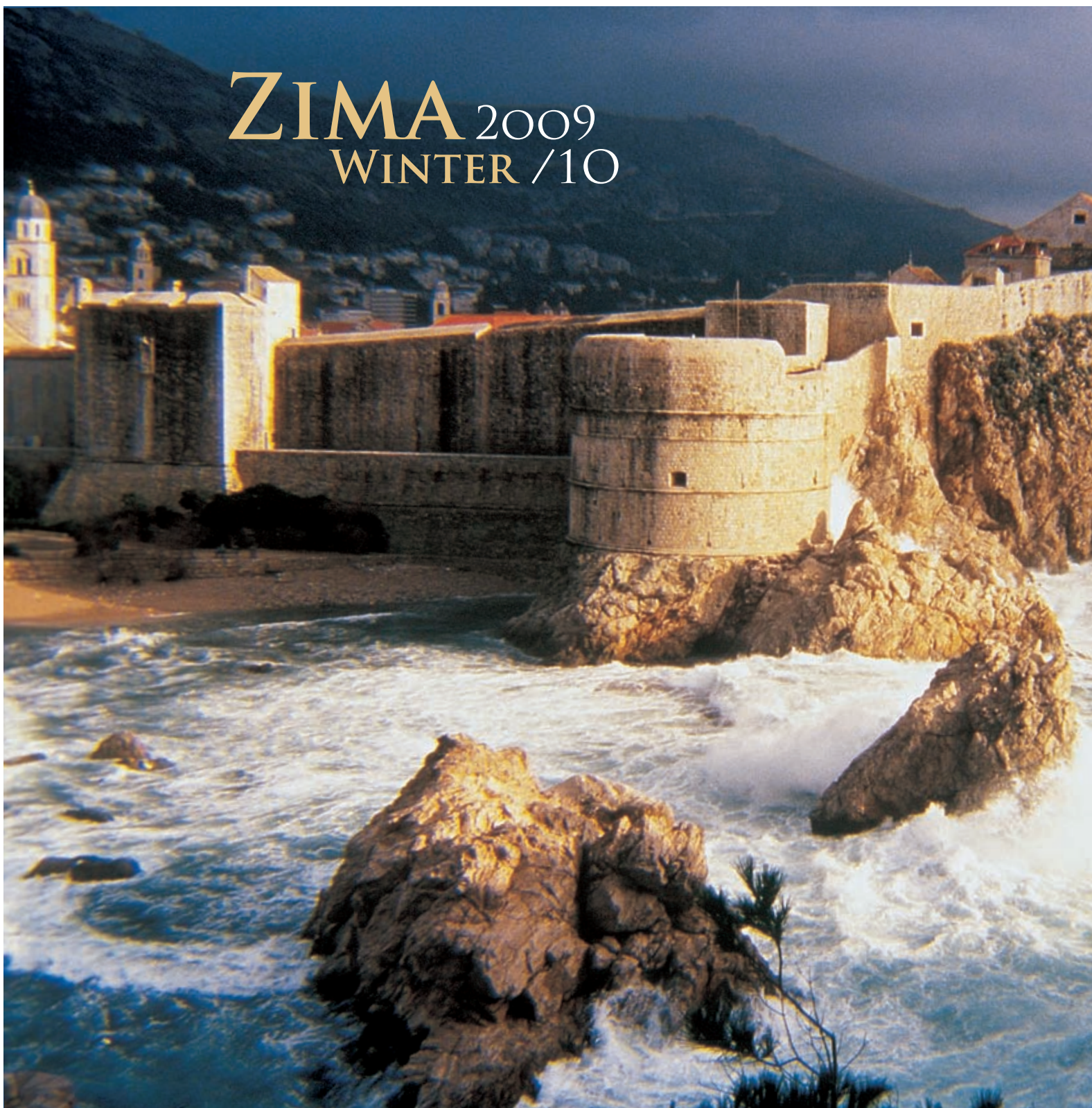
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WELCOME

WELCOME TO DUBROVNIK / DOBRODOŠLI U DUBROVNIK

GRATIS

ZIMA 2009
WINTER /10



18

Broj / Number

IVO VOJNOVIĆ

80. godišnjica smrti / 80th Anniversary of Death

MARIJA KOHN

Poznati Dubrovčani / Dubrovnik Celebrities

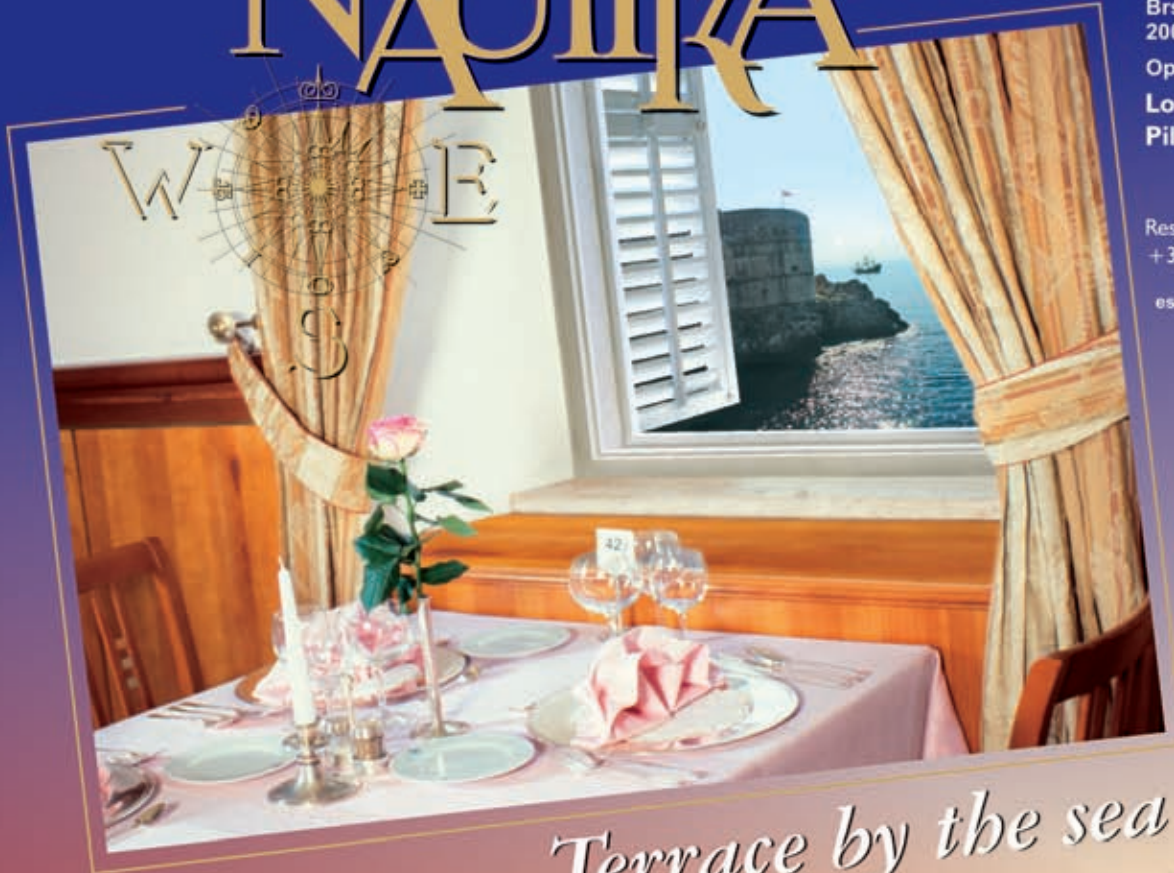
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ANDRO VLAHUŠIĆ

*Gradonačelnik Grada Dubrovnika
Mayor of Dubrovnik*

DRAGI POSJETITELJI,

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

Kao gradonačelnik turističke perle Mediterana želim Vam ugodan boravak u Gradu koji je dostignućima svojih pjesnika, književnika, znanstvenika i graditelja duboko utkan u hrvatsku kulturu i baštinu koje su oduvijek svjedočile o njegovoj pripadnosti europskom, uljuđenom i naprednom svijetu. Čast mi je biti na čelu ovakvog Grada, ali istodobno osjećam i veliku odgovornost za njegov napredak i razvoj koji će učiniti život u njemu ugodnijim i ljepšim, stalnim žiteljima i gostima. U ovom Gradu živi se po mjeri čovjeka. Volio bih da i Vi osjetite tu harmoniju čovjeka i njegovoga djela.

U ime Grada Dubrovnika i svoje osobno ime želim Vam dobrodošlicu. Preпустите mu se i uvijek ćete mu se vraćati.



**GRAD
DUBROVNIK**

DEAR VISITORS,

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

As the mayor of this tourist pearl of the Mediterranean, I wish you a pleasant stay in the City, which – owing to the achievements of its poets, writers, scientists and architects – has been deeply implanted in the Croatian culture and heritage that have always testified to its belonging to the European, civilized and progressive world.

It is an honour to be at the head of such a city. At the same time I feel a great responsibility for its progress and development that will make the lives of its residents and guests more pleasant and beautiful. People in this City live in accordance with high human standards. I would like you to also experience this harmony of man and his accomplishments. In the name of the City of Dubrovnik and in my own name, I wish you welcome to Dubrovnik. Embrace it, and you will always come back.



JELKA TEPŠIĆ

*Directorica TZ Grada Dubrovnika
Director, Dubrovnik Tourist Board*

Gostoljubiv i srdačan domaćin i u hladnijim danima, Dubrovnik otvorena srca prima svoje goste, nudeći poseban ugođaj i doživljaj kamena i bure, uzburkanog mora i prelijepih sunčanih dana.

Manifestacijama, kojima smo iz dan u dan sve bogatiji, Dubrovnik postaje i ostaje kvalitetna turistička destinacija, različit i privlačan. Zimski doživljaj ispunjavaju izložbe, koncerti, športska natjecanja, karnevalski balovi, veličanstvena UNESCO-m zaštićena Festa sv. Vlaha u veljači, spektakularni doček Nove godine na Stradunu, najljepšoj ulici svijeta, Festa od kamenica u rano proljeće... Otkrijte ga kad se nakon pljuska osmijehne suncu punim sjajem i kad zadrhti tlo od pucnja trombunjera što veličaju dubrovačkog Sveca Zaštitnika. Zaplešite maškarani u Revelinu do jutra, a po izlasku se zakitite cvijetom mimoze koja nas vodi proljeću...

Časopis Welcome to Dubrovnik u svom osamnaestom zimskom broju čitateljstvu nudi fragmente prošlosti i sadašnjosti, mozaik uspomena i doživljaja zabilježanih perom i kistom, okom i dušom... Pera akademika Luka Paljetka i Maje Nodari podsjetit će Vas na dubrovačkog dramatičara Iva Vojnovića i šezdesetu obljetnicu njegove smrti. Zašto voli Dubrovnik ispričala je Željka Čorak, a fotoaparatom pokazao Zoran Filipović, a kako oni doživljavaju život u našem Gradu, doznat ćemo od dubrovačkog Kluba stranaca. Upoznajemo Vas sa starim zanatom popravka kišobrana, ali

i biljem magičnoga otoka Šipana. Predstavljamo i dugovječni Hotel Libertas i njegov značaj za dubrovački turizam, kao i Veslački klub Neptun i športska postignuća njegovih članova. Znanstvena prošlost i budućnost prezentirani su kroz tekst o Interuniverzitetskom centru Dubrovnik i obljetnicama znanstvenih skupova kojima je bio domaćin proteklih nekoliko desetljeća, te putem priče o oxfordskom studentu Nikši Spremiću, koji je jamstvo opstanka i razvoja znanosti na ovim prostorima.

Opisujemo i autohtono jelo dubrovačkoga kraja - zelenu menestru, koja puninom svojih okusa upotpunjuje doživljaj zime u ovim krajevima, dok Zelenci sa zvonika odbrojavaju zimske dane podsjećajući nas na godišnjicu obnove jednog od gradskih simbola – zvonika. U našem časopisu upoznat ćete otkucanje života u Gradu kroz priče o njegovim malim velikim ljudima, tradiciji, strastima koje izdvajaju pojedince među nama, ljepotama kojima Grad privlači strance poput magneta.

A hospitable and cordial host also in winter, Dubrovnik welcomes its guests with an open heart, offering a special atmosphere and the experience of stone and the north wind – the bura -, a choppy sea and beautiful sunny days. With a constantly increasing number of events, Dubrovnik has become and remains a high quality tourist destination, different and attractive. Dubrovnik in winter abounds with exhibitions, concerts, sports events, carnival balls, the magnificent Festival of St Blaise - protected by UNESCO - in February, the spectacular New Year's Party in Stradun, the world's most beautiful street, the Festival of Oysters in early spring... Discover Dubrovnik when, after the pouring rain, it smiles at the sun in its splendour and when the earth trembles from the gun-salute of the musket-bearers, paying tribute to the City's patron saint. Dance till dawn at the masked

ball in Fort Revelin, and, on your way out, adorn yourselves with a mimosa flower, the herald of spring...

In its eighteenth winter issue, the Welcome to Dubrovnik magazine offers its readers fragments of the past and present, a mosaic of memories and adventures captured by a pen, an artist's brush, an eye and one's soul...

Articles by the academicians Luko Paljetak and Maja Nodari will recall the Dubrovnik writer Ivo Vojnović and the 60th anniversary of his death. Željka Čorak will reveal why she loves Dubrovnik and Zoran Filipović will do the same with his camera, while the Dubrovnik Foreign Circle members will share with us the experience of living in our City. We will acquaint you with the old trade of umbrella repairing, and also with the herbs of the magical Island of Šipan. Furthermore, we shall present to you the long-standing Libertas Hotel and its importance to Dubrovnik tourism, as well as the Neptun Rowing Club and the sports successes of its members. The scientific past and future will be presented in the text about the Dubrovnik Inter-University Centre and the anniversaries of scientific gatherings it has hosted in the last few decades, and also in the story of the Oxford student Nikša Spremić, who is a guarantee of the survival and development of science in this area.

We shall disclose to you the recipe for a local Dubrovnik dish – *zelena menestra* (cabbage and smoked meat stew), which completes the experience of winter in this region, while the Green Men on the bell-tower count the winter days, reminding us of the anniversary of the restoration of one of the City's symbols – the bell-tower. Our magazine will acquaint you with the pulse of the City through stories about its ordinary and well-known people, the tradition, the passions of some of its residents, and about the beauties which attract visitors, like a magnet, to Dubrovnik.

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ZIMA



BOŽIĆ U GRADU

U nescov grad, Grad svjetske baštine – Dubrovnik, u prosinačko blagdansko vrijeme zasjat će čarobnim dekoracijama i iskriti okičen svjećicama stvarajući ugođaj bajkovitoga renesansnoga Grada.

U atriju palače Sponza, u mjesecu darivanja, održat će se Božićni sajam, a otvaranje će biti upriličeno 13. prosinca na dan Sv. Lucije, omiljene svete i zaštitnice vida. Tom prigodom paljenjem svjećica na velikom okičenom boru u Sponzi, simbolično će se najaviti niz

događanja u povijesnoj gradskoj jezgri objedinjenih nazivom Božić u Gradu. Pod arkadama renesansne palače Sponze predstaviti će se tradicijski obrti koji će izložiti svoje rukotvorine, božićne ukrase, svijeće, igračke, staklo, vez, keramiku i porculan, i sve ono što je kreativna umjetnička ruka izradila za blagdanske dane. Ugostitelji će nuditi božićne kolačiće i slastice, kuhano vino, bruštulane mjendule (bademe u šećeru), tradicionalne dubrovačke slastice - kontonjatu, mantalu, prikle, hrostule i druge delicije koje se pripremaju za ovo svečarsko vrijeme. Na dan Božića i blagdan Sv. Sjepana Božićni sajam će biti zatvoren zbog tradicionalnog

Dubrovnik zimi jednako je uzbudljiv kao i ljeti. Možda i više, za sve one koji ga žele upoznati kroz njegovu autentičnu opstojnost i događanja koja su dosljedni most iz današnjeg vremena prema obali tradicije koja pulsira u običajima dubrovačkog puka.

obiteljskog proslavljanja Božića u Dubrovniku, jer se tih dana ide u posjete obiteljima i prijateljima, ali i u obilazak jaslica po crkvama, što je starinski običaj Dubrovčana i njihove djece kojima je osobito veselje promatrati Malog Isusa, blago, pastire i anđele u, s ljubavlju i pažnjom uređenim jaslicama. U vrhunskim kompozicijama s potocima i jezercima, zelenilom, osvjetljenjem, po najljepše osmišljenim jaslicama nadmetale su se i dubrovačke obitelji, u Gradu se znalo u koga je "Betlem" najljepši.

Tijekom Božićnog sajma upriličit će se prigodni programi prilagođeni svim generacijama. Profesionalni ansambli, dječji zborovi, plesne skupine, vokalno - instrumentalni sastavi svojim će nastupima obogatiti adventsko vrijeme. Iz uskih ulica Grada širit će se zvuci kolendarskih božićnih pjesama iz cijele Hrvatske i stvarati ugođaj radosnog iščekivanja Božića.

Vrhunac događanja je Badnji dan kad su svi spremni za tradicionalnu Kolendu Folklornog ansambla Lindo i pjevačkog Zbora Libertas Stradunom i ispred dubrovačke Gradske vijećnice koji nas uvode u Svetu noć i odlazak na Polnočku.

U GRADU

FESTA SVETOGA VLAHA pod zaštitom UNESCO –a

Na listu zaštićene svjetske nematerijalne baštine UNESCO-a uvrštena je i tradicionalna dubrovačka Festa svetoga Vlaha. Na konferenciji u Abu Dhabiju Odbor UNESCO-a odlučio je na Reprezentativnu listu nematerijalne kulturne baštine čovječanstva uvrstiti i sedam fenomena iz Hrvatske. Uz lepo-glavsku, hvarsku i pašku čipku, zvončare iz Kastva, hvarske procesije za križem, proljetne procesije Ljelja, tradicionalnu proizvodnju drvenih igračaka iz Hrvatskoga zagorja, te dvoglasno pjevanje i sviranje istarske ljestvice, uvrštena je i Festa svetoga Vlaha.

UNESCO -ova Svjetska baština sastoji se od Svjetske kulturne baštine i Svjetske prirodne baštine, a popis sadrži ukupno 878 spomenika iz 145 država. U ovo prestižno društvo prije trideset godina, 1979. godine, uvrštena je i povijesna jezgra Grada Dubrovnika. Perla Jadrana, smještena na obali Dalmacije, od 13. st. afirmira se kao snažna mediteranska pomorska sila. Iako uništen razornim potresom 1667. godine, Dubrovnik uspijeva sačuvati prekrasne gotičke, renesansne i barokne crkve, samostane, palače i fontane. Pretrpjevši goleme ratne štete u ratnim razaranjima Hrvatske devedesetih godina prošloga stoljeća, Grad-spomenik pod stalnim je budnim okom UNESCO-a.

Priča o Dubrovniku, najjužnijem hrvatskom gradu, perli Mediterana, istovremeno je priča o sv. Vlaha, svecu - zaštitniku

kojega Grad slavi već više od tisuću godina. Na Dan svetoga Vlaha od 972. godine širom otvaramo vrata našeg Grada, a let bijelih golubica koji označava početak Feste podsjeća nas na vrednote slobode – najvećeg blaga Dubrovačke Republike i Dubrovnika danas. Rijetko je naći grad čiji je identitet neodvojivo spojen sa svecem - zaštitnikom, kao što je to Dubrovnik. Svetac i Grad su jedno. Festa sv. Vlaha most je kojim spajamo stoljeća slavne dubrovačke povijesti sa sadašnjošću.

Slavlje dubrovačkog zaštitnika posebno je, tipično dubrovačko. Započinje na Gospu Kandeloru, 2. veljače, puštanjem bijelih golubica, simbola slobode i mira, ispred svećeve crkve i uzdizanjem Vlahovoga barjaka na središnje mjesto u povijesnoj gradskoj jezgri - Orlandov stup. U zoru 3. veljače uz plotune trombunjera - povijesne dubrovačke postrojbe, festanjuli - ugledni obrtnik i pomorac, dočekuju barjake s istoka i zapada koji će sudjelovati u svečanoj procesiji u čast parcu.

Na sam dan Feste, 3. veljače, održava se svečana misa na otvorenome odakle kreće vjerska procesija crkvenih velikodostojnika, barjaka i mnoštva vjernika koje hrli u Grad iz čitave dubrovačke okolice.

Stradunom i gradskim ulicama nose se moći sv. Vlaha, a pod baldahinom i najveća od svih relikvija dubrovačke Katedrale – Isusova pelenica.

Ispred Crkve svetoga Vlaha barjaci se na poseban način izvijaju i klanjaju iskazujući poštovanje svecu jer stoljećima bdije nad Dubrovnikom. Prigoda je to pokazivanja ovog posebnog umijeća, ali i prekrasnih i prebogatih narodnih nošnji koje plijene originalnošću i ljepotom stanovnika dubrovačke okolice.

U sumrak blagdanskoga dana posebnom svjetlošću zablistaju vitraji i zasjaje lovorike na Crkvi sveca, dubrovačkoga zaštitnika. Svećenici „grličaju“ vjernike koji čitavoga dana pohode Crkvu, blagoslovom isprepletenih svijetla, koji prema vjerovanju čuva od bolesti grla.

Festa svetoga Vlaha okupi svake godine velik broj domaćih i stranih gostiju i zasigurno je najvažniji crkveno- svjetovni događaj svake zime, ali i jedinstvena turistička atrakcija koja najbolje oslikava izreku “Mediteran kakav je nekad bio”.





Meso svježih kamenica je sivo- bijele boje, jedro, a ipak mekano, ugodnog morskog mirisa. Dobra kamenica za konzumiranje mora biti hladna, svježija, srednje veličine, nježna, sočna i dobra okusa. Kod termičke obrade (kroz topla jela) kamenica gubi svoj prirodni okus i miris, ali organoleptička svojstva jela preuzimaju tu ulogu u obliku kompletiranja i oplemenjivanja cjelokupnog jela.

Kod nas se kamenica najviše rabi i jede svježija, živa, na ledu, kao hladno predjelo, odnosno uvodno jelo u gastronomski dobro sročeni jelovnik. Kao hladno jelo može se ponuditi kao koktel, salata, razni mignoni i zagrisci s kamenicama, u ribljoj hladetini, u canape sendvičima...

FESTA OD KAMENICA

Priča o kamenici kao školjki afrodizijačkih svojstava poznata je od davnina kada su je na renesansnim gozabama dubrovačke vlastele sa zadovoljstvom kušali onodobni plemenitaši. Legenda o magičnim svojstvima ove školjke nije bila tajnom ni za austrijske careve koji su je često uživali na svojim jelovnicima. Riječ je o kamenici iz Malostonskog zaljeva, dijelu dubrovačkog kraja gdje se uzgaja u najčistijem i najbistrijem moru svijeta.

Kamenice su najzrelije i najukusnije u ožujku kada se slavi blagdan Sv. Josipa, a gastro stručnjaci spominju da je kamenice najbolje služiti svježim otvorenim i začinjeno limunovim sokom. Baš takve, svježim otvorene i s mirisom mora možete kušati u vrijeme blagdana Sv. Josipa (19. ožujka) u restoranima Dubrovnika i Stona. Festa od kamenica je gastro manifestacija, koja je, osim ponude ovih školjki i jela pripremljenih od njih (juha od kamenica, pohane kamenice, zapečene kamenice, pržene ili pečene kamenice na razne načine) popraćena i dalmatinskom pjesmom i kapljicom dobrog vina.



