



ISSN 1334 - 160X

Welcome

WELCOME TO DUBROVNIK / DOBRO DOŠLI U DUBROVNIK

DUBROVNIK

2016
The Year
of Saint
Blaise



Broj /Number

28

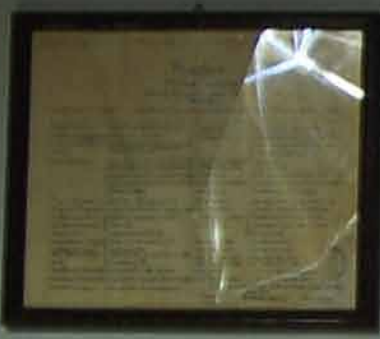
POSEBNO IZDANJE - SV. VLAHO 2016.

uz 1700. obljetnicu mučeničke smrti











2016 Godina svetoga Vlaha

GODINA SVETOGA VLAHA

Ova 2016. godina proglašena je Godinom svetoga Vlaha za Grad Dubrovnik i Dubrovačku biskupiju. Povod je velika 1700-ta obljetnica njegove mučeničke smrti, a razlog, najbolje izrečen pjesnikovim stihovima:

„Tisuću ljeta taj sveti starac
u moćnoj ruci drži naš grad,
on je naš svetac zaštitnik, parac
spasitelj naš i nekoć sad.”

(L. Paljetak)

Rođen daleko, a naš sugrađanin, rođen davno, nama suvremenik. Njemu kao nikom, živom i nazočnom u svećanim prigodama spontano narod kliče: ŽIVIO SVETI VLAHO! Rođen oko 280. godine u armenskom gradu Sebasti (danas turski grad Sivas), po vlastitom izboru postaje liječnik, a po izboru puka sebastki biskup. Duhovan čovjek i čovječan duhovnik, kakav je Vlaho zaista bio, puku se svidio, vlastima zamjerio. Progonjen, mučen i okrutno ubijen. Grob mu je u Sebasti. Relikvije u Dubrovniku. Čudno! „Ukazao se župniku smjernom i našem Gradu donio spas” prije 1044 godine. Od tada smo mi njegov, a on naš izbor. Njegovim likom obilježili isprave, pečate i novce. Kipovima ukrasili javne zgrade, tvrđave i mire. Sagradili mu crkve i podigli oltare. Izvezli barjake i na njima zlatnim slovima ispicali

L I B E R T A S.

Upravo je u ovoj godini 600-ta obljetnica donesena zakona posvećena idealu o kojem, odozgor nadahnut, naš Gundulić pjeva: „O lijepa, o draga, o slatka slobodo, dar u kom sva blaga višnji Bog nam je do.” Kako je u Dubrovniku sve i uvijek počinjalo i završavalo sa svetim Vlahom neka završi i ovo:

ŽIVIO SVETI VLAHO!

THE YEAR OF SAINT BLAISE

2016 has been proclaimed the Year of Saint Blaise in Dubrovnik and the Dubrovnik diocese. The occasion being the great 1700 year anniversary of his martyrdom, and the reason, best conveyed by the poet's verse:

“For a thousand years this old saint
has held our city in his powerful hand,
he is our patron saint,
our saviour then and at present.”

(L. Paljetak).

Born in a faraway place, and yet our fellow citizen, he was born long but is our contemporary. On special occasions, for no one who is alive and present than for him, the people spontaneously cheer:
LONG LIVE SAINT BLAISE!

He was born around the year 280 in the Armenian city of Sebasti (today the Turkish city of Sivas). He chose to become a doctor. The people chose him to become the Bishop of Sebasti. A spiritual man and humane priest, as Blaise truly was, the people liked him and the authorities did not. He was persecuted, tortured, and brutally murdered. His tomb is in Sebasti. His relics are in Dubrovnik. Strange! “He appeared to the caring parish priest and brought our city salvation”, 1044 years ago. Since then, we are his choice and he is ours. We put his image on documents, stamps, and currency. His statues decorate public buildings, castles, and the city walls. We built him churches and erected him altars. Banners emblazoned with the letters

L I B E R T A S,

spelled out in gold. This year is the 600th anniversary of the adoption of the laws devoted to the ideals that led our poet Gundulić, inspired from above, to sing: “Fair liberty, beloved liberty, liberty sweetly avowed, thou are the treasured gift that God to us endowed”. As in Dubrovnik everything always began and ended with St. Blaise, let us be finished as well with:

LONG LIVE ST. BLAISE!

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Nakladnik / Publisher:



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Sunakladnik / Co-Publisher:
Alfa-2

tel. +385 20 418 453
fax. + 385 20 418 454
e-mail: komercijala@alfa-2.hr
web: www.alfa-2.hr

Glavna urednica / Editor-in-chief:
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Tilda Bogdanović, Pave Brailo,
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Lektori / Proofreaders:
Mirjana Kaznačić
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Prijevod / Translations:
Dubravka Knežević
Luna Polić Barović

Oblikovanje i grafička priprema /
Design and pre-press:
m&m, Dubrovnik

Fotografije / Photography:
MIHO SKVRCE
Ivan Ivičević Bakulić,

Foto-arhiva / Photo-archives:
TZ Grada Dubrovnika /
Dubrovnik Tourist Board
Dubrovački muzeji /
Dubrovnik Museums

Naklada / Printing run:
5.000

Tisak / Print:
Alfa-2

Naslovnica:

*Kip sv. Vlaha od pozlaćenog srebra,
rad dubrovačkih majstora iz 15.st., u
rukama drži maketu grada prije potresa
1667. godine. Kip je preživio Veliku
trešnju i kasniji požar u crkvi.*

Cover photo:

*The silver-plated statue of St. Blaise,
the work of Dubrovnik masters from the
15th century, holds a model of the city as
it was before the 1667 earthquake.
The statue survived the great earthquake
and a subsequent fire in the church. / By Živko Bačić*





GRAD
DUBROVNIK



DURA
Razvojna agencija Grada Dubrovnika
City of Dubrovnik Development Agency

Povodom obilježavanja 1700. obljetnice mučeničke smrti sv. Vlahu, Gradsko vijeće Grada Dubrovnika proglasilo je 2016. Godinom sv. Vlahu u Dubrovniku.

Još jedna je to potvrda značaja sveca zaštitnika Dubrovnika za grad pod Srđem, pod čijim je okriljem, zaštićen na njegovome dlanu, brodio stoljećima, mirnima i nemirnima, no uvijek bivajući uzdanicom puka Grada i okolice.

Štovanje Parca utkano je u biće ljudi ovog kraja, pa činjenica da će 2016. biti godina našega sveca zaštitnika obvezuje da mu iskažemo počast kroz programe u čijem će središtu biti upravo on, dobri starac Vlaho.

Festa sv. Vlahu dio je UNESCO-ve nematerijalne baštine od 2009. godine, a smještena u samo srce zime, predstavlja i središnji zimski događaj Grada, jedinstven i nepromjenjiv stoljećima. Večera od Kandelore, procesija ulicama Grada, festanjuli i barjaci, mimoza i šporki makaruli- sve to čini dubrovačku festu jedinstvenom kao što sv. Vlaho i jest.

Program obilježavanja Godine sv. Vlahu obuhvaća raznovrsne priredbe, kulturna događanja, koncerte, izložbe, predavanja i radionice, a namijenjen je svim generacijama Dubrovčana, ali i svim turistima i posjetiteljima koji će kroz takve programe upoznati značaj sv. Vlahu.

Za Godinu sv. Vlahu 2016. odabran je i vizualni identitet, autorica Made Milićević i Nore Mojaš pod nazivom „Sveti Vlaho + Dubrovnik«, koji prema obrazloženju Ocjenjivačkoga suda „... najcjelovitije odgovara propozicijama natječaja i komunikacijskim zahtjevima projektnoga zadatka imajući u vidu svjetovnu i duhovnu dimenziju obljetnice.“

Pjesmom, riječju, glazbom i likovnošću Dubrovčani će tijekom cijele 2016. častiti svoga Parca, kroz sakralne i svjetovne programe. U potpunosti rekonstruirana unutrašnjost Crkve sv. Vlahu još je jedan važan doprinos proslavi velike obljetnice. Želja nam je Festu podijeliti s cijelim Svijetom u njezinoj nepromjenjivosti i utjecaju na živote generacija Dubrovčana, ali i utjecaju na svekoliki život Dubrovnika.

To mark the 1700 year anniversary of the martyrdom of St. Blaise, the Dubrovnik City Council has proclaimed 2016 the “Year of St. Blaise” in Dubrovnik.

This is yet another recognition of the importance of the patron saint of Dubrovnik, the City beneath Srđ Mountain, under whose auspices the City has been protected, and while resting in the palm of his hand has sailed through the centuries, both peaceful and not. He was always a beacon of hope for inhabitants of the City and the surrounding area. Worship of the patron saint is enshrined in the very being of people from this region, and the fact that 2016 will be the year of our patron saint obliges us to honour him with programs whose focus will centre on him – good old man Blaise.

The Festivity of St. Blaise has been part of UNESCO's intangible heritage since 2009, and taking place in the heart of winter, it is the central winter event of the City, remaining unique and unaltered for centuries. Candlemas Dinner, the Procession through the streets of the City, the Grand Masters and banners, mimosa flowers and the traditional dish of dirty macaroni

(“šporki makaruli”) – all of this makes the Festivity of St. Blaise as unique as it is.

The Program of the Year of St. Blaise includes various manifestations, cultural events, concerts, exhibitions, lectures, and workshops, and is intended for all generations of people from Dubrovnik, as well as for all tourists and visitors who will become acquainted with the importance of St. Blaise through such programs. The visual identity chosen for 2016, the Year of St. Blaise, called “Saint Blaise + Dubrovnik”, was designed by Made Milićević and Nora Mojaš, and according to the explanation given by the Judging Committee, it “most completely conforms to the propositions of the competition and the communication requirements of the project task, having in view the secular and spiritual dimensions of the anniversary”.

Through song, word, music, and art, the people of Dubrovnik will honour their patron saint throughout 2016, both through religious and secular programs. The completely renovated interior of the Church of St. Blaise is another important contribution to the celebration of this great anniversary. Our desire is to share the Festivity of St. Blaise with the world, in its unchanged state and with the impact that it has had on generations of people from Dubrovnik, as well as the impact it has had on life overall in Dubrovnik.

www.dubrovnik.hr/godina_sv_vlahu.php

Program

13. PROSINCA 2015.

Otvaranje Godine milosrđa i Vrata milosrđa, te Godine sv. Vlaha

- Priprava za slavlje i procesija
Crkva Male braće, 17.00 sati
- Otvaranje Vrata milosrđa i euharistijsko slavlje
Katedrala, 18.00 sati

7., 14. I 21. SIJEČNJA 2016.

Tribine „U susret sv. Vlaha“
Dvorana Ivana Pavla II., 19.30 sati

24. – 29. SIJEČNJA 2016.

Franjevačke pučke misije u Gradu Dubrovniku
Misije započinju euharistijskim slavljem u Katedrali,
24. siječnja 2016. u 18.00 sati

30. SIJEČNJA – 1. VELJAČE 2016.

Trodnevnica za Festu sv. Vlaha
Zborna crkva sv. Vlaha, 18.00 sati

2. VELJAČE 2016.

Kandelora

- Otvaranje Feste sv. Vlaha
ispred Zborne crkve sv. Vlaha, 15.30 sati
- Svečana molitva Večernje
Katedrala, 17.30 sati
sudjeluje i propovijeda nadbiskup Chicaga
mons. Blase Joseph Cupich

3. VELJAČE 2016.

Proslava blagdana sv. Vlaha

- Svečano euharistijsko slavlje
predvodi uzoriti gospodin Vinko kardinal Puljić,
nadbiskup vrhbosanski, posebni izasnik pape Franje,
Katedrala, 10.00 sati
- Procesija
nakon svečanog euharistijskog slavlja

7. VELJAČE 2016.

Proslava sv. Vlaha na Gorici
Gorica sv. Vlaha, 9.00 sati
Završetak Feste sv. Vlaha
ispred Zborne crkve sv. Vlaha, 12.00 sati

4. I 5. OŽUJKA 2016.

Inicijativa *24 sata za Gospodina*
Crkva Male braće

12. – 21. OŽUJKA 2016.

Dani kršćanske kulture

2. TRAVNJA 2016.

Biskupijsko hodočašće
Gorica sv. Vlaha – Katedrala

20. – 22. LISTOPADA 2016.

Simpozij u povodu 1700. obljetnice mučeničke
smrti sv. Vlaha i 600. obljetnice dubrovačkog
zakona o zabrani trgovine robljem u
Dubrovačkoj republici

8. – 15. STUDENOG 2016.

Biskupijsko hodočašće u Svetu Zemlju

20. STUDENOG 2016.

Zatvaranje Godine sv. Vlaha i Godine milosrđa

Programme

13 DECEMBER 2015

Opening of the Holy Year of Mercy, the Holy Door of Mercy,
and the Year of Saint Blaise

- Preparation for the celebration and procession
Church of the Friars Minor, 5:00 pm
- Opening of the Holy Door of Mercy and the Eucharistic liturgy
Cathedral, 6:00 pm

7, 14 & 21 JANUARY 2016

Public Forum "Towards Saint Blaise"
John Paul II Hall, 7:30 pm

24 – 29 JANUARY 2016

Franciscan missions for people of the City of Dubrovnik
Missions begin with the celebration of the Eucharistic liturgy in the
Cathedral on 24 January 2016 at 6 pm

30 JANUARY – 1 FEBRUARY 2016

Three days of holy mass for the Saint Blaise Festivity
Church of Saint Blaise, 6:00 pm

2 FEBRUARY 2016

Candlemas

- Opening of the Festivity of Saint Blaise
in front of the Church of Saint Blaise, 3:30 pm
- Celebratory evening mass
Cathedral, 5:30 pm
with the participation of and homily by the Archbishop of Chicago
Mons. Blase Joseph Cupich

3 FEBRUARY 2016

Celebration of the holiday of Saint Blaise

- Liturgy of the Eucharistic
Led by Cardinal Vinko Puljić, Archbishop of Vrhbosna
Special Envoy of Pope Francis,
Cathedral, 10:00 am
- Procession
after the celebration of the Eucharistic liturgy

7 FEBRUARY 2016

Celebration of Saint Blaise at Gorica
Gorica of Saint Blaise, 9:00 am
Closing of the Saint Blaise Festivity
in front of the Church of Saint Blaise, 12:00 pm

4 & 5 MARCH 2016

24 Hours for the Lord Initiative
Church of the Friars Minor

12 – 21 MARCH 2016

Days of Christian Culture

2 APRIL 2016

Diocesan pilgrimage
Gorica of Saint Blaise - Cathedral

20 – 22 NOVEMBER 2016

Symposium on the occasion of the 1700th anniversary of
the martyrdom of Saint Blaise and the 600th anniversary of
Dubrovnik's law prohibiting the slave trade in the Dubrovnik
Republic

8 – 15 NOVEMBER 2016

Diocesan pilgrimage to the Holy Land

20 NOVEMBER 2016

Closing of the Year of Saint Blaise and the Holy Year of Mercy

SVETI VLAHO

– Kronologija

316.

Sveti Vlaho, biskup grada Sebaste (danas Sivas), za vrijeme cara Licinija podnio mučeništvo zbog svoje kršćanske vjere. Čašćenje mu se ubrzo proširilo i na Istoku i na Zapadu.

971.

Prema pisanju starih dubrovačkih ljetopisaca sveti Vlaho izabran je za sveca zaštitnika Dubrovnika nakon što se ukazao svećeniku Crkve sv. Stjepana rekavši mu da s nebeskom vojskom brani grad od Mlečana. Spasivši se od mletačke opasnosti, Dubrovčani odabiru svetoga Vlaha za nebeskoga zaštitnika umjesto dotadašnjega sv. Srđa (Sergija).

1026.

Za vrijeme nadbiskupa Vitala u Dubrovnik su 1026. godine donesene moći glave svetoga Vlaha o čemu je svjedočanstvo ostavio ljetopisac Milecije.

1158.

U Povelji pape Hadrijana IV. od 4. srpnja 1158. kojom dodjeljuje palij (naramenik) dubrovačkomu nadbiskupu Tribunu određuje se kako ga nadbiskup kao znak svoje časti i povezanosti s Papom ima nositi na glavne crkvene blagdane dodajući im i blagdan Sv. Vlaha. Taj je navod prvo dokumentirano spominjanje Svečeve feste u Dubrovniku.

1190.

Na Svečev blagdan, 3. veljače 1190. godine, usvojen je propis prema kojemu sudski imunitet (*salvus conductus*) zbog dugova i drugih sporova, ali ne i zločina, uživaju oni koji dođu u Dubrovnik tri dana prije i tri dana nakon blagdana Sv. Vlaha (*franchisia Sancti Blasii*). Uz promicanje milosrđa i pobožnosti, ovaj je propis imao praktičnu svrhu omogućavajući sklapanje nagodbi i sporazumno rješavanje sporova među građanima. Stoga je 1453. trajanje te slobode čak produljeno sa sedam na petnaest dana.

1255.

U oporuci vlastelina Miha Ranjine od 12. prosinca 1255. prvi se put spominje Crkva sv. Vlaha na Gorici. Hodočašće u ovu zavjetnu crkvu pomoraca i putnika u osmini svetkovine Sv. Vlaha označava završetak zimske Feste sv. Vlaha.

1272.

29. svibnja 1272. donešen je dubrovački gradski Statut koji, između ostaloga, spominje i blagdan Sv. Vlaha. Opisuje se i obred ustoličenja novoizabranoga kneza koji je do sredine XIV. stoljeća tom prilikom primao i stijeg Svetoga Vlaha (*vexillum Sancti Blasii*) pod kojim je davao kneževsku prisegu.

1346.

5. srpnja 1346. dubrovački trgovac Tomo de Vitianis nabavio je i u Dubrovnik donio moći lijeve ruke svetoga Vlaha. Od iduće se godine, vjerojatno na poticaj nadbiskupa Ilije Sarake, taj datum započeo obilježavati kao blagdan Ruke sv. Vlaha (*Translatio Sancti Blasii*) koji postoji i danas.

1348.

26. veljače 1348. Veliko vijeće jednoglasno je donijelo odluku o gradnji Crkve sv. Vlaha na Placi. U odluci se detaljno navode položaj i izgled buduće crkve koja se gradila do prve polovice XV. stoljeća. Bila je to romaničko-gotička trobrodna troapsidalna crkva okrenuta prema istoku, uz koju je sa sjeverne strane bila prigradna gradska loža (Luža), a s južne sakristija.

1459.

Toma Paleolog, posljednji morejski despot i brat posljednjega bizantskog cara Konstantina XI., iz zahvalnosti za učinjene usluge darovao je 1452. godine Dubrovčaninu Đuru Radovanoviću moći desne ruke svetoga Vlaha. Radovanović je 1459. godine moći poklonio Republici, kada su prenešene u riznicu katedrale gdje se nalaze i ostale Svečeve moći.

1552.

