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WELCOME TO DUBROVNIK / DOBRODOŠLI U DUBROVNIK

Welcome

GRATIS



Ruder
Bošković
300
Dubrovnik
Hrvatska

21
Broj / Number

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Zašto volim Dubrovnik / Why I Love Dubrovnik

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ANDRO VLAHUŠIĆ

*Gradonačelnik Grada Dubrovnika
Mayor of Dubrovnik*

DRAGI POSJETITELJI,

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

Kao gradonačelnik turističke perle Mediterana želim Vam ugodan boravak u Gradu koji je dostignućima svojih pjesnika, književnika, znanstvenika i graditelja duboko utkan u hrvatsku kulturu i baštinu koje su oduvijek svjedočile o njegovoj pripadnosti europskom, uljuđenom i naprednom svijetu.

Čast mi je biti na čelu ovakvog Grada, ali istodobno osjećam i veliku odgovornost za njegov napredak i razvoj koji će učiniti život u njemu ugodnijim i ljepšim, stalnim žiteljima i gostima. U ovom Gradu živi se po mjeri čovjeka. Volio bih da i Vi osjetite tu harmoniju čovjeka i njegovoga djela.

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



**GRAD
DUBROVNIK**

DEAR VISITORS,

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

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

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

In the name of the City of Dubrovnik and in my own name, I wish you welcome to Dubrovnik.

Embrace it, and you will always come back.



JELKA TEPŠIĆ

*Direktorica TZ Grada Dubrovnika
Dubrovnik Tourist Board Director*

DEAR VISITORS,

The 21st summer issue of *Welcome to Dubrovnik* magazine is dedicated to the 300th anniversary of Ruđer Bošković, Dubrovnik's great scientist, whose life and work is presented in a number of articles – from the cover page with his „dotted“ image, to the story of his portraits that have mysteriously disappeared. This renowned citizen of Dubrovnik did not reside in his native City for a long time, but the memory of him will live there forever. We also explored his family heritage in order to tell the story of Baby Jesus - one of the preserved items from the house of Bošković - that belonged to his sister, the poetess Anica Bošković. We present the exciting biography of this scientist who determined the structure of atoms, leaving his traces all over the 19th century Europe, and acquaint you with the school that Bošković attended, Collegium Ragusinum, which is now a classical grammar school that provides high quality education for young people. The Dubrovnik Tourist Board is proud of the fact that the year 2011 is marked by the project DUBROVNIK 2011 – THE YEAR OF CULTURAL TOURISM aiming at expanding its tourist services with cultural

programmes, and following the United Nations World Tourist Organisation's proclamation of 2011 as the year of tourism and culture.

A UNESCO World Heritage Site, Dubrovnik attracts the visitors with its rich cultural and historic heritage and monuments, and with cultural events and festivals that take place and are being organised all the year round. This issue will acquaint you with some of them.

The 21st issue of *Welcome* furthermore includes a review of cultural and tourist programmes in 2011 and 2012 in order to convince our guests and readers that Dubrovnik is equally intriguing during the summer and winter months. We are happy that the participants in the National Cultural Tourism Day – which is organised in Dubrovnik this year – will have the opportunity to read the 21st issue of *Welcome to Dubrovnik* magazine. The project *From Interpretation to Experience* will enable our guests to feel the spirit of the baroque Dubrovnik from Bošković's time, including specially conceptualised tours of the City, telescopic observations of the Sun, a visit to Collegium Ragusinum and the baroque delicacies sampling.

POŠTOVANI GOSTI,

21. ljetni broj „Welcome-a“ kojega držite u rukama, posvećen je 300. obljetnici Ruđera Boškovića, velikog dubrovačkog znanstvenika o čijemu životu i djelu donosimo niz priloga – od naslovnice s njegovim „točkastim“ likom do misteriozno nestalih portreta uglednog Dubrovčanina koji je ponajmanje živio u rodnom Gradu, ali u njemu ostaje zapamćen zauvijek. Zavirili smo i u škrinju Ruđerovog obiteljskog nasljeđa pa se pred vama otvara priča o Bambinu, njegove sestre pjesnikinje Anice Bošković, jednom od sačuvanih predmeta iz kuće

obitelji Bošković. Prebogat životopis znanstvenika koji je postavio strukturu atoma i svoje tragove razasuo po Europi 19. stoljeća pratimo kroz kratku priču o njegovom životu s najistaknutijim detaljima, a upoznajemo i Collegium Ragusinum, nekadašnju školu koju je Bošković pohađao, a danas je Klasična gimnazija u kojoj mladi stječu visokokvalitetno srednjoškolsko obrazovanje.

Turistička zajednica Grada Dubrovnika ponosi se što je 2011. godina u cilju promocije kulturne ponude u turističke svrhe obilježena nazivom „DUBROVNIK 2011. – GODINA KULTURNOG TURIZMA“, budući je Svjetska turistička organizacija (UNWTO) ovu godinu proglasila godinom turizma i kulture. Kao grad UNESCO-ve svjetske baštine Dubrovnik plijeni pozornost posjetitelja svojim bogatim kulturno-povijesnim nasljedom, znamenitostima, kao i kulturnim manifestacijama i festivalima koji se održavaju i organiziraju tijekom cijele godine – o nekima od njih donosimo zanimljive tekstove. Ljetni 21. „Welcome“ donosi i pregled kulturno – turističkih događanja za 2011. i sljedeću 2012. godinu, a sve kako bi Vama, našim dragim gostima i čitateljima pokazali koliko je Dubrovnik zanimljiv tijekom ljetnih, ali i zimskih mjeseci. Drago nam je da će 21. „Welcome to Dubrovnik“ doći u ruke sudionika Nacionalnog dana kulturnog turizma kojemu je ove godine Dubrovnik domaćin. Kroz temu „Interpretacijom do doživljaja“ naši gosti će biti u prilici osjetiti duh baroknog Dubrovnika Boškovićeve vremena kroz posebno osmišljene ture po gradu, promatranje Sunca teleskopima, obilazak Colegium Ragusinuma do baroknih delicija koje će se naći na njihovoj trpezi.

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Najsvestraniji

RUĐER JOSIP BOŠKOVIĆ

(Dubrovnik, 18. svibnja 1711. – Milano, 13. veljače 1787.) bio je matematičar, astronom, geodet, fizičar, teolog i filozof. Pripadao je isusovačkom redu. Bio je pjesnik i diplomat. Jedan je od najvećih umova svoga vremena i najsvestraniji hrvatski znanstvenik svih vremena.

Bošković je, uglavnom, znanstveno djelovao u Rimu, Milanu i Parizu, ali i ostalim europskim metropolama svoga vremena, od Londona i Beča do Carigrada i Sankt Petersburga, dajući veliki doprinos svim područjima matematike, fizike i astronomije, kao i u drugim znanstvenim disciplinama. Bio je član londonskog Royal Societyja, ali i brojnih drugih akademija znanosti širom Europe, uključujući i Rusku, te Francusku, u kojoj je stekao status dopisnog člana. U Francuskoj je stekao i državljanstvo, te status ravnatelja optike u mornarici, a u Senatu Republike Lucca uživao je status plemića.

Iako su ga rasprave iz primjenjene matematike učinile poznatim znanstvenikom ondašnjeg svijeta, njegovo je kapitalno djelo Teorija prirodne filozofije, u kojoj Bošković tvrdi kako se tijela sastoje od konačnog broja nedjeljivih i neprotežnih točaka čije je svojstvo sila, koja je na malim udaljenostima odbojna, dok u većim prelazi u privlačnu. Atom je sveo na središnju točku oko koje se šire blaci privlačno-odbojnih sila, što je

Ruder
Bošković
300
Dubrovnik
Hrvatska

hrvatski znanstvenik svih vremena

nazvano Boškovićevim poljem. Bohrov model atoma je direktan potomak Boškovićevog modela.

Zahvaljujući reputaciji vrhunskog matematičara, papa Benedikt 14. mu je 1742. godine povjerio ekspertizu za sanaciju pukotina na kupoli Crkve sv. Petra u Rimu, kao i mjerenje meridijana Rim-Rimini, što je rezultiralo i prvom egzaktnom kartom Papinske države. Uz sve to, ovaj je Dubrovčanin utemeljio i opremio zvjezdarnicu u Breri, učinivši je najmodernijom zvjezdarnicom onog doba.

Bošković je bio gorljivi zagovornik Kopernikova heliocentričnog sustava te je čak rasprostranjeno mišljenje da je upravo zahvaljujući njemu papa uklonio Kopernika s „liste zabranjenih knjiga“. Osim znanstvenih radova Ruđer je rado pisao stihove u slavu lijepih žena, vlastodržaca i pokojeg pape. Svoje gotovo četverogodišnje znanstveno putovanje po Europi dijelom je opisao u putopisu Dnevnik putovanja od Carigrada do Poljske, a u vrijeme redovničke dokolice se bavio i arheološkim istraživanjima.

Iako se nakon odlaska na školovanje u rodni grad vratio samo jednom, redovito je održavao veze s obitelji i prijateljima u Gradu, a obavljao je i vrlo složene i važne diplomatske poslove za ondašnju Republiku. O Italiji je govorio kao o „pravoj i slatkoj majci“, ali za sebe je ipak tvrdio da nije Talijan, već „Dalmatinac iz Dubrovnika“, ističući kako nije zaboravio „hrvatski jezik“.

RUĐER JOSIP BOŠKOVIĆ

(Dubrovnik, 18 May 1711 – Milan, 13 February 1787) was a mathematician, astronomer, geodesist, physicist, theologian and philosopher. A member of the Society of Jesus, poet and diplomat, he was one of the most brilliant minds of his time and Croatia's most versatile scientist of all time.

As a scientist, Bošković mainly worked in Rome, Milan and Paris, as well as in other European metropolises at the time such as London, Vienna, Constantinople and St Petersburg, giving a major contribution in all fields of mathematics, physics, astronomy and other sciences. He was a member of the London Royal Society and many other academies of science all over Europe including the Russian Academy of Science and the French Academy of Science, which appointed him a corresponding member. Bošković acquired French citizenship and was entrusted with the post of Navy Optics Director, while the Senate of the Republic of Lucca granted him noble status.

Although his treatises on applied mathematics made him world famous, his major work is the *Theory of Natural Philosophy* in which Bošković claims that matter is composed of a finite number of non-divisible and non-extensible point-like structures characteristic of a force which is repelling at small distances and attracting at larger ones. He considered the atom to be a centre around which the clouds of attracting-repelling forces spread, which was later called the

Bošković's field. The Bohr's atom model is a direct descendant of Bošković's model.

Thanks to Bošković's reputation as a highly successful mathematician, Pope Benedict XIV entrusted him with the task of solving the problem of cracks on St Peter's cupola in Rome, and with the measuring of the Rome-Rimini meridian, the result of which was the first precise map of the Papal State. This native of Dubrovnik also established and equipped the astronomical observatory in Brera, making it the most modern astronomical observatory at the time.

Bošković was a fervent advocate of the Copernican heliocentric system, and it is widely believed that thanks to him the Pope excluded Copernicus from the "list of prohibited books".

In addition to his scientific works, Ruđer was fond of writing poetry in honour of beautiful women, rulers and some of the popes. Bošković described his four-year scientific trip to Europe in his travel-book *From Constantinople to Poland, a Journey Diary*, and even managed to spare some time for archaeological research.

Although after the completion of his studies Bošković returned to his native town only once, he contacted his family and friends in Dubrovnik on a regular basis. He also performed very complex and important tasks for the Dubrovnik Republic. Speaking of Italy as „his true and sweet mother“, he did not consider himself to be an Italian, but „a Dalmatian of Dubrovnik“ who never forgot the Croatian language.

Croatia's most versatile scientist of all time

Kamo su nestali Boškovići?

PORTRET ZA KOJIM TRAGA LADY JADRANKA BERESFORD PEIRSE DATIRA U 1760. GODINU. RAD JE CIJENJENOG BRITANSKOG UMJETNIKA I PORTRETISTA ROBERTA EDGEA PINEA. NARUČITELJ JE BIO BRITANSKI KIRURG WILLIAM BROMFIELD. PORTRET SU TREBALI NASLIJEDITI NJEGOVA SESTRA HANNAH FERRERS I NJEZINI POTOMCI, ALI SE SLICI U MEĐUVREMENU GUBI SVAKI TRAG.

BOŠKOVIĆ JE NA PORTRETU UDALJEN, ZAMIŠLJEN, NE GLEDA U PROMATRAČA, VEĆ NEGDJE IZNAD NJEGA. PORTRET SE NAJČEŠĆE REPRODUCIRA UZ POZNATOG ZNANSTVENIKA.

THE PORTRAIT LADY JADRANKA BERESFORD PIERSE IS TRYING TO FIND, DATING BACK TO THE YEAR 1760, IS THE WORK OF THE RENOWNED BRITISH ARTIST AND PORTRAITIST ROBERT EDGE PINE. IT WAS COMMISSIONED BY THE BRITISH SURGEON WILLIAM BROMFIELD. BOŠKOVIĆ IS PORTRAYED DISTANT AND THOUGHTFUL, WITH HIS EYES LOOKING ABOVE THE OBSERVER. THIS IS THE MOST EXTENSIVELY REPRODUCED PORTRAIT OF THE PRESTIGIOUS SCIENTIST. BROMFIELD'S SISTER HANNAH FERRERS AND HER DESCENDANTS WERE TO INHERIT IT, HOWEVER, THE PAINTING HAS IN THE MEANTIME DISAPPEARED WITHOUT A TRACE.

N etragom nestali portreti Ruđera Boškovića, u godini njegove 300. obljetnice rođenja, potaknuli su brojne ljubitelje Dubrovnika, njegovog djela i same umjetnosti na potragu za tim djelima od kojih su neka nestala i prije više stotina godina. Tako se u Engleskoj traga za više od dva stoljeća starim portretom Ruđera Boškovića, a potragu je pokrenula jedna od utemeljiteljica Međunarodne zaklade za hrvatske spomenike Lady Jadranka Beresford Pierse. Najavljujući otvaranje izložbe uz Ruđerovu obljetnicu u studenome 2011. u Londonu, u Royal Society, podsjeća i na nestalu sliku i pokreće pravu detektivsku potragu za nestalim djelom kojem se gubi svaki trag još 1760. godine. Brojne su se britanske umjetničke institucije na njezinu inicijativu uključile u potragu, pa i slavna londonska National Portrait Gallery, ali i nekoliko

Where have the Portraits of Bošković's Disappeared?

časopisa za povijest umjetnosti. Bez obzira na potragu za upravo tim portretom, Lady Beresford Pierce vrlo dobro zna, da to nije i jedini nestali portret uglednoga znanstvenika. Isti umjetnik, Robert Edge Pine, poznat po portretu Georgea Washingtona, naslikao je i Ruđerov portret koji je bio u vlasništvu Samostana Male braće u Dubrovniku. U listopadu 1972. godine, u noćnoj provali, ukraden je iz samostanskog muzeja stare ljekarne. U Samostanu Male braće kao podsjetnik na umjetničko djelo ostala je tek crno-bijela fotografija ukradenog Boškovićevog portreta. I taj je portret nastao 1760. godine, o čemu svjedoči prigodni latinski natpis koji u prijevodu glasi: „O. Ruđer Bošković Družbe Isusove u Londonu 1760. godine...“. Njegove vrijednosti bili su itekako svjesni u drugoj polovici 20. stoljeća kada je u više navrata portret posuđivan za održavanje izložbi. Svaki put je vraćen, a jedne listopadske noći 1972. godine gubi mu se svaki trag nakon provala u Samostan. Dvjesto godina ranije izgubljena je veza i s portretom u Engleskoj. Možda je baš 300-ta obljetnica Ruđerova rođenja pravo vrijeme za njihov pronalazak?!

In the year when we mark the 300th anniversary of his birth, the portraits of Ruđer Bošković that have disappeared without a trace encouraged numerous lovers of Dubrovnik, his work and art in general to search for them.

In England, for instance, a search is underway for a more than two centuries old portrait of Ruđer Bošković. The search was started by one of the founders of the International Trust for Croatian Monuments, Lady Jadranka Beresford Pierse. Announcing the opening of the exhibition on the occasion of Ruđer's anniversary in November 2011, at the Royal Society in London, she mentioned the lost painting and started a real detective search for this work of art which has disappeared as early as in 1760. Following her initiative, numerous British art institutions joined the search, including the famous National Portrait Gallery of London. Several art history magazines also joined the search.

Lady Beresford Pierse is well aware of the fact that the aforementioned portrait of this renowned scientist is not the only one that has disappeared. Robert

Edge Pine, famous for his portrait of George Washington, also made a portrait which has disappeared from one of the Dubrovnik monasteries. In October 1972 the portrait owned by the Friars Minor Monastery of Dubrovnik was stolen from the Monastery's Old Pharmacy Museum during a night burglary. Only a black-and-white photograph of the stolen Ruđer Bošković's portrait remained at the Friars Minor Monastery. That portrait was also made in 1760, which is evident from the inscription in the Latin language: «Fr. Ruđer Bošković of the Society of Jesus in London, 1760...» The value of the portrait was very well known in the second half of the 20th century, when it was lent to a number of exhibition organisers. The portrait was returned every time, however, after the burglary which took place in 1972 it has disappeared without a trace. Two hundred years before that, the connection with the English portrait was also lost. The 300th anniversary of the birth of Ruđer Bošković is perhaps the right time to find them both?!

Bambin položen



S pomen na glasovitog Ruđera Boškovića čuvaju njegova rodna kuća u Boškovićevoj ulici i ladanjski posjed, obiteljski ljetnikovac Boškovićevih na Ilijinoj glavici, blizu porušene Kapele sv. Ilije i Bogišićeva parka, ali i čuveni Bambin, lik Djeteta Isusa iz Ruderove rodne kuće. Refleks europskog trenda štovanja Bambina ili Djetesca Isusa odrazila se i na naše prostore, te se prema dosadašnjim spoznajama udomačila i u Dubrovniku, gdje se o Božiću izlagao na mahovini ili u staklenoj kutijici položen u jaslice u velikoj saloči dubrovačke kuće - kip malog Isusa, Bambina, ili kako su ga još u Gradu zvali i Prismo Djetesce. Dubrovnik ima nekoliko sačuvanih Bambina, pa i onog najglasovitijeg *Bambina* iz kuće Bošković ili Bambina Anice Bošković, Ruderove sestre. Bambin i dva srebrna kandila jedini su sačuvani predmeti koji su pripadali inventaru rodne kuće Ruđera Boškovića. Toplinu božićnog ozračja svog obiteljskog doma putem svog ljubljenog Bambina prenijela nam je prva hrvatska književnica Anica Bošković, stavivši Bambina u stihove, dakle u književnost. Bambin i srebrna kandila tvorili su kućni oltarić u domu Boškovićevih na Prijekome, a opisala ih je Anica i u svojoj oporuci napisanoj u osvit 19. stoljeća. Bambina je odlučila pokloniti Samostanu sv. Katarine, gdje joj je starija sestra bila redovnicom. I doista, od Aničine smrti 1804. do 1808. godine, kada su Francuzi ukinuli sve

bin u stihove

ženske samostane, Bambin se nalazio u Crkvi sv. Katarine, a onda je poklonjen drevnoj crkvi Od Sigurate na Prijekome, gdje ga s posebnom ljubavlju i danas čuvaju sestre franjevke. Mali je Isus bio i Aničino pjesničko nadahnuće, ali i predmet mnogih reminiscencija u dopisivanju sa slavim bratom Ruderom. Anica mu 1774. godine piše ovako: „Mi imamo jednog Bambina veoma glasovita u našem gradu, na koga se svak arajdava; pun je srca od srebra i zlata i sved pribode. Ja cijenim, da bi se arajdale na njega ne samo te tvoje velike gospode, nego i ista kraljica i kleknula pridanj. Nijesam mogla podnijeti da njega i njegove milosti i pomoći ne stavim u pjesan...“

Možemo tek zamišljati mnogočlanu obitelj Bošković u molitvenoj toplini i zajedništvu tradicionalnog dubrovačkog slavija Božića pred svojim Bambinom, čiji je lik snažno obilježio djetinjstvo mnogih članova te obitelji, pa je uspomenu na njega zacijelo i veliki Ruđer sa sobom u svijet ponio. Jer u svom zadnjem pismu sestri Anici iz Milana 28. kolovoza 1786. Ruđer spominje Bambina, završavajući „knjigu“ onim poznatim (...) „moja se svrha približava, imam 76 godišta i ćutim slabost. S Bogom.“

U počast genijalnom Ruderu i ova je crtica sazdana od osjećaja, svjetla, boja, obrisa, mirisa i sjećanja na prošlu sadašnjost.

The artefacts that cherish the memory of the renowned Ruđer Bošković include his native house in Boškovićeva Street, the Bošković family summer residence in Ilijina Glavica, situated close to the ruins of St Elias' Chapel and the Bogišić Park, and the famous *Bambin* from Ruđer's native home.

The European trend of honouring the Baby Jesus spread in our region too, and the records show that it also took root in Dubrovnik. In Christmas crèches displayed at the spacious Dubrovnik salons, the statue of Baby Jesus - or *Bambin*, as the Divine Infant was locally called - was placed on the moss or in a little glass box.

The most famous among the statues of Baby Jesus that have been preserved in Dubrovnik is the one from the House of Bošković, i.e., the Baby Jesus of Ruđer's sister Anica Bošković.