WINTER IN THE CITY

Dubrovnik in winter is equally exciting as in summer. Perhaps even more, for all those who wish to get to know it through its authentic existence and events which are a consistent bridge from the present time towards the shore of tradition that pulsates in the customs of the people of Dubrovnik.

CHRISTMAS IN THE CITY

At the time of the December holidays the UNESCO World Heritage City of Dubrovnik will shine with magical decorations and sparkle with candles, creating the atmosphere of a fairy-tale renaissance City.

In the month of gift-giving the Christmas Fair will take place at the Sponza Palace. The opening of the fair is foreseen for 13 December, on the feast day of St Lucy, a favourite saint and the patron of sight. On that occasion the lighting of candles on a huge Christmas tree at the Sponza Palace will symbolically announce a series of programmes in the Old City entitled Christmas in the City. Traditional crafts will be presented under the arcades of the Sponza Palace and handicrafts, Christmas decorations, candles, toys, glassware, embroidery, ceramics, porcelain and all the objects which the artists' hands manufactured for Christmas will be displayed. The caterers will offer Christmas cookies, sweet delicacies, mulled wine, *bruštulani mjenduli* (candied almonds), and traditional Dubrovnik sweet delicacies including *kontonjata* (quince cheese), *mantala* (must cheese), *prikle* (doughnuts), *brostule* (deep fried biscuits) and other delicacies prepared for this holiday time. On Christmas Day and St Stephen's Day the fair will be closed because of the traditional way of cel-

ebating Christmas in Dubrovnik within the family circle. These days are reserved for visiting family and friends, as well as for visiting Christmas cribs in churches, which is a special ancient custom of the people of Dubrovnik, particularly children who are delighted to look at Baby Jesus, sheep, shepherds and angels in the cribs decorated with special care and love.

Dubrovnik families used to compete in creating outstanding Christmas nativity scenes with streams, little lakes, greenery and illumination, and took great pride in having the most beautiful Crib in the City.

Throughout the Christmas fair special programmes for all generations of visitors will be organised, featuring professional ensembles, children's choirs, dance troupes and vocal and instrumental groups, whose performances will enhance the time of Advent. The little streets of the City will resound with Christmas carols from all parts of Croatia in an atmosphere of merry expectation of Christmas.

A highlight of the fair will be Christmas Eve when everyone is ready for the traditional Christmas carols by the Lindo Folklore Ensemble and the Libertas Choir in Stradun and in front of the City Hall, who will take us into the Holy Night and to the Christmas Eve Mass.





FESTIVAL OF ST BLAISE under UNESCO protection

The traditional Festival of St Blaise has joined the UNESCO List of the Intangible Cultural Heritage of Humanity. At the Abu Dhabi conference, the UNESCO Committee has decided to include the seven phenomena of Croatia in the Representative non-material cultural heritage list. The Festival of St Blaise was included in the List together with the Lacemaking in Lepoglava, Hvar and Pag, the Annual carnival bell ringers' pageant from the Kastav area, the Procession Za Križem («following the cross») on the Island of Hvar, the Spring Procession of Ljelje, the Traditional manufacturing of children's wooden toys in Hrvatsko Zagorje, and the Two-part singing and playing in the Istrian scale.

UNESCO secures the world cultural and natural heritage and the List of World heritage Sites includes a total of 878 sites in 145 countries. Thirty years ago, in 1979, the city of Dubrovnik joined this prestigious company. Situated on the Dalmatian coast, this pearl of Adriatic began to affirm itself as a major Mediterranean power since the 13th century. Although destroyed in the disastrous earthquake in 1667, Dubrovnik managed to preserve its beautiful gothic, renaissance and baroque churches, monasteries, palaces and fountains. After the enormous war damages Dubrovnik suffered during the aggression against Croatia in the 1990s, this city-monument has constantly been under the surveillance of UNESCO. The story of Dubrovnik, the southernmost Croatian city and the pearl of the Adriatic, is the story of St Blaise, the patron saint whom the city has been hon-

ouring for more than a thousand years. From the year 972 onwards, we have been opening wide the gates of our city, and the flight of white doves marks the beginning of the festival, reminding us of the value of freedom – the most precious treasure of the Dubrovnik Republic. It is difficult to find a city the identity of which is so inseparably connected with its patron saint, as is the case with Dubrovnik. The Saint and the City are one. The Festival of St Blaise is a bridge that spans the centuries of the glorious history of Dubrovnik. The honouring of Dubrovnik's patron saint is special and typical of Dubrovnik. It begins on Candlemass, on 2 February, with the release of white doves, which symbolise freedom and peace, in front of the patron saint's church and with the raising of St Blaise's flag on Orlando's Column - the Old City's central point. At dawn on 3 February, to a gun salute by the historical Dubrovnik Musket-bearing Guard

of Honour, honorary representatives of Dubrovnik's guilds – a respected tradesman and a seaman - welcome banners from the east and west that will take part in the ceremonial procession honouring the patron saint.

On the festival day, 3 February, a solemn mass is celebrated in the open air, where a religious procession of banners, numerous people of faith – who hasten to the City from the entire surroundings of Dubrovnik – and prelates starts from.

In Stradun and the city streets the holy relics of St Blaise are carried, including the most valuable one from the Dubrovnik Cathedral – Jesus' loincloth, which is carried under a canopy.

In front of St Blaise's Church the banners are unfurled in a special way. They bow paying respect to the saint who has watched over Dubrovnik for many centuries. This is the opportunity for the banner carriers to show this special skill, as well as their exquisite and rich folk costumes which attract attention with their genuineness and beauty.

At sunset on the festival day the stained-glass windows and laurel decorations in the church of the Dubrovnik patron saint radiate with a special glow. The priests perform the throat blessing ceremony for the congregation members who visit the church the whole day long. The ceremony, which comprises a blessing in front of interwoven candles, is believed to protect from throat diseases.

Every year the Festival of St Blaise attracts a large number of Croatian and international guests. Certainly the major church and secular winter event, it is also a unique tourist attraction that in the best way conjures up the expression "the Mediterranean as is used to be".

FESTIVAL OF OYSTERS

The story of oysters, the shellfish with aphrodisiac properties, has been known from ancient times, when the Dubrovnik Republic aristocrats savoured them at their renaissance feasts. Austrian emperors were also familiar with the legend of the oyster's magical properties and it was often included in their menus. We are talking about the oysters cultivated in the Bay of Mali Ston, the part of the Dubrovnik region, whose sea is considered to be the cleanest and clearest in the world.

Oysters are fullest and most delicious in March, when St Joseph's Day is celebrated. Gastro experts claim that oysters are best served freshly opened with some lemon juice. You will have the opportunity to taste the freshly opened oysters smelling of the sea around St. Joseph's Day (19 March) at the restaurants in Dubrovnik and Ston. The Festival of Oysters is a gastro event which offers oysters and oyster dishes (oyster soup, oyster fritters, roasted oysters, fried or baked oysters in various ways) along with the Dalmatian song and a glass of good wine. The flesh of a fresh oyster is grey-white, solid but soft, with a pleasant sea smell. An oyster fit

for consumption must be cold, fresh, medium-size, tender, juicy and have a good taste. When exposed to heat, (in warm dishes) the oyster loses its natural taste and smell, yet the organoleptic properties of the dish take over that role completing and enriching the entire dish.

We mainly consume the oyster fresh, on ice as cold hors-d'oeuvre, i.e. as an introductory dish in a gastronomically well-composed menu. As a cold dish it can be served as a cocktail, oyster salad, various oyster mignons, oysters in fish jelly, canape sandwiches, etc.





ća kao nestanak Ljepote koju, kao i pjesnik John Keats, osjeća kao jedinu Istinu. Taj budući zaneseni pisac svega što «dospijeva», pjesnik velikoga «zbogom», počinje prozom, nastavlja lirikom, a zatim trajno «dušu zapisuje drami».

U Vojnovićevim dramskim tekstovima odražava se razvoj dviju njegovih temeljnih, opsesivnih tema. Onaj važniji i najuspjeliji tijek za polazišnu točku ima Dubrovnik. Iz njega se širi i obuhvaća zatim i druge, veće izvanjske svjetove, izražava i ono lokalno i ono univerzalno u njima. Drugi tijek polazi od široko zahvaćenog nacionalnog, ili pak internacionalnog mondenog kruga, ide suprotnim smjerom i neminovno se vraća na ishodišnu točku – Grad Dubrovnik. Tako se zatvara i jedan i drugi tematski krug.

U drami *Allons enfants* Vojnović ispisuje seizmogram pada Dubrovačke Republike. Nakon toga nečujni sat u Sutonu otkucava zatvoreno sakralno vrijeme posvećeno ritualima festoznog doba Republike (prije pada), ne mareći, naizgled, za tragičnost pojedinačnih, mijenama vremena zahvaćenih intima (uključujući i autorovu). Bolna, temeljna tema nastavlja se zatim širokim retro-pogledom

s otvorenog brisanog prostora Tarace, prema kojem, oba prethodna dijela Dubrovačke trilogije čitavo vrijeme teže. Kao nastavak samrtnog plemićkog ceremonijala iskarnevalizirane građansko-plemićke veselice iz *Na taraci* Vojnović u Nici piše *Maškarate* ispod kuplja, da bi u posljednjim prizorima Prologa nenapisane drame, zatvorio sve svoje tematske krugove.

Jednočinkom *U zadnjem času* Vojnović se ponovno vraća na polazište, u samo središte Dubrovnik. Sa svoje beogradske bolničke postelje sluša u sebi glazbu dubrovačkih zvona, kroz lik Anice Bošković (o kojoj je u toj jednočinki riječ) šapatom izgovara: «Draga naša zvona! – Dubrovnik je živ dokle ih čujemo! – Jes!...»

Kada je 30. kolovoza 1929. u beogradskoj bolnici Vojnović izrekao: «Doktore, to je smrt», izgovorio je u stvari riječi svog Orsata: «To je smrt!» Život i kazalište postali su jedno. Ivo Vojnović je finalmente stigao među svoje, i sada leži na groblju na Mihajlu, ondje «gdje su navijek spali djedovi mrtvi, kad je Knez još vladao», nastavljajući živjeti životom svih svojih muških i ženskih likova, trajno zasluživši naziv: **pjesnik Dubrovnik**.

Prije 80 godina u Beogradu je 30. kolovoza 1929. umro Ivo Vojnović. Otac

Kosta i majka Maria, rođena Serragli, na krštenju su mu dali ime Ivo Lujó Rafael. Rođen je 9. listopada 1857., dakle 290 godina poslije smrti Marina Držića (2.5.1567.) i samo 50 godina poslije «smrti» Dubrovačke Republike (1806/1808.). Nije se moglo slutiti da će taj dječak postati pjesnik Dubrovnik. Ta, uza nj srasla, sintagma opravdano je postala i ključ za razumijevanje Vojnovićevih najboljih djela (*Lapadski soneti*, *Ekvinocijo*, *Dubrovačka trilogija*, *Maškarate ispod kuplja*, *Prolog nenapisane drame*) i mjera vrijednosti ostalih njegovih ostvarenja. Pri tome procjena opada ili raste ovisno o stupnju udaljenosti odabrane tematike i Dubrovnik kao kruga u kojem je za Vojnovića i izvor i ušće.

Pjesnik «beznadnog spominjanja» Ivo Vojnović smrt dubrovačke Slobode shva-

Eighty years ago Ivo Vojnović died in Belgrade on 30 August 1929. At his baptism, his father Kosta and mother Maria, born Serragli, named him Ivo Lujo Rafael. He was born on 9 October 1857, that is, 290 years after the death of Marin Držić (2 May 1567) and only 50 years after the «death» of the Dubrovnik Republic (1806/1808). One could not imagine that the boy would grow to be the poet of Dubrovnik. Fused with his name, this syntagm became with good reason the key for understanding Vojnović's finest works (*Lapad Sonnets*, *Equinox*, *The Trilogy of Dubrovnik*, *Dance of Masks in the Attic*, *Prologue* to an unwritten play) and the measure for evaluation of his other writings. In the process, the evaluation decreases or increases depending on the distance between the chosen theme and Dubrovnik as a circle within which the City is both the beginning and the end for Vojnović. Ivo Vojnović, the poet of «hopeless remembrance», understands the death of the Freedom of Dubrovnik as the death of Beauty, which he - like the poet John Keats - comprehends as the only Truth. The exalted future writer who would portray everything that «is happening» and the poet of the great «farewell», wrote prose at first, continued with lyrical poetry, and eventually «embraced playwriting».

Vojnović's plays reflect the development of his two basic, obsessive themes. The major and most successful part of his writings is that with Dubrovnik as a starting point, which expands and later includes other, larger external worlds, expressing both the local and universal in them. The second part - beginning from the extensive treatment of national themes and the international fashionable circles – moves in the opposite direc-

tion in order to inevitably return to the starting point: the city of Dubrovnik.

This is how both thematic circles are closed.

In his play *Allons enfants* Vojnović writes out the seismogram of the fall of the Dubrovnik Republic. After that, the inaudible clock in his play *Twilight* ticks the closed sacral time dedicated to the rituals of the festive period of the Republic (before its fall), apparently neglecting the tragedy of individual destinies afflicted by the changes of time (including that of the author). The painful, basic theme continues with a wide retro-view from the open space of his *On the Terrace*, towards which both Vojnović's afore mentioned parts of *The Trilogy of Dubrovnik* aspire all the time. As the next episode of the aristocratic funeral ceremony of the carnival-like bourgeois-aristocrat merrymaking *On the Terrace*, Vojnović writes his *Dance of Masks in the Attic* in Nice, in order to close all his thematic circles in the last scenes of the *Prologue* to an unwritten play.

With his one act play *At the Last Moment* Vojnović again returns to his starting point, the very heart of Dubrovnik.

Lying in a hospital bed in Belgrade, he listens to the music of Dubrovnik bells in his mind. Through the character of Anica Bošković (the protagonist of this play) he whispers: «Our precious bells! – Dubrovnik lives as long as we can hear them! – That's right!...»

When on 30 August 1929 at the Belgrade Hospital Vojnović uttered: «Doctor, this is death», he actually spoke the words of his character Orsat: «This is death!» Life and theatre became one. Ivo Vojnović returned to his kin at last. Resting at the Mihajlo Cemetery - the place «where, at the time when the Rector ruled», dead grandfathers slept forever, continuing to live through all Vojnović's male and female characters – he deservedly bears the name **the Poet of Dubrovnik** forever.



Iz predstave Na taraci Iva Vojnovića u izvođenju Dramskog ansambla Dubrovačkih ljetnih igara. Tonko Lonza i Pero Kvrčić
From the play *On the Terrace* by Ivo Vojnović, performed by the Festival Drama Ensemble. Tonko Lonza and Pero Kvrčić



Kikarica kafe conte Iva

Na početku Straduna, na uglu prve ulice, u blizini crkve i zvonika Male braće, pročelje je festivalske palače, odnosno zgrade Dubrovačkih ljetnih igara. To je palača Kerša, podignuta nakon Velike trešnje 1668., raskošne unutrašnjosti uređene po klasicističkom ukusu epohe. U zapadnom se dijelu prizemlja i danas nalazi kavana, koja se u novije vrijeme zove *Cafe Festival*, egzaktno doduše, no prilično banalno. To je prostor negdašnje Kavanae *Manon*, popularne i nekad otmjene dubrovačke kavane između dva rata. Mnoge se još dubrovačke generacije itekako sjećaju *Manona* gdje se rado zalazilo i odlazilo s posebnim utiscima. Mnogo je manje znano da je u tu kavanu zalazio i već vremenšni *Grada*

Dubrovnika pjesnik, čuveni književnik Ivo Vojnović. Dragocjeno je zapisano sjećanje akademika Cvita Fiskovića, tada dubrovačkog gimnazijalca: »Kada se Ivo Vojnović oko 1928. vratio u Dubrovnik, nastanio se u hotelu *Imperial*. Izlazio bi tada gospodar Ivo svakog dana u kavanicu na Placi koju zvuču „Kafe dei imbečil“ i radi okupljenih umirovljenika. Tu se sastajao sa svojim društvom, ponajviše potomaka vlastele i dendijsa.“

Vlasnik *Manona* bio je Stevo Rubešić, ugostitelj stanovite profinjenosti, neosporne uglađenosti, kojega se još sjećaju Dubrovčani starije generacije. Ljubitelj operne umjetnosti svojoj je kavani nadjenulo ime po dragoj mu, Puccinijevoj operi *Manon Lescaux*. U kavanu su zalazila samo finija domaća čeljad, ali i

poznati i slavni namjernici, poput engleskog dramatičara Bernarda Shawa, britanskog kraljevskog para Edwarda VII. i gospođe Simpson, da bi mnogo godina kasnije *Manon* postala kavana Dubrovačkih ljetnih igara.

Skupljali su se tu glumci, redatelji, muzičari, statisti i koreografi, balerine i pjevači, slikari i dirigenti, viđeniji gosti, napose Dubrovkinje i Dubrovčani, kojima je *Manon* bio opće mjesto Grada, prva *kafana* Straduna, okupljalište, gotovo institucija. Pila se tamo najbolja *ukuhana kafa* na svijetu, konobarice su pamtile pića svojih gostiju (i nakon više godina), bio je *Manon* susretište, dio scenografije i kolorita, mirisa i okusa glavne dubrovačke ulice, slikarska tema Iva Dulčića.

Count Ivo's Cup of Coffee

At the beginning of Stradun, at the corner of the first street and near the Church and bell tower of the Friars Minor, stands the facade of the festival palace, i.e. the building of the Dubrovnik Summer Festival. It is the Kerša Palace, constructed after the great earthquake of 1667, with a luxurious interior in the classicist style. The western part of the ground floor houses a café called *Cafe Festival*, an accurate but quite banal name. This is the place of the former Manon Café, the popular and elegant Dubrovnik café from the period between the two World Wars. Many Dubrovnik generations still

S početka se priča o «Manonu» vraća opet na kraj. Nestanak imena kavane. Kao da je izgorjelo zajedno s palačom, samo što je palača obnovljena, a ime kavane ostalo je u pepelu. Sagorjeo je i još jedan urbotoponim specifične težine. Grehota, rekli bi stariji Dubrovčani, svjesni kako povijest ne počinje od njih, kako Grad ne čini samo kamen, već i sve u njemu nematerijalno, tradicijsko, običajno, znano i drago – s pečatom osobnosti mjesta.

Kada bi se proslavljenom dubrovačkom i hrvatskom književniku Ivu Vojnoviću, malom pažnjom učinila čast u *Manonu*, gdje je pod stare dane pio svoju *kikaricu kafe*, bio bi slavni pjesnik nekako - više doma, a Dubrovnik bogatiji za radost sjećanja na svog nesuđenog Nobelovca.

gladly remember Manon, a favourite place which left special impressions on its visitors. What is not known so well is that the café was visited by the famous Dubrovnik poet and writer Ivo Vojnović in his advanced years. According to the precious recollections of the then pupil of the Dubrovnik Grammar school and the later academician Cvito Fisković: "When Ivo Vojnović returned to Dubrovnik around 1928, he stayed at the Imperial Hotel. Every day he visited a little café in Placa, called '*Kafe dei imbecil*' ('The Imbecile Café') because of the retired people who gathered together there. This is where he met with his companions, manly descendants of the aristocracy and dandies."

Manon was owned by Stevo Rubešić, a quite elegant and refined café holder, who is still remembered by the older Dubrovnik generations. A lover of operatic art, he called his café after his favourite opera by Puccini *Manon Lescaut*. The café was visited only by respectable local people, but also by well-known and famous chance guests such as the English playwright Bernard Shaw and the British royal couple Edward VII and Mrs. Simpson. Many years later Manon became the café of the Dubrovnik Summer Festival. It was visited by actors, theatre directors, musicians, walk-ons, ballerinas, singers, painters, conductors, renowned guests and finally the residents of Dubrovnik, for whom Manon was an important public spot, the finest café in Stradun, a meeting place and almost an institution. This is where the finest Turkish coffee was served and where the waitresses remembered the visitors' drinks (for many years). It was a rendezvous venue, part of the setting,

colours and tastes of the Dubrovnik main street and the inspiration of the painter Ivo Dulčić.

From its beginning, the story of Manon again returns to its end, the disappearance of the café's name. It seems to have burned down together with the palace. However, the palace has been restored while the café's name remained in its ashes. One more major urban toponym burned down. What a shame, is the comment of the older residents of Dubrovnik, well aware of the fact that history does not begin with them, and that the City is not merely its stone, but also everything immaterial, traditional, customary, familiar and dear - which bears the identity stamp of the place. If the famed Dubrovnik and Croatian writer Ivo Vojnović was honoured by a small sign of appreciation in Manon, where in his old age he used to have his cup of coffee, the glorious poet would somehow feel more at home, while Dubrovnik would be richer for the joy of remembering its non-predestined Nobel Prize winner.



Kafana Manon, ulje na platnu Ivo Dulčića
Manon Café, oil on canvas by Ivo Dulčić



• Mea Culpa •

Restaurant Arsenal | Caffe Gradska Kavana | Wine Shop | Restaurant Lokanda Peskarija | Pizzeria Mea Culpa



Restaurant Arsenal



Caffe Gradska Kavana



Pizzeria Mea Culpa



Restaurant Lokanda Peskarija



Wine Shop

Dubrovnik Old Town



- Restaurant Arsenal
- Caffe Gradska Kavana
- Wine Shop
- Restaurant Lokanda Peskarija
- Pizzeria Mea Culpa

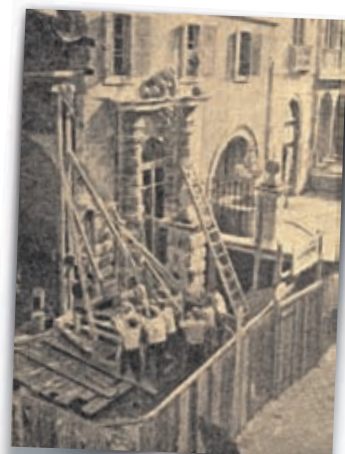
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ZVONIK

Dubrovnik je grad jedinstvene političke i kulturne povijesti (Dubrovačka Republika, Gradski statut iz 1272.), svjetski poznate spomeničke baštine i ljepote – jedan je od najatraktivnijih i najpoznatijih gradova Sredozemlja. Uz izuzetne prirodne ljepote i očuvanost baštine, Dubrovnik je grad iznimno bogate turističke ponude. Grad hotela, prelijepo okolice, zavidnoga ekološkoga standarda i turističke dorečenosti, privlačan u svako godišnje doba.