27. veljače 1552. Senat Dubrovačke Republike donio je odluku o rangu državnih blagdana kojom je oba blagdana Sv. Vlaha (u veljači i u srpnju) uvrstio među najvažnije, naloživši da u njemu sudjeluju knez i Malo vijeće.

1667.

6. travnja 1667. Dubrovnik je pogodio katastrofalan potres koji je razorio grad i u kojemu je poginuo velik broj ljudi. Crkva sv. Vlaha bila je oštećena, no ubrzo je popravljena kako bi privremeno (1670.-1706.) postala dubrovačka katedrala s obzirom da je stara katedrala u potresu bila sasvim uništena.

1674.

U metežu nakon katastrofalnoga potresa iz 1667. godine bio je ukraden Moćnik lijeve ruke sv. Vlaha. Nakon dulje potrage pronađen je u Genovi odakle je 5. srpnja 1674., upravo na blagdan Ruke sv. Vlaha, vraćen u Dubrovnik.

1706.

U noći između 24. i 25. svibnja 1706. u požaru izazvanom nepažnjom izgorjela je stara Crkva sv. Vlaha. Crkva je bila gotovo sasvim uništena, a od predmeta je od vatre sačuvan jedino srebrni pozlaćeni kip Sv. Vlaha s prikazom grada iz XV. stoljeća. U spomen na taj događaj, a iz zahvalnosti svetomu Vlahu što se požar nije proširio na ostatak grada, 1707. ustanovljen je spomendan Obrane sv. Vlaha (*Patrocinium Sancti Blasii*) koji se do pada Republike obilježavao 25. svibnja svake godine.

1715.

5. srpnja 1715., na blagdan Ruke sv. Vlaha, posvećena je nova Crkva sv. Vlaha. U baroknom je stilu u tlocrtu grčkog križa sa središnjom kupolom projektirao mletački kipar i arhitekt Marino Gropelli (1662.-1728.), moguće prema uzoru na Crkvu sv. Geminijana u Mlecima.

1716.

5. kolovoza 1716. na molbu Dubrovačke Republike papa Klement XI. odobrio je posebnu svečanu misu i časoslov (oficij) na čast sv. Vlaha za Dubrovačku nadbiskupiju.

1806.

Dan nakon blagdana Ruke sv. Vlaha, 6. srpnja 1806., završena je opsada Dubrovnika koju su u sukobu s francuskom vojskom vodile rusko-crnogorske trupe; završetak opsade pripisan je zavjetu Dubrovčana svetomu Vlahu. U toj je opsadi prilikom bombardiranja grada bio lakše oštećen i svečev kip na pročelju Crkve sv. Vlaha.

1807.

Održana je posljednja Festa sv. Vlaha pod Dubrovačkom Republikom koja je prestala postojati iduće 1808. godine. Nakon pripajanja Dubrovnika Austrijskoj Carevini (1815.) Festa je idućih dvadeset godina ograničena samo na crkvenu svečanost bez procesije.

1836.

Na poticaj biskupa Antuna Giuricea i književnika Antuna Kaznačića obnovljena je svečana proslava Feste sv. Vlaha s procesijom.

1857.

19. prosinca 1857. posvećena je nova Crkva sv. Vlaha na Gorici koja je izgrađena na mjestu stare, zubom vremena oštećene crkve. Uz dotrajalost ranije crkve poseban povod gradnji nove crkve bio je prestanak epidemije kolere iz 1855. godine koja je pripisana zagovoru sv. Vlaha.

1866.

Od svečanosti 1866. do danas poznat je popis propovjednika Trodnevnice svetoga Vlaha koja se u Parčevoj crkvi održava 30. i 31. siječnja i 1. veljače. Od 1869. u pravilu svake četvrte godine propovjednik je fratar bijeli (dominikanac), od 1871. fratar crni (franjevac), a od 1924. jezuit (isusovac).

1871.

Povjesničar dum Stijepo kan. Skurla (1832.-1877.) godine 1871. objavio je knjigu *Sveti Vlaha, biskup i mučenik od Sevasta: dubrovački obranitelj* u kojoj daje dotad najcjelovitiji prikaz svečeva životopisa i štovanja u Dubrovniku.

1874.

Počinjnu se imenovati po dva festanjula čija je zadaća organiziranje svečanosti Sv. Vlaha. Festanjuli (svetkovnici) nisu imenovani samo u tri navrata: 1917.–1918., 1942.–1944. i 1949.–1969. Nakon zadnje stanke jedan je festanjulo iz reda obrtnika, a drugi iz reda pomoraca, a prije su bili uglavnom odvjernici i liječnici. Živuci festanjuli okupljeni su u Bratovštinu festanjula svetoga Vlaha pri njegovoj zbornoj crkvi.

1916.

Godine 1916. obilježavalo se 1600. obljetnica mučeničke smrti sv. Vlaha, no zbog ratnih događaja Prvoga svjetskog rata proslava se ograničila samo na liturgijsku svečanost bez procesije. Ipak, tom je prigodom objavljen poseban broj Lista Dubrovačke biskupije s brojnim vrijednim znanstvenim i publicističkim prilozima.

1926.

Godine 1926. svečano je obilježavana 900. obljetnica dolaska moćiju glave sv. Vlaha u Dubrovnik. Tim je povodom Dubrovnik posjetio i u svečevoj festi 3. veljače 1926. sudjelovao papinski nuncij Ermenegildo Pellegrinetti.

1941.

Festu sv. Vlaha uoči Drugoga svjetskog rata predvodio je blaženi Alojzije Stepinac, zagrebački nadbiskup i hrvatski metropolit.

1944.

U jeku Drugoga svjetskog rata, 25. ožujka 1944. godine Dubrovčani su se zavjetovali svetomu Vlaha i Gospi od Porata kako bi grad bio pošteđen bombardiranja.

1965.

Na proslavi osmine blagdana Sv. Vlaha, 14. veljače 1965., kip sv. Vlaha svečano je vraćen u svečevu crkvu na Gorici koja je tada bila popravljena nakon oštećenja u bombardiranjima 1941. i 1944. godine.

1972.

U Dubrovniku je 6. veljače 1972. uz sudjelovanje mnogobrojnoga puka i svećenstva iznimno svečano proslavljena tisućita obljetnica izbora sv. Vlaha za dubrovačkoga zaštitnika. Tom je prilikom svečana misa po prvi put održana na otvorenom, na trgu sa sjeverne strane Katedrale prema Kneževu dvoru. Na proslavi su papu Pavla VI. predstavljali kardinali Franjo Šeper i John Joseph Wright.

1990.

Nakon demokratskih promjena u Hrvatskoj javno slavlje Feste sv. Vlaha ponovno je vraćeno na sam svečev dan 3. veljače jer je od 1949. godine bilo premješteno na prvu nedjelju nakon dana Sv. Vlaha.

1992.

Grad je bio pod opsadom srpsko-crnogorskih trupa, pa nije bilo procesije, ali je Festa u Katedrali okupila najviše, čak 13 biskupa. Propovijedao je đakovački biskup Ćiril Kos kao biskup Vukovara, grada prijatelja Dubrovnika.

1994.

Festu je predvodio prvi papinski nuncij u Hrvatskoj, nadbiskup Giulio Einaudi.

2009.

Godišnja svečanost Sv. Vlaha u Dubrovniku uvrštena je 30. rujna 2009. na popis duhovne (nematerijalne) baštine čovječanstva specijalizirane agencije Ujedinjenih naroda za naobrazbu, znanost i kulturu – UNESCO-a.

2011.

Na Festi je zabilježen dotad najveći broj barjaka – 148.



SAINT BLAISE

– Chronology

316

Saint Blaise, Bishop of Sebaste (the present-day Sivas) suffered martyrdom because of his Christian faith during the reign of Emperor Licinius. Shortly afterwards, people began to revere him in both the East and West.

971

According to the Old Dubrovnik chroniclers, Saint Blaise was chosen as Dubrovnik's patron saint after he appeared to a priest from St Stephen's Church telling him that he was protecting the city from the Venetians with his celestial army. Saved from the Venetian threat, the people of Dubrovnik chose Saint Blaise as their heavenly protector instead of their former patron Saint Sergius (Srd).

1026

According to the chronicler Miletus, St Blaise's head relics were brought to Dubrovnik in 1026, at the time of Archbishop Vitalis.

1158

In the charter of Pope Hadrian IV of 4 July 1158, by which he bestows the pallium on Dubrovnik's Archbishop Tribun, the archbishop is required to wear it as a sign of his honour and bond with the Pope on main church holidays to which he adds the Festival of St Blaise. This quote is the first recorded mention of the saint's festival in Dubrovnik.

1190

On the Patron Saint's Day, celebrated on 3 February, a regulation was adopted, according to which people arriving (in Dubrovnik three days before and three days after the Festival Of Saint Blaise are granted legal immunity (*salvus conductus* - safe conduct) in cases of debt and other charges, except in cases of crime. In addition to promoting mercy and piety, this regulation had a practical purpose enabling residents to make deals and settle disputes agreeably. In 1453, this period was even extended from seven to fifteen days.

1255

The Church of Saint Blaise at Gorica is mentioned for the first time in the will of the aristocrat Miho Ranjina on 12 December 1255. Seamen's and travellers' pilgrimages to this votive church on the eighth day of the Festival denote the end of the winter Festival of Saint Blaise.

1272

On 29 May 1272, the Dubrovnik Statute was passed, mentioning, among other things, the Festival of St Blaise. It also describes the inauguration ceremony of the newly elected rector, who until the mid 14th century was presented with the flag of Saint Blaise (*vexillum Sancti Blasii*), under which he used to take his rectorial oath.

1346

On 5 May 1346, a Dubrovnik merchant, Tomo de Vitianis, obtained and brought to Dubrovnik relics of St Blaise's left hand. From the following year, this date began to be celebrated - probably on the initiative of Archbishop Ilija Saraka - as St Blaise's Hand Day (*Translatio Sancti Blasii*), which still exists today.

1348

On 26 February 1348, the Major Council reached a unanimous decision to construct St Blaise's Church in the Placa. The decision determined the precise location and appearance of the future church, whose construction lasted until the first half of the 15th century. Built in Romanesque and Gothic styles, the church had three naves and faced eastwards. The city bell-tower (*Luža*) was later added to the church on its northern side, as well as a sacristy on its southern side.

1459

In 1452, Thomas Palaiologos - the last Despot in Morea and brother of the last Byzantine emperor Constantine XI - presented Đuro Radovanović, a resident of Dubrovnik, with the relic of St Blaise's right hand, in a mark of gratitude for services rendered. In 1459, Radovanović gave the relics to the Dubrovnik Republic. The Saint's relics were placed in the Cathedral treasury, where his other relics were kept.

1552

On 27 February 1552, the Dubrovnik Republic Senate adopted a regulation on the order of importance of state holidays, ranking both festivals of St Blaise (in February and in July) amongst the most important, and ordered the Rector and Small Council to take part in them.

1667

On 6 April 1667, Dubrovnik was hit by a catastrophic earthquake that devastated the city and killed a large number of people. Although damaged, St Blaise's Church was soon restored in order to serve temporarily (1670 - 1706) as Dubrovnik's Cathedral, because the old one was completely destroyed by the earthquake.

1674

In the confusion following the catastrophic earthquake of 1667, the reliquary of St Blaise's left hand was stolen. After a long search, it was discovered in Genoa, and brought back to Dubrovnik on the very feast day of St Blaise's hand reliquary, 5 July 1674.

1706

On the night between 24 and 25 May 1706, the old Church of St Blaise burned down in a fire caused by negligence. In the almost completely destroyed church, only a silver and gold-plated statue of St Blaise holding a 15th century model of the city survived. In 1707, a Memorial Day honouring St Blaise's Patronage (*Patrocinium Sancti Blasii*) was established out of gratitude to Saint Blaise who prevented the fire spreading to the rest of the city. This memorial day was celebrated every year on 25 May until the fall of the Dubrovnik Republic.

1715

On 5 May 1715, during the celebration of the Day of St Blaise's Hand, the new Church of St Blaise was consecrated. With a ground-plan in the form of a Greek cross and a central cupola, the church was designed in the Baroque style by the Venetian sculptor and architect Marino Gropelli (1662 - 1728), possibly modelled on San Geminiano Church in Venice.

1716

On 5 August 1716, following a request from the Dubrovnik Republic, Pope Clement XI approved a special solemn mass and divine office honouring Saint Blaise for the Dubrovnik archdiocese.

1806

One day following St Blaise's Hand Day, on 6 July 1806, the siege of Dubrovnik by the Russian and Montenegrin troops - who fought against the French army - ended. The people of Dubrovnik believed that St Blaise's protection was responsible for the end of the siege, during which the saint's statue on St Blaise's Church facade was slightly damaged in a bombardment.

1807

The last Festival of St Blaise of the Dubrovnik Republic was held. The Republic was abolished the following year, in 1808. After Dubrovnik's annexation to the Austrian Empire (1815), for the next twenty years the festival was reduced to just a church celebration without a procession.

1836

On the initiative of Bishop Antun Giuriceo and the writer Antun Kaznačić, the full ceremonial of the Festival of Saint Blaise, including the procession, was reinstated.

1857

On 19 December 1857, a new Church of St Blaise was consecrated at Gorica. The church was built on the site of the old one that had been ravaged by time. Another reason for the building of the new church was the end of the cholera epidemic of 1855, which was believed to have happened on the intercession of Saint Blaise.

1866

A list exists of the names of all the preachers who have led the Festival of St Blaise's triduum (three day prayers) from the celebration held in 1866 until today which takes place at the Patron Saint's church on 30th and 31st January and 1st February). As a rule, every fourth year since 1869, the preacher was a White Friar (a Dominican), from 1871 a Black Friar (a Franciscan), and from 1924 a Jesuit.

1871

In 1871, the historian Father Stijepo Skurla (1832 - 1877) published a book entitled *Saint Blaise, Bishop and Martyr of Sebaste: the Protector of Dubrovnik*, including the Saint's most complete biography up to then and a review of his veneration in Dubrovnik.

1874

Since 1874, two masters of ceremony, locally called *festanjuli*, have been elected, with the task of organising the Festival of St Blaise. Only during three periods were the *festanjuli* not appointed: 1917-1918, 1942-1944 and 1949-1969. Since the last cessation, one of the *festanjuli* is chosen from one of the trades and the other from the ranks of seamen, whilst previously they had been mainly lawyers and doctors. *Festanjuli* are lifetime members of the *Festanjuli* Brotherhood of St Blaise at the church of his name.

1916

The year 1916, marked the 1600th anniversary of the martyrdom of Saint Blaise. However, due to the events of World War I, the celebration was reduced to the liturgy only, without the procession. On that occasion, a special issue of the Dubrovnik Diocese Magazine was published with a large number of valuable scientific and publicistic articles.

1926

In 1926, the 900th anniversary of the arrival of the head relic of St Blaise in Dubrovnik was marked. Papal Nuncio Ermenegildo Pelleggrinetti visited Dubrovnik on that occasion and took part in the celebration of the Festival of St Blaise on 3 February 1926.

1941

On the eve of World War II, the Festival of St Blaise was led by the blessed Alojzije Stepinac, Archbishop of Zagreb and Croatian Primate.

1944

In the midst of World War II, on 25 March 1944, the people of Dubrovnik made a vow to Saint Blaise and Our Lady of Porat asking them to protect the city from shelling.

1965

During the eighth day of the Festival of St Blaise, on 14 February 1965, the statue of Saint Blaise was ceremoniously returned to the newly restored Church of St Blaise at Gorica, which had been damaged by shelling in 1941 and 1944.

1972

On 6 February 1972, the 1000th anniversary of the choosing of Saint Blaise as Dubrovnik's patron saint was celebrated magnificently, with a large number of people and clergy taking part. Solemn mass was celebrated in the open air for the first time, in the square north of the Cathedral which faces the Rector's Palace. Pope Paul VI was represented by Cardinals Franjo Šeper and John Joseph Wright.

1990

After the democratic changes in Croatia, the public celebration of the Festival of St Blaise was returned to the Saint's Day itself, 3 February because after 1949 the Festival had been moved to the first Sunday following St Blaise's Day.

1992

Dubrovnik was under siege by Serbian and Montenegrin troops and there was no procession, but the largest number of bishops ever, 13, took part in the Festival celebrated at the Cathedral and led by the Bishop of Đakovo Ćiril Kos, as Bishop of Vukovar, Dubrovnik's twin city.

1994

The Festival of St Blaise was led by the first Papal Nuncio in Croatia, Archbishop Giulio Einaudi.

2009

On 30 September 2009, the annual celebration of the Festival of St Blaise was added to UNESCO's list of the intangible cultural heritage of humanity.

2011

The largest number of flags ever took part in the Festival – 148.



GRAD NA DLANU SVECA

O blagdanu se iz udaljenih dubrovačkih mjesta zapute vjernici u narodnim nošnjama. Nose oznake svojih crkava i kako dolaze pred crkvu posebnim se povijanjem barjaka, tako da njegovo platno ne dosegne pod, javljaju svecu zaštitniku. Ujutro je u prepunoj crkvi svečana misa, a potom Ulicom od puča ide procesija svećenika i vjernika. Tom se prigodom nose svete moći, bizantska kruna svetog Vlaha, relikvijar ruke i noge, sveta monstranca pa Isusova pelenica. To se ljudsko mnoštvo kreće glavnom dubrovačkom ulicom, proslavljenim Stradunom i potom vraća u crkvu.

P ostoji u Dubrovniku razvalina crkvice sv. Stjepana u Pustijerni za koju se vezuje jedna od najljepših i najznačajnijih legendi ovoga južnoga kamenog grada. Po toj su se priči godine 971. usred zime, u noći od 2. na 3. veljače pred gradskim zidinama ukotvile mletačke lađe. Služeći se izgovorom da se trebaju snabdjeti hranom i vodom prije putovanja prema istoku, Mlečani su slobodno ulazili u srednjovjekovni Dubrovnik, ali su njihove uhode pomno motrile broj stražara na zidinama i količinu oružja u arsenalu. Usred zimske noći, u vrijeme kad su ulice opustjele, gradskim trgom je prema Pustijerni i Crkvi sv. Stjepana išao plovani - svećenik Stojko. Crkvu je našao otvorenu, a u njoj četru nebeske vojske i pred svima sijedog starca. Obratio se svećeniku molbom da obavijesti gradske oce kako Mlečani planiraju napad na Dubrovnik, a on ih je sa svojom vojskom već nekoliko noći odbijao od gradskih zidina. Bio je obučen u biskupsko odijelo, na glavi mu mitra, u ruci štap, a na upit Stojkov tko je, odgovorio je da mu je ime Vlaho. Tako je jedne zimske noći Dubrovnik

upoznao svoga zaštitnika, svoga parca-svetog Vlaha. Sutradan se njegov glasnik uistinu obratio gradskim ocima i prenio poruku. Čim su počele užurbane pripreme na zidinama, a gradska se vrata zatvorila, Mlečani su znali da su im namjere otkrivene i krenuli su dalje.