That Baby Jesus and two silver icon lamps are the only preserved items that belonged to the inventory of Ruđer Bošković's native house. Putting her beloved Baby Jesus into verse, the first Croatian woman writer Anica Bošković conjured up the warm Christmas atmosphere of her home. In her last will, written in the early 19th century, Anica described the Baby Jesus and the silver icon lamps which were parts of the little house altar at the Bošković family home in Prijeko. She decided to give the Baby Jesus to St Catharine's Convent, in which her elder sister was one of the nuns. And indeed, from Anica's death in 1804 to 1808, when the French abolished all convents in

Dubrovnik, her Baby Jesus stayed at St Catharine's Church. The Christ Child was afterwards donated to the ancient Od Sigurate Church in Prijeko, where the Franciscan nuns have protected it lovingly until the present day.

Anica's poetic inspiration, the Child Jesus was also a part of many reminiscences mentioned in the correspondence with her famous brother. Her letter to Ruđer from 1774 includes the following words:

We are in possession of a Baby Jesus who is very famous in our city, and a delight to everyone; with a heart of gold, silver and all riches. I am convinced that he would not only be worshipped by those great ladies of yours, but the queen herself would kneel before him. I couldn't help putting him and his mercy and blessings into verse...»

In our mind's eye we can picture the large Bošković family at their cosy Dubrovnik home while praying together on a festive Christmas Eve before their Baby Jesus, who greatly influenced the childhood of the family members. It is certain that the great Ruđer Bošković too took with him the memory of *Bambin* into the world. In the last letter which he wrote to his sister Anica on 28 August 1786 in Milan, Ruđer mentioned the Baby Jesus. The last lines included the well known words *My time has come to an end, I am 76 and feel weak. God be with you.*

Honouring the ingenious Ruđer, this sketch too has been made of emotions, light, colours, contours, fragrances and memories of the long gone present.

Baby Jesus put into verse

COLLEGIUM RAGUSINUM



Škola koja je iznjedrila dubrovački intelektualni svijet

Školstvo u Dubrovniku ima znatnu tradiciju. Od 1333. djelovala je u Gradu gramatička škola, a od 15. st. djeluje Gimnazija u kojoj su radili talijanski (Filip de Diversis), ali i dubrovački učitelji (Ilija Crijević). Za razvoj školstva od iznimne je važnosti bila odluka iz 1455. da nitko nepismen ne može biti članom Velikog vijeća. Zbog nezadovoljstva Dubrovčana talijanskim učiteljima, dubrovački nadbiskup, književnik i povijesničar Lodovico Beccadelli već 1555. zagovara kod isusovačkog reda da u Gradu otvore kolegij. Isusovci su, naime, do tada razvili veliku djelatnost na području školstva, osnivajući kolegije, sjemeništa i sveučilišta, a osobitu pozornost posvećivali su osnivanju gimnazija u pograničnim područjima (Petrovaradin, Osijek, Požega). Nakon 1626. Vlada Dubrovačke Republike povjerava gramatičku školu dubrovačkim dominikancima, a zalaganjem generalnog vikara Dubrovačke dominikanske kongregacije Rajmunda Zamanje u svom samostanu otvaraju prvu javnu gimnaziju. Isusovci u Dubrovnik počinju dolaziti pojedinačno, tako da od 1604. – 1612. djeluje misija, a od 1619.-1639. rezidencija. Kolegij se osniva 1658. godine. Zahvaljujući donaciji i zauzimanju dubrovačkog isusovca Marina Gundulića (†1647.), gradnju zgrade Kolegija započinje o. Orsat Ranjina, po nacrtima isusovačkog brata i pomoćnika Serafina Fabiana.

Zgrada Kolegija znatno je oštećena u potresu 1667., a fra Vito Andrijašević piše Diodoru Boždariću u Anconu kako su učenici i profesori danima zakopani uzalud tražili pomoć. Obnovu škole pomogao je opet vlastelin iz roda utemeljitelja, Frano Gundulić. Nakon potresa nastava je ponovno započela 1671. godine. Škola je imala tri stupnja: gramatiku, humanioru i retoriku, a predavale su se još i filozofija i moralna teologija. Gradnja zgrade konačno je dovršena 1696., s dodatcima i u prvoj pol. 18. stoljeća. Gradnja glasovitog stubišta (»Skalina od Jezuita«) započeta je 1735., a osmislio ga je Pietro Passalacqua iz Messine. Temeljnim obilježjima skalinada podsjeća na glasovitu rimsku Scala di Spagna, u skromnijoj izvedbi. Na vrhu stubišta, u sredini ograde, nalazi se natpis COLLEGIVM RHAGVSINVM, s oštećena dva posljednja broja na godini (1765.). Natpis je postavljen nakon ukinuća isusovačkog reda, a prvotno je glasio: COLLEGIUM SOCIETATIS IESU. Kolegij je predstavljao temelj naobrazbe mnogih uglednih Dubrovčana: iz njega su se iznjedrili znameniti gramatičari i leksikografi, književnici na latinskom i hrvatskom jeziku, filozofi i prirodosnanstveni istraživači koji su djelovali u domovini i europskim središtima. Uz djelovanje Kolegija vezana su mnoga poznata imena, prije svih Ruđer Bošković, zatim Đuro Baglivi, Rajmund Kunić, Bernard Zamanja, Đuro Bašić, Bartol Kašić,

Jakov Mikalja, Benedikt Rogaćić, Ivan Marija Matijašević, Ignjat Đurđević, Ardelio Della Bella, Francesco Maria Appendini i dr. Kolegij je imao i bogatu knjižnicu, najveći dio koje se danas nalazi u sklopu Znanstvene knjižnice u Dubrovniku, a dio je ostao u vlasništvu Rezidencije Družbe Isusove. Odlukom pape Klementa XIV. 1773. ukinut je isusovački red, a Kolegij je prešao u vlasništvo dubrovačkog nadbiskupa. Četiri godine kasnije (1777.), po nalogu Svete Stolice i dekretom dubrovačkog nadbiskupa Pugliesija, kojem je prethodila odluka Senata Dubrovačke Republike, predan je redovnicima pijaristima (skolopi) „u svrhu da bude uzdržan Zavod za javnu nastavu“. Taj je zavod djelovao do francuske okupacije Dubrovačke Republike, kada je zgrada Kolegija prenamijenjena u vojničku bolnicu. Godine 1808. otvoren je licej u sklopu bivšeg Samostana sv. Katarine. Za austrijske vladavine u Dalmaciji zgrada je mijenjala i vlasnike i namjenu, a u vlasništvo Biskupije vraćena je 1941. Godine 1850. u Dubrovniku je osnovano Biskupsko sjemenište (do 1991.), a od 1948. u zgradi Kolegija djeluje Humanistička srednja škola Ruđera Boškovića koja će nekoliko desetljeća djelovati kao privatna škola. Pravo javnosti stječe 1991., a od 2007. nosi naziv Biskupijska klasična gimnazija Ruđera Boškovića s pravom javnosti.

COLLEGIUM RAGUSINUM

The school which brought up intellectual elite



there, and from 1619 - 1639 a residence. The Collegium was founded in 1658. Thanks to the donation and efforts of the Dubrovnik Jesuit Marin Gundulić (†1647), father Orsat Ranjina began the construction of the Collegium building after the

design of the Jesuit Serafin Fabian.

The Collegium building was heavily damaged by the earthquake in 1667.

In the letter he sent to Diodor Boždarić in Ancona, father Vito Andrijašević claimed that the pupils and professors were trapped under the ruins for many days crying in vain for help.

The reconstruction of the school was supported by the aristocrat who hailed from the family who had founded it, Frano Gundulić. After the earthquake, the tuition began in 1671. The school comprised three departments: the grammar, the humanities and the rhetoric departments, and the subjects also included philosophy and moral theology.

The reconstruction was completed in 1696, and the extensions were built in the first half of the 18th century. The construction of the famous steps (Jesuit Steps) began in 1735, after the design of Pietro Passalacqua of Messina. The steps are reminiscent of the famous Scala di Spagna in Rome, yet in a more modest version. The inscription COLLEGIUM RHAGVSINVM is carved on the fence of the steps' top. The last two figures in the year 1765 were damaged. The inscription was placed there after the suppression of Jesuit Order, and its original version was: COLLEGIUM SOCIETATIS IESU. The Collegium

was the place where many renowned people of Dubrovnik were educated, including the famous grammarians, lexicographers, writers in the Latin and Croatian languages, philosophers and natural scientists who worked in their homeland as well as in major European centres, such as Ruđer Bošković, Đuro Baglivi, Rajmund Kunić, Bernard Zamanja, Đuro Bašić, Bartul Kašić, Jakov Mikalja, Benedikt Rogачić, Ivan Marija Matijašević, Ignjat Đurđević, Ardelio Della Bella and Francesco Maria Appendini. The collegium comprised an extensive library, the largest part of which is now kept at the Dubrovnik Scientific Library, whereas a part of the library remained in possession of the Society of Jesus Residence. The Jesuit Order was suppressed in 1773 by a decree of Pope Clement XIV, when the Collegium became the property of the Dubrovnik Archbishop. Four years later (1777), following the order of the Holy See and the decree of the Dubrovnik Archbishop Pugliesi, preceded by a Dubrovnik Republic Senate decision, the Collegium was given to the Piarist (Scolopi) fathers «in order to be turned into a Public School Institute». The Institute was in function till the French occupation of the Dubrovnik Republic, when the Collegium building was turned into a military hospital. In 1808 a boarding school was opened within the former St Catherine's Convent. During the Austrian rule in Dalmatia, the building changed the owners and purpose, in order to be returned to the Dubrovnik Diocese in 1941. In 1850 the Diocesan Preparatory was founded in Dubrovnik (up to 1991), whereas from 1948 the Collegium building housed the Ruđer Bošković Humanist College, which functioned as a private school for several decades. It became a public school in 1991, and from 2007 the school's name has been the Diocesan Classical Grammar School of Ruđer Bošković.

Education has a long tradition in Dubrovnik. From 1333 the city had a *scolae grammaticales* and from the 15th century a grammar school in which both the Italian (Filip de Diversis) and Dubrovnik teachers (Ilija Crijević) were engaged. Essential for the development of education was the resolution from 1455 according to which illiterate people could not become members of the Major Council. The people of Dubrovnik were dissatisfied with the Italian teachers, so that the Dubrovnik Archbishop, writer and historian Lodovico Beccadelli pleaded with the Society of Jesus to open a collegium in Dubrovnik as early as in 1555. By that time Jesuits worked extensively in the field of education opening collegiums, preparatory schools and universities, and paid special attention to the founding of grammar schools in border areas (Petrovaradin, Osijek, Požega). After 1626, the Dubrovnik Republic authorities entrusted the Dubrovnik-based Dominicans with the *scolae grammaticales*, who - owing to Vicar General of the Dubrovnik Dominican Congregation, Rajmund Zamanja - opened the first public grammar school within their monastery. Jesuits began to come to Dubrovnik individually, so that from 1604 - 1612 they started a mission



• Mea Culpa •

Restaurant Arsenal | Caffe Gradska Kavana | Tovjerna Maro | Restaurant Lokanda Peskarija | Pizzeria Mea Culpa



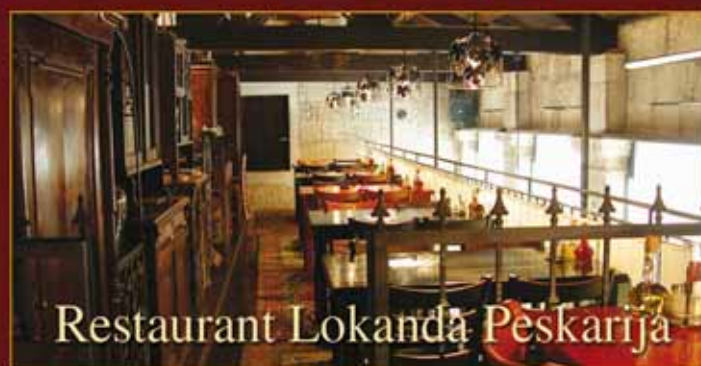
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Caffe Gradska Kavana



Pizzeria Mea Culpa



Restaurant Lokanda Peškarija



Tovjerna Maro

Dubrovnik Old Town



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u Knjižnici Bancroft na Sveučilištu
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Knjižnica Sveučilišta University of California Berkeley je sedma knjižnica po veličini u SAD-u s preko 11 milijuna knjiga u svojim zbirka. U njenom je sastavu više od 20 znanstvenih (stručnih) predmetnih knjižnica kao i Knjižnica Bancroft koja sadrži sveučilišni Arhiv i specijalizirane zbirke materijala kao što su rukopisi, rijetke knjige i zbirka papirusa iz antičkog Tebtunisa u Egiptu. U Knjižnici Bancroft pohranjeno je više od 90 jedinica građe čiji je autor Ruđer Bošković, ili pak one koja o njemu govori. Dio te građe u sastavu je Bancroftove opsežne kolekcije povijesti znanosti i tehnologije od renesanse do današnjeg doba. Ove predmetne jedinice pretražite su u katalogu Knjižnice University of California Berkeley na adresi <http://oskicat.berkeley.edu> pod autorskom odrednicom (prezime, ime) **Boscovich, Ruggero Giuseppe**.

Većina građe u knjižnici Bancroft iz vremena Boškovićeve života pisana je na latinskom ili talijanskom jeziku, a izdana je u Rimu, Veneciji, Milanu i Lucci. Među najzanimljivijim predmetnim jedinicama svakako su spisi Ruđera Boškovića koje je knjižnica Bancroft kupila 1962-e godine (upisani u knjižnični katalog pod naslovom *Ruggero Giuseppe Boscovich papers, 1711-1787*), a sadrže korespondenciju i znanstvene radove iz područja astronomije, matematike, mehanike, filozofije, teologije, hidrografije i optike. Spisi Ruđera Boškovića sadrže i biografsku građu kao što je korespondencija s obitelji, osobito sestrom Anicom Bošković, te bilješke o radovima drugih znanstvenika i ostatke dnevnika. Ovi radovi su pisani na talijanskom, latinskom, engleskom, francuskom i hrvatskom jeziku. Detaljnije informacije mogu se pronaći u katalogu arhivske građe koji je dostupan putem Online Archive of California na adresi <http://oac.cdlib.org/search?query=boscovich>.

RUDER BOŠKOVIĆ'S PUBLICATIONS

Held at the Bancroft Library of the University of California at Berkeley

Ostali zanimljivi materijali su fotokopije pisama Rudera Boškovića (upisana u knjižnični katalog pod naslovom *Rudjer Josip Boskovic letters*) koja predstavljaju Boškovićeve zapise o astronomiji pisane na talijanskom jeziku, a čiji se izvornik čuva u arhivu Opservatorija Brera u Milanu u Italiji u kom je Bošković proveo gotovo jedno desetljeće. Sljedeći glasoviti rad su u rukopisu sačuvana znanstvena predavanja održana na Collegio Romano tijekom akademske godine 1758./59. Predavanja su pisana na latinskom jeziku (upisana u knjižnični katalog pod naslovom *Scientific lectures given at the Collegio Romano for the academic year 1758-59*) te obuhvaćaju onodobne prijepise Boškovićeve znanstvenih predavanja o fizici, astronomiji, elektricitetu i optici koja je Bošković održao iste godine kada je objavljen njegov rad *Philosophiae naturalis theoria*. Ova predavanja obiluju napomenama o istraživanjima i drugih vodećih znanstvenika tog vremena.

Scrittura concernenti i danni della cupola di San Pietro di Roma e i loro rimedi - Spisi u pogledu šteta na kupoli Sv. Petra u Rimu i njihova popravka - objavljeni u Veneciji 1742. godine ispituju mogućnosti rješenja sanacije pukotina na kupoli bazilike Sv. Petra u Vatikanu koje je zahtijevao Papa Benedikt XIV. Ovaj rad sadrži studije koje su napisali Bošković, Tommaso Leseur i Francesco Iacquier. Na kraju je izabrana Boškovićeve preporuka da se postavi pet koncentričnih željeznih pojaseva. Uz radove koji su objavljeni tijekom Boškovićeve života, u Knjižnici Bancroft pohranjeno je više suvremenih radova o Boškoviću publiciranih tijekom 20. stoljeća na talijanskom, njemačkom, ruskom, hrvatskom i engleskom jeziku.

The University of California at Berkeley Library is the seventh largest library in the United States with over 11 million books in its collections. It consists of over twenty research subject-specialty libraries as well as the Bancroft Library. The Bancroft Library contains the University Archives and special collections of unique materials such as manuscripts, rare books, and papyrus documents from ancient Tebtunis in Egypt. The Bancroft Library also houses over 90 materials written by and about Ruder Bošković. Some of these materials are a part of Bancroft's extensive History of Science and Technology Collections which highlight the history of science from the Renaissance to the present. These items can be searched in the University of California Library Catalog <http://oskicat.berkeley.edu> under the author entry **Boscovich, Ruggero Giuseppe**.

Most of the materials held at Bancroft written during Bošković's life are written in Latin or Italian, and published in Rome, Venice, Milan, and Lucca. One of the most interesting items is the collection of Ruder Bošković's papers purchased by the Bancroft Library in 1962 (listed in the library catalog under *Ruggero Giuseppe Boscovich papers, 1711-1787*) which includes correspondence and scientific papers relating to astronomy, mathematics, mechanics, philosophy, theology, hydrography, and optics. The Bošković papers also include biographical materials such as correspondence with his family and sister Anica Bošković as well as notes on the work of other scientists and diary fragments. These materials are written in Italian, Latin, English, French, and Croatian. More detailed information can be obtained by searching Bancroft Finding Aids available via the Online Archive of California at <http://oac.cdlib.org/search?query=boscovich>.



Note: English version of his name is Roger Joseph Boscovich

Other items of interest are photocopies of *Rudjer Josip Boskovic letters* which are Bošković's writings on astronomy written in Italian, the original of which is kept in the Archives of Brera Observatory in Milan, Italy where Bošković spent almost a decade working as the director of the observatory. Another prominent work is a manuscript *Scientific lectures given at the Collegio Romano for the academic year 1758-59* written in Latin which contains contemporaneous transcripts of Bošković's scientific lectures on physics, astronomy, electricity and optics given at the Collegio Romano in the year that his *Philosophiae naturalis theoria* was published. These lectures abound with many references to the discoveries of other leading scientists of the time.

Published in Venice in 1742, *Scrittura concernenti i danni della cupola di San Pietro di Roma e i loro rimedi* examines solutions to repair a crack in the dome of St. Peter's in the Vatican City requested by Pope Benedict XIV. This work contains studies written by Bošković, Tommaso Leseur and Francesco Iacquier. Bošković's recommendation to place five concentric iron bands to secure the dome was selected in the end. In addition to materials published during Bošković's lifetime the Bancroft Library holds more recent works on Bošković published in the 20th century written in Italian, German, Russian, Croatian, and English.



Pamtiti i prenositi uspomene svojem potomstvu želja je svakoga roditelja jer nastavljači povijesnoga tijeka i identiteta upravo su djeca. Dubrovačka Matica hrvatska pokrenula je biblioteku Cvijeta, namjenjenu najmlađima, s ciljem da im prenese dio baštine i sjećanja na znamenite Dubrovčane. Do sada su objavljene tri slikovnice. Prva je posvećena Mihlu Pracatu, slavnome pomorcu i dobrotvoru čiju bistu možemo vidjeti u Kneževom dvoru. Dubrovčanin, koji je odbio sve poklone španjolskoga kralja i za spomen uzeo samo kraljevu maramu, simbol je dubrovačke pomorske tradicije i ljubavi prema svojoj domovini. Tekst slikovnice, prema narodnoj priči, priredio je Luko Paljetak, a knjigu je ilustrirala Dubravka Kolanović.

Druga slikovnica napravljena je u čast najvećeg dubrovačkog komediografa Marina Držića povodom 500. obljetnice njegova rođenja. Tekst slikovnice napisao je Luko Paljetak, a za prelijepu ilustraciju zaslužna je Andrea Petrlik Huseinović. Najnovija slikovnica, tiskana ove 2011. godine, posvećena je astronomu, matematičaru i filozofu svjetskoga glasa, Ruđeru Boškoviću, povodom 300. obljetnice njegovog rođenja.

Baštinu se voli odmalena

Autorica teksta je Snježana Paušek-Baždar, znanstvenica iz Zagreba, a ilustracije potpisuje Pika Vončina. Važno je napomenuti da svaka od spomenutih slikovnica poput ljudi slijedi svoju posebnu sudbinu i put tako da je Miho Pracat preveden na španjolski jezik i tiskan u velikoj nakladi zahvaljujući Unesco-u Valencija, te je našao svoj čitateljski krug diljem Španjolske. Marin Držić preveden je, u suradnji s dubrovačkom Francuskom alijansom, na francuski jezik, a slikovnica je uvrštena u katalog 250 najljepših svjetskih slikovnica koji je uručen Luku Paljetku na Međunarodnom sajmu dječjih knjiga u Bologni krajem ožujka 2011. godine. I Ruđer također kreće svojim putem. Koristeći ovu slikovnicu dubrovački osnovnoškolci maskirali su se u Ruđera, razne planete i nebeska tijela i osvojili prvo mjesto na Dubrovačkom karnevalu. Slikovnice su postigle svoj cilj jer su zaživjele među najmlađima. Matica hrvatska će ih nastojati prevesti na što više jezika kako bi bile dostupne djeci diljem svijeta, a pogotovo u zemljama gdje su naši znameniti Dubrovčani boravili, radili i - ili umrli. Slikovnice su stigle u ruke onih kojima su i namjenjene - djeci, koja im se neupitno raduju i koja će ih dugo pamtit, a nadamo se, i prenositi generacijama koje dolaze poslije njih.



moja sestra Anica



$$\frac{a-b}{a} = \frac{n}{2m(1-\frac{3t}{5p})}$$

formula splošnosti elipsoida

Parents wish to remember and pass on their memories to their posterity, because children are those who continue the historic flow and identity. That is the reason why the Dubrovnik based *Matica Hrvatska* started a children book series entitled *Cvijeta*, aiming to pass on a part of the heritage and memory of the famous people of Dubrovnik. Three picture books have been published so far. The first is dedicated to Miho Pracat, the famous seaman and benefactor, whose bust still stands at the Rector's Palace. This native of Dubrovnik – who refused all the gifts of the Spanish King, apart from his neckerchief – is a symbol of the

Dubrovnik maritime tradition and patriotism. The picture book was illustrated by Dubravka Kolanović and the text was written by Luko Paljetak, after a folk tale. The second picture book

One starts to love his heritage at an early age

was published in honour of Dubrovnik's greatest playwright Marin Držić on the occasion of the 500th anniversary of his birth. The text was written by Luko Paljetak and the exquisite illustrations were made by Andrea Petrlik Huseinović.