BELL-TOWER

Izgled Straduna i gradskog zvonika prije početka rušenja i izgradnje novog 1928./29.
Stradun and the city bell-tower before the demolition and construction of the new one in 1928/1929



Početak izgradnje zvonika
Beginning of the bell-tower construction

Među mnogim kulturnim spomenicima u Dubrovniku gradski zvonik je zasigurno jedna od najpoznatijih turističkih atrakcija našega Grada. Osim toga, prošlo je 80 godina od rušenja starog i izgradnje novog, onakvog kakvog ga danas imamo. Povijest Dubrovnika odvijala se pod okriljem ovog zvonika jer je izgrađen već 1444. godine. Bio je visok 31 metar. Metalnu ploču, kazaljke za mjesečeve mijene i drvene figure, koje otkucavaju sate, načinio je Luka Mihočin. Veliko zvono izradio je majstor Ivan Rabljanin 1506. godine. Drvene figure zamijenjene su bakrenim Zelencima (nazvani su Maro i Baro) čiji se originali čuvaju u palači Sponza. Dakle, u tom prvom velikom potresu (1667.) oštećeni su mu temelji, u drugom se dosta nakrivio pa je 1906. godine srušen gornji dio. Nakon 20 godina čekanja, 1928. godine, potpuno je srušen i onda izgrađen novi zvonik po starim nacrtima - ovakav kakvog ga danas imamo, a sve to zaslugom darovatelja Paska Baburice koji zaslužuje nekoliko riječi. Pasko Baburica (Koločep, 28. travnja 1875. - Valparaiso, 13. kolovoza 1941.), čileanski je industrijalac i brodovlasnik hrvatskog podrijetla koji je rođen u siromašnoj obitelji ribara i

seljaka na najjužnijem hrvatskom naseljenom otoku Koločepu. U sedamnaestoj godini života iselio se u Čile gdje ubrzo pokazuje svoju sposobnost i stječe bogatstvo proizvodnjom i trgovinom salitre (u jednom trenutku je držao 30 posto ukupne proizvodnje čileanskoga „bijelog zlata“). Imao je tridesetak tvornica i zapošljavao desetine tisuća radnika. Ne staje na tome, nego širi svoje poslovno carstvo. Zajedno s Božom Bancem, braćom Mihanović i Franom Petrinovićem 1924. osniva Jugoslavenko-amerikansku plovidbu. To društvo je 1929. god. spojio s Atlantskom plovidbom Ivo Račić u novo društvo Jugoslavenski Lloyd koje je imalo 26 brodova i 130.000 brt. Bio je veliki domoljub i dobrotvor. Nikada nije uzeo čileansko državljanstvo, a često je i obilno pomagao rodnu zemlju, posebno tijekom Prvog i Drugog svjetskog rata. Obnovio je zvonik na Stradunu u Dubrovniku 1929. godine i financirao gradnju kamenog pristaništa, čekaonice i šetališta uokolo Donjeg Čela. Blizu Valparaísa u Čileu utemeljio je Poljoprivredni institut Pasqual Baburizza koji se financirao iz njegove zaklade, a njegova je vila u istom gradu pretvorena u spomen-muzej. Utemeljio je Zakladu za pomoć i školovanje djece siromašnih i bolesnih Hrvata. Umro je bez nasljednika u prvoj liniji, a većina je njegovog bogatstva podijeljena u donacije. Ime mu nose ulice u Dubrovniku, Zagrebu i Santiagu. Teško oštećeni gradski zvonik, koji je prijeto rušenjem već potkraj



Blagoslov zvona (1929.)
Bell-blessing ceremony (1929)

pedestih godina 19. stoljeća, bio je djelomično porušen 1906. godine. Na osnovi pronađene fotomontaže otkriven je jedan posve nepoznat prijedlog neostilske obnove gradskog zvonika u Dubrovniku s neogotičkim kruništem. Napokon, financijskom potporom bogatog iseljenika Paska Baburice zvonik je bio 1929. godine obnovljen prema starim nacrtima, a tada je do temelja srušen i iznova izgrađen. Današnji gradski zvonik je neorenesansna građevina koja se uklopi-la u prostor dubrovačke Place.

Popularne brončane figure, koje zbog boje njihove patine nazivamo Zelencima, stoljećima su izbijale ure na glavnomu gradskomu zvoniku u Dubrovniku. Zelenci su obavljali svoju funkciju do početka 20. stoljeća. Kako smo već prije rekli, nekoliko potresa znatno je oštetilo gradski zvonik pa je lanterna, u kojoj su bili zvono i Zelenci, morala biti vezana. Godine 1905. novi je potres toliko oštetio gornji dio ove građevine da su Zelenci morali biti uklonjeni i pohranjeni u ondašnjemu Domorodnom muzeju. Nakon popravka zvonika 1928./29., na račun Paska Baburice, vraćeno je samo originalno zvono, rad Ivana de Tollisa Rabljanina iz 1508., a budući da su Zelenci bili u jako lošem stanju, u zagrebačkoj su Akademiji likovnih umjetnosti izlivena njihove kopije i postavljene uz zvono. Originalni su Zelenci djelomično popravljani i postavljeni u nišu palače Sponze – Divone, sve do 2003. kada su odvezeni u Hrvatski restauratorski zavod (HRZ) u Zagrebu na temeljitu restauraciju. Restauracija je trajala sve do 3. srpnja 2009. godine kada su obnovljeni dubrovački Zelenci izloženi u Muzeju za umjetnost i obrt. Voditelj projekta obnove Zelenaca bio je istaknuti firentinski restaurator za metal gosp. Giuliano Tordi koji ga je osmislio i vodio, uz restauratora gosp. Antonija Šerbetića iz HRZ-a.

Osim gradskog zvonika, u Dubrovniku se nalazi još čitav niz građevina, spomenika, muzeja i galerija tako da je cijeli Grad unutar zidina jedinstveni spomenik svjetske baštine, što je 1979. godine prepoznao i UNESCO kada ga je uvrstio u svoju prestižnu listu popisa svjetske kulturne baštine.

SYMBOLS OF THE CITY

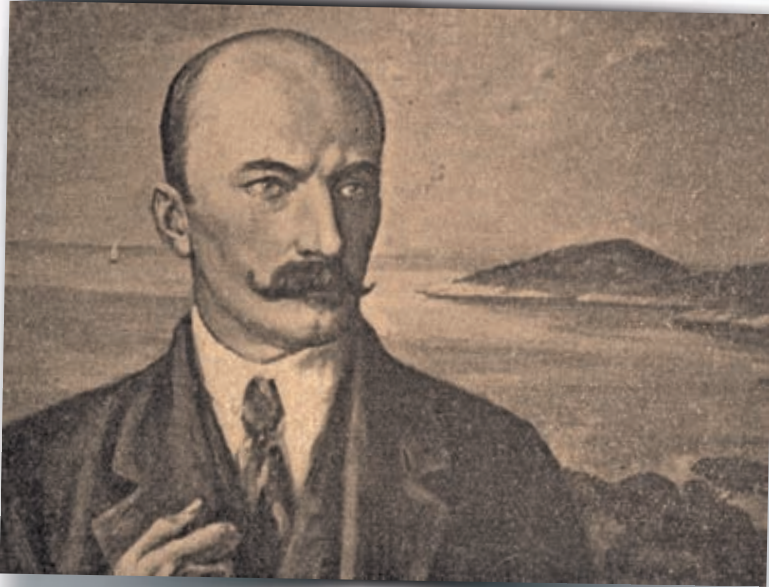
BY LUKŠA LUCIANOVIĆ



Izgled Straduna i zvonika prije Drugog svjetskog rata
Stradun and bell-tower before World War II

A city of unique political and cultural history (the Dubrovnik Republic, the City Statute of 1272), and a world heritage site of immense beauty, Dubrovnik is considered one of the most attractive and illustrious Mediterranean cities. In addition to its outstanding natural beauty and preserved heritage, Dubrovnik offers exceptionally rich tourist programmes. With its hotels, magnificent surroundings, enviable ecological standards and *everything the tourist could wish for*, the City is attractive in all seasons.

Among the numerous cultural monuments of Dubrovnik, the city bell-tower is definitely one of its best-known tourist attractions. Eighty years ago, the old bell-tower was demolished and replaced with a new one. Built as early as 1444, the bell-tower witnessed the history of Dubrovnik. It was 31 metres high. The metal panel, the moon phases pointers and the wooden figures that struck the hours were made by Luka Mihočin, and the large bell by Ivan Rabljanin in 1506. The wooden figures were replaced by the Green Men made of copper (called Maro and Baro), whose originals are kept at the Sponza Palace. In the first huge earthquake (1667) the foundations of the bell-tower were damaged, while in the second one it leaned considerably, so that its upper part was demolished in 1906. Twenty years later, in 1928, the bell-tower was pulled down completely and the new one - which we have today - was built according to the old design, thanks to the donor Pasko Baburica



Dobrotvor Pasko Baburica
The benefactor Pasko Baburica

(Koločep, 28 April 1875 - Valparaiso, 13 August 1941). A Chilean industrialist and ship-owner of Croatian descent, he was born into a poor family of fishermen and villagers on the southernmost inhabited Croatian island, the Island of Koločep. Aged seventeen, he emigrated to Chile, where his skills soon became apparent. He became rich on producing and selling saltpetre (at one time he owned 30 percent of the total production of the Chilean „white gold“). Pasko Baburica had about thirty factories and employed some ten thousand workers. This was not the end of it, and he continued to expand his business empire. Together with Božo Banac, the Mihanović brothers and Frano Petrinović he founded the Yugoslav-American shipping company in 1924. In 1929 the company merged with the Ivo Račić Atlantska Plovidba into a new company entitled the Yugoslav Lloyd, which owned 26 ships and 130.000 gross register tons. Pasko Baburica was a great patriot and benefactor. He never took Chilean citizenship, and supported his homeland often and generously, particularly during World Wars I and II. In 1929 he financed the reconstruction of the bell-tower in Stradun in Dubrovnik, and construction of the stone quay, shelter and promenade around Donje čelo. He founded the Pasqual Baburizza Agricultural Institute near Valparaiso, Chile, which was financed from his foundation, and his villa in the same city was

turned into a memorial museum. He started a foundation for the support and education of the children of poor and ill Croats. He died without direct descendants, and most of his wealth was given away in donations. There are streets in Dubrovnik, Zagreb and Santiago named after him. The heavily damaged city bell-tower, which ran the risk of collapsing already in the late 1850s, was partially demolished in 1906. On the basis of a discovered photomontage, a completely unknown proposal for the neo-style restoration of the Dubrovnik bell-tower was found with a neo-gothic crown. And, finally, with the financial support of the rich immigrant Pasko Baburica, the bell-tower was restored according to the old design in 1929, when it was completely demolished and built anew. The present-day city bell-tower is a neo-renaissance structure which fitted well into the space of the Dubrovnik Placa. The popular bronze figures, called Zelenci (Green Men) for their verdigris, struck the hours on the main Dubrovnik bell-tower for centuries. The Green Men were in use till the early 20th century. As was already mentioned, several earthquakes damaged the city bell-tower severely, so that the lantern comprising the bell and the Green men had to be fastened down. The new earthquake in 1905 damaged the upper part of the bell-tower to such an extent that the Green Men had to be removed and stored in the then

Native Museum. After the bell-tower was repaired in 1928/1929 with funds provided by Pasko Baburica, only the original bell, the work of Ivan de Tolli Rabljanin from 1508, was returned. Because the Green Men were in very poor condition, their copies were cast at the Zagreb Academy of Visual Arts and placed next to the bell. The original Green Men had been repaired partially and placed in the niche of the Sponza Palace – Divona till 2003, when they were taken to the Croatian Restoration Institute of Zagreb for a thorough restoration. It lasted till 3 July 2009, when the restored Dubrovnik Green Men were exhibited at the Arts and Crafts Museum. The head of the Green Men restoration project was the distinguished Florentine restorer of metal, Mr. Giuliano Tordi, who conceptualised and carried out the project together with the restorer Mr. Antonio Šerbetić from the Croatian Restoration Institute. Apart from the city bell-tower, Dubrovnik has a large number of buildings, monuments, museum and galleries, so that the entire City within the city-walls is a unique world heritage site. This was also recognised by UNESCO in 1979, when Dubrovnik was included into the prestigious world heritage list.



Zelenci Maro i Baro
Green Men Maro and Baro



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INTERUNIVERZITETSKI CENTAR

IUC

INTER-UNIVERSITY CENTRE

*Središte znanstvenoga
dijaloga Hrvatske i
Svijeta*



Interuniverzitetski centar u Dubrovniku desetljećima je prisutan na kulturnoj karti ne samo Dubrovnika i Hrvatske već i Europe i Svijeta, osobito ukoliko propitivanjem njegova znanstvenog i kulturološkog rastera želimo biti na tragu utemeljiteljskoj misli institucije - širenju znanstvenog dijaloga Hrvatske i Svijeta. Sedamdesetih godina 20. stoljeća akademik Ivan Supek podario je IUC-u prepoznatljiv identifikacijski kod, o čemu je svoja sjećanja zabilježila dugogodišnja izvršna tajnica i bliska Akademikova suradnica Berta Dragičević, objavivši 2009., u izdanju IUC-a, knjigu *Fragmenti sjećanja*, kao svjedočanstvo i trag kontinuiranog stvaranja nezaobilaznog kulturološkog toponima suvremenog Dubrovnika.

U višedesetljetnoj afirmaciji znanstvenog dijaloga Hrvatske i Svijeta, ove su se godine u radu Interuniverzitetskog centra obilježile tri obljetnice: 20. obljetnica Međunarodne Škole teorije i prakse socijalnog rada i Ljetne škole prevencije moždanog udara, te 25. obljetnica Poslijediplomskog međunarodnog tečaja Viktimologije.

Međunarodni poslijediplomski tečaj „20th Summer Stroke School“ –Healthy Lifestyle and Prevention of Stroke, značajan je skup eminentnih stručnjaka iz Zemlje i Svijeta, na kojem se predstavljaju i raspravljaju svi bitni vidovi rizika u nastanku moždanog udara. Prema riječima, jedne od direktora tečaja, prof.dr.sci. Vide Demarin sa Sveučilišta u Zagrebu i zagrebačke Kliničke bolnice Sestara milosrdnica, na skupu se, u okviru seminara, radionica i diskusija, razmjenjuju nove spoznaje o epidemiologiji, prevenciji, dijagnostici, terapiji i rehabilitaciji moždanog udara. Posljednjih je godina tečaj uvršten u program stalnog medicinskog usavršavanja Medicinskog fakulteta Sveučilišta u Zagrebu, a uz dr.Demarin direktori tečaja su: prof.dr. Roman Haberl sa Sveučilišta u Munchenu, prof.dr. Kurt Niederkorn sa Sveučilišta u Grazu, dr.sci. Tanja Rundek sa Sveučilišta u Miamiu i prof.dr. Zlatko Trkanjec sa zagrebačkog Sveučilišta.

Ljetna škola teorije i prakse socijalnog rada u svojoj je 20. obljetnici iznova podsjetila na kontinuiranu prisutnost u IUC-u, afirmirajući u tom razdoblju socijalni rad kao tradicionalni oblik skrbi, ali i kao profesionalnu disciplinu staru oko 100 godina. Dugogodišnja direktorica, i uz prof. Burta Galawayu utemeljiteljica programa, prof.dr.sci. Dada Maglajlić s Bemidji State University u Minnesoti, reći će kako je škola prije 20 godina institucionalno prepoznala važnost socijalnog rada koji je u prethodnim desetljećima bio shvaćen i kao nova znanstvena disciplina. Svakogodišnji susreti u Dubrovniku, smatra prof. Maglajlić, doprinijeli su afirmaciji socijalnog rada u međunarodnim znanstvenim i stručnim krugovima, iako je IUC od samog početka imao nekoliko programskih sadržaja vezanih uz područje socijalne skrbi.

Obljetničku viktimološku priču otvara nam prof.dr.sci. Zvonimir Paul Šeparović koji je prije 25 godina u IUC-u, uz profesore Gerda Ferdinanda Kirchhoffa i Paula Fridaya pokrenuo Poslijediplomski studij Viktimologije. Osamdesetih godina, viktimologija je prepoznata kao znanost kojoj se posvećuje istraživačka pozornost, a ratna zbivanja u daljnjim desetljećima intenzivirala su njene znanstvene rakurse i promišljanja središnjeg pojma – žrtve. Na skupovima u IUC-u raspravljalo se o

svim aspektima stradanja ljudi, zlouporabe moći i kršenja ljudskih prava. Dubrovnik je bio i ostao svjetskim viktimološkim središtem u kojem su održavane i međunarodne konferencije o aktualnim svjetskim viktimološkim problemima. Na tom tragu je i prvi nacrt Deklaracije o temeljnim načelima pravde za žrtve zločina i zlouporabe moći, koji je nastao upravo u Dubrovniku 1995.godine.

Interuniverzitetski centar od svog je utemeljenja ostao susretištem znanstvenika iz zemalja regije i svijeta, a brojne spone i danas aktualne suradnje, uspostavljene su upravo projektima IUC-a. Centar nedvoumno posjeduje jedno od amblematskih značenja suvremenog sveučilišnog Dubrovnika, o čemu svjedoče vjerni prijatelji diljem svijeta koji mu se, nadahnuti stvaralačkim duhom i neponovljivošću proljetnih i jesenskih sesija, uvijek iznova vraćaju.

The Place of Scientific Dialogue of Croatia and the World

The Dubrovnik Inter-University Centre (IUC) has for decades been present on the cultural map of not only Dubrovnik and Croatia, but also of Europe and the world, particularly if – by questioning its scientific and cultural grid – we wish to be on the track of its basic aim: expanding scientific dialogue between Croatia and the world. In the 1970s, the academician Ivan Supek provided the IUC with a recognisable identification code. His executive secretary and close associate Berta Dragičević wrote about it in her book *The Fragments of Memory*, published in 2009 by the IUC. The book is a testimony to the continuous creation of this inevitable cultural toponym of contemporary Dubrovnik.

During several decades of the affirmation of scientific dialogue between Croatia and the world, the Inter-University Centre has marked three anniversaries: the 20th anniversary of the IUC School of Social Work Theory and Practice and the Summer School of Stroke Prevention, and the 25th anniversary of the International Postgraduate Course on Victimology.

The International post graduate course the *20th Summer Stroke School – Healthy Lifestyle and Prevention of Stroke* is an important gathering of prestigious national and international experts dealing with all the essential types of risks that cause stroke. According to one of the course directors, Prof.Dr.Sci. Vida Demarin of the Zagreb University and Sisters of Mercy Clinical Hospital, Zagreb, the gathering comprises seminars, workshops and discussions on the new insights into stroke epidemiology, prevention, diagnostics, therapy and rehabilitation. In recent years this course has been included in the programme of the permanent medical improvement at the Zagreb University Faculty of Medicine. Other course directors include Prof.Dr. Roman Haberl of Munich University, Prof.Dr. Kurt Niederkorn of Graz University, Dr.Sci. Tanja Rundek of Miami University and Prof.Dr. Zlatko Trkanjec of Zagreb University.

Marking its 20th anniversary, the School of Social Work Theory and Practice again pointed to its continuous presence within the IUC, and the affirmation of social work as a traditional form of care but also as a professional hundred year-old discipline. The long time director and founder - together with Prof. Burt Galaway - of the programme, Prof.Dr.Sci. Dada Maglajlić of the Bemidji State University, Minnesota, mentioned that twenty years ago, the school as an institution recognised the importance of social work, which was also understood as a new scientific discipline in the preceding decades. She claimed that the annual meetings in Dubrovnik contributed to the affirmation of social work within international scientific and professional circles,

although the IUC had several social welfare programmes from the very beginning.

The story of the victimology anniversary was opened by Prof.Dr.Sci. Zvonimir Paul Šeparović. Twenty five years ago at the IUC, together with Professors Gerd Ferdinand Kirchhoff and Paul Friday, he started the post-graduate study of victimology. In the 1980s, victimology was recognised as a science that attracted the attention of scientists, whereas the war in the 1990s intensified its scientific perspectives and analysis of the central issue – the victim. All aspects of suffering, abuse of power and violation of human rights have been discussed at the gatherings organised by the IUC. Dubrovnik was and has remained the world's victimology centre which has also organised international conferences on the current victimology problems in the world. Along these lines was the first draft of the Declaration of Basic Principles of Justice for Victims of Crime and Abuse of Power issued in Dubrovnik in 1995.

From its foundation, the Inter-University Centre has remained the meeting place of scientists from countries of the region and the world, where numerous connections and continuing collaborations have been established within its projects. The IUC undoubtedly incorporates one of the emblematic meanings of the contemporary university city of Dubrovnik, the testimony of which are its faithful friends from all over the world who keep returning to it over and over again, inspired by the creative spirit and uniqueness of its spring and autumn gatherings.





ajr/ronaco

Did you know that the cravat originates from the Croats?

ZAGREB

Ilica 5 (Oktogon), Kaptol 13,
Avenija Dubrovnik 6 (Avenu Mall)

VARAŽDIN

Trg kralja
Tomislava 2

OSIJEK

Trg Ante Starčevića 12

RIJEKA

Adamićeva 17

ZADAR

Široka ulica 24
(Kalelarga)

SPLIT

Mihovilova širina 7
(Voćni trg)

DUBROVNIK

Pred dvorom 2

S maslinovom grančicom u trombunu

Minulo je 80 godina od kada su 1929. g. donesena Pravila «Lumbardijera sv. Vlaha», Društva utemeljenog još davne 1847. g. u Dubrovniku. Tada se pucalo iz raznih oružja, kao što su: kubure, štuci, puške i mužari, no zbog nezgoda koje su se događale pri uporabi oružja, upravo donošenjem Pravila ostvaruje se odluka da se saliju jednobrazni trombuni s kundakom od orahova drva i grbom sv. Vlaha na brončanoj cijevi. Iz Pravila Društva iščitava se njegova svrha i cilj: *podržavanje starog narodnog običaja grada Dubrovnika kao i njegove okolice i to ono starinsko lumbardanje, prigodom narodnih svečanosti, a poimence pri svečanosti sv. Vlaha, zaštitnika i pokrovitelja Grada.*

Današnji dubrovački trombunjeri, čije je postojanje duga vijeka, sačuvali su sjećanje na činjenicu kako je Festa sv. Vlaha «pod Republikom», bila i jedinstvena prigoda za smotru vojnih snaga „male državice“. Čuvaju trombunjeri i uspomenu na davnu bratovštinu bombardijera – topnika, utemeljenu u 16. st., a nasljeđuju i povijesne nazive, jer se u Dubrovniku bombardijere (osobe koje su izrađivale artiljeriju i njom pucale) nazivalo i lumbardijerima, s obzirom da se bio uvriježio naziv lumbarda, a «lumbardat» je značilo pucati iz bilo kojeg vatrenog oružja. Kroz povijesnicu dubrovačkih trombunjera mogla bi se ispričati cijela storija o razvoju naoružanja u drevnom Dubrovniku, koji je prvu ljevaonicu topova osnovao već 1410. g. (Beč 1472.,

Prag 1424., Rusija 1474.), angažirajući jednog od najpoznatijih ljevača topova i zvona Ivana Rabljanina u stalnu službu Grada.

Nedaće povijesti, zabrane i gašenja Društva trombunjera, prekidale su njihovo djelovanje, no 1971. g. Društvo je obnovljeno, a pamtimmo naše drage trombunjere u vrijeme Domovinskog rata, kada nisu pucali, već su dostojanstveno koračali u procesiji sv. Vlaha sa zataknutom maslinovom grančicom

u trombunu. Danas, u hrvatskoj državi, dubrovački su trombunjeri član Udruge povijesnih postrojbi hrvatske vojske. Trombunjeri sudjeluju u svim važnijim svečanostima Grada, no sastavni su

ceremonijala Feste sv. Vlaha, najsvečanije i najdraže dubrovačke svečanosti, a njihovo gromko oglašavanje usađeno je ne samo u memoriju Feste, već je nezaobilazni sadržajni, scenografski i nadasve zvučni okvir slavljenja svog Parca.