OTVARANJE GRADSKIH VRATA

Već se sljedeće godine 972. u Dubrovniku započinje slaviti dan zaštitnika, a u blizini gradskih vrata gradi se i prva njegova crkva. Proći će stoljeća blagostanja i slobode, a prve će se kosti svetog Vlaha, sebastskog mučenika i biskupa, u Dubrovnik prenijeti tek 1026. godine. Za njega se zna da je poginuo mučeničkom smrću za cara Dioklecijana, a živio je u 3. st. u Sebasti u Kapadociji.

Dubrovnici su noćni događaj 3. veljače označili svojim najvećim blagdanom kad se gradska vrata širom otvore svim prijateljima i vjernicima iz okolice.

U prošlosti je za svečev blagdan iz Dvora izlazio knez zaogrnut u crvenu togu, a misu pred okupljenim plemstvom, gradskim pukom i

svećenstvom održavao dubrovački biskup. Pred knezom su ispred Dvora ples plesale tržnice, posebno obučene djevojke s košarama punim smokava, naranača i tek ispečenog peciva. Grad bi bio svečano urešen, a iz udaljenih seoskih župa, sve dokle je sezalo područje Dubrovačke Republike, dolazili su vjernici u svečanim narodnim nošnjama, s barjacima svojih crkava.

VEĆ SE GODINE 972. U DUBROVNIKU ZAPOČINJE SLAVITI DAN ZAŠTITNIKA, A U BLIZINI GRADSKIH VRATA GRADI SE I PRVA NJEGOVA CRKVA. PROĆI ĆE STOLJEĆA BLAGOSTANJA I SLOBODE, A PRVE ĆE SE KOSTI SVETOG VLAHA, SEBASTSKOG MUČENIKA I BISKUPA, U DUBROVNIK PRENIJETI TEK 1026. GODINE. ZA NJEGA SE ZNA DA JE POGINUO MUČENIČKOM SMRĆU ZA CARA DIOKLECIJANA, A ŽIVIO JE U 3. ST. U SEBASTI U KAPADOCIJI.

SVETAC KOJI NAVJEŠTA PROLJEĆE

Za više od tisuću godina što grad pod Srđem proslavlja dan svoga zaštitnika, nije se puno toga promijenilo. Istina, Dubrovnik više nema svoga kneza niti plemstvo, ali je lijepi kameni Knežev dvor još tu, uz njega barokna Crkva svetog Vlaha i na usponu prema Pustijerni četvrta po redu Dubrovačka katedrala.

Svakog 2. veljače Dubrovnik proslavlja Gospu Kandeloru. Tada se u narodu ponavlja stara izrjeka: "Kandelora, zima fora, za njom ide sveti Blaž i govori da je laž." I uistinu, taj dan, kad se kopneni gradovi kupaju kišom, a Europa često mete snijeg, Dubrovnik je pun mimoze, sunovrata i - sunčanih, pravih proljetnih dana. Pred svečevom crkvom od jutra se puštaju bijele golubice i čitav se dan pred oltarom mole vjernici, a svećenici ih s dvije, u križ isprepletene svijeće, blagosiljaju i usnama im prinose srebrnu monstrancu, rad dubrovačkih zlatara. U njoj se nalazi kost iz grla sveca za kojega se zna da je bio čudotvorac i da je u Sebasti liječio svojim dodirnom.

O blagdanu se iz udaljenih dubrovačkih mjesta zapute vjernici u narodnim nošnjama. Nose oznake svojih crkava i kako dolaze pred crkvu posebnim se povijanjem barjaka, tako da njegovo platno ne dosegne pod, javljaju svecu zaštitniku. Ujutro je u prepunoj crkvi svečana misa, a potom Ulicom od puča ide procesija svećenika i vjernika. Tom

se prigodom nose svete moći, bizantska kruna svetog Vlaha, relikvijar ruke i noge, sveta monstranca pa Isusova pelenica. To se ljudsko mnoštvo kreće glavnom dubrovačkom ulicom, proslavljenim Stradunom i potom vraća u crkvu.

Ne zna se što je u Dubrovniku tog dana ljepše i uzbudljivije: narodne nošnje Primorja, Župe dubrovačke ili Konavala. Izgleda kao da se vratilo vrijeme starih običaja. Pozornost plijeni šarenilo crkvenih barjaka, njihovo lepršanje na trgu iza Orlanda i skupina trombunjera, što na ramenu nose kratke široke puške čijom su bukom nekad davno Dubrovčani plašili neprijatelje.

Oni ispaljuju salve prije ulaza u Grad, na Brsaljama gdje se i u doba Republike vježbalo gađanje iz pušaka i topova. Tek u večernjim satima, kad se Grad obuče u tamu, a svečeve se moći odmaraju u Riznici, gosti iz seoskih bratovština odlaze svojim kućama. Pred lijepim baroknim ulazom u Parčevu crkvu zeleni se vijenac lovorike, blistaju vitraji pročelja, a sa Zidina, raskošnih zgrada i crkve u prolaznike gledaju kipovi svetog Vlaha koji već stoljećima drži na ispruženoj ruci maketu Grada, kao da je prinosi svome srcu i zaštitničkom zagrljaju.

NE ZNA SE ŠTO JE U DUBROVNIKU TOG DANA LJEPŠE I UZBUDLJIVIJE: NARODNE NOŠNJE PRIMORJA, ŽUPE DUBROVAČKE ILI KONAVALA. IZGLEDA KAO DA SE VRATILO VRIJEME STARIH OBIČAJA. POZORNOST PLIJENI ŠARENILO CRKVENIH BARJAKA, NJIHOVO LEPRŠANJE NA TRGU IZA ORLANDA I SKUPINA TROMBUNJERA, ŠTO NA RAMENU NOSE KRATKE ŠIROKE PUŠKE ČIJOM SU BUKOM NEKAD DAVNO DUBROVČANI PLAŠILI NEPRIJATELJE.

A CITY POISED ON THE PALM OF THE SAINT

On the saint's day, churchgoers arrive from distant Dubrovnik areas, dressed in national costumes. They carry their church emblems, and as they come before the church, they salute the patron saint by twirling the banners in such a manner that they never touch the ground. The holy mass is held in the morning in an overcrowded church. Afterwards, a procession of priests and churchgoers line up for a procession through the street 'Ulica od puča'. Holy reliquaries are carried on this occasion: the Byzantine crown of St. Blaise, the hand and leg reliquaries, the holy monstrance, and the shroud of Jesus. This multitude proceeds along the main street of Dubrovnik, the famous Stradun, and subsequently returns to the church.

In Dubrovnik, the ruins of the Church of St. Steven located at Pustijerna is tied to one of the most beautiful and most important legends of this southern city of stone. According to the tale, Venetian ships anchored before the city walls on the eve of February 03rd, 971, in the middle of winter. The Venetians gained free access to medieval Dubrovnik under the pretense of stocking up on food and water for their journey eastwards. However, their spies carefully noted the number of guards on the city walls, as well as the amount of amunition in the arsenal.

In the middle of the winter night, when the streets lay deserted, Priest Stojko, the parish priest, went from the city square towards Pustijerna and the Church of St. Steven. He found the church open, and inside, the troops of a heavenly army led by a grizzled old man. He addressed the priest with a request that he inform the city fathers of how the Venetians planned to attack Dubrovnik. The old man had repelled them from the city walls with his own army for a number of nights already. He was garbed as a bishop, with a mitre on his head, and a staff in his hand. When Stojko asked him to identify himself, he answered that his name was Vlaho. So it was that on a winter's night, Dubrovnik met its patron, St. Blaise. The next day, his messenger did in truth confront the city fathers with the message. The Venetians knew that they had been discovered when they noted

the hasty activity on the city walls and the closed city gates, and so moved on.

THE OPENING OF THE CITY GATES

Already in the following year, in 972, Dubrovnik began to celebrate a day in honour of the patron saint. His first church was built near the city gates. A century of prosperity and freedom would pass. It was only in 1026 that the first remains of St. Blaise, the martyr and bishop of Sebaste, were transferred to Dubrovnik. It is known that he died a martyr's death for the emperor Diocletian, and that he lived in the 3rd century in Sebaste in Capodocia. The citizens of Dubrovnik marked February 03rd as their greatest holiday in memory of the night's events. A day when the city gates are wide open to all friends and churchgoers of the region. In former times on the saint's day, the Rector would leave the palace wrapped in a red toga. The Bishop of Dubrovnik would hold a mass for all the gathered nobility, the city plebeians and the priesthood. In front of the Palace and the Rector, specially garbed market-maidens would dance with baskets overflowing with figs, oranges and freshly baked rolls. The city would be festively decorated. Churchgoers would arrive in festive national costumes from far away village parishes, that extended to the far reaches of the Dubrovnik Republic, carrying their church banners.



BY 972, DUBROVNIK STARTED TO CELEBRATE THE DAY OF ITS PATRON SAINT, AND THE SAINT'S FIRST CHURCH WAS BUILT NEAR THE CITY GATES. A CENTURY OF PROSPERITY AND FREEDOM WOULD PASS. IT WAS ONLY IN 1026 THAT THE FIRST REMAINS OF ST. BLAISE, THE MARTYR AND BISHOP OF SEBASTE, WERE TRANSFERRED TO DUBROVNIK. IT IS KNOWN THAT HE DIED A MARTYR'S DEATH FOR THE EMPEROR DIOCLETIAN, AND THAT HE LIVED IN THE 3RD CENTURY IN SEBASTE IN CAPADOCIA.

THE SAINT THAT PROCLAIMS SPRING

Not much has changed in over a thousand years of patron saint celebrations in the city located under Mount Srđ. True, Dubrovnik no longer has its Rector or nobility, but the beautiful stone Rector's Palace is still here. As well as the neighbouring

baroque Church of St. Blaise, and up towards Pustijerna, fourth in line, the Dubrovnik Cathedral.

Regularly, on February 02nd, Dubrovnik celebrates its Virgin Mary Candlemas. An old saying is then repeated: *ČCandelora, winter's gone, followed by Saint Blaise, who says it is untrue.*β Indeed, on this day, when inland cities are bathed in rain, and Europe is frequently swept by snow, Dubrovnik is full of mimosa, narcissi, and à sunny, springtime days. In the morning, white pigeons are released in front of the saint's church, and prayers are said in front of the altar by the faithful the entire day. The priests bless everyone with a cross shaped out of two intertwined candles, and raise a silver monstrance to their lips, the work of Dubrovnik goldsmiths. The monstrance contains a bone from the throat of a saint known as a miracle-worker in Sebaste, who healed by touch.

On the saint's day, churchgoers arrive from distant Dubrovnik areas, dressed in national costumes. They carry their church emblems, and as they come before the church, they salute the patron saint by twirling the banners in such a manner that they never touch the ground. The holy mass is held in the morning in an overcrowded church. Afterwards, a procession of priests and churchgoers line up for a procession through the street 'Ulica od puča'. Holy reliquaries are carried on this occasion: the Byzantine crown of St. Blaise,

the hand and leg reliquaries, the holy monstrance, and the shroud of Jesus. This multitude proceeds along the main street of Dubrovnik, the famous Stradun, and subsequently returns to the church.

In Dubrovnik on this day, it is difficult to say what is more beautiful and more exciting: the national costumes of Primorje, Župa Dubrovačka or Konavle. It looks like the return of old traditional times. Focus is drawn towards the colorful church banners, and their fluttering, on the square behind Orlando and the group of trombunjera, who carry short, broad rifles on their shoulders. Long ago in Dubrovnik, the noise they issued used to frighten enemies away.

They emit volleys before entering the city, and at Brsalje, where rifle and cannon shooting were practiced in the days of the Republic. Only when the city is covered in evening darkness, and the saint's reliquaries are resting in the treasury, do the village confraternities return home. Green laurel wreaths decorate the front of the beautiful baroque entrance of the saint's church, while the stained-glass windows on the facade shine. The statue of St. Blaise gazes down at the passers-by from the city walls, elaborate buildings and churches, with an outstretched hand that holds a model of the city as it has for centuries, as if to bring it closer to the heart and embrace of the patron.

IN DUBROVNIK ON THIS DAY, IT IS DIFFICULT TO SAY WHAT IS MORE BEAUTIFUL AND MORE EXCITING: THE NATIONAL COSTUMES OF PRIMORJE, ŽUPA DUBROVAČKA OR KONAVLE. IT LOOKS LIKE THE RETURN OF OLD TRADITIONAL TIMES. FOCUS IS DRAWN TOWARDS THE COLORFUL CHURCH BANNERS, AND THEIR FLUTTERING, ON THE SQUARE BEHIND ORLANDO AND THE GROUP OF TROMBUNJERA, WHO CARRY SHORT, BROAD RIFLES ON THEIR SHOULDERS. LONG AGO IN DUBROVNIK, THE NOISE THEY ISSUED USED TO FRIGHTEN ENEMIES AWAY.



DUBROVAČKI FESTANJULI

Gospari u procesiji sv. Vlaha

Festa svetoga Vlaha bila je i ostala najsvetčaniji i najuzvišeniji dan u vjekovnom postojanju Dubrovnika, duhovno i vjersko sjedinjenje Grada i dubrovačkog sela u nedjeljivu cjelinu, povijesni simbol crkvenog, državnog i narodnog duha, izraz zahvalnosti svecu-mučeniku, zaštitniku, Parcu, kako Dubrovčani nazivaju svoga svetoga Vlaha. Više od milenija Dubrovčani slave i mole svoga svetoga zaštitnika, ufajući se u njegovog zagovor, veseleći se njegovu blagdanu svake veljače, nastojeći mu Festu učiniti svečanom i dostojanstvenom, a sve u skladu s vjekovnom tradicijom.

Gotovo je nemoguće u doista jedinstvenom običajnom i veličanstvenom odvijanju ceremonijala Feste, uz lelujanje živopisnih povijesnih barjaka i sjaj narodnih nošnji dubrovačkoga kraja ne uočiti dvojicu muškaraca odjevenih po pravilima i tradiciji: crno odijelo, crne cipele, crni ogrtač i crni klobuk, uz bijelu košulju, bijeli svileni šal i bijele rukavice. To su festanjuli, svjetovni domaćini feste, u hrvatskom prijevodu svetkovnici, sastavni dio ceremonijala proslave Feste sv. Vlaha.

U slavnu i slojevitu dubrovačku prošlost, vazda u okrilju svetoga Vlaha, čija je svenazočnost stvorila dubrovački kulturni prostor u svim sferama i porama života, smjestile su se i lingvističke «poslastice». Riječi Vlaho i festanjulo karakteristika su dubrovačkog govora, prave riznice nematerijalne kulturne baštine.

Po tumačenju uvaženog lingvиста Petra Skoka pojam FESTANJUO (genitiv festanjula) moramo smatrati karakteristikom izumrlog romanskog govora u Dubrovniku. ta romanska izvedenica nije poznata ni u jednom drugom romanskom jeziku. Osnovna riječ festa (svetkovina), odnosno latinski

pridjev festalis, od koje je izveden dubrovački oblik festanjulo, nalazi se doduše u svim zapadnim romanskim jezicima, ali dubrovačkoj romanskoj izvedenici nema traga nigdje drugdje osim u Dubrovniku.

Festanjuli se, nesrazmjerno dugovječnoj dubrovačkoj povijesti, počinju birati tek u 19. stoljeću. Naime, festa svetoga Vlaha «pod Republikom» u svojoj dugostoljetnoj stabilnosti, doživjela je slomom male dične države i ulaskom okupacijskih snaga u Grad neminovne promjene. Pretrpjela je Festa zabranu vanjskih svečanosti i od francuskih, i od austrijskih vlasti, sve do 1837. godine, kada je Carevina dopustila vanjsku svečanost, a onda je Festa u cijelosti obnovljena. Brigu o njoj preuzela je tadašnja dubrovačka komunalna vlast, koja je 1874. godine imenovala i prve festanjule, pripravljače svetkovanja blagdana Sv. Vlaha, Antuna Vučetića i Joza Rešetara.

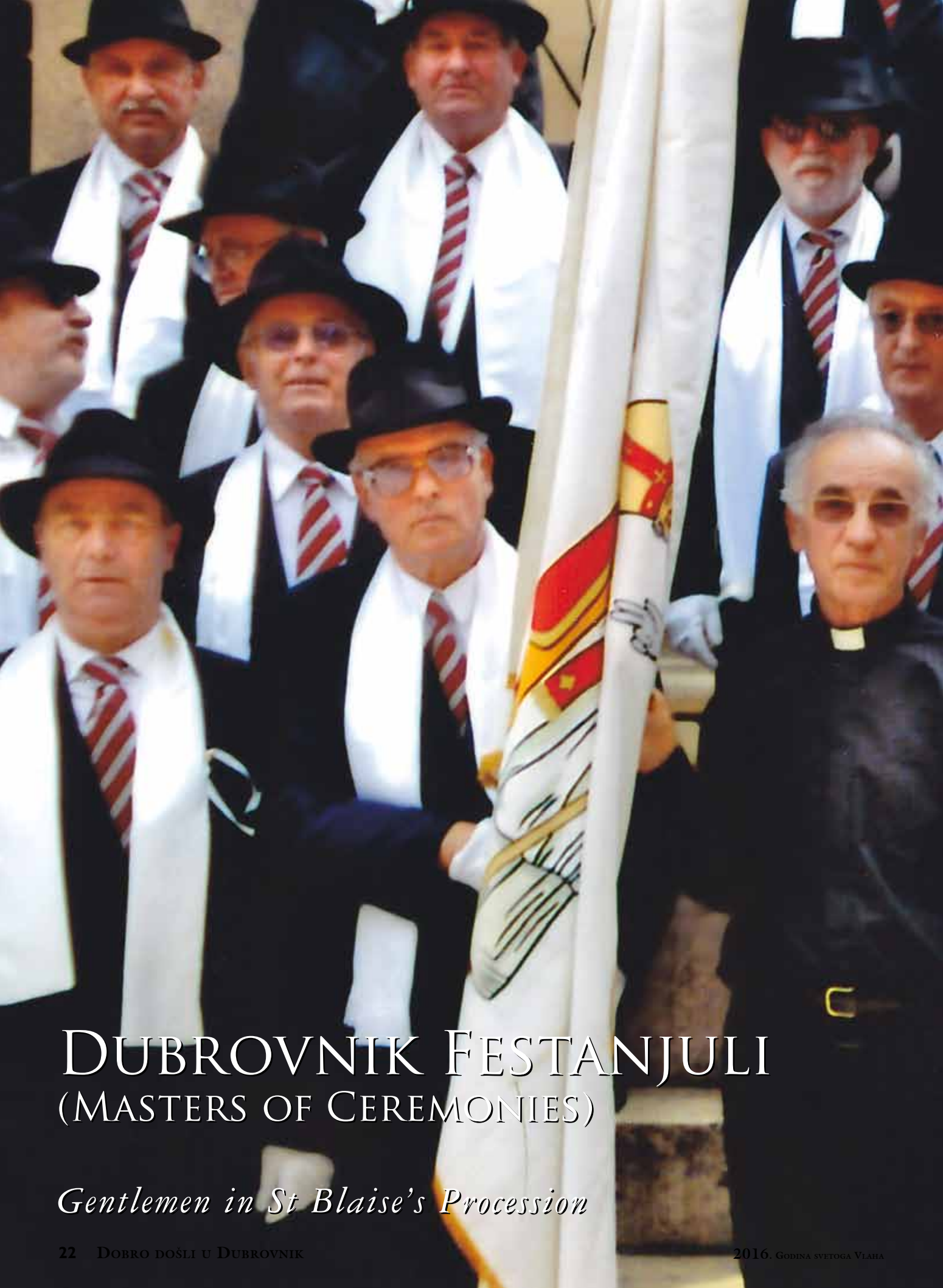
Kontinuitet biranja festanjula, po tradiciji jednog pomorskog kapetana i jednog predstavnika drugog zvanja, bivao je prekidan ratnih godina 1917., 1918., 1942., 1943. i 1944., a zbog političkih (ne)prilika od 1949. do 1969. godine. Od 1970. imenuju ih crkvene vlasti, i to jednog pomorca i jednog obrtnika, a od 2001. godine to čini Bratovština festanjula sv. Vlaha sukladno svom Statutu i rektor Svečeve crkve. «Pravi» festanjulo postaje se onog trenutka kada se od biskupa dobije Dekret o imenovanju. To je velika i iznimna čast, koja se pruža jednom u životu, pa joj dostojanstveno i ponosno valja odgovoriti i preuzeti mnoge dužnosti.