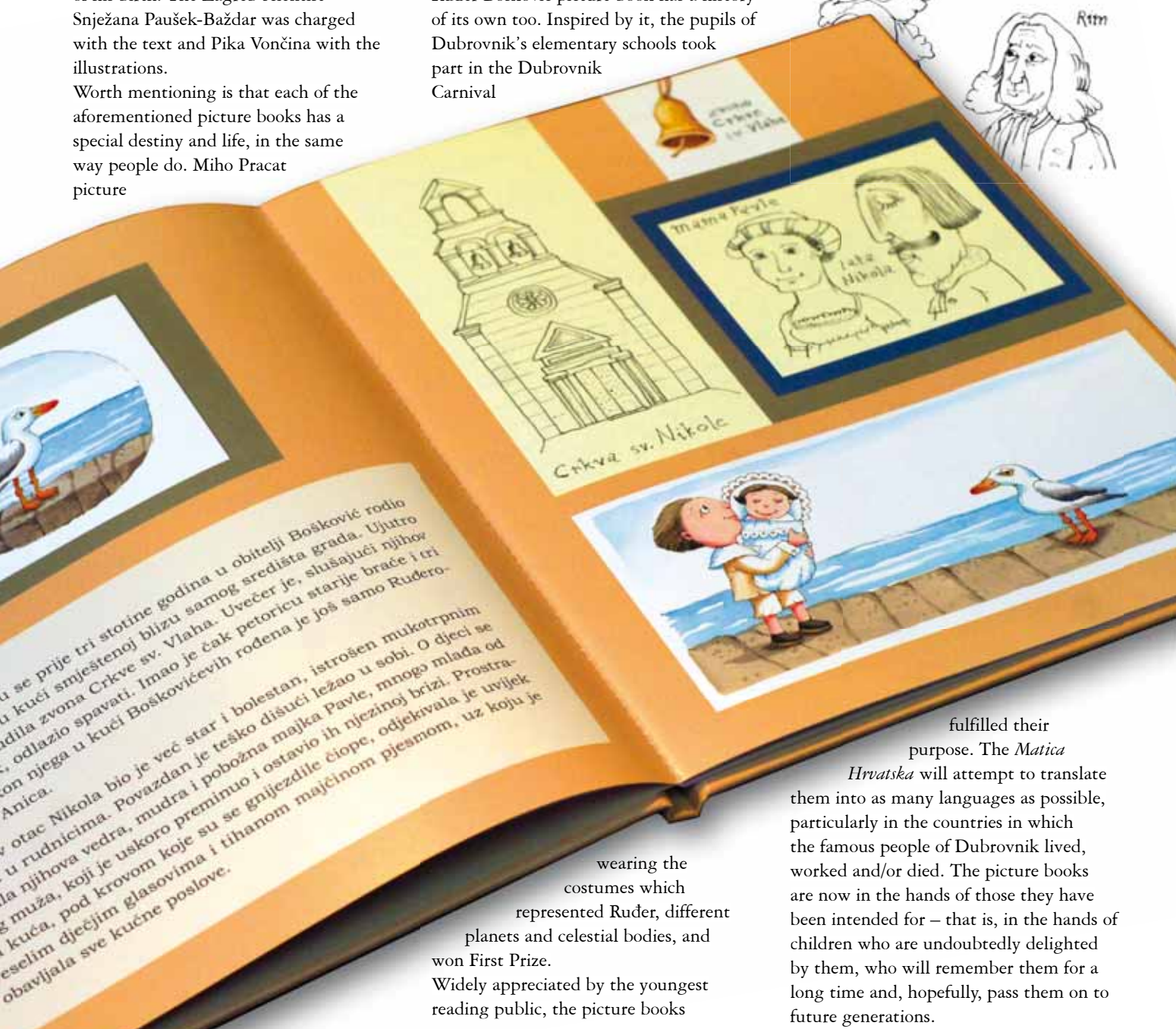
The most recent picture book, printed in 2011, is dedicated to the world famous astronomer, mathematician and philosopher Ruder Bošković on the occasion of the 300th anniversary of his birth. The Zagreb scientist Snježana Paušek-Baždar was charged with the text and Pika Vončina with the illustrations.

Worth mentioning is that each of the aforementioned picture books has a special destiny and life, in the same way people do. Miho Pracat picture

book was thus translated into the Spanish language, had a large print run owing to UNESCO Valencia and captured a wide reading public all over Spain.

In collaboration with Dubrovnik's Alliance Française, Marin Držić picture book was translated into French and included in the Catalogue comprising 250 world finest picture books. In late March 2011, the catalogue was given to Luko Paljetak at the International Children Books Fair in Bologna.

Ruder Bošković picture book has a history of its own too. Inspired by it, the pupils of Dubrovnik's elementary schools took part in the Dubrovnik Carnival



wearing the costumes which represented Ruder, different planets and celestial bodies, and won First Prize.

Widely appreciated by the youngest reading public, the picture books

fulfilled their purpose. The *Matica Hrvatska* will attempt to translate them into as many languages as possible, particularly in the countries in which the famous people of Dubrovnik lived, worked and/or died. The picture books are now in the hands of those they have been intended for – that is, in the hands of children who are undoubtedly delighted by them, who will remember them for a long time and, hopefully, pass them on to future generations.

Zidine

Zagrljaj Gradu

Poput nepreglednih kamenih zastora veličanstvene pozornice na kojoj su se odigrale tolike drame minulih stoljeća, dubrovačke zidine, jednako impresivne izvana i u svojim nutrinama, sa svojim kulama, tvrđavama, bastionima, toretama, kantonatama, stražarnicama i prsobranima ne gube svoju životnu snagu i energiju što im je ugradila dugotrajna i burna prošlost. Iz tih svevremenih čuvara izbija vitalnost, ali i moćnost koja je bila toliko potrebna radi čuvanja i obrane slobode Dubrovnik. Zidine su se kroz stoljeća pokoravale samo rukama svojih brojnih graditelja zadržavajući tako svoju vremensku i graditeljsku osobnost i posebnost. Mnoga su poznata imena kao Paskoje Miličević, Juraj Dalmatinac, Michelozzo iz Firence, Onofrio i Simeon della Cava, Ivan iz Siene i mnogi drugi znameniti majstori uz bezbroj nepoznatih nadarenih i vrijednih meštara, ostavili svoje tragove na ovim čvrstim, monumentalnim oblicima i zdanjima. Gradili su i dograđivali uz stroga pravila i bez razmetanja, poštivali sve zadatosti vremena i oružja, još od dalekog trinaestoga, pa do sedamnaestoga stoljeća. I u

tim dugim stoljećima nastajanja i građenja najviše su traga ostavile gotika i renesansa slažući svoje linije i forme u skladnu cjelinu jednog izuzetnog fortifikacijskog sklopa.

Zidine su svojim stanovnicima u Gradu pružale sigurnost i zaštitu, a izvana značile prijetnju i spremnost na obranu u svakom trenutku i pod svaku cijenu. Odigrale su dubrovačke zidine tako svoju povijesnu ulogu i ostale neosvojive i nepokorene sve do ovih današnjih vremena.

Zasigurno nije bilo lako kao vojnik boraviti među ovim hladnim bedemima u osami, a stalno biti budan i na oprezu. Samo je povlašteno mjesto imao sv.Vlaho, svetac i zaštitnik Grada Dubrovnik koji je kao kameni lik na zidinama prisutan na mnogim mjestima i prema moru i prema kopnu. Svojim držanjem tajanstvene nedodirljivosti i duhovnosti, i rukom uzdignutom u znak blagoslova dobronamjericima, sv.Vlaho je isto toliko životan i stvaran u niši Minčete ili Lovrjenca kao i na zidinama otvorenima prema moru. Njegova uloga nije tu da praznuje nego da vidi i da sasluša molitvu i vapaj. S njime je sigurno svakom stražaru bilo najlakše naći

zajedničku riječ u dugim tmcama kad se čula samo sova s Lokruma kroz udarce valova o dubrovačke hridi. A kad im se danas prilazi s bilo koje strane, ne možemo ne osjetiti magičnu moć ovog graditeljskog dragulja kao i samog Grada, čija su spona i neodvojiv dio. S juga izgledaju monumentalno u suglasju s morem i hridima, s kraja jednako sigurne i čvrste u savezništvu sa svojim predzidima, a posebno uzbuđenje raste sa svakim korakom uz njihova uska, strma, ali i sigurna stubišta kad se neprestano otkrivaju nove vizure i otvaraju novi pogledi. Želja da ih se osvoji, pronikne u tajne njihove obrane, u život koji je nekad strujao njihovim dugim hodnicima, tajnim prolazima, skrivenim otvorima, ostaje neostvarena. Tajna ostaje svjetlu i žaru sunčevih izlazaka i zalazaka, tmurnim oblacima i kiši koja dubrovačke zidine zaodjene nekom osobitom scenografijom i iscrta po njima najneobičnije figure pune melankolije i sjete, ostaje šilocima u neverama i smirajima u bonacama. Jer, oni su pravi saveznici ovih zidina i njihovih kula pa tako i svjedoci njihove dugovječnosti i neprolazne ljepote.



City Walls

Like a vast stone curtain on the magnificent stage which saw so many plays of the centuries long gone, the Dubrovnik city walls equally impressive from outside and from within - with their forts, bastions, towers, guard-houses and parapets - have never lost the vital force and energy gained throughout their long and tempestuous history. Those eternal guards radiate vitality and power which was essential for the preservation of Dubrovnik and defence of its freedom. For many centuries, the city walls obeyed only the hands of their numerous builders, thus retaining their uniqueness where both time and construction manner are concerned.

Many famous masters including Paskoje Miličević, Juraj Dalmatinac, Michelozzo of Florence, Onofrio and Simeon della Cava, as well as many anonymous but talented and diligent builders took part in the construction of these solid monumental walls. From 13th to 17th centuries, they were building and rebuilding in accordance with strict rules, without swaggering, conforming to all givens of time and weapons. During the long centuries of construction, the most influential were the Gothic and Renaissance styles, the combination of which resulted in an exquisite fortification complex.

For the City and its residents the walls meant security and protection, whereas the outsiders saw in them a threat and readiness to protect the City at any moment and at any cost. The Dubrovnik city walls have fulfilled their historic task, and no one managed to conquer and subdue them until the present day.

It must have been difficult for the soldiers to dwell among these cold and lonesome ramparts, and be awake and alert all the time. Dubrovnik's patron Saint Blaise had the exclusive right to be present in the form of stone statues in many places on the city walls facing both the sea and land. With his mysterious untouchability and spirituality, his hand outstretched to bless the well-meaning people, St Blaise is equally alive and real in the niches of forts Minčeta and Lovrjenac and on the walls facing the sea. His role there is not to celebrate but to see and listen to people's prayers and cries. He was definitely the one the city guards could talk to during the long dark nights, when one could hear only the howl from Lokrum through the sound of waves crushing against the Dubrovnik

cliffs. Nowadays, when approaching the walls from either side, one cannot help feeling the enchanting power of this architectural jewel and of the City, which make an inseparable whole. Observed from the south, the walls appear monumental and in harmony with the sea and cliffs, and viewed from landward side they look equally safe and firmly connected with the outer walls. One gets more and more excited climbing their narrow but safe steps, while continuously discovering new views. The wish to conquer the walls, to unveil the secrets of their defence and of the life which once circulated in their long corridors, secret passages and hidden openings remains unfulfilled. The secret is entrusted to the light and warmth of the rising and setting sun, to the gloomy clouds and rain which provide the walls with a special setting and adorn them with the most unusual shapes filled with melancholy and wistfulness. It is entrusted to the stormy western winds and calm sea, who are true allies of these walls and towers, witnessing their longevity and everlasting beauty.

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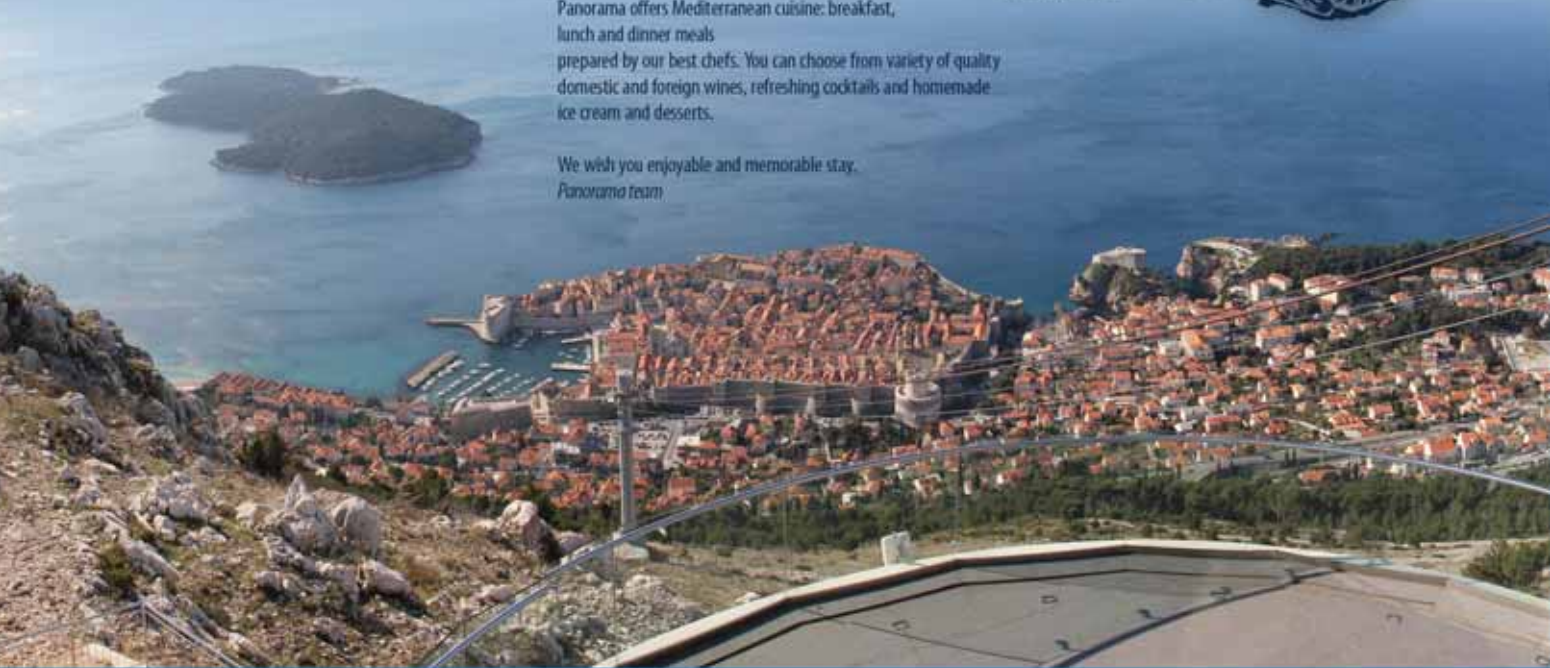
Restaurant – snack bar PANORAMA

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Yours Dubravka Team



MICHAEL KISSINGER

Jazz i vino u magičnoj ljepoti Grada

Vrući jazz, vrhunska vina, umjetnost i delicije - možete li zamisliti bolji sadržaj jednog festivalskog događaja? Zahvaljujući viziji i organizacijskim vještinama klarinetista, skladatelja, koncertnog producenta i glazbenog pedagoga dr. Michaela Kissingera, inače gosta dirigenta Dubrovačkog simfonijskog orkestra, Dubrovnik će u svibnju dobiti svoj prvi International Jazz & Wine Festival. Uzor mu je puno poznatiji Jazz & Wine Festival u američkom Vancouveru kojem je Kissinger suosnivač i umjetnički voditelj. A sve je počelo prije nekoliko godina kada je konačno, na nagovor supruge čija majka vuče korijene iz konavoske Vitaljine, odlučio kao turist posjetiti Dubrovnik.

-Dobro se sjećam prve slike prekrasne kamene vedute koja je iznenada, iza ugla, dok smo se približavali Gradu, bljesnula pred nama. Prvi dojam bio je poput sna. Magičan. Poslije su se moji dojmovi, boje i mirisi, zvukovi Dubrovačkog simfonijskog orkestra kojeg sam došao slušati – slili u jednu viziju. Rekao sam: Ovo je izvrstan Orkestar, prekrasan prostor povijesne gradske jezgre, mogao bih

ovdje producirati festival sličan onomu u Vancouveru - o prvim impresijama Dubrovniku kazuje doktor glazbene umjetnosti Michael Kissinger koji je od 2004. godine postao gost dirigent Dubrovačkog simfonijskog orkestra. Od tada do danas dr. Kissinger surađivao je na nekoliko glazbenih projekata među kojima je bila i velika turneja dubrovačkih simfoničara zapadnom američkom obalom.

Realizacija Dubrovnik International Jazz & Wine Festivala u suradnji s Dubrovačkim simfonijskim orkestrom, Gradom Dubrovnikom i drugim američkim i hrvatskim partnerima nakon svega bila je neizbježna.

-Novi Jazz festival, koji premijeru bilježi u svibnju ove godine, zamišljen je kao spoj jedinstvenog miksa vrućeg jazza kojeg će svirati klasičnoj glazbi skloniji simfoničari, s čašom vina iz neke od vinarija s Pelješca ili iz Konavala te uz radove deset lokalnih likovnih umjetnika. Predstaviti će se domaća vina iz petnaestak vinarija. Dovodimo jazz na ulicu, u prostore poput samostanskog atrija Klarisa ili trga pred jezuitskom crkvom. Želimo od ovog Festivala stvoriti jedan vrijedan, ne samo umjetnički i promocijski projekt, već i ekonomski, značajan za turizam - kaže dr. Kissinger.

Naime, vancouverški Wine & Jazz Festival privukao je do sada više od 80.000 entuzijasta jazza, vina i umjetnosti iz Sjedinjenih Američkih Država i Kanade, a dr. Kissinger svirao je s međunarodno priznatim jazz glazbenicima kao što su Jose Feliciano, David Sanborn, Poncho Sanchez, Preservation Hall Jazz Band, Blood, Sweat & Tears, Beausoleil, The Temptations, Bo Diddley, Arturo Sandoval, Diane Schuur, Chick Corea, Chuck Mangione, The 5th Dimension, Blind Boys of Alabama, The Louis Armstrong Society Jazz Band, Regina Center i mnogima drugima. U Dubrovnik za početak dolaze Brubeck Brothersi- internacionalna klasa, vrhunski glazbenici i izvrsni performer i zabavljači.

Nazdravit ćemo njihovom nastupu domaćom vinskom kapljicom.

Hot jazz, top class wines, arts and delicious food – can you imagine a finer festival programme? Owing to the vision and organisational skills of the clarinetist, composer, concert producer and music pedagogue Dr. Michael Kissinger – Guest Conductor of the Dubrovnik Symphony Orchestra - Dubrovnik will get its first International Jazz & Wine Festival in May 2011. The festival's paragon is the widely known Jazz & Wine Festival in Vancouver, USA, co-founded by Michael Kissinger, who also serves as its Artistic Director. Everything began several years ago, when – persuaded by his wife,

Conductor

MICHAEL

Jazz & Wine

in the City's Magical Beauty

whose mother hails from the Konavle village of Vitaljina - Michael decided to visit Dubrovnik as a tourist.