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— RESTAURANT - CAFÉ —

Restaurant terrace with
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With Olive Branch in the Musket

It has been 80 years since the adoption of rules of The Mortar-Bearers of St Blaise Society, which was founded in 1847 in Dubrovnik. At that time men fired various weapons such as different old-fashioned pistols, guns and mortars. Because of the accidents that happened when using the weapons, the adoption of the rules enabled the reaching of a decision to cast uniform muskets with walnut gunstocks and St Blaise's coat of arms on the bronze barrel. The Society rules revealed its purpose and aim: *the support of the ancient folk custom of the city of Dubrovnik and its surroundings to fire mortars on the occasion of public holidays, namely, on the Day of St Blaise, the City's protector and patron saint.*

With its longstanding tradition, the present-day Dubrovnik Musket-bearing Guard of Honour has preserved the memory of the fact that at the time

of the Dubrovnik Republic the Festival of St Blaise was a unique opportunity for the parade of military forces of the "little state". The Musket-bearing Guard of Honour maintains the memory of the one time brotherhood of musket-bearers founded in the 16th century. It has inherited the historical names as well, because the people who manufactured and fired guns were also called mortar-bearers.

Because the name mortar had taken root, "to fire a mortar" meant firing any kind of firearms.



The history of the Dubrovnik musket-bearers could tell the entire story of the development of armament in the old Dubrovnik, where the first cannon foundry was started as early as 1410 (in Vienna in 1472, in Prague in 1424, in Russia in 1474) and where one of the finest cannon- and bell founders Ivan Rabljanin was employed by the City on a full-time basis.

The continuity of the Musket-Bearers' Society was interrupted by historical setbacks, and the banning and closing down of the Society. However, in 1971 the Society was re-established. We also remember our beloved musket-bearers during the Croatian War of Independence, when instead of giving the gun salute, they walked gracefully in the procession of St Blaise with olive branches in the barrels of their muskets. In the present-day Croatian state, the Dubrovnik musket-bearers are members of the Croatian Army Historic Forces Association.

The musket-bearers take part in all major festivities of the City and are an integral part of the ceremony of St Blaise Festival, the most solemn and favourite event in Dubrovnik. The thundering sound of their muskets is implanted not only in the festival's memory but also presents an essential scenographic and audio framework for the glorification of their Patron Saint.

ŽELJKA ČORAK



sestara Ančela na Pilama. „Bila je to povlastica za mnoge godine“ – reći će danas Željka Čorak koja se u godinama koje dolaze upisuje na studij povijesti umjetnosti u Zagrebu, ali i nastavlja svoju vezu s Dubrovnikom dolazeći na praksu u Grad.

- Tada sam vidjela Dubrovnik u širini teritorija, u intenzitetu urbanizacije, u onoj ljepoti koja je zračila od centra prema rubovima i koja nigdje nije bila manja.

U to vrijeme upoznala je i pokojnog Lukšu Beritića i njegovu kćerku Dubravku, dva mitska dubrovačka konzervatora s kojima je surađivala godinama. Tijekom studija našla se i na Šipanu.

- Šipan je tada imao gornju granicu 16. stoljeća s jednom lijepom historičističkom rimom. To je bilo nešto najljepše što sam vidjela u životu.

Željka Čorak 70-ih je godina prošloga stoljeća na Šipanu kupila „košaru“, kožu štalicu.

- To je danas moj voljeni mali dom kojemu se uvijek vraćam, bez obzira što su se odonda svjetovi uvelike promijenili, da ne kažem porušili; on mi je omogućio da gledam ne samo ljepotu nego i njezino umiranje i loše raspolaganje tim veličanstvenim resursom.

Željka Čorak sama za sebe kaže da uopće nije pasatist i da joj je do moderne arhitekture, kojom se u struci bavi, najviše stalo. Smatra da svako vrijeme ima pravo na svoj iskaz i da je tradicija lanac kvaliteta, a ne lanac popuštanja prošlom.

- Događa nam se velika zamjena teza i pokušaj plasiranja surogatnih vrijednosti, ako se one vrijednostima uopće mogu nazvati. Čitala sam više prikaza i reportaža, vjerojatno ne sasvim spontanih tekstova, o novom Hotelu Radisson u Orašcu. Bez obzira što je već i prva faza Vrtova sunca, relativno rastresite izgradnje, bila nešto čemu se nije mogla dati baš najviša ocjena u odnosu na kulturni krajolik u kojemu je nastala, ovo što se sada tamo dogodilo gore je ma od čega što se već jednom, 60-ih godina, događalo duž cijele Jadranske obale i svih europskih obala. Nama se danas dogodio razorni upad u mjerilo definiranog kulturnog krajolika, a predstavlja se kao fantastična investicija u naš turizam, kao spasonosna dobit. Nismo u stanju razumjeti da smo zapravo dugoročno puno više izgubili nego što smo kratkoročno dobili, bez obzira na sve recesije i sve krize u kojima se nalazimo.

Kaže kako su danas unutar njezine struke odumrli kritički glasovi. Ova povjesničarka umjetnosti, kojoj je Dubrovnik drugi dom, ne može, a da ga ne gleda i kritičkim okom. Misli da kulturnom krajoliku Dubrovnika najviše odgovara ono što vodi računa o njegovome mjerilu. O mjerilu koje taj pejzaž čini jedinstvenim na svijetu, što je zapravo naš ekonomski potencijal, kaže Željka Čorak i poručuje: „Doba ujednačenja jednoga će dana, vjerojatno vrlo ubrzo, shvatiti što znači izgubiti resurs razlike. Ono što mi upravo sada radimo je uništavanje razlike.“

Glas kritike zaljubljenice u Šipan

Željka Čorak, povjesničarka umjetnosti, rođena Zagrepčanka, svoju vezu s Dubrovnikom neguje od djetinjstva. U počecima je, zapravo ključ, kaže ova zaljubljenica u Grad koja je, kao malo dijete, poslije II. svjetskog rata prvi put došla u Dubrovnik.

- Živjeli smo u teškim uvjetima, lišeni svega svojega, potprani u trostruko sustanarstvo, ali je moja majka i u takvim okolnostima znala što mi želi dati. Kao malo dijete vodila me po Hrvatskoj, da vidim što mi je Domovina. Iz njezinih napora da me vodi sjećam se razorenog Zadra, i kako smo se preko ruševina penjale u Čikinu i Vekeneginu ćeliju, ali i puta u Dubrovnik 1949. godine. To je susret koji se nastavio jer u mom životu gotovo da nije bilo godine, a da u Dubrovniku nisam bila – priča Željka Čorak. Stanovala je s majkom u Samostanu

*The Critical View of a Woman In Love
with the Island of Šipan*

Zeljka Čorak, the Zagreb-born art historian, began her relationship with Dubrovnik since childhood. The key is in the beginnings, says this lover of the City, who came to Dubrovnik for the first time after World War II.

- We lived under difficult conditions, deprived of all our possessions and shared our flat with two other families, but even in such circumstances my mother knew what she wished to give to me. While I was a little child, she took me all over Croatia in order to see what my Homeland was. I remember her efforts to take me to the destroyed Zadar, our climbing over the ruins to Čika's and Vekenega's cell, but also our journey to Dubrovnik in 1949. These meetings continued, because I almost never missed a year without visiting Dubrovnik – says Željka Čorak. She stayed with her mother in the

Ančela Sisters Convent at Pile. „It was a privilege for many years“ – explains Željka Čorak today. In the years that followed she began to study art history in Zagreb, but her relationship with Dubrovnik continued because she came there for her student training.

- That is when I saw Dubrovnik in its wider area, in the intensive urbanization and in the beauty which radiated from the centre towards the periphery without losing its intensity.

At that time she met the late Lukša Beritić and his daughter Dubravka, the two legendary Dubrovnik conservators with whom she collaborated for years. During her studies she visited the Island of Šipan.

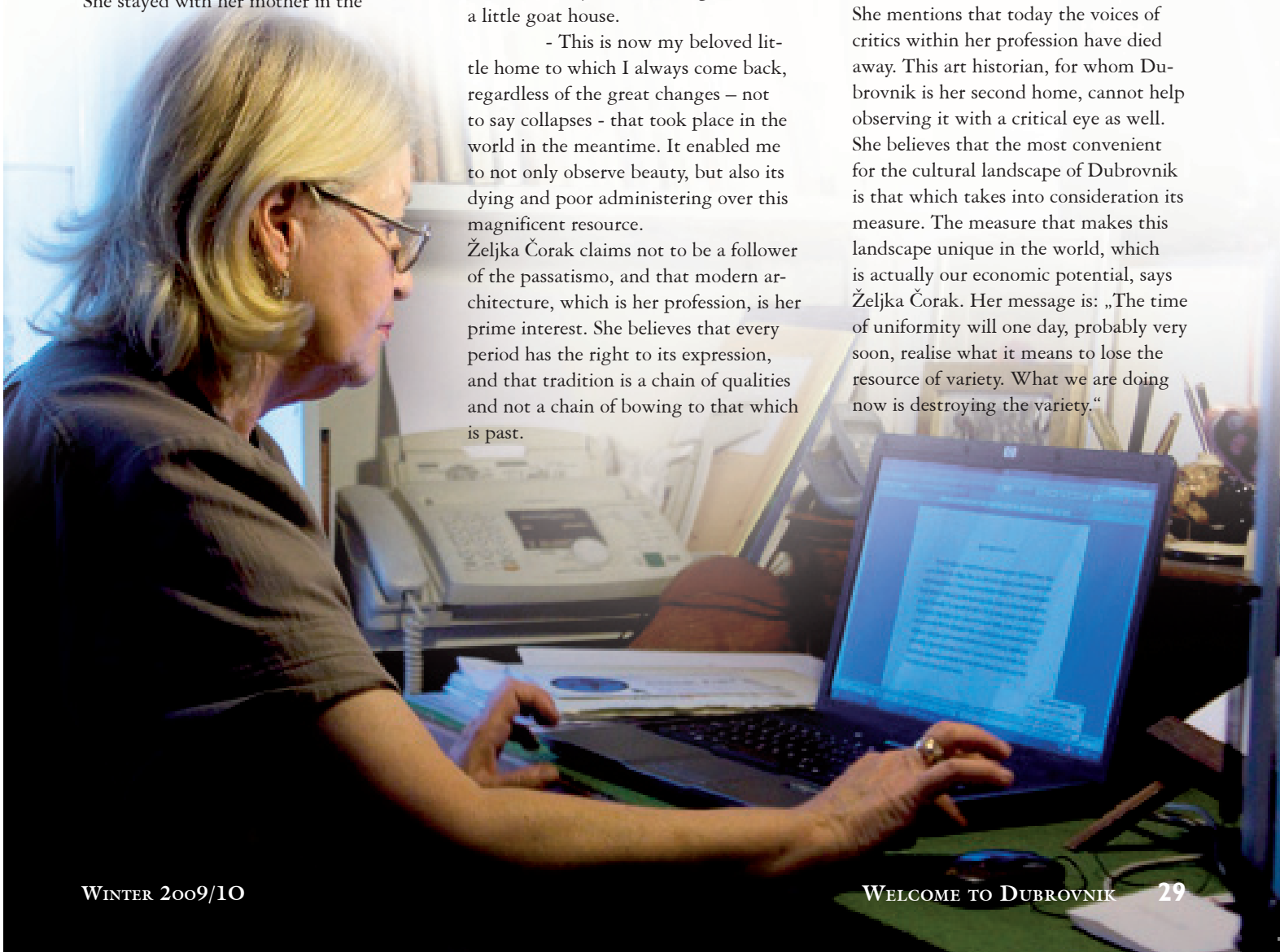
- At that time Šipan had the upper 16th century limit with a fine historical rhyme. It was the most beautiful thing I had ever seen in my life. In the 1970s Željka Čorak bought a shed, a little goat house.

- This is now my beloved little home to which I always come back, regardless of the great changes – not to say collapses - that took place in the world in the meantime. It enabled me to not only observe beauty, but also its dying and poor administering over this magnificent resource.

Željka Čorak claims not to be a follower of the passatismo, and that modern architecture, which is her profession, is her prime interest. She believes that every period has the right to its expression, and that tradition is a chain of qualities and not a chain of bowing to that which is past.

- We are experiencing a major reversal of the theses and an attempt to launch surrogate values, if they can be called values at all. I read several articles and reportages – probably not quite spontaneous texts – on the new Radisson Hotel in Orašac. Regardless of the fact that already the first phase of the – relatively loosely constructed - Sun Gardens was something one could not really evaluate with the highest marks regarding its cultural environment, that which has happened there recently is worse than anything that had already been happening in the 1960s along the entire Adriatic and all European coasts. Today, a disastrous strike into the measure of the defined cultural landscape has happened to us, and it is being presented as a fantastic investment in our tourism, and as a rescue-offering profit. We are incapable of understanding that over the long term we have actually lost much more than we have gained in the short run, regardless of all recessions and crises we are now facing.

She mentions that today the voices of critics within her profession have died away. This art historian, for whom Dubrovnik is her second home, cannot help observing it with a critical eye as well. She believes that the most convenient for the cultural landscape of Dubrovnik is that which takes into consideration its measure. The measure that makes this landscape unique in the world, which is actually our economic potential, says Željka Čorak. Her message is: „The time of uniformity will one day, probably very soon, realise what it means to lose the resource of variety. What we are doing now is destroying the variety.“





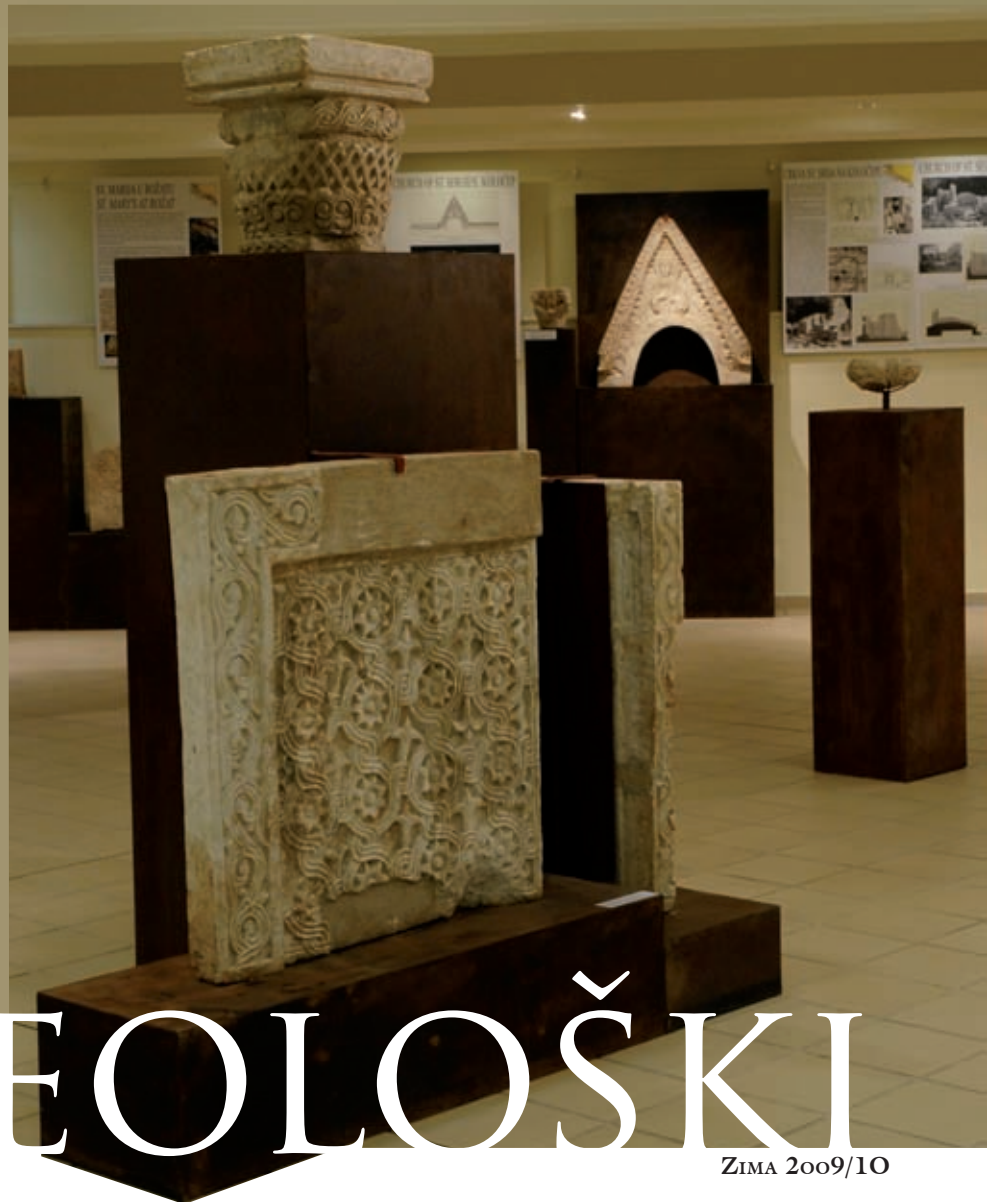
Otkrića koja sežu do postanka Dubrovnika

U tvrđavi Revelin predstavljena je izložba iz bogatog fundusa ranosrednjovjekovne pleterne skulpture Arheološkog muzeja. Ova se jedinstvena zbirka počela prikupljati već krajem 19. stoljeća u Crkvi sv. Stjepana, koja je dugi niz godina služila kao lapidarij muzeja. Sredinom 10. st. spomenuta je u /De administrando imperio / („O upravljanju carstvom“) poznatog bizantskog cara-pisca Konstantina VII. Porfirogeneta uz značajne podatke o postanku Dubrovnika. Početkom 20. stoljeća poduzeta su prva arheološka iskapanja u toj znamenitoj Crkvi. Istraživanja su nastavljena sredinom prošlog stoljeća, a veliki broj izuzetno lijepo isklesanih spomenika pronađen je oko ostataka Crkve sv. Petra Velikog u južnom dijelu Grada. Potres koji je uzdrmao Dubrovnik 1979. i radovi koji su uslijedili na obnovi potaknuli su brojna sustavna arheološka iskapanja. Otkriven je tako veliki broj izuzetno kvalitetnih dijelova kamenog namještaja - oltarnih ograda, propovijedaonica, ciborija, kora. Tu su još i dijelovi arhitektonske plastike raznih

crkava unutar zidina i u okolici Dubrovnika (stupovi, kapiteli, portali, prozori...). Predromaničkog i ranoromaničkog su sloga, datiraju od 8. do 12. stoljeća, a potječu uglavnom iz bogomolja benediktinskog reda. U Dubrovniku je tijekom tog razdoblja djelovala izuzetno kvalitetna

klesarska škola: postojalo je nekoliko klesarskih radionica u kojima su vrсни majstori klesari dobivali narudžbe za opremanje crkvice malih dimenzija ili velikih trobrodskih bazilika. Crkveni namještaj bio je podložan promjenama: liturgijsko slavlje je bilo drugačije u periodu od

8. do sredine 10. stoljeća, nego što je to bio krajem 10. stoljeća nakon benediktinske reforme, i osobito nakon velike crkvene reforme pod papom Grgurom VII. u 11. stoljeću. Postojao je i točno utvrđeni pleterni repertoar: tu su, osim križeva kao simbola kršćanstva i arkade sa stablima - znakovima spoznaje dobra i zla ili života i smrti, ljljani kao simboli čistoće, palme kao znakovi pobjede mučenika, grozdovi kao simboli krvi Isusove, listovi bršljana kao simboli privrženosti ili znakovi vjernosti. Paun označava besmrtnost. Krugovi su simboli vječnosti, isprepleteni su s četverokutima ili rombovima kao znakovima zemaljskog života. Namještaj je bio izvorno obojan u crvenoj, plavoj i oker (zlatnoj) boji, što se dade primijetiti na samo nekoliko



ARHEOLOŠKI

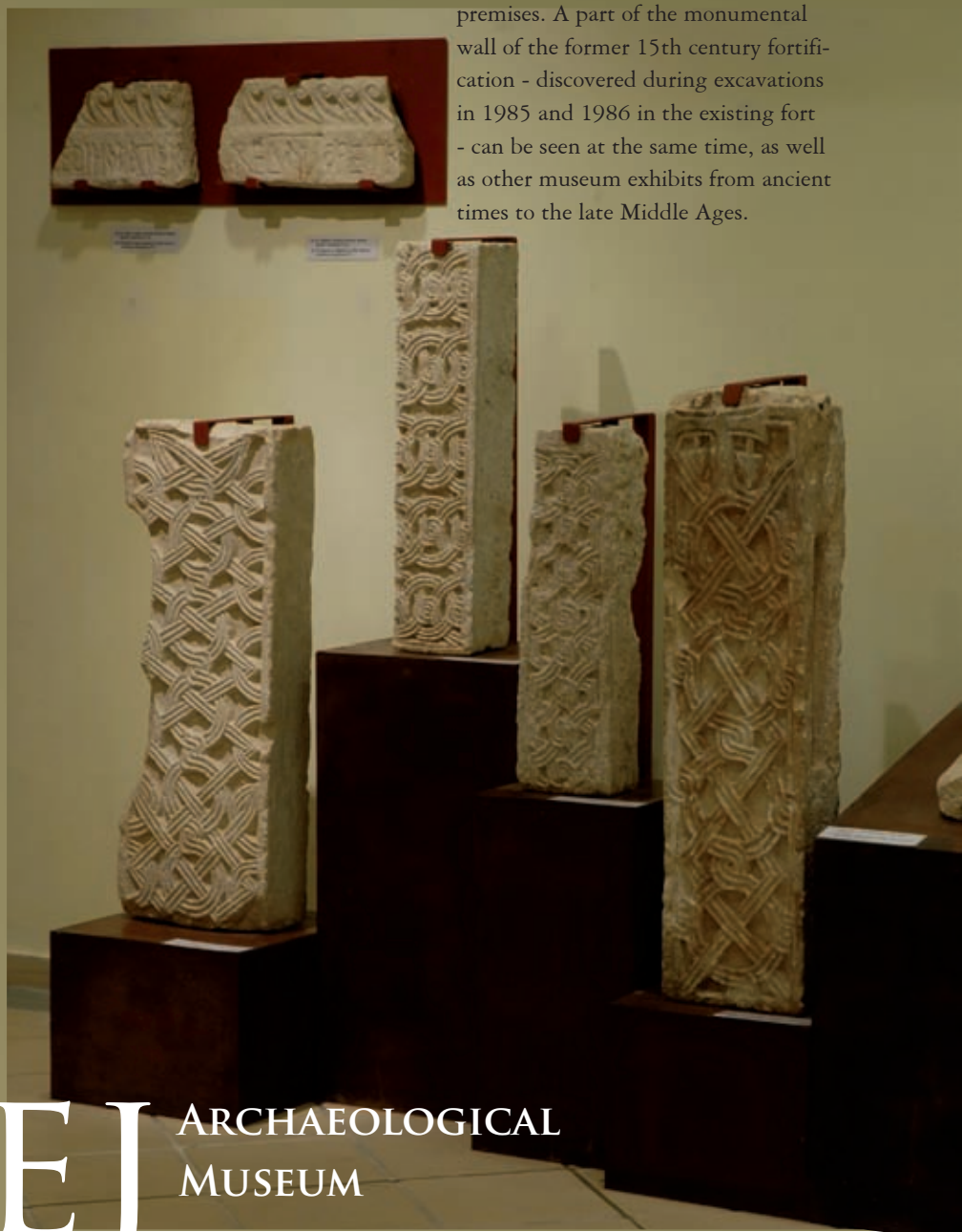
primjeraka. Rekonstrukcija ciborija, koji je kao baldahin stajao iznad oltara ili krstionice, izložena je u prizemlju, u depou Arheološkog muzeja. Može se tako usput vidjeti i dio monumentalnog zida prijašnje pred-utvrde iz 15. stoljeća otkrivene tijekom istraživanja 1985./86. u postojećoj tvrđavi, ali i drugi muzejski eksponati koji datiraju od antike do kasnog srednjeg vijeka.