Festanjuli su predstavnici građanstva, moraju biti rođeni na teritoriju Dubrovačke biskupije od Prevlake do Lastova, svi u obitelji moraju biti Hrvati i vjernici, te uzorni

građani. Festanjulsku čast prate i brojne obveze. Prva im je sastaviti Proglas kojim pozivaju sav puk na Festu. Treba obići sve župe Biskupije, poći u Konavle, Župu, Primorje, do Stona i otoka, a obilaze se i crkve, škole i ostale brojne gradske i izvangradske ustanove s proglasom i pozivom na Festu. Spominju se današnji živući festanjuli kako su u staro vrijeme njihovi prethodnici Proglas Feste sve do Vitaljine nosili pješke. Što svjedoči koliko im znači Festa sv. Vlaha i koja je čast biti festanjulom.

Pred samu Festu novoizabrani festanjuli odlaze na poduku o protokolu ceremonijala svečanosti, jer valja točno znati kada su uz biskupa, a kada ne, kada prate barjake, kako stupaju u procesiji, kako se «isava» i «kalava» barjak s Orlanda, najposlije, valja još u osmini blagdana poći na Goricu sv. Vlaha u završnici Vlasića, kako se u staro doba nazivalo Parčevo slavlje. A onda, u dane od Feste, kada od radosti i sreće uzdrhti svako pravo dubrovačko srce, urešenim Stradunom dostojanstveno koračaju gospari festanjuli u veličanstvenoj procesiji, blistajući uz lelujanje barjaka, odsjaj relikvija, miris lovorike, zvuke svečane himne i zanos mnogobrojnog harnog puka, svakim korakom slaveći tisućljetnu tradiciju svoga Parca, na radost, čast i ponos.





DUBROVNIK FESTANJULI (MASTERS OF CEREMONIES)

Gentlemen in St Blaise's Procession

The Festival of St Blaise has always been the most festive and exalted day in the age-old history of Dubrovnik, a spiritual and religious amalgamation of the City and the villages of Dubrovnik, a historic symbol of the church, state and national spirit, and an expression of gratitude to the martyr and patron saint of Dubrovnik, St Blaise. For more than a millennium, the people of Dubrovnik have honoured and prayed to their holy protector, hoping to get his support, looking forward to his holiday every February and trying to make his Festival solemn and dignified, in accordance with the centuries-long tradition.

In the truly unique traditional and magnificent Festival ceremony - enhanced by picturesque historic flags swaying in the wind and the glow of folk costumes of the Dubrovnik area - it is almost impossible not to notice the two men clothed in accordance with the traditional dress code: a black suit, black shoes, a black cloak and black hat, along with a white shirt, a white silk shawl and white gloves. They are the *festanjuli* (masters of ceremonies), the Festival's secular hosts participating in the ceremony of the Festival of St Blaise. Forever enfolded in the arms of St Blaise - whose omnipresence created the cultural environment of Dubrovnik in all spheres of life - the glorious and multifaceted history of the City abounds with linguistic «treats».

The words *Vlaho* (Blaise) and *festanjuo* (master of ceremonies) are characteristic of the Dubrovnik dialect – a true treasure-chest of intangible cultural heritage.

According to the renowned linguist Petar Skok, the word **FESTANJUO** is considered part of the extinct Romanic language in Dubrovnik. This Romanic derivative is unknown in any other Romanic language. The basic word *festa* (festival), i.e., the Latin adjective

festalis - from which the Dubrovnik form *festanjuo* (master of ceremonies) is derived - can actually be found in all Western Romanic languages. However, this Dubrovnik Romanic derivative can be heard nowhere else except in Dubrovnik.

Disproportionate to the long history of Dubrovnik, the election of the *festanjuli* began as late as the 19th century. Namely, the fall of the small and proud Dubrovnik Republic after many centuries of stability and the arrival of the occupation forces in the City inevitably caused changes to the Festival of St Blaise. The French and Austrian authorities banned outdoor Festival ceremonies until 1837, when the Kingdom allowed the outdoor ceremony to take place, after which the Festival was completely re-established. The then Dubrovnik municipal authorities took charge of the ceremony, and in 1874 appointed the first *festanjuli*, the organisers of the Festival of St Blaise: Antun Vučetić and Jozo Rešetar.

The continuity of electing the *festanjuli*, who traditionally included one sea captain and one representative of some other profession, was interrupted in the war years 1917, 1918, 1942, 1943 and 1944, and from 1949 to 1969 because of the unfavourable political situation. From 1970 the church authorities appointed the masters of ceremonies, who included one seafarer and one tradesman, whereas from 2001 onwards the *festanjuli* were appointed by the St Blaise Brotherhood of *Festanjuli* - in accordance with its statute - and by the Rector of St Blaise's Church. One becomes a «true» *festanjuo* the moment one receives a certificate of appointment. It is a great and exceptional honour offered only once in a lifetime, which requires taking on many responsibilities with dignity and pride.

The *festanjuli* are representatives of the community. They have to be born

in the territory of the Dubrovnik diocese from Prevlaka to Lastovo, and all members of their families must be Croats, people of faith and exemplary citizens. The honour of being a *festanjuo* is accompanied by many obligations. The first one is to write a proclamation inviting all the people to the Festival. The *festanjuli* must visit all parishes of the diocese, and go to Konavle, Župa, Primorje, Ston and the islands. They furthermore visit churches, schools and many city- and out-of-city institutions taking along the proclamation and an invitation to the Festival. The present-day *festanjuli* recollect the old days when their forerunners carried the proclamation on foot as far as the village of Vitaljina, which explains how much the Festival of St Blaise meant to them and how honourable it was to be a *festanjul*.

Shortly before the Festival, the newly appointed *festanjuli* undergo training on Festival ceremonial protocol, because they have to know exactly when to be with the Bishop and when not to be, when to accompany the flags, how to walk in the procession, and how to raise the flag up and take it down from Orlando's Column. Eventually, they have to go to Gorica sv. Vlaha (St Blaise Hill) during the closing part of *Vlasić* (old name of their Patron Saint's festival).

During the Festival, when every true Dubrovnik heart leaps with joy, the gentlemen *festanjuli* walk along the decorated *Stradun* in the magnificent procession, ablaze with flags swaying in the wind, the reflection of the relics, the scent of laurel, the sounds of the festive hymn and the rapture of numerous appreciative people, and celebrate with each step the thousand year long tradition of their Patron Saint with joy, honour and pride.

DRUŠTVO LUMBARDIJERA SV. VLAHA

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 jednoobrazni 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.), angažiravši jednog od najpoznatijih ljevača topova i zvona Ivana Rabljanina u stalnu službu Grada.

Nedaće povijesti, zabrane i gašenja Društva trombunjera, prekidalje su njihovo djelovanje, no 1971. g. Društvo je obnovljeno, a pamtimo 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 dio ceremonijala Feste sv. Vlaha, najsvetčanije 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.

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.

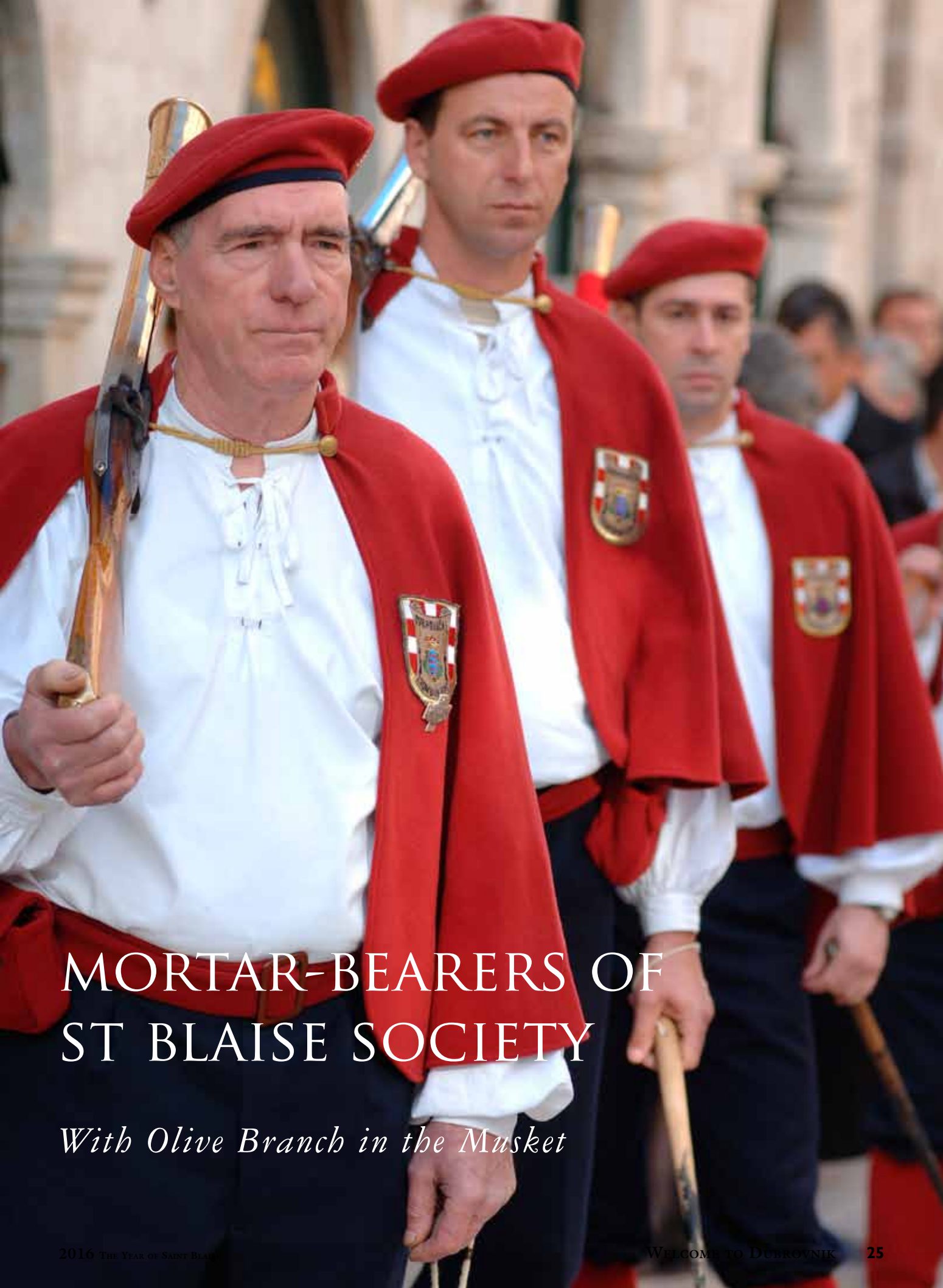
With its longstanding tradition, the present-day Dubrovnik Musket-bearing Guard of Honour has preserved the memory of the fact that at the time of the Dubrovnik Republic the Festival of St

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.



MORTAR-BEARERS OF ST BLAISE SOCIETY

With Olive Branch in the Musket

DUBROVAČKA KANDELORA

*Bagdan svjetlosti
i zanosa puka*



Festa sv. Vlaha bila je i ostala najsvetčaniji i najuzvišeniji dan u vjekovnom postojanju Dubrovnika, živi sažetak hrvatske povijest dubrovačke zemlje, duhovno i vjersko sjedinjenje Grada i dubrovačkog sela u nedjeljivu cjelinu, povijesni simbol crkvenog, državnog i narodnog duha, izraz zahvalnosti svecu-mučeniku, zaštitniku, Parcu, kako Dubrovčani nazivaju svoga svetog Vlaha. Tisućljetna tradicija slavljenja Svečeva blagdana dograđivala se u svojoj specifičnosti, ujedinjujući u sebi kako mijenu tako i stabilnost običaja, no uvijek je svjedočila kako je sv. Vlaho utkan u sve pore dubrovačkoga života, kako je njegovo čašćenje izraz dubrovačke slobode, libertasa. Svake veljače, uz zagovor Parca, nakon svečanog molitvenog trodnevlja što počinje 30. siječnja u crkvi sv. Vlaha, na Svijećnicu 2. veljače, na blagdan svjetlosti, kojeg u Dubrovniku zovu Kandelora, otvarala bi se Festa sv. Vlaha, o čemu svjedoče najstariji povijesni opisi iz 15. stoljeća. Tradicija se sačuvala do naših dana, kad se uz već okupljene barjake gradskih župa u poslijepodnevnu uru, uz zvonjavu svih gradskih zvona, na Orlandov stup podiže zastava s likom sv. Vlaha. Izgovara se Laus, molitva-čestitka, a djevojke u narodnim nošnjama prinose darove zemlje, simbolizirajući 12 mjeseci u godini obilja.. Zvuci Svečeve himne, miris lovorike i svijća, let bijelih golubica mira i zanos puka uzdiže svečanost otvaranja Feste.

SKROMNI OBJED ZA OKRIJEPU

Uz Kandeloru su vezane i mnoge lijepe dubrovačke užance, što svečanosti uz trpezu daju poseban ton. Tako se iz godišta u godište, desetljećima već, Dubrovniknje i Dubrovčani okupljaju na Kandeloru na svečanom objedu, s uvijek istim jelom, a to su po tradiciji: makaruli šporki i hrostule, zaliveni redovito dobrom kapljicom. Objed je svečan, ali skroman, prizivajući simbolički tradiciju dijeljenja kruha siromasima, što je nekada činila gradska uprava, a običaj se, po legendi i predaji temelji na preporuci samoga Parca.

Naime, u vrijeme svog mučeništva za vladavine rimskog upravnika Agrikolaja u Sebasti, svetoga je Vlaha u tamnici posjetila siromašna udovica kojoj je Svetac čudom spasio prase, pa mu je donijela skromni objed da se pokrijepi, te svijeću da mu svijetli u tamnom zatvoru. Svetac joj zahvali, okusi malo hrane, prorokova joj svoje skoro mučeništvo i smrt, te je zamoli da dok je živa dijeli ubogima milostinju, i obeća joj da će tako gospodin Bog blagosloviti njezino siromaštvo.

Tako kazuje jedna od legendi o dubrovačkom svecu- zaštitniku, a mi dodajemo kako su "makaruli šporki" doista skromno jelo, dakle tjestenina s malo umaka i još manje mesa, no znaju oni na Kandeloru katkada biti i malo više "šporki"! Pa, Festa je! I to Festa draga domaćoj dubrovačkoj čeljadi, i onoj u pretilim godištima, i onima mladima, ljudima koji poštuju svoju

povijest i ponose se običajima svoga Grada.

Kandelora je tako dostojan uvod u sam blagdan Sv. Vlaha, 3. veljače, blagdan koji "dohodi jednom na godište", s veličanstvenom procesijom, ophodnjom i lelujanjem barjaka, odsjajem relikvija, mirisom tamjana, pjevom i molitvama vjernika, crkvenim zvonima, pucanjem trombuna i zanosnom himnom Svecu. U jedinstvenoj scenografiji Dubrovnika, uvijek istog prizorišta Feste, doimlje se ona poput zbira čudesnih slika što su doplovile iz prebogate i slojevite povijesti ovoga Grada.

DUBROVNIK CANDLE MASS

A Holiday of Light and Rapture

The celebrations of St. Blaise have remained the most festive and the most sublime day in the long history of Dubrovnik, a true summary of the Croatian past of the local land, a spiritual and religious unification of the City and the countryside into one inseparable whole, a historic symbol of religious, civil and popular spirit, an expression of gratitude to the saint-martyr, the protector of every subject. Over the thousand years, the celebrations have changed by becoming more unique, amalgamating the change with the stability of the customary, yet constantly proving how St. Blaise is woven into every pore of life and how to honour him means to express freedom – LIBERTAS.

January 30 is the first day of the three-day prayers in the Saint's church, while the earliest documents illustrating the opening of the Celebrations of St. Blaise on Candle Mass, February 2, on the holiday of light, in Dubrovnik called "Kandelora", come to us from the 15th century. The tradition lives on. The banners of all the parishes gather up in early afternoon to the music of all the bells, the banner with the figure of St. Blaise is hoisted on Orlando's Column. A "Laus" (well-wishing prayer) is said, girls in traditional costumes offer the fruits of the land symbolizing

the 12 months in yet another year of abundance... The bars of the Saint's hymn resounding, the scent of the laurel and the candles, the flight of the white pigeons of peace and the rapture of the congregation exalt the solemnity of the opening of the Celebrations.

A MODEST MEAL FOR REFLECTION

Many nice local customs adding to a special atmosphere are linked to Kandelora. Festive lunch has been the gathering point to all, always to the same meal consisting of a plate of macaroni with minced meat sauce and the special doughnuts "hrostyle", followed by a sip of good wine. The table is festive, however modest, calling upon the traditions of giving the bread to the poor, as used to be done by the municipal government, a custom allegedly based upon a recommendation by the Saint himself: at his years of imprisonment under the Roman governor Agricolaus in Sebasta, an impoverished widow to whom Saint Blaise had saved a pig by miracle, visited the Saint in prison, bringing him some modest meal and a candle to give him some light in his prison cell. The Saint thanked the widow, tasted the food, uttered the prophecy of his martyrdom and death, and asked her to keep giving to the poor for as long as

she lived, promising God's blessing to her poverty.

That is one of the legends of Dubrovnik's saint-protector. We wish to add that the macaroni with minced meat sauce are a modest dish, with little sauce and even less meat. The meal is known as "dirty macaroni" which, sometimes, can be "very dirty" (i.e. with lots of meat and sauce...well, it is holiday, isn't it? ...a holiday observed by all, the old and the young, by all who honour their own past and the traditions of their beloved City.)