- I clearly remember the first glimpse of the beautiful stone panorama which suddenly flashed in front of us as we were approaching the City. The first impression was like a dream, like magic. Later on, my impressions, the colours, fragrances and the sounds of the Dubrovnik Symphony Orchestra

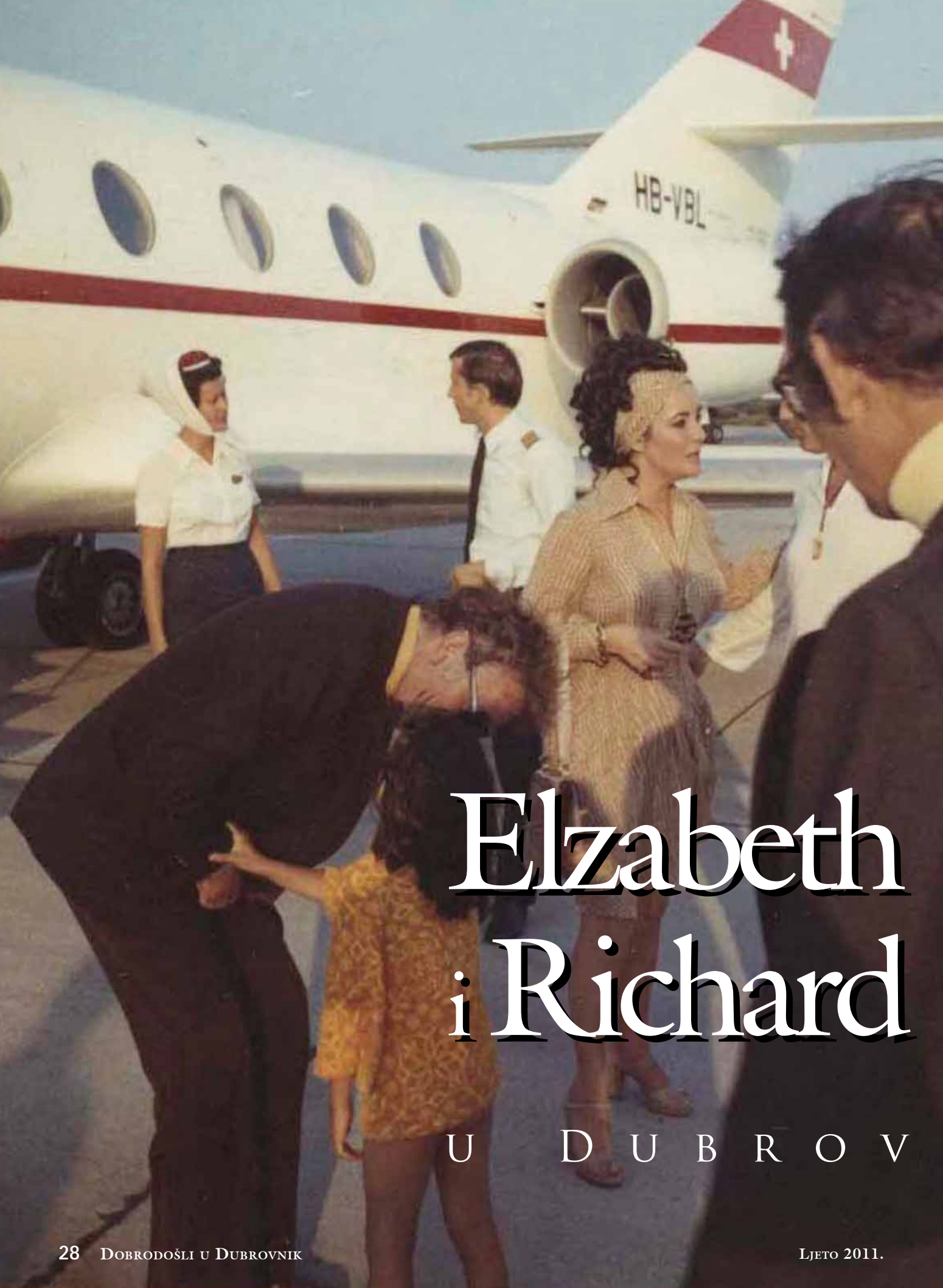
whose concert I happened to attend, blended into a single vision. I said: This is an excellent orchestra and the Old City is a magnificent venue where I could produce a festival similar to that in Vancouver. That is how Doctor of Music Michael Kissinger, Guest Conductor of the Dubrovnik Symphony Orchestra since 2004, describes his first Dubrovnik impressions. From then on, Dr. Kissinger has collaborated in several music projects, including the Dubrovnik Symphony Orchestra's great West Coast tour. After all that, the realisation of the Dubrovnik International Jazz & Wine Festival – in collaboration with the Dubrovnik Symphony Orchestra, the City of Dubrovnik and other American and Croatian partners – was inevitable. The 1st Dubrovnik International Jazz & Wine Festival, in collaboration with the New Jazz Festival, is conceptualised as a mixture of unique hot jazz performed

by the classical musicians, along with a glass of wine from some of the wineries of Pelješac or Konavle, and the works by ten local artists. The festival will feature local wines from some fifteen wineries. We shall bring jazz into streets and venues such as St Claire's Convent Atrium and Jesuit Church Square. We aim at turning this festival into a valuable project, not only from the artistic and promotional, but also from the economic and tourist point of view, claims Dr. Kissinger.

Namely, the Vancouver Wine & Jazz Festival has so far attracted more than 80,000 jazz, wine and art enthusiasts from the USA and Canada, and Dr. Kissinger has performed with the internationally renowned jazz musicians such as Jose Feliciano, David Sanborn, Poncho Sanchez, Preservation Hall Jazz Band, Blood, Sweat & Tears, Beausoleil, The Temptations, Bo Diddley, Arturo Sandoval, Diane Schuur, Chick Corea, Chuck Mangione, The 5th Dimension, Blind Boys of Alabama, The Louis Armstrong Society Jazz Band and Regina Center. The first performers at the Dubrovnik Jazz & Wine Festival will include the Brubeck Brothers, internationally recognized musicians and outstanding performers and entertainers.

We shall raise a glass of local wine in a toast to their performance.

KISSINGER



Elizabeth i Richard

U D U B R O V

Diva za sva vremena

Elizabeth i Richard Burton zasigurno se ubrajaju među najslavnije ljubavne parove u povijesti, a intenzitet njihove burne veze i čak dva braka punili su naslovnice svjetskih medija. Slavni par je boravio u Dubrovniku u orijentalnoj Vili Šeherezada, u sklopu Hotela Argentina početkom sedamdesetih godina prošloga stoljeća, čak mjesec dana, dok je Burton snimao „Sutjesku“.

- Elizabeth Taylor je bila prava dama i filmska diva. Niska rastom plijenila je i nezaboravan dojam ostavljala svojim legendarnim ljubičastim očima. Bila je divna osoba, imala je osobnost o kojoj se i danas priča, a malo tko ju u današnjem filmskom svijetu posjeduje, zbog čega slava većine današnjih starleta i glumica kratko traje i brzo tone u zaborav. Liz je bila jako ljubazna osoba, dok je Burton imao pravi teški velški karakter - prisjeća se nakon četiri desetljeća svog susreta s jednom od posljednjih najvećih hollywoodskih zvijezda i filmskom legendom Elizabeth Taylor, koja je nedavno preminula u 79-oj godini života, Nikša Baničević, šef recepcije u hotelu Grand villa Argentina.

Elizabeth Taylor, tada četrdesetogodišnjakinja, bila je vrlo ležerna osoba, o čemu svjedoči i priča koja je prethodila odlasku na Brijune radi susreta s Josipom Brozom Titom.

Naime, dok ju je avion čekao da krene prema Brijunima, na kojima je već morala biti, hollywoodska diva se u dubrovačkoj orijentalnoj vili komodno spustila na kavu. Kad su joj diskretno spomenuli da je već trebala biti na arhipelagu pred Istrom u društvu s Titom, ona je ležerno s očaravajućim osmijehom odgovorila: "Tito je džentlmen, čekat će."

Elizabeth nije bila niti malo arogantna, štoviše, znala bi zamoliti mladog Nikšu

za društvo da ne bude usamljena i da joj ne bude dosadno dok je njezin dragi Richard snimao. No, i kada je bio tu, slavni par ponekad je spavao u odvojenim sobama u „Šeherezadi“.

Elizabeth, kao prava dama, poštivala je osoblje „Argentine“, štoviše, zadnju večer svoga boravka u Dubrovniku pozvala ih je na večeru koja je bila pripremljena u susjednoj Taverni Rustica u Hotelu Excelsior gdje su jeli mušule, a potom školjke bacali natrag u more, poprativši sam čin pričom o ekološkoj svijesti. Osim u mušulama, Elizabeth je uživala i u drugim specijalitetima, a ponajviše ju je pogustala kombinacija pipuna s pršutom s kojega je tadašnji šef kuhinje „Argentine“ Antun Kramer obzirno dignuo sve bijelo. No, i u Dubrovniku je ostala vjerna svom omiljenom piću Jack Danielsu pomiješanom s freško iscijeđenim narančama.

Elizabeth je, kako i pristoji hollywoodskoj legendi, imala svoje posebnosti koje se i očekuju od prave filmske zvijezde. Za njezinog crnoga mačka Claya u hotelskoj kuhinji se posebno spravljao biftek sitno nasjeckan kao za tartar (kosani), ali bez začina. Naravno, tu je i glamurozna garderoba dostojna jedne dive. Čak 150 pari cipela, što je za tadašnje vrijeme bilo jako puno, ostavilo je otvorenih usta spremačice. Tu su još i šeširi, tada vrlo moderni umetci za kosu, te još puno, puno razne odjeće. Za sve smjestiti trebale su čak dvije sobe u „Šeherezadi“. A tek nakit! Bilo ga je toliko da nije sav mogao stati u sef pa ga je držala u posebnoj vreći i to kraj uzglavlja postelje, a pojedini primjerci bili su među najpoznatijim u svijetu.. Na kraju, kao prava dama, Elizabeth je na odlasku darovala svoj mali tim posluge konkretnom zahvalom u vidu napojnice u iznosu tadašnje dvije do tri plaće.

Taylor Burton

N I K U

Elizabeth Taylor & Richard Burton IN DUBROVNIK

Screen Legend

Elizabeth Taylor and Richard Burton are certainly considered to be one of the most famous love couples in the history, and their turbulent relationship and even two marriages were rarely out of the news. In the 1970s, the famous couple resided for one month in Dubrovnik's oriental-style Villa Scheherazade, an extension of the Argentina Hotel, while Richard was shooting the film *Sutjeska*.

- Elizabeth Taylor was a true lady and a film star. Although rather short, she was famous for her exquisite beauty and distinctive violet eyes. Her outstanding personality was of the kind you seldom find in the film world nowadays, which is the reason why the fame of the majority of present-day starlets and actresses is brief and quickly forgotten. «Liz was a very kind person, while Burton had a difficult Welsh character», says Nikša Baničević, the Grand Villa Argentina front office manager, recalling after four decades his encounter with one of the last great Hollywood stars, the legendary Elizabeth Taylor, who recently died at the age of 79.

Aged forty at the time, Elizabeth was a very relaxed person, which can be concluded from a story which took place shortly before her departure for the Brijuni Islands in order to meet



with Josip Broz Tito. While the aeroplane was waiting for her to leave for the Brijuni Islands, the Hollywood star - already running behind schedule - was relaxedly having her coffee at the Dubrovnik Oriental villa. When her hosts discretely reminded her that she should have been on the Brijuni Archipelago in Tito's company by then, she leisurely

replied with the most enchanting smile: «Tito is a gentleman, he will wait.» Elizabeth was not arrogant at all. On the contrary, she occasionally asked the young Nikša to keep her company while her beloved Richard was on the film set. However, even when they were together, the famous couple at times slept in separate rooms at the Villa Scheherazade.

As a true lady, Elizabeth respected the Villa Argentina personnel. The day before she left, she invited them to a dinner at the nearby Rustica Tavern at the Excelsior Hotel. Having savoured mussels, they were throwing the empty shells into the sea, explaining that their gesture had ecological motives. In addition to mussels, Elizabeth enjoyed other specialities, particularly the combination of melon and local smoked ham, from which the then Villa Argentina's chef, Antun Kramer, considerably removed all the fat. During her Dubrovnik stay, Elizabeth remained faithful to her favourite drink



Jack Daniels with freshly squeezed orange juice.

As one would expect from a great film star, Elizabeth had some special requests. For her black cat Clay the hotel kitchen specially prepared the finely chopped beef, like for steak tartare but without spices.

She, of course, travelled with glamorous clothes worthy of a diva. The hotel maids were astonished by Elisabeth's 150 pairs of shoes – which at the time was a lot indeed, hats, hair extensions – the then latest fashion, and many, many different clothes, the storage of which required two rooms at the Villa Scheherazade. Not to mention the jewellery! She brought such a huge collection that the hotel safe wasn't large enough. Instead, she kept it in a special bag at her bedside. Some of the items included the world's most famous jewels.

Before leaving the hotel, Elizabeth like a true lady gave her small hotel attendant team a tip which at the time equalled their two or three monthly salaries.

Britanska kraljevska obitelj u Dubrovniku

British Royal Family in Dubrovnik



Vojvoda od Edinburga u pratnji prof. Milice Bravačić.
Duke of Edinburgh escorted by Professor Milica Bravačić.



Britanska kraljevska obitelj u pratnji gradonačelnika Dubrovnika gosp. Vetme i prof. Iva Kastrapelija.
British Royal Family escorted by Mr. Vetma, the Mayor of Dubrovnik and Professor Ivo Kastrapeli.

U svojoj bogatoj prošlosti, kao i danas, Dubrovnik je često imao čast i privilegiju biti domaćinom mnogim značajnim svjetskim uglednicima.

U više navrata, u našem Gradu, boravile su britanske kulturne i javne ličnosti. Proljeće 1974. godine ostat će posebno zapamćeno po posjetu britanske kraljevske obitelji, koju je predvodila njezina visost kraljica Elizabeta. Cijeli Dubrovnik nekoliko dana živio je u znaku iščekivanja slijetanja zrakoplova s uvažanim posjetiteljima. U programu je nakon obilaska kulturno-povijesnih znamenitosti bio i svečani ručak u Hotelu *Excelsior*. Ali, na dan

dolaska, zapuhala je strašna bura koja je paralizirala zračni promet i zatvorila dubrovačku zračnu luku. Otkazani su obilazak Grada i ručak. Kraljica Elizabeta jako je željela posjetiti Dubrovnik te je britanski zrakoplov ipak, buri usprkos, na olakšanje i oduševljenje mnogih Dubrovčana sigurno sletio u Zračnu luku u Čilipima. Već otkazani ručak i posjet na brzinu su ponovo organizirani i to na najvišem nivou. Znajući u kakvim iznimnim uvjetima je posjet ostvaren njezina visost kraljica Elizabeta napuštajući Dubrovnik posebno se srdačno zahvalila svojim domaćinima.

Throughout its rich history, as well as today, Dubrovnik has had the honour and privilege of playing host to many world-famous people.

On several occasions Dubrovnik was visited by renowned people from Great Britain's cultural and public life. The spring of 1974 will be remembered for the visit of the British Royal Family to Dubrovnik including HM Queen Elizabeth II.

For several days Dubrovnik impatiently waited the aeroplane with the esteemed visitors to land. Apart from the city tour, the programme of the visit included a formal lunch at the *Excelsior* Hotel. Unfortunately, a strong bura wind started to blow on the very arrival day, paralysing the air traffic and closing the Dubrovnik Airport.

Both the city tour and official lunch were cancelled. However, Her Majesty the Queen was very enthusiastic about visiting Dubrovnik, so that eventually the British aeroplane safely landed the Dubrovnik Airport, much to the relief and delight of many residents of Dubrovnik. The cancelled lunch and city tour were quickly organised again at the highest level. Leaving Dubrovnik, fully aware of the circumstances in which her visit had been organised, Her Majesty thanked her hosts very cordially.

Britanska kraljevska obitelj na silasku s gradskih zidina.
British Royal Family completing the city wall tour.



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Reception of the Old Town

Terrace by the sea

International & Mediterranean cuisine

Take a look how we make our pizzas

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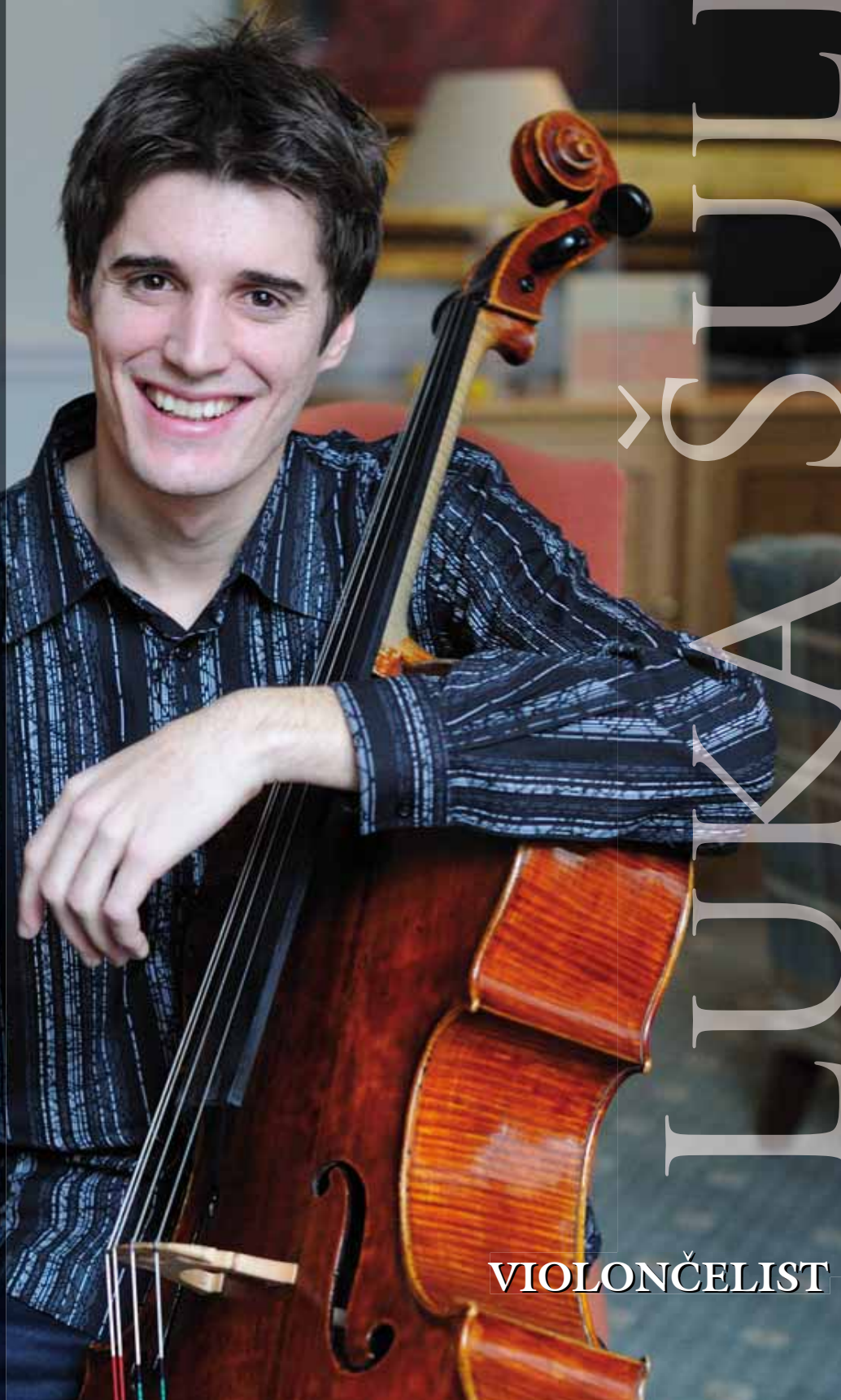
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Od klasičara do zvijezde

Kako pisati o violončelistu Luki Šuliću, a da nabrajanje međunarodnih nagrada i priznanja, akademija na kojima se školovao, gradova i koncertnih dvorana u kojima je svirao i umjetnika i ansambala s kojima je nastupao ne zvuči nestvarno, ne izgleda nemoguće i ne izgubi na važnosti i težini? A u životu Luke Šulića taj slijed izgleda sasvim normalan, sasvim očekivan put, baš kao što je uzimanje violončela u ruke u petoj godini života nešto sasvim razumljivo u obitelji u kojoj su oba roditelja glazbenici i u kojoj otac svira upravo taj instrument. Pa, ako je možda i preskočio odrastanje kakvo su imali njegovi vršnjaci jer, kako kaže » nisam proživio srednjoškolske dane, ja sam istovremeno studirao i bio u srednjoj školi» ne bi ništa mijenjao u svom životu u kojem se, ipak, morao odreći vaterpola radi preseljenja iz rodnog Maribora u Zagreb. Nakon Muzičke akademije Zagrebu u klasi prof. Valtera Dešpalja, školovanje nastavlja u Beču u klasi prof. Reinharda Latzka. Danas je na magistarskom studiju kod prof. Matsa Lidstroma na Kraljevskoj glazbenoj akademiji u Londonu. London je grad koji ga je osvojio « jer je vrlo zahvalna sredina za iskustvo i napredak ». Ali, i Luka Šulić je osvojio London jer je u siječnju ove godine u jakoj konkurenciji pobijedio na natjecanju za nagradu sponzora Kraljevske glazbene akademije u Londonu. Natjecatelji su studenti svih uzrasta i svih glazbenih kategorija. «To je najprestižnija nagrada na Akademiji» - kaže Luka i nastavlja "odjel te odabere za natjecanje i u finalni krug uđe šest studenata. Sve su to studenti koji su već imali uspjeha, laureati međunarodnih natjecanja... a nagrada je cjelovečernji koncert u Wigmore Hallu." U čuvenom Wigmore Hallu će Luka Šulić 24. svibnja uz klavirsku pratnju Nadava Hertzka svirati djela Debussija, Sibeliusa,



LUKA ŠULIĆ

VIOLONČELIST

From a Classical Music

Brittena i Rahmanjinova. Na dan osvajanja nagrade Luka Šulić je doživio još jedan uspjeh. Bolje rečeno: svjetsku senzaciju! Naime, sa svojim prijateljem Stjepanom Hauserom, također vrsnim violončelistom, obradio je Smooth Criminal Michaela Jacksona. Njihova verzija za dva violončela postala je u rekordnom roku hit na YouTubeu što je iznenadilo i same izvođače. Vjerujemo da su mnogi nakon njihovog spota počeli drugačije razmišljati o tom instrumentu, njegovim mogućnostima i njegovoj ljepoti. Među oduševljenim višemilijunskim auditorijem je i sir Elton John, inače sponzor i bivši student Kraljevske akademije u Londonu. Stoga, nakon razgovora postoji mogućnost i suradnje među ovim umjetnicima o čemu je još prerano govoriti. Ali, to bi sad već bio nekakav normalan nastavak Lukinih uspjeha, zar ne?