Discoveries going back to the foundation of Dubrovnik

An exhibition of early medieval wattle sculpture from the rich Dubrovnik Archaeological Museum holdings was set up in Fort Revelin. This unique collection originated already in the late 19th century in the Church of St Stephen, which for many years served as the museum lapidarium. The church was mentioned in the mid 10th century by the well-known Byzantine emperor and writer Constantine VII Porphyrogenetos in his chronicle *De administrando imperio* (On the Administration of the Empire), which includes important data on the origin of Dubrovnik. In the early 20th century the first archaeological excavations began in this well-known church. Research continued in the mid 20th century, and a large number of outstandingly beautiful stone fragments was found around the remains of St Peter's Church in the southern part of the city. The earthquake that damaged Dubrovnik in 1979 and restoration works that followed started numerous systematic archaeological excavations. The discoveries included high quality parts of stone furniture (balustrades, pulpits, ciborium, choir stalls...) and fragments of church architecture within the city walls and in the surroundings of

Dubrovnik (columns, capitals, portals, windows...). Made in the pre-Romanic and early Romanic style from the 8th - 12th centuries, they mainly belonged to Benedictine churches. At the time, Dubrovnik had a prime quality stone-masons' school with workshops which provided various buildings, chapels and three-naved churches with architectural sculpture. The furniture changed together with the church service, which had different concept in the period from the 8th to mid 10th century, from that in the late 10th century after the Benedictine reform, and particularly in the 11th century after the major reform of the church under Pope Gregory VII. There was a precisely determined wattle

repertoire with special symbolism: crosses were the symbols of Christianity, the arcades with little threes signified the realisation of good and evil or life and death, lilies were the signs of purity, palms connoted the martyr's victory, grapes represented the blood of Jesus, and ivy leaves denoted devotion or faith. The peacock symbolised immortality. The circles symbolising eternity were interwoven with quadrangles or rhombs which denoted earthly life. The furniture was originally painted red, blue and ochre (gold), of which only several samples have been preserved. The reconstructed ciborium, which stood as a canopy above the altar or baptismal font, has been exhibited on the ground floor, in the Archaeological Museum premises. A part of the monumental wall of the former 15th century fortification - discovered during excavations in 1985 and 1986 in the existing fort - can be seen at the same time, as well as other museum exhibits from ancient times to the late Middle Ages.



Glumica koja ispod reflektora blista

Još dok je bila dijete, majka Marije Kohn je s neskrivenom nježnošću govorila – moja će Marija biti glumica. I postala je jednom od najvećih glumačkih legendi hrvatskog glumišta, a da joj ni danas nije posve jasno otkud njezinoj majci takva ideja i takva vizija na Lopudu, malenom elafitskom otoku u blizini Dubrovnika gdje je provela, usprkos siromaštvu i nedaćama poratnog vremena, bezbrižno djetinjstvo. Prerani odlazak voljene majke pokušala joj je ublažiti svojim zaštitničkim okriljem none Marija Perinić, Velika, kako ju je nazivala, pa je ostala srcem povezana uz otok na kojega svakoga ljeta bježi od gradske vreve i užurbanosti Zagreba u čijim kazališnim kućama već desetljećima utiskuje neizbrisiv umjetnički timbar. Svojim umijećem, žarom igranja i nesebičnim darivanjem svoga glumačkoga talenta par-

MARIJA

Na otvaranju Dubrovačkih ljetnih igara
At the opening of the Dubrovnik Summer Festival

nerima na sceni, svaku predstavu ona učini teatarskim biserom za publiku. Zbog dojmljivih uloga iz dubrovačke dramske baštine, oživljenih tijekom Dubrovačkih ljetnih igara, u Gradu je od milja zovu naša Mare. Pamti je dubrovačka publika kao dojmljivu sluškinjicu Omakalu iz Držićeva Grižule, Jelu iz Vojnovićeva Ekvinocija, ulogama iz Dubrovačke trilogije istog autora, Držićeva Dunda Maroja itd. Marija Kohn jamstvo je dobre predstave, jer na pozornici „gori“ unutarnjim sjajem, zrači energijom, mudrošću, vedrinom i spremnošću na bezgraničnu igru, pa se uz svaki tekst o njoj ponavlja teza da ništa ne može dočarati scensku ljepotu gospođe Kohn, osim pogleda na nju pod reflektorima. Marija Kohn je pozornost široke javnosti, na prostorima bivše države, skrenula na sebe ostvarenjem nezaboravnog lika Rože u predstavi i na filmu Svoga tela



gospodar, pa od te 1957. do danas, svaka je njezina nova uloga postajala vrijedna pamćenja i brojnih različitih nagrada koje je dobivala za svoju glumačku briljantnost.

- Pojedine su uloge, zahvaljujući njezinoj kreaciji, postajale društvenim mitom, poput uloge Erminije u glasovitoj Violicevoj predstavi Mirisi, zlato i tamjan, koja je mnogim naraštajima postala najznačajniji komentar društvene zbilje bivše države. U klasičnoj drami, od Oselije u Shakespeareo-

vom Hamletu, pa do Pirandellove Gospođe Frole u Tako je ako vam se čini, gospođa Kohn uvijek ja na scenu donosila nepredvidivo, egzistencijalno i razgovjetno dramsko čitanje, koje je oduševljavalo gledalište. Na stotine uloga postale su dio društvenoga života i dio kulturne povijesti Hrvatske –



U predstavi Dundo Maroje, redatelja Ozrena Prohića u zagrebačkom HNK
In the play Uncle Maroje, directed by Ozren Prohić at the Croatian National Theatre of Zagreb

ostaje zapisano u ediciji Velike žene 21. stoljeća.

Mariju Kohn život, reći će sama, nije mazio, ali ju je napravio borcem. Nedaće kroz koje je prolazila, već od djetinstva, učinile su je mudrom, ali i dobrom osobom. Marija Kohn nema u sebi niti trunke prepotencije koju bi, obzirom na to da je diva hrvatskog glumišta, mogla imati, pa da joj se na tome i ne zamjeri.

- Puno sam u životu propatila, ali sam naučila da stvari treba prihvatiti takve kakve jesu te u njima pronaći nešto što daje ravnotežu između dobra i zla. Uvijek sam se voljela šaliti i smijati. Smijeh je ugrađen u meni. U životu se događaju ružne stvari, ali sve to prođe i s godinama shvatimo da smo rođeni da nosimo teret života, a boriti se možemo radom i smijehom – smatra glumica. Marija Kohn je u životu naučila i nešto što neki ne nauče nikada. Naučila je slušati, a riječima zna dočarati osjećaje, slike, boje... Među prvim glumcima u Hrvatskoj je počela snimati audio-video knjige za potrebe slijepih. Takav angažman prepoznaju jedino vrlo senzibilne osobe. Mariju Kohn definitivno treba ubrojati među njih.



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MARIJA KOHN

While Marija was a child, her mother used to say with an undisguised tenderness: my Marija will become an actress. And she indeed became one of Croatia's greatest acting legends. Today, she still does not quite understand how her mother could have had such a vision on the Island of Lopud, a small Elaphite island in close proximity to Dubrovnik, where she spent a carefree childhood in spite of poverty and the difficulties of the post-war time. With her loving care, Marija's granny, Marija Perinić, Velika – as she nicknamed her - tried to alleviate the premature loss of Marija's beloved mother. That is why Marija remained connected wholeheartedly with the island, where every summer she runs away from the hurriedness and flurry of the city of Zagreb, in the theatres of which she has left an indelible artistic imprint for decades. With her art, passion and unselfish sharing of her acting talent with her partners on the stage, Marija Kohn makes each play a theatrical gem for the audience. Because of her impressive interpretations of the characters from the Dubrovnik theatre heritage, enlivened during the Dubrovnik Summer Festival, she is fondly nicknamed „our Mare“. The Dubrovnik audience remembers her in the roles of the convincing maidservant Omakala from Marin Držić's play *Grižula*, Jele from Vojnović's *Equinox*, the roles from *The Trilogy of Dubrovnik* by the same playwright and from Držić's *Uncle Maroje*, etc. Marija Kohn is a guarantee for a good performance, because on the stage she „burns“ with an inner flame and radiates energy, wisdom, serenity and willingness for a neverending play. Therefore, every text about her repeats the notion that nothing can conjure up the theatrical beauty of Mrs. Kohn, but seeing her in the spotlight. Marija Kohn attracted the attention of wider

The Actress Who Radiates in the potlight

audiences in the former Yugoslavia by her unforgettable interpretation of the character Roža in the play and film *Master of One's Own Body* in 1957. Ever since, each of her new roles has been memorable and worthy of the numerous awards which she has received for such brilliant acting.

- Owing to her creativity, some of the roles have become a social myth, such as Erminija in Violić's famous staging of *Gold, Frankincense and Myrrh*, which became to many generations the most important comment on the social reality in the former state. In the field of classical drama, from Ophelia in Shakespeare's *Hamlet* to Mrs. Frola in Pirandello's *So It Is (If You Think So)*, Marija Kohn has always brought on the stage an unforeseeable, existential and distinct dramatic interpretation that enthralled the audiences. Hundreds of her roles have become a part of the social life and cultural history of Croatia – is the quotation from the *Great Women of the 21st Century* edition.

Life has not been kind to her – says Marija Kohn - but has made her a fighter. The difficulties she had to face from childhood made her a wise, but also a good person. She does not have the slightest trace of conceit, which she could have as a Croatian theatre diva, without anyone blaming her for that.

- I suffered a lot in my life, but I learned that things should be accepted the way they are, and that one should find in them something that makes a

balance between good and evil. I have always liked to make jokes and to laugh. Laughter is an essential part of me. Ugly things do happen in life, but they all go away, and over the years we realise that we were born to carry the burden of life and that we can fight aided by our work and laughter – claims the actress.

Marija Kohn also learned something that some people never do. She learned to listen, and with her words she knows how to conjure up feelings, images, colours... She is among the first actors in Croatia to begin recording audio-video books for blind people. Only highly sensitive people recognise the importance of such work, and Marija Kohn is definitely one of them.



Iz predstave Na taraci Iva Vojnovića u izvođenju Dramskog ansambla Dubrovačkih ljetnih igara

From the play *On the Terrace* by Ivo Vojnović, performed by the Festival Drama Ensemble.

Slikarica zaljubljena u pokret

Slike Jagode Lasić, umjetnice autodidakta koja više od dva desetljeća utire sebi put na dubrovačkoj likovnoj sceni, trepere pokretima plesača u živim bojama, zvukom glazbenika zaustavljenog u snažnom zamahu gudala ili dirigentskog štapića, uzburkanog vala ispod Tvrđave



sv. Ivana, šetača na Stradunu... Njezine slike u pokretu ne sugeriraju žurbu ni užurbanost kojom bi život poput zrnaca iz pješčanog sata mogao isteći jedino u nepovrat. Dapače. Njezine slike u punom koloritu slave radost života, zdravlja, ljepote u dinamici mladih tijela u plesu, uzdrhtalog zraka koji prati sva događanja u prekrasnom Gradu koji je oblikovao i njezin likovni izričaj. U slikaričinom oku Sponza najljepše „gori“ u vatrenim bojama prilikom otvaranja Dubrovačkih ljetnih igara, Knežev dvor stvarnim životom živi tek kada se njime prostiru note s koncerata domaćih i svjetskih glazbenika, Crkva sv. Vlaho najljepše izgleda kada iz nje kreće procesija za Parčeva dana ili kada se na njenim skalanim odvijaju neki od turističko-kulturnih programa...No, ono što je postalo sinonimom za ime Jagode Lasić je „lindo“, ples folklornog ansambla u narodnim nošnjama. Konaoska nošnja, koja je lajt motiv njezinih umjetničkih radova, jedna je od najljepših i najživotopisnijih narodnih oprava u cijeloj Hrvatskoj.

- Pokret me trajno inspirira u svim mojim slikama, u „lindu“ sam

to pronašla i uspjela sebe izraziti na taj dinamičan način. Ljudi uz mene najčešće i vezuju „lindo“, ali ja volim slikati sve što je u pokretu i živo, volim slikati glazbu i glazbenike, ali i Grad, no ne na način na koji je već „islukan“, nego događaje vezane uz njega. Kako se malo toga u Gradu događa, a da ne počinje ili ne završava s „lindom“, moja fascinacija je „opravdana“ – kaže Jagoda Lasić. Samozatajna umjetnica ustrajala je u svojoj ljubavi, strasti prema slikarstvu, iako je cijeli radni vijek egzistenciju osiguravala poslom u turizmu, u cavtatskom Hotelu Croatia. Ne krije radost što se, nakon što su joj djeca odrasla i „završila škole“ može posvetiti jedino slikarstvu, te što je prihvaćena i od publike i od kritike. Dvostruka je dobitnica nagrade Hrvatskog sabora kulture o kojoj je odlučio priznati kritičar Stanko Špoljarić, članica je Dubrovačke udruge likovnih umjetnika, a prvom samopouzdanju da njezin likovni rad vrijedi „podučiti“ su je, prije dvadesetak godina, u Slikarskoj školi koju su vodili akademski slikari Viktor Šerbu i Branimir Vasić.

- Slikam cijelog života, ali sam svoje radove po prvi put iz ladica izvadila i sramežljivo ih pokazala u Slikarskoj školi tih dubrovačkih umjetnika. Njihove ocjene bile su mi podstrek za dalje, njihove riječi su me ohrabrine i na neki način dale potvrdu mom radu – priča slikarica.

Kada se okrene iza sebe, kada sumira svoje dosadašnje uspjehe (iako, skromno će pitati što je to uopće uspjeh), kaže kako ne žali što nema formalnu, akademsku likovnu naobrazbu. Imala je, kaže, slobodu. Nije trebala slikati da bi zaradila. Slikala je iz ljubavi, kada god bi imala slobodan trenutak. I mir. Obitelj, u kojoj su joj svi glazbenici, bila joj je velika potpora.

- Djeca i supruga vole moje slike – kaže na simpatičan i jednostavan način.

- Sretna sam što je publika prihvatila moje slikarstvo. Nisam joj podilazila, ali smo se valjda „našli“ u emociji i boji. Imala sam sreću da nam se sviđaju iste stvari. No, drago mi je i da kritika pozitivno

reagira, jer je to stručna potvrda koje se mi amateri malo ustručavamo, jer teško je izboriti svoje mjesto na likovnoj sceni. Ponekad su prema nama uperena i veća očekivanja – iskreno kaže.

Jagoda Lasić najčešće slika u tehnici akrilika, iako joj je najdraže ulje na platnu. Slika brzo, snažnim i dinamičnim potezima koji ne „podnose“ doradu. Iako njezini radovi krase domove na svim kontinentima svijeta, još uvijek joj rastanak sa slikom teško pada, jer u svaku od njezinih utkan je dio njenog života i iskrene ljubavi prema njemu. Umjetnost Jagode Lasić slikarska je oda životnoj razdraganosti.



The Painter in Love with Movement



The paintings of Jagoda Lasić - a self-taught artist who has been active on the Dubrovnik visual arts scene for more than two decades - flicker with the movement of dancers in bright colours, in the musician's sound frozen in the vigorous swing of the bow or conductor's baton, in the rough sea under St John's Fort, in the movement of strollers in Stradun... Her images in motion suggest neither haste nor hurriedness that could make life run out - like sand from a sand clock - only irretrievably. Bursting with colours, her paintings celebrate the joy of life, health and beauty in the dynamics of young dancing bodies, and the trembling air that envelops all events in the stunning City which influenced her painting expression. In the painter's eye, Sponza Palace „burns“ most beautifully in the colours of fire during the opening ceremony of the Dubrovnik

Summer Festival, the Rector's Palace lives a real life only when it serves as a concert venue for national and international artists, while St Blaise's Church looks the most striking when the procession of St Blaise starts from it or when some of the tourist and cultural events take place on its steps... However, that which has become a synonym for

Jagoda Lasić's name is the dance called *lindo*, performed by the folk ensemble dressed in folk costumes. The folk

costume of Konavle, which is the leitmotif of her works, is one of the most beautiful and liveliest in the entire Croatia.

- Movement is a permanent source of inspiration in all of my paintings. I discovered it in the dance called *lindo*, in which I managed to express myself in this dynamic way. People most often connect me with *lindo*, but I like to paint everything on the move and alive. I like to paint music and musicians, as well as the City, not the way it has already been painted but the events that are connected with it. Keeping in mind that nothing much happens in Dubrovnik that neither begins nor ends with *lindo*, my fascination is „justified“ - says Jagoda Lasić. This unpretentious artist has persisted in her love of and passion for painting, although she has lived her entire life on tourism, working at the Croatia Hotel in Cavtat. She does not hide her joy for being able - after her children grew up and completed their education - to dedicate herself entirely to painting, and for being well received both by the public and critics. She is a two-time winner of the Croatian Cultural Council Award - which was decided by the renowned critic Stanko Špoljarić - and a member of the Dubrovnik Visual Artists Association, whereas she acquired her first painting experience some twenty years ago under the tutorship of academic painters Viktor Šerbu and Branimir Vasić.

- I have painted all my life, but I took my works out of the drawers for the first time in order to show them shyly in the school of painting ran by these Dubrovnik Painters. Their evaluation of my works was an impetus to go on, and their words served as encouragement and a sort of affirmation of my work - says the painter. Looking back and summarising her successes (although she modestly questions what success really is) Jagoda Lasić has no regrets at her lack of a formal visual arts education. She claims to have had freedom. There was no need for her to live from painting. She painted for love, whenever she had some time to spare. She had peace and a

family that consisted entirely of musicians, who were extremely supportive.

- My children and husband love my paintings - she comments in a charming and simple way.

- I am happy that the public accepted my painting. I did not pander to it, but I guess that what we had in common were emotions and colours. I was lucky enough that we liked the same things. I am also happy for the positive reaction of the critics. It is the approval of the experts that we - amateur painters - feel a bit inhibited with, because it is difficult to find one's place on the painters' scene. Sometimes people expect too much from us - she confesses. Jagoda Lasić most often uses acrylic paints, although she prefers oil on canvas. She paints fast, in strong and dynamic moves which do not permit additional corrections. Although her works can be seen in the houses of people on all continents, she still feels sad when she is separated from her paintings, because each of them comprises a part of her life and her sincere love of it. The art of Jagoda Lasić is the painter's ode to the great joy of life.



Jagoda Lasić

Kevin Spacey



Gillian Anderson



Darren Aronofsky



Mickey Rourke

DUBROVNIK

— magična ljepota

Na ugračanim kamenim pločama Straduna svakog ljeta ogledaju se svjetske slavne osobe. Tako je bilo i proteklog ljeta tijekom kojega su Gradom prošetale neke od najpoznatijih i najkarizmatičnijih osoba iz svijeta filma, glazbe i mode.

Po crvenom tepihu, postavljenom na impresivnoj pozornici Grada, ispred Kneževa dvora, prošetali su Mickey Rourke i slavna agentica Scully, Gillian Anderson. Na projekciji filma Hrváč koja je upriličena u sklopu Dubrovnik Film Meeting manifestacije na otvorenom prostoru u povijesnoj jezgri, nazočio je i redatelj filma Darren Aronofsky, najzaslužniji za veliki povratak Mickey Rourkea na ve-

liki ekran. Dvostruki Oskarovac Kevin Spacey održao je svoje, lani izrečeno, obećanje da će se ponovno vratiti u Dubrovnik. Sa svojih četrdesetak prijatelja proslavio je svoj 50. rođendan u jednom od najdojmljivijih gradova svijeta, prema njegovom mišljenju. U šetnji Gradom ovog je ljeta uživala i planetarno popularna američka pjevačica i nekadašnja članica Destiny's Child-a Beyonce, koja je sa suprugom, reperom Jay-Z-om jahatom krstarila Jadranskom obalom. I ba-

sist sastava U2, Adam Clayton nije odolijeo čarima magičnoga Grada, baš kao ni poznati redatelj George Lucas, potpisnik popularnih „Ratova zvijezda“, „Indiana Jones-a“ i „Američkih grafita“. Kralja mode, Armania, moglo se vidjeti kako ispija cocktail ispred „Hemingway-a“, dok je Festival Julian Rachlin & friends ponovno svojom nazočnošću uveličao najslavniji agent 007, Roger Moore.



Beyonce



Roger Moore



George Luca



Adam Clayton



Armani

OVNIIK

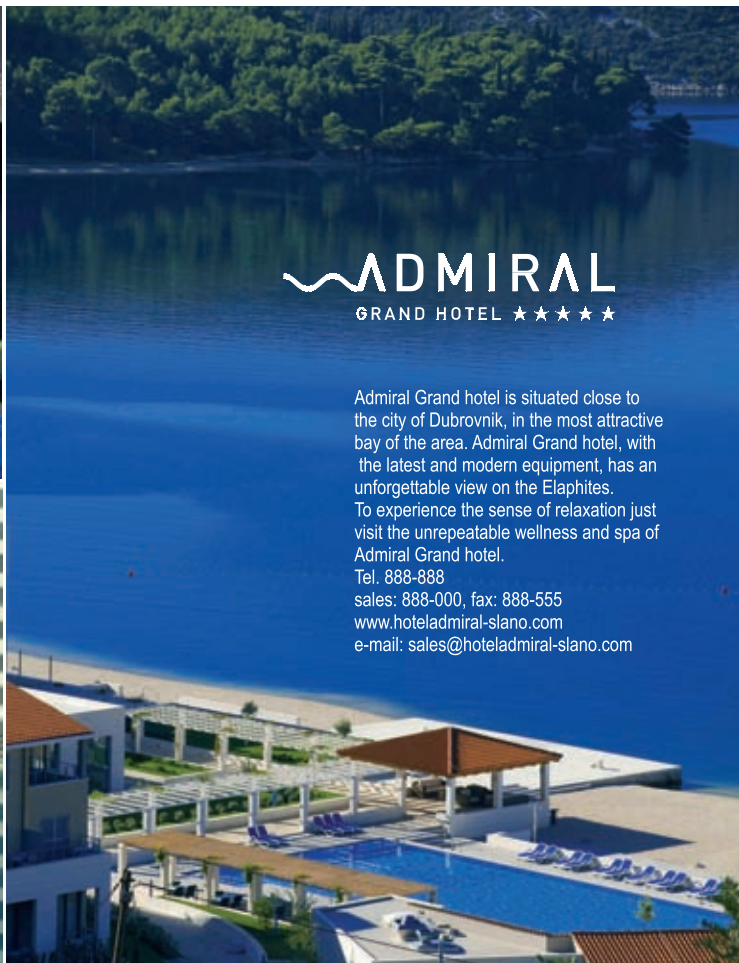
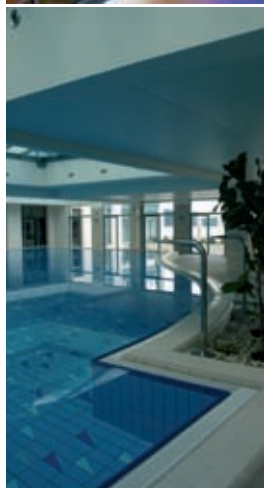
- Magical Beauty

Every summer world famous people are reflected in the polished stone slabs of Stradun. Last summer - when the City was visited by some of the most renowned and charismatic personalities from the world of film, music and fashion - was not an exception.