Candle Mass ("Kandelora") therefore is a becoming introduction to the Holiday of St. Blaise (February 3), the holiday which "occurs once every year", with majestic processions, calls and waving banners, church bells, the shots of the fusiliers and the thrilling hymn to the Saint. All within the unique setting of Dubrovnik, the eternal stage to the Celebrations appearing as a collection of miraculous images that have sailed in from the inexhaustibly rich history of this City.





GALERIJA KAMENIH KIPOVA

Dubrovnik - Grad sv. Vlaha

Sveti Vlaho i Dubrovnik jedno su biće. I dok drugi gradovi imaju svoje svece zaštitnike u Dubrovniku svetac ima svoj Grad.

Stoljetna prisutnost svetoga Vlaha najočitija je u samom Gradu, gdje je malo uglednih mjesta na kojima se ne nalazi kamena svečeva skulptura, počevši od gradskih vrata i utvrda, do glavnih i udaljenijih svetišta i palača. S pravom se može govoriti o galeriji kipova sv. Vlaha, inače nedostignutoj u drugim hrvatskim gradovima, jer i u onima s bogatijom kiparskom baštinom nema toliko ponavljanja prikaza jednoga izabranog nebesnika.

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

Kip sv. Vlaha u gotički izrezbarenoj

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

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

Stoluje dubrovački svetac i na glavnim gradskim zgradama, na Divoni-Sponzi, multifunkcionalnoj palači, a sveti mu se lik nalazi i nad glavnim ulazom Kneževa dvora u vrsnom kamenom umjetničkom oblikovanju. Najposlije, tu je i dični mu

monumentalni kip vrh pročelja raskošne svečeve barokne crkve sred Grada podignute s njime početkom 18. stoljeća po zamisli i ostvarenju Marina Gropellija, dok ga u protoku vremena prate odlična djela Marina Radice na pročelju Katedrale, te dostojanstveni Parčev kip na unutrašnjim Vratima od Pila Ivana Meštrovića, oba iz 20. stoljeća.

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

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

A GALLERY OF STONE SCULPTURES

Dubrovnik - The City of St Blaise

St Blaise and Dubrovnik are a single entity. While other cities have their patron saints, in Dubrovnik the saint has his own City.

The centuries-old presence of Saint Blaise is most apparent in a City where there are few prominent places without a stone sculpture of the saint, from the city gates and forts to both major and more distant places of worship and palaces. One can, with good reason, speak of a gallery of St Blaise statues that has no parallel in other Croatian cities, because even those with a richer sculptural heritage cannot boast so many images of a patron saint.

We shall take a walk in this impressive gallery of stone statues of St Blaise in Dubrovnik, created over the centuries, giving major impetus to the development of sculptural thought and practice, and emphasizing the political independence of the small but self-reliant Dubrovnik Republic. The process of Dubrovnik's gaining of independence is clearly noticeable in the gradual way in which St Blaise statues were created in the City. The oldest known, a Romanesque relief, dates from the 12th century. It is not known to which monument it originally belonged, but it has been preserved as spolia in the Church of St John the Baptist at Kono. The statue of St Blaise in the Gothic niche of the Port Gate was made around 1380, while the high relief of St Blaise

on Fort Puncjela dates from the first half of the 15th century. The latter is a rare example portraying the Saint sitting on a throne like a ruler, holding the City in his palm. The shell that arches over him, an ancient symbol of fertility and contemplation, is very much in evidence in Dubrovnik.

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

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

The Dubrovnik saint watches over the City from its most important buildings, such as the multifunctional Divona-Sponza Palace, whereas his statue – an exquisite piece of stone masonry – stands above the main entrance to the Rector's Palace. We conclude our walk with his glorious monumental sculpture on the top of the façade of the Saint's

magnificent Baroque church in the City centre, which were both designed and constructed in the early 18th century by Marin Gropelli. Later works of art include beautiful pieces by Marin Radica on the Cathedral façade and the dignified figure of the patron saint on the inner Pile Gate by Ivan Meštrović, both dating from the 20th century. However, the list of gallery exhibits bearing the image of Dubrovnik's legendary heavenly protector we have seen during this brief walk is by no means complete. The fact is that the statues of St Blaise reflect the development of artistic thought and practice from the Middle Ages right up to modern times.

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





CRKVA SVETOG VLAHA

S mještena u srcu Grada, uz najljepšu ulicu na svijetu i žilu kucavicu Dubrovnika – Placu, zbog svoje veličine popularno zvanu Stradun, ponosito se izdiže Crkva sv. Vlaha. Posvećena zaštitniku Dubrovnika, parcu sv. Vlahu, ova crkva postojano stoji već mnoga stoljeća simbolizirajući opstojnost ovoga bajkovitoga grada. Titular Crkve, sv. Vlaho postao je zaštitnikom Grada–države u davno doba, kada je po legendi 971. god. Dubrovnik obranio od napada mletačkih galija. Crkva je podignuta u baroknom obličju početkom 18. st. na izgorjelim ostatcima stare romaničke crkve iz 14. st. Stara crkva je preživjela veliku trešnju iz 1667., ali je nažalost izgorjela 1706. u silovitom požaru koji su na sam blagdan Duhova prouzročile neugašene svijeće, zapalivši njezinu drvenu unutrašnjost i proširivši se i na građevinu. Ostala je očuvana samo sakristija, koja je kasnije bila srušena. Zanimljivo je da je u spomenutom požaru potpuno uništen sav prebogati umjetnički i liturgijski inventar osim srebrnog kipa blaženog Vlaha mučenika (kako piše na ploči u Crkvi) izvađenog neoštećena iz pepela. Ova velebna srebrna, pozlaćena skulptura Parca, izrađena u jednoj od onda nadaleko poznatim dubrovačkim zlatarskim radionicama, u prvoj polovici 15. st., i danas resi glavni oltar ove Crkve. Novu baroknu crkvu zidali su spretni domaći graditelji od 1707.-1715. po nacrtima poznatog venecijanskog arhitekta i skulptora Marina Gropelija, koji je izradio i glavni oltar od mramora u njezinoj unutrašnjosti, kao i kip

sv. Petra nad vratima sakristije, te Ivana Krstitelja nad ulaznim vratima. Gropelijevi su i kipovi Sv. Vlaha, Vjere i Nade nad pročeljem i anđela nad portalom. Do danas se u crkvi sačuvalo pravo bogatstvo umjetničkih predmeta koji imaju i liturgijsku funkciju. Crkva ima i dva bočna oltara: i to lijevi Sv. Križa, kao što je bio i u romaničkoj crkvi, a desni Sv. Lucije na kom je slika Gospe s Djetetom, te sv. Vlahom i Emigdijem, zaštitnikom od potresa, rad domaćeg slikara Josipa Rossija iz 19. st. Ovaj grad ponikao na trusnom terenu bio je često meta jačim potresima, pa su vjernici i u Parčevoj crkvi postavili još jednog zaštitnika sv. Emigdija, da ih zaštiti od ove nepogode. Najljepši ures jednostavne unutrašnjosti ovog objekta je predivni drveni balatur nad glavnim oltarom. Ograda ovog pjevališta, na kom su i vrijedne orgulje, oslikana je u živom koloritu sa 7 slika sakralne teme od znamenitog dubrovačkog baroknog slikara Petra Matejevića. Motivi na poljima ograde su prikazi svetaca (sv. Cecilija i Vlaho) i anđela koji su uz to bogato dekorirani pozlatom. U bočnim dijelovima crkve, od kojih je desna sakristija, izložene su slike, raspela, srebrno crkveno posuđe, crkveno ruho, ukrasni predmeti od porculana većinom iz 18. st. Ove umjetnine su nabavljane u doba ponovne izgradnje crkve. Pet relikvija, odnosno moći sv. Vlaha, čuvaju se danas u Moćniku stolne crkve Uznesenja Marijina, umetnute u raskošne srebrne okvire oblika krune, ruku, noge i pokaznice koje potječu iz 11., 12., 14. i 15. st. U Parčevoj crkvi nešto je umjetničkog materijala iz 19. i

20. st. što govori o kontinuiranoj brizi župnika Sv. Vlaha kao i vjernika da im ova crkva što ljepše izgleda. Tako je u nedavnoj prošlosti uz renesansne kipove svetaca Vlaha i Jerolima, isklesanih od ruku vrsnog bračkog kipara Nikole Lazanića iz 15. st., postavljen kip Parca izrađen po uzoru na istu skulpturu velikana hrvatskog modernog kiparstva, Ivana Meštrovića. Poseban ugođaj ovom skladnom interijeru daju dugine boje svjetlosti koja se probija kroz umjetnički izuzetno izvedene vitraje, izrađene od istaknutog domaćeg slikara Iva Dulčića sredinom 20. st. Na zidovima crkve vise brojne slike svetaca naslikanih rukom manje poznatih talijanskih slikara. U desnoj, staroj sakristiji, visi zanimljiva slika na platnu, iz 18. st., na kojoj je prikaz potresa koji ruši kuće, palače i zvonike Dubrovnika te parca Vlaha koji moli milost za svoj Grad. To je dokaz koliko su stanovnici Dubrovnika bili povezani sa svojim zaštitnikom, a to su i danas. Njemu su posvetili jednu od istaknutih crkava, njegovim su kipom resili sve javne građevine, kule, portale i važne dijelove zidina. Ovaj stari biskup i parac štitio je stoljećima svoj Grad. Tijekom agresije na Hrvatsku crkva je bila pogođena više puta, pa joj je bilo oštećeno pročelje, stubište s balustradom, portal, vitraji i krov. U žestini najjačih razaranja Grada, 6. prosinca 1991., Dubrovčani su molili vlasti da se otkrije jedan od kipova sv. Vlaha, koji je bio zaštićen drvom od eventualnog oštećivanja, kako bi usmjerivši svoj pogled prema neprijatelju ponovno pokušao zaštititi Dubrovnik i donijeti mu željeni mir.

ST BLAISE'S CHURCH

The Church of St Blaise is situated in the heart of the City, in the most beautiful street in the world and the main artery of Dubrovnik – Placa, called the Stradun for its size. Dedicated to the patron saint of Dubrovnik, the church has symbolised the survival of this fairy-tale city for centuries. St Blaise became the patron of the City-Republic a long time ago. The legend says that he protected Dubrovnik from the attack of Venetian galleys in 971 A. D. Early in the 18th century the baroque church was built on the foundations of an old Romanesque 14th century church. Having survived the great earthquake in 1667, the latter was unfortunately destroyed on Whit Sunday in 1706 in a huge fire caused by the candles that initially burned the wooden interior and then spread to the structure itself. The sacristy was the only part that survived. Interestingly enough, the only saved object of the immensely rich collection of artwork and liturgical items was a silver statue of the blessed martyr Blaise (according to the writing on the church plate), found intact under the ashes. This magnificent silver and gold-plated statue of the patron, manufactured in one of the widely-known goldsmith workshops of Dubrovnik in the first half of the 15th century, still stands in the main altar of the church. The new baroque church was built by local constructors from 1707 – 1715, after the design of the renowned Venetian architect and sculptor Marino Gropelli, who himself made the marble main altar, the St Peter's statue above the sacristy door, and the statue of John the Baptist above the main entrance.

Gropelli also made the statues of St Blaise, Faith and Hope on the top of the façade, as well as the Angel above the portal. A large number of art objects that also have liturgical function have been preserved. The church has two side altars: the altar of St Cross to the left, like the one that used to stand in the Romanesque church, and the altar of St Lucia with the paintings of Madonna with the Infant, of St Blaise and of St Emigdi, protector from the earthquake, oeuvres of the local painter Josip Rossi (19th century). Dubrovnik is situated in a seismically active region. The people of faith so installed yet another patron (St Emigdi) to protect them from this calamity. The most beautiful part of the church is the beautiful wooden gallery above the main altar. The fence of the gallery, holding a valuable organ, is covered by seven paintings on religious themes made by the famous Dubrovnik baroque painter Petar Matejević, presenting the saints (St Cecilia and St Blaise) and the angels, all heavily plated with gold. The aisles, of which the one to the right is the sacristy, contain paintings, crucifixes, silver receptacles, mass vestments and porcelain ornaments, mainly from the 18th century. These art objects were provided in the time when the church was rebuilt. In the present time five relics of St Blaise are kept at the reliquary of the Cathedral of Assumption, encased in luxurious silver frames in the shapes of a crown, hands, a leg and a monstrance dating back to the 11th, 12th, 14th and 15th century, respectively. The objects of art from the 19th and 20th century testify to the continuous care of the parish priests and the congregation for their

church. Thus, a St Blaise's statue made by the great Croatian modern sculptor Ivan Meštrović was installed next to the renaissance statues of St Blaise and St Jerome made in the 15th century by Nikola Lazanić, the renowned sculptor from the Island of Brač. The interior of the church is illuminated in a special way by the rays of light coming through the fine stained-glass windows painted by the famous local painter Ivo Dulčić in the middle of the 20th century. There are many paintings of saints made by lesser-known Italian painters on the church walls. In the old sacristy to the right there is an interesting 18th century oil painting of an earthquake destroying the houses, palaces and bell towers of Dubrovnik, with St Blaise pleading for mercy for his City. It illustrates the long time bond between the residents of Dubrovnik and their protector that has continued till the present time. They dedicated one of the major churches to St Blaise, and installed his statue on every public building, fortress, façade and city walls. In return, the old bishop and patron has been protecting his city for centuries. During the aggression on Croatia, St Blaise's Church was hit several times and its facade, the stairway with a balustrade, the portal, the stained-glass windows and the roof were damaged. During one of the most severe bombardments of the City on 6th December 1991, the residents of Dubrovnik required from the city authorities to uncover one of St Blaise's statues, previously panelled in wood to be saved from damage, so that he could protect and bring peace to Dubrovnik one more time.



BARJACI

- nebeske vertikale u čast sv. Vlaha

Parčevu Festu u Gradu bilo bi nemoguće zamisliti bez gradskih barjaka i, dakako, barjaka svih onih crkvenih bratovština s nekadašnjeg područja Dubrovačke Republike, što su simbolizirali Festu sv. Vlaha kao državnu svetkovinu. Republika je širom svog teritorija, od Konavala, Župe i Rijeke dubrovačke, preko Dubrovačkog primorja, poluotoka Pelješca, sve do Mljeta i Lastova, gradeći svom svecu zaštitniku crkve- širila njegov kult. Ukinućem Republike, Festa se nužno usklađuje s nesklonim vremenima, no srž joj ostaje ista: štovati svoga Parca, pa joj na svečanost u Grad, po vjekovnoj tradiciji, dohodi s barjacima svojih župa vjerni puk, što se zadržalo do danas. U starini je na Festu pristizalo oko pedesetak barjaka, danas ih i do 160 sudjeluje!

Kao što su trombunjeri i Gradska glazba zvučni okvir Feste, tako im barjaci daju upečatljiv likovni i scenografski okvir i ugođaj, a sudjeluju u vlašičkoj proslavi od Kandelore do Gorice sv. Vlaha, od otvaranja Feste do završnice. Uz barjake gradskih župa, na Festi su kroz povijest sudjelovali barjaci i barjaktari gradova i sela s istočne i zapadne strane Republike, ponosno koračajući u procesiji pod svojim barjacima, odjeveni u najsvečanije nošnje, zvane „zlatna roba“, urešeni zlatnim nakitom. Možemo tek zamisliti raskošno izvezene barjake, njihove likove, obrube, šare, boje, zlatoveze. Jedan od ljepših današnjih je barjak župne Crkve sv. Srđa i Bahka iz Pridvorja iz 1933., zavjetni

dar kapetana pomorskog Vukića iz Lovornog. Dirljiva je priča, kako je jedna mlada Župka, Ane Račić, u njedrima sačuvala barjak sv. Ivana iz Plata u vrijeme rusko-crnogorskog ratnog pustošenja Dubrovnika 1806. godine, pa danas taj barjak ima posebno mjesto u procesiji - među gradskim barjacima!

Barjaci se susreću na Kandeloru, kada poslijepodne barjak sv. Vlaha okuplja gradske barjake, ispred Parčeve crkve. Sutradan, na blagdan, rano ujutro gradski barjaci kreću ispred Crkve sv. Vlaha na Ploče dočekati barjake s istočne strane, te s njima idu na Pile pričekati barjake sa zapadne strane. Zajedno ulaze u Grad pokloniti se Svečevoj crkvi i sudjelovati u procesiji. Gradski barjaci se ponovno okupljaju u prvu nedjelju po blagdanu prema Gorici i natrag, završavajući Festu, spuštajući s Orlandova stijega bijeli svečani barjak s likom sv. Vlaha.

Posebno je važno izvijanje, ili *povijanje barjaka*, prava je to umjetnost! I velika čast za barjaktara. Jer, prema riječima uvaženog, ponajboljeg barjaktara gospara Antuna Knega, najprije se barjak pokloni pred Parcem tri puta, slijedi poklon tri puta u desno, tri u lijevo, a *valja ga vrćet u ruci da se ne zamota oko lance, cijelo vrijeme mora lepršati onoliki koliki jest, valja za to imati i snage i umijeća, ali za Parca ništa nije teško.*

Divni su barjaci u ponosnoj povorci u procesiji, kulminantnoj točki Feste. Onako slikoviti, vitki, i visoki - nebeske su vertikale Parcu u čast.







FLAGS

*- Heavenly Uprights
in Honour of Saint Blaise*



It would be impossible to imagine the festival of Dubrovnik's Patron Saint without the city flags and, of course, without the flags of all the church guilds which symbolised the Festival of St Blaise as a public holiday in the one-time area of the Dubrovnik Republic. The Republic spread the cult of its Patron Saint building churches in his honour all over its territory – from Konavle, Župa and Rijeka Dubrovačka, through Dubrovačko Primorje and the Pelješac Peninsula, to the Islands of Mljet and Lastovo. After the abolition of the Republic, the Festival had to adjust to unfavourable times, however, its essence remained unchanged: the honouring of its Patron Saint. Following a tradition going back hundreds of years, the faithful from all the parishes came to the City, carrying their flags, to celebrate the Festival, a custom which has survived up to this day. In the past, around fifty flags used to be carried to the Festival, and today their number has increased to 160!

Just as the musket-bearers and the Dubrovnik Brass Band create the background music for the Festival, the flags create an impressive visual and scenographic impression, taking part in the celebration from *Kandelora* (Candlemass) to *Gorica sv. Vlaha* (the Hill of St Blaise), from the Festival's opening to its closing ceremony. Alongside flags from the city parishes, flags and flag-bearers from villages and towns from the eastern and western sides of the Republic have taken part in the Festival throughout history, walking proudly in procession beneath their flags, dressed in their most festive clothes known as "golden robes", and adorned with gold jewellery. We can only imagine the lavishly embroidered flags, the images on them, their trimmings, ornaments, colours and gold embroidery. One of today's most beautiful flags is that of the parish

church of St Srđ and Bakh (St. Sergius and Bakhos) of Pridvorje from 1933, the votive gift of sea captain Vukić of Lovorno. There is a moving story of a young woman of Župa, Ane Račić, who safeguarded in her bosom the flag of St Ivan (John) of Plat during the Russian-Montenegrin plunder of Dubrovnik in 1806. Today, this flag holds a special place in the procession – among the city flags!