Želja Luke Šulića je svirati s Berlinskom filharmonijom. Pažnja koju je izazvao Smooth Criminal i koju će vjerojatno izazvati slični projekti koji su u planu, možda ubrzaju ostvarenje te želje. U međuvremenu će Luka Šulić održati sve dogovorene koncerte - među ostalim i u Dubrovniku, rodnom gradu svoga oca. S Dubrovnikom ga vežu uspomene iz najranijeg djetinjstva jer svake godine u njemu provodi ljetne mjesec. Ali i one profesionalne, budući da je godinama sudionik na Dubrovačkim ljetnim igrama: i kao solist, i kao član popularnog sastava Cellomania, te raznih komornih ansambala. Ukratko: dvadesettrogodišnji Luka Šulić će bez obzira na ovaj uzlet i popularnost, i dalje nastaviti raditi kao i do sada - puno nastupati i još više vježbati! Jer da toga nije bilo, ništa od spomenutog ne bi se postiglo!

How can one write about the cellist Luka Šulić and avoid the enumeration of his international awards and prizes, the cities and concert halls in which he has appeared, and the artists and ensembles with whom he has performed to sound unreal, impossible and irrelevant? However, in the life of Luka Šulić, such sequence of events appears to be completely normal, just like his beginning to play the cello at the age of five, as the son of two professional musicians (his father is also a cellist). Although he probably skipped the kind of childhood his age-mates had, he doesn't wish to change anything in his life. «I had no time to enjoy my secondary-school days because I studied at the academy of music at the same time.» He, nevertheless, had to give up water polo because of moving from his native Maribor to Zagreb. Luka Šulić graduated from the Zagreb Academy of Music under Valter Dešpalj, continued his studies in Vienna with Reinhard Latzk, and is currently studying master's degree programmes with

Mats Lindstrom at the Royal Academy of Music in London. «As an ideal city for acquiring experience and making progress», London impressed Luka. On the other hand, Luka impressed London too, because in January 2011 he was awarded the Royal Academy of Music Patron's Award against strong competition. The competitors included students of all ages and music categories. «It is the Royal Academy's most prestigious award», claims Luka. «Your Department appoints you to



Player to a Star

appear in the competition and the finals include six competitors, all of whom have already been laureates in international contests. The prize is a concert at Wigmore Hall.» On 24 May 2011 Luka Šulić will give a cello recital at this renowned concert hall. Accompanied by Nadav Hertzok on the piano, he will perform the works of Debussy, Sibelius, Britten and Rachmaninov. The day when Luka

was awarded the aforementioned prize brought him another success, or, to be more precise, a global sensation! Namely, with his friend Stjepan Hauser, also a fine cellist, Luka arranged Michael Jackson's song *Smooth Criminal* for two cellos, which has become a YouTube hit in record time. Needless to say that it was a surprise for both musicians. We believe that, having heard the spot, many people began to see this instrument in a different light and to appreciate its abilities and beauty. Millions of enthusiastic people who saw the video included Sir Elton John, also a patron and former student at the Royal Academy of Music in London,

which opened the possibility for future collaboration. However, although it is too early to speak about it, it would be a logical continuation of the rising career of Luka Šulić. Wouldn't it? This young musician would like to perform with the Berlin Philharmonic. The popularity of the *Smooth Criminal* and possible future projects of the kind will perhaps speed up the realisation of this wish. In the meantime, Luka Šulić will perform all his scheduled concerts, including the ones in Dubrovnik, the native city of his father. Dubrovnik is connected with Luka's early childhood memories because he has been staying there every summer. For several years now he has taken part in the Dubrovnik Summer Festival both as a soloist and member of various chamber orchestras, including the popular Cellomania Ensemble. To put it briefly: regardless of this meteoric success, Luka Šulić will continue to work in his usual manner, that is, he will perform extensively and rehearse a lot more«. Without that, none of the aforementioned successes would have been possible!



LUKA ŠULIĆ

CELLIST



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Prvi poratni gosti u Dubrovniku pretežno su bili Slovenci koji su dolazili najviše u organizaciji Agencije Dober den. Stoga ne čudi što su predstavnici turističko-hotelskog gospodarstva u ožujku 1997. posjetili Agenciju Dober dan u Celju i održali promociju Dubrovačko – neretvanske županije uz sudjelovanje Ansambla Lindo. Tada sam i upoznao Tanju Baletić, koja je nedugo potom postala dubrovačkom nevjestom. Cijelo

vrijeme boravka u Sloveniji Tanja je bila stalno s nama: na pregledu grada, obilascima hotela... Uvijek nasmijana, vesela, na raspolaganju za sve što nam je trebalo, bila je domaćinom kakav se samo poželjeti može. Osim visoke profesionalnosti - do perfekcije, ono što me je posebno impresioniralo i oduševilo je njezino scensko umijeće. Bili smo na priredbi na kojoj su nastupali naši i slovenski umjetnici i negdje pri kraju programa svjetla su se pogasila, a plavi reflektor obasjavao je barsku stolicu na koju se oslanjala jedna dama ogrnuta pernatim plaštom. Kada je počela pjevati i pri tome plesati uz pratnju plave svijetlosti, mislio sam da je na sceni legendarna Giulietta Masina.

Tanja Baletić

Dežela u Dubrovniku



Njen glas, koji je pjevao o svojim ljubavima, polako je počeo ispunjavati pozornicu i prelijevati se u publiku do naših srca. Tek na poklonu shvatih da je to Tanja. Bile su to ljubavne pjesme Zofije Ostovrške iz Drugog svjetskog rata. Čarobno i nezaboravno. Kasnije sam doznao da Tanja često uspješno nastupa na pozornicama diljem Slovenije.

Od tada sam je ljeti povremeno sretao u Gradu, uvijek u trku, s gostima. Prije osam godina, kada sam je vidio na Stradunu kako vozi dječja kolica, a pored nje mog poznanika iz „Linda“ Tončija Baletića, shvatio sam da je Tanja postala naša sugrađanka. Od tada Tanja sebe voli nazivati „Slovenkom sa stalnim boravkom u Gradu“.

Prvi susret s Dubrovnikom

Brodom iz Rijeke, 1997. godine, s grupom turista, kao predstavnica Agencije Dobar den, došla sam u grušku luku.

U to vrijeme nama je Dubrovnik bio grad skladne arhitekture i nedostupna točka putovanja. Kada je počeo rat u Hrvatskoj imala sam 18 godina. Mnogi moji prijatelji i ja bili smo zaprepašteni da je „netko stavio“ ruku na takav Grad kojeg smo voljeli i divili mu se. Tijekom prve godine mog rada u Dubrovniku 6 mjeseci sam boravila ovdje, a 6 u Sloveniji. Oduševila me ljubaznost ljudi koji su mi puno pomagali. Ja sam generacija koja je u školi samo u 5. razredu učila hrvatski tako da mi je vaš jezik bio jako težak jer ima puno talijanskih riječi, a ja sam iz kraja gdje u jeziku ima puno germanizama.

Poznanstvo s Tončijem

Svog supruga Tonča sam upoznala one godine kada je „Linda“ gostovao u Sloveniji (1979.) i već tada stvorila se neka simpatija. Dok sam radila u Dubrovniku povremeno smo se sretali, ali meni je tada bilo najvažnije da se gosti što bolje zabave, a i ja s njima. Radila sam po 15 – 18 sati na dan: programi animacije gostiju, obilazak hotela, transferi, a nerijetko sam pomagala u vođenju izleta jer nije bilo dovoljno vodiča, tako da nisam imala vremena za privatni život.

Vjenčali smo se 2002. u Sloveniji, u mom rodnom gradu Polzeli.

U znak poštovanja narodne baštine jednog i drugog kraja (oboje su ljubitelji folklor-a op. autora) vjenčali smo se u narodnim nošnjama. Vjenčanje je proteklo po slovenskim narodnim običajima uz puno lijepe klapske dalmatinske pjesme.

Zanimljivo, Ti govoriš dubrovački?

Pokušavam govoriti dubrovački, pratim kulturnu scenu Grada, čitam djela iz dubrovačke književne baštine. Najviše dubrovačkih riječi naučila sam u „Libertini“, ali ne samo riječi, već svu onu dvosmislenost pojedinih riječi i mnoge škerce. Tu sam konzumirala onaj pravi gradski duh. Sve je skriveno, pokriveno, dvosmisleno treba otkriti, da ti netko otvori oči da bi shvatio domaći puk. Danas već razlikujem našijence od domaće čeljadi. Imam dvije kćeri i sina. Djeca pričaju dubrovački i slovenski jezik.

Kako to da si Dubrovnik izabrala za mjesto življenja ?

Živim ovdje jer sam u svojoj srži osjetila Grad u kojem bih mogla raditi i stvarati, iako je južinu teško podnositi, a i osjeća se izoliranost tijekom zimskih mjeseci. Hvala Bogu da nema gospodarskih aktivnosti koje bi uništile ovu djevičansku čistoću prirode. Ako ne bi moje oko vidjelo tu ljepotu, ako ne bi moje uho čulo te prekrasne zvuke, ako moja duša ne bi osjetila tu radost, moje srce ne bi ostalo u ovom Gradu.

Kako uskladiješ slovensku i dubrovačko- dalmatinsku kuhinju?

Kada sam se udala moja baka mi je poklonila kuharicu s posvetom: „NAJVEĆA SREĆA ZA MUŽA JE ŽENA KOJA DOBRO KUHA ZNA!“ Toga se i pridržavam. Zimi spremam sočiva na koja sam i prije navikla (leća, slanutak, sikirica), a pratim i stađune ribe pa se i sezonska riba često nađe na našem jelovniku. Ali, bez mesnih jela, točeva, pašticide, ne ide. Slovensku kuhinju Tonči je brzo zavolio uz „bujtu repu“ sa prosom „pa pečenicu i “potico“ te obavezno štrukle.

The first post-war visitors to Dubrovnik were mainly the Slovenes who arrived through the Dober Dan Travel Agency. It is thus not surprising that the representatives of Dubrovnik tourist and hotel industry visited the Dober Dan Travel Agency in Celje in March 1997 and organised a presentation of the Dubrovnik-Neretva County there, with the Lindo Folklore Ensemble taking part. That is when I met Tanja Baletić, who shortly afterwards became a Dubrovnik bride. Tanja accompanied us during our entire stay in Slovenia, including the sightseeing and hotel inspection. Smiling, cheerful and at our disposal all the time, she was an ideal host. Tanja was a highly professional perfectionist, but what impressed and delighted me most was her knowledge of performing arts. We attended a show with both the Slovene and Croatian artists taking part. Shortly before the end of the show the lights went out. A single spotlight projected a blue beam of light on to a lady in a feather coat leaning on a bar chair. When she began to sing and dance bathing in the blue light, she looked like the legendary Giulietta Masina. Singing about love, her voice slowly began to fill the stage, the auditorium and our hearts. Only when she bowed to the audience I realised that it had been Tanja. She sang Zofija Ostovrška's love songs from World War II, which was magical and unforgettable. I later found out that Tanja had extensively performed all over Slovenia with great success. After that I happened to meet Tanja in Dubrovnik from time to time. She had always been in a hurry and busy with the tourists. Eight years later, when I saw her in Stradun with a baby carriage and my acquaintance Tonči Baletić from the Lindo Ensemble on her side, I realised that Tanja had become our fellow-citizen. From then on, Tanja likes to call herself «a Slovene woman with a permanent residence in Dubrovnik».

The First Encounter with Dubrovnik

In 1997 I came to Port of Gruž on a ship from Rijeka escorting a group of tourists, as a Dober Dan Travel

TANJA BALETIĆ

Agency representative. At that time we considered Dubrovnik to be a city of magnificent architecture very difficult to reach. I was eighteen when the war in Croatia started, and my friends and I were shocked to hear that someone attacked the City that we loved and admired. During the first year of my engagement in Dubrovnik, I spent six months there and six months in Slovenia. I was delighted by the kindness of local people who helped me a lot. I belong to the generation who studied Croatian only in the fifth grade. Comprising so many Italian words, your language was very difficult for me, because I came from the region which abounds in the German expressions.

Meeting Tonči

I met my husband-to-be, Tonči, during Lindo's tour of Slovenia (in 1979) and we already liked each other then. I saw him occasionally while I worked in Dubrovnik, but taking a good care of the guests was top priority then. I worked 15 to 18 hours a day and my work included entertainment programmes, hotel inspections, and transfers. I furthermore often assisted as a tourist guide, who were scarce at the time, so that I had no time for private life.

In 2002 we got married in my native town Polzela, Slovenia. Honouring the tradition of both countries (*both of them are folklore lovers - author note*) we got married dressed in national folk costumes. Our wedding was in accordance with the Slovene folk customs, combined with many Dalmatian traditional songs.

Interestingly enough, you speak the Dubrovnik dialect!

I am trying to. I attend cultural events and read the Dubrovnik heritage books. I have learned the majority of Dubrovnik words, but also the ambiguous expressions and jokes at the Libertina Cafe Bar. That is where I experienced genuine spirit of the City. Everything is hidden, concealed, and one should understand this ambiguity.

You need someone to help you understand the local people. Now I can already distinguish our compatriots from the local people. I have two daughters and a son who speak both the Slovenian language and the Dubrovnik dialect.

How come you chose Dubrovnik for your place of residence?

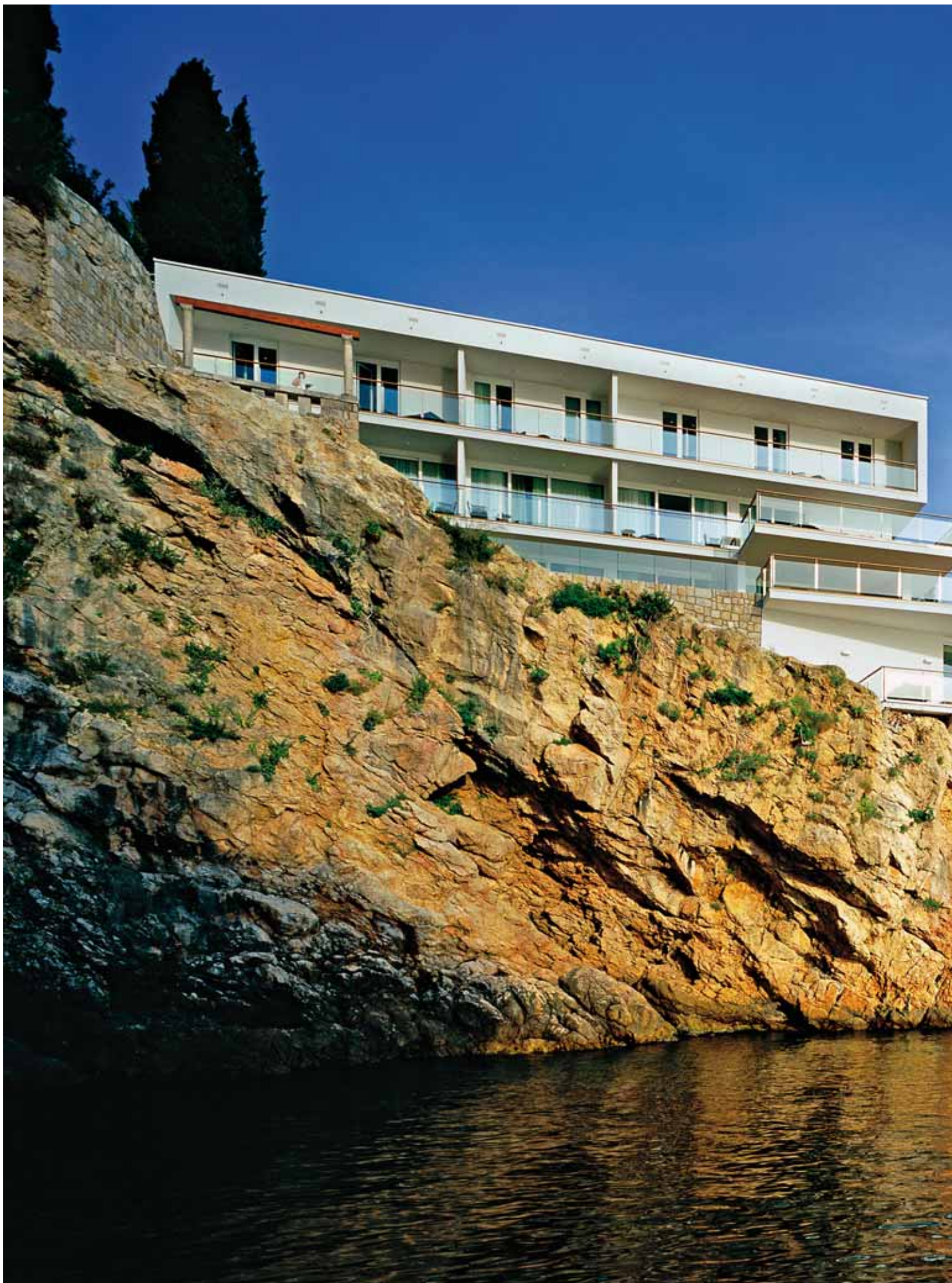
I live here because I deeply feel Dubrovnik to be the city in which I can work and create, although the south wind is difficult to bear and the city seems isolated in the winter months. Thank goodness, there is no industry around that could destroy the intact beauty of nature. Unless my eyes saw that beauty, unless my ears heard those wonderful sounds, unless my soul felt that joy, my heart wouldn't remain in this City.

How do you manage to combine the Slovene and Dubrovnik-Dalmatian cuisine?

When I got married, my granny gave me a cookbook with the following dedication: «Blessed is the husband whose wife is a fine cook!» And I live in accordance with that proverb. In winter I prepare the pulses I was familiar with before (lentils, chick-peas, *sikirica*-beans), and also follow the fish season so that our menu often includes fresh fish. However, I can't imagine my cuisine without meat dishes, stews and *pasticada*. Tonči, on the other hand, soon became fond of the Slovene cuisine, particularly the dishes called *bujta repa* with millet, sirloin, *potico* and, of course, *štrukle*.

in Dubrovnik





Hotel Villa Dubrovnik

Neprocjenjivi pogled na Lokrum i Grad

Početak šezdesetih godina 20. stoljeća, ondašnja dubrovačka gradska vlast dopustila je da se na predjelu Svetog Jakova izgradi jedan manji hotel. Poštujući tradiciju, mladi arhitekt **Mladen Frka**, kojemu je to bio prvi ozbiljniji posao, projektirao je hotel koji je nazvan Villa Dubrovnik, a objekt se vrlo skladno, kao da mu je tu i prirodno mjesto, uklopio u taj dio Ploča. Tako je Dubrovnik dobio uistinu lijepo hotelsko zdanje, u izuzetnom okruženju, koje se u cijelosti ukazivalo pogledu s mora, dok je s kopna hotel bio gotovo nevidljiv, skrivajući se iza krošnja borova. Bio je to objekt po mjeri čovjeka, Dubrovnika i njegova turizma. Hotel Villa Dubrovnik počeo je radom 1964. godine. Imao je 40 soba i 80 postelja, te druge prateće sadržaje. Predstavljao je pravo osvježenje u tadašnjem dubrovačkom hotelijerstvu i bio zasigurno jedan od najkvalitetnijih objekata na ovom području. To su ubrzo prepoznali i Dubrovčani, a napose

domaći i inozemni posjetitelji, jer se je isticao vrhunskom svekolikom uslugom, koja će mu ubrzo donijeti brojne domaće i međunarodne nagrade i priznanja, i od gostiju, i od struke. „Villa Dubrovnik“ je bila naročito popularna i uvažavana na britanskom turističkom tržištu. Ugledna putnička agencija Thomas Cook Holidays dodijelila mu je kao najboljem hotelu s kojim surađuju niz posebnih priznanja, godinama se kitio i titulom najboljeg jadranskog hotela. Godine 1989. hotel dobiva nagradu Maison de Qualitete (Kuća kvalitete). Od otvaranja 1964. do 1991., odnosno do početka Domovinskog rata, ovaj objekt bio je jedna od perjanica ondašnjeg dubrovačkog, hrvatskog, a mogli bismo napisati i hotelijerstva Sredozemlja. Tvrtka Heruc iz Zagreba, vlasnika **Dragutina Biondića**, kupuje hotel 1996. godine. I sljedećih deset godina „Villa Dubrovnik“ nastavlja uspješno poslovanje i u izmijenjenim uvjetima rada postiže zavidne rezultate.



Poznata i priznata turistička publikacija „Conde Nast“ 1999. godine „Villu Dubrovnik“ svrstava među 50 najboljih svjetskih hotela, a sljedeće, 2000-te National Geographic Traveller ovom hotelu dodjeljuje nagradu Best Destination on the Adriatic. Čuveni „The Guardian“, 2002. godine „Villu Dubrovnik“ uvrštava među 50 najboljih hotela u Europi, a 2004. stiže nagrada „101 World Best Hotel Abercrombie & Kent & Tatler“.