Mickey Rourke and the famous agent Scully, Gillian Anderson, appeared on the red carpet spread on the impressive stage of the City in front of the Rector's Palace. The open-air showing of the film *The Wrestler* in the Old City was also

attended by its director Darren Aronofsky, who is most responsible for the great comeback of Mickey Rourke. The two-time Oscar winner Kevin Spacey kept his promise of last year and returned to Dubrovnik. With about forty friends he celebrated his 50th birthday in, according to his opinion, one of the world's most impressive cities. This summer the globally popular American singer and former Destiny's Child member, Beyonce, visited the City with her husband, the rapper Jay-Z, during

the Adriatic coast cruise on their yacht. Among those who could not resist the charm of the magical City are the U2 bass player Adam Clayton and the famed George Lucas, director of popular films such as *Star Wars*, *Indiana Jones* and *American Graffiti*. One could also see the fashion king Armani sipping his cocktail in front of the Hemingway's, while the most famous agent 007, Roger Moore, took part in the Julian Rachlin & Friends Festival one more time.



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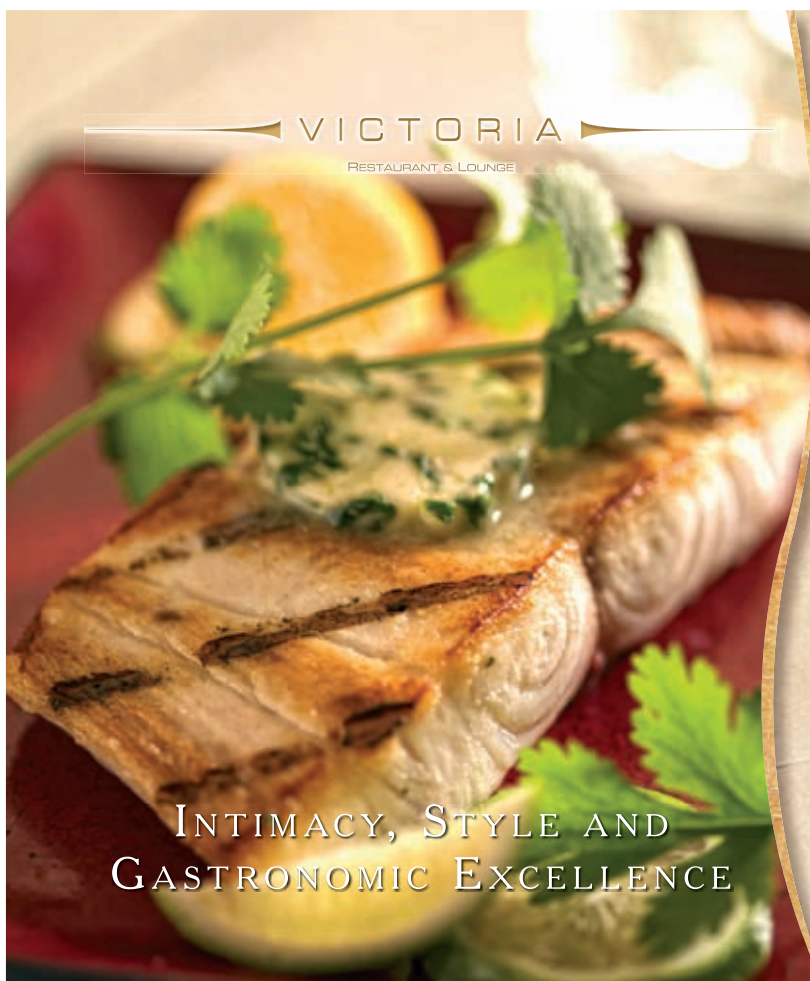
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Sva lica Dubrovnika

ZORAN FILIPOVIĆ

Zoran Filipović, profesionalni fotograf i pisac, rođen je 1959. godine u Brčkom, Bosni i Hercegovini. Do sada je objavio više autorskih knjiga u kojima često kombinira svoje fotografsko i spisateljsko umijeće. Za svoj je rad više puta nagrađivan, uglavnom u inozemstvu. Fotografije Zorana Filipovića o ratu u Hrvatskoj i Bosni i Hercegovini objavljive su u vodećim europskim i svjetskim dnevnicima i revijama. Podatci su to iz bogatog životopisa tog osebujnog stvaratelja, ali o njemu, kao čovjeku, gotovo više od svega govori njegov pseudonim - ZORO, kojim se koristio ratnih i poratnih godina. U intervjuima ističe da se pseudonimom koristio zbog sigurnosti. Sudeći po životnom putu Zorana Filipovića, po njegovoj reporterskoj fotografiji s ratišta od Dubrovnika do Vukovara, po tekstovima koje je objavio u nekoliko fotomono-grafija, reklo bi se da je ZORO više no izvedenica iz Zoranovog imena, više od ogrtača koji ga je štitio od opasna vremena. Kao i sam Zoro - stripovski idol adolescenata nekih prijašnjih generacija, on je vitez našega vremena i prostora u borbi za pravednost, za istinu, za svjetlo.

Takav dojam nameću ponajprije njegove reporterske ratne fotografije kojima ne štedeći se, svjedoči o vremenu s pozicija sudionika u događajima. Iako nastanjen u Zagrebu, s ateljeom u samom središtu grada, doima se kao čovjek čiju trenutnu adresu određuje njegov pustolovni duh. Središte njegove privatne i stvaralačke pozornosti u više navrata bio je Dubrovnik koji je još uvijek važna nit potke njegovog sjećanja. **Dubrovnik Vam je bio odredište, a nakratko i dom i u mraku rata, i u svijetlim danima dolaska Svetog oca Pape Ivana Pavla II . Osim posebnih događaja , što je to u Dubrovniku što je za mnoge izazov i poziv da svoju impresiju njime, kroz objektiv, perom , kistom ili na neki drugi način zabilježe za trajanje?**



- Dubrovnik sam, uistinu, imao prilike doživjeti i u prijeratnom vremenu obilja i dekadencije, i u ratnom vremenu odsustva svega toga, pa i mnogo čega drugog. Također sam, prateći Svetoga Oca Ivana Pavla II. na njegovom trećem pohodu Hrvatskoj 2003. godine, imao priliku upoznati i onaj treći, nepoznati, duhovni Dubrovnik, koji se teško probija kroz veliku konkurenciju emocija koje



sam Grad izaziva u površnu posjetitelju. Drago mi je umisliti si da „znam“ sva lica Dubrovnika. Da sam ih vidio, dotaknuo, doživio i zapamtio. Želim vjerovati da je i to svojevrsni privilegij koji se daruje samo odabranima. U Dubrovniku će ljudi i dalje hrliti, sa svih strana svijeta, sve više i više. Mnogi će ga vidjeti, o njemu pričati puni dojmova. Hoće li ga i upoznati?

Osim ratne fotografije, i vjerski motivi su Vam nadahnuće, ali i priroda i gradovi kao poprišta ljudskog postojanja. Poklapaju li se ti ciklusi s nekim Vašim osobnim fazama ili je izbor motiva određen nekim objektivnim i pragmatičnim razlozima ?

- Kao i sve drugo u životu: ili osjetite, ili ne osjetite. Kada osjetite - na to reagirate. Ako ne osjetite, idete dalje



kao da se ništa i nije dogodilo. I nije. Bog je pitanje koje nadahnjuje mnoge kroz povijest. Ovim pitanjem bave se, bavili su se i bavit će se mnogi u svim znanstvenim i umjetničkim kategorijama i u svim društvenim i socijalnim formacijama. Pa tako i ja. Pitanje Boga je pitanje koje pokreće svijet. Njegovo postojanje ili njegovo možebitno nepostojanje uvelike određuje naše živote, naše postupke, naše postojanje kao ljudskih bića. Meni je to jako važno, pa to pokazujem i kroz svoj rad. A moj rad sam ja. Jednom sam tako dao intervju za neke novine kojemu su, poslije, dali naslov: *Želim snimiti Boga!*. I ne samo da ja želim snimiti Boga, već ja Boga stalno, i stalno iznova snimam. Samo to, u stvari, i radim cijeli svoj život. I Kosovski ciklus, i Domovinski rat, i rat u BiH, i putovanja Svetoga Oca, i stvaranje hrvatske države, i priča o Make-



donskoj pravoslavnoj crkvi, i o Islamu, i Međugorju, i... U svim tim pričama ja tražim i pronalazim lice Boga. Nekad je ono lijepo i ljupko, a nekad strašno i krvavo. I sve je to Bog.

Što privatno, najviše volite, gdje je za Vas, na primjer, idealno mjesto življenja?

- Svoj mir možete naći samo u sebi. Kada ste u miru sa samim sobom, u miru ste sa cijelim svijetom, i onda



vam je potpuno svjedno gdje uistinu u stvarnosti jeste. Može to biti i Dubrovnik, Zagreb, Lika – cijeli svijet. Svejedno. Ja trenutačno jako volim biti u Lici. Tamo sam kada god to mogu, a nadam se da će toga biti i još više.

A što volim najviše? Najviše volim iznenadne neočekivane bljeskove ljepote. Volim kada ostanem bez daha. Kada me ta ljepota obuzme cijeloga i otrgne iz kolotečine. Kao da vas kidnapira. I to ne traje dugo. Naravno. Tko bi to izdržao. Ali, od toga se živi, od sjećanja na te trenutke. I za to se živi. A sve velike ciljeve u čovjekovu životu koje imate i za koje se borite, teško radite, ginete tjelesno i emocionalno da ih ostvarite, i kada se dogode – nema sreće, nema radosti zbog ostvarenog cilja, nema trijumfa, već samo rezignacija i veliki umor. A sreća, istinska sreća, ona je potpuno besplatna i dostupna svima. Samo je treba prepoznati i imati snage i hrabrosti prepustiti joj se. I uživati. Jer, život je lijep. Ipak.

THE PHOTOGRAPHIC EYE

ZORAN FILIPOVIĆ

All Faces of Dubrovnik

The professional photographer and writer Zoran Filipović was born in 1956 in Brčko, Bosnia and Herzegovina. He has published a number of books in which he often combines his photographic and writing art. He has been awarded several times for his works, mainly abroad. The photographs of Zoran Filipović about the war in Croatia and Bosnia and Herzegovina have been published in renowned newspapers and magazines in Europe and the world. They are the data from the rich biography of this outstanding artist. However, the pseudonym ZORO, which he used during and after the war, describes him most of all as a person. In his interviews he mentioned that he used the pseudonym because of safety. In view of Zoran Filipović's life, his



photographs from the battlefields from Dubrovnik to Vukovar and the texts he published in a number of his photomonographs, one could say that ZORO is more than a word derived from his name and more than a coat that protected him from dangerous weather. Like Zoro, the cartoon hero of some previous generations, he is a knight of our time and space in the battle for justice, truth and light. This impression is imposed in the first place by his war photographs through which he unsparingly testifies

to the time as a participant. Although residing in Zagreb, with a studio in the very centre of the city, he seems to be a person whose address is determined by his adventurous spirit. The centre of his attention, both private and artistic, has on several occasions been Dubrovnik, which is still a very important part of his memory.

Dubrovnik was your destination and for a short period also a home both during the darkness of war and the

for the chosen ones. People from all over the world will more and more continue to come in flocks to see Dubrovnik. Many will visit it and talk about it, full of impressions. However, will they also get to know it?

In addition to war photography, you are inspired by religious motifs, but also by nature and cities as the places of human existence. Do these cycles coincide with some of your personal phases, or is the choice of motifs



bright days of the visit of The Holy Father - Pope John Paul II. Apart from special events, what is it that makes Dubrovnik a challenge for many people which they wish to save forever by means of a camera, pen, artist's brush, or in some other way?

- I indeed had the opportunity to experience Dubrovnik both at the pre-war time of affluence and decadence and during the war when all this and many other things were missing. Furthermore, while accompanying The Holy Father - Pope John Paul II during his third visit to Croatia in 2003, I had the opportunity to acquaint myself with the third, unknown, spiritual Dubrovnik that is difficult to notice among the large number of emotions which it arouses in a superficial visitor. I am glad to imagine to have „known“ all the faces of Dubrovnik that I have seen, touched, experienced and memorised. I wish to believe that it is also a special privilege

determined by some objective and pragmatic reasons?

- Like everything else in life: you either feel or not feel. When you feel – you react to it. If you don't, you go on as if nothing has happened. And it hasn't. The questions about God have inspired many people for centuries. Those who deal, dealt and will deal with the question include many people in all scientific and artistic categories, and in all public and social circles. Me as well. The question about God is the question which moves the world. The belief in his existence or perhaps non-existence determines our lives, our actions, and our existence as human beings. This is of the utmost importance for me, and I show it through my work. And I am my work. I once gave an interview for some magazine, which they later entitled: I wish to take a photograph of God! I not only wish to take a photograph of God, I keep on doing that all over again.

That is actually the only thing I have been doing all my life, including the Kosovo cycle, the Croatian War of Independence, the war in Bosnia and Herzegovina, the journeys of the Holy Father, the founding of the Croatian state, the story of the Macedonian Orthodox Church, Islam, Međugorje... In all these stories I look for and find the face of God. Sometimes it is beautiful and charming, and sometimes horrible and bloody. All that is God.

What do you like most? What is, for instance, your ideal place of residence?

You can find peace only within. When you are at peace with yourself, you are at peace with the entire world, and it is indeed irrelevant where you really are. It can be Dubrovnik, Zagreb, Lika – the entire world. It is the same. At the moment, I very much like to be in Lika. I stay there whenever I can, and hope there will be more of it.

And what I like most? I like most the sudden, unexpected flashes of beauty. I like something to take my breath away. When this beauty overwhelms me completely and takes me away from every-day life. As if I was kidnapped. It does not last long. Of course. Who could endure it? But one lives on it, on the memory of those moments. And one lives for it. Look at all the great aims in life that you have and strive for. You work hard, using up your body and emotions in order to realise them. And when you fulfil them – there is no happiness, no joy because of the achieved aim, no triumph, but merely resignation and great fatigue. And happiness, genuine happiness is completely free and available to everyone. One only has to recognise it and have the strength and courage to surrender to it. And to enjoy. Because, life is beautiful. After all.

STARI ZANATI

Sjećate li se kad ste zadnji put odnijeli kišobran na popravak? Naprežem moždane vijuge, ali bezuspješno. Ipak sa 100% tnom sigurnošću znam da sam odlazila u Pava Prlende u Ulicu od puča. Na broju 17 prije 77 godina njegova je majka, Slovenka, otvorila obrt za popravak i izradu kišobrana i suncobrana. Obrt je položila u Sloveniji i s odgovarajućim certifikatom prvu butigu otvorila u Splitu, a potom u Dubrovniku.

- Nakon udaje, u poslu joj se pridružio i moj otac Konavljjanin. Još kao djetete, poput spužve, upijao sam od roditelja i učio, a nakon njihove smrti i preuzeo posao, nastavio obiteljsku tradiciju. Bili smo jedini takav obrt u Dalmaciji, no tada nije bilo reklama pa su uglavnom dolazili stanovnici Grada i okolice. Dnevno bi popravili i 15-ak kišobrana, ovisno o kvaru. Nekome pukne žica, rasparsa se roba, jer nekad se i to mijenjalo, a za promijenit robu trebalo je znat i krojit, prisjeća se Pavo Prlenda.

Za izradu jednog kišobrana potrebno je 2,5 dana, a 4 za suncobran. Svojedobno su u hladu njihovih suncobrana uživali gosti Hotela: Excelsior, Argentina, Croatia, Adriatic. Od kišobrana se uvijek životarilo. I tako sve do 1992., jer došao je rat, posla bilo sve manje, pa se više nije moglo preživjeti. Godine 2002. obrt postaje poduzeće Divona Dubrovnik koje se bavi prodajom pozamanterije.

-Poduzeće smo simbolično nazvali Divona Dubrovnik, jer Divona je preživjela veliku trešnju 1667. i dala život Dubrovačkoj Republici nakon potresa. Temelj poduzeća su kišobrani o čemu svjedoči i naš amblem-kišobran iznad dubrovačkoga grba, objašnjava. Pa tako uz puce, konce, šivaće mašine, metražu, vunu i brojne druge sitnice prodaju i kišobrane. Posebno su zanimljivi oni oslikani panoramom Dubrovnika ili suncobrani s natpisom Dubrovnik koje rade u suradnji s VIS-om Varaždin. Za šezdesetak kuna turisti dobiju koristan suvenir. U butizi radi s kćeri, koja je uz oca naučila osnovne stvari pa obavlja i sitne popravke po potrebi.

- Ali tko će platiti popravak 25 kuna kad za iste pare može kupiti novi kišobran?! Jeftini kineski, naravno. A njih nerado uzimam, ne isplati se popravljati jeftini kišobran, kaže Prlenda. No zato mu je uvijek gust popraviti stari kvalitetni kišobran, iako nema rezervnih dijelova trudi se nekako osposobiti ga. Nekada su oni marke Kobalt ili Knips u svojoj kategoriji bili ono što su Mercedes ili rolce royce među automobilima. No, propali su, kad su proizvođači počeli eksperimentirati s automatikom. Svakome tko u butigu dođe sa starim kišobranom savjetovat

će da ga sačuva, a ako ga on ne može popraviti, preporučit će kolegicu u Zagrebu.

-Dogodi se nekad da ugledam ombrelu koju je izradila moja majka, dođe netko u butigu pa prepoznam njezin stil, imala je poseban način rada, kaže gospodar Pavo. Specifična je i konavoska ombrela, velika s punom žicom od polučelika, kad bi je okrenulo ne bi popucala. Posljednjih godina Antun Švago me, kad god me vidi, pita kad ću mu učiniti konavosku ombrelu. Ako Bog da napraviti ću mu je dok sam živ, imam u pričuvi još materijala za nekoliko komada, a njegova će biti NO1, kaže meštar. Pri kupovini novoga kišobrana Pavo Prlenda prednost daje mehaničkome, a ako imate automatik bolje je i njega ručno otvarati. U čudu se

uhvatio za glavu kad sam mu rekla da su mi nedavno u suvenirnici, nedaleko od njegove butige, za ombrelu tražili 400-ak kuna.

Kvalitetan kišobran ne može koštati više od 250 kuna, tvrdi. Pa da, mislim se u sebi, bit će se proizvođač zabunio i mislio da je onaj krokodil na precijenjenome kišobranu zmaj koji može odoljeti jugu i buri.

A to zasigurno ne može ni konavoska ombrela.

*Konavoska ombrela
glavu čuva*

PAVO PRLENDI



OLD TRADES

Do you recall the last time you had your umbrella repaired? I am trying very hard to remember, but without success. Still, I am a hundred percent certain that I used to go to Pavo Prlenda's in Od Puča Street 17, where – 77 years ago – his Slovenian mother set up a shop for the repair and manufacture of umbrellas and parasols.

She was trained in Slovenia. With a relevant certificate she opened her first shop in Split, and later in Dubrovnik.

- After she got married my Konavle-born father joined her in her work. Still a child, I was eager to learn from my parents. When they died I took over the job and continued the family tradition. Our trade was one of a kind in Dalmatia. There were no adverts at the time, so our customers were mainly those from the City and the surrounding area. We repaired about fifteen umbrellas a day, depending on the damage. Some people came with a broken spoke,

some with torn fabric - because that used to be replaced as well - and in order to replace it, one needed to know how to cut out, remembers Pavo Prlenda. The manufacture of an umbrella took 2,5 and of a parasol 4 days. The hotels whose guests once enjoyed under our sunshades included the Excelsior, Argentina, Croatia and Adriatic. We always managed to survive on umbrellas. This lasted till 1992, because when the war came the work was more and more infrequent, and we could no longer make our living from umbrellas. In 2002 the shop became the Divona Dubrovnik Company, dealing with haberdashery.

- The name was symbolical, because Divona survived the disastrous earthquake of 1667 and reanimated the Dubrovnik Republic after the earthquake. The basis of the company is umbrellas, which is evident from our emblem-umbrella above the Dubrovnik coat of arms.

Thus, along with buttons, threads, sewing

NAPISALA/BY **SANDRA LACKOVIĆ**

machines, fabric sold by the metre, wool and many other things, they also sell umbrellas. Particularly interesting are those displaying the panorama of Dubrovnik, which are made in collaboration with the VIS Company of Varaždin. For some sixty Kunas tourists get a useful souvenir. Pavo Prlenda works in his shop with his daughter, who learned the basis of the trade from her father and does small repairs when necessary.

- But, who would pay 25 Kunas for repairs, when a new umbrella can be bought for the same amount of money?! Of course, I am talking about cheap Chinese umbrellas. I take them reluctantly, because it is not profitable to repair cheap umbrellas, says Prlenda.

This, however, is the reason why he always enjoys repairing an old prime quality umbrella. Although spare parts are missing, he tries to fix it somehow. In the past the umbrella brands Kobalt and Knips meant what Mercedes and Rolls-Royce meant in the category of cars. Yet, the former went out of business when they began to experiment with automatic mechanisms. Prlenda advises everyone who enters his shop with an old umbrella to keep it. If he is not able to repair it, he recommends his colleague in Zagreb.

- I sometimes happen to see an umbrella which my mother manufactured. When someone enters the shop I immediately recognise her style, because her work was specific, says Mr. Pavo. The umbrella of Konavle is also specific. Huge, with a solid frame made of semi-steel, it was not damaged when the wind turned it inside out. In recent years, whenever he sees me, Antun Švago asks me when I will make him a Konavle umbrella. God willing, I will make him one in my lifetime. I have the reserves of fabric for several pieces, and his umbrella will be No. 1.

When people intend to buy a new umbrella, Pavo Prlenda recommends them to choose mechanical ones, and if they have push-button umbrellas, it is also better to open them by hand. He clasped his head when I told him that in a nearby souvenir shop they had recently asked me to pay some 400 Kunas for an umbrella. A top quality umbrella can not cost more than 250 Kunas, claims he. Indeed, I thought to myself. The manufacturer must have been confused, believing that the crocodile on the overrated umbrella was a dragon who could resist both southern and northern winds. And that is certainly something that even the umbrella of Konavle cannot do.

The Konavle Umbrella Protects One's Head





Gumna su kružnice kamena uz kuću ili četvorina omeđenog prostora na koja su u srpnju i kolovozu donosili bremena pšenice, naramke bobice, rukoveti žita, rastresitu leću, osušeni grašak. To su plodovi sazrelih baština i zalog sretno i bogate zime.

Snopovi bi se pšenice u kružnici ugrijanog gumna poredali uokrug. U sredini je i po krajevima čovjek gazio s mlatilom u ruci i ritmički zamahivao. Pod udarcima se iz sazrela klasja na dno trunilo zrnje i uskoro bi se pomiješala slama, žuta i svilena, a pod njom se pšenica, hrana budućeg kruha, zlatila glatkim zrnjem.

Pod bobovom je slamom počivala tamna hrpa bobice, leća se, pljosnata i glatka, krila pogledu. Odskakali su kružići graška, ječam se oštrim brkom zavlacio u procjepe kamenog obruba i poskakivao iznad mlatila na susjednu livadu.

GUMNO

Kad god su gumna primala hranu, posjećivale su ih kokoši i vrapci s nedalekih čempresa. Među njima je čovjek dijelio po zaslugi: sebi teški rad i znoj. Potom pogaču i zimski provreli kačuo. Vrapcima zrno odlutalo u potoke. Kokošima sve što bi se skrilo u kamene pukotine. Svome kućnom blagu, ovcama debelih runa, kravama krupnih očiju odnosio je sasušenu slamu i oduvijek upravljao životnim krugom. Iz štala se u obore izbacivao gnoj. U njemu su bile snage livada i sijena košenica. Zemlja je uzimala dar gnoja i rađala obilato. Putovala je po suncu i sa suncem, od zemlje do trbuha, od snopa do gumna i pojate.