One can see the flags on Candlemass, when in the afternoon the city flags are assembled around the flag of St. Blaise in front of the Patron Saint's Church. The following day, in the early morning of the Saint's Day, the city flags move from St Blaise's Church to Ploče to welcome the flags from the eastern side, and together proceed to Pile and wait for the flags from the western side. All together they enter the City to bow down before the Patron Saint's Church and to take part in the procession. The city flags are gathered together again on the first Sunday following the holiday. They make their way towards Gorica and back, and conclude the Festival by lowering the white ceremonious flag with its image of St Blaise from the Orlando Column.

The *twirling of flags* is highly important and a true art! And a big honour for the flag bearer. In the words of the esteemed and finest flag carrier, Mr. Antun Knego, the flag first of all is dipped before its Patron Saint three times. After that, it is dipped three times to the right and three times to the left. *It should rotate in the band avoiding being wrapped around the lance, and it should billow out fully. One should have both the strength and skill to do it, although nothing we do for our Patron Saint is difficult.*

The flags look magnificent in the proud pageant, procession, the highlight of the Festival. Picturesque, slim and tall, they are heavenly uprights in honour of Saint Blaise.



GRLIČANJE

Po zagovoru svetoga Vlaha...

PO ZAGOVORU SVETOGA VLAHA

BISKUPA I MUČENIKA,

OSLOBODIO TE BOG BOLESTI GRLA

I DRUGOGA ZLA. AMEN.

Molitva je koju u vrijeme Feste sv. Vlaha – stoljetne vjerske, državne i narodne svečanosti – neumorno izgovaraju svećenici pri obredu u vazda prepunoj Crkvi sv. Vlaha u Dubrovniku. Prinose se tada svakom vjerniku pod grlo dvije spojene, spletene goruće svijeće, koje mu obujmljuju lice, te svaki svečevom oltaru okrenuti vjernik prima blagoslov. U Dubrovniku se taj obred naziva grličanje. Ono je nerazdvojni dio bogatog tradicijskog ceremonijala Feste sv. Vlaha, najdražega i najsvečanijega blagdana Grada i njegovih stanovnika, svjedočeći ukorijenjenost, prožetost i identitet Grada kroz štovanje kulta svog milenijskog zaštitnika.

U ozračju Feste, svake veljače, odvija se ustaljeni ceremonijal, osobito intenzivno za Trodnevlja koje prethodi samom blagdanu 3. veljače. Na blagdan Svijećnice (spomendan Očišćenja Marijina), 2. veljače ili dubrovačke Kandelore, u povijesti za vrijeme Dubrovačke Republike u suton bi se odvijala procesija sa svijećama u kojoj su hodili svi državni časnici, lučki poglavar i admiral Republike. Vlada se male katoličke države skrabila od najstarijih vremena da joj pristupe sve bratovštine

s određenim brojem svijeća koje su se imale kao poklon prinjeti Blaženoj Gospi i Parcu zaštitniku. Malo je vijeće Republike tako 1448. odredilo da svaki zanatlija ima tog dana donijeti voštanicu na poklon, čak je bila određena i globa od pet perpera svakome majstoru koji bi došao bez voštanice i prinosa prvostolnici Gospe Velike. U poslijepodnevnom se satima na Kandeloru, u Crkvi sv. Vlaha, slavila Večernja i pjevala njegova himna, zatim bi se blagoslovile svijeće, kojima bi svećenik nakon Večernje i na svečev dan grličao Dubrovkinje, Dubrovčane i njihove uzvanike da im isprosi od sv. Vlaha oslobođenje od grlice ili gronice, kako se negda nazivala grlobolja – na spomen čudesnog izliječenja bolesti grla koja je svetac za života učinio.

Sveti Vlaho (Supr Vlas, Sanctus Blasius, Blaž) poznati i iznimno krjeposni liječnik iz Male Armenije, rođen u antičkoj Sebasti, biskup i mučenik pogubljen 316. g. učinio je za života mnoga čuda, od kojih je najpopularnije ono s ribljom kosti. Kada se progonjen kao kršćanin, u Licinijevo vrijeme, sklonio u planine Kapadocije, otkriven od namjesnikove vojske i sproveden u Sebastu – na putu je ozdravio dijete kojemu je u grlu zapela riblja kost i prijetilo mu je gušenje na majčinim rukama. Vlaho, tada liječnik,

je uzeo dvije svijeće, koje je majka dan prije, na Svijećnicu, donijela kao zavjetni dar, upalio ih i postavio u obliku križa sv. Andrije, taknuo grlo bolesnoga djeteta i odmah ga ozdravio. To će ga čudo svrstati među 14 svetih nebeskih pomoćnika, te će mu u hagiografskoj hijerarhiji pripasti zaštita od bolesti grla. Vjerni i sv. Vlahu odani Dubrovčani stoljećima pristupaju njegovu oltaru, da bi pod plamenom voštanica harno molili svog milog zaštitnika, svoga Parca, utjecali mu se i tražili njegov zagovor. Vrijedno je naći se u Dubrovniku u vrijeme Feste sv. Vlaha. U slikovitoj svečanosti, koja kulminira veličanstvenom procesijom kroz Grad, a u njoj sudjeluje sav dubrovački puk, selo i grad, biskupi, svećenici, redovnice, redovnici sa svetačkim moćima u relikvijarima, s barjacima žarkih boja, mirisom dima trombuna, šarenilom kostima i nošnji, slavljenjem mira, slobode i života. Teče povorka svake godine kao sublimirana životna stvarnost duge dubrovačke povijesti. U dubrovačkim festama, osobito tradicionalnoj Festi svetoga Vlaha, sveprisutnoga Parca, može se toliko toga naučiti o poštovanju i dragocjenosti života.

THROAT BLESSING CEREMONY

By pleading of St Blaise...

BY PLEADING OF ST BLAISE,
THE BISHOP AND MARTYR,
MAY GOD RELIEVE YOU OF AILMENTS
OF THE THROAT AND OF OTHER EVILS.
AMEN.

This is a prayer that the priests repeat tirelessly during the ceremony in the crowded St Blaise's Church in Dubrovnik on St Blaise's Day, the centuries long religious, state and folk festival. The priests place two connected burning candles against the throat of each congregation member, encircling his face, and he receives the blessing facing the altar. This ceremony is called the throat-blessing (*grličanje*). It is an inseparable part of the rich traditional ceremonial of St Blaise's festivity, the favourite and the most solemn holiday of Dubrovnik and its population, bearing testimony to the profound and thousand-year old connection between the City and its patron. The ceremonies repeating every year are particularly intensive within three days preceding the 3rd February. On the Candlemas (2nd February), locally called *Kandelora*, the Old Dubrovnik Republic statesmen, the harbour superior and admirals used to walk in a procession with lit candles at sunset. From the oldest times the government of this small Catholic state required from all the fraternities to provide a certain number of candles as presents to Our

Blessed Lady and to the patron saint. In 1448 the Minor Council passed an order for each craftsman to bring a candle and a donation to the Cathedral on that day, with a five-perper penalty for those failing to do so. In the afternoon the people would attend the festive service at St Blaise's Church and sing his hymn. After the mass, the priest would perform the throat-blessing ceremony, praying to St Blaise to relieve men and women of Dubrovnik of sore throat, in the memory of miraculous healings that the saint had performed during his lifetime.

Saint Blaise (*Supr Vlas*, *Sanctus Blasius*, *Blaž*), well known and virtuous physician from Asia Minor, born in the ancient city of Sebaste, bishop and martyr executed in 316 A. D., performed many miracles during his lifetime. The best known is the one with a fishbone. Living in the times of Licinius, he was persecuted as a Christian. The soldiers found him hiding in the mountains of Cappadocia, and took him to Sebasta. On the way there he healed a child with a fishbone in his throat, who was about to choke to death in his mother's arms. St Blaise lit two votive candles, which the child's mother

had brought for Candlemas the previous day, created the St Andrew's cross, and touched the throat of the child, who recovered at once. The miracle made St Blaise one of the fourteen Heavenly Assistants, in charge for curing throat diseases according to the hagiographic hierarchy. The worshippers of St Blaise in Dubrovnik have been honouring their beloved protector and patron for centuries, praying for his custody and blessing.

Dubrovnik is worth visiting during the Festival of St Blaise. The picturesque festive event culminates in the procession through the City, with the residents of Dubrovnik and its region, together with bishops, priests, nuns, and monks carrying the relics in reliquaries, with bright coloured flags, the smell of the gun powder, the colourful costumes, all celebrating peace, freedom and life. Every year the procession takes place as a sublimated reality of the long history of Dubrovnik. One can learn a lot about honouring the preciousness of life visiting the festivities in Dubrovnik, particularly the traditional Festival of St Blaise, the omnipresent patron saint.





GORICA SVETOGA VLAHA

Sveti svjetionik na skladnom brijegu

STARA MOLITVA SVETOM VLAHU NA GORICI

SVETI VLAHO OSTANI NAM SVED
LJUBEZNI NAŠ OTAC
I VJEKOVNI ČUVAR
I PUKA NAŠEG PROTETUR,
I MILOSRDNI SAMARITANAC
KOJI ĆE U NEIZMJERNOJ SVOJOJ
DOBROTI I LJUBAVI
IZLJUBIT I POMAZAT,
IZLIJEČIT NAŠE RANE.

Dubrovčani su svome zaštitniku svetome Vlahu podigli u samom Gradu i izvan njega, na nekadašnjem teritoriju Dubrovačke Republike, mnoge crkve. Štujući svoga parca, u davnini su mu na brežuljku i predjelu Gorica, staroj svojoj djedovini, u nekadašnjoj Gruškoj parokiji, sagradili zavjetnu crkvu. Kroničari drže da se to zbilo u 11. st. Crkva svetoga Vlahu na Gorici, po vremenu od kada se spominje, najstarija je danas postojeća



crkva posvećena svetome Vlahu izvan gradskih zidina. Prvi poznati dokumenti o toj crkvi na Gorici nalaze se u nekim testamentima iz 13. i 14. st. Tako, prema izvornoj arhivskoj ispravi iz 1255., Miho Ranjina, crkvi “Sancti Blasii de Gravoso” daruje srebrni kalež i naređuje da se taj kalež ne smije otuđiti, nego samo u slučaju, ako bi crkvu bilo potrebno popraviti “zdvora i unutra”. Darovani se kalež nije sačuvao, no unutrašnjost crkve čuva slikani poliptih na ogradi balatura sa likom Gospe i osam svetaca. Posebno je vrijedna skulptorska umjetnina — drveni, polikromirani kip svetoga Vlahu s tamnom bradom i brkovima, crnomanjastog, armenskog tipa, visine oko sedamdeset centimetara. Datira se u 15. st., a jedini je takav prikaz Sveca na cijelom dubrovačkom području. Kip je nedavno restauriran.

CRKVA SVIH DUBROVČANA

Današnja Crkva svetoga Vlahu na Gorici građevina je iz 1857. godine, a zanimljivo je za tu crkvu da je tijekom stoljeća više puta bivala oštećena ili razorena potresom, vremenskim nepogodama, udarima groma i požarom, a naročito ratnim bombardiranjem. Njezin izloženi položaj na hridi, pećini nad otvorenim morem, konstantno slijeganje terena pod njom, te utvrđena geološka situacija pomicanja stijenskih masa na kojoj je zavjetna crkva locirana uvjetovalo je kroz stoljeća česte popravke crkve i njezino obnavljanje sve do našega vremena.

Rado joj i sa zanosom hodočaste mnogobrojni Dubrovčani u završnici Feste svetoga Vlahu, a štuju je i pomorci, koji su je kroz stoljeća čistili i pozdravljali kad bi se otiskivali ili vraćali s dalekih mora. Bila im je i ostala poput svetog svjetionika, onako mala, s vitkim čempresom o boku, na visini skladnoga brijega, na stijenskoj uzvisini s koje puca neusporediv panoramski

pogled na Grad, Lokrum, Župu, Cavtat, dubrovačke otoke i pučinu. Po tradiciji, u prvu nedjelju po Svečevoj festi, u rane jutarnje sate ispred Crkve svetoga Vlahu u Gradu, uz zvonjavu svih gradskih zvona okupi se vjernički puk, trombunjeri, svi gradski barjaci, a prate ih svečano odjeveni festanjuli — pa se zapute prema Gorici svetoga Vlahu. Kratko je prvo zaustavljanje kod Orsatove ulice na Boninovu gdje se obavlja poklon barjaka prema crkvi na Gorici. Tu im se pridružuje barjak Crkve svetoga Đurđa iz Tri crkve, a onda još i barjak Gospe od Milosrđa. Tihi hodočasnički uspon na Goricu, služba Božja u svečevoj zavjetnoj crkvi, zahvala svecu-zaštitniku, trenutci kontemplacije i ljepote u krajoliku, a onda povratak istim putem do središta Grada stoljetna su tradicija. Dostojanstveni barjaktari natječu se u završnom izvijanju barjaka pozdravljajući Svečev hram, rektor Crkve obznanjuje završetak Feste, zvone sva gradska zvona, a festanjuli spuštaju zastavu s Orlandova stupa. Lijepa dubrovačka tradicija. Gorica svetoga Vlahu. Mala, zavjetna crkva nije samo crkva Župe svetoga Mihajla kojoj pripada, već crkva svih Dubrovčana i svih pomoraca koji crkvu časte, održavajući Tradicionalno i vjerno štovanje svoga zaštitnika svetoga Vlahu. To Dubrovnik i Dubrovčane čini osobitima, drugačijima— i ispunja ih istinskim i opravdanim ponosom.

THE HILL OF ST. BLAISE

Saint Lighthouse on the harmonious hill

Dubrovnikers have built a number of churches to their protector St. Blaise, in the city itself and outside of it, on the entire territory of the former Dubrovnik Republic. Among them is the votive church on the hill called Gorica, in what was the parish of Gruz, thought to have been built in the 11th century. By the time of its first mention, it is the oldest existing church dedicated to St. Blaise outside of the City Walls.

Earliest known documents related to the church on the Gorica Hill are found in some testaments from 13th and 14th centuries. So for instance, the original document from 1255 quotes the donation of a silver chalice done by Miho Ranjina to the church 'Sancti Blasii de Gravoso', willing that it should never be alienated, except in cases of necessity of restoration of the church 'on the outside and on the inside alike'. The doom of the chalice is not known, however, the interiors of the church cherish the painted polipthych on the front wall of the balcony, showing Our Lady and eight saints. Real treasure is the wooden polychrome statue of S. Blaise, some 0.70 m tall, with dark beard and moustache. It is placed in the 15th century, as the only presentation of St. Blaise of the sort in the entire area. The statue has been restored recently. Today's church of St. Blaise on Gorica is from 1857.

Interesting is the fact that in its history the church was hit many times by earthquakes, lightning, fires, bombardments and other calamities. Its exposure on the tip of a rock, a cove above the open sea, and the constantly sliding ground have required frequent works and restoration over the centuries, until our very day.

Thousands of worshippers pilgrim to the church at the closing of the festivities of the Saint each February. Equally, it is especially observed by the sailors who have saluted it from the sea at departure and at every happy return home. Tiny, with a lithe cypress tree at its hip, the church has remained to be their particular lighthouse on the harmonious slope offering an incomparable view on the city, the island and the whole area south and north.

By the tradition, each Sunday after the Saint's Day, worshipping congregation, the fusiliers, standard-bearers from the whole area, in the company of the festively clad masters of ceremonies, gather at an early morning hour in front of the Saint's church in town, and depart in procession to the church on Gorica. A salute of the banners to Gorica stops the procession on the top of Boninovo, where more standard-bearers join in. The silent procession reaches the church on the hill for a service, for gratitude to the protector, for moments of contemplation and

pleasure in the beautiful nature. Back in town, the ceremonious standard-bearers compete in banner waving to salute the Saint's temple one more. The Rector of the Church announces the end of the festivities, all church bells in town ring; the masters of ceremonies haul the Saint's banner from Orlando's Column. Another precious tradition of Dubrovnik. The small votive church of St. Blaise on Gorica is not only the church of the parish of St. Michael's it belongs to; it is the church of every person in Dubrovnik and of every sailor observing the old Saint. To the honour and pride of all.

OLD PRAYER TO ST. BLAISE ON GORICA

SAINTE BLAISE, MAY YOU NEVER
CEASE TO BE OUR FATHER,
THE ETERNAL PROTECTOR
OF OUR HUMBLE POPULATION,
THE MERCIFUL SAMARITAN
WHOSE KISSES OF ENDLESS LOVE
AND GOODNESS
WILL HEAL AND ANOINT OUR WOUNDS.

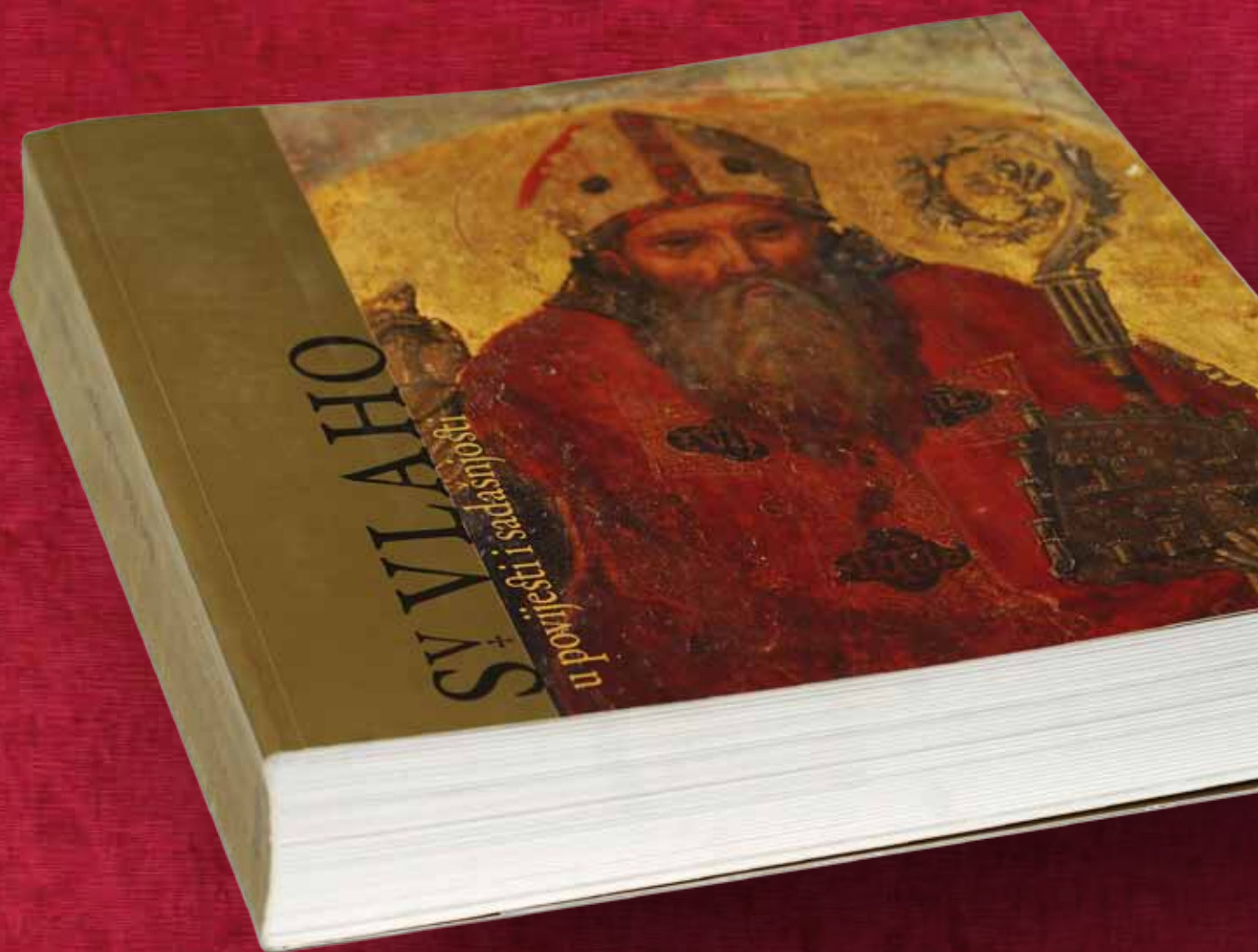


DU'M

DUBROVAČKI MUZEJI
DUBROVNIK MUSEUMS

Katalog izložbe može se kupiti
u muzejskoj prodavaonici
Dubrovačkih muzeja,
u Kneževu dvoru,
Pred Dvorom 3
u Dubrovniku.