Adaptaciju i dogradnju „Villa Dubrovnik“ doživljava od kraja 2006. do svibnja 2010. godine. Nakon izvršenja svih radova i opremanja objekta, 1. ožujka 2011. godine, otvoren je novi hotel, nova „Villa Dubrovnik“, još jedan luksuzni objekt s pet zvjezdica na dubrovačkom gradskom području. Hotel danas ima 56 smještajnih jedinica (48 soba i 8 apartmana), opremljenih i uređenih po najvišim svjetskim hotelskim standardima. Uz luksuzne



sobe od kojih neke imaju i jacuzzi, hotel raspolaže modernim bazenom, konferencijskom dvoranom za stotinjak sudionika, fitness dvoranom, wellness i spa centrom, privatnom plažom i dvama restoranima na terasama. Posebni, vrhunski doživljaj nudi Sky lounge bar na krovu hotela. Iz soba i apartmana pruža se nezaboravan, jedinstven pogled na zeleni otočić Lokrum i staru dubrovačku gradsku jezgru. Tijekom turističke sezone, mali venecijanski brodić „vaporetto“ povezuje „Villu Dubrovnik“ sa starom gradskom lukom. Hotel Villa Dubrovnik je dio Small luxury hotels of the world, važne turističke asocijacije, te američke međunarodne tvrtke „Virtuoso travel“, u čijem je sastavu 800 hotela koji moraju



zadovoljiti visoke turističke standarde. Smještena uz samo more, u tišini, izdvojena od gradske gužve, na jednom od najljepših predjela Grada „Villa Dubrovnik“ ima sve preduvjete za ugodan, sadržajan i zanimljiv odmor tijekom cijele godine.

In the early 1960s, the then Dubrovnik city authorities approved the construction of a small hotel in St Jacob area. Following the tradition, the young architect **Mladen Frka** built a hotel named Villa Dubrovnik – his first major project - which ideally fit into the ambient, as if naturally belonging to that part of the Ploče area. Dubrovnik thus got a truly exquisite hotel in an outstanding environment, fully visible from the sea yet almost completely hidden by pine trees when viewed from landward. It was a human-scale project for Dubrovnik and its tourism. The Villa Dubrovnik Hotel was opened in 1964. With 40 rooms, 80 beds and other facilities, it was a real refreshment in the then hotel industry of Dubrovnik and one of the top quality buildings of the kind in the region. The residents of Dubrovnik and its visitors, both local and foreign, soon recognised the hotel's top quality service, which quickly earned it numerous national and international awards.

Villa Dubrovnik Hotel

Priceless View of Lokrum and the City

The Villa Dubrovnik was highly popular and valued on the British tourist market. The prestigious Thomas Cook Holidays awarded the Villa Dubrovnik a large number of special prizes for being the best hotel they had been collaborating with, and it was also a several time winner of the Best Adriatic Hotel title. In 1989 the hotel was awarded the Maison de Qualitete prize. From its opening in 1964 to 1991, i.e. the beginning of the Croatian War of Independence, the Villa Dubrovnik was one of the leading hotels in Dubrovnik, Croatia and - we may say – on the Mediterranean.

In 1996 the Heruc Company of Zagreb, owned by **Dragutin Biondić** bought the hotel. The following ten years the Villa Dubrovnik continued its successful business and achieved enviable results in spite of the changed working circumstances. The renowned tourist magazine Conde Nast ranked the Villa Dubrovnik among the world's 50 best hotels in 1999, and the following year the National Geographic Traveller awarded it Best Adriatic Destination Prize. In 2002 The Guardian ranked the Villa Dubrovnik among Europe's 50 best hotels, while in 2004 it was awarded „101 World Best Hotel Abercrombie & Kent & Tatler“ prize. The

The Villa Dubrovnik was reconstructed from the end of 2006 to May 2010. After the completion of the works, the new Villa Dubrovnik was opened on 1 March 2011, as one of the five-star luxurious hotels within the Dubrovnik city area. It now has 56 accommodation units (48 rooms and 8 suites) equipped in accordance with the world's highest hotel standards. In addition to its luxurious rooms, some of which have their own jacuzzi, the hotel facilities include a modern swimming pool, a conference room for up to 100 people, a fitness, wellness and spa centre, a private beach and two terrace restaurants. The



jewel in its crown is the Sky Lounge Bar on the hotel roof. The rooms and suites offer a memorable and unique view of the green islet of Lokrum and the Old City of Dubrovnik. During the tourist season a little Venetian boat *vaporetto* connects the hotel with the Old City harbour.

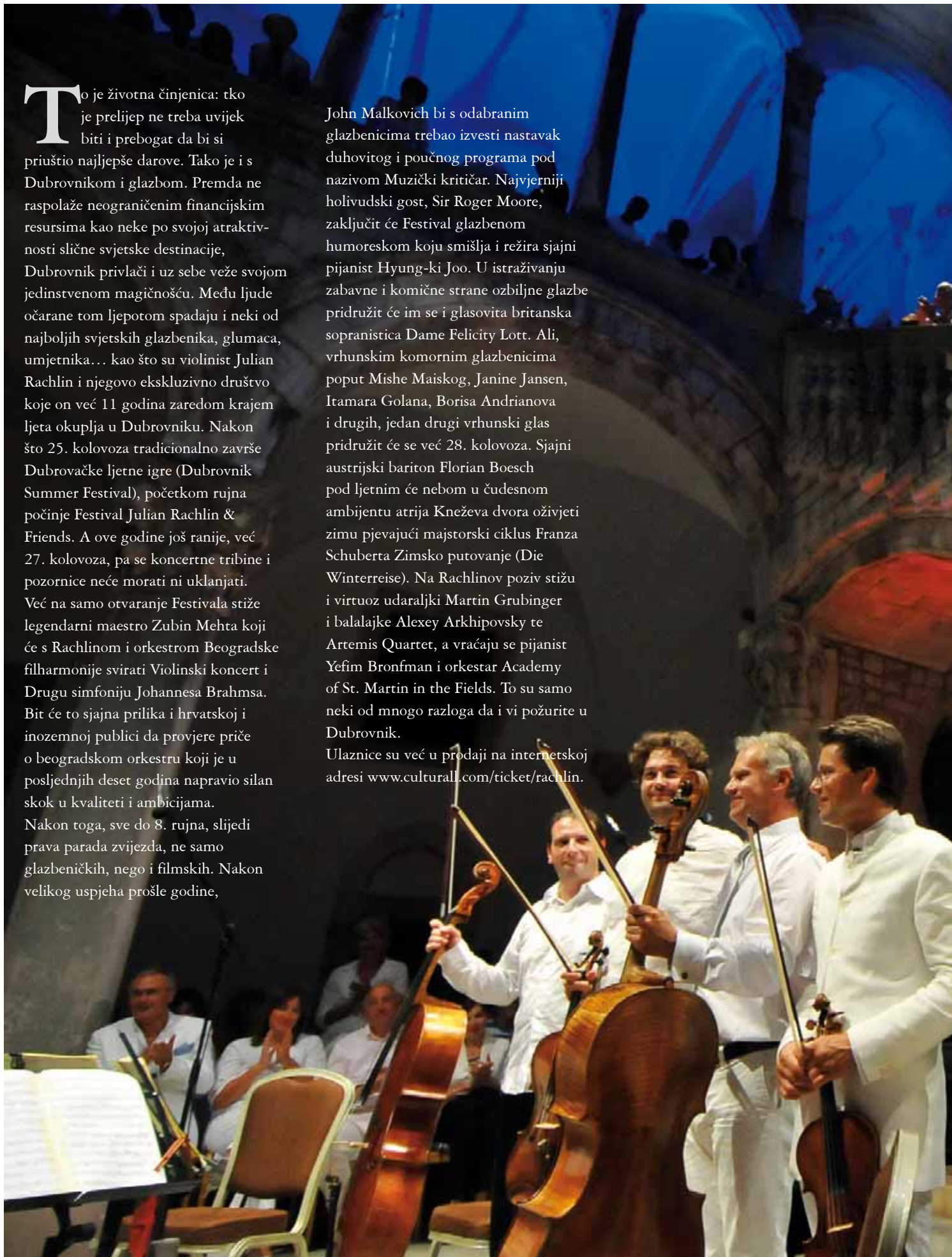
The Villa Dubrovnik is a part of the major tourist association Small Luxury Hotels of the World and a member of the American Virtuoso Travel which comprises 800 hotels that meet the highest tourist standards.

Situated on the quiet seaside away from the crowds, in one of the most beautiful parts of the City, the Villa Dubrovnik offers everything one needs for a pleasant, fulfilling and amusing holiday all the year round.

To je životna činjenica: tko je prelijep ne treba uvijek biti i prebogato da bi si priuštio najljepše darove. Tako je i s Dubrovnikom i glazbom. Premda ne raspolaže neograničenim financijskim resursima kao neke po svojoj atraktivnosti slične svjetske destinacije, Dubrovnik privlači i uz sebe veže svojom jedinstvenom magičnošću. Među ljude očarane tom ljepotom spadaju i neki od najboljih svjetskih glazbenika, glumaca, umjetnika... kao što su violinist Julian Rachlin i njegovo ekskluzivno društvo koje on već 11 godina zaredom krajem ljeta okuplja u Dubrovniku. Nakon što 25. kolovoza tradicionalno završe Dubrovačke ljetne igre (Dubrovnik Summer Festival), početkom rujna počinje Festival Julian Rachlin & Friends. A ove godine još ranije, već 27. kolovoza, pa se koncertne tribine i pozornice neće morati ni uklanjati. Već na samo otvaranje Festivala stiže legendarni maestro Zubin Mehta koji će s Rachlinom i orkestrom Beogradske filharmonije svirati Violinski koncert i Drugu simfoniju Johannesa Brahmsa. Bit će to sjajna prilika i hrvatskoj i inozemnoj publici da provjere priču o beogradskom orkestru koji je u posljednjih deset godina napravio silan skok u kvaliteti i ambicijama. Nakon toga, sve do 8. rujna, slijedi prava parada zvijezda, ne samo glazbeničkih, nego i filmskih. Nakon velikog uspjeha prošle godine,

John Malkovich bi s odabranim glazbenicima trebao izvesti nastavak duhovitog i poučnog programa pod nazivom Muzički kritičar. Najvjerniji holivudski gost, Sir Roger Moore, zaključit će Festival glazbenom humoreskom koju smišlja i režira sjajni pijanist Hyung-ki Joo. U istraživanju zabavne i komične strane ozbiljne glazbe pridružit će im se i glasovita britanska sopranistica Dame Felicity Lott. Ali, vrhunskim komornim glazbenicima poput Mishe Maiskog, Janine Jansen, Itamara Golana, Borisa Andrianova i drugih, jedan drugi vrhunski glas pridružit će se već 28. kolovoza. Sjajni austrijski bariton Florian Boesch pod ljetnim će nebom u čudesnom ambijentu atrija Kneževa dvora oživjeti zimu pjevajući majstorski ciklus Franza Schuberta Zimsko putovanje (Die Winterreise). Na Rachlinov poziv stižu i virtuoz udaraljki Martin Grubinger i balalajke Alexey Arkhipovsky te Artemis Quartet, a vraćaju se pijanist Yefim Bronfman i orkestar Academy of St. Martin in the Fields. To su samo neki od mnogo razloga da i vi požurite u Dubrovnik.

Ulaznice su već u prodaji na internetskoj adresi www.culturalall.com/ticket/rachlin.



Rachlin & Friends

It is a fact of life: beautiful people do not always have to be rich in order to afford the nicest gifts. It is the same for Dubrovnik and music. Although it does not have unlimited financial resources at its disposal like some similar attractive world destinations, Dubrovnik attracts with its unique magic. Among those who have been enchanted by that beauty are some of the world's best musicians, actors and artists... such as the violinist Julian Rachlin and his exclusive company who have been gathering in Dubrovnik at the end of the summer for 11 years in a row. After the traditional Dubrovnik Summer Festival comes to a close on 25 August, the Julian Rachlin & Friends Festival starts at the beginning of September. This year it will start even earlier, on 27 August, so that the concert grandstand and stages will not have to be removed.

The opening of the festival will feature the legendary maestro Zubin Mehta who will perform Johannes Brahms' Violin Concerto and Second Symphony with Rachlin and the Belgrade Philharmonic Orchestra. This will be a wonderful opportunity for the Croatian and foreign audiences to confirm what they have heard about the Belgrade orchestra, which has dramatically improved its quality and ambitions in the last ten years.

Following this, until 8 September, there will be a true parade of stars, not only musicians, but film stars as well. After the incredible success last year, John Malkovich and a group of outstanding musicians will continue their comical and educational program called "Music Critic". The most loyal Hollywood guest, Sir Roger Moore, will close the festival with a musical comedy which was created and directed by the incredible pianist Hyung-ki Joo. In the search for fun and comical side of serious music, they will be joined by the renowned British soprano, Lady Felicity Lott. However, the top-class chamber musicians, such as Mischa Maisky, Janine Jansen, Itamar Golan, Boris Andrianov and others, will also be joined by another top-class voice already on 28 August; the great Austrian baritone Florian Boesch will conjure up winter scenes under the summer sky, in the incredible ambience of the Rector's Palace atrium, singing the master series by Franz Schubert "Die Winterreise" (Winter Journey). Rachlin has also invited the virtuoso percussionist Martin Grubinger, the balalaika player Alexey Arkhipovsky and the Artemis Quarter, as well as the pianist Yefim Bronfman and the orchestra of the Academy of St. Martin in the Fields. These are just some of the many reasons for you to hurry to Dubrovnik. The tickets are already available online at: www.culturall.com/ticket/rachlin.



DAMIL KALODERMA

Imamo se dobro, Dubrovnik i ja.

„Foto oko“ možda jasnije, preciznije, dublje vidi realnost nego što je možemo vidjeti gledajući je prostim okom uronjenim u svakodnevnicu. Ponovno stoga, propitujemo sadašnji trenutak dubrovačke stvarnosti gledajući je objektivom, okom, mišlju i srcem jednog fotografa, zagrebačkog majstora fotografije i već nekoliko godina službenog fotografa Dubrovačkih ljetnih igara Damila Kalodere, kako bi nam slika o sebi samima bila jasnija, a da bi bolje vidjeli i ono lice koje pokazujemo drugima.

Damil Kaloderma rođen je 1962. i već kao sedamnaestogodišnjak počinje objavljivati fotografije, a ubrzo potom ime mu se kao potpisniku fotografija u renomiranim domaćim časopisima već prepoznaje. Živi u Zagrebu, a prema velikom dijelu onoga što se o njemu može saznati (bez osobnog poznanstva), građanin je svijeta. Snima arhitekturu, teatar, ples, ... studijsku, portretnu, modnu, primijenjenu, putopisnu i dokumentarnu fotografiju. Suraduje s raznim vizualnim kreativcima, redovito portretira muzičare i skladatelje, snima jedriličarske regate. Vezu s Dubrovnikom, koja iz obiteljskih razloga traje još od njegovog djetinjstva, nastavlja i svojim stvaralaštvom, kao službeni fotograf Dubrovačkih ljetnih igara i izložbama fotografija koje svjedoče o trenutku i okolnostima izvođenja umjetničkog programa Festivala.

- Reklo bi se, niste gost u Gradu. Mislite li možda da onaj tko prvi put u Dubrovnik dođe kao gost, uvijek tu i ostaje gostom, jer kako jednom rekoše, kameno se srce Grada teško otvara? Ili je za umjetnika svugdje dom gdje se za njega otvore prostori duha, pa tako osjećate i Dubrovnik?

Teško je tu nikada dorečenu vezu između Grada i mene strpati u znakovlje. Moj nono je iz Čilipa, tako da Grad za mene nikada, od kada znam za sebe, nije bio zemljopisni pojam. Imamo se dobro, Dubrovnik i ja. A za kameno srce ključ treba potražiti u vlastitom. Suradnja s Igrama je naravno dodana vrijednost u tom odnosu, ulaznica za prostor isprepletenih vrijednosti onoga što je i onoga što svaki od nas može, dotakne li ga, stvoriti.

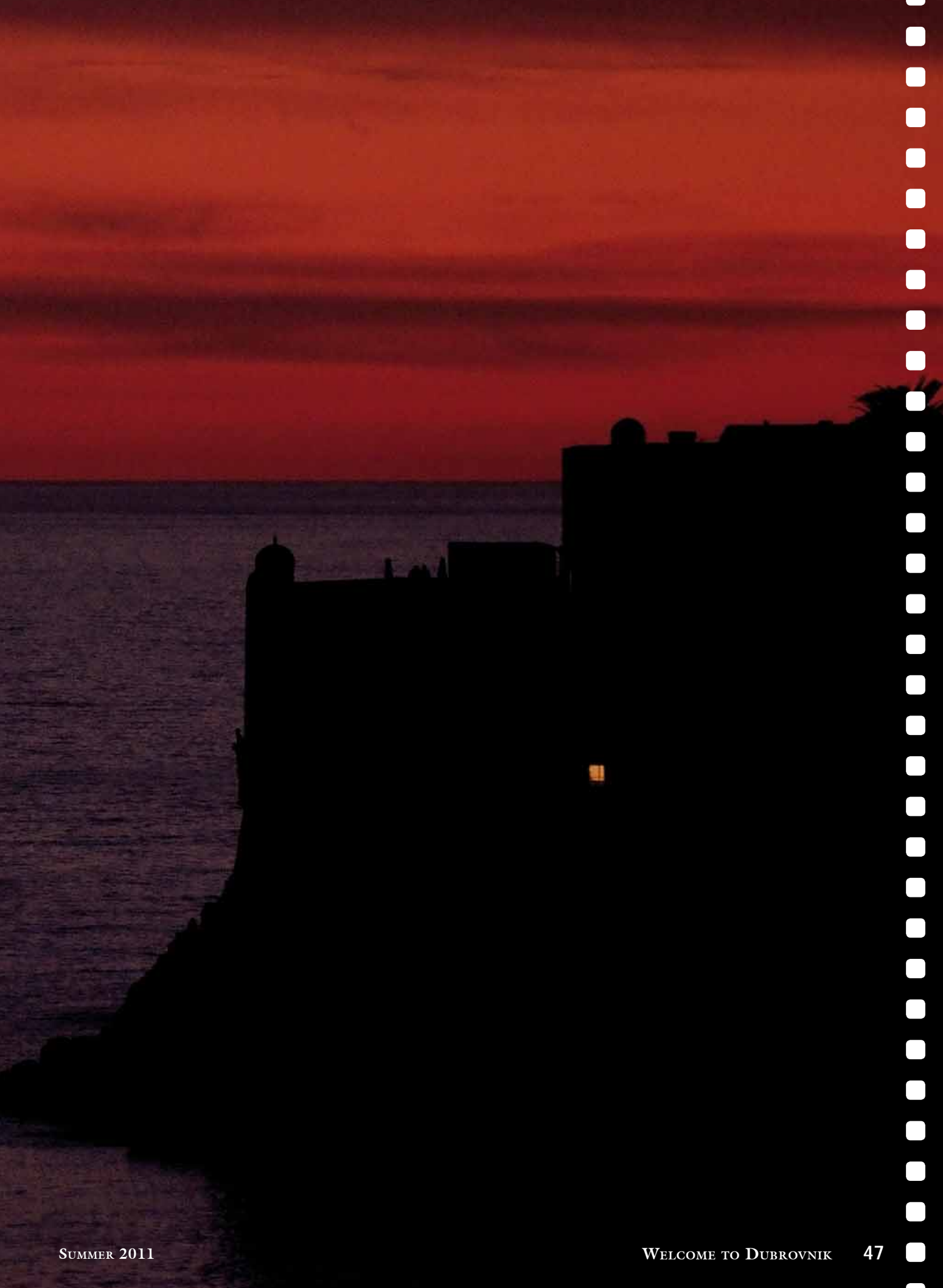
- Lica su, čini se, jedna od vaših omiljenih tema. Koje biste lice Dubrovnika, koju vizuru najradije fotografirali kako bi s posjetiteljem, putnikom, turistom, podijelili svoj doživljaj Dubrovnika?

Predobro poznajem Dubrovnik, i često se one najatraktivnije, poznate vizure kose s mojim doživljajem univerzalnog bogatstva Grada. Vjerojatno bih snimio portret nekog od dragih mi ljudi iz Grada i jedan kamen ugrađen u zidine.

Razgovarajući s Damilom Kaloderom o Dubrovniku danas, kakvim ga vidi i što o njemu bilježi svojom kamerom, spomenuli smo nedavni performance našeg suvremenog umjetnika Siniše Labrovića u Umjetničkoj galeriji Dubrovnik. Umjetnik je propitivao asimilacijsku snagu jezgre dubrovačkog duha, hoće li ona nadvladati nesmiljene apetite kapitala i svakodnevne banalnosti. Suprotstavio je glazbu dubrovačkih simfoničara brujanju miješalice za beton. Koliko je još snažna pjesma muza u Dubrovniku, čuje li se uopće?

Teško je ne primijetiti da se Grad mijenja, tu zapravo i leži dio snage te skrivene srži Grada – mogućnost prihvaćanja promjene. Neprimjerenost apetita pak može obuzdati jedino dubrovački duh – onaj drugi, vjerojatno najvažniji dio univerzalne snage Grada. I dok je duha, pjesma muza je jača i od mješalice za beton, i od preglasne muzike iz obližnjeg lokala.