U kamenim se kockama ovog blagovališta krila mudrost i spretnost opstanka. Stoga su seoska gumna nalikovala na pladnjeve hrane. Puna sjemena ona su nudila sigurnost za dugu zimu i gladna usta.

Čim bi krenule kolone mazgi s tovarima vreća u kojima se ljeskalo zrnje, mlinovi su oslobađali zapornje. Kući su se donosile vreće brašna site od pretiline. Stoga su zimski dani mirisali kruhom pogača. Taj se kruh pekao pod žeravom popreta, okrugao poput sunca, s urezanim križem u sredini i zbog njegova su mirisa ljudi osjećali nadu i životnu radost donosili sljedećem proljeću.

A gumna su, slična pozorištima žitnica, noću spavala pod okom mjeseca. U svečanim bi se danima na njima balalo kolo i lijerica je udarala takt krvi, veselje i ritam sunca. Ljeti su se po gumnima mijenjale boje. Bilo je žuto od klasja, smeđe od bobove slame, svileni od sijerka, modula i graška. Po njemu su, pometenom, trčala djeca i svjedočila kako se u životnoj niti povezuje čovjek, zemlja, plijemica puna sijena i kako gumno, okruglo poput oka vrti kružnicu života po ustaljenom redu primanja i davanja.

Nekadašnja su kamena gumna zaboravila naručja pšenice, zvuk mlatila i čovjekov korak. Uz napuštena polja iznad njih noću tek proljeću ćukovi i namiguju im zvijezde nejasnim obećanjem.

Iako su daleko od gradova, nalikuju na trgove po kojima u večernjim satima još uvijek sjede ukućani. Opčinjeni su ljetnim noćima, zvijezdama, visokim mjesecom i srodnosti po kojoj im zemlja iz tajnovitog mraka poručuje da u njoj čekaju buduća sjemena.

THRESHING FLOOR

Threshing floors are stone circles built close to the house, or one quarter of the bordered space, where in July and August people used to bring loads of wheat, armfuls of miniature broad beans, bundles of grain, loose lentils and dried peas. They were the fruits of the ripened fields and security for a prosperous and wealthy winter.

Bundles of wheat were arrayed in a circle within the sun-warmed threshing floor. A man trampled on them, both in the centre and sides of the threshing floor, beating rhythmically with a threshing stick in his hand. This made the kernels of wheat fall out of the ripened ears. The smooth kernels of wheat – the future bread – shone like gold under a layer of yellow and silky straw. A dark pile of miniature broad beans lay under the straw, while the flat and smooth lentil was hidden from view. The peas bounced, while barley grains with their sharp beards slipped into the cracks of the stone surround and jumped over the threshing stick onto the neighbour's meadow.

Whenever food was brought there, the threshing floor was visited by hens and sparrows from the nearby cypress trees. The man took care that everyone got according to his merits: he himself got hard work and sweat, but also sweet bread and a bubbling cauldron in the winter. The sparrows got the grains which fell into the dry spring beds, and the hens everything that was hidden in the stone cracks. To his stock, the sheep with their thick fleece and the big-eyed cows, the man brought dried straw, managing forever the circle of life.

The stable manure was taken into the pound. It comprised the strength of meadows and mown hay. The soil received the gift of manure and gave a bumper crop. It travelled in and with the sun, from the soil to the belly, from the bundle and the threshing floor to

the cowshed.

The stone slabs of the threshing floor were saturated with wisdom and the ability to survive. That is the reason why they looked like plates with food. Filled with seed, they offered safety for the long winter and hungry mouth. As soon as the mules with sacks full of grains set out, the mills released their rollers. The mules returned home bringing sacks overfilled with flour, so that winter days smelled of sweet bread. The bread was baked in the fire place. It was round like the sun with a cross in the middle, and its smell brought the people hope and joy of life for the forthcoming spring. Reminiscent of granary theatres, the threshing floors slept in the moonlit nights. During festive days, people danced there to the sounds of the instrument called the *lijerica*, following the rhythm of the human heart, joy and the sun. In the summer the threshing floors saw the change of colours, from golden ears of grain and brown broad beans' straw to the silky colour of sorghum, *modul* (a sort of lentil) and pea. Children played on the swept clean threshing floor showing the connection between man, the soil, and the barn full of hay, while the threshing floor in the shape of a human eye moved the wheel of life according to the law of receiving and giving.

Nowadays the ancient stone threshing floors have forgotten the handfuls of wheat, the sound of the threshing stick and human footsteps. Over them and the deserted fields, only the little owls fly in the night, while the stars wink at them with their vague promise. Although far away from the cities, the threshing floors are reminiscent of the squares where the household members still sit in the evening. They are intoxicated with summer nights, the stars, the high moon and kinship with the soil, which from the mysterious darkness tells them that the future seeds are wait-

Gradnja Hotela Libertas, koji je poslijeratnom privatizacijom dobio i naziv turske hotelijerske grupacije Rixos, počela je 1970. godine. Bio je to vrlo složen arhitektonski projekt, ukopan u teren na širokom prostoru s 12 katova koji se stepenasto spuštaju prema moru i ispunjavaju cijelu uvalu. Bilo je začuđujuće koliko su nevidljivi veliki prostori (32 tisuće metara kvadratnih) gdje su uklopljeni svi sadržaji iz investicijskog programa, uključujući Kongresnu dvoranu s 800 – 1000 sjedala, uz druge manje dvorane. To je bio pravi „mali grad“ sa svim sadržajima, s 202 poluapartmana i apartmana. Hotel Libertas bio je reprezentativno djelo hotelske arhitekture sedamdesetih godina 20. stoljeća kada je izgrađen. Svi uređaji za klimatizaciju uvezeni su iz SAD-a. Hotel je imao veliki kuhinjski kapacitet, rashladne uređaje i suvremena skladišta, restauracije, kavane, barove, noćni klub...

Hotel Libertas je otvorio svoja vrata prvim gostima 5. rujna 1971. godine, ugostivši četiri velika međunarodna kongresa od kojih je prvi bio Kongres

EUHOF-a. Zapošljavao je 260 stalnih djelatnika i pružao vrhunsku uslugu u svim segmentima rada i poslovanja. Direktorica „Libertasa“, koji se nalazio u sastavu dubrovačke Ugostiteljske škole bila je gospođa Natalija Gržetić (1923. – 2007.), značajno i veliko ime ovdašnjeg turističkog školstva, hotelijerstva i turizma općenito. Bila je vizionarka i nezaobilazni činitelj, poglavito turizma Grada, ali i povijesne baštine Dubrovnika. Današnji vlasnik hotela, Grupacija Rixos iz Turske, u obnovu ovog, u Domovinskom ratu posve devastiranog i spaljenog kompleksa, uložila je više od 50 milijuna eura. Novi Rixos Hotel Libertas na 14 katova ima 254 smještajne jedinice od kojih je 189 superior rooms, a svaka soba je površine od 30 metara kvadratnih, 47 je executive rooms, površine 32 metra kvadratna, 17 je apartmana (suites) čija površina iznosi od 50 do 110 kvadratnih metara, te jedan predsjednički apartman koji zauzima površinu od 180 metara kvadratnih. Ukupno 508 postelja. Predsjednički apartman svojim luksuzom zadovoljava i najprobirljivije goste dubljeg džepa. Svoju suvremenu ponudu Rixos Hotel Libertas upotpunio je wellness i spa centrom, kongresnim prostorima kapaciteta od gotovo tisuću mjesta u kojima će se, osim kongresnih i poslovnih aktivnosti, tijekom cijele godine odvijati različiti događaji zabavnog sadržaja. U tri restorana gosti mogu

uživati u izuzetno bogatoj gastronomskoj ponudi koja uključuje i sushi bar, jedini na ovom području. Moderno dizajnirani noćni klub i casino, koji se protežu na ukupno 1220 kvadratnih metara, ugostit će brojne domaće i strane izvođače, te ponuditi različite zabavne sadržaje i druga događanja.

Posebno je zanimljivo predvorje ovog Hotela. Ono je, kako ističu u Rixosu, najveće u Europi, a zamišljeno je kao mali shopping centar s devet ekskluzivnih prodavaonica. Ugođaju ovog prostora svakako pridonosi i jedinstveni, 15 metara dugi kamin te Cigar lounge, prostor predviđen za poslijepodnevna poslovna i privatna druženja.

HOTELSKI MUZEJ

Prošlost ovog objekta, u kojemu su se godinama prije Domovinskog rata održavale nezaboravne novogodišnje, maturalne i druge zabave, bit će oživljena i nastavljena i u novom Rixos Hotelu Libertas. Planira se urediti mali muzej s izlošcima umjetnina, srebrnine, posuđa i drugih vrijednosti koje će podsjećati na slavne dane ovog Hotela.

Istaknuto mjesto u Rixos Libertas Hotelu imat će i četiri metra visoki konj, vrijedno umjetničko djelo Paula Goldonija, koji se trenutačno nalazi na restauraciji.



PROMINENT DUBROVNIK HOTELS

The construction of the Libertas Hotel, which was incorporated into the Turkish Rixos Hotel Group during the post-war privatization, began in 1970. It was an extremely complex architectural project, which involved digging into a wide area to build twelve step-like floors descending towards the sea, filling the entire bay. It was amazing to what extent these huge spaces were invisible (32 thousand square metres), including all the facilities from the investment programme such as a congress hall with 800 – 1000 seats and other smaller halls. It was a real „small city“ with all facilities, and 202 semi-suites and suites. The Libertas Hotel was a representative example of hotel architecture in the 1970s, when it was finished. The complete air-conditioning equipment was imported from the USA. The hotel had a large kitchen capacity, refrigerators, modern storehouses, restaurants, cafés, bars, a night club...

The Libertas Hotel was opened on 5 September 1971, hosting four big international congresses, the first being the EUHOF Congress. It engaged 260 full-time employees and offered top quality service in all segments of work

and management. The manager of the Libertas Hotel, which was a part of the Dubrovnik School of Catering, was Mrs. Natalija Gržetić (1923 – 2007), a major name in local tourism education, hotel management and tourism in general. She was a visionary and an indispensable personality in the field of tourism and the historic heritage of Dubrovnik. The present-day hotel owner, the Rixos Hotel Group from Turkey, invested more than 50 million Euros in the restoration of this hotel complex, which had been completely devastated and burned down during the Croatian War of Independence. The new Rixos Hotel Libertas has fourteen floors and 254 accommodation units, 189 of which are superior rooms of 30 square metres each, 47 are executive rooms of 32 square metres each, 17 suites with the space of 50 – 110 square metres each, and a presidential suite that has an area of 180 square metres. The hotel has 508 beds altogether. The luxury of the presidential suite meets the requirements of the most fastidious rich customers. The Rixos Hotel Libertas facilities also include a wellness and spa centre, congress halls with almost one thousand seats, where - apart from the congress and business activities - various entertainment programmes will be organised all year round. Guests of the three hotel restaurants can enjoy a rich gastronomic choice of food, including

NAPISAO/BY **NIKOLA ŠUBIĆ**

the only sushi bar in the area. Spread out over 1220 square metres, the night club and casino - designed in modern style - will engage a large number of Croatian and international performers, and organise various entertainment programmes and other events.

A special feature of the hotel is its lobby, which the people of Rixos claim to be the largest in Europe. It is conceptualised as a small shopping centre with nine exclusive shops. The atmosphere of the lobby is enhanced by a unique, 15 metre long fireplace and the Cigar Lounge foreseen for both business and private afternoon gatherings.

HOTEL MUSEUM

The history of this hotel, where unforgettable New Year's, graduation and other parties took place for many years before the Croatian War of Independence, will become alive and continue at the new Rixos Hotel Libertas. The opening of a small museum is being planned with exhibits comprising art works, silverware, dishes and other valuable objects that will remind visitors of the glorious days of the hotel.

A prominent place in the Rixos Libertas Hotel is reserved for a four-metre high horse, a valuable work of art by Paul Goldoni, which is currently being restored.

FIRST CONGRESS TOURISM HOTEL

LIBERTAS RIXOS

PRVIJENAC KONGRESNOG
TURIZMA



VRT USRED MORA

Otok Šipan, bogato obdaren darežljivošću prirode, odvajkada je privlačan, kako zbog kulturnog, tako i zbog svog prirodnog nasljeđa. Njegovi vazdazeleni brežuljci, blage padine obrasle stoljetnim, kvrgavim stablima maslina, vrtače, doci i vijugavo, izduženo, plodno dolomitsko polje, kao nepregledna zbijena kolajna sljubljena s morskim hridima, čudesan su vrt s preko šeststo biljnih vrsta, od čega dvadesetak rijetkih, endemskih.

Raznolikost i osebnost autohtonog šipanskog raslinja oplemenjenog biljkama, koje su stari kapetani na otok donosili sa svih kontinenata svijeta, plijeni raznobojnošću i raskošnom ljepotom, šireći opojne mirise Mediterana.



Motar (*Crithmum Maritimum*, Umbelliferae)

Sive stijene, od mora isprane i izrovane, u zagrljaju su zelenih borovih iglica. Motar (*CRITHMUM MARITIMUM*, *UMBELLIFERAE*) i kapara (*CAPPARIS SPINOSA*, *CAPPARIDACEAE*) isprani slaním morskim kapljicama uporno izviruju iz škrapa škrte crvenice lepršavim, ali otpornim cvijetnim laticama, dok ljekovite i aromatične trave (buhač – *CHRYSANTHEMUM CINERARIAEFOLIUM*; *COMPOSITAE*,

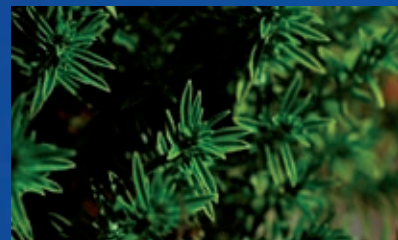


Timijan (*Thymus Serpyllum*)

kantarion – *HYPERICUM PERFORATUM*, *HYPERICACEAE*, kadulja – *SALVIA OFFICINALIS*, *LABIATAE*, lavanda – *LAVANDULA ANGUSTIFOLIA*, *LABIATAE*, timijan – *THYMUS SER-*

PYLLUM, *LABIATAE*, matičnjak – *MELISSA OFFICINALIS*; *LABIATAE*...) bojom i medonosnim mirisima mame pčele i leptire.

Ruzmarin (*ROSMARINUS OFFICINALIS*; *LABIATAE*), grm posvećen grčkoj božici Ljepote i ljubavi Afroditi, poput gusto satkane čipke ispružen leži po stijenama.



Ruzmarin (*Rosmarinus Officinalis*; *Labiatae*)

U sjeni opojnih krošnji magnolija (*MAGNOLIA GRANDIFLORA*; *MAGNOLIACEAE*), lovora (*LAURUS NOBILIS*; *LAURACEAE*), rogača (*CERATONIA SILIQUA*, *LEGUMINOSAE*) i šipaka (*PUNICA GRANATUM*, *PUNICA-CEAE*), nadsvođene lukove ladanjskih šetnica i perivoja prekrivaju isprepleteni buketi žutih ruža i lilaplavih grozdova glicinije (*WISTERIA SINENSIS*, *LEGUMINOSAE*).

Uz bezbroj šumskih stazica i puteljaka iz suhozida i niskog grmlja stidljivo izranjaju skupine miholjica (*STERBERGIA LUTEA*; *AMARYLLIDACEAE*), ciklama (*CYCLAMEN HEDERIFOLIUM*;



Miholjica (*Sterbergia Lutea*; *Amaryllidaceae*)

PRIMULACEAE) i ljubica (VIOLA ODORATA; VIOLACEAE).

Modro lasinje (MOLTKIA PETRAEA; BORAGINACEAE) ures je uzmorja. Rijetke i ugrožene vrste ružičastih orhideja za svoje stanište odabrale su skrovitije poste.

S trsova vinove loze modre se i žute grozdovi grožđa što zlatne kapljice daju. Rubove polja obrubio je stari znamen mira – naborana stabla maslina, svetog drva Zeusove kćeri Atene, što prema legendi kroz suhozide duboko do mora korjenje pušta povezujući Sredozemlje sa svim morima svijeta.



Badem (*Prunus Amygdalus*, Rosaceae)

Abounding in nature's riches, the Island of Šipan has always been attractive both for its cultural and natural heritage. Its evergreen hills, gentle slopes with centuries-old knotty olive trees, karst valleys, small fields and the winding, elongated, fertile, dolomite valley - like an immense densely-packed necklace merging with the sea cliffs - compose an amazing garden with more than six hundred species of plants, some twenty of which are rare, endemic ones. The variety and distinctiveness of the indigenous vegetation of Šipan, refined by the plants which the old captains used to bring to the island from all continents, are enchanting for their many colours, luxurious beauty and



Mirta (*Myrtus Communis*, Myrtaceae)

intoxicating fragrances of the Mediterranean. The grey cliffs,

washed and ravaged by the sea, are embraced by the green pine tree needles. Sprayed by salty sea drops, rock samphire (CRITHMUM MARITIMUM, UMBELLIFERAE) and capers (CAPPARIS SPINOSA, CAPPARIDACEAE) stubbornly peep from scant red soil-filled cracks in the limestone with their fluttering but sturdy petals, while medicinal and aromatic herbs such as pyrethrum (CHRYSANTHEMUM CINERARIAEFOLIUM; COMPOSITAE), St John's wort (HYPERICUM PERFORATUM, HYPERICACEAE), sage (SALVIA OFFICINALIS, LABIATAE), lavender (LAVANDULA ANGUSTIFOLIA, LABIATAE), thyme (THYMUS SERPYLLUM, LABIATAE) and lemon balm (MELISSA OFFICINALIS; LABIATAE) attract bees and butterflies with their colours and honey fragrances. Rosemary (ROSMARINUS OFFICINALIS; LABIATAE ROSMARINUS OFFICINALIS; LABIATAE), the bush dedicated to Aphrodite, the Greek goddess of beauty and love, lies on the rocks spread out like luxurious lace.



Indijska smokva (*Opuntia Ficus-Indica*, Cactaceae)

In the intoxicating shade of magnolia (MAGNOLIA GRANDIFLORA; MAGNOLIACEAE), laurel (LAURUS NOBILIS; LAURACEAE), carob (CERATONIA SILIQUA, LEGUMINOSAE) and pomegranate trees (PUNICA GRANATUM, PUNICACEAE), vaulted arches of rustic promenades are covered by interwoven bouquets of yellow roses and bluish-violet clusters of wisteria flowers (WISTERIA SINENSIS, LEGUMINOSAE).



Planika (*Arbutus Unedo*, Ericaceae)

Bunches of autumn daffodils (STERBERGIA LUTEA; AMARYLLIDACEAE), cyclamen (CYCLAMEN HEDERIFOLIUM; PRIMULACEAE) and violets

(VIOLA ODORATA; VIOLACEAE) shyly appear alongside the countless forest paths, from drystone walls and low bushes.

Moltkia (MOLTKIA PETRAEA; BORAGINACEAE) is the adornment of the coastal area.

Rare and endangered species of pink orchids choose sheltered places for their habitats.

The dark blue and yellow grapes in vineyards give golden drops of wine. The fields are bordered by the ancient symbol of peace – the wrinkled olive trees. Legend has it that through the drystone walls this holy tree of Zeus' daughter Athens reaches deep into the sea with its roots, connecting the Mediterranean with all the seas in the world.



Primorski pragušac (*Senecio Cineraria*, Compositae)

GARDEN IN THE MIDDLE OF THE SEA

BLAGOSLOVLJENI STANOVNICI GRADA



Dubrovački klub stranaca osnovan je 2007. godine kao dio Europskog doma u Dubrovniku, a odnedavno djeluje kao samostalna nevladina udruga. Njeni članovi su iz različitih zemalja (Velike

Britanije, Njemačke, SAD-a, Kanade, Austrije, Italije i Nizozemske), koji su privremeno ili stalno naseljeni u Dubrovniku.

Klub je osnovan kako bi se njegovi članovi upoznali i međusobno družili, ali i bolje upoznali lokalno stanovništvo. Do sada su organizirana dva vrlo uspješna božićna domjenka na kojima su se odlično zabavljali članovi kluba i njihovi dubrovački prijatelji. Bilo je i drugih aktivnosti, poput piknika na Lokrumu,

posjeta Konavlima, vožnje kajacima i dvaju tečajeva učenja hrvatskoga jezika. U kapelici Hotela The Pucić Palace otvorena je knjižnica koja u fundusu ima preko 800 knjiga dostupnih članovima udruge, ali i svim stanovnicima Dubrovnika.

Izuzetno vrijedan program jest osnivanje Međunarodne dječje knjižnice u suradnji s Gradskom knjižnicom u Knjižnici Grad i Mokošica.

Predsjednica odbora, gđa. Carol Ann Kelsey iz SAD-a, koja je već "kvarat" stoljeća u Gradu, o ovom Projektu kaže:

- U suradnji s Dubrovačkom knjižnicom osnovali smo Međunarodnu dječju knjižnicu, koja će, uz već postojeće knjige u knjižnici, ponuditi i DVD-e, CD-e, kompjutorske igre na engleskom i drugim jezicima, koji će biti na raspolaganju djeci.

Jednom tjedno organizirat ćemo čitanje priča u knjižnici u Gradu te u ogranku knjižnice u Mokošici na engleskome i na drugim jezicima sukladno razvitku ovog Projekta, ali i interesu. Suradivati ćemo sa školama s ciljem osmišljavanja programa koji promiču korištenje Međunarodne dječje knjižnice, upriličiti druženja s osobama kojima je engleski materinji jezik te organizirati međunarodne kulturne razmjene studenata. Nadamo se da će ovi programi pronaći svoju publiku, a isti bi se prilagođavali interesima korisnika.

O samom Gradu i življenju u njemu kaže:
- Već više od 25 godina Dubrovnik je prisutan u mom srcu i u mom životu. Doista imam sreće stanovati u staroj gradskoj jezgri, gdje dječica igraju nogomet na svakoj ravnoj površini sa zidom umjesto gola i gdje se vani suši roba ljudi koji u njemu žive... Svakog dana moj suprug Baldo i ja sjedimo na glavnoj gradskoj ulici, Stradunu, promatramo



kako svijet prolazi i ponekad nam izgleda kao da je svaki dan godišnji odmor. Sretnici koji imaju prigode živjeti u Dubrovniku žive u svijetu nevjerojatno svježije hrane i ribe, imaju kulture i glazbe više nego što mogu apsorbirati, vide i upoznaju prekrasne ljude iz svih krajeva svijeta, kupaju se u najčistijem i najljepšem moru na Zemlji i provode svoje vrijeme u srednjovjekovnome kamenome Gradu bez automobila koristeći najbolje prometno sredstvo - vlastite noge.

Ništa nije savršeno, ali Dubrovnik je jako blizu savršenstvu. Kao strankinja, koja ima sreće živjeti ovdje, blagoslovljena sam jer Dubrovnik mogu zvati svojim domom.



Dubrovnik Foreign Circle include creating an International Children's Library in partnership with the Dubrovnik Public Library in the Old City and Mokošica.