The exhibition catalogue
may be purchased
in the museum shop
of Dubrovnik Museums
in the Rector's Palace,
Pred Dvorom 3,
Dubrovnik.



„SVETI VLAHO U POVIJESTI I SADAŠNOSTI“

„Sveti Vlaho u povijesti i sadašnjosti“ bio je središnji izložbeni projekt Dubrovačkih muzeja u 2012. godini i prva sveobuhvatna izložba dosad posvećena stoljetnom dubrovačkom svetom zaštitniku i simbolu Grada. Tisućljetno čašćenje svetoga Vlaha u Gradu pod Srđem, koje je i danas zadržalo jednaki sjaj i jačinu, rezultiralo je upisom dubrovačke Feste na prestižnu Unescovu Reprezentativnu listu nematerijalne kulturne baštine čovječanstva 2009. godine. Izložba je tako organizirana u ozračju toga priznanja te u povodu 1040. obljetnice štovanja dubrovačkoga parca i 140. obljetnice osnutka Dubrovačkih muzeja. Izložba i prateći projekt među kojima je i bogati katalog izložbe, priređeni

su sa svrhom podizanja razine svijesti o ulozi svetoga Vlaha u povijesti i sadašnjosti Dubrovnika i dubrovačkoga kraja, pokazujući bogatstvo povijesnog, likovnog i kulturnog naslijeđa koje su Grad i njegova okolica baštinili zahvaljujući tradiciji Parčeva štovanja, te s ciljem povećanja razine prepoznatljivosti svetoga Vlaha kao dubrovačkoga nebeskog zaštitnika. Dubrovnik odabire svojega poglavitog zaštitnika u ranim stoljećima uspostavljanja svojega identiteta. Početci štovanja smještaju se između polovine 10. stoljeća, od kada datira legenda o njegovoj pomoći Gradu tijekom mletačke opsade, i druge polovine, odnosno kraja 12. stoljeća, kada se u dokumentima javljaju prvi spomeni o Festi. U isti vremenski raspon dubrovački kroničari stavljaju i dolazak prvih Svečevih moći u Grad, koje su pristizale u Europu iz Male Armenije, gdje je na prijelazu iz 3. u 4. stoljeće živio ovaj sebastski biskup i mučenik. Nakon što mu se kult proširio na Zapadu, a potom i po cijelom Svijetu, u srednjem vijeku sveti Vlaho postaje jednim od najštovanijih svetaca, kojemu su posvećene brojne crkve, samostani i umjetnička djela. Njegove moći čuvaju mnogi gradovi, među njima i Dubrovnik, u kojem se nalazi jedno od njegovih najstarijih i najpoznatijih svetišta. U Dubrovniku se čuvaju i najvažnije Svečeve relikvije, koje su bile temelj ranoj uspostavi kulta, koji je u Dubrovačkoj Republici

više služio državnoj nego crkvenoj svrsi, pa sveti Vlaho postaje glavnim simbolom dubrovačke državnosti i najjačim obilježjem njezine neovisnosti i kolektivnog identiteta, a njegova svetkovina središnjim državnim blagdanom. Otada je lik biskupa s pastoralom i modelom Grada u ruci nazočan u svim aspektima života dubrovačke sredine, a prožimanje Grada i Sveca traje i danas.

Katalog izložbe „Sveti Vlaho u povijesti i sadašnjosti“ reprezentativno je izdanje u kojem se po prvi put sveobuhvatno obrađuje tema stoljetnoga dubrovačkog svetog zaštitnika i simbola Grada. Tiskan na 536 stranica i s preko 450 ilustracija u boji konceptijski se podudara s tematskim cjelinama izložbe. Uz uvodnu riječ i odabir literature, sadržava dvadeset poglavlja popraćenih katalogima predmeta. U njima je detaljno obrađeno 297 izložaka, koji obuhvaćaju djela sakralne, književne i glazbene umjetnosti i ostvarenja moderne i suvremene likovnosti. Tematska poglavlja popraćena su sažetcima na engleskom jeziku. Na tekstovima kataloga i izložbe radilo je 16 autora, među kojima i vanjski suradnici, mahom ugledni znanstvenici, vrsni poznavatelji dubrovačke baštine. U katalogu su i radovi autorica Sanje Žaja Vrbica „Dubrovački parac u modernoj i suvremenoj likovnosti“ i Slavice Stojan „Sveti Vlaho u hrvatskoj književnosti“, čije sažetke možete pročitati u nastavku.



“ST BLAISE IN HISTORY AND THE PRESENT”

“**S**t Blaise in History and the Present” was the main exhibition project of Dubrovnik Museums in 2012; it was the first ever comprehensive exhibition dedicated to the age-old patron saint of Dubrovnik as well as the symbol of the city. The millennial veneration of St Blaise in the city at the foot of Mt Srđ, which has retained even today all of its brilliance and strength, had resulted in the inscription of the Dubrovnik Feast in the prestigious UNESCO List of the Intangible Cultural Heritage of Mankind in 2009. The exhibition was accordingly organised in the spirit of this accolade as well as to mark the one thousand and fortieth anniversary of veneration of the Patron and the one hundred and fortieth anniversary of the founding of Dubrovnik Museums. The exhibition and the accompanying projects, among which was the lavish catalogue of the exhibition, were put on with the purpose of raising the level of awareness of the role of St Blaise in the history and the present of Dubrovnik and the region around it, demonstrating the richness of the historical, artistic and cultural heritage that the city and environs have inherited thanks to the tradition of veneration of their Patron. A parallel aim was to the recognisability of St Blaise as the heavenly protector of Dubrovnik. Dubrovnik selected its main protector in the early centuries of the establishment

of its identity. The beginnings of the cult are to be found between the middle of the 10th century, from which dates the legend of his succour of the city during a siege by the Venetians, or else the end of the 12th century, when the first mentions of the Feast are recorded in the documents. The Dubrovnik chroniclers place the arrival of the first relics of the saint to the city in the same period. They made their way to Europe from Lesser Armenia, where this martyr, bishop of Sebastea, had lived at the turn of the 3rd and 4th centuries. After the cult had spread to the West, and then worldwide, in the Middle Ages St Blaise became one of the most revered of the saints, with numerous churches, monasteries and works of art dedicated to him. His relics are held in numerous cities, including Dubrovnik, in which there is one of his oldest and best known shrines. Dubrovnik also looks after the most important of the saint’s relics, the foundation for the early establishment of the cult, which in the Dubrovnik Republic was of even more utility to the state than the church, St Blaise becoming a symbol of Dubrovnik statehood and the strongest emblem of its independence and collective identity, his feast taking its place as the most important state holiday. Since then the likeness of the bishop with his crosier and the model of the city in his hand has been present in all aspects of the life of the Dubrovnik milieu; the permeation of city and saint is still continuing.

The catalogue of the exhibition “Saint Blaise in History and the Present” is a sumptuous edition in which for the first time the theme of the Dubrovnik holy patron since time out of mind and symbol of the city is dealt with in a comprehensive manner. It is printed on 536 pages and has over 450 colour illustrations, coinciding in its concept and organisation with the thematic units of the exhibition. Along with the introduction and selective bibliography, it has twenty chapters accompanied with catalogues of objects. Two hundred and ninety-seven objects are discussed in detail; they cover works of religious, literary and musical art as well as creations of the modern and contemporary fine arts. The thematic chapters are accompanied by summaries in English. Sixteen authors worked on the texts of the catalogue and exhibition, including several consultants, all distinguished for their scholarship and outstandingly versed in the Dubrovnik heritage. Included in the catalogue are the papers by Sanja Žaja Vrbica, “The Dubrovnik Patron in Modern and Contemporary Fine Arts” and Slavica Stojan, “St Blaise in Croatian Literature”, summaries of which can be read in the following pages.

DUBROVAČKI PARAC U MODERNOJ I SUVREMENOJ LIKOVNOSTI

Razdoblje dulje od 160 godina u sebi sjedinjuje niz turbulentnih društvenih događaja, koji su intenzivno utjecali i na umjetničke pojave. Rađanje moderne umjetnosti od pojave impresionizma na donjoj margini zadanog intervala obilježilo je posvemašnje oslobađanje likovnih umjetnika od utvrđene hijerarhije tema i tradicionalnih slikarskih postupaka, te afirmaciju do tada zanemarenih sadržaja. Sakralna umjetnost pritom je sve manje zastupljena u djelima umjetnika, osobito od prvih desetljeća 20. st., razdoblja brze izmjene avangardnih kretanja, odlučno suprotstavljenih svim ograničenjima i konvencijama. Nekadašnja promicateljska uloga Crkve pri uvođenju novih umjetničkih stilova također je promijenjena, a moderni stilovi u tom razdoblju ulaze u sakralne prostore s vremenskim zaostatom. Gospodarske prilike u Dubrovniku tijekom prvog dijela razmatranog razdoblja, te nepovoljan položaj u izbočenoj pograničnoj zoni Habsburške Monarhije, uvjetovali su smanjeni broj sakralnih narudžbi, a razdoblje između dva svjetska rata i doba nakon Drugoga svjetskog rata također nisu rezultirali znatnim brojem novozavjetnih kompozicija. Nadalje, unutar korpusa sakralnih izvedbi koncentriranjem na temu sv. Vlaha bilježimo vrlo mali broj djela likovnih umjetnosti. Nakon 1991.

godine, promjenom odnosa prema religiji, povećava se broj djela sakralne tematike, no prikazi sv. Vlaha i dalje su iznimno rijetka tema suvremenih umjetnika, pa je stoga ukupan broj radova kojima raspoložemo vrlo malen. Fond djela povećavaju radovi zabilježeni u dubrovačkom tisku tog razdoblja, danas poznati samo po reprodukcijama, i djela inkorporirana u arhitekturu (zidne slike, skulpture, vitraji). U rasponu djela od najranijih oltarnih pala Mata Celestina Medovića, izvedenih u historicističkom duhu, do recentnih postmodernih primjera najmlađe generacije dubrovačkih stvaratelja, Ivane Dražić Selmani, Iris Lobaš Kukavičić i Tonka Smokvine, možemo uočiti niz različitih likovnih rješenja te sakralne teme. Izvedena u različitim tehnikama, od zidnih slika, vitraja, ulja na platnu, kamenih, drvenih i brončanih statua, djela nude i niz ikonografskih rješenja te tradicionalne teme, no s dominirajućim prikazom sveca s biskupskom mitrom i pastoralom, s Dubrovnikom u ruci ili likom zaštitnika u oblacima nad Gradom. Neka su djela rezultat novih urbanističkih zahvata, poput djela Ivana Meštrovića izvedenog za nišu nad zapadnim prilazom Stradunu kao zaključak čitavog projekta, a druga su nastala u atelijerskoj izolaciji, oslobođena narudžbe, što je, primjerice, izvedba Iva Dulčića u tehnici ulja na



**Sv. Vlaho / St Blaise
Mato Celestin Medović**

platnu, no različitim ambicijama i likovnim dometima ovdje okupljena djela pod zajedničkim nazivnikom pružaju recentni uvid u tradicionalnu temu.

DUBROVNIK'S PATRON IN MODERN AND CONTEMPORARY ART

A period of over 160 years unites a series of turbulent social events that have had vigorous effects on artistic phenomena. The birth of modern art, from the appearance of Impressionism at the lower boundary of the interval determined, was marked by an enormous liberation of fine artists from any set hierarchy of topics and traditional painting procedures and an affirmation of contents hitherto ignored. Religious art is less to be found in the works of artists, particularly since the first decades of the 20th century, a period of rapid alternations of avant-garde trends, opposed resolutely to all limitations and conventions. The role that the church once had, of promoting the introduction of new artistic styles, also underwent changes, and modern styles in this period entered religious spaces with a delay.

Economic conditions in Dubrovnik during the first part of this period, and its position on a salient in the border area of the Habsburg Empire meant that religious commissions fell off sharply. Neither were the period between the two wars and that after World War II marked by a considerable number of New Testament compositions. And then, even within the body of religious productions, when we concentrate on the topic of St Blaise, we can record a very few artworks.

After 1991, with the change in attitude to religion, the number of religiously themed artworks increased, and yet depictions of St Blaise are still rare in the themes of modern artists. Hence the total number of works we have at our disposal is rather small. The stock can be increased by works recorded in the Dubrovnik press of the time, today known only from reproductions or works incorporated in architecture, such as wall paintings, sculptures, stained glass windows.

In the range of works from the earliest altarpieces of Mato Celestin Medović, done in the Historicist or Revival style, to recent post-modern examples of the youngest generation of Dubrovnik artists, Ivana Dražić Selmani, Iris Lobaš Kukavičić and Tonko Smokvina, we can see a number of different ways of handling this religious theme in art. Effectuated in different techniques – wall paintings, stained glass, oil on canvas, and then stone, wooden and bronze statues, the works also provide a number of differing iconographic approaches to this traditional theme. Still, the prevailing image shows him with mitre and crosier, with Dubrovnik in his hand, or hovering protectively in the clouds over the city. Some of the works are the result of new operations in the domain of town planning, like that of Ivan Meštrović done for a niche

over the western access to Stradun, concluding the whole of a project, while others were done in the isolation of the studio, liberated from any commission, such as the work of Ivo Dulčić in the oil on canvas technique. All in all, the differing ambitions and artistic accomplishments of the works collected here under this common denominator provide a recent insight into a traditional theme.

SVETI VLAHO U HRVATSKOJ KNJIŽEVNOSTI

Hrvatska književna tradicija koja baštini motiv sv. Vlaha, zaštitnika Grada Dubrovnika, odnosno povijesne Dubrovačke Republike, bogata je u svojoj stilskoj i generičkoj raznovrsnosti otkrivajući se u jedinstvenom nizu najrazličitijih poetskih iskaza tijekom minulih stoljeća sve do današnjeg dana. A sve je počelo čudom sv. Vlaha, koje se zbilo 971. godine kad je plovano Crkve sv. Stjepana u Dubrovniku, u noćnom viđenju objavljeno da su Mlečani došli zauzeti Grad. Ovako je don Stojko ispričavao svoje viđenje pred Senatom: “Dok sam se vraćao u Crkvu sv. Stjepana na molitvu i pjevanje, učini mi se da vidim cijelu crkvu punu naoružanih ljudi. Usred tih ljudi ugledah staroga čovjeka duge bijele brade, sa štapom u ruci. Pozvavši me u stranu, reče mi da se zove sv. Vlaho i da ga je nebo poslalo da čuva ovaj grad. Ispričava mi još da su Mlečani došli do zidina kako bi se na njih, umjesto stuba, popeli uz pomoć jarbola s galija, te kako se on sa skupinom nebeskih vojnika stavio u obranu i pobijedio ih ...” (prema: Serrafino Razzi, *Povijest Dubrovnika*, Matica hrvatska – Ogranak Dubrovnik, 2011., 37).

Ovaj čudesni događaj, “*famozo Čudo od Čudesu*”, koji je ušao u usmenu predaju i dubrovačke kronike, u kojem se u izravnom odnosu susreću i povijesnost i fiktivnost, politička snaga i religiozno iskustvo, pokrenuo je društvene,

institucionalne, psihološke, kulturološke i nadasve vjerske čimbenike koji će sv. Vlahu institucionalizirati kao najvećeg čudotvorca i poglavitoga dubrovačkog branitelja i zaštitnika, i moćno uporište vlasti.

I bi stoga postavljen nad ulaznim vratima u Grad, na bedemima koji Grad okružuju, na crkvama koje su mu podizali i u Gradu i u njegovoj okolici, a njegov lik istaknut na dubrovačkom barjaku, na pečatima i novcu, i svakomu važnom državnom dokumentu.

Puk ga je štovao, slavili ga pisci, opjevali pjesnici kao mučenika, iscjelitelja, čudotvorca i spasitelja u najrazličitijim književnim sadržajima: počevši od tekstova srednjovjekovnih kronika i hagiografskih pjesama i epigrama humanističke poetike, preko ozbiljnih renesansnih žanrova i poezije karnevalske provenijencije, zatim propovjedne i pučke književnosti, i osobito u baroknim epovima u kojima je sv. Vlaho postao epski junak, aktivni sudionik događaja, vojskovođa i pustinski vojvoda, pa sve do liturgijskih tekstova, slavljeničkih apoteoza i napitničkih stihova, kao i do suvremenih lirskih i proznih poetskih iskaza, te književnih antologija najnovijeg doba.

U svim tim različitim poetskim viđenjima sveti Vlaho se javlja unutar potrebe za poetizacijom domovinske povijesti, koja je iz usmene predaje ušla i u umjetnu književnost, pa je tako književnom izgradnjom njegova



Statut Proemium

svetačkog kulta tijekom dugih stoljeća uspostavljan odnos između države i njezinih podanika. Sveti Vlaho postao je književni znak identiteta Republike i uporište njezine vlasti, ali isto tako simbolika dubrovačke neovisnosti. Pobožnost sv. Vlahu zadržala je u književnosti ne samo religioznu odanost tomu drevnom svecu Crkve nego i iskazivanje odanosti i poštovanja domovini, slobodi i vjeri. Ljepotom i simbolikom književni izričaji o sv. Vlahu pokazuju političku i vjersku granicu koja odražava i umjetničke težnje ovoga hrvatskog prostora kao dijela zapadne kršćanske Europe, ali i svoju književnu posebnost i kulturološku autohtonost, umjetničku i aktualnu važnost kao izniman čimbenik u kontinuitetu hrvatske književnosti.