Ono čega se ipak pribojava jest krhkost duha koja može promijeniti tijekom cijele priče, a Dubrovačke ljetne igre vidi kao jedno od izvorišta iz kojega se obnavlja snaga toga duha.



«The photographic eye» perhaps sees the reality more clearly, precisely and profoundly than we can do with a naked eye immersed in everyday life. We thus re-examine the present moment of Dubrovnik's reality seeing it through a photographer's lens, eye, thought and heart in order to get a clearer picture of ourselves, and in order to see better the face which we show to other people.

In this issue we present the prestigious photographer of Zagreb, Damil Kalogjera, who has served as the official photographer of the Dubrovnik Summer Festival for several years now. Born in 1962, Damil Kalogjera began to publish his photographs already at the age of seventeen. Soon after that his name began to appear in the renowned Croatian magazines. Kalogjera resides in Zagreb, but – according to that which one can learn about him without meeting him in person – he is a citizen of the world. His interests include architecture, theatre and dance, as well as studio, fashion, applied, travel

and documentary photography. He collaborates with various visual artists, portrays musicians and composers on a regular basis, and takes photographs of sailing regattas. Kalogjera's connection with Dubrovnik – which began in his childhood – continued with his accepting the post of the Dubrovnik Summer Festival's official photographer, and with his exhibitions of photographs that testify to the time and circumstances in which the festival's artistic programme is performed.

- One could say that you are not a guest in the City. Do you think that the one who comes to Dubrovnik for the first time as a guest always remains its guest, because – as someone mentioned – the stone heart of the City is reluctant to open up? Or, that an artist feels at home wherever spiritual realms open up for him? Do you feel Dubrovnik to be such a place for you?

It is difficult to define this never-ending connection between the City and me. My grandpa hails from the village of Čilipi, so that the City has never been a geographic concept for me, as long as I can remember. Dubrovnik and I are good pals. And one should look for the stone heart key in his own heart. My collaboration with the Dubrovnik Summer Festival is, of course, an additional value in this relationship, an entrance ticket for the space of interwoven values of that which it is, and of that which each of us can – if he manages to touch it – create.

- Human faces seem to be one of your favourite themes. Which face of Dubrovnik would you choose to photograph in order to share your experience of the City with a visitor, traveller and tourist?



I know Dubrovnik too well, and its best-known and most attractive vistas often disagree with my experience of the City's universal wealth. I would probably choose some of my favourite residents of Dubrovnik, or a stone built into the city walls.

In my interview with Damil Kalogjera about the present-day Dubrovnik, the way he sees and portrays it with his camera, we mentioned a recent performance of the contemporary Croatian artist Siniša Labrović at the Dubrovnik Art Gallery. The artist explored the assimilation power of the Dubrovnik spirit core and its capability to overcome the merciless appetite of capital and everyday banality. He confronted the music of the Dubrovnik Symphony Orchestra with the noise created by a concrete mixer. How powerful is the song of the Muses in Dubrovnik, and can one hear it at all?

One cannot help noticing that the City is being changed. This fact actually reveals a part the power of this hidden core of the City – the ability to accept change. The huge appetite can, on the other hand, be tamed only by the spirit of Dubrovnik – another and perhaps major part of the City's universal power. As long as the City retains its spirit, the song of the Muses remains stronger than the concrete mixer noise and the too loud music from a nearby bar.

What Kalogjera worries about is the fragility of the spirit which can change the course of the entire story. He believes the Dubrovnik Summer Festival to be one of the strongholds where the power of this spirit is being restored.



THE PHOTOGRAPHIC EYE OF

DAMIL KALOGJERA

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Brodograditelj

MATO DUŽEVIĆ

Ruke zgrčene od truda

Tko god ima drveni brod koji treba popraviti, zna kamo će ga odvesti - Matu Duževiću u Luku, mjesto nedaleko od Stona. Početkom 20.stoljeća s Korčule je na Pelješac došao Matov djed i započeo tradiciju brodogradnje u tom kraju. Generacije Duževića gradile su brodove, a prvi obiteljski, dug 14 metara, napravili su nakon 1.svjetskog rata, za prijevoz klaka i

pijeska. Od toga su živjeli. Mato Dužević ima 84 godine, u brodogradnji je od 15-te, dakle gotovo 70 godina. Vitalan je i razgovorljiv, dok ga slušate kao da iz njega progovara mladić koji je sa 28 godina sam, bez pomoći oca, napravio svoj prvi 14 metara dug brod. Jedanaest mjeseci radio ga je u Trpnju, a kad su ga ugledali u Vela Luci divili su mu se i inženjeri, a brod i danas plovi.

"Vidiš ove ruke, ove ruke su se zgrčile od truda. Ali, kad te iste ruke uzmu planju one energično planjanju, ne drhte." Čvrsto i sigurno povlači poteze olovkom na drvu dok nam crta različite modele brodova koje je radio. Dundo Mato je ponosan na desetke obiteljskih i sportskih brodova od 7 do 13 metara koje su radili za naručitelje od Dubrovnika do Cavtata. Mato Dužević neprestano priča o djedu, ocu, stricu i bratu s kojima je radio, jer ga je kao kalafata obilježila obiteljska tradicija. U trenutku kad uđete u radionicu prestanete ga slušati i na sve zaboravite - očara vas 11 metara dug brod. Iako je nedovršen prvo što pada na pamet jest da će s krme proviriti Jackie Kennedy i Aristotle Onassis. Pomalo čudna asocijacija u okruženju betonskih zidova i podova prekrivenih piljevinom, ali valjda zato što njegova elegantna linija podsjeća na brodove na kojima se ovaj par fotografirao. Drvo pod rukom savršeno je glatko, kao svila. *"Svi smo ga danima brusili glaspapirom da to postignemo"*, priča kalafat misleći na sinove i unuka. Lako je tada razumjeti njegove riječi da je drvena brodogradnja umjetnost, a brodograditelj umjetnik poput kipara. Brod je dundo Mato počeo graditi prije 6 godina, završeno je korito i paluba, oplata je od hrastovine, paluba od tikovine. *"To je moje zadnje djelo, svu svoju energiju utrošio sam u taj brod, ali nemam novaca za završiti ga, 50 tisuća eura trebalo bi za opremiti ga, za elektroniku. Mogao bih ga prodati, ali neću, neka ostane ko moje životno i umjetničko djelo pored stotinu izgrađenih brodova. Mogao bih ga staviti u muzej, nasred Straduna, da svi vide što sve čovjek može rukom napraviti."*

Sredinom osamdesetih Duževići su napravili posljednji novi brod po narudžbi. Da plastika nije prevladala drvenu brodogradnju možda bi i dva Matova sina ostala s ocem u Luci, ovako obojica žive i rade u Dubrovniku. Drvena je brodogradnja zahtjevan posao, ne radi se šablonski kao plastika, svaki je dio za sebe, nijedan nije isti. Brod ima liniju, treba je prepoznati, uskladiti, ništa nije ravno, sve je zaobljeno. Drvo ima dušu i ne može se usporediti s plastikom koja je jeftinija i lakša za održavanje.

Mato Dužević i unuk Ivan u Luci popravljaju drvene brodove. Ivan je završio stolarski obrt i prije dvije godine prešelio se djedu u Luku, želi od njega učiti. I tako Mato Dužević prenosi na unuka svoje bogato životno iskustvo. Iako voli taj posao i radi ga sa žarom kao i na početku, priznaje da je umoran.

"A opet ne bih ja to radio u mojim godinama da ne volim... kaže i dodaje kroz smijeh. Nema ništa ljepše od lijepe žene i lijepoga broda..."



Boat builder

MATO DUŽEVIĆ
Hands gnarled by hard work

People with wooden boats in need of repair know where to take them – to Mato Dužević who lives in the village of Luka, near Ston. In the early 20th century Mato's grandfather came from Korčula to Pelješac and started a boat building tradition there, which was passed on to several generations of the Dužević family. The family members built their first 14-metre long boat after World War I, which was used for the transport of lime and sand. They made a living from it. Mato Dužević is 84. Aged 15, he became involved in boat building, which has remained his occupation for almost 70 years now. Vital and talkative he appears to be the young man who at the age of 28 constructed his first 14-metre long boat on his own, without his father's help. He worked on it in Tiranj for eleven months. Having seen it for the first time, even the engineers of Vela Luka admired the boat, which is now still in function.



- *Look at these hands, they are gnarled by hard work.* However, when they grab a plane, they plane energetically and don't shake. Holding a pencil, he firmly and confidently draws on wood various models of boats which he constructed. Uncle Mato takes pride in dozens of 7 to 13-metre long family and sport boats which they constructed for the customers from Dubrovnik to Cavtat. A boat builder marked by the family tradition, Mato Dužević keeps on talking about his grandfather, father, uncle and brother whom he worked with. The moment you enter his workshop you stop listening to him and forget everything mesmerized by an 11-metre long boat. Although the boat has not been completed, the first thing you can think of is Jackie Kennedy and Aristotle Onassis standing at the stern of the boat. This is a bit strange association when you are surrounded by concrete walls and the floor covered with sawdust, but it probably comes to your mind because its elegant shape

is reminiscent of the boats on which this couple were photographed. The wood under your hand is perfectly smooth, like silk. *To achieve that, all of us polished it with glass paper for days,* says the boat builder thinking of his sons and grandson. It is thus easy to understand his statement that boat building is an art, and that boat builders are like sculptors. Uncle Mato began to construct the boat six years ago. The hull and the deck have been completed, with the planking made of oak and the deck made of teakwood.

It is my last piece, I invested all my energy into that boat, but I don't have the funds for its completion. I need 50 thousand Euros to equip it and provide it with the electronics. I could sell it, but I don't want to. Let it remain my artistic and lifetime achievement in addition to the hundreds of boats that were completed. I could place it into a museum, in the middle of Stradun, so that everyone can see what a man can do with his hands.

In the mid 1980s his family constructed the last new boat on commission. If plastic had not prevailed over wooden boat building, perhaps Mato's two sons would have stayed with him in Luka. Being as it is, they both live and work in Dubrovnik. Wooden boat building is a demanding work. It is not done in a stereotype manner as is the case with plastic. Each part is special and unique. The boat has a line that has to be recognized and adjusted, nothing is straight and everything is rounded. Wood has a soul and cannot be compared with plastic, which, on the other hand, is cheaper and easier to maintain.

Mato Dužević and his grandson Ivan repair wooden boats in the village of Luka. Ivan learned joiner's trade and moved to his grandfather in Luka in order to gain knowledge from him. Mato Dužević thus passes his huge life experience onto his grandson. Although he loves the job and works with the same enthusiasm as in the beginning, he admits that he is tired. *On the other hand, I wouldn't still be doing it if I didn't love the job...* says he, and continues with a smile. *There is nothing more beautiful than a pretty woman and a fine boat...*



www.bestindubrovnik.com



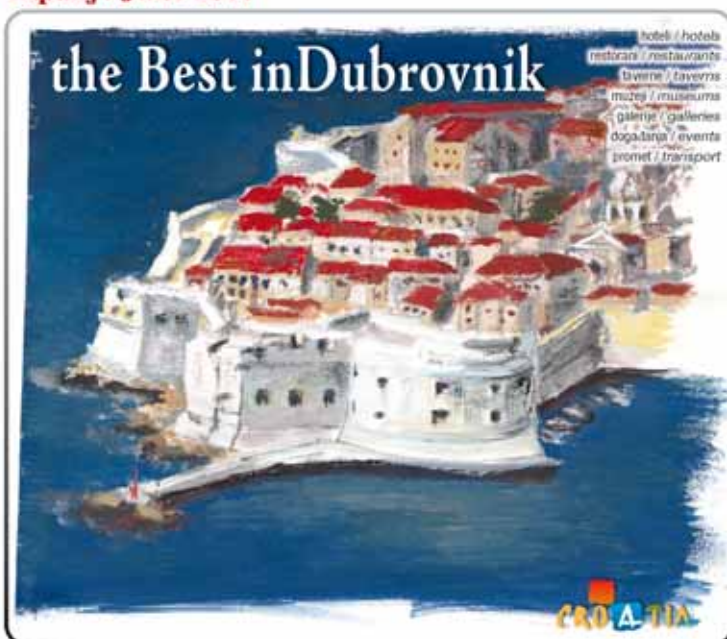
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Srp i Rosa

U davno su doba sve baštine, polja i potoci bili potrebni čovjeku.

Živio je od svoga rada i darova zemlje, a ta je zemlja vječito bila obrađena, nadgledana i ljubljena.

U zrelo ljeto uputio bi se težak poslom već u rano jutro. Trave bi na poljima već njihale visoke vlati, a među njima se crvenjeli makovi i procvale glave kamomile. Bio bi mjesec srpanj kad se svlače sjenokoše, a potoci i žitnjaci čiste od trava i klasova prezrelog žita.

Ide čovjek poljem, a na ramenu nosi kosu. Sječivo joj oštro, savijeno, ljeska na suncu. Drška glatka, podatna ljudskoj ruci.

Košenje sjenokoša počinje s jednog kraja i zbog toga se ritmično niže tijelo kosca. On se polako miče, nogu malo raširenih, ruku u ritmu sijača, a ispod njegovih se nogu slažu otkosi trave.

Miriše trava po mladom, zelenom, vrckavom soku

i leži u naručjima, u pregrštima puna lijepih mekanih glava ljubičaste ive, divljeg žita i procvale djeteline.

Žene za to vrijeme srpovima brste ozelenjele potoke. U njima je blagost zelenila, mekoća izniklih trava ispod kojih se provlače kornjače i blavori, a u zrak odskaču skakavci. Srp je savijen poput kralježnice i on u vještim rukama hitro siječe rukoveti, a žene se, prignute u uskoči potoka, svako malo uspravljaju i pregršti stavljaju na kamenu među.

Srp putuje i na žitnjake, i to noću kad se mjesec s neba smije srpovima, i sam na srpove nalik. Ide kolona žena mračnim putovima, u sumaglici rose kad su trave mekane i savitljive, a one putem pjevaju da bi otklonile noćnu zebnju i strah.

Tamo gdje raste žito, pšenica, leća i grašak, rasporede se žene poput kosaca.

Čučnu, drže srp u desnici, ljevicom zahvate otkos, odozdo presijeku i polože klasje u pravilnom nizu, sličnom kaligrafskom potezu vještih slikara.

Kose i srpovi rade čitav topli i veseli srpanj. Ustaju noću ili zorom, druže se s otkosom, mirišu trave, podižu prepelice, plaše kornjače, i nakon njihova prolaza, kad je livada pokošena, žito posrpano, potoci čisti u kamenoj kralježnici međa, dolazi sunce i poljupcima suši sokove koji mirišu po zemlji, kruhu i čistoj ljepoti bogate plodnosti.



Sickle and Scythe

In ancient times the man needed all property, fields and streams.

He lived from his work and land's gifts, and his land was always cultivated, cherished and loved.

In midsummer he began his hard work early in the morning. The grasses in the field were already high, with red poppy and chamomile flowers between them. The month of July was the time when people mowed grass and heavy ears of grain in the valleys and fields.

A man walks across the field, carrying a scythe on his shoulder. Sharp and curved, its blade glitters in the sun. Its handle is smooth and well-suited to the human hand.

The mowing begins from one end, which causes the scytheman's body to

sway rhythmically. He moves slowly, with his legs slightly apart and his arms in the rhythm of sowers, leaving the swaths under his feet. The rows of mown grass smelling of the young, green, frisky juice are full of the beautiful, soft, purple iva heads, wild grain and clover flowers.

At the same time women cut down grass with sickles in the overgrown stream beds. Gentle and green, they abound with soft newly grown grass under which tortoises and snake lizards crawl and grasshoppers jump high. The sickle is curved like a spine. It quickly cuts handfuls of grass in the skilful hands of women bent in the stream beds. Every now and then they pull themselves upright and place handfuls of grass on a drystone wall.

The sickle goes to wheat fields too, in the night when the moon in the sky smiles at the sickles, looking like one of them. A group of women walks dark paths in the mist wet with dew, when grasses are soft and pliant, singing in order to drive away the night fear.

There where grain, wheat, lentil and pea grow, women line up like scythemen.

They squat, hold the sickle in their right hand, grab the swaths with their left and cut them from below. The stalks are laid down in regular rows, reminiscent of a masterful calligraphic writing.

Sickles and scythes are busy during the entire warm and merry month of July.

They get up at night or in the morning, associate with swaths, smell grass, and startle quails and tortoises. After they leave and the grass is cut, the grain mown, and the stream beds between drystone walls cleared, the sun comes and dries with its kisses the juices which smell of the soil, bread and pure beauty of mellow fruitfulness.



Plemenita vještina u ringu Kazališta Marina Držića

Marinko Jurica

Karate i judo, borilački sportovi koji su se pojavili u Dubrovniku početkom 50-ih godina prošlog stoljeća, potisnuli su boks. Desetak godina boks je 'živio' u Gradu. Od početka 40-tih okupljao je dubrovačku mladost, a potom je iščezao i ostao samo u pričama.

Boks je bio, kazao je Marinko Jurica, jedan od najpoznatijih dubrovačkih boksača tog vremena, 'Plemenita vještina, a ne grub i opasan sport, legalizacija ulične tuče. Boks je imao svoja pravila i nije dozvoljavao niske udarce'.

Danas, kad se prisjećamo boksa u Dubrovniku, priče se doimaju poput bajke, a Jurica, svjedok tog vremena, kaže kako je ta 'bajka' počela s Ratkom Zvrkom. Jedan od najpoznatijih hrvatskih literata, autor zbirke pjesama Grga Čvarak, knjige s najvećom nakladom u povijesti hrvatske književnosti za djecu, bio je sjajan boksač. U to vrijeme drugi na prvenstvu Hrvatske, a kasnije i prvak Hrvatske. Pamti se njegov meč 1943. godine protiv Lodovica Giobbija, bivšeg prvaka Italije iz Civitavecchije. Ring je bio u Kazalištu Marina Držića, 11. travnja 1943. godine. Dubrovnik je u to vrijeme bio pod okupacijom Talijana, a u životopisu Zvrka ostalo je zabilježeno kako je bio bolji od Giobbija te kako se 'pobjeda pretjerano slavila' zbog čega je dan poslije najbolji dubrovački boksač bio zatvoren od strane Talijana u dubrovačkoj tvrđavi Lovrjenac, gdje je bio zatvor.

Jedan od najljepših i nezaboravnih mečeva održan je u kolovozu 1950. u staroj gradskoj luci, i to na catari, koja je bila okretište za plivače, ali i pozornica za predstavu Ribarske svade Carla Goldonija na Dubrovačkim ljetnim igrama. Na catari, koja je bila usidrena u Portu, bio je postavljen ring. Barkama su se prevozili boksači. Bio je to spektakl pod reflektorima. Gledatelji su bili natiskani na mulu te na zidinama. Nezaboravni su i mečevi, koje su dubrovački boksači imali gostujući po Hrvatskoj te u Crnoj Gori kao i u Bosni i Hercegovini.

Ivo Gavrančić, Pajo Mitrović, Mario



Karate and Judo, the contact sports that appeared in Dubrovnik in the early 1950s, superseded boxing. Boxing "lived" in the City for some ten years. From the beginning of the 1940s young people of Dubrovnik were engaged in boxing, which later disappeared and is now mentioned only in stories. According to Marinko Jurica, one of Dubrovnik's best known boxers at the time, boxing was a noble art and not a rough and dangerous sport, a legalisation of street

Babarović, Pušo Kurbelašvili, Ratko Zvrko, Marinko Jurica... To su imena prve generacije dubrovačkih boksača.

- Svi mladići su bili veliki entuzijasti, zaljubljenici u boks. Bili smo siromašni, nagrada za pobjedu nam je bio dodatni obrok, jer u to vrijeme, nakon Drugog svjetskog rata, tko je imao za jest, taj je bio bogat, a mi smo kao sportaši imali taj dodatak s kojim smo bili prezadovoljni. Međutim, iako smo bili siromašni, bili smo puni duha, veseli, uživali u boksu - kazao je Jurica.

Sačuvao je brojne novinske članke, koji svjedoče o 'desetljeću boksa u Dubrovniku'.

- Više od 2 tisuće gledatelja bilo je 1950. na boksačkoj priredbi u Dubrovniku.

Uglavnom, kad je bio boks meč u Dubrovniku, koliko je bilo mjesta, toliko je ljudi bilo uokolo ringa. Uvijek puno. Bili su to uistinu nezaboravni dani.

Poslije, mladi su nastavili školovanje izvan Dubrovnik, mi stariji smo počeli raditi. Nije imao tko nastaviti s radom. Šteta, međutim, ipak je jedno desetljeće trajala ta sportska bajka u Dubrovniku, priča o boksu, sportu koji je imao svoju ljepotu - zaključio je Jurica.



fighting. Boxing had its rules and did not allow hitting below the belt.