In the words of the Dubrovnik Foreign Circle President, Mrs. Carol Ann Kelsey from the USA, who has been living in the City for a quarter of a century: The Dubrovnik Foreign Circle, in partnership with the Dubrovnik Public Library, is creating an International Children's

BLESSED TO LIVE IN THE CITY

Founded in 2007 as a part of the Europe House Dubrovnik, the Dubrovnik Foreign Circle has recently been institutionalised as a registered nongovernmental association. Its members are citizens of different countries (United Kingdom, Germany, the USA, Canada, Austria, Italy and the Netherlands) who temporarily or permanently live in Dubrovnik. The Circle's objective is to enable its members to associate and get to know each other better, but also to get acquainted with the local residents. Two well-attended Christmas parties have been organised so far, when the Circle members and their Dubrovnik friends had an excellent time. Other Circle activities have included a picnic on the Island of Lokrum, a visit to Konavle, kayaking and two Croatian language courses. A library with more than 800 books was opened at the Pucić Palace Hotel chapel. The books are available to the Circle members but also to all residents of Dubrovnik.

Valuable programmes of the Du-

Library. In addition to the library's existing collection, the Circle will establish a collection of DVDs and CDs, and computer games in English and other languages for the use of children. The Circle will organise story reading time once a week in the Old City Library and in the Mokošica Branch Library in English and other languages, in accordance with the programme development and interest of children. Other projects of the Dubrovnik Foreign Circle will include work with schools to create programmes which promote the use of the Children's International Library, organising interaction with native speakers and providing students with international cultural exchanges.

We hope that the programmes will be well attended and adjusted to the interests of the participants.

This is how Mrs. Carol Ann Kelsey describes the City and her life there: Dubrovnik has been part of my heart and my life for over 25 years. I am lucky enough to live in the historical centre, where kids play football on every flat surface, with a wall to act as the goal, and where the laundry of people who actually live here is hung out to dry... On an everyday basis, my husband Baldo and I get to sit with friends on the main street, Stradun, and watch the world go by, and sometimes it feels like each day is a vacation.

Those of us lucky enough to live in Dubrovnik get to live in a world of fabulous fresh food and fish, have more culture and music than we can absorb, watch and meet wonderful people from all over the world, swim in the cleanest, most beautiful sea on earth, spend time in a medieval stone city with no cars and the best transportation in the world - our feet.

Nothing is ever perfect, but Dubrovnik comes very close, and as a foreigner fortunate enough to live here, I am blessed to be able to call Dubrovnik home.

„One man band“

Jedan od najpopularnijih cavtatskih bandova "Kamen mali"
"Kamen mali", one of Cavtat's most popular bands

Druga polovica šezdesetih godina i Cavtatu je donijela osnivanje pop-rock bandova, pa je tada nastao i zacijelo najpoznatiji Kamen mali, nazvan po popularnoj cavtatskoj plaži. Kad su nenadmašni Dubrovački trubaduri osvojili svoju prvu pobjedu na prestižnom Splitskom festivalu, "Kamen mali" naslijedio je njihovu zabavljачku ulogu u najposjećenijem tadašnjem dubrovačkom plesnjaku – Restoranu Jadran, smještenom u iznimno atraktivnom atriju samostana Svete Klare. Takva prvoklasna "gaža" priskrbila im je dostojnu pozornost publike i organizatora zabavnih programa te osigurala česte angažmane u idućih petnaestak godina, tijekom kojih su se bavili i autorskim radom.

Gitarist i pjevač "Kamena malog" Vinko Brautović, inače školovani klarinetist i klavirist, odlučio se početkom osamdesetih na solo karijeru i uspio objaviti svoju prvu ploču. Sviram pjevam lutam s četiri vlastite skladbe. Potom izlazi i hit-single Avanture, za koji je napisao i tekst i glazbu, a onda su uslijedili brojni pozivi za nastupe u gledanim televizijskim zabavnim emisijama. Na svojevrsnoj prekretnici karijere, Brautović je odlučio prihvatiti i primamljivu ponudu za tromjesečnu turneju po bivšem Sovjetskom Savezu, što je u to doba, kao jako dobro plaćen posao, bilo itekako zanimlji-



vo svim "zvijezdama" naše ondašnje estrade. "Tako sam diljem te prevelike zemlje proboravio četiri puta po tri mjeseca, dakle tamo samo "učinio" sve skupa debelu godinu dana!" – zbraja Vinko. "Vrijedilo mi je to u poslu i životu... Obišao sam Rusiju uzduž i poprijeko, stekao krasna poznanstva i vrijedna poslovna iskustva!"

Tim je ritmom izgubio kontinuitet pojavljivanja na domaćoj sceni, tako da se nakon nekoliko turneja opet vratilo sezonskim svirkama na taracama: Govorili su mi i savjetovali me: Nemoj ići na te turneje, sad trebaš biti tu... - pomalo sa sjetom priča. "Čak su mi pripremili i nove pjesme za nova diskografska izdanja, a što ćeš? Tokalo je i zaradio! Vazda fali solada..." Reklo bi se, klasična dubrovačka glazbenička priča: lebdi se na krilima uspješne turneje ili festivalskog nastupa, pa dođe ljeto, sezona i svirke na hotelskim taracama, onda se čeka angažman za Novu godinu, pa da prođe zima... Pa sve isponova!

S vremenom Vinko je, služeći se dobrim poznavanjem više instrumenata, izgradio stil nastupa "one man band" i to mu je usmjerilo zabavljачku karijeru u svojevrsne komornije prostore i repertoare. Tako je nekoliko godina, nakon Domo-vinskog rata, vrlo uspješno nastupao i u Njemačkoj, gdje je predanim radom svoj poveći izvedbeni popis obogatilo i sa sedamdesetak raznovrsnih njemačkih skladbi. "Pratio sam njihove top-liste, slušao narodnu muziku, šlagere, ukratko sve ono što mi je njemačka publika tražila na nastupima..." – prisjeća se Vinko. "Tako sam uz naše pjesme, pa talijanski i engleski

VINKO BRAUTOVIĆ

program, mogao komotno prihvatiti bilo koji poziv za tih četiri-pet godina moga rada u Njemačkoj.”

Čim se vratio u zavičaj odmah je počeo nastupati u Hotelu Dubrovnik President na Babinu kuku, pa u cavtatskoj Croatiaji, gdje je bio godinama neizostavan na nekad čuvenom Karneval-festu! I tako redom do danas.... Nije zapostavio ni vlastiti autorski rad, nedavno je završio svoj novi CD s dvanaest pjesama. “Da se odmah razumijemo!” - objašnjava. “Nemam nikakvih iluzija da ću sad s ovim CD-om napraviti briljantne uspjehe i zaraditi ogroman novac! Ovo sam želio snimiti po svom gustu, da me nitko ne proganja svojim viđenjima i poslovnim idejama... Nikad nisam mogao snimati baš onako kako sam želio, pa sam sad odlučio sve napraviti onako kako ja volim i odabrati pjesme koje meni leže, da su u mojoj prirodnoj intonaciji i da mogu u njima dat sebe!” I doista mu je pošlo za rukom, bilo da se radi o uspjelom prepjevu Cohena ili o vlastitim notnim mislima! Svakako je i Vinko Brautović svojim karakterističnim pijevnim trajanjem ili trajnim pjevom dio harmonične zvonkosti dubrovačkih kame-nih odjeka! I cavtatskih....

One Man Band

Undoubtedly the most popular among the pop-rock bands founded in Cavtat in the second half of the 1960s was *Kamen Mali*, named after the popular Cavtat beach. When the matchless *Dubrovački trubaduri* (The Dubrovnik Troubadours) band won the prestigious Split Music Festival for the first time, *Kamen Mali* succeeded it in the then most frequented Dubrovnik dance venue – the Jadran Restaurant, situated in the outstandingly attractive atrium of St Claire’s Convent. This first class “gig” provided the band with the attention of both the audience and the organisers of entertainment programmes. In the following fifteen years *Kamen Mali* performed extensively and the band members also wrote their own compositions.

The band’s guitarist and singer Vinko Brautović, also a trained clarinetist and pianist, decided to start a solo career in the early 1980s. He soon released his first record entitled *Sviram pjevam lutam* (I Play, Sing and Wander) including four of his own compositions. It was followed by Brautović’s hit single *Avanture* (Adventures), for which he wrote the lyrics and music. In no time he was repeatedly invited to appear in popular TV programmes. A kind of turning point in his career happened when Brautović decided to accept an attractive invitation for a three-month tour in the former USSR, which – being extremely well paid - was quite interesting for all show business «stars» at the time. „I went on four three-month tours in this huge country, spending an entire year there altogether!” said Vinko. „It was worthwhile both for my business and private life. I travelled throughout Russia, made wonderful acquaintances and acquired valuable business experience!”

However, the continuity of his appearances on local stages was interrupted. After several tours, he returned to summer engagements on hotel terraces: „People advised me not to go on tours and to stay here...” says Vinko with a note of melancholy in his voice. „They even prepared the release of new songs for me. But, I had to earn some money! One always needs cash...”

One could say, a typical story of Dubrovnik musicians: one flies on the wings of a successful tour or festival appearance. Then comes the summer along with tourist season and engagements on hotel terraces. After that, one waits to be engaged to play at a New Year’s Party, then the winter is gone... and everything starts all over again!

In time, thanks to his mastery of several instruments, Vinko began to perform as a “one man band”, which directed his career of entertainer towards chamber music spaces and repertoire. Thus, several years after the Croatian War of Independence, he appeared with great success in Germany. Vinko’s hard work there resulted in the inclusion of some seventy German compositions into his extensive repertoire.

„I became acquainted with their charts, listened to folk and pop music, and actually learned everything that the German audience wished to hear... That – along with my Croatian, Italian and English repertoires - enabled me to accept any engagement during my five-year stay in Germany.”

On returning to his homeland, Vinko immediately began to perform at the Dubrovnik President Hotel at Babin Kuk, and later at the Croatia Hotel in Cavtat, where he had previously performed continually at the one time popular Karneval-fest! And so he went on with his performances till the present-day... Nevertheless, he has not neglected his composing work. Recently he has completed his new CD with twelve songs: „To make things clear,” explains Vinko, „I have no illusions about making an enormous success with this CD and earning a lot of money! I wished to record it for my own pleasure, and did not want anyone to bother me with his concepts and business ideas... I have never had the opportunity to record precisely the way I wished to. Therefore I now decided to do everything the way I like it and to choose the songs that are in accordance with my style and my natural intonation, revealing my true self!”

Vinko indeed managed to do what he planned as far as his successful arrangement of a Cohen song and his own compositions are concerned. With his specific and long-standing singing career, Vinko Brautović is undoubtedly a part of the outstanding music milieu of both Dubrovnik and Cavtat!



MAGISTERIJ NA OXFORDU

Mladi dubrovački student, diplomant povijesti i povijesti umjetnosti na Filozofskom fakultetu u Zagrebu, **Nikša Spremić**, svoj magisterij priprema na prestižnom svjetskom sveučilištu Oxford u Velikoj Britaniji. Spremić je, međutim, i stipendist prestižne stipendije Lord George Weidenfeld Scholar koju je, zahvaljujući svojim rezultatima, izborio među tisuću prijavljenih studenata diljem svijeta. Time je ušao u probrano društvo britanskih lordova, ministara i drugih koji nose titulu Lord George Weidenfeld Scholar.

-Prema mojim saznanjima, prvi sam povjesničar u Hrvatskoj kojemu je uspjelo izboriti se za ovu prestižnu stipendiju od 60 tisuća funti, ali i jedan od malog broja Hrvata koji su imali priliku biti dijelom Oxforda - kaže Spremić čija je aplikacija za daljnje školovanje prihvaćena i na Cambridgeu. U dvojbi koje sveučilište odabrati, presudili su detalji: Oxford University je, naime, najstarije sveučilište na engleskome govornome području, i jedno od najstarijih i najprestižnijih na svijetu.

Nastalo je još u 12. stoljeću, a sastoji se od 38 arhitektonski zadivljujućih koledža raspoređenih po cijelom gradu. Takav status Oxford je zaslužio kvalitetom nastave i vrhunskim predavačima koji ondje rade. Na podužoj listi slavnih studenata nalaze se i John Lock, Christopher Wren, Lewis Carrol, Jonatan Swift, Oscar Wil-

de, Tony Blair, Bill Clinton... Pri ocjenjivanju kvalitete nastave, Oxford najčešće dobiva odlične ocjene u području politike, engleskog jezika te primijenjene umjetnosti.

-Sljedeće dvije godine istraživat ću temu Dubrovačke Republike i trgovine robljem, što je i moj magistarski rad. Dakako, participiranje na Oxfor-



du zahtijeva rigorozan program, a uključuje i upoznavanje s aktivnostima u Europskom parlamentu, seminare u Bruxellesu, Londonu itd.- kaže Nikša Spremić koji u budućnosti sebe vidi s doktoratom i kao sveučilišnog profesora, ali i osobu u javnom i političkom životu Hrvatske. Nikša Spremić već je dobitnik Rektorove nagrade, a zajedno s Marinom Ivanovićem koautor je zapaženog TV dokumentarnog serijala o dubrovačkim likovnim umjetnicima. Bio je i glavni urednik i pokretač sveučilišnog časopisa Panoptikum.

The young Dubrovnik student Nikša Spremić, who graduated in history and art history from the Zagreb Faculty of Arts, is working on his Master's degree at the world renowned University of Oxford, Great Britain. He is also a holder of the prestigious Lord George Weidenfeld Scholarship, which he won competing with one thousand applicants from all over the world. This enabled him to enter the elite society of British lords, ministers and other people who hold the title Lord George Weidenfeld Scholar.

- As far as I know, I am Croatia's first historian who managed to win this prestigious scholarship amounting to 60 thousand pounds, but also one of the few Croats who had the opportunity to be a part of Oxford – says Spremić, whose application for further education was also accepted at the

the University consists of 38 architecturally amazing colleges situated all over the city. Oxford University earned such status owing to first class tuition and excellent lecturers. The extensive list of its famous students includes John Lock, Christopher Wren, Lewis Carrol, Jonathan Swift, Oscar Wilde, Tony Blair, Bill Clinton...

Where the evaluation of tuition quality is concerned, Oxford is most often highly rated in the field of politics, English language and the applied arts. - In the next two years I will be working on the theme: the Dubrovnik Republic and Slave Trade, which will also be my Master's thesis. Studying at Oxford certainly requires a rigorous programme, and also includes learning about activities at the European Parliament, seminars in Brussels, London, etc. – Says Nikša Spremić, who sees himself in the future as a doctor of philosophy and university professor, but also as a person involved in Croatia's public and

MASTER'S DEGREE AT

OXFORD

University of Cambridge. Some details helped him to resolve his dilemma about the choice of the university: Oxford University is the oldest in the English speaking world and one of the world's oldest and most prestigious universities. Founded as early as the 12th century,

political life. Nikša Spremić is the winner of the Rector's Award and co-author (together with Marin Ivanović) of the well-received TV documentary series on the Dubrovnik visual artists. He was the founder and editor-in-chief of the Panoptikum university magazine.



“Uvijek prvi, uvijek najbolji”

VK NEPTUN



Poznata je činjenica da su najatraktivnija i najpopularnija veslačka natjecanja u svijetu regate osmeraca sveučilišnih ekipa Cambridgea i Oxforda, koje se još od 1929. godine održavaju na rijeci Temzi kod Londona. Međutim, valja znati da je u Dubrovniku još prije, 1923. godine, osnovan Veslački klub Neptun i da dubrovačka rijeka Ombla predstavlja idealnu prirodnu regatnu stazu.

Iznimno zanimljive podatke o tradiciji veslanja i veslačkog sporta u Dubrovniku sadrži reprezentativna “Neptunova” monografija, tiskana povodom jubilarne 85. obljetnice kluba, autori koje su novinarski doajen i publicist Suad Ahmetović i agilni klupski tajnik

Maro Kapović. Uz ostalo se iz monografije saznaje da su potkraj 16. stoljeća nestašni dubrovački mladi plemići običavali uzimati manje čamce iz gradske luke bez dopuštenja njihovih vlasnika, a zatim vježbati veslanje na uzburkanom moru između otočića Lokruma i obale. Tijekom minulih stoljeća, zbog životnih potreba, u veslanju barki po rijeci Ombli uz muškarce su sudjelovale i žene. U školskoj godini 1890./1891. dubrovačka Gimnazija uvela je veslanje kao neobvezni dio nastave gimnastike, a za vježbanje učenika korištena je barka s deset vesala. U novijem razdoblju u Dubrovniku se veslanje razvilo i kao akademski sport. Već devet godina u organizaciji “Neptuna” održava se Međunarodna

regata studentskih osmeraca Semper primus, nazvana prema latinskoj uzrečici “Semper primus, semper melior” (“Uvijek prvi, uvijek najbolji”). Pobjednici tog afirmiranog natjecanja u 2003. godini bili su veslači Sveučilišta iz Cambridgea.

Premda je jedini dubrovački amaterski veslački klub dobio naziv po imenu mitološkog boga Neptuna, njegovi su članovi uvijek na svim natjecanjima dostojno predstavljali Dubrovnik, nastavljajući dugu dubrovačku tradiciju veslačkog sporta. A da dubrovačka društvena zajednica zna cijeniti “Neptunovo” značenje i njegove uspjehe vidi se po tome što je tom klubu 1983. godine dodijeljena *Nagrada Grada Dubrovnika*.

NEPTUN ROWING CLUB

*Always the First,
Always the Best*

It is a well known fact that the world's most attractive and popular rowing competitions are the Cambridge and Oxford Universities eights regattas, which have taken place on the River Thames near London since 1929. However, worth mentioning is that the Neptun Rowing Club of Dubrovnik was formed earlier, in 1923, and that the River Ombla is an ideal natural regatta course. The Neptun's representative monograph, printed on the occasion of the 85th anniversary of the club, comprises outstandingly interesting data on the tradition of rowing and rowing sport in Dubrovnik. The authors of the monograph are the journalist doyen and publicist Suad Ahmetović and the agile Club secretary Maro Kapović. From the monograph one can, among other things, learn how in the late 16th century young and playful Dubrovnik aristocrats used to take small boats from the city harbour without the owners' permission, and practice rowing on the stormy sea between the Isle of Lokrum and the coast. In past centuries, life circumstances also forced women to row on the River Ombla. In the school year 1890/1891 the Dubrovnik Grammar School introduced rowing as an optional subject within the gymnastics



programme and a ten-oar boat was used for the pupils' practice. In recent times rowing in Dubrovnik also developed as an academic sport. For nine years now the Neptun Club has organised the International Semper Primus Regatta of Students' Eights. The regatta name comes from the Latin proverb "Semper primus, semper melior" (Always the first, always the best). In 2003, the winners of this renowned regatta were the Cambridge University rowers. Although Dubrovnik's only amateur rowing club was named after the mythological god Neptune, its members have always worthily represented their city in all competitions, thus continuing the long-standing Dubrovnik rowing tradition. In 1983 the Neptun Club was awarded the City of Dubrovnik Award in appreciation of its success and importance for the Dubrovnik community.

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Dubrovačka zelena menestra

Nekada je to bilo jednostavno i siromašno jelo težaka i radnika, ali, kasnije, kompletirana većim izborom suhog mesa i povrća postaje prepoznatljiv specijalitet ovog kraja. Dubrovčani su mnoga jela vezivali uz tradicije i običaje, pa se tako i zelena menestra uglavnom pripremala i nudila za Festu svetog Vlaha.

Prigotavljanje:

Dio pršuta (*koljenica*) i kaštradinu dobro se operu u toploj vodi i po potrebi ostružu (*površinski dio od dima*), a potom stave kuhati u mlaku vodu. Nakon određenog vremena dodaju se domaće kobasice i slanina. Mekša suha mesa blagovremeno se izvade da se ne raspadnu.

Zeleni kupus (*raštanj*) očisti se za kuhanje. Očišćeni kelj i glavati bijeli kupus isijeku se na deblje ploške. Navedeno povrće posebno se kratko blanšira, izvadi i ocijedi. Očišćen i opran krumpir isiječe se na četvrtine i stavi kuhati u procijeđeni temeljac od suhog mesa, a po potrebi i posoli. Kad temeljac prokuha doda se maslinovo ulje, a zatim stavi kuhati blanširano povrće. Povrće se kuha vodeći računa da se ne raspadne.

Kuhano suho meso odvoji se od kosti i isiječe na odgovarajuće komade pogodne za posluživanje. Isječeno meso stavi se na površinu povrća i sve skupa kraće vrijeme lagano kuha. Kuhano jelo ostavi se pola sata pokriveno bez kuhanja.

U posudu za posluživanje stavi se kuhano povrće u obliku uzdignute hrpe, a okolo se složeno određenim redom sve vrste mesa. Treba voditi računa da svaki gost, osim povrća, dobije i odgovarajući komad od svake vrste mesa. Jelo se na kraju prelije vlastitim temeljcem.

U izvornom obliku povrće za zelenu menestru ne treba prethodno blanširati, ali postoji mogućnost da takvo kuhano povrće nema onu lijepu zelenu boju kao blanširano. Dio gorčine koji se nalazi u povrću nestane blanširanjem (blanširati znači kratko obariti u kipućoj slanoj vodi).

DUBROVAČKA ZELENA MENESTRA

(Normativ za 5 osoba) (Ingredients for 5 persons)



- dalmatinski pršut	40	dag
- dalmatian smoked ham		
- suho ovčje meso (<i>kaštradina</i>)	30	dag
- smoked mutton (<i>mutton ham</i>)		
- slanina (<i>domaća-suba</i>)	25	dag
- bacon (<i>home-made, smoked</i>)		
- kobasice (<i>domaće</i>)	30	dag
- sausages (<i>home-made</i>)		
- kupus (<i>zeleni-raštanj</i>)	45	dag
- green cabbage		
- kelj (<i>verza</i>)	25	dag
- savoy cabbage		
- kupus (<i>bijeli - glavati</i>)	35	dag
- white cabbage		
- krumpir	45	dag
- potatoes		
- ulje (<i>maslinovo</i>)	0,7	dl
- oil (<i>olive oil</i>)		
- sol	0,01	dag
- salt		

Dubrovnik Zelena Menestra

(cabbage and smoked meat stew)

Once a simple and plain dish of field labourers and workers, *zelena menestra* was later augmented by a larger choice of smoked meat and vegetables, so that it became a characteristic speciality of the region. The people of Dubrovnik linked many dishes with their traditions and customs. *Zelena menestra* was thus mainly prepared and served during the Festival of St Blaise.

Preparation:

Wash thoroughly in hot water a piece of smoked ham (*pork shank*) and smoked mutton, and remove the top (*smoked*) layer if necessary. Pour over luke-warm water and boil. After some time add the home-made sausages and bacon. Remove the softer kinds of meat before they become overcooked.

Wash the green cabbage before boiling. Cut the prepared savoy and white cabbage into thick strips. Separately, blanch the vegetables briefly, take them out of the water and strain. Cut the peeled and

washed potatoes into quarters and boil in the strained smoked meat stock. Add some salt if necessary. When the stock boils, add olive oil and blanched vegetables. Do not overcook the vegetables.

Remove the bone from the smoked cooked meat and cut it into pieces convenient for serving. Put them over the vegetables and simmer briefly. Leave the dish in the covered pot for half an hour.

Serve on a plate on which the boiled vegetables are placed in the centre

in a small heap, encircled with various kinds of meat. Make sure that each guest gets each type of meat. Pour stock from the meat over the dish.

According to the original recipe, it is not necessary to blanch the vegetables. However, the cooked vegetables might lose their fine green colour if not blanched. A part of the bitterness from the vegetables disappears during the blanching (to blanch means to prepare the vegetables for further cooking by immersing them briefly in boiling water).



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