ST BLAISE IN CROATIAN LITERATURE

The Croatian literary tradition that has inherited the motif of St Blaise, patron of the city of Dubrovnik – or alternatively the historical Republic of Dubrovnik – is rich in its stylistic and generic heterogeneity, revealing itself in a unique sequence of the most diverse poetic utterances during the past centuries, and all the way to the present time.

It all began with the miracle of St Blaise that occurred in 971, when it was revealed to the vicar of the Church of St Stephen in Dubrovnik during a night-time vision that the Venetians had come to take the city. This is how Msgr Stojko related his vision to the Senate: “While I was returning to St Stephen’s to prayer and chant, it seemed to me that I saw the whole church full of men-at-arms. In the midst of them I saw an old man with a long white beard and a staff in his hand. He called me to one side, told me his name was St Blaise, and that heaven had sent him to preserve the city. He also related that the Venetians had arrived at the walls, to climb up them not by steps but by the masts of the galleys, and that he with a heavenly host had driven them off...” (after Serrafino Razzi, *Povijest Dubrovnika*, Matica hrvatska Dubrovnik branch, 2011, p. 37).

This remarkable event, the “*famozo* miracle of miracles”, which became part of official chronicle and vernacular

legend, in which history and fiction, political power and religious experience are directly juxtaposed, generated the social, institutional, psychological and above all religious factors that institutionalised St Blaise as the greatest miracle worker and principal Dubrovnik defender and protector, and powerful resource of the government.

And he was hence placed over the entry gates into the city, on the ramparts that surrounded it, on the churches that were put up in his honour in town and country, and his figure was displayed on the Dubrovnik banner, on its stamps and coins, on every state document of any importance.

The commons revered him, writers celebrated, poets sang, as martyr, healer, miracle worker, saviour in all kinds of literary genres: the texts of the medieval chronicles and hagiographic poems, the epigrams of Humanist poetry, serious Renaissance genres and carnivalesque ditties, sermons and vernacular genres, and, in particular, in the Baroque epics in which St Blaise became an epic hero, an active participant of events, general and hermit-duke, and liturgical texts, glorifying apotheoses and festive poems, as well as contemporary lyrical and prose poetry utterances, and literary anthologies of recent years.

In all these different poetic visions, St Blaise appears within the need to render homeland history in poetry, which went from oral tradition into art literature.

With the literary development of this cult of the saint during the long centuries, a relationship between state and subjects was built up. St Blaise became the literary mark of identity of the Republic and a support for its government, as well as a symbol of Dubrovnik’s independence. Devotion to St Blaise retained in literature not just religious devotion to this ancient saint of the Church but also expression of loyalty to and respect for the homeland, freedom and faith.

With their beauty and symbolism, literary expressions relating to St Blaise show the political and religious border that reflects the artistic aspirations’ of this part of the Croatian space as part of Christian Western Europe, as well as its literary distinctness and indigenous culture, its artistic and current importance as exceptional factor in the long march of Croatian literature.

U INDIJSKOJ GOI OBNOVLJENA CRKVA ZAŠTITNIKA

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



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



U naseobini u Goi, tijekom XVI. i XVII. stoljeća, boravili su Dubrovčani, a o njihovom boravku svjedoči i Oporuka dubrovačkog pomorca Vice Bune (1559. – 1612.), Lopudanina, koji je bio u službi španjolskih kraljeva. Pokopan je u Crkvi sv. Trojstva na Lopudu, gdje mu na nadgrobnoj ploči piše kako je bio u Indiji, a spominju se i obadva svijeta, pa je sigurno bio u Americi i Istočnoj Indiji. U Oporuci sastavljenoj u Napulju 12. VI. 1615., nalazimo podatak da je tijekom boravka u Goi Vice Bune posudio Diegu Sueri 6.000 dukata, koje mu on nije vratio. O Dubrovčanima u Indiji svjedoči ranije spomenuti dopis kojeg je dubrovačka Vlada pisala svome poslaniku na španjolskome dvoru u Madridu, Orsatu Crijeviću, u ožujku 1600. godine. Središte dubrovačke trgovine u Indiji bila je njihova kolonija Sao Braz u sjevernoistočnom dijelu Goe. U toj koloniji 1563. sagrađena je crkva koja i danas postoji, a središnji oltar je posvećen sv. Vlahu. Sadašnji oltar i kip novijeg su datuma, a zvono koje se do sedamdesetih godina XX. stoljeća nalazilo na zvoniku Crkve Sao Braz imalo je reljefni lik sv. Vlaha s modelom Grada. Jakov Lukarević u svojem povijesnom djelu *Copioso ristretto degli annali di Ragusa* iz 1605. navodi: „Unutar među drugim hramovima

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

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

THE CHURCH OF DUBROVNIK'S PATRON SAINT IN INDIA'S GOA HAS BEEN RESTORED

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

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

their Christian names and surnames. One might ask to what extent the Dubrovnik emigrants maintained the cult of their protector, St Blaise.

In the 16th and 17th centuries people from Dubrovnik resided in Goa, which is evident from a will by the Dubrovnik seaman Vice Bune (1559 -1612) from the Island of Lopud, who was in the service of the Spanish kings. He is buried in the Church of St Trinity on the Island of Lopud. The inscription on his tombstone says that he visited India and mentions both worlds, which implies that he definitely travelled to America and East India. According to his will made on 12 June 1615 in Naples, Vice Bune lent 6.000 ducats to Diego Suera during his stay in Goa, which Suera never returned. The aforementioned letter sent by the Dubrovnik authorities to their envoy to the Spanish Court in Madrid, Orsat Crijević, in March 1600 testifies to the presence of Dubrovnik people in India. Their colony Sao Braz in the north-eastern part of the Island of Goa was the centre of Dubrovnik trade in India. A church that still exists was built in the colony in 1563, and its main altar was dedicated to Saint Blaise. The present-day altar and statue are both of more recent date, while the bell – which stood in the bell-tower of the Church of Sao Braz till the 1970s – was adorned

with a relief of St Blaise holding a model of the City. In his history book *Copies ristretto degli annali di Ragusa* from 1605 Jakov Lukarević says: „Among the many temples (in Goa) one is particularly rich. It was equipped by the people of Dubrovnik, who trade on these seas.“ A poor quality photograph of the now lost bell with a relief of St Blaise holding a model of Dubrovnik was the only material evidence for the presence of the people of Dubrovnik on Indian soil. In 2007, thanks to the Dubrovnik health professionals Dr. Marija Radonić and Dr. Mario Lučić, connections with the Catholic parish of Sao Bras have been re-established. Marija Radonić gave a lecture The Notes from Goa and Vinicije B. Lupis one entitled Dubrovnik and its Trade Route to India on 20 January 2008, at St Blaise's Church. On that occasion a fundraising campaign was started for the restoration of the Saint's Church in India. It was led by the Rector of St Blaise's Church, Father Tomo Lučić, and the St Blaise Brotherhood of Festanjuli. The funds were used for the restoration of both this Church and the Parish Church.

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





ALBANSKA PRIČA O SVETOM VLAHU

Posljednih nekoliko godina put me često poslovno vodio u Albaniju, zemlju do nedavno potpuno zatvorenu doslovno iza najtvrdje moguće „željezne zavjese“.

Kao i u svakoj drugoj turističkoj destinaciji, osim onih klasičnih i većini posjetitelja najzanimljivijih lokaliteta poput Tirane, Drača, Kruja, Skadra, Gjirokastra, Berata ili Sarande, za posjetiti ovdje ostaje još pregršt nadasve zanimljivih mjesta. Dubrovčane i štovatelje kulta sv. Vlaha mogla bi posebno zagolicati jedna zanimljiva tema, ona za koju bi se najmanje nadali baš ovdje sresti, a to je štovanje kulta svetog Vlaha, parca našega Grada. Kako je Albanija u vrijeme Envera Hoxhe potpuno zabranila djelovanje svih sakralnih institucija i uništila veliki broj sakralnih objekata i dokumenata, tako se prava istina o svetom Vlahu u ovim krajevima još uvijek ne temelji na ozbiljnim istraživanjima pa sukladno tome nema puno vjerodostojnih izvora kako bi sa sigurnošću mogli potvrditi što je u svemu ovome istina, a što mit. Nakon pada režima Envera Hoxhe albanska katolička crkva dobila je natrag velik broj svojih sakralnih nekretnina i važnih dokumenata, o kojima se nije imao više tko brinuti niti ih istražiti, jer domicilnog svećenstva uopće nije ni bilo. Jedina osoba koja je do sada ozbiljnije istraživala život svetog Vlaha bio je albanski katolički svećenik, otac Shtjefen (Stjepan) Gjecovi, čiji se zaključak sveo na jednostavnu tvrdnju da se dubrovački Parac rodio i djelovao u – Albaniji! I doista, svakome laiku nevjerojatno zvuče usporedbe toponima vezanih uz život svetog Vlaha, na albanskom - #- Shen Vllashi. U Dubrovniku se stoljećima vjeruje da je njegov parac porijeklom iz mjesta Sebasta u Armeniji. Otac Shtjefan međutim, temeljem svojih istraživanja vjeruje da je sveti Vlaho rođen u Arbeniji (tadašnji naziv ovih krajeva, od čega potječe i naše poimanje imena njegovih stanovnika, Arbanasa) nasuprot rimskoj utvrdi koja i danas, iako potpuno devastirana, nosi ime – Sebaste! U imenima dvaju potencijalnih lokaliteta krije se razlika (crv sumnje) u

samo jednom slovu (Armenia – Arbenia, odnosno Sebasta-Sebaste).

Lokalitet utvrde Sebaste nalazi se poviše grada Lača, u brdima s lijeve strane na magistralnom putu koji vodi iz Skadra prema Tirani. Nasuprot njoj, na strmooj stjenovitoj uzvisini rekonstruirana se i dograđuje veliki kompleks samostana Svetog Antuna Padovanskog (Shen Ndou Lac Sebaste), najvećeg albanskog hodočasničkog središta na kojem se u tjednu oko 13. lipnja svake godine okuplja preko 100 tisuća vjernika. Tamo svakodnevno dolaze stotine hodočasnika, a svakoga utorka je do prostranog parkirališta gotovo nemoguće doći zbog nevjerojatne gužve koju čine tisuće vjernika i mnoštvo vozila što ovamo tradicionalno pristižu iz svih krajeva zemlje.

Ono što nas ovdje posebno zanima je strmoglava litica ispod crkve Svetog Antuna u kojoj se nalazi skromna pećinska kapela označena kao kapela Svetog Vlaha. Strmi i dobro uređeni skalini vode vas od platoa ispred crkve do mjesta gdje brojne skupine vjernika svakodnevno strpljivo čekaju u redu posjetiti pećinu „Shpella E Shen Vlashit“ za koju se vjeruje da je bila mjesto gdje je svetac isposnički živio. U skromnoj lokalnoj literaturi stoji da je svetac rođen tu, u Sebasti, a sahranjen u Dubrovniku. Dubrovački franjevac Lovro Mihačević je 1913. zapisao da lokalno albansko stanovništvo nepokolebljivo smatra da je Sveti Vlaho Albanac, a ne Armenac. Postoje i neka razmišljanja o dva Sveta Vlaha, jednom iz Armenije, drugom iz Arbenije, od kojih je ovaj drugi, albanski, od Rimljana mučen i ubijen u Draču, po njihovom vjerovanju opet baš onaj naš dubrovački.

Sve to potvrdili su mi u razgovorima i lokalni franjevci fra Valentin (Albanac, studirao u Zadru) i fra Vladimir (Poljak), koji su i sami duboko uvjereni da Sveti Vlaho potječe iz ovih krajeva. Svetac se ovdje prikazuje kao mladić, a ne kao kod nas starac duge sijede brade, što je ipak bliže istini kada se zna da je Sveti Vlaho živio samo nekih 36 godina. Inače, malo tko danas spominje da je u Dubrovniku sve do konca XVIII. stoljeća ime parca bilo znano kao Sveti Vlasi (od grčke

riječi Vlassios), pa je i Držičev Dundo Maroje, kada ga je pristigla nevolja zavapio: »Jaoh, pod Sveti Vlasi!«. Kult Svetog Vlaha štuje se u obje albanske kršćanske zajednice, podjednako katoličkoj i pravoslavnoj. U velikom manastiru Shen Vlashi (poznatiji kao Vrrin) nedaleko Drača, uz sami autoput koji spaja Drač i Tiranu, smještena je i bogoslovija albanske Pravoslavne crkve u kojoj su se stoljećima čuvali svečevi relikti, nažalost uništeni za vrijeme Enver Hoxine diktature. Ukupno sam u Albaniji do sada locirao petnaest sakralnih objekata posvećenih svetom Vlahu (Vlashi ili Vllasi), te po jednog u sjevernoj Grčkoj (Vlassios) i kod Struge u Makedoniji (Vlasi). Parčeve crkve u Albaniji sam pronašao na lokacijama Shkoder (Skadar, u sklopu povijesnog kompleksa dubrovačkog konzulata kojeg je komunistička vlast do temelja srušila), Lac-Sebaste, Durres, Tomor, Kthjella, Shkuraj, Gur i Bardhe, Gjonem, Mazha, Malaj, Mener, Bishqem, Gjuricaj, Vlora i Dhrovjan. Do većine ovih sakralnih objekata danas je još uvijek gotovo nemoguće doći, dobrim dijelom zbog loših makadamskih puteva, ali većim dijelom što nigdje nema putokaza niti su ucrtani na ionako neprecizne domaće zemljopisne karte. Kod Elbasana postoji i gradić imenom Shen Vlashi. I tako, zagonetka porijekla dubrovačkoga parca doista mi postaje sve zamršenija što je god više, svakom svojom posjetom Albaniji, pokušavam tamo ili po povratku ovdje doma, odgonetnuti.



Shen Vllash, Draç / Durres



Pećina / Cave
Shen Vlasi

AN ALBANIAN STORY OF SAINT BLAISE

In the past few years, my business has often taken me to Albania, a country completely isolated until recently behind literally the strictest possible “Iron Curtain”. As in any other tourist destination - apart from the classic venues such as Tirana, Durrës, Krujë, Shkodër, Gjirokastër, Berat and Saranda which are attractive to the majority of visitors - there are plenty of other highly interesting places to visit. People from Dubrovnik and followers of St Blaise’s cult might be specially intrigued by an interesting topic - one you would least expect to find there: the honouring of the cult of Saint Blaise, our City’s patron saint. In view of the fact that Albania completely banned all sacral institutions during the regime of Enver Hoxha and destroyed a large number of sacral buildings and documents, the genuine truth about

Saint Blaise in this area has still not been based on serious research. Therefore, there are not many reliable sources that could confirm with certainty what is true in all this and what is a myth.

After the fall of Enver Hoxha’s regime, the Albanian Catholic Church was given back many of its sacral properties and important documents, which were left with no one to look after them or research them, because local clergy did not exist at all. The only person who has up to now undertaken a more serious study into the life of Saint Blaise is the Albanian Catholic priest, Father Shtjefen (Stjepan) Gjecovi, who came to the simple conclusion that Dubrovnik’s patron saint was born and worked in – Albania! Indeed, comparisons of place names linked with the life of Saint Blaise, or Shen Vlasi in the Albanian

language, sound incredible to every layman. For many centuries, Dubrovnik people have believed that their patron saint came from the city of Sebaste in Armenia. On the basis of his research, however, Father Shtjefen believes that Saint Blaise was born in Arbenia (the ancient name for this region, from which we get Croatian derivation of the name of its dwellers, the Arbanasi), which lies opposite a Roman stronghold that - although completely devastated today - still bears the name Sebaste! The names of the two potential localities differ (the worm of doubt) in only a single letter (Armenia - Arbenia, and Sebasta - Sebaste respectively).

The stronghold of Sebasta is located above the town of Laç, in the hills on the left side of the main road leading from Shkodër to Tirana. On the steep rocky hill facing the stronghold, the huge complex of Saint Anthony of Padua's Monastery (Shen Ndou Lac Sebaste) is being reconstructed and extended. The biggest pilgrimage venue in Albania is visited by more than one hundred thousand believers every year, in the week around 13 June. Hundreds of pilgrims go there on a daily basis. Each Tuesday, it is almost impossible to reach the spacious parking lot because of the incredible crush caused by thousands of the faithful and large numbers of vehicles coming here from all parts of the country.

A special point of interest for us here is the steep cliff under St Anthony's Church housing a modest cave chapel called the Chapel of Saint Blaise. The steep and well-maintained steps lead from a plateau in front of the Church to the spot where many groups of believers patiently wait in the queue to visit the cave *Shpella E Shen Vlasbit*, which is believed to be the place where the saint spent his ascetic life. The sparse local records reveal that the saint was born there, in Sebasta, and buried in

Dubrovnik. The Dubrovnik Franciscan Lovro Mihačević wrote in 1913 that the local Albanians were convinced that Saint Blaise was an Albanian and not an Armenian. Some people believe that there are two Saint Blaises, one from Armenia and the other from Arbenia. According to them, the latter, the Albanian one - who was tortured by the Romans and killed in Durrës - is Dubrovnik's very own Saint Blaise.

The local Franciscans Father Valentin (an Albanian who studied in Zadar) and Father Vladimir (a Pole) confirmed all this in my conversations with them, firmly convinced that Saint Blaise came from their region. The saint is here depicted as a young man and not as an old man with a long white beard, as is the case in Dubrovnik. This is indeed closer to the truth, because we know that Saint Blaise only lived for some 36 years. Besides, few people today mention that Dubrovnik's patron saint used to be called Saint Vlasi (from the Greek word Vlassios) until the late 18th century. Thus, the protagonist in Marin Držić's comedy *Uncle Maroje* - when he was in trouble - cried out: "Woe is me, Saint Vlasi!"

The cult of Saint Blaise is venerated in both of Albania's Christian communities: Catholic and Orthodox. Within the spacious Shen Vlasi

Monastery (better known as Vrrin) - located not far from Durrës, right next to the motorway connecting Durrës and Tirana - stands the Albanian Orthodox Church where the saint's relics were kept for centuries, before unfortunately being destroyed during Enver Hoxha's dictatorship. Up to now, I have located fifteen sacral buildings dedicated to Saint Blaise (Vlasi or Vllasi) in Albania, one in northern Greece (Vlassios) and one near Struga in Macedonia (Vlasij). In Albania, I have discovered the saint's churches in the following locations: Shkodër (Skadar, within the historic complex of the Dubrovnik Consulate that was demolished completely by the communist regime), Laç-Sebaste, Durrës, Tomor, Kthjellu, Shkuraj, Gur i Bardhë, Gjonem, Mazha, Malaj, Mener, Bishqem, Gjericaj, Vlora and Dhrovjan. Today, the majority of these sacral sites are still almost impossible to reach, partly because local macadam roads are in poor condition, but mainly because there are neither signposts nor are the sites included in the in any case imprecise local district maps. There is even a small town named Shen Vlasi near Elbasan.

Thus, the enigma of the Dubrovnik patron saint's origins becomes more complex the more I try to solve it, either on my every visit to Albania or on my return home.

Sebaste