When one now talks about boxing in Dubrovnik, the stories about it seem like fairy tales. A witness to that time, Jurica says that „the story“ began with Ratko Zvrko. One of Croatia's best known writers and the author of the collection of poems entitled *Grga Čvarak*, which had the largest printing run in the history of Croatian children's literature, was also an excellent boxer. At that time Ratko Zvrko was ranked second in the Croatian Championship, and later became a Croatian Champion. People still remember his match in 1943 against Lodovico Giobbi, a former Italian champion from Civitavecchia. The ring was set up in the Marin Držić Theatre on 11 April 1943, while Dubrovnik was under the Italian occupation. According to his biography, Zvrko defeated Giobbi and „the celebration of the victory was too enthusiastic“. The following day, the Italians put Dubrovnik's best boxer into the prison located at Fort Lovrjenac. One of the finest and most unforgettable matches took place in August, 1950 in the Old City harbour, on a floating

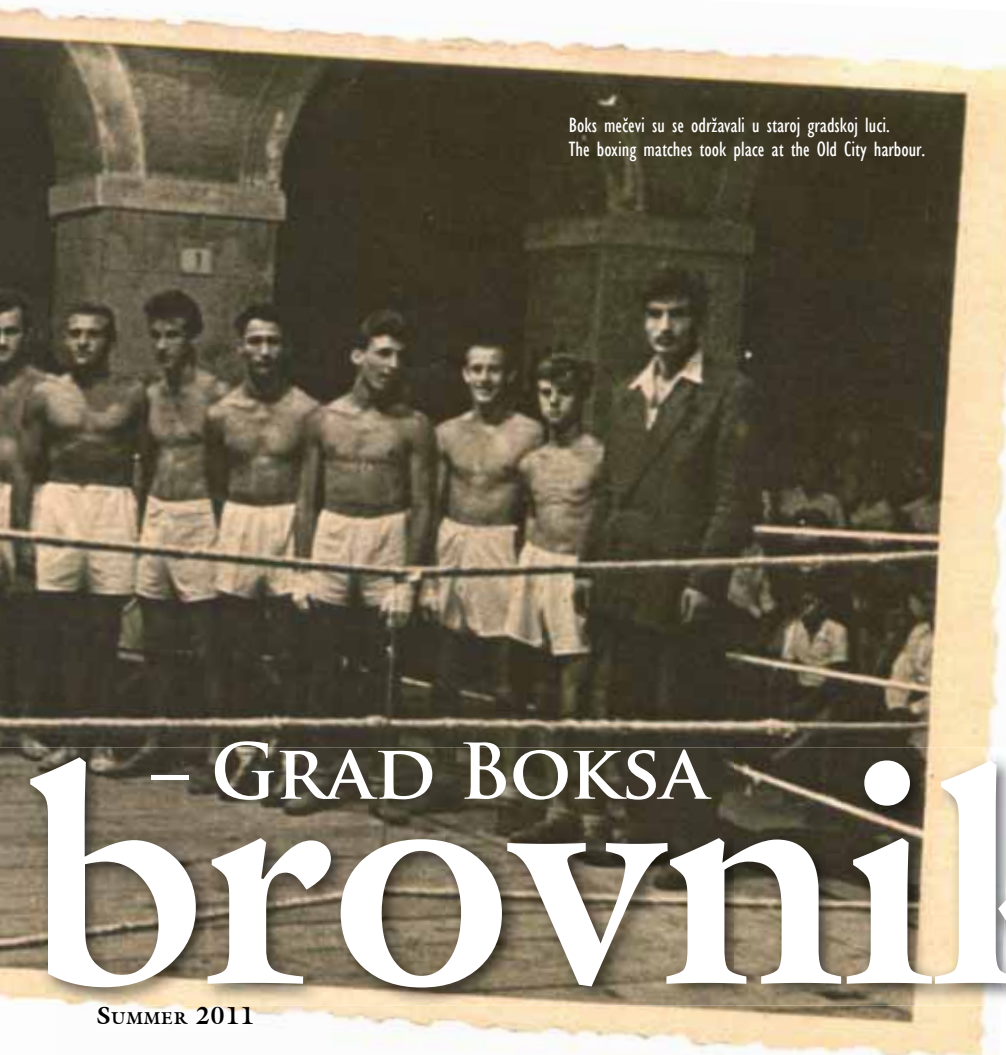


The Noble Art in the Marin Držić Theatre's Ring

platform which swimmers used as a turning point and which served as a stage for Carlo Goldoni's play *Fisbermen Quarrels* performed within the Dubrovnik Summer Festival. The ring was set up on the floating platform anchored in the harbour, and the boxers were taken there in little boats. It was a spectacle under the floodlights, while the spectators crowded on the dock and the city walls. The unforgettable matches of the Dubrovnik boxers included those in Croatia, Montenegro and Bosnia and Herzegovina.



Boks je 50-ih bio popularan među dubrovačkim mladima. In the 1950s boxing was popular among young men of Dubrovnik.



Boks mečevi su se održavali u staroj gradskoj luci. The boxing matches took place at the Old City harbour.

World War II those who had food were considered to be rich. As athletes, we had that additional meal, which made us more than happy. In spite of our poverty, we were rich in spirit, joyful and enjoyed boxing – says Jurica.

He has preserved a large number of articles which testify to the „boxing decade in Dubrovnik“. - In 1950 a boxing match in Dubrovnik had more than two thousand spectators. In most cases, the number of spectators matched the number of seats around the ring. The auditorium was always full. Those were memorable days indeed. After that, the younger boxers continued their studies outside Dubrovnik, while we, the older ones, began to work. There was no one to continue what we had started. What a pity! Nevertheless, the Dubrovnik sports tale, the story of boxing which was beautiful indeed, lasted one decade - concluded Jurica.

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Artičoka nosi reputaciju stare, cijenjene i vrijedne biljke na ovim prostorima. Ova, u biljnom svijetu jedinstvena biljka koja razgara maštu i podsjeća na daleke nepoznate krajeve, rođena je na obalama Sredozemnog mora u obliku divljeg praoca bodljikavog badelja. Artičoku su uzgajati stari Egipćani, a tek ju je posredstvom Arapa najprije upoznala Španjolska, pa Italija (u 15. stoljeću), a zatim Francuska i Engleska u 16. stoljeću.

Od ovog se aristokratskog predstavnika biljnoga roda jedu cvjetišta, odnosno mladi, još neotvoreni cvatovi. Te neobične sivozelene,

jelima starog Dubrovnika artičoka se pojavljuje kao cijenjena poslastica pa se tako često nalazila na bogatim trpezama. Artičoke su sačuvala dio prestiža koji im je pripadao kroz povijest, a u novije vrijeme dostupne su svima.

Što se tiče energetske vrijednosti artičoka, možemo reći da je sa svojih 40 kcal na 100 grama približna vrijednosti mrkve, tj. da spada u kategoriju hrane s umjerenom energetskom vrijednosti.

Iako je na tržištu najčešće dostupna u konzerviranoj verziji, nalazimo samu artičoku u prirodnom obliku i ranim ljetnim mjesecima.

Artičoka zavrijeđuje našu punu pažnju: izuzetno je ljekovita, ukusna, a od nje možete pripremiti gastronomske vrlo atraktivne svečane objede.

Ljubičaste zamagljene glavice, složene od mesnatih listića, poredanih poput crijepova na krovu jedu se kao poseban specijalitet. Taj najnježniji dio biljke zapravo sadržava najmanje njezine vrijednosti. Ukratko, koristimo tek petinu njezine hranjive vrijednosti, a to je zaista šteta. Ostali dijelovi artičoke nevjerojatno su gorki i naročito pogodni za poticanje izlučivanja žuči i mokraćne (ureje). Intenzivna znanstvena klinička ispitivanja potvrdila su ljekovito djelovanje ekstrakta artičoke i produbila spoznaje o toj dragocjenoj biljci. Nakon pada Rima i artičoke su dobrim dijelom pale u zaborav, ali su i one, slijedeći primjer umjetnosti, u 15. stoljeću doživjele pravu renesansu. Početkom 16. stoljeća cijenio se njihov neobičan oblik pa su ih uzgajali kao dekorativne biljke, a redovno su ih konzumirali bogatiji slojevi na dvorovima te redovnici u kršćanskim samostanima.

Koliko god egzotično djelovala svojim izgledom po kojem je i dobila ime, artičoka je u Dubrovniku prisutna već više stoljeća. U renesansnim

Prigotavljanje:

Artičoke se očiste, podreže im se donji dio i skinu vanjske (*tvrđe*) latice, a potom stave u vodu pola sata nakon čega se dobro ocijede i posuše.

U zdjelu s krušnim mrvicama dodaju se strugani domaći sir, sjeckani češnjak, peršin, majčina dušica i kopar, maslinovo ulje, papar i sol.

Artičokama se rašire latice, a između latica puni se pripremljeni nadjev s krušnim mrvicama. U vatrostalnu zdjelu s poklopcem poslože se artičoke uspravno udaljene jedna od druge 4 do 5 cm.

U posebnoj posudi sastave se zrna mladog boba i mladog graška. Začine se sjeckanim koprom, paprom i solju, pa sve izmiješa.

Šupljine između artičoka ispune se mješavinom boba i graška. Sve se dobro popraska maslinovim uljem i zalije vodom tako da vrhovi artičoka budu prekriveni vodom. Zdjela se zatvori poklopcem i stavlja u vrelu peć na temperaturu 160 do 180° C dok povrće ne omekša.

Za posluživanje jela najprikladnija je zdjela u kojoj se jelo prigotovi.

Ukoliko se jelo poslužuje na drugi način potrebno je na zdjelu za posluživanje ili tanjur staviti zrna boba i graška te na to povrće postaviti punjene artičoke prelivene vlastitim umakom.

Ovo jelo može se pripremiti samo od svježih artičoka, u vrijeme kada ima zrna mladog boba i graška. Jelo se može poslužiti u toplom i hladnom stanju.

Artičoka

- CVIJET MEDITERANA



An old and nutritious plant, the artichoke has been highly valued in this area. Unique in the vegetable world, this plant that fires the imagination reminiscent of distant and unknown lands is a perennial thistle originating from the Mediterranean region. Cultivated by the ancient Egyptians, the artichoke was first brought to Spain by the Arabs, and later to Italy (in the 15th century), and France and England (in the 16th century).

Edible parts of this aristocrat among plants include young and unopened buds. These unusual grey-green heads, consisting of the fleshy leaves arrayed like roof tiles, are considered a gastronomic speciality. Actually, the plant's tenderest part is the least nutritive. To put it briefly, we use only one fifth of the plant's nutritional value which is really a pity. The remaining parts of the artichoke are incredibly bitter and considered to cause increased passing of bile and urine. Extensive scientific research proved the artichoke extract to have medicinal properties and expanded our knowledge of this valuable plant. After the fall of Rome, the artichoke almost fell into oblivion, in order to experience a true renaissance in the 15th century, as was the case with the arts. In the early 16th century, highly valued for its unusual shape, the artichoke was cultivated as a decorative plant and regularly consumed in high class mansions and Christian monasteries. Named after its exotic appearance, the artichoke has been present in Dubrovnik for many centuries. Old Dubrovnik's renaissance dishes often included this highly appreciated delicacy. Having managed to preserve a part of the prestige it earned throughout history, the artichoke is nowadays generally available.

The energetic value of artichoke (40 kcal per 100 g) approximately matches that of carrot, i.e. it belongs to the medium energy value food category. Although available only in spring and early summer, the fresh artichoke deserves our full attention: it has outstanding medicinal properties, it is delicious, and you can use it to prepare delicious festive dishes.

– THE FLOWER
OF THE
MEDITERRANEAN

Artich



Preparation Method:

Clean the artichokes, chop off the stalk and remove the outer (older) leaves. Boil for half an hour, strain and dry thoroughly. Mix bread crumbs with grated home-made cheese, chopped garlic, thyme, dill, olive oil, pepper and salt in a bowl.

Spread the artichoke leaves and fill the space between them with the bread crumbs stuffing. Put the filled artichokes, base side-down, into a Pyrex dish with a lid. The space between the artichokes should be 4 to 5 cm.

In a separate bowl combine spring broad beans and green peas, season them with the chopped dill, pepper and salt, and mix thoroughly.

Fill the space between the artichokes with the broad beans and green peas mixture. Add olive oil and water until the artichoke tops are completely covered. Cover with the lid and bake at 160 - 180° C until soft.

The stuffed artichokes are best served in the Pyrex dish in which they have been prepared.

Otherwise, put the broad beans and green peas on the serving dish, and place the artichokes poured over with their own sauce on the vegetables.

This dish is made only from fresh artichokes. The season of fresh artichokes coincides with that of spring broad beans and green peas. Stuffed artichokes can be served either hot or cold.

Artichoke



PUNJENE ARTIČOKE NA DUBROVAČKI NAČIN

(Normativ za 5 osoba)

STUFFED ARTICHOSES DUBROVNIK STYLE

(Ingredients for 5 persons)



- artičoke - Artichokes	75	dag
- krušne mrvice (<i>prezlo</i>) - Bread crumbs	10	dag
- sir (<i>domaći tvrdi ovčji</i>) - Home-made hard goat cheese	6	dag
- češnjak - Garlic	3,5	dag
- peršin (<i>u listu</i>) - Parsley (<i>leaves</i>)	4	dag
- majčina dušica - Thyme	0,9	dag
- kopar - Dill	5	dag
- ulje (<i>maslinovo</i>) - Olive oil	1,5	dl
- mladi bob (<i>zrna-bobaci</i>) - Spring broad beans (<i>shelled</i>)	35	dag
- mladi grašak (<i>zrna</i>) - Green peas	30	dag
- papar - Pepper	0,007	dag
- sol - Salt	2	dag



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9. travnja 2012.
USKRSNI PROGRAM NA STRADUNU

od 23. travnja 2012. – 7. svibnja 2012.
DUBROVNIK SHAKESPEARE FESTIVAL
web: www.dubrovnikshakespearefestival.com

lipanj 2012.
Bazen u Gružu
**MEĐUNARODNO PLIVAČKO NATJECANJE
"ZLATNI ORLANDO"**

od 22. – 25. lipnja 2012.
DUBROVNIK FASHION WEEK
www.dubrovnikfashionweek.com

od 27. – 30. lipnja 2012.
**DUBROVAČKI MEĐUNARODNI OPERNI
FESTIVAL**
www.dubrovnik-opera-festival.com

srpanj – kolovoz 2012.
DUBROVNIK FILM MEETING
www.dubrovnikevents.com

od 10. srpnja 2012. – 5. kolovoza 2012.
DIVLJA LIGA
www.divljaliga.hr

od 1. srpnja 2012. – 1. rujna 2012.
FESTIVAL URBANE KULTURE "RE-AKCIJA"

od 10. srpnja 2012. – 25. kolovoza 2012.
63. DUBROVAČKE LIETNE IGRE
web: www.dubrovnik-festival.hr

24. srpnja 2012.
FESTA SVETOGA JAKOVA PIPUNARA

od 3. – 5. kolovoza 2012.
Orebić - Dubrovnik
JUŽNODALMATINSKA REGATA

od 6. – 22. rujna 2012.
**FESTIVAL KOMORNE GLAZBE "JULIAN RACHLIN
I PRIJATELJI"**

27. rujna 2012.
PROSLAVA MEĐUNARODNOG DANA TURIZMA

listopad 2012.
Tenis tereni Športskog tenisa kluba Dubrovnik i
tenis tereni HTC Babin kuk
**MEĐUNARODNI TENIS TURNIRI
ITF MENS FUTURES – SENIORS
ITF WOMENS CIRCUIT**

od 6. – 7. listopada 2012.
ispred Crkve sv. Vlaha
**ŠESTI FESTIVAL PEKMEZA, DŽEMA I
MARMELADE**
www.desa-dubrovnik.hr

od 22. – 25. listopada 2012.
MEĐUNARODNI FESTIVAL ZBOROVA

od 3. – 4. studenog 2012.
Gospino polje
**MEĐUNARODNI JUDO TURNIR ZA SENIORS
SENIORSKE "KUP DUBROVNIKA"**

od 13. prosinca 2012. – 6. siječnja 2012.
BOŽIĆNI SAJAM

31. prosinca 2012.
Stradun
DOČEK NOVE GODINE NA STRADUNU



EVENTS PROGRAMME 2011 – 2012

18 May 2011 – 18 September 2011

Rector's Palace

EXHIBITION

RUDER BOŠKOVIĆ – THE 18TH CENTURY GENIUS

4 – 5 June 2011

Gruž Swimming - Pool

INTERNATIONAL JUNIOR SWIMMING CONTEST "THE GOLDEN ORLANDO"

23 – 25 June 2011

Fort Revelin Terrace

DUBROVNIK FASHION WEEK & SENSOR FEST
www.dubrovnikfashionweek.com

29 June 2011 – 2 July 2011

Rector's Palace Atrium

DUBROVNIK INTERNATIONAL OPERA FESTIVAL
www.dubrovnik-opera-festival.com

10 July 2011 – 25 August 2011

62nd DUBROVNIK SUMMER FESTIVAL
www.dubrovnik-festival.hr

1 July 2011 – 1 September 2011

RE-ACTION FESTIVAL OF URBAN CULTURE

12 July 2011 – 13 August 2011

WATERPOLO WILD LEAGUE
www.divljaliga.hr

24 July 2011

ST JAMES PIPUNAR DAY

31. July 2011 – 3 August 2011

DUBROVNIK FILM MEETING
www.dubrovnikevents.com

5 – 7 August 2011

Orebić - Dubrovnik

SOUTH DALMATIAN REGATTA

27 August 2011 – 8 September 2011

FESTIVAL OF CHAMBER MUSIC "JULIAN RACHLIN & FRIENDS"

4 – 14 August 2011

Island of Šipan

"ŠIPAN" SUMMER SCHOOL

15 – 20 September 2011

DUBROVNIK INTERNATIONAL EARLY MUSIC FESTIVAL

27 September 2011

WORLD TOURISM DAY CELEBRATION

1 – 2 October 2011

in front of St Blaise's Church

5th FESTIVAL OF JAM AND MARMALADE
www.desa-dubrovnik.hr

15 – 31 October 2011

Lapad Tennis Courts & HTC Babin – kuk Tennis Courts

INTERNATIONAL TENNIS TOURNAMENTS
ITF MENS FUTURES – SENIORS
ITF WOMENS CIRCUIT

5 – 6 November 2011

Gospino polje

INTERNATIONAL JUDO TOURNAMENT FOR SENIORS "DUBROVNIK CUP"

13 December 2011 – 6 January 2011

CHRISTMASS FAIR

31 December 2011

DUBROVNIK NEW YEAR'S PARTY

27 January 2012

MUSEUMS OPEN NIGHT
www.mdc.hr

January – February 2012

FESTA 2012

2 February 2012

in front of Sponza Palace

SOUR ORANGE DAY
www.desa-dubrovnik.hr

2 February 2012

Candlemass, in front of St Blaise's Church
OPENING CEREMONY OF SAINT BLAISE FESTIVAL

3 February 2011

SAINT BLAISE FESTIVAL

10 - 26 February 2012

DUBROVNIK CARNIVAL FESTIVAL
www.karnevalfest.hr

18 February 2012

SPORCHI MACARONI CULINARY COMPETITION

February 2012

FOUR DAYS OF THE DUBROVNIK CARNIVAL

21 February 2012

Marin Držić Theatre

THE LAST MASKED BALL

3 March 2012 – 3 may 2012

Cultural Historical Museum

EXHIBITION

SAINT BLAISE IN HISTORY AND ART
www.mdc.hr

18 March 2011

Stradun

OYSTER FESTIVAL

March 2012

9th MEDITERRANEAN FAIR OF HEALTHY FOOD, MEDICAL HERBS AND GREEN ENTREPRENEURSHIP

31 march 2012 – 9 April 2012

EASTER FAIR

April 2012

LIBERTAS FILM FESTIVAL

www.libertasfilmfestival.com

April 2012

SAJAM CVIJEĆA / FLOWER FAIR

9 April 2012

USKRSNI PROGRAM NA STRADUNU / EASTER PROGRAMME IN STRADUN

23 April 2012 – 7 May 2012

DUBROVNIK SHAKESPEARE FESTIVAL

web: www.dubrovnikshakespearefestival.com

lipanj 2012 / June 2012

Gruž Swimming-pool

GOLDEN ORLANDO INTERNATIONAL SWIMMING CONTEST

22 – 25 June 2012

DUBROVNIK FASHION WEEK

www.dubrovnikfashionweek.com

27 – 30 June 2012

DUBROVNIK INTERNATIONAL OPERA FESTIVAL
www.dubrovnik-opera-festival.com

July – August 2012

DUBROVNIK FILM MEETING
www.dubrovnikevents.com

10 July 2012 – 5 August 2012

WATERPOLO WILD LEAGUE
www.divljaliga.hr

1 July 2012 – 1 September 2012

RE-ACTION FESTIVAL OF URBAN CULTURE

10 July 2011 – 25 August 2011

63rd DUBROVNIK SUMMER FESTIVAL
web: www.dubrovnik-festival.hr

24 July 2012

ST JAMES PIPUNAR DAY

3 – 5 August 2012

Orebić - Dubrovnik

SOUTH DALMATIAN REGATTA

6 – 22 September 2012

FESTIVAL OF CHAMBER MUSIC "JULIAN RACHLIN & FRIENDS"

27 September 2012

WORLD TOURISM DAY CELEBRATION

October 2012

Lapad Tennis Courts &

HTC Babin – kuk Tennis Courts

INTERNATIONAL TENNIS TOURNAMENTS

ITF MENS FUTURES – SENIORS

ITF WOMENS CIRCUIT

6 – 7 October 2012

in front of St Blaise's Church

6th FESTIVAL OF JAM AND MARMALADE
www.desa-dubrovnik.hr

22 – 25 October 2012

INTERNATIONAL CHOIR FESTIVAL

3 – 4 November 2012

Gospino polje

INTERNATIONAL JUDO TOURNAMENT FOR SENIORS "DUBROVNIK CUP"

13 December 2012 – 6 January 2012

CHRISTMASS FAIR

31 December 2012

Stradun

DUBROVNIK NEW YEAR'S PARTY

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